

**POTENTIAL FOR POPULAR DISSEMINATION:
AN ANALYSIS OF THE 'IDEAL HOME' DISCOURSE IN THE
WEEKLY *YEDİGÜN* MAGAZINE**

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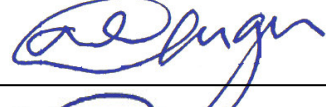
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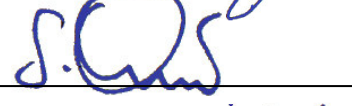
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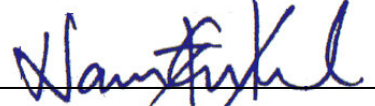
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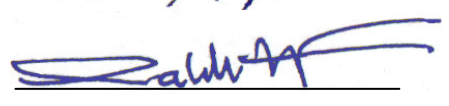
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Melike Usalp TUNCER



ABSTRACT

POTENTIAL FOR POPULAR DISSEMINATION: AN ANALYSIS OF THE 'IDEAL HOME' DISCOURSE IN THE WEEKLY *YEDİGÜN* MAGAZINE

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The social transformations beginning by the end of the nineteenth century and the political and economic changes of the Early Republican Era (1923-1938) and the Transition Era (1938-1950) had important effects on Turkish architecture. The effects of the 'new' and 'ideal' life accelerated by the establishment of the new democratic nation state brought rapid changes and transformations to all aspects of life including housing. This study deals with the housing discourse in *Yedigün* magazine which was published weekly during the single party era of the Republic. It was published weekly from 1933 to 1950 and was followed by a wide portion of the society, as an important popular magazine of the era. Its effort to present articles, pictures and news on housing and decoration for 17 years, with only short interruptions, makes it necessary to investigate these popular architectural products. In this study, it is claimed that the visual and the written material of *Yedigün* magazine, related to house, is part of the theme of what is called

'ideal home'. The investigation and analysis of the 'ideal home' discourse in *Yedigün* magazine as a whole is useful in improving one's understanding of the modernization practices of the newly established Republic of Turkey. Two methods are used in order to understand the visual and written materials in the magazine: the first one is the Visual Analysis Method described in the book 'Reading Images: The Grammar of Visual Analysis' by Gunther Kress and Theo van Leeuwen. The aim by using this method is to decipher the relationship of the representative medium with the reader, treat the material as a whole. The second method is the analysis of the whole material in the context in relation with the architectural, political, social and economical events of the period, to investigate the construction processes of the discourse. Therefore, this study aims at understanding the action-reaction potential of the tools of the 'ideal home' discourse of the *Yedigün* magazine, by deciphering the visual and written material. Some results of the thesis show us that; both *Arkitekt* and *Yedigün* magazines follow the agenda of the foreign publications in a similar way; the foundation for a sort of 'collective union' namely 'housing cooperatives' was set, by keeping individual home acquisition constantly on the agenda; problems of the "new" and "modern life" were tried to be addressed by *Yedigün* as well as in the current architectural publications; these home presentations may be judged as 'a catalogue of idealized ideas' or 'two dimensional advice manual', for early Republican Era home icons.

Keywords: *Yedigün* Magazine; 'Ideal Home'; Early Republican Architecture in Turkey; Visual Analysis Method

ÖZ

POPÜLER YAYILIM GÖZÜYLE HAFTALIK *YEDİGÜN* DERGİSİNDEKİ 'İDEAL EV' SÖYLEMİNİN ANALİZİ

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Erken Cumhuriyet Dönemi'nde (1923-1938) ve onu takip eden geçiş döneminde (1938-1950) meydana gelen politik ve ekonomik değişimlerle beraber, ondokuzuncu yüzyılın sonunda başlayan sosyal dönüşümlerin Türk mimarlığı üzerindeki etkileri önemli bir noktaya ulaşmıştır. Dünyadaki sosyal gelişmelerden ayrı düşünülmemesi de, yeni demokratik ulus devletin kurulmasıyla hız kazanan 'yeni' ve 'ideal' hayatın etkileri, birçok alanda olduğu gibi konut alanında da çok hızlı değişim ve dönüşümleri beraberinde getirmiştir. Bu çalışma, yeni kurulan cumhuriyetin tek parti rejimiyle idare edildiği dönemde haftalık olarak yayınlanan popüler kültür dergisi *Yedigün*'deki konut söylemiyle ilgilenmektedir. *Yedigün* dergisi, yayına başladığı 1933 yılından 1950 yılına kadar her hafta, genişçe bir toplum kesimi tarafından okunduğu bilinen, döneminin önemli bir popüler kültür dergisidir. Ayrıca konut ve iç dekorasyon ile ilgili yazı, resim ve haberi okuyucusuna sunma gayretinin, arada kesintilere uğrasa da, yayınlandığı bu

onyedi yıl boyunca süreklilik göstermesi, Türk mimarlığının gelişmesinin izlenmesi açısından bu popüler ürünlerin incelenmesi gerekliliğini ortaya çıkarmaktadır. Bu tez çalışmasında *Yedigün* dergisindeki konut ile ilgili yazılı ve görsel malzemenin 'ideal ev' temasının bir parçası olduğu savunılmaktadır. *Yedigün*'deki 'ideal ev' söyleminin bir bütün olarak araştırılması ve analiz edilmesinin yeni kurulan Türkiye Cumhuriyeti'ndeki modernleşme pratiklerinin yeniden anlaşılmasına katkı sağlayabileceği düşünülmektedir. Dergideki yazılı ve görsel malzemeyi anlayabilmek için iki yöntem kullanılacaktır. Birincisi Gunther Kress ve Theo van Leeuwen tarafından '*Reading Images: The Grammar of Visual Analysis*' (İmajları Okumak: Görsel Analizin Grameri) kitaplarında anlattıkları Görsel Analiz Metodudur. Bu metodun kullanılmasıdaki amaç, yazılı ve görsel malzemenin bir bütün olarak ele alınarak sunumun okuyucuyla kurduğu iletişimin deşifre edilmesidir. İkincisi ise, yayınlanan tüm malzemenin, detaylı bir analizle dönemin mimari, siyasi, sosyal ve ekonomik olaylarıyla ilişkilendirilerek 'ideal ev' söyleminin nasıl kurulduğunu incelenmesinden oluşmaktadır. Böylece bu çalışma, *Yedigün* dergisindeki 'ideal ev' söyleminin araçlarını, hem görsel hem de yazınsal malzemeyi deşifre ederek ait olduğu dönemde sahip olduğu etki-tepki potansiyelini anlamaya çalışmaktadır. Elde edilen sonuçlardan bazıları şöyle özetlenebilir: İlki mesleki, ikincisi popüler kültür organı olan *Arkitekt* ve *Yedigün* dergilerinin ikisi de yabancı yayın organlarını ve kaynakları aynı şekilde takip etmektedir; bireysel konut edinme sürekli teşvik edilip gündemde tutularak kolektif birliktelik ve konut kooperatifçiliğine zemin hazırlanmakta olduğu bugün daha net görülebilmektedir; "yeni ve "modern" yaşamın sorunları *Yedigün* tarafından mimarlık yayınlarına benzer tavırla çözülmeye çalışılmaktadır; "ideal ev" sunumları erken Cumhuriyet'in 'idealize edilmiş ideallerinin kataloğu' ya da 'iki boyutlu öneri kılavuzu' olarak etiketlenebilmektedir.

Keywords: Yedigün Dergisi, 'İdeal Ev', Erken Cumhuriyet Dönemi Mimarisi, Görsel Analiz Metodu

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CHAPTER 1

INTRODUCTION

According to Foucault, any history writing is quite subjective. The content of the issue highly depends on the researcher's approach; as well as the period in which the reading is realized. In the historiography of more recent times within discursive attempts of reading, if the issue under focus is well documented, well analyzed and if the researcher is self-critical, then the research may have an objective condition to be revealed and shared and thus the potential for objective and scientific way of knowing may arise.

Studies in architectural history regarding the Turkish architecture of 1930s had started in 1970s. During 1920s and 1930s, the approach to history of architecture was through the discipline of art history: figures like Celal Esad Arseven and others were scholars with multi-interest, who dwelled on a wide range of topics, ranging from urban history to art-historical objects, from architectural education to the dissemination of early avant-garde 'modern' architecture. After 1940s, local histories of architecture and recording and listing of vernacular buildings started and took place. Thus studies on the architecture of the Early Republic in Turkey began during the 1970s. In the beginning, these studies were aimed at gathering information about the buildings, the construction market, the very circumstances of construction and building, and the architects and artists, and other supportive figures of the period. Scholars like Üstün Alsaç, İnci Aslanoğlu, İlhan Tekeli, Afife Batur, Yıldırım Yavuz, Suha Özkan, Uğur Tanyeli, Sibel Bozdoğan, Gülsüm Baydar (Nalbantoğlu) and Ali Cengizkan have conducted researches and published papers and work on the Early Republican Era. Through these studies, it is possible today to make interpretations on the making of the

architecture of 1930s in a more thematic, self-supporting and deeply-focused way.¹

The following lines of Sibel Bozdoğan's 'Modernism and Nation Building: Turkish Architectural Culture in the Early Republic' are important:

It [book] has relied largely on cultural evidence (texts and images in official, professional and popular publications) that inevitably represent the views of republican elites: political leaders, intellectuals, leading architects, artists and journalists, who aligned themselves with the Kemalist vision. To what extent ordinary people accepted their vision and to what extent they resisted it is still an issue of contentious and lively debate in Turkey.²

The author later states that there is still a lot of work to be carried out in order to fully understand this period and the researches should be continued.³ However, in order to accurately understand this period, there is a need to investigate the subjects in an objective and scientific way. Therefore the following question raised by Uğur Tanyeli gains significance:

...can any story of the changes Turkey went through in the Republic period, especially the Early Republican Era, be written by leaving out the all powerful central-state-authority, whatever name it may be called?⁴

¹ Some examples of these books are,

Alsaç, Üstün (1976) *Türkiye'de Mimarlık Düşüncesinin Evrimi*, KTÜ Press, Trabzon.
Aslanoğlu, İnci (1980) *Erken Cumhuriyet Dönemi Mimarlığı*, METU Faculty of Architecture Publications, Ankara
Tekeli, İlhan (1996) *Türkiye'de Yaşamda ve Yazında Konut Sorununun Gelişimi*, T.C. Başbakanlık Toplu Konut İdaresi Başkanlığı, Konut Araştırmaları Dizisi:2, Ankara.
Bozdoğan, Sibel (2001) *Modernism and Nation Building: Turkish Architectural Culture in the Early Republic*, University of Washington Press, Seattle.
Cengizkan, Ali (2002) *Modernin Saati: 20.Yüzyılda Modernleşme ve Demokratikleşme Pratiğinde Mimarlar, Kamusal Mekan ve Konut Mimarlığı*, Mimarlar Derneği 1927 and Boyut Publishing, Ankara.
Tanyeli, Uğur (2004) *İstanbul 1900-2000: Konut ve Modernleşmeyi Metropolden Okumak*, Akın Nalça Press, İstanbul.

² Bozdoğan, Sibel (2001) *Modernism and Nation Building: Turkish Architectural Culture in the Early Republic*, University of Washington Press, Seattle; 299-300.

³ Bozdoğan, (2001; 300).

⁴ '...Türkiye'nin Cumhuriyet döneminde, özellikle de Erken Cumhuriyet'te yaşadığı değişimlerin yeni bir hikayesi, adı ne konursa konsun, topluma modernleşme buyuran kadir-i mutlak bir merkezi özne

According to this quotation, there are a lot of readily accepted opinions on the period, which seem to be agreed upon and are not open to questioning. Any study on this period would carry the possibility to contain these prejudices.

This study deals with a material of substance, which is related to popular culture, as well as the public reception of architectural objects. The material does not belong to our current life; however, this study had to be carried out because of the very deeply felt personal necessity to explore the whole archive of this material, which would give the potential for revealing diverse quality of information about its unique characteristics and about its time of creation.⁵

The main material of this study is the images and texts related to home, interior decoration and urban housing published in the popular media, mainly the issues of *Yedigün* magazine published between 1933 and 1950 in the young Republic of Turkey. A publication icon of the Early Republican Era, the *Yedigün* magazine started to be published on 15 March 1933 and continued to be in the newsstands for almost 17 years. As an example of illustrated magazines in line with its western contemporaries, it published illustrated and photographed articles, as well as columns, news and photo-essays, similar to its accompanying 'sister' national publications like the *La Turquie Kemaliste* (later, *La Turquie Moderne*), the *Resimli Ay*, the *Hayat*, published later in 1950s, starting as a replica of the American *Life* magazine. The *Yedigün* magazine was promoted with the slogan 'a weekly magazine on everything'. It was thought to be necessary for modern citizen to know the stories, novels, written by famous writers of its time; news from world and nation-state; information from health to architecture, from poetry to fashion

kavramından fedakarlık ederek yazılabilir mi?' Tanyeli, Uğur (2004) *İstanbul 1900-2000: Konut ve Modernleşmeyi Metropolden Okumak*, Akın Nalça Press, İstanbul; 38.

⁵ The initial step leading to this thesis was taken with the article, which was the final outcome of the Arch 709 'Housing and Discourse' course, at METU Department of Architecture, in the 2003-2004 Spring Semester, supervised by Dr. Ali Cengizkan.

were part of the magazine. An important part of the magazine was on the lives of famous Hollywood movie stars and important diplomats.⁶ The target reader group of the magazine seems to be the middle and middle-upper class people, with a medium to high living standard, which constituted the prosperous people.

Visual materials, namely the images of houses also constituted an important part of the magazine. The house images were published for 17 years, with minor interruptions. The columns in which these 'ideal home' designs were presented were not constant but they were always a part of the magazine. 'Schematic house projects with short explanations'⁷ were given in these columns. The photos, views, plans, drawings and texts are results of a series of a work which transmits the 'ideal home' concept to the public readers. Being 'readable' by the public, it could inform non-professional upper or middle-class enlightened readers about contemporary issues of changing life-styles.

In order to avoid the prejudices referred to by Uğur Tanyeli, it is considered necessary to explore the significance of these 'images and texts' themselves, instead of using them as a tool to understand the era. Therefore, this study is an attempt to comprehend the 'images and texts' as they are. Finally, it is hoped that a reconstruction of these 'images and texts' with our current level of knowledge might help revision of our architectural historiography concerning the period. In this regard, the main intention of this study is to be a contribution to the knowledge and discussion regarding the architecture of the Early Republican Era in Turkey.

⁶ Yıldız, Şebnem (2002) The Image of "Ideal Home"/Modern House in Popular Magazines during the Post World War Two Period in Turkey, Unpublished Master Thesis, METU Department of Architecture, Ankara; 48. The thesis handles some cases from Yedigün and other popular magazines such as Home-Work, Muhit in order to show fashion overpowering univocally in the fields of architecture, furniture, home arts and gender.

⁷ Tanyeli, Uğur (2003) Bir 'İstanbul Mimarı': Emin Necip Uzman, *Arredamento Dekorasyon*; n: 73; 72.

In this study, in order to understand how 'ideal home' discourse was constructed by written and visual materials published in *Yedigün* magazine, all these images are analyzed with the help of two different approaches. Firstly, visual quality of these images will be studied with the help of the image reading proposal introduced and explored with its accompanying tools in the book 'Reading Images: the Grammar of Visual Design' by Gunther Kress and Theo van Leeuwen. The selected 'ideal home' image examples will be read in the light of this method. The Visual Analysis Method is an 'image reading' method, in which the interactions of visual and written materials of the image design and its transmittance processes are defined. The main assumption of the method is that the 'image producer' has the intention to communicate and, transmits this to the audience through codes that are specified in the social environment. The visual materials that are entangled with each other have a complex relations system. Therefore, the method is based on the solution of this system.

Secondly, these images were tried to be unveiled and interpreted according to the relationships between period's important social, cultural, economical and architectural events. To achieve this, written explanatory and complementary texts, architectural technical drawings, photos, perspectives were analyzed with a close reading. They are categorized under similar headings according to their qualitative and quantitative characteristics.

It is assumed that it is worth exploring these images to see if the relationship between the images and the texts enable us to consider further information and related assumptions in this regard. The way that the written and visual materials are used in the *Yedigün* magazine, and their relationship with the period's important events, may lead us to new conclusions, with an in-depth articulation and construction of new data-bases for the historiography of the early Republican period architecture.

Consequently, in Chapter 2, the aim and scope of the study are discussed. The potential and premises of the material were studied in more detail. The source of the objects of this study, as one of the popular magazines of its time, belongs to the realm of popular culture. In order to understand and situate the right position of the conceptual framework of this study, popular culture theme will be further elaborated and possible definitions will be tried to be made. In addition to popular culture, it is thought necessary to investigate how the concept of 'ideal home' was constructed outside Turkey, in order to evaluate the images and texts in a comparative perspective. Therefore, the 'ideal home' concept will be explored in this chapter and two examples, one from England and one from North America will be taken into consideration, in relation to the Turkish architectural atmosphere.

The image reading method selected for this study, namely the Visual Analysis Method, and the reasons for selecting such a method will be described and discussed in Chapter 3. In addition to the Visual Analysis Method, the categorizations of all materials are also explained. The articles about home, interior decoration and urban housing are analyzed and the written texts are interpreted. The intention was to make possible reading of how possible subjects as readers, as the audience of these 'ideal home' images, were subjugated to a re-presentation of information; how they might have been influenced in their acts of making choices for their houses, architects, contractors furniture; how their tastes and life-styles might have been subject to change, forming a public pressure to form a 'new architecture', called 'modern architecture', but which is by virtue 'the art-deco in disguise'. This point will be further elaborated and discussed in Chapter 5, where the study will be finalized.

According to the subject and the objective of this study, some examples from the popular media *Yedigün* magazine were reviewed in Chapter 4. The rational behind the selection will be given and these selected images will be examined under sub-headings according to a classification of self-defining

themes and subjects. An overall observation and findings about the whole images will be summarized.

Finally, with reference to the above mentioned issues of the selected examples from the magazine, the results obtained from the research and reviews will be summarized in Chapter 5. The developing perspective on the period in the light of the above driven information will be listed and discussed.

CHAPTER 2

AIM AND SCOPE OF THE THESIS

It was previously mentioned that the main material of this study consists of a selected archive of architectural illustrations and written texts, related to the 'ideal home' concept, published in the weekly early republican popular magazine *Yedigün* between 1933 and 1950. It was thought that these illustrations and texts, which were at the intersection of popular and architectural realm, present new information regarding to the theme of dwelling and house choice and appraisal of its time. In this study, these materials were tried to be decoded through their visual and written qualities. Therefore, these images which were designed by expert architects and published in one of the most known popular periodicals of its time will be evaluated by our current level of knowledge.

2.1. FRAMING THE OBJECT OF THE STUDY

In this chapter, the theories of popular culture will be summarized to make a clear definition for this study. Following this, a discussion on the 'ideal home' concept in the global scale will be investigated and two selected examples from abroad will be analyzed in detail.

2.1.1. Popular Culture

Consumer culture is contingent to the possibility of mass marketing with its mass advertising. Therefore, advertising as a marketing technique is important in the process of creating anonymous audiences through the

commercialization of fashion by popular media.¹ Media reflects the conditions of its period as well as it holds the power to influence and determine the medium. It has a significant effect on formation of the consumer culture by displaying the form of culture industry, which shapes the needs, attitudes, and desires of individuals to integrate them into the consumer society. One of the most effective and popular devices of the consumer culture is popular magazines which comprise one of the popular culture values as well as one of the most interpretative and evaluative tools of mass media. It has been observed that the periodically published magazines are the most effective form of publication in terms of the contributive relationship they establish with their readers.²

The dynamics of consumer culture lead to turning the objects into desired fashionable items. Popular magazines, which address their readers as consumers, also have a role in the shift from reality to image. They become a 'catalogue of ideas'³ for their readers. In accordance with consumer culture, the middle class that aspires to the fantasy-world is shaped exclusively by the dynamics of consumerism through its admiration of the upper-class life style. Thus the commercial image presented in the popular magazines tends to determine the architectural practice about and on its own initiative: it has become the popular ground where image and architecture meet and mix.⁴

The paper representation of architecture will have the sole purpose of triggering desire for architecture. The somehow ironical images of

¹ Quoted from David Chaney in Yıldız, Şebnem (2002) The Image of "Ideal Home"/Modern House in Popular Magazines during the Post World War Two Period in Turkey, Unpublished Master Thesis, METU Department of Architecture, Ankara; 79.

² Özdel, İlker (1999) Architectural Periodicals as a Reflective Medium of the Agenda: A study on Turkish Architectural Media During the Republican Period, Unpublished Master Thesis, İzmir Institute of Technology, İzmir; 122.

³ Kınıkoğlu, Ahmet Sinan (2001) The Impact of Consumer Culture on Housing: A Case Study on housing Architecture in Turkey in the Post – 1980s, Unpublished Master's Thesis, METU Department of Architecture, Ankara; 19.

⁴ Altınışik, Burak (1998) A Critical Approach: The Correlation of Architecture and Commercial Image, Unpublished Master's Thesis, METU Department of Architecture, Ankara; from the Abstract.

these advertisements were all prepared in the context of magazine articles, which could not be illustrated in the conventional way. After all, architectural drawings and photographs are just paper spaces- there is no way to 'perform' real architecture in a magazine and through a drawing. The only way is to make believe. So, just as ads architectural products (or cigarettes and whiskey) are made to trigger desire for something beyond the glossy illustration, these ads have the same purpose: to trigger desire for architecture.⁵

It is important to see how the popular media constructs re-presentations of architectural objects, which have four dimensions in reality. The paper representation of architecture, especially with the subject of housing in the popular media, attracts their readers by encouraging, fantasizing and desiring new trends and ideas offered to them. In this study, in the light of the points mentioned above, reflections of the 'images and texts' published in the *Yedigün* magazine on the society will be studied in relation to popular culture as a phenomenon because it is believed that this magazine is a device of popular culture of its time.

It is possible to find various multiple and alternative definitions for popular culture.⁶ There is not any single accepted definition for popular culture today because of different approaches to 'being popular' and 'culture' as concepts. Their most known definitions are that 'popular' is used with the meaning of 'an extensively consumed' and 'desired', as well as ordinarily 'belonging to people', 'doing everything for people'. 'Culture' also is a phenomenon showing social identity specific to a community at a specific time and

⁵ Quoted from Bernard Tschumi (1978) *Architectural Manifestos*, exhibition catalogue, New York in Colomina, Beatriz (1998) 'Introduction: On Architecture, Production, Reproduction', *Architectureproduction*, Princeton Architectural Press, New York; 22.

⁶ There are many scholars producing countless studies on popular culture. To give some examples to these scholars: D. Rowe, H. Lefebvre, T. Adorno (Frankfurt School), S. Hall, Gramsci, J. Fiske, J. Baudrillard, Bennett, D. Chaney and some Turkish scholars V. Batmaz, A. Oktay, Ü. Oskay, etc. It is possible to reach detailed popular culture definitions and references at these comprehensive studies: Çağan, Kenan (2002) *Popüler Kültür ve Sanat*, Unpublished Doctorate Thesis, Sakarya University, Socialogy and Yakın, Aslı (1999) *Popüler Kültür ve Cumhuriyet Dönemi Popüler Aşk Edebiyatı: Kerime Nadir Romanları*, Unpublished Doctorate Thesis, Hacettepe University, Social Science Enstitute.

condition.⁷ However, it is possible to categorize the popular culture definitions approaches under three contexts;

- i. to discuss folk culture according to limits of mass culture and to discuss the low and high culture duality,
- ii. to analyze mass consuming and mass manufacturing of culture industries
- iii. to discuss the relationship between members of high culture and low culture members.⁸

According to David Rowe, popular culture is the shifting set of social and cultural relations, meanings and text which in varying ways emerge as contemporary forms of pleasure, leisure, style and identity, and which are linked to personal and expressive politics, aesthetic address and cultural economy.⁹ Popular culture is defined by Ahmet Oktay as a culture of everyday life.¹⁰ According to Oktay, it is a culture that helps community to avoid negative sides of reality and producing artificial happiness for them ¹¹ and it serves the dissemination of hegemonic ideology with the help of its tools.¹²

One of the definitions of popular culture is that it consists of daily interactions, needs, desires and cultural 'moments' that make up the everyday lives of the community.¹³ It consists of 'products' of human work and thought that express specific individual and cultural beliefs and values; provides pleasure and enjoyment; and are accepted and approved by individuals or groups.

⁷ Gözdaşoğlu, Ebru (2001) *An Analysis of Popular Culture Reflections on Contemporary Turkish Architecture (Çağdaş Türk Mimarisinde Popüler Kültür Yansımaları Üzerine Bir İnceleme)*, Unpublished Master's Thesis, İstanbul Technical University Department of Architecture, İstanbul; 18.

⁸ Gözdaşoğlu (2001;18)

⁹ Quoted from David Rowe in Kınikoğlu, (2001; 21-22)

¹⁰ Oktay, Ahmet (1993) *Türkiye'de Popüler Kültür*, Yapı Kredi Publishing, İstanbul; 20.

¹¹ Oktay (1993;23)

¹² Oktay (1993; 23)

¹³ http://en.wikipedia.org/wiki/Popular_culture (accessed on 21.11.2005)

There are some phenomenons, which are related to popular culture;

- consumerism and consumer behaviors of mass,
- rapid and fast circulation of signs-meanings and
- relationships between people-art-image.

Individuals have been face to face with the problem of identity crisis with the changing roles of producing relations since the Industrial Revolution. In the network of these new producing relations, the individuals of the twentieth century gain a value in the society with their possessions rather than their work. Therefore, consumption has become a social, physiologic and cultural phenomenon as well as economical benefits. According to these new relations, individuals' lifestyles are beginning to transform. Lifestyles comprise the programs of everyday life, housework, leisure time activities, ethic and moral beliefs in addition to consumption. According to David Chaney, lifestyles are;

- i. behavioral patterns, which have a potential to differentiate individuals from each other,
- ii. meanings for individuals by being explanatory for them and for society that what they are doing, why they are doing and what is the benefit of doing this,
- iii. necessities for being a part of everyday life of modern society,
- iv. usage positions of things, places and time that belong to one attitude, one form and one society group as well as tiding cultural constitutions,
- v. various. They are shared by specific group's members in a particular time and condition thus they are signs of status.¹⁴

It can be said that lifestyles, which are the main activity and construction ground of popular culture, are constructed, presented and distributed through popular magazines to individuals. This was the result of incredible

¹⁴ Chaney, David (1996) *Lifestyles*, Routledge, London.

developments of printing and distributing technology at the beginning of the twentieth century. Production, advertisement and fashion concepts are determinants of consumption process throughout the popular culture devices.

In the light of the above mentioned subjects, in order to make definition of the usage of the popular culture theme clear throughout this study, it can be stated that popular culture, in the context of consumer culture, is a process consisting of signs, images and meanings that are used, consumed and desired extensively by community and circulated quickly by mass communication devices. And also these signs, images and meanings are tried to be defined all over in use, in order for individuals to identify themselves in the community according to changing usage behaviors. It forms a suitable ground for the production of common tastes by blurring the distinctions between the works of art and the basic daily forms of consumption.¹⁵

2.1.2. The 'Ideal Home' Concept

It is not possible to separate the architectural transformations of the Early Republican Era of Turkey from the developments taking place in the rest of the world, even though they may have different inner dynamics. The two world wars had been experienced in the first half of the twentieth century and the economic depression of 1929 had affected Turkish as well as other national economies all through the world. During the same time, architectural developments of the West had their reflections on Turkey.

It is a fact that the changes that occurred during the Early Republican Era (1923-1938) and the transition phase (1938-1950) following this era, in the political ideology and economy, as well as the social transformations starting

¹⁵ Kınıkoğlu (2001; 23)

by the end of the nineteenth century had important effects on Turkish architecture. There is a need to examine the social and architectural atmosphere of the period following the declaration of the Republic in Turkey. (It is given in the **Appendix.I.**)

By the end of the nineteenth century, architectural profession in the West had started to express opinions and to reflect on the contemporaneous problematic subjects such as urban development, developments in construction technology, housing etc. In the early years of the twentieth century, Western architects had begun to look for means to design a perfect life with rational thought. They have already started to propose healthy, more orderly environments and houses for the new lifestyles that were suitable for the 'new' rhythm of the daily life. They viewed everything from consumer goods to cities as issues to be addressed in order to create an ideal daily life for a universal human model. We can summarize their aims as:

- Meeting the requirements of the program and the structural system;
- Exclusion of historical images and ornamentation;
- Simple language;
- Interior and exterior unity and quality;
- Claim to re-form the city and daily life.¹⁶

Single houses and collective housing had started to become one of the architectural areas that architects tried to capture, where they would realize their thought and ideals. When Western architects began to search the ideal design principles, the 'ideal home' theme, which is also the main subject of this study, became a current issue.

As a historical construct, the 'ideal home', with its imaginary associations of comfort, well-being and status, as the locus of a middle class identity and culture, can be traced back to the

¹⁶ www.ciaonet.org/book/bozdogan/bozdogan/bozdogan09.html This site is dedicated to Sibel Bozdogan's 'Rethinking Modernity and National Identity in Turkey' article. (accessed on 18.10.2005)

late nineteenth end early twentieth centuries, an era when values and ideals began to fuse with the actual purchase of commodities.¹⁷

According to Ela Kaçel, the 'ideal home' discourse is related with the culture of consumption. It is used as the equivalent of dwelling in the market between house producers and house consumers. The concept of 'ideal home' is just a tool and it becomes ordinary by being continuously told about.

A culture of consumption would mean a culture where in goods became the embodiment of desires, dreams, and emotions; wherein subjective experiences of love, excitement, cleanliness, pleasure or freedom are objectified in goods.¹⁸

During the mid-nineteenth century, the house had become a commodity that circulated in the markets of the modern society. The house had been presented to the market by contractors, local administrations and industrialists. By the beginning of the twentieth century, the public demand had become too great to be met due to the inconsistencies between these groups. Therefore, the housing standards started to fall and the living conditions began to deteriorate.¹⁹ Consequently, lightless, airless and tight houses, which became a reality with falling space standards, led to a society made of weak and non-healthy individuals.

The idea that the physical space enabling the individuals to grow up in a healthy family environment is only possible through the realization of a healthy home ideal was beginning to develop in Europe. Along with it, the house was also one of the most important indicators of the social status of an individual. Therefore, the house producers used the 'ideal home' discourse in the market.²⁰

¹⁷ Öncü, Ayşe (1997) 'The Myth of the 'Ideal Home' Travel Across Cultural Borders to İstanbul', *Space, Culture and Power: New Identities in Globalizing Cities*, Zed Books: London; 60.

¹⁸ Öncü (1997; 59).

¹⁹ Kaçel, Ela (1999) 'İdeal Ev' Aranıyor', *Cogito*, n: 18: Spring 1999, YKY, İstanbul; 163.

²⁰ Kaçel (1999; 163).

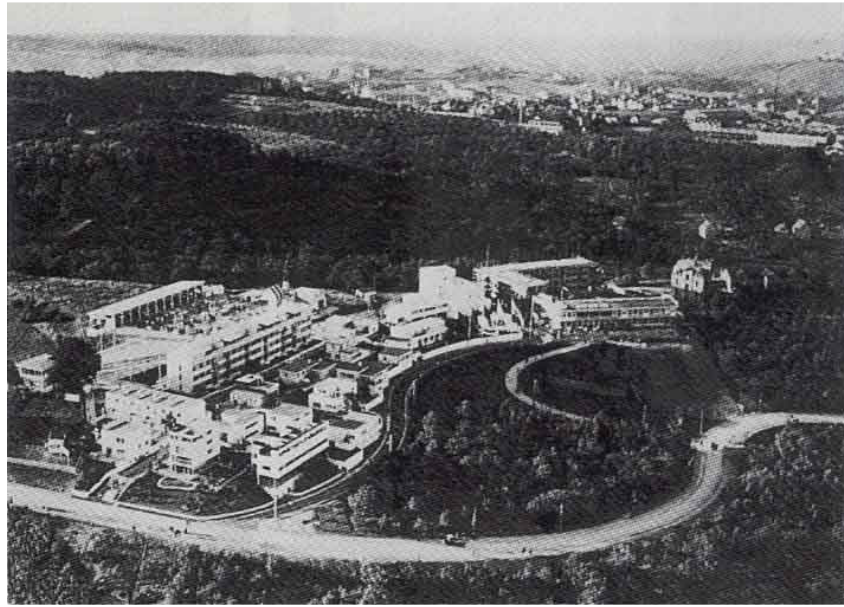


Fig 2.1

Werkbund Exposition, Weissenhofsiedlung, Stuttgart, Germany, 1927

In the beginning of the twentieth century, European states had undertaken the task of rehabilitating the unhealthy regions of the cities. However, the legislations produced by the nation states had only limited success. They could only go as far as financing of the low cost houses and the allocation of land required for these houses.

From the second half of the nineteenth century to the beginning of the twentieth century, the first examples of 'ideal space' were presented by the reformist architects to the working class who were tempted to the middle class life styles. Some of these examples given by Ela Kaçel are Model Houses of Prince Albert in 1851, *Daily Mail* 'Ideal Home' Exhibitions, 1927 Stuttgart Weissenhof Campus (**Fig 2.1**) etc. 'Ideal Home' can be said that the equivalent of this 'ideal space' in design and dwelling is self-contained house with garden.²¹

Even though 'single home with garden' or *cottage* was an 'ideal' for the reformist architects, it was a 'reality' or even a

²¹ Kaçel (1999; 164).

norm in many rural settlements. The size of the family was the natural scale that could be used in the design of this space.²²

The main tools, which were used for describing 'ideal home', were some critics against current house stock and modular, flexible design perceptions that would enable to build houses by mass production. Meanwhile, the 'ideal home' discourses were projected as embodiment of desires, dreams, emotions; wherein subjective experiences of air, light, health, excitement, cleanliness, pleasure, freedom are objectified in ideal home.

We can summarize the 'ideal home' discourse as a unanimous marketing concept that requires everyone to own and live in accordance with their social status and includes all their desires and dreams.

The theme of 'ideal home' will be explored through two selected examples from England and America. These are related to 'ideal home' discourse in different ways. Firstly their place and their period of dominance are different from each other. Secondly, their way of constructing the 'ideal home' theme is also different. It is also important to analyze how the 'ideal home' discourse is published by different manner in the Turkish case, especially in *Yedigün* magazine.

2.1.2.1 Daily Mail's 'Ideal Home' Exhibitions

*The Daily Mail*²³ is a newspaper which has been published in England since 1897. Its Ideal Home Exhibition acted as a promotional tool for the newspaper to attract new readers and also to raise advertising income.²⁴ *The Daily Mail's* pages about exhibition embraced social attitudes,

²² 'Nitekim 'bahçeli tek ev' ya da *cottage*, reformist mimarlar için bir 'ideal' olsa da, pek çok kırsal yerleşmede görülebilecek bir 'gerçek', hatta bir normdu. İdeal ailenin büyüklüğü ise bu mekanın tasarımında kullanılabilecek en doğal ölçek idi.' Kaçel (1999; 164).

²³ I wish to express my gratitude to Dr. Elvan Altan Ergut for first driving my attention to *Daily Mail* Ideal Home Exhibition, and for giving some documents related to this subject.

²⁴ Ryan, Deborah S. (1997) *Daily Mail – Ideal Home Exhibition: The Ideal Home Through the 20th Century*, Hazar Publishing, London; 17.

technological developments and design innovations at its time.²⁵ The exhibition mirrors the explosion of interest in home-making and also it has influences on the public taste in England.



Fig 2.2

The Village of New Ideas at the 1927 Ideal Home Exhibition (Ryan, 1997; 51)

The Ideal Home Exhibition was originally founded in 1908 by Wareham Smith, Advertising manager of *The Daily Mail*, as a publicity tool.²⁶ It is still

²⁵Ryan (1997); in Foreword.

carried out at the time this thesis study is finalized.²⁷ The Exhibition brought together a wide range of manufacturers and retailers, most concerned with mass-produced goods from the new industries that *The Daily Mail* wanted to be targets as advertisers in the newspaper.²⁸

The Grand Hall (later named Olympia) in Hammersmith provided the place for the Ideal Home Exhibition from 1908 until the 1980s. With 210.000 square feet floor space, it was the largest building of its type in London.²⁹ The Exhibition was also unique for covering a huge area to emphasize the notion of home of its time.

Through a unique combination of educational, entertaining, and hard commercial features, it has been immensely popular and appealing, promoting a modern way of life and helping to establish a culture of home-making. It has just not been an exhibition of the latest labor-saving appliances, but also entertained and educated its audience with nostalgic features, exciting forecast of the future, historical tableaux showing how home-making has advanced and interesting anthropological displays of other People's homes.³⁰

A visit to Ideal Home Exhibition was a special event because people could actually see for themselves the latest gadgets and large goods that many shops did not have the room to display.³¹ Looking at the displays in Ideal Homes Exhibition, visitors could fantasize that they lived the lives projected themselves. However, even those who could only afford the entrance fee were offered a fantasy of domestic life into which they project themselves.³² They could believe that they, too, lived in up-to-date with some famous people such as Princess Elizabeth.³³

²⁶ Ryan (1997; 9).

²⁷ www.idealhomeshow.co.uk. This web site belongs to *Daily Mail*. 'Ideal Home' Exhibitions are still going on today. (accessed on 06.05.2006)

²⁸ Ryan (1997; 23).

²⁹ Ryan, (1997; 17).

³⁰ Ryan, (1997; 9).

³¹ Ryan, (1997; 12).

³² Ryan, (1997; 28).

³³ Ryan, (1997; 16).

Following the Great Exhibition in 1851 and other many trade and commercial exhibitions that the public was already well accustomed to, the Ideal Home Exhibition succeeded in England.³⁴ Although the Ideal Home Exhibition had some similarities to trade or wholesale fairs, one of its main purposes was not the display, but also retail sale to the general public and popular commodities.³⁵

In the first Exhibition, there were twelve sections, namely the construction, decoration, lighting and heating, sanitation, ventilation, furniture, recreation, hygiene and cleaning, food and cookery, and the last, garden and accessories, dealing with a separate part of home life.

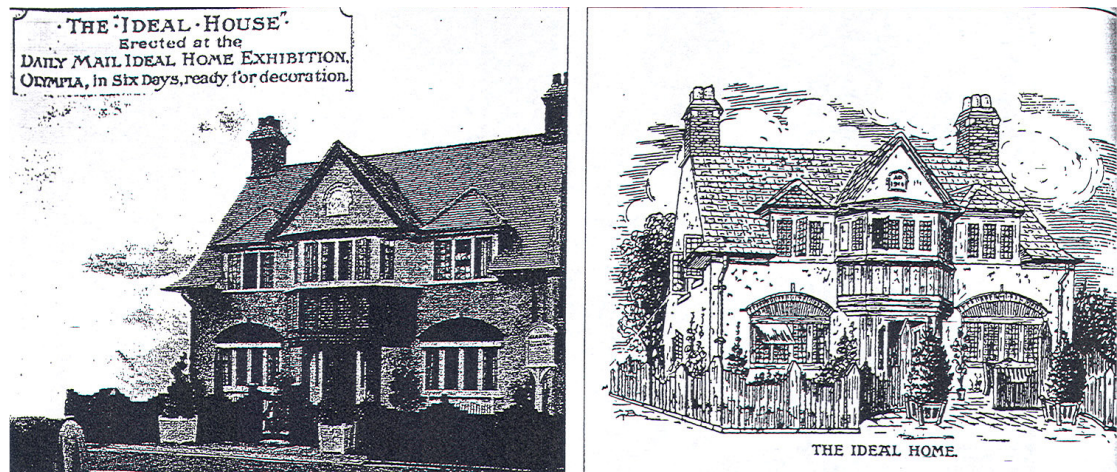


Fig 2.3

A photo and a sketch of Mr. Rupert Davison's design at 1910 Ideal Home Exhibition, (Ryan, 1997; 24)

The Ideal Home Exhibitions often displayed homes from earlier periods and foreign cultures alongside present day ones to show just how far the modern English had evolved.³⁶ In the Exhibition, architectural competitions, art displays and also competitions for visitors were organized. As well as instructing women in the joys of consumption, the Ideal Home Exhibition was seen as a tool with which young woman could be educated in the skills

³⁴ Ryan, (1997; 13).

³⁵ Ryan, (1997; 16).

³⁶ Ryan, (1997; 32).

of home-making.³⁷ Lectures on child care, home-making and labour-saving issues were given. In the same time, competitions on 'ideal home', labor-saving home; 'ideal workers home' were being organized and the winning projects were awarded and realized. Additionally, in order to observe the life of 'other's, for example a miner house, display of inefficiency houses were reconstructed in some of the Exhibition.

For example, in the 1921 Exhibitions, a 'Daily Mail Village' was constructed during one week. It was a useful form of publicity for *The Daily Mail*. The Daily Mail Village consisted of 41 cottages, representing 16 different systems of housing construction planned along garden City lines in Hertfordshire (**Fig 2.4**). Many of the cottages featured the new construction techniques developed during First World War, such as steel frame system and standardized components, and bathrooms and labor-saving devices were included. The houses in the village were offered for sale after the Exhibition at such prices which made them affordable only to the middle classes.³⁸

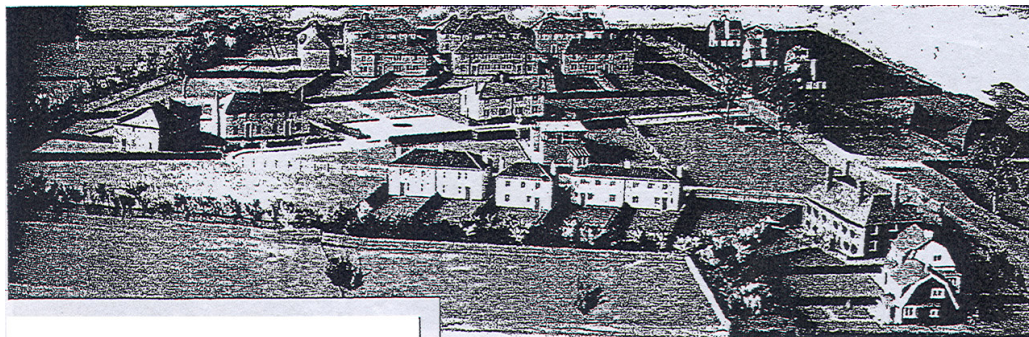


Fig 2.4
Model of the Daily Mail Village at the 1921 Ideal Home Exhibition
Ryan (1997; 41)

Each one of these exhibitions that took place throughout the twentieth century requires a separate examination. It is not possible to include the details on each of these exhibitions in this study; however, it should be

³⁷ Ryan, (1997; 30).

³⁸ Ryan (1997; 43).

noted that each exhibition propagated the 'ideal home' theme and kept it under the public attention.

The Daily Mail Ideal Home Exhibition did not merely reflect the world in which its readers lived; it also presented an aspirational world into which readers could project themselves.³⁹ *The Daily Mail* Ideal Home Exhibition is the reflection of the hopes, dreams and aspirations of the respectable working classes and middle classes, of conservative and ordinary people.⁴⁰

Indeed, the Exhibition established itself as *a 3-dimensional advice manual*, its founders recognizing that few possessed the gift to create an 'ideal home' unaided.⁴¹ (my italics)

2.1.1.2. Arts and Architecture's Postwar 'Ideal Home' ⁴²

In 1943, John Entenza, the editor and publisher of *Arts and Architecture* magazine, organized a competition named 'Designs for Postwar Living'. He summarized the results of this competition in the 1944 issue: 'What Is a House?'. In this article, he studied prefabrication, mass-production and industrialization of residential construction with Herbert Matter, Charles and Ray Eames. They began the article;

We are concerned with the houses as a basic instrument for living within our own time; the house as a solution of human need for shelter that is structurally contemporary; the house that above all takes advantage of the best engineering techniques of our highly industrialized civilization. While other attitudes present various possibilities, this approach would

³⁹ Ryan, (1997; 9).

⁴⁰ Ryan, (1997; 9).

⁴¹ Ryan, (1997), in Foreword.

⁴² This section is a summary of my paper 'House #8: Blueprint for Modern Living', prepared in the course Arch 513 Architectural Research, taken at METU Department of Architecture in the Fall Semester 2002-2003, supervised by Dr. Ayşen Savaş.

seem to be one that can be defended without prejudice as the modern, lucid, realistic solution of living needs.⁴³

They claimed that the post-war housing problems could only be solved by the application of the new technology -use of the machine technologies of prefabrication and the products that had been developed during the war-.⁴⁴ These studies prepared the background formation of the 'Case Study House Program'. The solutions suggested by the competition and the article were found too utopian by critics. In order to prove that a new model for modern living, new design ideas -particularly in the use of new materials and techniques and to produce good design- could be feasible, Entenza initiated the 'Case Study House Program' in the January issue of *Arts and Architecture* magazine in 1945:

Because most opinion, both profound and light-headed, in terms of post war housing is nothing but speculation in the form of talk and reams of paper, it occurs to us that it might be a good idea to get down to cases and at least make a beginning in the gathering of that mass of material that must eventually result in what we know as 'house-post war'. Agreeing that the whole matter is surrounded by conditions over which few of us have any control, certainly we can develop a point of view and do some organized thinking which might come to a practical end. It is with that in mind that we now announce the project we have called THE 'CASE STUDY' HOUSE PROGRAM.⁴⁵

In the announcement, Entenza explained the process of the 'Case Study House Program'. *Arts and Architecture* magazine commissioned architects to design and build houses, which were illustrated in the magazine with a scenario of its architect. After their construction, these houses were exhibited to the public for a period of six to eight weeks and then they were

⁴³ Entenza, John (1990) "What Is a House?", *Arts and Architecture: the Entenza Years*, ed. by Barbara Goldstein, Cambridge, Mass., MIT Press; 34.

⁴⁴ Colquhoun, Alan (2002) *Modern Architecture*, Oxford: Oxford University Press; 234.

⁴⁵ Entenza, John (1990) "Announcement: the Case Study House Program", *Arts and Architecture: the Entenza Years*, Ed. by Barbara Goldstein. Cambridge, Mass., MIT Press; 54.

sold.⁴⁶ Julius Ralph Davidson's 'House #11' was the first of the program's designs to be built.⁴⁷

The original objective of the program was to design and construct eight houses. Richard Neutra, Ralph Rapson, J.R. Davidson, Sumner Spaulding and John Rex, William Wurster and Theodore Bernardi, Whitney Smith, Thornton Abell, Charles Eames and Eero Saarinen were chosen as the designers for the first part of the program. After completing the original part, the program had been continuing for the new houses between 1950 and 1966.

The program made architects concentrate on the small, single-family houses of the middle-class Americans. To use light steel structures, plenty of glass, industrially produced components were the construction manner of the program. Neuhart cited that this program offered architects a chance to work on problems of family housing and invited them to adapt to peacetime use of the machine technologies of prefabrication and the products that had been developed during the war.⁴⁸

We of course assume that the shape and form of post-war living is of primary importance to a great many Americans, and that is our reason for attempting to find at least enough of an answer to give some direction to current thinking on the matter. Whether that answer is to be the 'miracle' house remains to be seen, but it is our guess that after all of the witches have stirred up the broth, the house that will come out of the vapors will be conceived within the spirit of our time, using as far as is practicable, many war-born techniques and materials best suited to the expression of man's life in the modern world.

We hope it will be understood and accepted as a sincere attempt not merely to preview, but to assist in *giving some direction to the creative thinking on housing being done by*

⁴⁶ Entenza (1990; 54).

⁴⁷ Smith, Elizabeth A.T and Amelia Jones (2002) "The Thirty-Six Case Study Projects", *Blueprints for Modern Living: History and Legacy of the Case Study House*. Ed. by Elizabeth A. T. Smith. (Cambridge, Mass.: The MIT Press; 56.

⁴⁸ Neuhart, John and Marilyn (1994) *Eames House*, Ernst and Sohn, Germany; 18.

*good architects and good manufacturers whose joint objective is good design.*⁴⁹ (my italics)

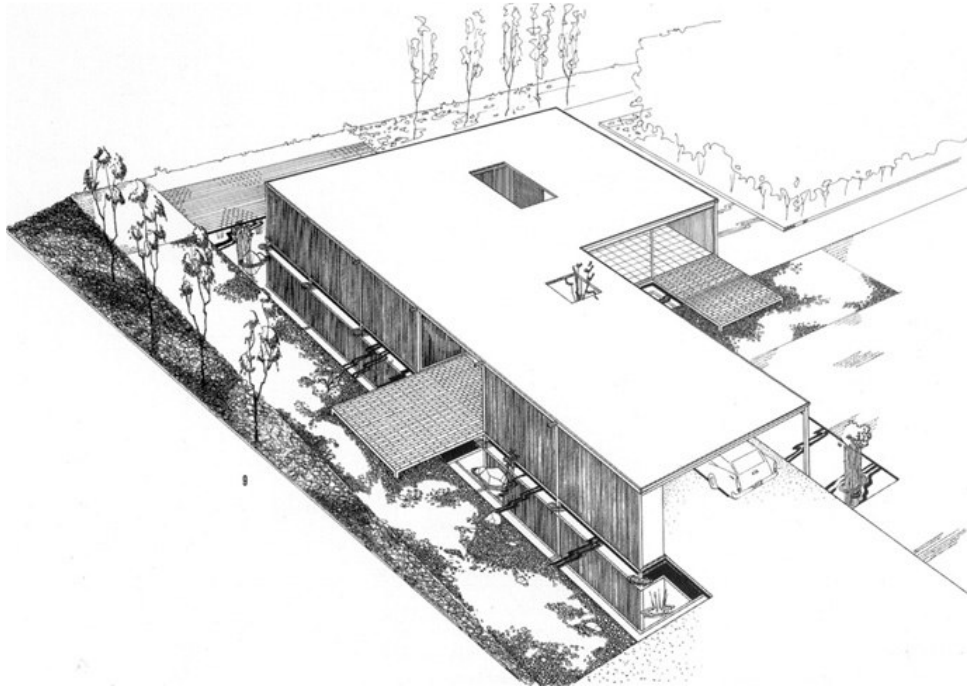


Fig 2.5

Case Study House #21, Pierre Koenig, Los Angeles, America
http://users.tce.rmit.edu.au/E03159/ModMelb/mm2/lect/50_60_70/html/casestudy/casestudy2.html

One of the objectives of this program was to enable architects to design and build low-cost modern houses, using donated materials from industry and manufacturers.⁵⁰ From the announcement of the “Case Study House Program”, the program wanted architects to use standardized elements where possible, and arrived at an ideal small house by using modern materials and designing new spatial organization. It could be said based on exhibition book that the common characteristics of the ‘Case Study Houses’ were a single story open plan –except House #8 (**Fig 2.6**) because it has a two story-, floor-to-ceiling windows, a flat or nearly flat roof.

⁴⁹ Entenza, ed.by Goldstein, 1990) p.55.

⁵⁰ McCoy, Esther (2002) “Arts and Architecture: Case Study Houses”, *Blueprints for Modern Living: History and Legacy of the Case Study House*, in ed. by Elizabeth A. T. Smith (2002) Cambridge, Mass., MIT Press; 19.



Fig 2.6

Case Study House #8, Charles and Ray Eames, California, Amerika
<http://www.loc.gov/exhibits/eames/space.html>

This program continued from 1945 to 1966 with thirty-six different case study house projects, twenty-four of which were also built. Other housing projects such as the Weissenhof development and the Mies van der Rohe apartment building in Stuttgart in 1927 (**Fig 2.1**), the 1930 Werkbundsiedlung in Vienna, and the Luis Barragan development in Mexico City were cited by Esther McCoy and Helen Searing in the exhibition book and Neuharts in their book as the antecedents to the 'Case Study House' program that attempted to move architecture from handcraft to new machine and prefabrication technologies.⁵¹

There were some differences as well as similarities between 'Case Study House Program' and the European experimental dwellings. The program was not done at one time and in one place, as was that in Europe. In addition, Helen Searing said in the exhibition book that European antecedents of the

⁵¹ Neuhart (1994; 18).

program were more doctrinaire and willed than 'Case Study House' program.⁵²

More important it was the pursuit of architecture through standardization and prototype. The Case Study Houses were to be a means of producing good mass housing. The war had also caused all sorts of problems in the supply of building materials. Entenza's goal was a prototype architecture where each house was constructed from simple, mass-produced factory products that were readily available.⁵³

These two examples and also the *Yedigün* magazine showed different attitudes but a similar goal towards the 'ideal home' concept. They wanted to present to their readers such home designs that had a specific scenario of its designers. They offered these designs for defined and specified number of users and place (somehow examples in *Yedigün* magazine were a little different from this). And also they represent these houses with functional, cheap, easy to built slogans. They said that the readers found in the design that healthy space, practical spatial organization, plenty of sunlight, good proportion between external look and plan organization...etc. They also thought that they were responsible to educate and give directions to their readers about the meaning and variations of the 'ideal home'. They wanted their readers to own and live in their offered 'ideal home' accordance with their desires and dreams.

However, there are some differences between the *Yedigün* examples and the other selected ones. The two selected examples from England and America at different times are not just attempts to represent the home designs as paper architecture; but they are also the built examples of houses presented in their paper. This is the main difference between the realizing and

⁵² Searing, Helen (2002) "Case Study Houses: In the Grand Modern Tradition", *Blueprints for Modern Living: History and Legacy of the Case Study House*, (2002) ed. by Elizabeth A. T. Smith, Cambridge, Mass., MIT Press; 122.

⁵³ Welsh, John (1995) *Modern House*, Phaidon Press, London; 76.

understanding of *Yedigün* and these two selected examples of 'ideal home' concept. *Yedigün* only presented house designs as 'paper architecture'. The magazine did not conceive in involving or realizing the construction of its proposed designs. And also *Yedigün* seems not to conceive that the designs had a potential income to the magazine, like in *Daily Mail's* thinking, for advertisements of their designers or producers, which advertised in the magazine at that time.

The other difference can be stated about the expectation of the publishers of the magazines. The intention of selected examples from abroad was to expect to gain income or enough money to pay the construction cost of the designs. But *Yedigün* gave only an architectural service to its readers. Its attempt was left only on the paper. In addition to this, we do not know whether the magazine paid its architects or not, for the authorships, of the house designs. Therefore it can be said that the magazine had a simple task: to educate and to publicize the 'ideal home' images. Consequently, readers of the magazine would have translated house designs into their real life. This issue is important but searching for possible answers to this problem is out of the limits of this study.⁵⁴

⁵⁴ It is stated by Ahmet Oktay in 'Türkiye'de Popüler Kültür' on page 55 that there were not any survey according to readers response and consumer tendency in early republican period. Also, there are not found any information related studies of the early republican popular media and *Yedigün* about how the readers used these information. It is said by Dr. Haluk Zelef that the only gained information about this subject is made by Atilla İlhan in 'Atilla İlhan ile Zaman İçinde Bir Yolculuk' on TRT 2 in November or December of 2005: 'Everyone saw in İzmir, Karşıyaka that it would be cold if glass houses of *Yedigün* was built.' (İzmir'de Karşıyaka'da herkes gördü ki *Yedigün*deki gibi cam evler yapınca üşünüyormuş.) I wish to express my gratitude to Dr. Haluk Zelef for sharing this information. Addition to this, it is learned from Şevki Vanlı that *Yedigün* magazine was read by architecture students at that time: 'He [Nihat Sami Baranlı] used to read Nazım Hikmet's poems by heart with great enthusiasm at the course. His serial titled 'Seven Stars of Our Literature' was published in *Yedigün* magazine. They did not publish the seventh: It was Nazım.' (Derste Nazım Hikmet'in şiirlerini ezbere ve büyük bir coşku içinde okurdu [Nihat Sami Baranlı]. O zamanki 7 Gün [*Yedigün*] dergisinde 'Edebiyatımızın Yedi Yıldızı' adıyla bir dizisi yayınlanmıştı. Yedinci yazısını yayımlamadılar:Nazım'dı.) Vanlı, Şevki (2000) *Mimarlık: Sevgilim*, İletişim Publishing, İstanbul; 39. It is understood from this quotation that new rising architectural students of that time were also readers of *Yedigün* magazine.

2.2. PROBLEMATIC AND QUESTIONS OF THE STUDY

While these developments were being experienced in the West, new formations in the Turkish architectural practice had already started in the nineteenth century. As Uğur Tanyeli states, we can remember that the 'architect' in the Western sense with a prestigious professional position had started to be seen by the end of the Ottoman Empire.⁵⁵ An example for the education of contemporary architects would be the foundation of Sanayi-i Nefise Mektebi (The Academy of Fine Arts), which was established in 1882, and the emergence of 'modern' architects as personalities from the upper class bureaucrats.⁵⁶ In addition to Balyan family, practicing architecture in the late Ottoman period, Architect Vedat (Tek) and Kemalettin Bey can be given as examples of these new generation architects of Early Republican Era.

İlhan Tekeli states that Turkey has always been in the process of a continuous and multi-faceted transformation under the influence of both external factors and internal dynamics. 'This transformation includes changes in the national economy, the emergence of new economic functions, the formation of new social institutions necessitated by these developments, changes in the class structure, and the formation of a new life-style'.⁵⁷

Important political and economic turning points have affected the field of architecture in the Early Republican Era. According to İlhan Tekeli these turning points are;

- i. Declaration of the Republic and appointment of Ankara as the new capital in 1923: this played an important role in determining architectural programs.

⁵⁵ Tanyeli, Uğur (1990) "1900-1930 "Muasır" ve "Milli" Bir Mimarlık", *Sanat Dünyamız*, (1990); 26.

⁵⁶ Tanyeli (1990; 26)

⁵⁷ Tekeli, İlhan (1984) 'The Social Context of The Development of Architecture in Turkey', in *Modern Turkish Architecture*, ed. by Renata Holod and Ahmet Evin, University of Pennsylvania Press; 9.

- ii. The revolutions carried out by the state: invitation of foreign experts, reforms in the legal system etc.
- iii. Economic policies following the 1929 World Economic Depression and 'Six Arrow' ideology of *Cumhuriyet Halk Partisi* in 1931: favoring of locally produced goods, profession laws etc.
- iv. Break out of the World War II in 1939: effects of internal and external conditions on architecture.

Based on these dates, it is possible to group the architectural buildings of the Early Republican Era as;

1923-1927 First National Architectural Movement

1929-1939 Ankara-Vienna Cubism or Cubism or The Period of Functional Architecture

1940-1950 Second National Architectural Movement

1950-1960 Search for International Style solutions⁵⁸ (More detailed information about architectural atmosphere of this time is included in **Appendix.I**)

Investigation of the formations and events of the Early Republican Era and their reflections on Turkish architecture, especially in the field of housing, constitutes the boundaries of this study. The intentions, policies and ideologies towards housing and their effects on the daily life and how they are imposed will be taken under consideration throughout the study.

Yedigün magazine is a valuable document to investigate the socio-cultural developments because it presented the every-day behavioral patterns of the public of its period. Moreover, it is the one that contained the most extensive architectural drawings of houses, and also provided written information on their characteristics and methods of construction at that time. The main target group must have been the upper and middle class

⁵⁸ Tekeli (1984;.10).

people. This can be deducted from the way of life publicized by the *Yedigün* magazine.

When observed from the present days, the modernization project of Turkey can be seen both as a break away from its history and in the same time a continuity. It is a break away because versatile modernization project applications were initiated. It is continuity because it was based on the rich cultural background of the people living in this country and furthermore, this project had been first started in the second half of the 19th century. The modernity project of the Republic has traces of this historic accumulation and historical context.⁵⁹

A state controlled modernization project is mentioned in most of the studies carried out on the Early Republican Era. These studies evaluate how the state deals with the Ottoman legacy it inherited in all fields such as education, health and built environment. They also mention a radical modernization effort in which the state directs the society according to its own ideals through revolutions. Architecture is also one of the fields mentioned above along with education, health and even daily outfit. In accordance with this perspective, it can be said that architecture was tried to be modernized in itself, and it was also used to modernize the nation as well.

Probably the most outstanding characteristic of the Turkish modernist experience was that it coincided with the utopic period of the establishment of the nation state during when it was considered that the only goal of the entire population was to reach the advanced civilization and modern house was a symbol of this achievement.⁶⁰

⁵⁹ 'Günümüzden geçmişe bakıldığında, Türkiye Cumhuriyeti'nin köktenci bir çağdaşlaşma projesini uygulamaya koyması, tarihte hem bir kopuş, hem de bir süreklilik olarak görülebilir. Bu bir kopuştur, çünkü çok yönlü bir çağdaşlaşma projesi uygulamasına girilmiştir. Bir sürekliliktir, çünkü bir yandan Türkiye'de yaşayanların zengin kültürel birikimi üzerine oturmuştur, öte yandan bir ölçüde de olsa, bu projenin uygulanması 19. yüzyılın ikinci yarısından itibaren başlamış bulunmaktadır. Cumhuriyet'in modernite projesi, bu birikimin ve tarihsel bağlamın izlerini taşımaktadır.' Tekeli, İlhan (1998) 'Türkiye'de Cumhuriyet Döneminde Kentsel Gelişme ve Kent Planlaması', in *75 Yılda Değişen Kent ve Mimarlık*, İş Bankası Yayınları, İstanbul; 1.

⁶⁰ Bozdoğan, Sibel (1998) "Türk Mimari Kültüründe Modernizm: Genel Bir Bakış", *Türkiye'de Modernleşme ve Ulusal Kimlik*, ed. by Sibel Bozdoğan ve Reşat Kasaba, Tarih Vakfı Yurt Yayınları, İstanbul; 121.

Accordingly, one of the important modernization targets was the family and therefore the 'house'. Uğur Tanyeli points out to the presence of ideological utopias during the period by saying "The Republic attempts to an extensive and ambitious reformation by break-offs it proposes".⁶¹ Another scholar, Sibel Bozdoğan, describes the Republic Project through its symbols and images.⁶² In the light of these interpretations, it can be stated that, when the symbol of ideology is the 'house', the new 'ideal home', with its newly produced meaning, had to be presented and transmitted to the target audience.

On the other hand, it is possible to consider a more complex system of relationships instead of a modernization project carried out by the State alone. State-imposed revolutions may be regarded as one of the parameters of this system of relationships.⁶³ In this case, it is necessary to consider the tendencies towards change that had already existed other than the state-imposed revolutions. Then, we can discuss modernization practices that began by late eighteenth century and continued with an ever-increasing pace into and through the twentieth century. Therefore we may think of the 'ideal home', which stands at the intersection of architectural and popular discourse of the era, as an element that is both a reflection and a component of this environment. Furthermore, these images may be interpreted as the signs of desires that are present in the society as well as tools used by the State to educate the public.

2.3. PURPOSES AND PROMISES OF THE STUDY

We all keep a form that we consider '*ideal*' in our dream for our *dwelling*. We all want to live in a beautiful and comfortable

⁶¹ Tanyeli, Uğur (1996) "Osmanlı Barınma Kültüründe Batılılaşma-Modernleşme: Yeni Bir Simgeler Dizgesinin Oluşumu", *Tarihten Günümüze Anadolu'da Konut ve Yerleşme*, ed. by Yıldız Sey, Tarih Vakfı Yurt Yayınları, İstanbul; 295.

⁶² Bozdoğan (1998; 211).

⁶³ Tanyeli (2004; 51).

and this is very important; because we spend approximately half of our lives in the home.⁶⁴ (my italics)

The words 'ideal', 'dwelling' and 'dream' are the key concepts of this quotation, as well as of this study. How these concepts take on the roles in the popular fields will be investigated in detail, in the following chapters.

The role of popular family and women's magazines in promoting modern architecture was significant. They were the first to publish illustrated articles on modern concepts of domestic space, household efficiency and hygiene, modern lifestyles and modern house design, even before *Mimar*, the professional journal of architects was launched in 1931.⁶⁵

In accordance with the above quotation, it can be said that popular magazines of the Early Republican Era have been considered as tools to set up the 'ideal home' as an image, which would set the position of 'ideal citizen' and spread it nationwide. On the other hand, these images may have been used to form a common language and incorporate these new home images to the daily life. One of the objectives of this study is to assist and reveal information to following studies, in order to find out the reasons for the publication of these images.

Along with *Yedigün*, the other popular magazines of the Early Turkish Republican Era were '*Modern Türkiye Mecmuası* (Modern Turkey Magazine)', '*Ev- Kadın* (House- Woman)', '*Muhit* (Neighborhood)' and '*Ev-İş* (House-Labour (House-Work))'. One of the reasons for selecting the *Yedigün* magazine is:

The most popular '*Yedigün*' magazine of Turkey in the 1930s and 1940s reflects the cultural atmosphere, ideological

⁶⁴ 'Hepimiz kendi ikametgâhımız için 'ideal' saydığımız bir şekli hayalimizde yaşatırız. Hepimiz güzel ve rahat bir evde oturmak isteriz ve bu elbet pek mühimdir; çünkü zaman itibarile hayatımızın takriben yarısını evde geçiririz.' Schütte, Wilhelm (1944) "Bugünkü Kültür ve İkametgâh", *Arkitekt*, (1944;1-2); 29.

⁶⁵ Bozdoğan, Sibel (2001) "Images of Modern Domestic Life", *Modernism and Nation Building: Turkish Architectural Culture in the Early Republic*, University of Washington Press, Seattle; 203.

orientations, transformations and expectations of the period much better than the official state publications. The magazine plays the role which was later played by *Hayat* in the 1950s and 1960s. However, while the *Hayat* was successful in reaching small towns, *Yedigün* was apparently aimed at addressing towards larger cities.⁶⁶

The 'ideal home' images published in *Yedigün* is considered to be worthy of a comprehensive research because of being always a part of the magazine. As mentioned in the previous chapter, the 'schematic house projects with short explanations'⁶⁷ were given in these sections. The photos, views, plans, drawings and texts are results of a series of a work, which transmits the 'ideal home' concept to the public readers. As Gülsüm Baydar Nalbantoğlu states, we may view these pictures as 'pure' tools that visualize the purpose of texts, on the other hand, we may think of the texts as 'innocent' explanations with the purpose of supporting the images.⁶⁸ The way that the written and visual material is used, and their relationship with the period's important events, may lead us to new conclusions. It is still worth exploring to see if the relationship between the images and the texts enables us to consider other assumptions in this regard.

⁶⁶ '1930'lar ve 1940'lar Türkiye'si'nin en popüler dergisi "Yedigün" o yılların kültürel atmosferini, değişim, beklenti ve ideolojik yönelimlerini, resmi devlet yayınlarından çok daha aydınlatıcı biçimde yansıtır. Dergi daha sonraları, geç 1950 ve erken 1960'larda Hayat'ın oynayacağı rolü oynar. Ancak Hayat kasabaya kadar inebilmişken, Yedigün çok daha belirgin biçimde orta ve büyük kente yöneliktir.' Ramazanoğlu, Gözde (2003) "Hayalinizde Yaşayan Evler-Yedigün (1936-1940)", *Arredamento Mimarlık*, (2003; 100+56), p. 88-89.

⁶⁷ I wish to express my gratitude to Dr. Ali Cengizkan for first taking my attention on this subject. Tanyeli, Uğur (2003) "Bir 'İstanbul Mimari': Emin Necip Uzman", *Arredamento Dekorasyon*, n: 73; 72.

⁶⁸ Gülsüm Baydar Nalbantoğlu points out that there is a different intention behind these images and texts in her following study: Nalbantoğlu, Gülsüm Baydar (2002) "Tenuous Boundries: Women, Domesticity and Nationhood in 1930s Turkey", *The Journal of Architecture*, n:7; 229-244. Additionally Sibel Bozdoğan also evaluates "home" images in the popular magazines of this era under the heading "Modern Home Images". Bozdoğan, Sibel (2001) "Images of Modern Domestic Life", *Modernism and Nation Building: Turkish Architectural Culture in the Early Republic*, University of Washington Press, Seattle; 197-216. Another study is the master's thesis for the analysis of home images in the popular magazines (*Ev-İş*, *Ev-Kadın* and *Yedigün*) published during the 20-year period following the WWII. Yıldız, Şebnem (2002) *The Image of "Ideal Home"/Modern House in Popular Magazines during the Post World War Two Period in Turkey (İkinci Dünya Savaşı Sonrasında 20 Yılda Türkiye'deki Popüler Dergilerdeki "İdeal Ev"/Modern Konut İmajları*, unpublished Master Thesis, METU Faculty of Architecture, Ankara.

It is considered useful to review the 'ideal home' images of *Yedigün* magazine with our current level of knowledge. It is hoped that by reviewing these images, it will be possible to make a contribution to a better understanding of the modernity and modernization issues of the Early Republican Era. Moreover, it is important to study reflections of the images, which were designed by Turkish architects and published in popular media, on the house discourse in this period. Therefore, this will enable the comparison of the 'ideal home' concept in the architectural and popular discourse.

To sum up, the 'ideal home' images published in *Yedigün* magazine are seen as examples of the 'ideal home' discourse in Turkey. In the light of the subjects and the objectives mentioned above, in this study, it is aimed to decode the discourse and meanings of these images through studying of their visual qualities. In addition to their visual qualities, written material such as articles, essays, interviews and news sheets will be analyzed and studied with the early Republican Turkish architectural agenda. Representation and rendering techniques, image and text relationships, receiver and interactive participant relations, usages of similar adjectives, expression manners of texts, authorships of designs, common trends and et cetera, are some of the promises of this study which will be explained in more detail in Chapter 4 with the help of described methods in Chapter 3.

CHAPTER 3

METHODOLOGICAL APPROACH

3.1. Analyzing 'Ideal Home' Images Visually: 'The Grammar of Visual Analysis' as a Method

The re-presentations / re-productions of the products of architecture in the media are an important issue. Beatriz Colomina has studied this issue by developing new points of view over the examples of Le Corbusier and Adolf Loos. She has carried out comprehensive readings on the images of the *L'Esprit Nouveau* published by Le Corbusier, and how the architectural images were re-produced in detail in her books.¹ According to Beatriz Colomina, Le Corbusier used the technology and presented the object by re-producing it.

My thesis is precisely that, from the beginning of the twentieth century and coinciding with the emergence of new kinds of media, architecture has been produced not simply on the building site, but in all these other immaterial sites; the photograph, the magazine, the film and then later the television programme, the computer etc. So my point is that it is not that architecture is built and then represented in these magazines and journals through photography, but that the journals act, from the very beginning of the century, as the site for an original production of architecture.²

Since the beginning of the twentieth century, written media has become a strong participant of the daily life. Therefore it must be important to

¹ Ockman, Joan ed. by (1988) *Architectureproduction*, guest ed. Beatriz Colomina, Princeton Architectural Press, New York.

Colomina, Beatriz (1994) *Privacy and Publicity: Modern Architecture as Mass Media*, MIT Press, Cambridge, Mass..

²<http://www.archmedia.com.au/aa/aaissue.php?issued=2004009&article=15&typeon=3>, accessed on 15.10.2005. This web-site gives an interview with Beatriz Colomina.

consider how the architectural objects have been transformed with their presentations on paper.

The media are tools that have been very progressive for architecture. Whether it's collage, or a drawing for a competition, or a manipulation of photographs of your own work, you are creating in a different media and in that way *transforming the practice of architecture*.³(my italics)

In fact, it is possible to see many of Colomina's findings in the house images of the *Yedigün* magazine. Thus, it is possible to say that the *Yedigün* magazine might have been a platform of imaginary architectural production of its time. However, the aim of this study is not to define architecture or discuss how and where the architectural production has taken place. The aim of this study is to evaluate the material itself. A point of view other than Colomina's is necessary in this regard. Therefore, another method which will enable us to investigate the visual images and written texts themselves is necessary in order to explore the imaginary ideal home discourse of the early Republican Era.

In this book we will concentrate, by contrast, on 'grammar', on the way in which these depicted people, places and things are combined into a meaningful whole. Just as grammars of language describe how words combine in clauses, sentences and texts, so our visual 'grammar' will describe the way in which depicted people, places and things combine in visual 'statements' of greater or lesser complexity and extension.⁴

The image reading proposal taking place in the book "Reading Images: The Grammar of Visual Design" by Gunther Kress and Theo van Leeuwen will be used as one of the methods of the thesis. The method proposed in this book is an 'image reading' method in which, the interactions of visual and written materials of the image design and their transmittance processes are defined.

³ <http://www.archmedia.com.au/aa/aaissue.php?issued=2004009&article=15&typeon=3>, accessed on 15.10.2005

⁴ Kress, Gunther and Theo van Leeuwen (1996)*Reading Images: The Grammar of Visual Design*, Routledge, London;. 1

The authors seek to develop a descriptive framework that can be used as a tool for visual analysis. According to this method, the main assumption is that the 'image producer' has the intention to communicate and, transmits this to the audience through codes that are specified in the social environment.

The visual materials that are entangled with each other have a complex relational system. Therefore, the method is based on the solution of this system. The main aim of the Visual Analysis Method is to reach the purpose behind the image production. This method is labeled as 'social semiotics' approach which is an attempt to describe and understand how people produce and communicate meaning in which sign-making is institutionalized by habits, conventions and rules.⁵

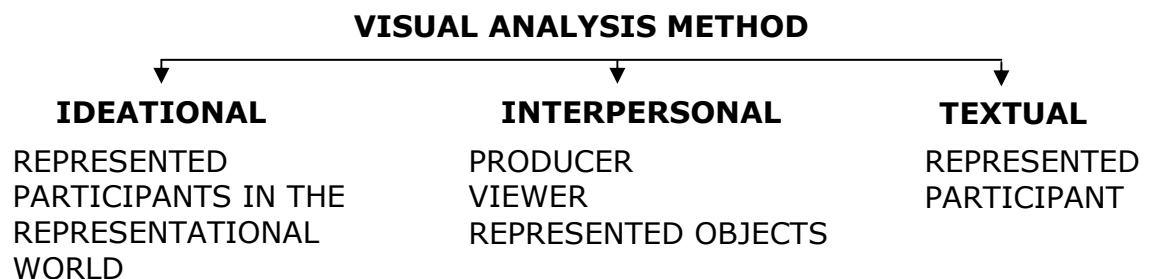


Fig 3.1 Main Applicational Areas of the Visual Analysis Method (Drawn by the Author)

The authors organize their social semiotic theory in the book under three headings; the ideational metafunction, the interpersonal metafunction and the textual metafunction (see **Fig 3.1**).⁶ In the ideational metafunction, it is assumed that the visual materials have represented objects (represented participants) and their relations (vector, links them and/or marks them) in a world outside the representational system. The interpersonal metafunction is based on the solution of a particular social relation between the producer, the viewer and the object represented. Any semiotic system, dealing with the subject of textual metafunction, has to have the capacity to form texts,

⁵Kress and van Leeuwen (1996; 264).

⁶ Kress and van Leeuwen (1996; 41-42).

complexes of signs which cohere both internally and with the context in and for which they were produced. This last subject is the most used analysis method throughout the study. Therefore, in this study, the last subject will be stressed in more detailed way.

- The Ideational Metafunction: Visual resources for the representation of interactions and conceptual relations between the people, places and the things depicted in images are subjects of the Ideational Metafunction. (See **Fig 3.2**) It has two sub-headings. First one is the Conceptual patterns representing participants in terms of their class, structure or meaning. When participants are connected by a vector (links participants and/or marks them), they are represented as doing something to or for each other. It is called the Vectorial Pattern. Vectorial Pattern sometimes has two participants; The Goal is the participant to whom the action done, or at whom the action is aimed. The Actor is the participant from whom or which the vector departs, and which may be fused with the vector to different degrees.

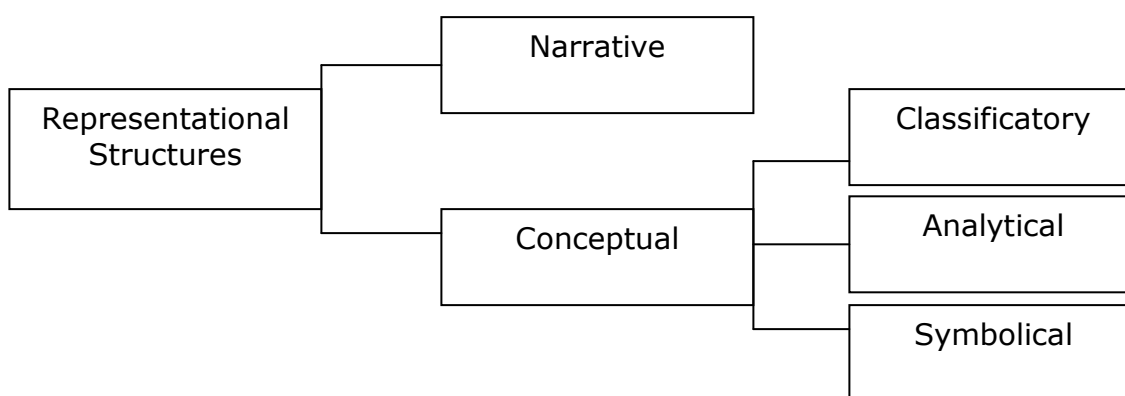


Fig 3.2 Main Types of the Ideational Metafunction -Visual Representational Structure- (Kress and van Leeuwen, 1996; 56)

There are three types of Conceptual Representations. One of them is Classificational Representations which relate participants to each other in terms of a 'kind of' relation. The other one is Analytical Representation which relates participants in terms of a part-whole structure. The last type

of Conceptual Representations is Symbolic Representation, which is about what a participant means or is.

Classificational Representations have two forms, Covert Taxonomy and Overt Taxonomy.⁷ A taxonomy is at least one set of participants will play the role of Subordinates with respect to at least one other participant, Superordinate. Taxonomies clearly provide two different kinds of knowledge. The one represents the world in terms of a hierarchical order. The other describes the world in terms of an actively pursued process with a clear beginning and an end.⁸ In Covert Taxonomy, the Subordinates are placed at equal distance from each other, given the same size and the same orientation towards the horizontal and vertical axes. Overt Taxonomies are usually 'chained'. Overt Taxonomies have levels. The participants at the same level are represented as being 'of the same kind'.⁹

The Analytical Representation is the usual, the 'unmarked' and therefore also the most elementary option in the visual system of representation: a visual 'this is'.¹⁰

In Symbolic Representation, there are two participants, the participant whose meaning or identity is established in the relation, the Carrier, and the participant that represents the meaning or identity itself, the Symbolic Attribute. Symbolic Representation represent meaning and identity as coming from qualities of the Carrier themselves, whereas Symbolic Attributive process represent meaning and identity as being conferred to the Carrier.¹¹

⁷ Kress and van Leeuwen (1996; 81).

⁸ Kress and van Leeuwen (1996; 85).

⁹ Kress and van Leeuwen (1996; 83).

¹⁰ Kress and van Leeuwen (1996; 93).

¹¹ Kress and van Leeuwen (1996; 112).

- The Interpersonal Metafunction: Images involve two kinds of participants, represented participants (the people, the places and things depicted in images), and interactive participants (the people who communicate with each other through images, the producers and viewers of images). In some cases the interaction is direct and immediate. But in many cases there is no immediate and direct involvement. The producer is absent for the viewer, and the viewer is absent for the producer.

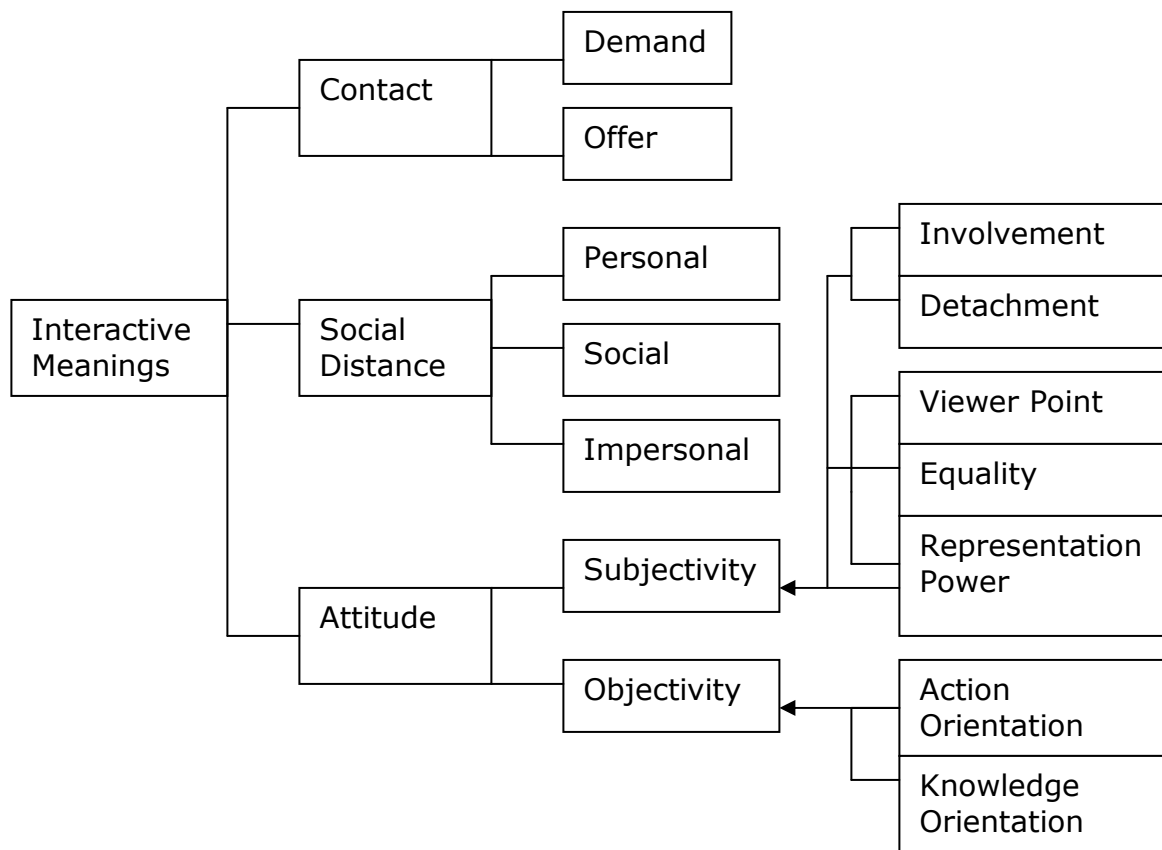


Fig 3.3 Interactive Meaning in Images
(Kress and van Leeuwen. 1996: 154)

How the systems of 'contact', 'social distance' and 'attitude' interact to create complex and subtle relations in the image will be explained. (see **Fig 3.3**)

Depending on the state of Represented Participant's gaze in image there are two kinds of pictures; the producer uses the image to do something to the

viewer. It is for this reason that this kind of images is called a 'demand': the participant's gaze (and gesture, is present) demands something from the viewer, demands that the viewer enter into some kind of imaginary relation with him or her.¹² Some other pictures address the viewer indirectly. The viewer is not object, but subject of the look, and the represented participant is the object of the viewer. No contact is made. The viewer's role is that of an invisible onlooker. This kind of images is called an 'offer': it offers the represented participants to the viewer as items of information, objects of contemplation.

The concepts of 'offer' and 'demand', however, also have a more direct equivalent in language. These are

1-'offer information', that is, form a statement, in which case the response sought is 'agreement', although the statement may of course be contradicted;

2-'offer goods-and-services' in which case expected response is 'acceptance', although the offer may also be rejected;

3-'demand information', that is, form a question, in which case expected response is an answer, although the listener may also disclaim the question; and

4-'demand goods-and-services', that is, constitute some kind of command, in which case the expected response is for the listener to undertake what he or she has been asked to do, although listeners may of course also refuse to do so.¹³

There is a second dimension to the interactive meanings of images, related to the 'size of frame', to the choice between close-up, medium shot and long shot, and so on. (See **Fig 3.4**) The choice of distance can suggest different relations between represented participants and viewers.¹⁴ At intimate

¹² Kress and van Leeuwen (1996; 122).

¹³ Kress and van Leeuwen (1996; 128).

¹⁴ Kress and van Leeuwen (1996; 130).

distance, we see the face or head only. At close personal distance we take in the head and the shoulders. At far personal distance we see the other person from the waist up. At close social distance we see the whole figure. At far social distance we see the whole figure 'with space around it'. And at public distance we can see the body of at least four or five people.¹⁵ Social distance in relation to human represented participants, but unlike the system of 'offer' and 'demand', the system of social distance can apply also the representation of objects and the environment.

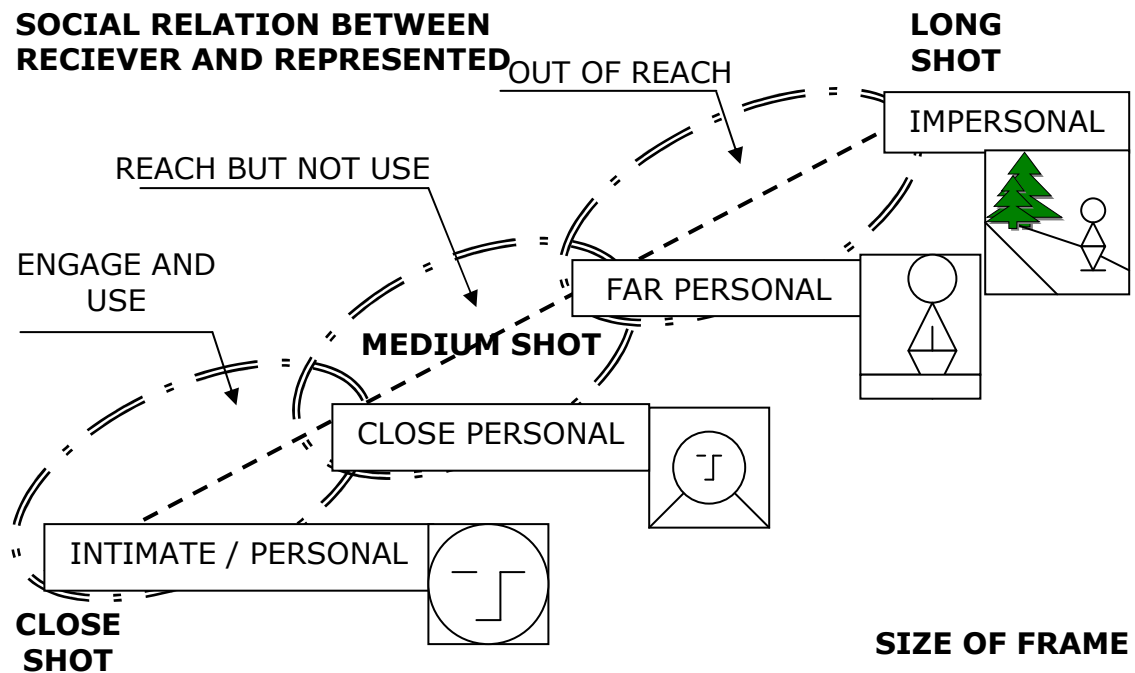


Fig 3.4 Relationships between Size of Frame and Social Distance.
(Drawn by Author)

The size of frame can also suggest social relations between the viewer and objects, buildings and landscapes. (See **Fig 3.4**) At close distance, the object is shown as if the viewer is engaged with it. At middle distance, the object is shown full, but without much space around it. It is represented as within the viewer's reach, but not as actually used. At long distance there is an invisible barrier between the viewer and the object. The object is there

¹⁵ Kress and van Leeuwen (1996; 131).

for our contemplation only, out of reach, as if on display in a shop window or museum exhibit. Perspective is another way in which images bring about relations between represented participants and the viewer. According to authors there are two kinds of images; subjective and objective images. In subjective images the viewer can see what there is to see only from a particular point of view. These images have central perspective, which means that the represented participants are placed at the center of the image. In objective images, the image reveals everything there is to know about the represented participants.¹⁶

Horizontal angle is a function of the relation between the frontal plane of the image-producer and the frontal plane of the represented participants. The two can be parallel, aligned with one another, or from an angle, diverge from one another. The image can have either a frontal or an oblique point of view. The difference between the oblique and the frontal angle is the difference between detachment and involvement according to vanishing point(s). The frontal angle says, as it were: 'what you see in the image is not part of our world, something we are involved with'. The oblique angle says: 'what you see in the image is not part of our world; it is their world, something we are not involved with'.¹⁷

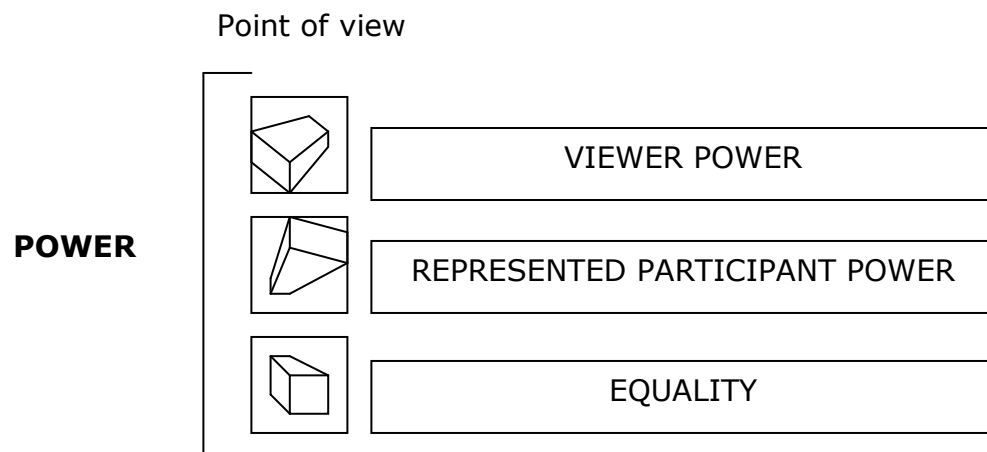


Fig 3.5 Power Symbols According to Point of View.
(Drawn by Author)

¹⁶ Kress and van Leeuwen (1996; 136).

¹⁷ Kress and van Leeuwen (1996; 143).

Perspective puts a barrier between the viewer and the represented participants, even in the case of a frontal angle: 'the viewer looks at the represented participants and has an attitude towards them, but does not imaginarily engage with them'.¹⁸ (See **Fig 3.5**) If the represented participant is seen from a low angle, then the relation between the interactive and represented participant is depicted as one in which the represented participant has power over the interactive participant. If, finally, the picture is at eye level, then the point of view is one of equality and there is no power difference involved.¹⁹ The frontal angle is the angle of 'this is how it works', 'this is how you use it', and 'this is how you do it'. The top-down angle, on the other hand, is the angle of maximum power. It is orientated towards 'theoretical', objective knowledge.²⁰ Sign-makers choose what they regard as plausible means for expressing the meanings they wish to express.

The statements are qualified by terms like 'story', 'dream' and 'belief', terms which signify low modality and are contrasted with high-modality terms such as 'reality', 'fact' and 'truth'.²¹

The dominant criterion for what is real and what is not is based on the appearance of things.²² For example, as detail, sharpness, color etc. are reduced or amplified, as the perspective flattens or deepens, so modality decreases. The greater the abstraction (away saturation, differentiation and modulation), the lower the modality.²³ Each of the modality choices in such a modality configuration is expressive of specific meanings, which then come together in the whole.²⁴ Here the some modality markers are summarized:

¹⁸ Kress and van Leeuwen (1996; 146).

¹⁹ Kress and van Leeuwen (1996; 146).

²⁰ Kress and van Leeuwen (1996; 149).

²¹ Kress and van Leeuwen (1996; 160).

²² Kress and van Leeuwen (1996; 163).

²³ Kress and van Leeuwen (1996; 164).

²⁴ Kress and van Leeuwen (1996; 176).

- Contextualization; a scale running from the absence of background to the most fully articulated and detailed background
- Representation; a scale running from maximum abstraction to maximum representation of pictorial detail.
- Depth; a scale running from the absence of depth to maximally deep perspective.
- Illumination; a scale running from the fullest representation of the play of light and shade to its absence.
- Brightness; a scale running from a maximum number of different degrees of brightness to just two degrees: black and white or dark grey or two brightness values of the same color.²⁵

Thus far, the way images represent the relations between the people, places and the things they depict, and the complex set of relations that can exist between images and the viewers are explained. Any given image contains a number of such representational and interactive relations. In the following chapter, the composition of the whole, the way in which the representational and interactive elements are made to relate to each other, the way they are integrated in to a meaningful whole, is studied in detail.²⁶

3.1.1 The Textual Metafunction

The composition of the whole, the way in which the representational and interactive elements are made to relate to each other, the way they are integrated in to a meaningful whole, is subject the textual metafunction.²⁷ (See **Fig 3.6**) Composition relates the representational and interactive meanings of the picture to each other through three interrelated systems;²⁸

²⁵ Kress and van Leeuwen (1996; 165-168).

²⁶ Kress and van Leeuwen (1996; 181).

²⁷ Kress and van Leeuwen (1996; 181).

²⁸ Kress and van Leeuwen (1996; 183).

- i. Information Value; the placement of elements endows them with the specific informational values attached to the various 'zones' of the image: left and right, top and bottom, centre and margin... exc.
- ii. Saliency; the elements are made to attract the viewer's attention to different degrees, as realized by such factors as: placement in the foreground or background, relative size, contrast in tonal value, differences in sharpness ...exc.
- iii. Framing; the presence or absence of framing devices (dividing lines, or actual frame lines) disconnects or connects elements of the image, signifying that they belong or do not belong together in some sense.

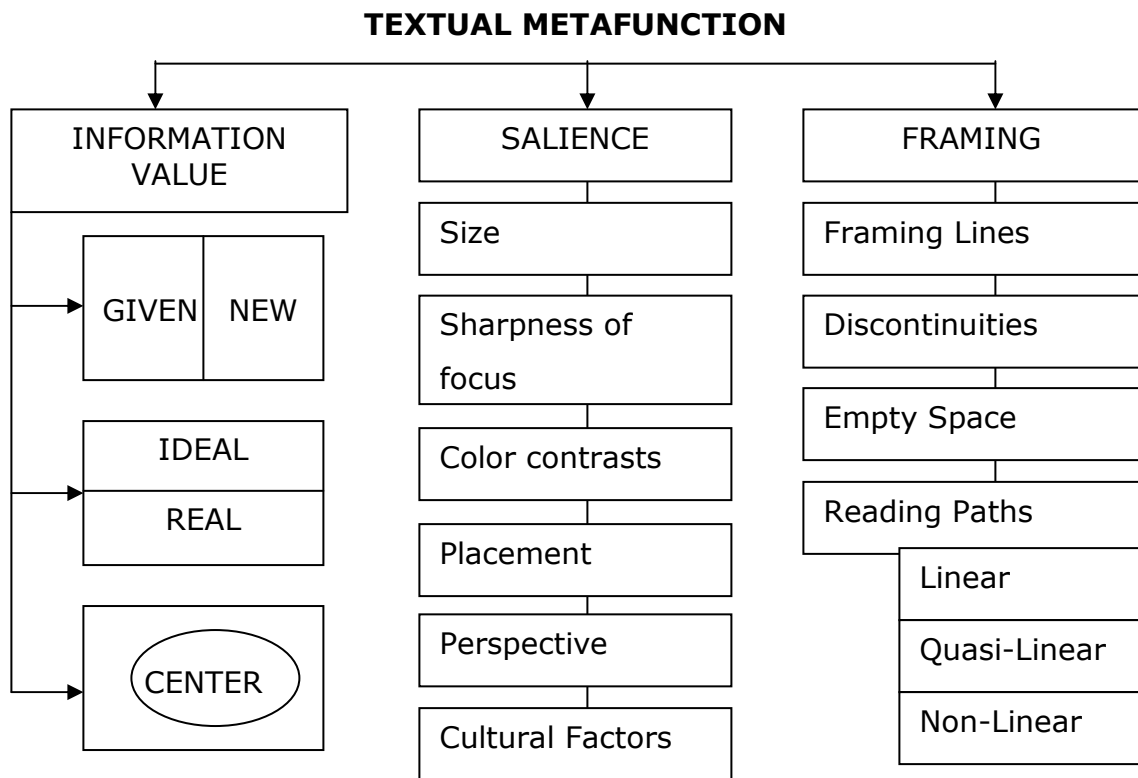


Fig 3.6 Types of Textual Metafunction. (Drawn by Author)

These three principles of composition apply not to just single pictures; they apply also to composite visuals (combine text and image, other graphic elements) namely multimodal text whose meanings are realized through

more than one semiotic code.²⁹ The method which is tried to be explained in this chapter enables to be able to look at the whole page as an integrated text.

3.1.1.1 The Information Value

Information Value will be evaluated under the following sub headings.

Given and New: the information value of left and right

Ideal and Real: the information value of top and bottom

The information value of Center and Margin

Given and New: the information value of left and right: The right part of the multimodal text is to be the side of the key information, of what the reader must pay attention to, of the 'message'. On the other hand, the left part of the multimodal text is to be the side of the 'already given' something the reader is assumed to know already, as part of the culture, or at least as part of the culture of the image producer.³⁰ In the Visual Analysis Method, the elements placed on the left are labeled as Given, the elements placed on the right as New. For something to be Given means that it is presented as something the viewer already knows, as a familiar and agreed-upon point of departure for the message. For something to be New means that it is presented as something which is not yet known, or perhaps not yet agreed upon by the viewer, hence as something to which the viewer must pay special attention. Therefore, the meaning of the New is 'problematic', 'contestable', 'the information at issue'; while the Given is presented as commonsensical, self-evident. The important point is that 'the information is presented as though it had that status or value for the reader, and that readers have to read it within that structure, even if that valuation may then be rejected by a particular reader'.³¹ Also there is a close similarity between

²⁹ Kress and van Leeuwen (1996; 183).

³⁰ Kress and van Leeuwen (1996; 186).

³¹ Kress and van Leeuwen (1996; 187).

sequential information structure in language and horizontal structure in visual composition in that manner.³²

More generally, if the left contains a picture and the right verbal text, the picture is presented as Given, as a well-established point of departure for the text, and the text contains the New. If the left page has text and the right page a picture, the text contains the Given, and the picture the New.³³ In ongoing texts, each New can, in turn, become Given for the next text. This pattern of the New becoming Given is characteristic of language also, both in speech and in writing.³⁴

Ideal and Real: the information value of top and bottom: The opposition between top and bottom takes on somewhat different values. In a visual composition, some of the constituent elements are placed in the upper part, and other different elements in the lower part of the picture space or the page. In Visual Analysis Method, what has been placed on the top is presented as the Ideal, what has been placed at the bottom as the Real. For something to be Ideal means that it is presented as the idealized or generalized essence of the information. The Real is then opposed to this in that it presents more specific information, more 'down-to-earth' information or more practical information.³⁵

The opposition between Ideal and Real can also structure text-image relations. If the upper part of a page is occupied by the text and the lower part by one or more pictures, the text plays, ideologically, the lead role, the pictures a subservient role. If the roles are reversed, so that one or more pictures occupy the top section, then the Ideal, the ideologically foregrounded part of the message is communicated visually, and text serves the elaborate it. As with the Given and New, the Ideal and Real structure can be

³² Kress and van Leeuwen (1996; 188).

³³ Kress and van Leeuwen (1996; 190).

³⁴ Kress and van Leeuwen (1996; 192).

³⁵ Kress and van Leeuwen (1996; 193).

used in composition both of single images and of composite texts such as layouts.³⁶

Reading directions may be the material instantiations of deeply embedded cultural value systems.³⁷ Turkish, like English, is read from left to right. Therefore, it is possible for the information values of the image reading method to be applied to multimodal texts produced in Turkish.

The information value of Center and Margin: Visual composition may also be structured along the dimensions of center and margin. If a visual composition makes significant use the center, placing one element in the middle, and the other elements around it, we will refer to the central element as Center and to the elements around it as Margins. For something to be presented as Center means that it is presented as the nucleus of the information on which all the other elements are in some sense subservient. The Margins are dependent elements. In many cases the Margins or at least very similar to each other, so that there is no sense of a division between Given and New and or Ideal and Real elements among them. Not all Margins are equally marginal. For example, circular structures can create a gradual and graded distinction between Center and Margin.³⁸ Given-New and Ideal-Real can combine with Center and Margin. According to these dimensions, dividing visual space is showed in **Fig 3.7**.

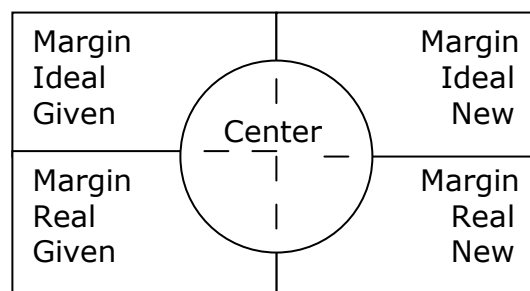


Fig 3.7 The dimensions of visual space (Kress and van Leeuwen, 1996; 204)

³⁶ Kress and van Leeuwen (1996; 194).

³⁷ Kress and van Leeuwen (1996; 199).

³⁸ Kress and van Leeuwen (1996; 206).

One common mode of combining Given-New or Ideal-Real with Center and Margin is the triptych.³⁹ The triptychs layouts have two kinds; vertical and horizontal. Vertical triptychs are less common than horizontal triptychs.⁴⁰ In triptychs layout are generally polarized, with a 'Given' left and a 'New' right or with a given Ideal top and a 'Real' bottom, and a center which bridges two ('Given' and 'New' or 'Ideal' and 'Real'), and acts as 'Mediator'.⁴¹ Also the structure of the triptych can be a simple: Margin-Center-Margin.⁴²(See **Fig 3.8**)



Fig 3.8 Margin and Mediator Symbols (Drawn by Author)

3.1.1.2. Salience

The composition of a picture or a page also involves different degrees of salience to its elements. Regardless of where they are placed, salience can create a hierarchy of importance among the elements, selecting some as more important, more worthy of attention than the others. For instance, the Given may be more salient than the New, or the New more salient than the Given, or both may be equally salient. And the same applies to Ideal and Real and to Center and Margin also Mediator.⁴³



Fig 3.9 Visual Weight (Drawn by Author)

³⁹ Kress and van Leeuwen (1996; 207).

⁴⁰ Kress and van Leeuwen (1996; 209).

⁴¹ Kress and van Leeuwen (1996; 209).

⁴² Kress and van Leeuwen (1996; 211).

⁴³ Kress and van Leeuwen (1996; 212).

When composition is the integration code, salience is judged on the basis of visual clues. The viewers of spatial compositions are intuitively able to judge the 'weight' of the various elements of a composition. (See **Fig 3.9**) The greater the weight of an element, the greater its salience. This salience is not objectively measurable, but results from complex interaction, a complex trading-off relationship between numbers of factors:

- Size
- Sharpness of focus
- Tonal contrast (areas of high tonal contrast, for instance borders between black and white, have high salience)
- Color contrasts (for instance the contrast between strongly saturated and 'soft' colors, or the contrast between red and blue)
- Placement in the visual field (elements not only become 'heavier' as they are moved towards to top, but also appear 'heavier' as the further they are moved towards the left, due to an asymmetry in the visual field)
- Perspective (foreground objects are more salient than background objects)
- Specific cultural factors (such as appearance of a human figure or a potent cultural symbol)...etc.⁴⁴

Rhythm creates a hierarchy of importance among the elements of temporarily integrated texts, so visual weight creates a hierarchy of importance among the elements of spatially integrated texts, causing some to draw more attention to themselves than others. Being able to judge the visual weight of the elements of a composition is being able to judge how they 'balance'.⁴⁵

⁴⁴ Kress and van Leeuwen (1996; 212).

⁴⁵ Kress and van Leeuwen (1996; 213).

According to the author, composition is not just a matter of formal aesthetics and of feeling, or of pulling the readers, it also 'marshals meaningful elements into coherent text and does this in ways which themselves follow the requirements of code-specific structures and themselves produce meaning'.⁴⁶

3.1.1.3. Framing

Visual framing is a matter of degree. Elements of the composition may be strongly or weakly framed. The stronger the framing of an element, the more it is presented as a separate unit of information.⁴⁷ The absence of framing stresses group identity, its presence signifies individuality and differentiation. The more the elements of the spatial composition are connected, the more they are presented as one unit of information, as belonging together.⁴⁸

Framing can be realized in many different ways. It can be realized by frame lines, by discontinuities of color or shape or simply by empty space between the elements. Vectors can emphasize connectedness. Vectors can be realized by depicted elements or by abstract graphic elements, leading the eye from one element to another, beginning with the most salient element, the element that first draws the viewer's attention.⁴⁹

Horizontal and circular compositions often weak framing, while vertical compositions tend to have strong framing. But this is only a tendency. Every element, 'Given' or 'New', 'Ideal' or 'Real', 'Center' or 'Margin', can either be framed strongly or weakly.⁵⁰

⁴⁶ Kress and van Leeuwen (1996; 213).

⁴⁷ Kress and van Leeuwen (1996; 214).

⁴⁸ Kress and van Leeuwen (1996; 215).

⁴⁹ Kress and van Leeuwen (1996; 216).

⁵⁰ Kress and van Leeuwen (1996; 217).

Texts encode reading paths to different degrees. Some takes the readers by the hand, guiding them firmly through the text. These linear texts are like movies, where the viewers have no choice but to see the images in an order that has been decided for them. They thus impose a syntagmatics on the reader; describe the sequence of and the connection between the elements. Others provide readers with a few hints and suggestions and for the rest leave the readers to their own devices. These are the semi-linear texts. They offer the reader a choice of reading path, and leave it up to the reader. In again others there is no any reading path that is more plausible than any number of others. Non-linear texts without any clear reading paths are like new technologies now being introduced, in which viewers can select their own images and view them in an order of their own choosing. But, the way that they are structured is arranged does not random. Framing and salient play the most important role in defining linear, semi-linear and non-linear reading paths.⁵¹

The Visual Analysis Method is a very comprehensive image reading method which is applied to all kinds of visuals such as statues, movies etc. Therefore, only the aspects which are related to two-dimensional images are explained in Chapter 3. The visual analysis method is further expanded in the book under two headings: materiality of meaning and third dimension.

Materiality of meaning is 'inscription comprises the interrelated semiotic resources of surface and tools inscription'.⁵² Each has its own semiotic effects, and in their interaction they produce complex effects meaning. The material used in creating the image such as brush strokes, kind of paint and paper etc. is explained under this heading in the book.

In the third dimension, the visual analysis of three-dimensional objects is detailed. In addition to the previous methods used for two dimensions new

⁵¹ Kress and van Leeuwen (1996; 218-223).

⁵² Kress and van Leeuwen (1996; 241).

parameters such as rotating around the object, new point of view, new angles, and concept of time are introduced.

These two issues are considered outside the scope of this study and therefore omitted in this study.

3.2. Analyzing 'Ideal Home' Images Textually

This chapter concentrates on describing the method of textual analysis for 'ideal home' multimodal texts, images, articles related to architecture and housing concepts in *Yedigün*. First; the general overview of *Yedigün* magazine will be summarized. And then some selected examples will be studied in order to understand clearly the intention of this study.

3.2.1. Yedigün Magazine

The owner of *Yedigün* magazine was Sedat Simavi. He was born in 1896 and was one of the valuable journalists of the Republican Era such as Zekeriya Sertel and Şevket Rado. He was a moviemaker, play writer, history teacher, caricaturist, novelist and translator. He published comics, family and women's magazines, newspapers. He took part in the establishing of the Turkish Press Union and Istanbul Journalists Society. He served as chairman in these institutions for many years. Furthermore, he also worked to establish the Journalism Department in the Istanbul University.

He started journalism by a weekly humor magazine named *Hande* at the age 18, in 1916. During the War of Independence he published the *Güleryüz* magazine to tell about Atatürk and Atatürk's friends to the nation. By the democracy and multi-party system of 1950, Sedat Simavi realizes his dream of publishing a daily newspaper by *Hürriyet*.⁵³

⁵³ Tunç, Nezihe (1998) *Kadın-Kadın Hakları: Sedat Simavi'nin Yedigün Dergisinde Kadın Konusunun İşlenmesi (1933-1938)*, Unpublished Master's Thesis, Gazi University Social Science Institute Basic Journalism, Ankara; 137-143.

Yedigün had a way of telling good and bad. As all well known, it (Yedigün) had received an almost impossible interest, with a circulation of 54 thousand was regarded as the apple of its readers' eye during 18 years. It was possible to find out his taste even in little title of Yedigün magazine.⁵⁴

Yedigün magazine is Sedat Simavi's 58th publication, but it is a milestone for his professional life.⁵⁵ It is also remarkable for being the periodical magazine with the longest life as well as a part of evolution magazine media in the Republic.⁵⁶ Sedat Simavi started publishing *Yedigün* and promoted it with the slogan 'a weekly magazine on everything' on 15 March 1933 in İstanbul. In the beginning the magazine was published on Wednesdays but after 1944 it began to be published on Sundays. It was ahead of other magazines of its time with regard to the printing technique and content. Even though it was published in a newspaper format in 1949 and 1950, it generally had the 25x34 cm dimensions of a magazine. It initially consisted of 20 pages and increased to 28 pages in 1934 and 36 pages in 1935.⁵⁷ After no: 144 (1936) color photos were printed in the magazine. Sedat Simavi did not increase the price of the magazine for a long time despite the increase in the number of pages. However in 1940 it was reduced to 20 pages because of the lack of paper throughout the country and this did not change much until the last issue of the magazine.⁵⁸ The special issues such as 23.April, 19.May or New Year do not necessarily have the same page limitations. For example, 1938 New Year special issue had 52 pages.⁵⁹

⁵⁴ 'Derginin iyiyi kötüyü anlatmaya çalışan bir yönü vardı. Hepimizin bildiği gibi (Yedigün) tam 18 yıl okuyucunun gözbebeği, 54 bin baskı ile erişilmez bir ilgiye mazhar olacaktı. Yedigün dergisinin en ufak başlığında bile O'nun zevkini bulmak mümkündü.' Gökman, Muzzaffer (1970) *Sedat Simavi*, Apa Ofset, İstanbul; 56.

⁵⁵ Tunç (1988; 140)

⁵⁶ 'Türkiye'de magazin basını Şehbal ile başlar. 1933'te Sedat Simavi'nin yayınlamaya başladığı Yedigün, magazin basınının geleceğini ve bugünkü durumuna varacağını habercisidir. Şehbal, Yedigün ve daha sonra yayınlanmaya başlayan Hayat, magazin basının evrimini sergilerler.' Gevgili, Ali (1983) 'Türkiye Basını' in *Cumhuriyet Dönemi Türkiye Ansiklopedisi*, İletişim Publishing, İstanbul; 214.

⁵⁷ Tunç(1988;149)

⁵⁸ Tunç (1988;151)

⁵⁹ Tunç (1988;151)

From the first issue, magazine aimed to be in the same standards as its European and American counterparts.⁶⁰ It had 20,000 subscribers in 1934 and this number had increased to 40,000 by 1938.⁶¹ An important part of the magazine was on the lives of famous Hollywood movie stars and popular famous icons.⁶² It is hard to find an article or news without supporting photographs or illustrations. Illustrated articles were the main theme of the magazine.⁶³ The most interesting aspect of the magazine is the fact that it does not concentrate on a specific subject. A variety of subjects such as literature, photos of fashion outfits, war news, economy news...etc could be found side by side through the pages of the magazine. Another noteworthy fact about the magazine is that it used to pay the highest royalty fees of its time for publishing the writings famous authors of the period.⁶⁴

...magazine press in Turkey shows a close dependence to the socio-economic and cultural environment and progresses parallel to the changes and developments of this environment. Since the foreign relations of Turkey are part of the ideological structure, they have been reflected to the magazines differently during various periods as indicators of official point of view.⁶⁵

Sedat Simavi had stated, in his article titled 'As *Yedigün* Proceeds to its Second Year', that the first goal of the magazine is to raise the level of the people and become a cultural factor.⁶⁶ He also collected the principles of the *Yedigün* magazine in his articles published in no: 155 and no: 163 issues;

⁶⁰ Tunç (1988; 141)

⁶¹ Tunç (1988; 151)

⁶² Yıldız, Şebnem (2002) *The Image of "Ideal Home"/Modern House in Popular Magazines during the Post World War Two Period in Turkey (İkinci Dünya Savaşı Sonrasında 20 Yılda Türkiye'deki Popüler Dergilerdeki "İdeal Ev"/Modern Konut İmajları*, unpublished Master Thesis, METU Faculty of Architecture, Ankara; 48

⁶³ This is quoted by Nezihe Tunç from an interview with Aziz Nesin. Tunç (1988;141)

⁶⁴ Tunç (1988;141)

⁶⁵ '...Türkiye'de magazin basının, sosyo-ekonomik ve sosyokültürel ortama sıkı bir bağlılık ve bu ortamdaki gelişme ve değişmelere *parallel* bir değişme, gelişme gösterdiği'dir. Türkiye'nin *dış ilişkileri* de, bu ilişkiler ideolojik yapının belirleyicilerinden biri olduğu için, magazin dergilerine çeşitli dönemlerde farklı biçimlerde yansımıştır ve resmi bakış açısının niteliğinin göstergesi olmuştur.' Oktay, Ahmet (1993) *Türkiye'de Popüler Kültür*, Yapı Kredi Publishing, İstanbul; 51.

⁶⁶ Tunç (1988;141)

- i. Always trying to be newer and more beautiful
- ii. Becoming a tool for information, idea and culture
- iii. Staying away from informal (hafif meşreplik-laubalilik)
- iv. Accompanying the rise of the People and having a modest contribution to this rise
- v. Presenting strongest writings of the most capable authors on every issue
- vi. Staying up to date with the scientific achievements.
- vii. Staying with republican ideals, national needs.⁶⁷

When the early years of 1930's are considered, the new Latin letters were recently introduced in 1929 and *Yedigün* magazine used these letters accordingly starting from the first issue, the very low number of literate people in Turkey can be imagined. Therefore it can be considered a success for *Yedigün* magazine to have 54,000 subscribers.

In a period where the entire nation is not literate and a recent language revolution has taken place, the written media materials could be interpreted as cultural products of the elite class. However, this study claims that the written media of the period did not belong to the elite class exclusively. The fact that *Yedigün* magazine allots more space to the pictures than texts is indicates an awareness of the social situation.

3.2.2. Representative Elementary Texts

Time is not well understood and perceived by one who lives presently in it. Trying to return back to that time, a lot of social reflexes, a lot of material details begin to tell us different information about their other characteristics. Especially it is true for the collective memory, which tries to reflect on the collective life.⁶⁸

⁶⁷ Quoted by Tunç (1988;143)

⁶⁸ 'Zaman, yaşandığı süre sırasında onu yaşayanlar tarafından çok iyi anlaşılıp algılanmaz. Geri dönüp bakıldığında, pek çok ayrıntı, pek çok toplumsal refleks bize başka yönleriyle bilgi aktarmaya başlar. Özellikle kolektif yaşam, kolektif bellek için geçerlidir bu.' Cengizkan, Ali (2002) *Modernin Saati*:

In this study, drawings, photos and articles on housing that were published in the *Yedigün* magazine between 1933 and 1950 are being evaluated. The most complicated aspect of this study is the privilege to view all these documents at one from today. Certain pages or articles of the magazine that was published weekly over a period of 17 years are used in this study.⁶⁹ All material is being compressed, spread, taken out, chosen or categorized independent of its actual chronological order.

...no message is understood the way its propagator or coder *intended*. Despite the resulting *semantic leak*, the information received by the masses is still largely manipulative.⁷⁰

The interpretation of the archive will be carried out through the structure of language in the texts (sentence construction, selection of adjectives, method of narration...) and through architectural drawings and photographs in visuals (furnishing, style of furniture, façade characteristics, plan organization, defined spaces...) Architecture related texts published in the *Yedigün* magazine can be grouped under three headings;

- i. home columns: plans, facades, perspectives, photos and texts on home
- ii. interior design columns: photos, illustrations and texts on interior decoration and furniture
- iii. articles: Pictures and texts on home, urban housing (homes of future, apartment buildings...) and art

Each one of these texts have been separately evaluated according to their publication date, issue number, section or article name, sub heading, price,

20.Yüzyılda Modernleşme ve Demokratikleşme Pratiğinde Mimarlar, Kamusal Mekan ve Konut Mimarlığı, Mimarlar Derneği 1927 and Boyut Publishing; 157.

⁶⁹ National Library, Bilkent University Library and Chamber of Architects Library in Ankara is used for scanning archive.

⁷⁰ ‘...hiçbir mesaj yayıcısının, kodlayıcısının amaçladığı biçimde alımlanmamaktadır. Meydana gelen anlamsal kaçışa rağmen, kitlelerin edinebildiği bilgi yine de büyük ölçüde manipülatiftir.’ Oktay (1993; 26)

author, referred country, number of design samples etc. The combined table of this evaluation can be found in **Appendix.II**. Home columns have been further evaluated under additional headings. These are; ground floor, category of the home presented, user profile, presentation characteristics (views, photo/hand drawing, perspective...), number of floors, roof type, details on construction (heating, construction material, climate, site...), completeness of the plans, furnishing, dimensions, room definitions, north direction, drawing characteristics (sketch/detailed, details such as wall thickness...), exterior information (garden, terrace, courtyard) on plan or text, service entrance, maid room and number of rooms. Interpretation of the evaluation of home columns under these headings will be presented and discussed in Chapter.4.1.

In this study, home columns are analyzed in more detail as representative texts in Chapter 4. The reason for this selection is the presence and continuity of these columns. Interior design columns and architectural articles are considered as supportive texts when analyzing the discourse of *Yedigün* on the 'ideal home' theme.

3.2.3. Supplementary Texts: Articles and Essays on Urban Housing, New Trends in Architecture and Interior Decoration

18 articles on architecture, art or urban housing were been published between 1933 and 1950. Additionally, interior design columns were included in 77 issues. 29 of these were placed on the same page with the home columns. (See **Appendix.II**) Throughout the 77 interior design columns 99 real and 64 imaginary designs were published. 101 photos and 68 hand drawings were used in the presentations. The first four columns had the 'S.S' signature while one column was published with 'Dr Ali Rıdvan' signature in 1934. Thus, only five columns were published with the author's signature. The interior design columns were published with the following titles: 'Decor

of our Homes', 'Decor of our Lives', 'Home', 'Our Home Our Corner' and 'Our Home'.

The columns usually occupied a single page or half of a page while the articles generally lasted at least two pages. The titles of the articles are placed on the page with different fonts larger than the rest of the text in a way to clearly stress them. These titles were usually in the form of slogans summarizing the rest of the text: 'Tomorrow's Home', 'That Town Planning', and 'Comfort'....etc.

It can be seen that issues that are ahead of its time or with a revolutionary character are explored in the articles. All of these articles will not be separately analyzed in this study. All of them contain a rich content that can be evaluated independent of each other. Some articles can be seen as following a previous one. For example, a design of I.M Pei published on 23.March.1950 is analyzed again from another perspective on another article published on 18.May.1950. When these articles are considered from an 'ideal home' perspective, articles on mass produced homes are noteworthy as well as articles describing the homes and cities of the futures.

The article dated 8.January.1936 was published with main title 'Tomorrow's Home' in two pages without the author's name. (See **Fig 3.10**) A home perspective with a De Stijl style façade is placed next to the title. The main subject of the article is a home sample built in the Ohio, America. The article begins with stating that the interior and exterior design of a home is an indicator of the advancement of a nation. Then how Europe and America approaches the home issue is explained and the openness of America to technical developments is pointed out. It is further stated that all good and beneficial advancements are developed in America. All rooms of the sample home is told in detail and sometimes compared with Turkey and even the traditional Turkish home. The cost of the home is given (10 million TL) and

the reasons for this cost are explained. The article ends with the question of which Turkish mayor will build such a sample in Turkey.

YARININ Evi



Modern bir yatak odasında gümme elbise ve kitap dolapları. İlk planda görülen yatak basit bir somyeden ibarettir.



Amerikada bütün teknik ilerleyişlerini toplayan bir örnek ev yapıldı. (Yarının Evi) adını taşıyan bu bina hem yeni araştırmalar için bir laboratuvar işini görüyor, hem de herkese bir örnek veriyor.

halka göstermek üzere (Yarının Evi) adile bir örnek meydana getirdiler.

(Westinhouse) tarafından (Ohio) ayaletinin (Mansfield) şehrinde yapılan bu bina mahzen katından tavan arası na kadar bugünün en son vasıtalarını taşımakta, en rahat şartlarla yaşanabilecek bir halde bulunmaktadır. Bu evin bütün kapıları yaklaşıldığı zaman kendiliklerinden açılıyor. Elektrik orada her türlü işi gören binbir marifetli ve başı yumuşak bir hizmetçi haline girmiştir. Odaları süpüren, tozları alan, biraz soğuk olunca evi derhal ısıtan, sıcaklık gelince soğuk havayı temin

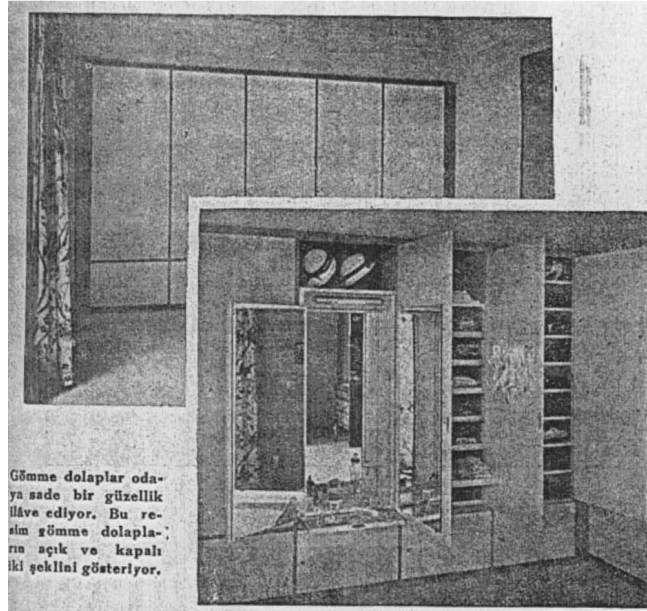
EDENİYETİN şartlarından ve delillerinden biri de şimdi bizde de alışılmış bir kelime olan «konfor» içinde yaşamaktır. Şu halde evlerin dışarı ve ondan daha ziyade içerisi bir memleketin ne kadar ilerlediğini göstermek gerektir.

Büyük Avrupa şehirleri son asırda meydana gelen birçok teknik vasıtaların beşiği oldukları halde oralarındaki evlerin çoğu hâlâ bir, iki yüz yıl önceki hallerinde bulunuyor. Zaten Avrupalılar, hele frenkler değişikliği pek istemezler. Yeni şeylere karşı bir zaman olsun dayanmak eski Avrupa'nın huyudur.

Halbuki Amerika böyle değil. Orada en son meydana çıkan bir yeniliğin derhal yaşayışlara, özel varlıklara girdiği görülür. Bu arada evlerin en rahat ve en çok medenî tesisattan istifade edenleri de Amerikada bulunmaktadır. Evlerin aydınlanması, ısıtılması, soğutulması, mutfakların kurulması ve işlemesi, banyo odalarının tertipleri gibi birçok yenilikler son yirmi, otuz yıldanberi daima Amerikadan Avrupaya geliyor ve bunların serpin tisi de arasına memleketimize giriyor. Evlerde kullanılan her türlü rahatlık vasıta ve aletleri yıldan yıla daha düzelip ilerlediği için Amerikalılar bunların hepsini bir arada toplamak ve

Bu elektrikli mutfak bir hastanenin ameliyat salonunun temizliğini andırıyor mu? Bol dolaplar sayesinde mutfaklarda gördüğümüz karışıklığa meydan bırakılmamıştır

Fig 3.10 'Tomorrow Home' Yedigün, n: 148, 8.January.1936; 6



Göme dolaplar oda-
ya sade bir güzellik
ilâve ediyor. Bu re-
sim göme dolapla-
rın açık ve kapalı
iki şeklini gösteriyor.

eden, saatleri işleten, musluklara so-
ğuk ve sıcak suyu götüren, mutfak
işlerini gören, bulaşığı yıkayan, her
odayı gözleri yormayacak tatlı ve orta
bir ışıqla aydınlatan bu yumuşak başlı
ve (Elektrik) adlı hizmetçidir.

Amerikalılar bu örnek evi meydana
getirmek için on milyon lira kadar
para harcadılar. Fakat bu işe bu dere-
ce büyük bir para konmuş olması,
yarının evlerinin çok pahalıya mal ola-
cağını göstermez. Çünkü on milyon
lira, yüzlerce ve binlerce tecrübe uğrun-
da sarfedilmiştir. Yoksa umumi mede-
niyet vasıtaları iyice kurulmuş olan şehir-
lerde hem elektrik ücretleri ucuzdur, hem

de her türlü aletler ve vasıtalar gittikçe
ucuza mal olmaktadır. (Yarının Evi) bir
aile hayatında kullanılabilecek bütün
kolaylık ve rahatlık vasıtalarının en
iyi şekillerini gösteriyor. Orayı gezen-
ler kendi evleri ve alleleri için ders
almış oluyorlar. Aynı zamanda bu bi-
na belediye tarafından laboratuvar ola-
rak da, kullanılmaktadır. Laboratuvarın
vazifesi, aydan aya, günden güne ev iş-
leri ve eşyası için teknik âleminde ile-
ri gelen yenilikleri araştırmak ve en
rahat olanlarını (Yarının Evi) için
tatbik etmektir. Bundan başka bu
ev mimarlık bakımından da bir örnek
halinde bulunuyor. Bir evin en sade,
fakat en rahat ve güzel bir tarzda na-
sıl yapılabileceğini de gösteriyor. Merkez-

den ısıtma yolile bugün (Amerikada

değil, Avrupa şehirlerinde, hattâ bi-
zim bazı büyük şehirlerimizde bile ev-
lerin ve apartmanların kolayca ve zah-
metsizce ısıtılması temin edilmiş gi-
bidir.

Fakat soğutma tertibatı henüz tama-
mile halledilmedi. Odaları rüzgârla-
mak için vasıta var. Yiyeceği soğuk
tutmak ve istenilen miktarda buz yap-
mak için buz dolapları var. Fakat ısıt-
manın da soğutma gibi hiç duyulmadan
dünyanın her köşesinde aynı derecede
temini için uğraşılmaktadır ve pek
yakın zamanda bunun da bulunacağına
şüphe edilmiyor.

(Yarının Evi) nde çok ileri gitmiş
işlerden biri de mutfaklardır. Hele ken-
di kendine işleyen elektrik fırınları,
âdeta aklı başında bir ahçı gibi hare-
ket eder. Çünkü oraya pişmek veya
kızarmak için zamanı ve sıcaklığı âyar
edilerek konan birşeyi pişirip kızart-
tıktan sonra fırın kendi kendine sön-
mekte ve söndüğü zaman, bir zil ça-
larak işin bittiğini haber vermektedir.

Amerikada yeni meydana gelen ev-
lerin ve apartmanların bir ayrılığı da
eşyanın bir çoğu ile birlikte yapılmış ol-
malarıdır. Yemek odalarında büfeler,
yatak odalarında yataklıklar ve muh-
telif ihtiyaçlar için kullanılan odalarda
dolaplar ve bir kısım masalar yerlidir.
Eski Türk evlerinde çiçeklik, yük, do-
lap gibi yerli eşya olduğu gibi Ame-
rikada da artık kiracıların bunları ta-

şımaya ihtiyaçları kalmamıştır. Ancak
bu yeni şeklindeki büfe, dolap, masa,
yataklık gibi şeyler odalarda, salon-
larda birer fazlalık veya kümbet
meydana getirmemektedir. Hepsî du-
varın içinde saklı bir haldedirler. Ma-
sa, yataklık gibi şeyler kullanıldığı za-
man bir düğmeye basmak suretile mey-
dana çıkarlar. Büfe ve dolaplar oda-
nın ve salonun şeklini bozmazlar.

Demek ki yarının evinde böyle bü-
yük kıtada esaslı eşyayı da hazır bul-
mak kabil olacaktır. Yeni evlerin ehem-
miyetli rahatlık vasıtalarından biri de
banyo odalarıdır ayak yollarıdır. Bura-
larda yerler ve duvarlar o suretle ya-
pılmıştır ki bir parça kirin veya tozun
tutmasına bile imkân yoktur. En esaslı
temizlik ihtiyacını karşılayan bu yer-
lerin rahatlığı, hattâ güzelliği, yaşayışı
tam insanca bir hale koyar. Doğrusu
yarının evlerinde insan ömrünün daha
uzaması ihtimali de çoktur. Çünkü ora-
da yaşayışı yıprandıran küçük ve
adi sıkıntılardan eser bulunmaz.

Gariptir ki şimdiye kadar bizde bile
örnek kümesler, örnek ahırlar yapıp
halka gösterildiği halde belediye dairele-
ri örnek evler yaptırarak halkın yaşa-
masına ön ayak olmayı düşünmemiş-
lerdir. Amerikadaki gibi olamasa bile
memleketimizdeki vasıtalarla yapılması
mümkün ve medeni şartları haiz örnek
evler meydana getirilemez mi?

Bakalım bu faydalı ve lâzım fikri
hangi belediye reisi meydana getire-
bilecek?

YÜZÜKLERİN MANASI

◆ Amerikada gerek erkekler, ge-
rekse kadınlar parmaklarında taşıdıkları
yüzüklerle izdivaç hakkındaki fikirle-
rini ifade ederler. Küçük parmağa
takılan bir yüzük evlenmek arzusunda
olduğunu anlatmak için, ikinci parmak-
taki yüzüklerle nişanlı, orta parmakta
ise evli olduklarını, baş parmağın ya-
nındaki parmağa takmakla da sonuna
kadar bekâr kalmak arzusunda olduk-
larını anlatırlar.

VAKİTSİZ DOĞAN ÇOCUKLAR

◆ Vaktinden evvel doğup yaşa-
yan çocuklar arasında 215 günde do-
ganlar rekor teşkil etmektedirler.
Vaktinden sonra doğanlardan 330
günde, yani 11 ayda doğanlar da kayde-
dirmiştir. Tabii doğumun (280) gün
olduğuna nazaran ana karında (50)
gün daha kalan çocukların her halde
dünyaya gelmek hususunda aceleleri ol-
madığını gösterir.

Fig 3.10(continued) 'Tomorrow Home' Yedigün, n: 148, 8. January. 1936; 7

The article starts with judgment sentence and ends with a question sentence. When the beginning and end of the article are combined the

following idea is reached; a home that will act as a field of progress for the nation is expected from a mayor. All of the arrangements that ease the housework provide comfort to the family living in the 'Tomorrow's Home' are described in detail. Electricity is portrayed as a skilled and good mannered servant and the oven is described as an intelligent cook. The technical equipment is praised and to such an extent that towards the last paragraphs it is claimed that this home can prolong a person's life. The reader is given the role of a spectator watching in awe throughout the narration. He/she is informed as a customer who can not possess the life described in the article but will be prepared when he/she is ever presented with such a situation.

The article with title 'That Town Planning' was published on May.1936. The article is written by municipality and urban planning expert Pierre Vago and *Yedigün* comments are added to the two page article.(See **Fig 3.11**) Generally *Yedigün* comments are placed in quotation mark to explain the situation in Turkey begin with 'us'. It is stated from the beginning that a situation defined by 'their' which does not belong to Turkey will be described. The photos of New York, Lyon and proposals for the historic center of Paris Plan Voisin are given with the article. It is told that Europe looks for modern answers for its modern requirements and Turkey had discovered urban planning with the new Republic system. The principles that an urban planner must follow are also listed in the article. In order to point out that a chaotic situation is dominant in the urban planning field in Turkey, the situation is portrayed as a 'soup'. Turkish example is described as the opposite of the urban planning described in the original article as the product of architects who are able to foresee the future, familiar with city life and proficient in the scientific and technological fields. The necessity of a zoning that is grouped according to usage is pointed out. The article ends with the statement that wide main avenues should be incorporated into the plans for the use of official parades which are needed for an authoritarian state. While the photos show closely placed high rise building of glass and

steel construction, the article describes homes with plenty of air and sun and equal light for everyone.



Fig 3.11 'That Town Planning', Yedigün, n: 165, 6.May.1936; 22



Pariste yapılması düşünülen bir piyasa merkezi. Binalar, camdan ve çelikten yapılacaktır.

ler burada söylenen fikrin tersine olarak çok defa çorbaya döner.»

Bir şehirci hemen daima değiştirilemeyen vaziyetlere, feda edilemeyen hususi menfaatlerin mukavemetine ve bilhassa idari güçlüklerle tesadüf eder. Fertlerin veya şirketlerin şehir hayatında tam bir serbesti içinde hareketleri meselâ Nev-York gibi azametine rağmen acayip olan ve içinde yaşayanların hayat, ve sıhhatlerini hesaba katmamış bulunan büyük şehrin meydana gelmesine sebep olur.

Bir şehir mütehasssının ilk endişesi memlekette yaşayan herkesin güneşten, havadan ve aydınlıktan istifade hakkını düşündürmektir. Bazan fena çizilmiş bir yol yüzlerce ailenin güneşten mahrum kalmasını mucip olur ki bu, şehir mimarı için büyük bir mesuliyet olmak lâzım gelir.

«İstanbulun ve bilhassa Beyoğlunun birçok sokakları, günün en parlak zamanında bile bir avuç içi kadar ışıkmazlar ve gelişigüzel kurulmuş koca

binaların arasında kalan bodur evlerde yaşayanlar loşluktan ve havasızlıktan bunalırlar.»

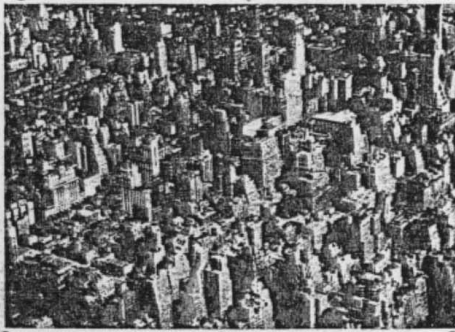
Bugünkü şehirciliğin hesaba alması lâzım gelen mühim bir âmîl de otomobildir. Her yerde otomobillerin çoğalması ve bunları kullanmak ihtiyacının artması şehir için ehemmiyetli meseleler çıkıyor: Durak yerleri, makas yerleri, otomobillerin en çok işliyecekleri caddelerin tayini, şehrin garlarla, istasyonlarla veya limanlarla, kırlar ve sayfiyelerle münasebetleri ayrı ayrı düşünülecek cihetlerdir. «Bizim İstanbul, hele Beyoğlu tarafının bazı yolları bugün otomobil yüzünden artık tıkanacak hale gelmiştir. Halbuki İstanbuldaki otomobil sayısı Avrupa şehirlerindeki nispetle hiç birşey demek değildir.»

Zamanımızda şehirciliğin düşüneceği bir nokta da tayyarelerdir. Gün geçtikçe tayyare nakil vasıtası olmak hususundaki ehemmiyetini arttırıyor. Pek yakın zamanda trene veya vapura bi-

ner gibi şehirlerde tayyareye binmek âdeti teessüs edecek ve belki mini mini tayyareler otomobillere de rekabet etmeye başlayacaktır. Eski şehirler daima muayyen merkezler etrafında toplanırlardı. Bugün telefon, otomobil gibi anlaşma ve buluşma vasıtalarının çoğalması yüzünden şehirler dağılıp serpilme ve merkezleşmekten uzaklaşmaya mütemayildirler. Bugünkü şehirciliğin bir düşüncesi de şehirlerin sanayi ve fabrikalar muhitile, ticaret ve hükümet ve ikamet mahallerini ayırmak ve fabrikalarla mahalleler arasında geniş spor meydanları ve koruluklar tesis ederek fabrikaların oturan şehir havasını bozmamasını temin edebilmektir.

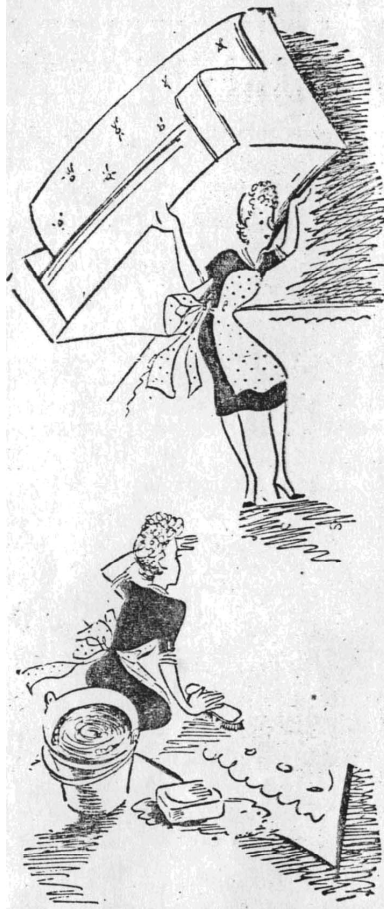
Şehircilikte göz önünde bulundurulması lâzım gelen esaslardan biri de geçit resimleri için geniş ana caddelerdir. Şehri bir ucundan öbür ucuna kadar geniş bir ana caddeye bağlamak esası hiç bir zaman unutulmamalıdır. İşte şehirciliğin umumî prensipleri.

P. V.



Artık Avrupa Amerikayı kısıkanıyor. Şimdi Avrupa şehirlerinde de New-York'ta olduğu gibi muazzam binalar yükseliyor. Solda New-York'un eflâke ser seken manzarası, sağda Fransa'nın Liyon şehrindeki yüksek binalar grubu.

Fig 3.11(continued) Yedigün, n: 165, 6.May.1936; 23



HAZIR EVLER

Hazır evler, yani fabrikada çatısından musluğuna kadar herşeyi yapılarak ev-bark sahibi olmak isteyen kimselere verilen takma evler, bugünkü inşaat programlarında oldukça mühim bir mevki tutmağa başlamıştır.

HAZIR evlerin, o kadar rağbet kazanmasının bir sebebi, pek çabuk kurulabilmeleri ve evsiz kimseleri serseri bir hayattan kurtarmasından ileri geliyor. Şimdi bütün dünyada, evsiz barsaksız olan milyonlarca insan kendilerine bir yuva kurmak peşindedir. Harpten sonra bu arzu bilhassa daha kuvvetlenmiş ve milyonlarca insan bir ev sahibi olmak sevdasına düşmüştür.

Hazır evlerin ilk tecrübeleri şimdi yapılmış değildir. Harpten çok seneler evvel Amerikada ve bazı İskandinav memleketlerinde hazır evler büyük bir rağbet toplamakta idi. Bir an evvel bir yuvaya sahip olmak isteyenler için daha basit konforu ve kolaylığı ihtiva eden bu evler tercih edilmekte idi.

Harpten sonra bilhassa İngiltere'de hazır evlerin geniş ölçüde imaline başlandı. Bombardımanlar yüzünden evsiz kalanlar için hükümet muhtelif tipte hazır evler inşa etmeğe başladı. Bu arada bu hazır evlerin inşasında da bazı değişiklikler oldu. Eskiden daha basit bir konforu ihtiva eden evlere bazı ilâveler yapıldı. Meselâ bir oda, mutfak ve banyo dairesinden ibaret olan evlere, diğer bir oturma odası, aynı bir banyo dairesi ve kalorifer tesisatı ilâve edildi.

Hazır evlerin yapılması şimdi büyük bir rağbet kazanmıştır. Bu evler

çok kısa bir zaman içinde ve daha ucuza mal olduğu için hemen hemen bütün işçiler birer hazır ev sahibi olmağa çalışmaktadırlar.

Londra civarındaki köylerde hazır evlerden büyük mahalleler meydana gelmiştir. Gittikçe daha fazla inkişaf eden takma evlerin inşaatı, İngiliz ailelerinin oturabilecekleri bir hale de sokulmağa çalışılmaktadır.

Harptenberi bu sahada 124.000 yeni ev yapılmıştır. Görülen rağbet üzerine hükümet, hazır evler inşasını artıracaktır. Bir taraftan takma ev imalatı artarken, diğer taraftan da bu evlerin aynı tipte olmamasına dikkat edilecektir. Çünkü ev sahibi olmak isteyen bir çok kimseler, aynı tip evlere rağbet etmemektedir. Hatta bir mahallede aynı tip evlerde oturmak istemiyen ve sahibi olduğu evin bazı hususiyetleri bulunmasını da istiyenler vardır. Bunu nazarı itibara alan fabrika sahipleri, birbirinden değişik evler yapmağa, bunların iç ve dış tertibatlarında farklar gözetmeğe başlamışlardır.

Bundan başka bir çok memleketlerde yapılmakta olan hazır evlerde yeni bir dahili tertibat göze çarpmaktadır: Bu evlerin hemen kısmı az-

Altta, bugün İngilterede yapılan ve evsizler tarafından çok büyük rağbet gören iki katlı hazır evlerden biri.

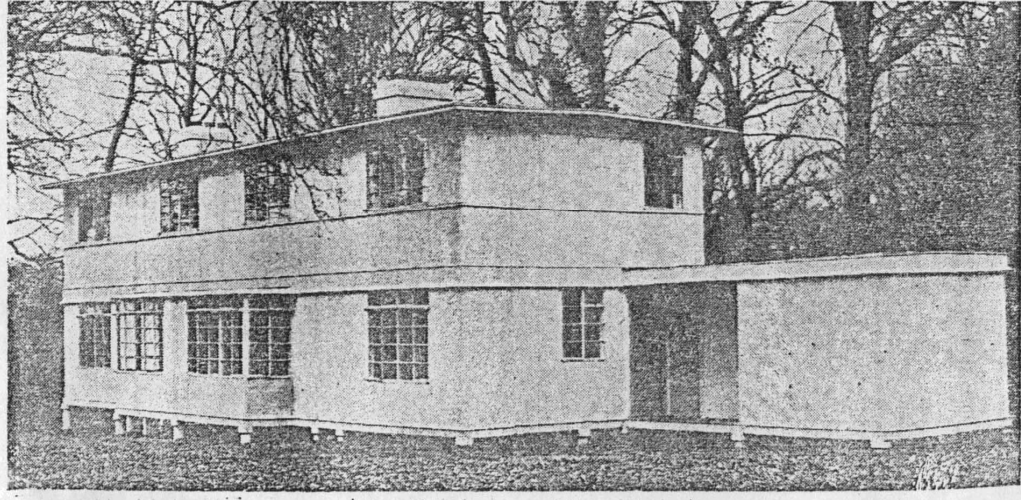
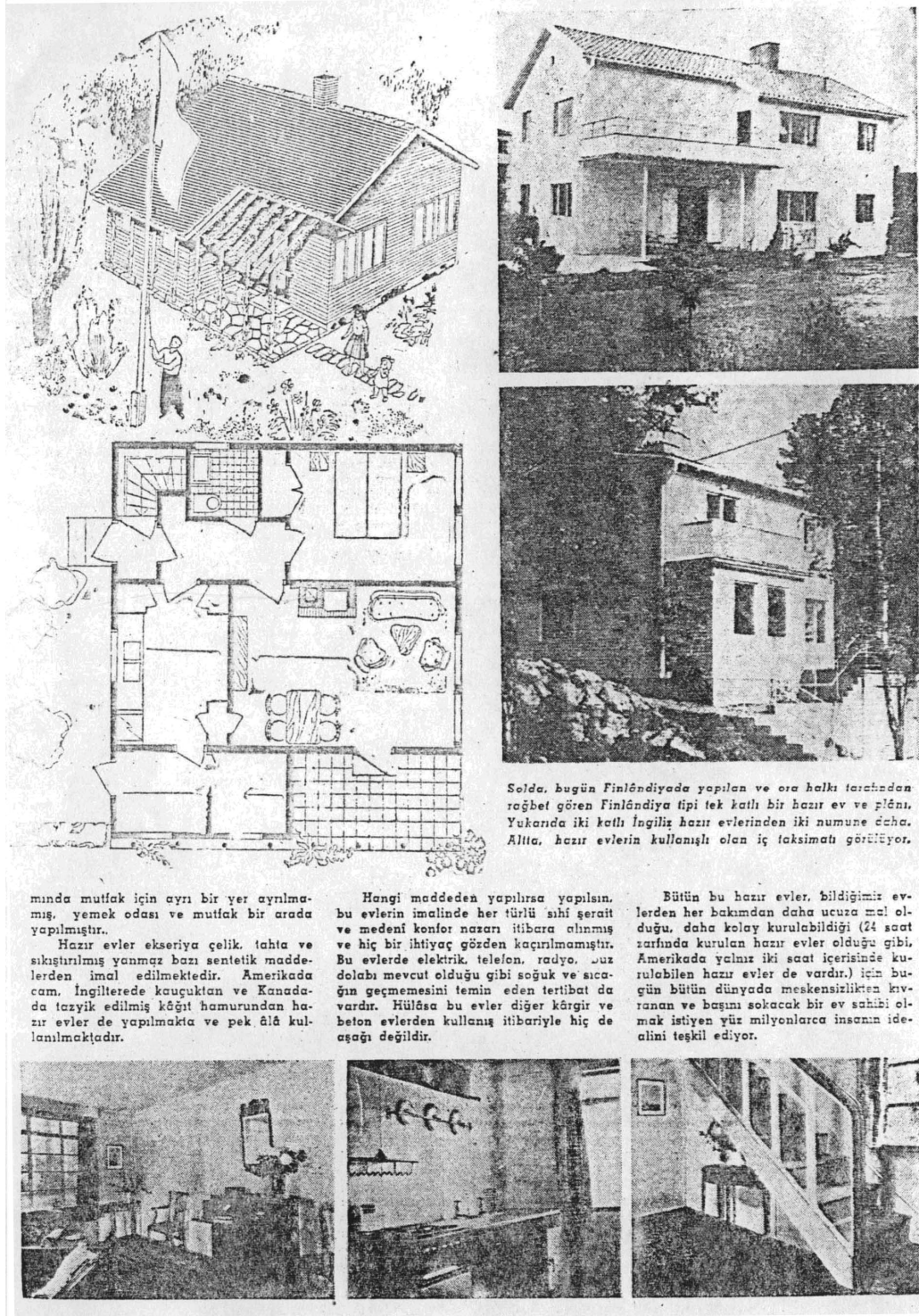


Fig 3.12 'Ready-Made Homes', Yedigün, n: 39, 11.December.1948; 8



mında mutfak için ayrı bir yer ayrılmamış, yemek odası ve mutfak bir arada yapılmıştır.

Hazır evler ekseriya çelik, tahta ve sıkıştırılmış yanmaz bazı sentetik maddelerden imal edilmektedir. Amerikada cam, İngilterede kauçuktan ve Kanadada tazyik edilmiş kâğıt hamurundan hazır evler de yapılmakta ve pek âlâ kullanılmaktadır.

Hangi maddeden yapılsa yapılsın, bu evlerin imalinde her türlü sıhhi şerait ve medenî konfor nazarı itibara alınmış ve hiç bir ihtiyaç gözden kaçırılmamıştır. Bu evlerde elektrik, telefon, radyo, buz dolabı mevcut olduğu gibi soğuk ve sıcakın geçmemesini temin eden tertibat da vardır. Hülâsa bu evler diğer kârgir ve beton evlerden kullanış itibariyle hiç de aşağı değildir.

Bütün bu hazır evler, bildiğimiz evlerden her bakımdan daha ucuz mal olduğu, daha kolay kurulabildiği (24 saat zarfında kurulan hazır evler olduğu gibi, Amerikada yalnız iki saat içerisinde kurulabilen hazır evler de vardır.) için bugün bütün dünyada meskensizlikten kıvranan ve başını sokacak bir ev sahibi olmak isteyen yüz milyonlarca insanın idealini teşkil ediyor.

Fig 3.12(continued) 'Ready-Made Homes', Yedigün, n: 39, 11.December.1948; 9

The last example to be analyzed is a two-page article that was published on 11.December.1948 with the title 'Ready-Made Homes' without the name of the author.(See **Fig 3.12**) The article is on standard production homes whose trials were made in America and Scandinavia before and after the World War II. The homes are built in a factory environment from 'roof to faucets'⁷¹ in a very short time (2 to 24 hours). The technical and plan organizations of these ready made homes that have all the comfort of a modern home are explained in detail. The article ends with a statement that these homes are 'ideal' for 'homeless' people who want to own a home. The article is again presented with photographs and illustrations. As examples of ready made homes, interior and exterior photos of two-storey large houses accompany the article. It is pointed out that kitchen, dining room and living room are placed as a single space on the plan organization. The construction materials of the home are described in details and praised for being cheaper and easier to apply than concrete and stone.

The rest of the articles have similar subjects and narration methods with the above examples. The information on future life styles is given with an instructing expert tone. The information and ideas are given in judgment sentences that are assumed by *Yedigün* to be universally accepted and needless to discuss on. The Turkish reader participates to these events that take place out of his/her country only as the ones being informed.

In the interior design columns, information on furniture, decoration or even rules of etiquette regarding daily life in home were given. The presented furniture was simple, modern, comfortable and multi-purposed. The decoration suggestions were generally for bedrooms or living rooms (library, study and dining corners). The furniture usually had second functions such as sofas that could transform into beds and sofas with bookshelves. This multi-purposed furniture was usually suggested for small bachelor room.

⁷¹ (1948) 'Hızır Evler', *Yedigün*, no:39, 8-9.

Throughout the suggestions a modern style without ornamentations is dominant.

gelen yiyecekler getiriyor. Bunların içinde de hiç şüphesiz ki çok kuvvetli olanları, bize yarıyacıkları çıkacaktır; ama bir yığını yuvayı doldurmaktan başka bir işe yaramayıp ergeç atılacakmış, ne çıkar? Kalacakların alışık olduğumuz azıklardan daha az, faydalı olacağını kim temin edebilir.

Akademia işte bu zahire toplanmasına mâni olabilir. Karıncaya yer, arıya çiçek gösterir; onların başka yerlere, başka çiçeklere gitmesine mâni olmak ister. Akademia insiyaktır, cinsin temadisini, fakat hayat tarzını hiç değiştirmeden, yeknesaklık içinde temadisini temin eden insiyak...

Onun da bir zamanı vardır: Hele her çiçekten tadalım, her yerden her cins azık getirelim; yuva iyice dolsun, içinde bolluktan birbirimizi görmez, kumldanamaz bir hale gelelim, o zaman akademia bu mallar arasından yarıyacakla yaramıyacağı ayırder...

**

Evet, bunlar da hatırıma geliyor ve on altıncı asır Fransa'sını düşünüyorum. Fransızca o asırda zenginleşti, her taraftan kelime aldı, gramerini genişletti. Fakat fazla zenginleşip fazla bozuldu; on yedinci asır adamları gelip akademia kurdular. Bizim, Fransızların on altıncı asırdakine benziyen toplama hareketimiz daha yenidir, bırakalım genişlesin.

Fakat 16 ncı asır Fransa'sındaki hayat şartları ile 20 inci asır Türkiye'sindekiler bir değil; akademia, muharrirlerimizin bir kısmına refah değilse de bir rahatlık getirebilir. Bunu düşününce de öyle bir müessese kurulması fikrine fenadır, zararlıdır diyemiyorum. İşin iki yüzü var; bilmem bir tanesini örtmek kabilmir?

Nurullah Ata

DİNLERİN TARİHİ

Yazan: Ömer Rıza

İlân sayfalarımızda bu değerli neşriyatın tafsilatını okuyunuz.

YATAK ODASI

Yazan: Dr. Ali Ridvan

MESKENLERİMİZİN en az ehemmiyet verdiğimiz köşesi, şüphesiz ki yatak odalarıdır. Mümkün olsa yatak odasını ev kadrosundan çıkaracağız. O kadar kıymetsiz, âdeta fuzuli telâkki ediliyor.

Yoksulları haydi affedelim; Fakat varlıklı birçok ailelerin kendilerine yatak odası olarak ayırdıkları yerleri görüp te hayret etmemek ve acımamak mümkün olmuyor.

Geçen gün bir arkadaşımın apartman arıyorduk. Bir kaç bina gezdik. Rehberlik eden ev sahibi veya kapıcı, katın her tarafını dolaştırdıktan, salonları, odaları,

gün uyumasak ne olacağımızı hepimiz biliyoruz. "Fakat otu sene fena uyumakla ne olduğumuzdan haberimiz yok. İşte ben söyleyim: Kendimizi zorla öldürüyoruz.

Bir İngiliz darbimeseli, sıbbal kaidelerini: "İyi yatak, iyi banyo ve iyi kahvaltı," diye sayıyor. Bunda hiç mubalâğa yok: İyi bir yatak, sağlamlığın sigortasıdır. Sekiz on saat bilâ fasıla içindeki havayı teneffüs edeceğimiz oda için ne kadar emek versek azdır.

Bu oda her şeyden evvel bol hava ve güneş almalıdır. Sabahleyin akşama kadar rüzgâr ve ısıklar içerisini yıkamalıdır.

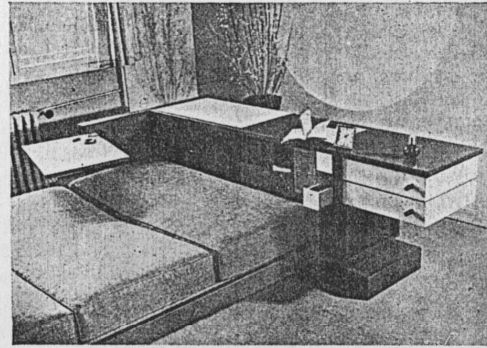
Tavan, döşeme ve duvarlar açık

renkli ve epey gayet sade olmalıdır. Kübizmin güzel eli yatak odalarını mızdı da ıslah etmiştir, bundan istifade etmelidir.

Pek mühim bir nokta yatak odasının intizamıdır. Daha kapıdan girerken insanı sükûn karşılamalıdır. Vücudumuzun istirahatine gözlemlerimizi dinlendirmekle başlamalıyız. Yatak odamızın penceresi çok güzel bir manzaraya bakmalıdır. Yataktan çıkış halimizin o günkü hayatımıza büyük tesiri vardır. Sağlam bir uyanış ve dünyaya neşeli bir bakış büyük sadettir. Uyanmak, yeniden doğmak demektir. Doğduğumuz muhit güzel olmalıdır.

Sinirli ve uykusuz birçok hastaları, yalnız yatak odalarına dokunarak kurtarmak kabil olmaktadır. Dışarının gürültülerinden uzak olmak da yatak odalarının belli başlı şartlarından. Otomobil kornası veya salepçinin narasile terkettiğimiz bir uyku, bizi dinlendirmiş sayılmaz.

Bir odada yalnız bir kişinin yatmasını da sıhhi bir yatak odasının icapları arasında unuttuğundan şuracıya kaydedelim.



Bu yatak aynı zamanda minder vazifesini de görür

mutfağı falân gösterdikten sonra geri tarafta birkaçta, ne demeli bilmem ki, tecrit mahalli gösteriyor:

— Bunlar da yatak odaları...

Evet, yatak odaları.. Hastahanelerde sinir veya intan hastalarını ayırdığımız hücrelere benziyen yatak odaları.

"Göz görmeyince gönül katlanır," sözünün tesellisiyle içinde ömür sürdüğümüz bu yerlerde gerçi gözü kapalı yaşıyoruz. Fakat hakikate ve tehlikeye de göz yummuş oluyoruz.

Yatak odası, hayatımızın yarısına yakın bir kısmına beşiklik eden yuvamızdır. Yatak odası evin hastanesi, prevantoryomudur. Yorgun vücudumuzu dinlendirerek bize yarınki çalışma kudretini verecek yer orasıdır. Üç

Fig 3.13 'Bedroom', Yedigün, n: 61, 9.May.1934; 6

The general findings listed above can be observed in the section published on 9.May.1934. The text is written by Dr. Ali Rıdvan with the 'Bedroom' subtitle. (See **Fig 3.13**) Throughout the text the author complains about the lack of attention given to the bedrooms. The article begins with the assumption that the reader belongs to a higher income group and assigns him/her a responsibility to have a modern bedroom. In order to stress the importance of the bedroom the author uses extreme cases such as death and birth. The text glorifies cubism and instructs the reader to apply it to his/her bedroom. The text ends by stating that the bedroom should be a personal place not to be shared by anyone. A photo showing a multi-purposed bed that can also be used as a sofa is also given in the center of the page.

The texts and the images of these columns in the magazine are organized to openly educate the readers through public dissemination. Being 'readable' by the public, it could inform non-professional upper or middle class enlightened readers about contemporary issues of changing life-styles. Through the dissemination of images and texts, a service was given for those who wanted to be modern, 'ideal modern' subjects.

CHAPTER 4

READING 'IDEAL HOME' IMAGES IN WEEKLY *YEDİGÜN* MAGAZINE

This chapter concentrates on the analyses of the multimodal texts of home columns, presented in *Yedigün* during the publishing period starting from 1933 to ending 1950. First, the general overview of these images will be summarized. Then some selected examples will be analyzed under some relating sub-headings.

4.1. ELEMENTARY CLASSIFICATIONS

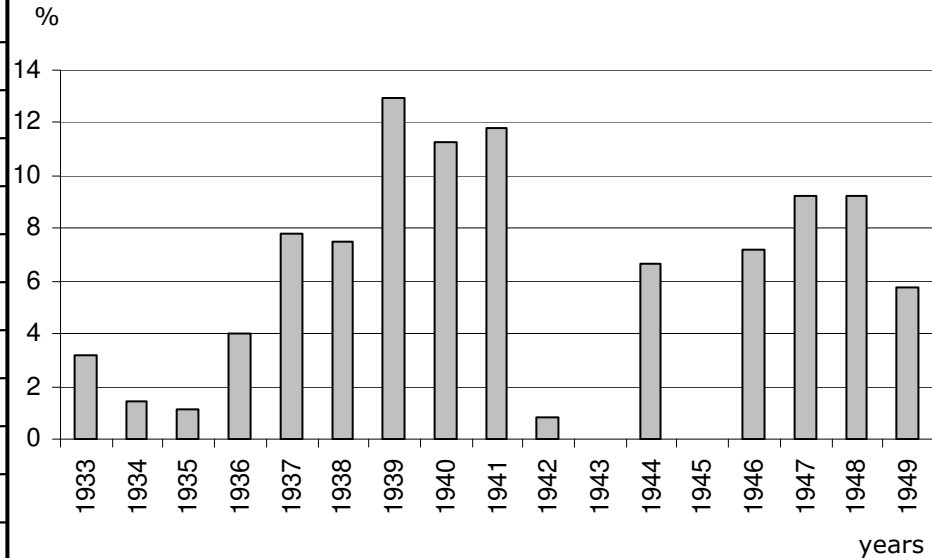
870 issues of the *Yedigün* magazine were published over 17 years. In 40% of these issues (347 issues) articles on house were present. The articles on decoration, furniture and urban housing and architecture are not included in this count. The number of home columns distributed over years can be found in **Table 4.1**. World War II that broke out in 1939 and therefore, the housing production gradually decreased. In addition to this, 1939 is also important because it marks the year of the Erzincan earthquake. As seen from table, there were not any home columns in 1943 and 1945. However, the most published home columns were at the beginning of Second World War between years 1939 and 1941.

Generally these columns shared the same page with current events, fashion, health tips or stories from famous writers. It is also possible to see some home columns covering the whole page. The texts are usually presented under headings that will catch the readers' attention. Even though these headings changed over the years some of them were used more frequently. Generally 'Home' and 'Our Home' were used the most. Along with these

headings 'Home and Furniture', 'Beautiful Homes', 'Our Home Our Corner' and 'Homes living in your Dreams' were other headings that were used. A small number of the articles (27 articles) were also published without headings. However, these were also presented in a box separated from the rest of the page.

Year	Unit
1933	11
1934	5
1935	4
1936	14
1937	27
1938	26
1939	45
1940	39
1941	41
1942	3
1943	-
1944	23
1945	-
1946	25
1947	32
1948	32
1949	20

Table 4.1 House Columns Unit and Percentage Table according to publishing years (Drawn by Author)



Throughout these 347 articles, 424 home projects were published. The reason for that is that in some issues between two and four projects were published in the same time. Out of these 424 projects, 310 were imaginary projects. The remaining 114 were descriptions of an existing building.

The home projects published in four different ways according to their sources. These were;

- i. Taken from a foreign publication
- ii. Description of a home built in Turkey or another country

- iii. Anonymous designs without given architect or source name
- iv. Produced by a specific architect exclusively for *Yedigün*. This could be understood from the presentation in three different ways; the architect's signature is seen on the drawing, the name of the architect is given in the text (architects active in practices such as Emin Necip Uzman, Lutfi Sinay, Suad Arpad) and in a few examples by the anonymous '*Yedigün Architect*'.

In only 66 projects (19%), the name or signature of the architect is included. When the project is taken from a foreign magazine, it is claimed that it is redrawn for the article.

Even though a majority of the 424 projects was about separate detached homes with gardens, there were a few different examples such as gymnastics club, outdoor café, and sanatorium were also given. Among the home projects some examples of mobile home, floating home, portable home and home office were also published. However, the majority of the projects feature single storey houses in gardens.

If the projects are grouped according to the number of storeys, it will be seen that the majority of the projects are single storey buildings. 291 projects (69%) are single storey, 106 projects (25%) are double storey and 24 projects (6%) are three storey buildings. The number of storeys in three projects can not be determined because the photographs of these projects do not have the angle that will enable the reader to see the storeys of the building.

Another common feature in the project presentations is the mentioning of the price. Generally, the features that affect the cost of the building such as material (brick, timber, rarely concrete) and quality (first class, second class), location, labor cost are given in the columns. Furthermore, information on price range or estimation is also included.

In some cases, the price issue is mentioned only by giving some price opinions. Some examples to these are; impossible to give price, will probably be cheap, depends on the city, suitable for middle class families, same cost as renting a house ...etc. In the 51% of the articles, the price information is present. These costs were also given in some issues of the *Arkitekt* magazine. (See **Appendix.III**) The differences of prices in the *Arkitekt* magazines of the same year or even the same issue are due to the type of the project. Preliminary drawings or design proposals usually have a lower price than the actual realized projects. These prices, which also change over the years according to material and workmanship costs and economic policies during the war, are given over square meter prices in the *Yedigün* magazine. Additionally, the prices given in *Yedigün* magazine also take the main construction material (concrete, timber, stone...) and site characteristics into account.

When the projects are examined according to roof types, it is seen that more than half of the projects (65%) are with hipped roof. In addition to the 247 projects with hipped roof, there are 140 terrace roof projects. There are 10 projects in which the roof type can not be determined from the drawing or photographs.

In 176 home columns, information regarding the areas of the buildings is not given. In the remaining 248 projects (59%), this information can be obtained in two ways. It can be calculated by using the dimensions given in the drawing or the area is given directly in the text. When these 248 projects are grouped according to areas, the data in **Table 4.2** is obtained.

Table 4.2 m2 information in 248 published projects (Drawn by Author)

1-49 m2	50-99 m2	100- more m2
76 unit	137 unit	38 unit
% 30	%55	%15

When the projects are evaluated according to the number of rooms, in 61 projects this could not be determined since only photographs of these houses were published and the information regarding the rooms is not given in the text. When counting the number of rooms, it is still taken as one room if the space is divided by movable partition wall –in general curtain is used for achieving this-, because it is considered to divide one whole room. Additionally, spaces such as living room (salon) or entrance/hall (antre/hol) are included in the room number. The numbers of rooms in the published projects are summarized in **Table 4.3**.

Table 4.3 Information about No. of Rooms in 248 published projects
(Drawn by Author)

1 Room	32 unit	% 8
2 Rooms	93 unit	%22
3 Rooms	126 unit	%30
4 Rooms	55 unit	%13
5 and more Rooms	57 unit	%14
uncertain	61 unit	%15

Checking the situation of corridor(s) in the projects in the functional partitioning of plans will be helpful in understanding the general tendency of the period. It is mentioned before; the only things presented in the columns are photographs of the house. Therefore it is not well understood that these projects have (not) corridor(s). And also it should be underlined that this classification only deals with the representation or mentioning of the corridors in the written texts and visual analysis of the designs. It is assumed that if there is not any mentioning about corridor(s) in the representations, it is evaluated 'no corridor' in the design. When all of the presentations are examined according to the the corridor(s) they can be grouped under three headings where there is one corridor, the corridor is with the entrance (antre) and there is no corridor. The corridor is not shown in the 152 (%36) of the 424 projects. There are 144 projects with separate corridors and 91 projects with corridors together with the entrance. In total, in 55% of the projects the corridor is shown. There are also 37 (9%)

projects where there is only entrance. The corridors information in the published projects is summarized in **Table 4.4**.

Table 4.4 Corridor information in 424 published projects (Drawn by Author)

No Corridors	152 unit	% 36
One Corridor	144 unit	% 34
A Corridor with Entrance	91 unit	% 21
Entrance	37 unit	%9

The presentations generally consist of photos, texts and architectural technical drawings such as monochrome plans, views (front, side), perspectives and section perspectives. The following results are obtained when the dimensions and scale information in the technical drawings are checked. In 43% of the articles, the dimension information is given while in 30% of the articles scale is present in the form of scale-division or number scale (ex. 1/100). The North direction is shown in only 9% of the articles.

In the light of all the information listed above it can be said that the way the presentations are prepared depended on the magazine where it is taken from or the style of the architect rather than having a standard format. During the seventeen year period a lot of the properties starting from the heading going down to page number in the magazine, space allocated on the page, presentation format, length of texts, tone of language etc. changed constantly. For example, the tone of language used in the columns can be didactic, informative, critical and/or advising. They can be in the form of encouraging dreaming or imagining, describing the details in the project, describing the pictures in the project, describing the users of the building, describing the plan and the usage of the home or even criticizing the project. Sometimes all of these forms can be found in one column while only a few of them can be seen in other columns. Despite all the differences in the columns, some common points are also observed.

One of the common points in the columns is the adjectives used to describe the houses. These adjectives are used with all the positive meanings in order for the reader to understand and visualize the 'ideal home'. Furthermore, when the language is examined, it can be seen that there is an effort to form an intimacy between the 'ideal home' and the reader. The adjectives used throughout the columns are; family home, contemporary home, pleasant home, beautiful home example, ideal home of your dreams, ideal family home, resting corner, cubic home, small nest, useful home, lovely home as a box, reasonably cubic home, well built residence, tiny home, modern home, exquisite villa, practical home, comfortable home, home of happiness, poetic home, calm home, sincere villa, stylish home, sweet home, cheap home, new home, elegant home. In addition to describing the buildings, these adjectives are also used when information on the functional plan of the building is given. For example, intimate and stylish living room, beautiful and bright study ...etc. Since these adjectives are generally used, in all of the texts it can be said that all positive and exaggerating adjectives are used for describing the home. Therefore, it is not possible to see one dominant adjective throughout the texts. Whichever adjective is considered sufficient for praising and visualizing the home is used in the text.

Terms such as resting corner (istirahat köşesi), palace (köşk), villa, summer palace, home (yuva/irad) and waterside house (yalı) are used in place of house. However, these terms are used independent of their true meanings. For example, the fact that a waterside house (yalı) has to be on the waterside has been disregarded. The terms are used in accordance with the understanding and attitude of the person preparing the columns apart from their true context and meaning.

The possibility that these projects with their imaginary location and user definitions are regarded as outlines can be deducted from these results. It is stated that these projects can be applied in the city but development

regulations are not mentioned. Therefore, it can be said that house designs that do not belong to any particular place but can be applied to any place are produced and presented. The lives of happy families living inside are idealized and told to the readers. Therefore, the idea that owning these homes will bring the reader happiness is conveyed. In the meanwhile, the existence of a reader group demanding these house designs is sometimes mentioned. In some articles, the name of the reader is given and suggestions are made, while in others it stated that the readers could find the answers to their wishes and demands in these articles. The purpose of this is probably to prove that the magazine is not alone in its stance and there is loyal reader group that wishes to apply these projects. Therefore, the magazine claims that the projects published are real and applicable.

To sum up, the 'ideal home' concept is presented by connotations in these columns. Connotations have been tried to be formed by attaching labels such as 'functional home', 'economical home', 'small home', and 'little home -mini mini yuva-' to the ideal home concept. Projects from reliable and famous architects who were appointed by *Yedigün* magazine were used in the columns. These specialists are usually in an advising position as individuals who know the lifestyles of the period. The interest on the housing were tried be increased by making the readers fantasize on them. The reader is included in the presentations by requesting them to dream of an 'ideal home' for them. Additionally, the area measurements (in square meters) are usually given, inner and outer dimensions are shown, and cost calculations are provided. This may have been done in order to show the readers that these projects are applicable. The images claim to encourage the public who may own individual houses. Different presentation methods ranging from rough plans to detailed drawings have been used. The general purpose is to enable the readers, who are not architects, to read and understand the projects. General approach is to instruct the readers on modern lifestyles. Lastly, the projects are presented as the common fashion trends of the period or the choices of famous people.

If Selim Sirri Tarcan, who built a home with two rooms at the skirts of Çamlıca Hill, had seen this model, we are sure that, he would have changed his design and preferred this.¹

A general evaluation of the columns and projects under some headings is summarized above. Some of the common points of the columns require more detailed evaluation. In the rest of this chapter, some selected projects will be analysed in more detail. The selected samples will be evaluated in relation with the issues related with architectural agenda.

4.2. SELECTIVE AND REPRESENTATIVE PATTERNS

4.2.1 Who was designing for *Yedigün*?

As mentioned before, along with projects produced by Turkish architects, projects from European and American magazines have also been published. Sibel Bozdoğan stated that early republican periods' popular magazines mostly took home designs presented in their paper directly from Western publications such as *Ladies' Home Journal*, *Woman's Home Companion* and *Scherl's Magazine*.² Furthermore, in *Yedigün*, photos of homes built in Turkey that are seen as 'ideal' were also published without the names of their architects. The only sources of information regarding the authors of the projects are the signatures on the drawings or mentioning the architect's name. The architects whose projects are known to be published in *Yedigün* magazine are Emin Necip Uzman, Suad Arpad, Lütfi Sınay and Nuri Evgil. In some cases, the projects are signed by 'Yedigün Architect' without any information on the name of the architect.

¹ 'çamlıca sırtlarında iki odalı bir yuva inşaa eden Selim Sırrı Tarcan, eğer bu modeli görmüş olsaydı, eminiz ki planını değiştirir ve bu modeli tercih ederdi.' 'Hayalinizde Yaşayan Evler', *Yedigün Magazine*, n: 224 (23.Haziran.1937; 12)

² Bozdoğan, Sibel (1996) 'Living Modern: The Cubic house in Early Republican Culture', in *Housing and Settlement in Anatolia A Historical Perspective*, Tarih Foundation, İstanbul; 318.

Among the architects listed above, we have the most information on Emin Necip Uzman. He was an educator and practicing architect.³ He graduated from Sedad Hakki Eldem's studio in Fine Arts Academy towards the end of 1930's. Influential practicing architects of the period such as Kemallettin Aru, Muhittin Güceli and Kemali Söylemezoğlu were among his classmates.

In 1936, his first project was published in *Arkitekt* Magazine. (**Fig 4.1** and **Fig 4.2**) This particular project had many similarities in façade and plan to five principles of modern architecture.⁴ The living area elevated on columns, terrace roof, free planning, terrace, wide windows... etc. are the similar approaches in Uzman's design.

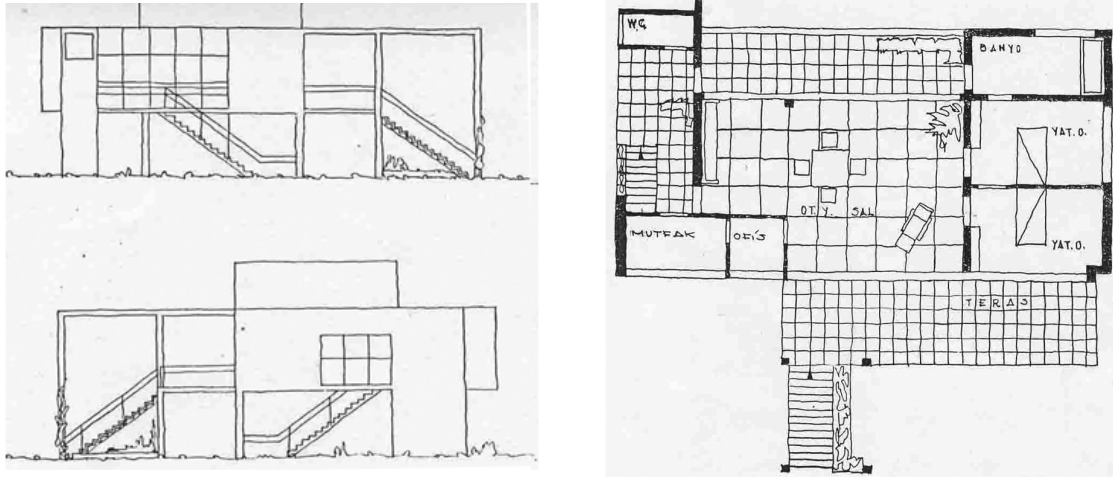


Fig 4.1 and Fig 4.2

A villa in Karşıyaka, by Emin Necip Uzman
(*Arkitekt*, n:7,1936; 190)

He worked in Fritz August Brehaus' studio in Germany between 1937 and 1939. In 1939, he returned to Turkey and started his independent career, which would last until the 1970's. Uğur Tanyeli makes the following comment on Emin Necip Uzman;

³ This information about Emin Necip Uzman is gained from the dedicated issue on Uzman; *Arredamento Dekorasyon*. "PROFİL: Emin Necip Uzman", *Arredamento Dekorasyon*, n: 73, 1995; 70-85.

⁴ It could be found these five Modern Architecture principles in 'Five Points Towards a New Architecture' written by Le Corbusier and Pierre Jeanneret in 1926. these five principles can be summarized as free plan, free facade, terrace roof, strip windows and elevated on columns. Le Corbusier and Pierre Jeanneret, 'Yeni Bir Mimarlığa Doğru Beş Nokta', *20. Yüzyıl Mimarisinde Program ve Manifestolar*, ed. by. Ulrich Conrads, trans. Sevinç Yavuz, (1991) Şevki Vanlı Mimarlık Vakfı Publishing, İstanbul ; 83-84.

The importance of Uzman originates from being an architect of rising new bourgeois and working on creating its' architecture value especially whonkultur of its.⁵

Following his return from Germany, his projects were published in the *Yedigün* magazine starting with n: 277 (28.June.1938) and in the *Arkitekt* magazine starting from 1939. Until his last project was published in *Yedigün* magazine on 10 March 1946, a total of 12 projects had been published with his signature. It should also be pointed out that none of his projects were published between 1939 and 1946.

Uzman, who produced mostly houses for the upper income group 'had never felt the need to pay attention to the important and current discourses of his time⁶. He was known as a personality who designed according to the modernist principles and had never made concessions on this.⁷ In the same time, he educated students of architecture. Uzman was one of the founders of Yıldız Technical University and he gave several courses in the Department of Architecture.

Uzman was an architect who produced both for the architectural and popular fields. However, there is only limited information available about him. It should be investigated to what extent his production in two fields had affected his architectural production. However, this is beyond the scope of this study. It may be helpful in order to have an opinion to see together his two projects one of which was published in the popular magazine, *Yedigün*, and the other in the architectural magazine, *Arkitekt*. (**Fig 4.3** and **Fig 4.4**)

By examining only the façades of these buildings, it can be said that the project designed for *Yedigün* magazine is designed with freedom because it is imaginary and it has a different tone from the other project.

⁵ Tanyeli (1995; 71)

⁶ Tanyeli (1995; 73)

⁷ Tanyeli (1995; 73)

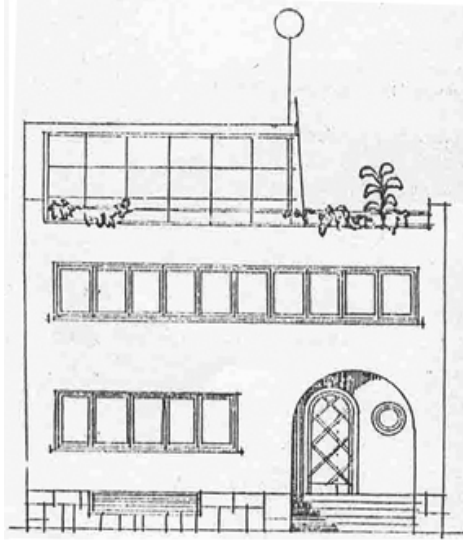


Fig 4.3

Artist House with Five rooms on the Street
(*Yedigün*, n:295, 1.November.1938; 22)

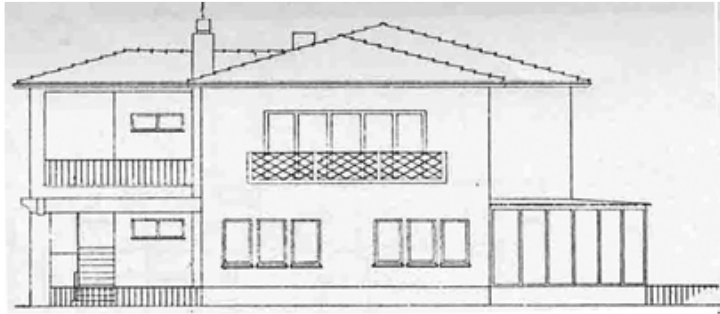


Fig.4.4

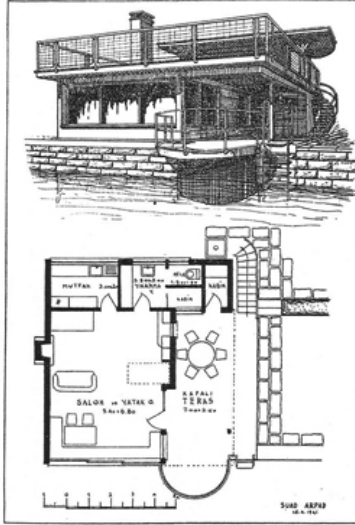
A City House Project
(*Arkitekt*, n: 7-8, 1939; 156)

Aside from Emin Necip Uzman, another architect who is known to have produced projects for *Yedigün* magazine is Suad Arpad. Suad Arpad's published projects in *Arkitekt* magazine were not found. Therefore, information on his projects is limited to the publications in *Yedigün* magazine. His first project was published in n: 428 (19.May.1941) under the heading 'Home in our Dreams'. During the 30 weeks between the no: 428 (19.May.1941) and no: 457 (8 December 1941) eighteen of his projects were published in the *Yedigün* magazine.

From the dates on his projects, it can be seen that he had produced all the eighteen projects over a period of one or two weeks. The earliest date is 18 April 1941 and the latest is 8 May 1941. It is also interesting that two of his projects, both dated 18 April 1941 were published in different columns of the magazine. (**Fig 4.5** and **Fig 4.6**)



Hayalimizde Kurduğunuz Yuva



İstanbul gibi deniz kıyısı bir şehirde bulunsaydınız, şüphesiz ki, ya-
sı geçirmek ve bu müddet arifesinde bir taraftan banyonu dinleyip
istiharat ederken bir taraftan da denizden istifade ederek sağha-
tınıza fayda temin etmek için, villanızı sahilde kurmak istersiniz.
Bu hafta size resmini ve planını çizdiğimiz yalı, işte bu arzunuza
cevap vermek için hazırlanmıştır. Küçükliği bir taraftan güzelligi-
ni ve sevimliliği teşkil ederken, diğer taraftan dahili t eribatına
hiç bir şekilde dokunmayan bu yalı bir büyük salondan, bird e ü-
stü kapalı taraçadan müteşekkildir. Mutfak ve banyo dairelerini
de havi bulunan yalnız salonu, aynı zamanda yatak odası olarak
da kullanılacaktır. Evin dahiliye bol ışık ve hava temin etmek ve
içeriy e ferah bir şekli vermek için salonla yatak odası bölünmemiş-
tir. Fakat icabında burasını bir paravana ile ayırmak kabildir.
Kapalı taraçanın ön kısmı düz bir yarı daire, pehlisinde
uzunmaktır ki, burada akşamları oturmak hoş olur.

Fig 4.5

A Home in Our Dreams

(Yedigün; n:428, 19.May.1941; 13)

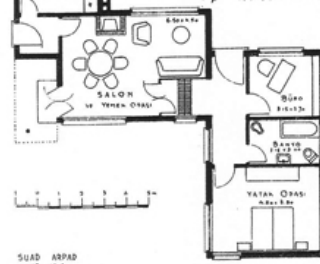


BİR İSTİRAHAT KÖŞESİ



HARİCİ GÖRÜNÜŞ
VE

İÇ TAKSİMAT



Her tarafını güneş ve hava alabilmesi için ayrı ayrı parçalar ha-
zırlanmış ve teras edilmiş olan bu küçük ve orijinal yuva, dışardan gö-
ründüğünden daha geniş ve büyük bir salonu, yatak odası, ay-
rıca bir çalışma odası ve mutfak ve banyo bulunmaktadır. Bir karı koca-
dan mürekkep aileler için ideal bir yaşlık ev olarak tavsiye edi-
lir ve maastrı da her bütçeye sigabilecek kadar azdır.

Fig 4.6

A Resting Corner -Bir İstiharat Köşesi-
(Yedigün; n:436, 14.July.1941; 12)

The drawing styles and techniques of individual architects showed consistency. For example, the presentation format of the articles signed by Suad Arpad follow a standard. A slogan for home is placed under the heading. Right under this the drawings are given in a frame as the most emphasized part of the presentation. The written text is placed in the bottom part of the presentation. The same standard can also be seen in the architectural drawings. Perspectives are drawn in the form of 'equal' power with a 'far personal' point of view. Reader must have perceived these projects with a 'reach but not use' situation. The reader is directly pointed and with the manner of expression in the perspective, the possibility of owning such a house is brought to imagination.

The fact that *Yedigün* magazine does not have a standard format for presentation can be deducted from the complete scan of the archive. Since the authors of the projects are usually not specified, we can not know exactly how many architects produced projects and how many of the projects are excerpted from foreign magazines. We can not determine a standard for the drawings and texts as well. However, we can observe some consistent attitudes. For example, when the projects are presented to be made by architects, the drawings are given with scales, the dimensions are given, the plans are detailed and the texts are written in an informative and advising manner.

4.2.2 What was 'Modern Architecture' for *Yedigün*?

What the definition 'modern' for *Yedigün* magazine is exemplified with two home columns published in 1937. When the general presentations of these two projects (**Fig 4.7** and **Fig 4.8**) are considered the heading is placed alone separated from the project. The placement of the article to the corner of the page is an interesting. Below the headings, the images are placed and the texts are in the bottom. The general presentation characteristics of the two projects look similar. However, when examined in more detail the plan in n: 211 and façade in n: 221 have a heavy visual weight. Therefore, in the first project the plan is emphasized while the façade is presented as the important aspect in the other project.

In the first project plan is stressed by placing it between the façade and the text (**Fig 4.7**). In the other project, the even phrase 'A Modern Villa' is used to get the attention and focus it on the façade (**Fig 4.8**). Aside from this, the façade in n: 211 is shown in a 'reach but not use' situation with a medium shot. On the other hand, the façade of n: 221 is drawn with a long shot in order to transmit an 'out of reach' situation.

When we correlate this with the texts, it is seen that a very important architectural issue of the period is discussed. The following quotation from n:211 explains the reason of the visual weight in the presentation.

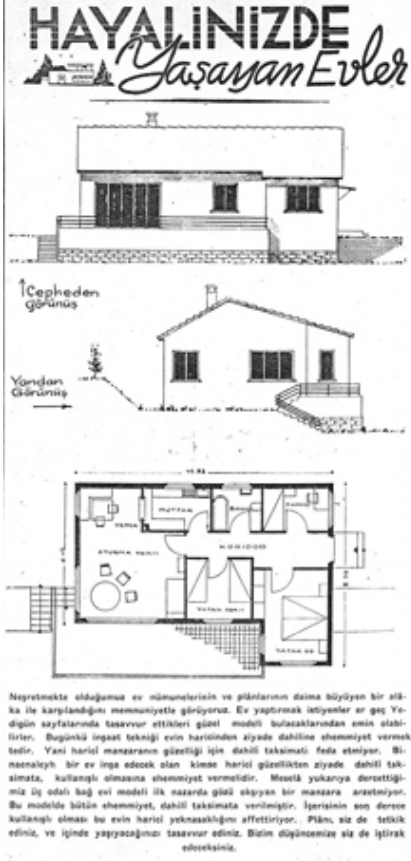


Fig 4.7

Yedigün, n:211, 24.March.1937; 18



Fig 4.8

A Modern Villa

Yedigün, n: 221, 2.June.1937; 22

Today's construction technique puts more emphasis on the interior of the house rather than the exterior. Thus, it does not sacrifice the interior partition for the beauty of exterior view. Therefore a person who will build a home values the usefulness and interior partition rather than exterior beauty.⁸

⁸ 'Bugünkü inşaat tekniği evin haricinden ziyade dahiline ehemmiyet vermektedir. Yani harici manzaranın güzelliği için dahili taksimati feda etmiyor. Binaenaleyh bir ev inşa edecek olan kimse harici güzellikten ziyade dahili taksimata, kullanışlı olmasına ehemmiyet vermektedir'. 'Hayalinizde Yaşayan Evler', Yedigün, n:211 (24.March.1937; 18).

The texts emphasize the necessity to demand a good solution in the plan. The following text apologizing for the facade of the house is interesting;

For example, the farmhouse we have presented above does not provide a pleasant view at first glance. In this model all emphasis is put on the interior partition. The fact that the interior is extremely useful compensates for the exterior dullness of the house.⁹

The plan of the project is clearly and openly drawn with furnishing, functional names and dimensions. Therefore, it can be said that what is wanted from the reader is to analyze the plan drawing supported with text and representation method.

Most of design principles of Modern Architecture is found by analyzing the facade of n:221. In fact, the functionalist approach would be expected to see a similar partition in a villa that is presented as modern. However, the project is criticized as;

This villa is highly modern and cubic. The exterior view is very impressive. But frankly, the interior partition is sacrificed for the exterior beauty.¹⁰

Despite the striking appearance of the project, it is criticized because of its few and small rooms. The praised aspects of the project are the concepts of modern and cubic. The text continues to describe that the villa has all the idealized modern characteristics of its time;

Along with the perfect comfort of this villa.....it has windows that let a lot of air inside and a large terrace suitable for exercise.¹¹

⁹ 'Mesela yukarıya dercettiğimiz üç odalı bağ evi modeli ilk nazarda gözü okşayan bir manzara arzetmiyor. Bu modelde bütün ehemmiyet, dahili taksimata verilmiştir. İçerisinin son derece kullanışlı olması bu evin harici yeknasaklığını affettiriyor.' 'Hayalinizde Yaşayan Evler', *Yedigün*, n:211 (24.March.1937; 18).

¹⁰ 'Bu villa son derece modern ve kübiktir. Harici manzarası çok gösterişlidir. Fakat açık söylemek gelirse harici manzarasının güzelliğine, dahili taksimatı kurban edilmiştir.' 'Hayalinizde Yaşayan Evler', *Yedigün*, n: 221 (2.June.1937; 22).

The estimation of the cost is also given at the end of the text. While the whole presentation is set up as an 'out of reach' situation, this detail in the text still hints a possibility of owning such a home.

Throughout the articles published in the *Yedigün*, it is not clearly whether modern architecture considered as a façade movement or a good plan organization. In some articles, it is emphasized that Modern Architecture should possess a local character with inclined roof examples. However, there are also examples pointing out the new possibilities that the terraces offer.

It can be said that the functionalist perspective is praised in the home images published in the magazine. The necessity for a rational plan solution attitude is proposed. The interior and exterior setups of the homes are emphasized and the importance of interior partition is pointed out with a functionalist approach. Therefore, some projects are praised because of their interior setup even though the exterior is not considered to be good looking. Similarly, some projects are criticized because the exterior beauty affects the interior setup negatively.

Plan develops from 'in' to 'out'; 'out' outcomes from 'in'.
Light and shadow, wall and space are elements of architecture.
To classify the organizational purposes is classification of objectives.¹²

Between elevation-plan and indoor-outdoor relation was one of the most important issues in Modern architecture. 'Form follows function' was the most important statement of its time. Most of the buildings were designed by followers of this slogan. It could be thought that this statement was crucial for modern design ethics.

¹¹ 'Bu villanın konforu mükemmel olmakla beraber.....bol hava giren geniş pencerelere ve spor yapmaya müsait büyük bir teraçaaya sahiptir.' 'Hayalinizde Yaşayan Evler', *Yedigün*, n: 221 (2.June.1937; 22).

¹² Le Corbuiser (1991) "Yeni Bir Mimarlığa Doğru: Yönlendirici İlkeler" ed. by Ulrich Conrads, trans. Sevinç Yavuz; 47.

One of the most important thing for Modern Architecture Style is equality of 'in' and 'out'; that is to say the principle of 'in' situation reflection on 'out'. For this reason; important European architects usually loyal to this principle, despite their thinking of plan, volume and spatial organization.¹³



Fig 4.9 'A Kiosk with Three Rooms by 800 Lira, *Yedigün*, n: 142, 27.November.1935; 23

In the same years, what attitude could be seen in *Yedigün* 'ideal home' images? Either different elevation proposals for same plan or keeping same elevation for different plans could be seen in *Yedigün* home columns. In 'Home and Furniture' article published in n: 142 (27.November.1935), there are four different plans, each of which have the same façade. (See **Fig 4.9**)

¹³ Özer, Bülent (1993) *Yorumlar: Kültür, Sanat, Mimarlık*, YEM Publishing; İstanbul; 256.

The plans at the bottom of the page are organized according to the same size. Any of these may be chosen according to the family's needs. These plans are prepared according to the needs of a small family consisting of three people. When the entire presentation is viewed, the title 'Home and Furniture' is placed independent to draw attention on the section. The exterior perspective of the house is below the heading in an elliptic frame. The elements, which distract the façade, are not allowed in the perspective.

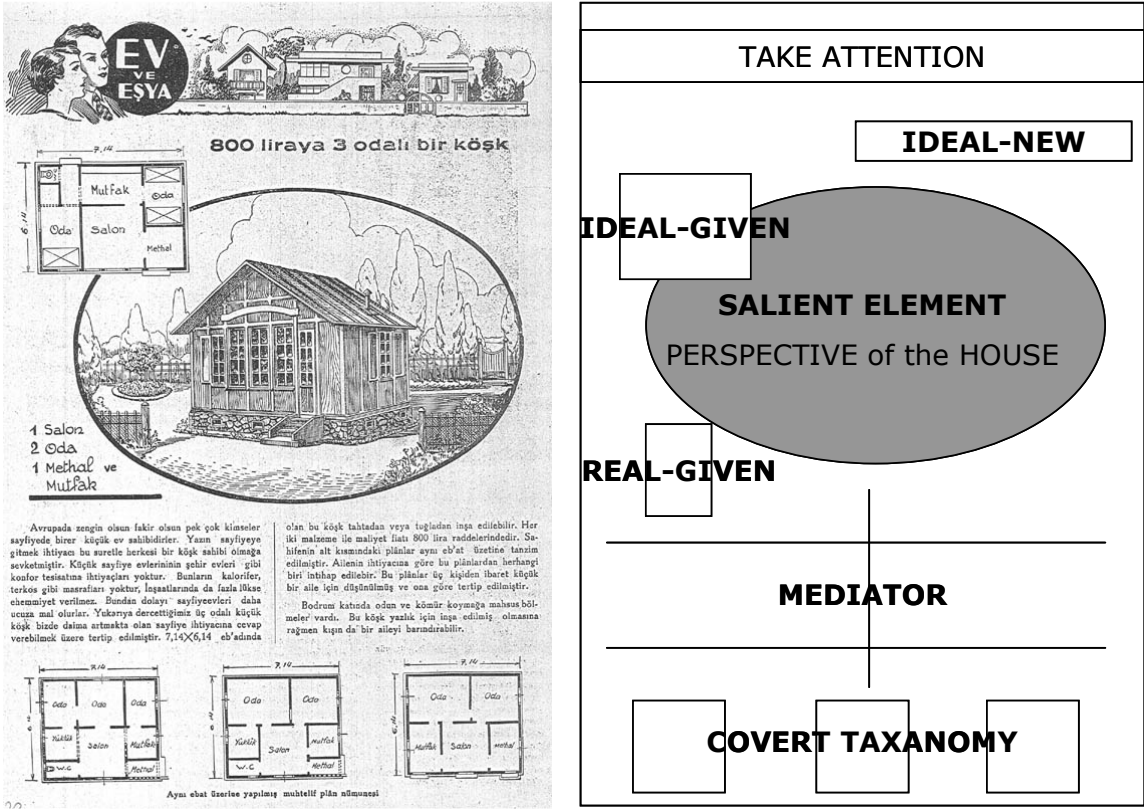


Fig 4.10 Visual Anlaysia of *Yedigün* n: 142, 27.November.1935; 23. (right side image was drawn by author)

For example, the railing is cut where it comes in front of the façade and the façade is drawn as a whole. A plan intersecting with the elliptic frame is placed on the left upper corner. The numbers of functions is on the lower left corner and a slogan is on the upper right corner of the perspective. Under the image there is a text divided with a vertical line.

Below this text, three equally sized plans are placed with equal space between them. With this general image reading, we can say that the most salient element of the presentation is the exterior perspective of the house. (see **Fig 4.10**) For this presentation, the 'Ideal-Given' is the plan, 'Real - Given' is the functions and the 'Ideal-New' is the slogan 'three bedroom palace for 800 lira'. The presentation has a triptych structure. The text is placed as a mediator between perspective and the plans on the bottom of the page. Additionally the vertical line dividing the two columns of text is placed in a way that strengthens the connection between the perspective and the plans. The 'Ideal-New' condition can be seen in narration from the presentation of the text. The three plans on the bottom of the page are presented with covert taxonomy.

The reasons for the choices in the presentation will become clear if the narration in the text is examined. It starts with the idea that people from every class of society in Europe own a second summer home. After that, text continues with supporting second home ownership. At the end, the price is mentioned and it is pointed out that there are three plans for this project. The façade also takes the real important and fixed position in the text. In other words, the elevation which is the constant part of the design, is represented the most salience and important represented participants whole presentation.

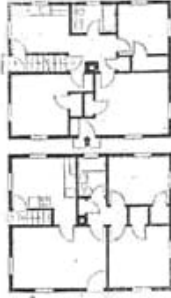
There are also cases in *Yedigün* magazine where different façade examples are presented for the same plan. In the 'Our Home Our Corner' column published on 2.April.1944 issue, two different plans are given with the same façade. (see **Fig 4.11**) In this example, the functions are tried to be connected by different variations without changing their locations. This affected the size of each function and their relationship with other spaces.

Both of the plans seen here belong to this house. The architect of the house has thought of two different partitions and has

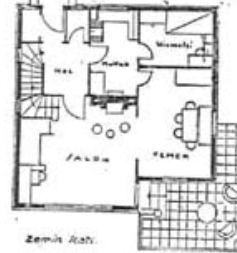
drawn both of them separately. The actual home consists of three bedrooms. There is also a kitchen, a bathroom and a toilet. If you inspect carefully you will see that no corners are wasted and the house is not drowned in unnecessary corridors.¹⁴



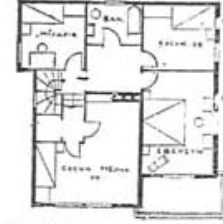
Tamamen ahşap 'güzel ve sevimli bir sayfiye yuvası'



Yedigün, çoğalan sayfiyeleri ile beraber bir zamanlar çok rağbet gören güzel ev planlarını artık telâhuz sanıyor. Fotoğrafını yukarıda gördüğümüz sayfiye evi tamamen ahşap olarak inşa edilmiştir. Yanda gördüğümüz her iki plân da bu eve aittir. Evin mimarı iki muhtelif taksimat düşünmüş, ve her ikisini de ayrı olarak çizmiştir. Evin esası üç odalıdır. Ayrıca bir mutfak, bir banyo ve bir de helâsi vardır. Dikkatle tetkik edecek olursanız hiç bir köşenin zayi olmadığını, ve lüzumsuz koridorlara boğulmadığını görürsünüz. Aşağıdaki fotoğrafta, modern bir mutfak dolabı görüyorsunuz. Bu dolap, ihtiyacı seven ev kadınlarımız için ideal bir buluştur. Dolap, mutfak edevatından manda, tahıl, çanak gibi şeyleri aldığı gibi, ernek saklamaya mahsus gülere de maliktir.



Zemin katı.



Birinci kat

Bu altı odalı köşk aynı plânı muhafaza etmek üzere resimde görüldüğü gibi iki muhtelif şekil üzerine inşa edilebilir. Maliyet fiyatı yukarıdaki model gibi 5,000 lira raddesindeolur.

Fig 4.12

Yedigün, n: 200. 6.Januarv.1937: 12

Fig 4.11 'A Beatiful and Charming Summer Home Completely Made by Timber', Yedigün, 2.April.1944; 16

In another example published in n: 200 (6.January.1937) different façade types are proposed for the same plan. (see **Fig 4.12**)

This six-bedroom palace can be built in two different ways by keeping the same plan as seen in the picture.¹⁵

¹⁴ 'Yanda gördüğünüz her iki planda bu eve aittir. Evin mimarı iki muhtelif taksimat düşünmüş, ve her ikisini de ayrı olarak çizmiştir. Evin esası üç odalıdır. Ayrıca bir mutfak, bir banyo ve bir de helâsi vardır. Dikkatle tetkik edecek olursanız hiç bir köşenin zayi olmadığını, ve lüzumsuz koridorlara boğulmadığını görürsünüz.' 'Evimiz Kösemiz', Yedigün, (2.April.1944; 16).

¹⁵ 'Bu altı odalı köşk aynı plânı muhafaza etmek üzere resimde görüldüğü gibi iki muhtelif plan üzerine inşaa edilebilir.' 'Hayalinizde Yaşayan Evler', Yedigün, n: 200 (6.January.1937; 12).

In the light of these examples, it is possible to say that the condition of 'existence of exterior as a shell which reflects the interior' is treated with a different point of view from modernism in *Yedigün*. The plan-façade relationship takes a pragmatist form and it is handled without regard to ethical concerns in the architectural discourse at that time. It can be said that the most important thing for *Yedigün* is to present design alternatives for its readers and its concern is not limited the rational-functional design principles of Modern Architecture.

According to Uğur Tanyeli, the modernist rhetoric of the home images published in *Yedigün* magazine can not be denied but it is 'tamed' in a way that will not damage the habits and tastes of the middle class.¹⁶ As it was mentioned earlier, while analyzing the interior design columns, there is an effort to present the modern style as the best answer to all aspects of daily life. However, it is not possible to see an agreement or decision on what this modern style is.

4.2.3. How was 'ideal home' presented in *Yedigün*?

The ideals of the state in the Early Republican Era were carried out in an overtone of dichotomy of old and new. The 'outdated old' versus the 'energetic new', the 'eastern old' versus the 'western new', fallen behind 'old' versus advanced 'new' were the themes that were used. The reconstruction of Ankara was important to the new state for this reason. It was necessary for the 'new' leadership to be successful in the reconstruction of this small town.

Ankara's own insignificant past conveniently allowed republican modernizers to perceive and portray it as a tabula rasa upon which their grand vision could be implemented.¹⁷

¹⁶ 'modernist retorik inkar edilmez, ama –deyim yerindeyse- orta sınıfın zevk ve alışkanlıkları fazla hırpalanmayacak bir yaklaşımla 'ehlileştirilir'. Tanyeli (1995; 73).

¹⁷ Bozdoğan, Sibel (2001) 'The New Against The Old', *Modernism and Nation Building: Turkish Architectural Culture in the Early Republic*, University of Washington Press, Seattle; 68.

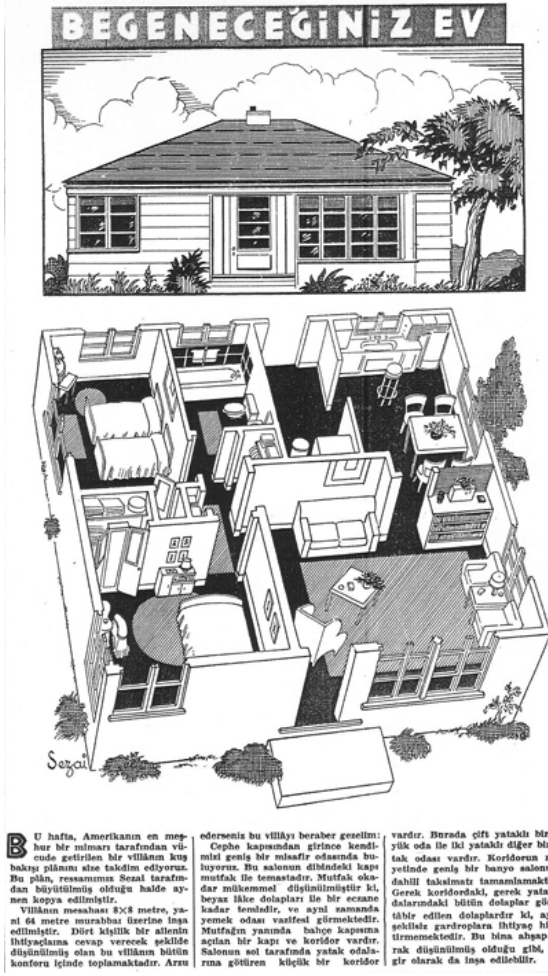


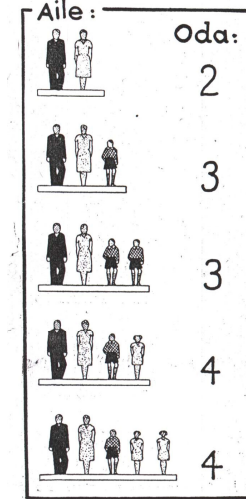
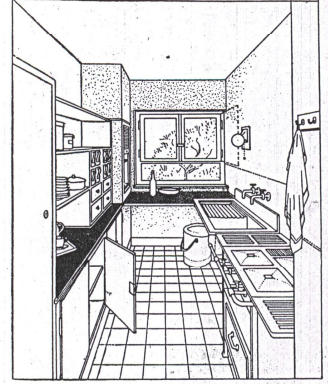
Fig 4.13
'Home You Will Like'
Yedigün, n: 473, 30.March.1942; 8



Mutfak, bir ev kadınının salonu demektir. Bu tabirden kadın okuyucularımızın güvenmemelerini rica ederiz. Bir ev kadınının mevkii içtimaisi nekadardır mühim ve yüksek olursa olsun evinin mutfaki ile alakası vardır.

Ayrupada ve bilhasa Amerikada hizmetçi buhranı yüzünden ev hizmeti, ve mutfak işleri kâmilen ev kadınının üzerine düşmüştür. Geçenlerde İngiltereye giden bir Fransız muharriri İngiliz ricalinden Baldwin'ın zevcesini evinin mutfakında görmüş, ve gıpta etmiş. Geçen sayımızda da İsveçli bir prensesin mutfakında çıkarmış bir fotoğrafını dercetmiş-tik. Demek istiyoruz ki ev kadınının mutfakında iş görmesi pek

tabii ve lâzım bir şeydir. Şimdi ev kadınının günün muayyen saatlerini geçirmek mecburiyetinde olduğu mutfakın şeklinden ve taksimatından bahse-



Orta halli bir aile ev yaptırırken odalarını bu cedvela göre hesap etmelidir.

deceğiz. Evvelâ mutfak diyip geçmemeli.

Mutfakın asri bir evde salon kadar, yatak odası kadar ehemmiyeti vardır. Biz evlerimizi yaptırırken mutfaka hiç ehemmiyet vermeyiz, ve ekseriyetle sıhhatimizle alakadar olan bu odayı bodrum katına, karanlık bir köşeye sıkıştırırız.

Mutfak evin ilk katında, salonun, yemek odasının bulunduğu yerde olmalıdır.

Yukarıya dercettiğimiz mutfak nümunesi asri evlerde ve apartmanlarda ekseriyetle kabul edilen tiptedir.

Mutfakta herşey, yerdeki çinilere varıncaya kadar temizlik alâmeti olan beyaz renktedir.

Sol taraftaki dolaplara ve raflara dikkat ediniz. Her şey yerli yerindedir. İçi çinko kaplı küçük çekmeceler erzak için yapılmıştır. Raflara tabaklara ve kavanozlara dizilmiştir. Hiç birşey yerlerde sürünmüyor. Süpürgeler bile sol taraftaki büyük dolabın içinde saklıdır.

Heyeti umumiyesile bu mutfak bir kadını eve bağlayacak, ve içini açacak mahiyettedir. Şüphe

Fig 4.14
House and Furniture
Yedigün, no: 7, 26.April.1933; 2

Therefore, the 'ideal' situation imported from the west had to be applied to the daily life. It can be said that the home images published in *Yedigün* magazine are examples of imported themes that directly affect the daily life along with these reforms. Even though it is not possible to say that the magazine strongly supports an architectural style, 'modern home' theme is usually present in the text and visuals. With the use of terminology such as

homes with a lot of sunlight, use of terrace, terrace roofs, hygiene, comfort, cubic etc. it is possible to say that the modern theme is chosen. This theme, which was criticized by the writers of the era, was widely used in the house images of *Yedigün* magazine. It is said in the text of no: 473 (30.March. 1942) (**Fig 4.13**) 'kitchen is designed so perfectly that, it resembles a pharmacy with its white lacquered white cabinets'.¹⁸ The term pharmacy references to the widely used words of the era such as hygiene, health and clinic shine.

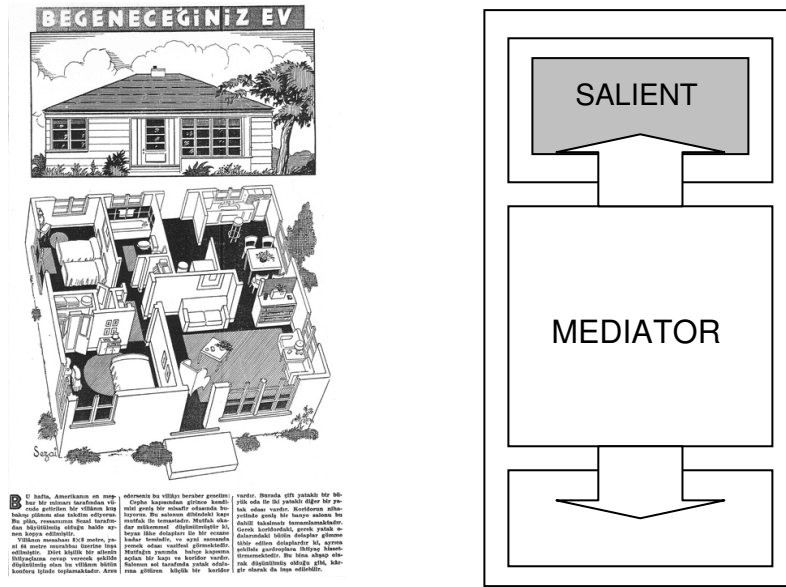


Fig 4.15 Visual Anlaysia of *Yedigün* 'Home You Will Like' (Beğeneceğiniz Ev), n: 473, 30.March.1942; 8. (right side image was drawn by author)

When analyzing the representation of no: 473 (30.March. 1942) (**Fig 4.15**), the tryptich division can be recognized. The text starts with the information that a house designed by a famous American architect will be presented. It is indicated that the drawings are duplicated by an artist named Sezai by enlarging the scale. The text continues by describing the plan organization of the house over section-perspective. It is concluded by pointing out that it is possible to construct the house with timber or stone material. The title 'Home You Will Like' and the front view of the house are grouped together

¹⁸ 'Mutfak o kadar mükemmel düşünülmüştür ki beyaz lake dolapları ile bir eczane kadar temizdir.' 'Your Approved House (Beğeneceğiniz Ev)' *Yedigün*, n: 473 (30.March.1942; 8).

so tightly that they are the most salient elements in the presentation. This is achieved by framing lines. The text compliments and explains the section perspective. The modern themes mentioned in the text are connected to the non-Modern look of the façade through this section perspective. This section perspective can be named as a Mediator between the elevation and the text. In other words, the section perspective is used for bridging these two. Therefore, it is seen from this presentation that the 'ideal home' is defined from a pragmatist and conformist point of view and the stylistic characteristics of the modern house are not considered very important by *Yedigün*.

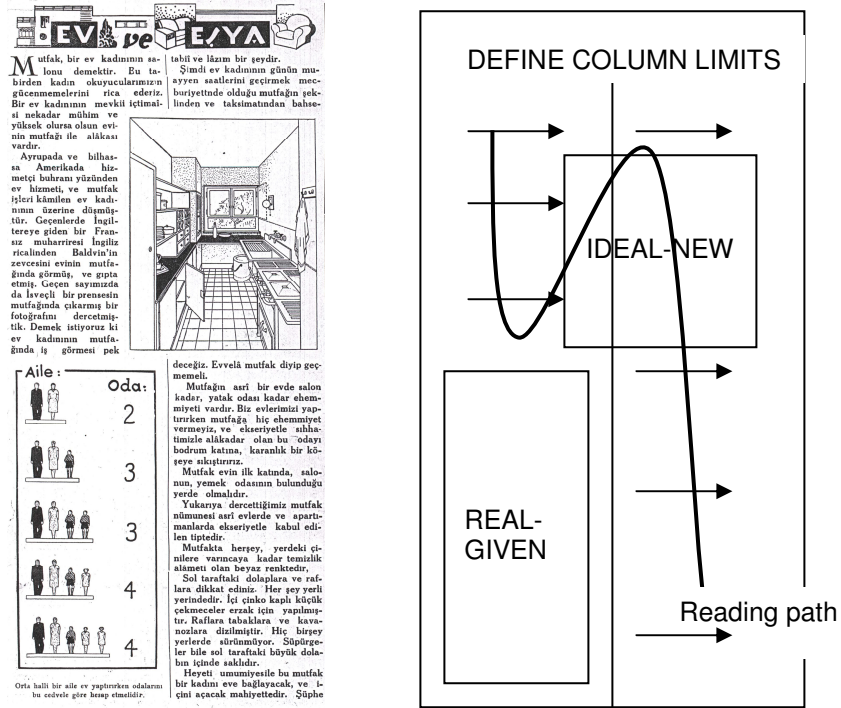


Fig 4.16
A Visual Analysis of *Yedigün*, House and Furniture, no: 7, 26.April.1933; 2
(right side image was drawn by author)

In the article published on 26.April.1933, the image on how a kitchen should be is drawn (**Fig 4.14**). In the perspective drawing that presents all the modern themes of kitchen is drawn with regard to the viewers' point of view. Therefore, the viewer perceives the image actively. In the same time,

it also demands from the viewer with its direct look on the viewer. And it was also presented as New in the representation. The text begins with;

The kitchen is a living room for a housewife. We ask our women readers not to be offended by this statement. No matter how high the social status of a housewife, she is always related to the kitchen of her house.¹⁹

In order to support this, it is pointed out that even an aristocrat princess spends time in her kitchen. Text continues by telling about the decoration and the placement of the kitchen in the house. It is also stated that this kitchen has the ability to bind a woman to her house. The text ends by expressing the need for the reader to benefit from this example.

Other noteworthy example is an image placed at the left bottom of the page. It presents the number of rooms according to number of person in the house. In the text, there is no information about this image. It is emphasized even further by the line dividing the text in two columns. (See **Fig 4.16**) It is seen in the presentation that this image placed at the Real-Given part transmits the information even rule to the reader. The users of the house is usually defined by their numbers in the *Yedigün's* presentation and in this image, *Yedigün's* point of view is summarized for its readers. For example, four or five even seven rooms designs are presented for crowded family (four or more family members) while one or two rooms examples for not crowded family (maximum three family members). That is to say, 'ideal home' scale is defined according to the number of users.

It is seen regularly in the *Yedigün* home columns that examples of luxury villas are presented by emphasizing that these examples are dream homes


¹⁹ 'Mutfak, bir ev kadınının salonu demektir. Bu tabirden kadın okuyucularımızın gücenmemelerini rica ederiz. Bir ev kadınının mevkii ictimaisi ne kadar mühim ve yüksek olursa olsun evinin mutfagı ile alakası vardır.' House and Furniture, *Yedigün*, no: 7, (26.April.1933; 2).

for the readers. This situation is best seen the five rooms villa design in n: 251 (01.January.1938). (See **Fig 4.17**) The whole page is dedicated for the

HAYALİNİZDE YAŞAYAN EVLER

"HAYAL YUVASI,"

KAYALAR üstünde..
5 odalı
BİR KÖŞK




SALONDA SOMİNE KÖŞESİ

SALONDAN DİĞER BİR KÖŞE

HAYALİNİZDE ideal evi düşünürken, eminiz ki, gözünüzün önüne ya yalçın kayalarla örtülü sahil, yahut patikalardan başka geçit tanımayan dağ başları gelir. Bu sayfada gördüğünüz model işte bu hulyanızın en derü toplu cevabıdır. Kaya-

ZEMİN KATI



İlk bir sahile us-takla oturtulmuş olan beton bina beş odalıdır. Pencere-leri, hem rüz-gürlara karşı mah-fuz, hem de bol güneş ziyası hesap edilerek açılmış-tır. Küçük kulesi ufku göz alabil-di-ğine derinleştir-i-yor. Önünde ka-yaların tesviyesi-le meydana getiril-miş geniş ve tabii terası vardır.

Duvarları rutu-betin ve sıcakın te-sirleri düşünülerek yapıldığı takdirde kış, yaz oturulabilir bir yu-va elde edilir. Yuvarlağın içinde salonun ocaklı köşesini görüyorsunuz. Aşağıda şık fakat basit salonun bol çiçekli, rahat köşelerinden bir diğeri var.

«Hayal yuvası» büyük çalışmaların sonun-da hakkedilmiş uzun istirahat seneleri için tav-siye edilebilecek en ucuz, fakat en göz alıcı ve rahat bir aile evidir.

Bu güzel yuvanın maliyet fiatı, arası bedeli hariç olmak üzere ve ikinci derece malzeme ile dört bin lira raddelerindedir. Maamafih en bi-rinci iççilik ve en birinci malzeme ile inşası dü-şünülecek olursa, aşgari altı bin liralık bir büt-çeyi hesaba katmak icap eder.

Yedigün'ün Mimarı

Fig 4.17 'Homes in Our Dreams', Yedigün, n: 251, 1.January.1938; 43 presentation. A heading of the columns is written by text without any supplementary image. The columns heading writing is divided into two parts by the page division in order to emphasize presentation division. The word meaning 'in your dreams' is printed in bold letters and the words meaning 'homes living' is printed in thin and shaky letters.

The text begins with describing the home that everyone dreams of and claims that the presented house example is the most convenient version of the ideal home model that the readers' dream. The narration starts directly with 'you'. Therefore, it is indicated that the text addresses the reader directly and describes the home that is living in the dreams of the reader. Just to the left of the text the picture of a house, which is very unlikely for the reader to encounter in his/her daily life, placed on a very high cliff is given.

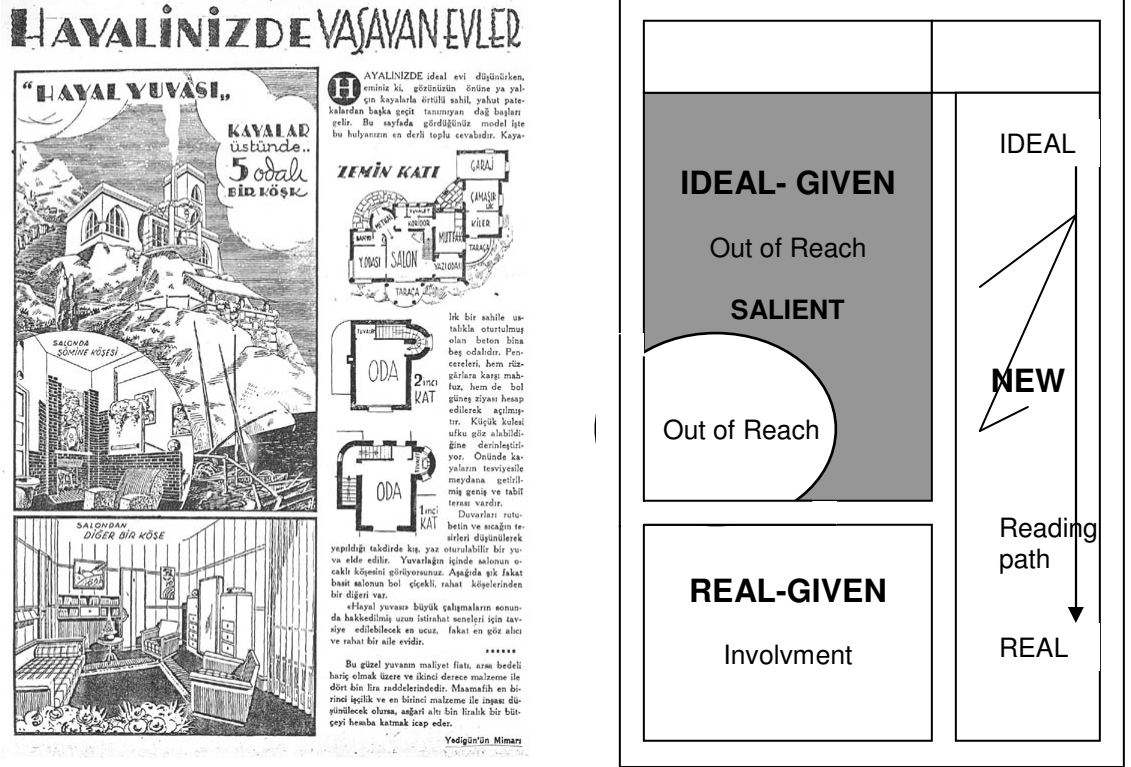


Fig 4.18
A Visual Analysis of *Yedigün*, Homes in Our Dreams, n: 251, 1.January.1938; 43
(right side image was drawn by author)

We can read this perspective according to the 'size of frame' and 'social relation' methods. (See **Fig 4.18**) The perspective takes an impersonal state by the long shoot view in the 'size of frame'. This shows the 'out of reach' situation in the social distance. In fact, the home that is described is one of 'dreams' therefore 'out of reach'. Additionally, the house is placed on an oblique plane in the perspective and the point of view is from below the

foundation level towards the sky. The oblique angle provides the detachment and the point of view gives the power of the house in the presentation. This perspective presented as Ideal-Given. Furthermore, the claim that this perspective is the picture of the 'ideal home' that everyone shares in his or her dreams is strengthened by this presentation.

In the lower left corner of the perspective an inner perspective of the fireplace corner can be seen. In general, the details on fireplaces are emphasized in the texts and images throughout the *Yedigün* magazine. This presentation is also in accordance with this continuity and the fireplace corner is pictured separately. Again as in the perspective of the house, this corner is given with an oblique angle to create a detachment. Therefore, this is the picture of a corner that the reader cannot take part in.

A perspective of the living room is seen in the Real-Given part of the presentation. The perspective plane of the picture is parallel the readers point of view. This indicates 'involvement' in the Visual Analysis Method. It is shown that this living room was real enough to be found in any one of the readers' home. The placement of the perspective and its characteristics are used to support this 'involvement' situation.

Perspectives are presented as more salient elements due to the fact that they are outlined by framing lines and take the larger spaces. Additionally the placement and the style of the heading also emphasize the perspectives.

The text as a whole is constructed as supplementary and descriptive to the visuals. The passive voice is dominant throughout the narration. This continues the 'impersonal' and 'detachment' in the text. The narration of the text is directed from the outside of the house to the inside. The plans inside the text are used with their textual characteristics and behave as a part of the text. Because neither given scale nor detail drawings are presented.

These can be read as functional chart over the plan. Because location names are written insizes that nearly feel out the location itself.

In the light of the above examples, it can be said that the 'ideal home' examples of *Yedigün* are produced for unanimous users to own and live in accordance with their social status. It is also seen that the person who creates these presentations does not consider the reel situation in the society, the purchasing power of the readers. However, the architectural trends of the era are taken into consideration.

4.2.4 What was the difference between 'Modern Home' and 'Consumer Object' for *Yedigün*?

The name of the project presented in *Yedigün* is 'A Villa' (**Fig 4.19**). The name of the house published on the professional architectural magazine, *Arkitekt*, is 'A Type Project for A White Collar Worker' (**Fig 4.20**). These two names imply different connotations regarding salary income, social status, and local site...etc. However, these images both show plan and elevation similarities as well as representational qualities. In both of them the plans are furnished and with dimensions. In the same time, details such as roof and windows are similar. Again, in the plans both have four rooms, one hallway, and one bathroom, with quite similar total floor areas. As seen, only difference between them is the name of the project.

The popular 'ideal home' discourse may not be thought separate from the housing policies of the Early Republican era. These images have caused the acceptance of the house that is referred to the 'modern house' in daily life. We see the architecture profession re-produced in the popular discourse and represented to the readers of *Yedigün* in a popularized and reduced way. Uğur Tanyeli says that the designs published in *Yedigün* magazine were early examples of a rich typology of which several architects would produce

various samples until the 1960's.²⁰ Therefore in addition to having the same discourse, popular media may contribute to the architecture field a 2D design catalogue.

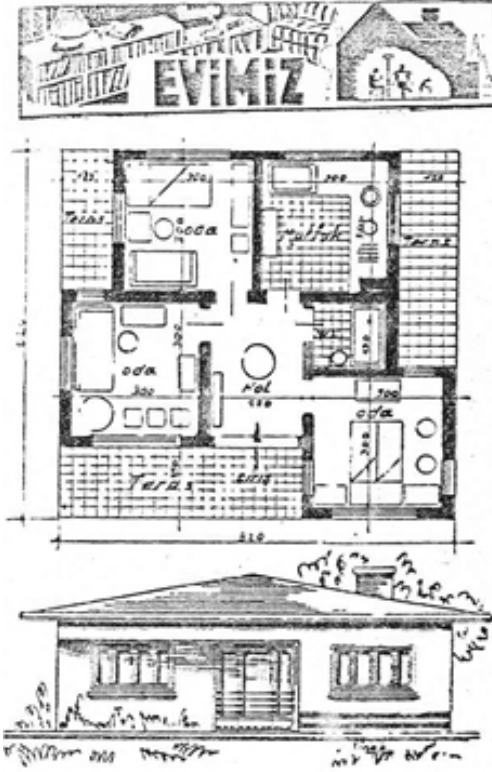


Fig 4.19
Two Useful Villas
(*Yedigün*; no: 45, 22.January.1949; 17)

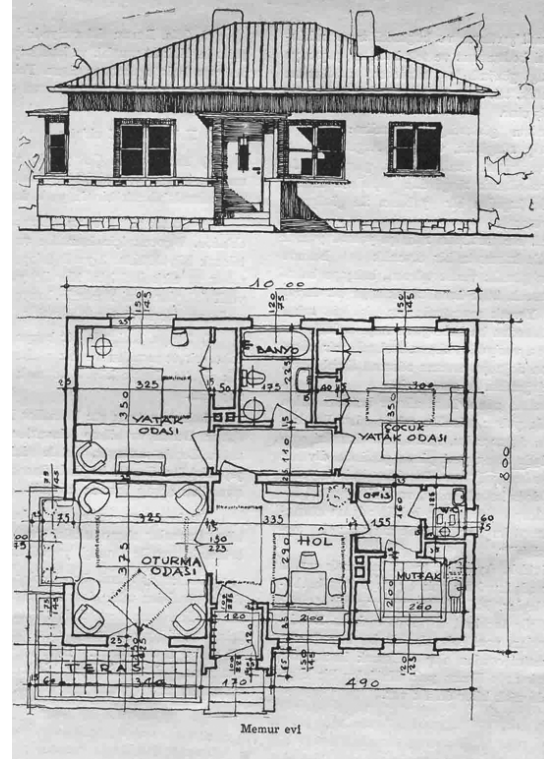


Fig 4.20
A Type Project for A White Collar Worker,
Abidin Mortaş
(*Arkitekt*, n: 1-2, 1944; 45)

The architectural journals published between 1923 and 1980 were used to 'legitimize the profession of architecture in public and provide a medium of professional organization, unification solidarity and education'²¹. *Arkitekt* and *Yedigün* had language and narration similarities. The description of the example published in the *Arkitekt* magazine begins with general statements such as the housing crisis and the need to find the most suitable house for the Turkish Nation, continues with the explanation of the circulation and the

²⁰ Tanyeli (1995:72).

²¹ Özdel, İlker (1999) Architectural Periodicals as a Reflective Medium of the Agenda: A study on Turkish Architectural Media during the Republican Period, Unpublished Master's Thesis, İzmir High Technology Institute, İzmir;124.

user profile and ends with information on construction material and cost estimation. The same structure was sampled previously as a frequently encountered case in the *Yedigün* magazine.

In both media, architectural and popular media, same conceptual issues are discussed and both of the projects are products of a common language. Additionally, we may conclude that the readers have been 'educated' and prepared as 'architectural consumers' from the analysis of the presentation of these images. The audiences, who read these images, have been tried to be 'educated' and informed to demand the 'ideal home' proposed to them. By presenting images within daily issues –even though the architecture may not be thought apart of daily life- an architectural consciousness is tried to be created.

4.2.5 Why was the second home possession always promoted in *Yedigün*?

Making the reader dream about the house with the aid of fantasies in the texts, is a method used often in these articles. Especially the surroundings of houses are almost always imaginary. The most remarkable examples of these texts can be seen in relation to houses that are published in 1938 and 1940. Here, the texts explaining the images have the purpose of making the readers want the 'homely atmosphere' and 'being homely, feeling at home'.

As mentioned earlier, since there is not a standard format, the presentations of these two examples are different from each other. The only common point in these projects is that they are both published with a signature of architect. A façade view that is presented as 'ideal' is seen in the project of n: 269. The text is located below and divided by the plan. The text also separates the two drawings. From the modality aspect, the text tries to makes the project to be imagined in a real scene. The following article

published in the n: 269 (3.May.1938) shows how this is achieved. (Fig 4.21)

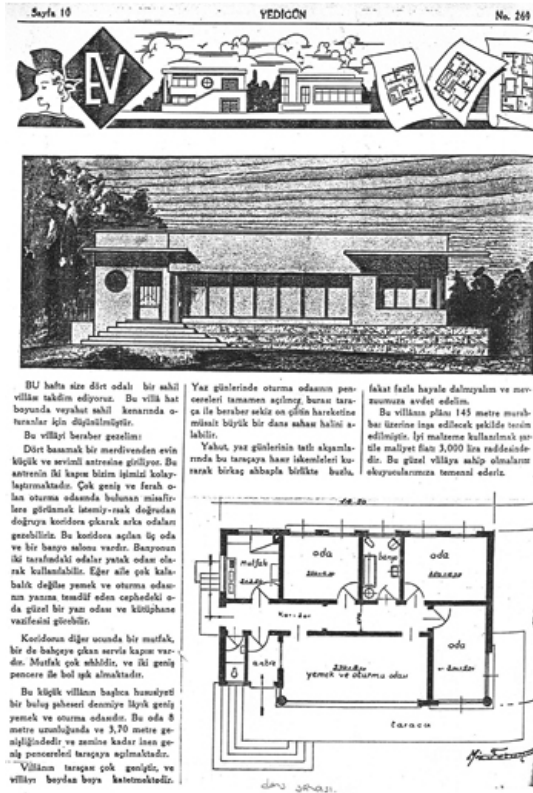


Fig 4.21
Home (Yedigün; n: 269, 3.May.1938; 10)

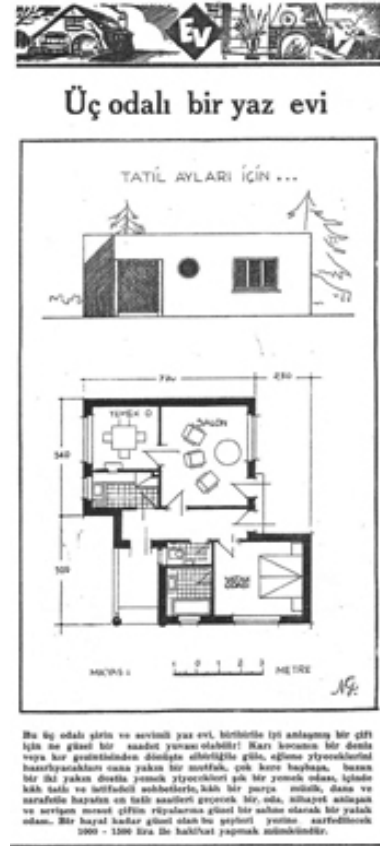


Fig 4.22
Home, 'A Summer House with Three Rooms'
(Yedigün; n: 385, 23.July.1940; 11)

When the windows are completely opened in summer days this space together with the terrace can take the form of a dance floor that will allow the movement of eight or ten couples. Alternatively, during the summer evening on straw chairs with a few friends enjoying iced...But let us not dream too much and return to our subject. The plan of this villa is designed to be built on a 145 square meter area. The price is around 3,000 lira if good materials are used. We wish our readers to have this beautiful villa.²²

²² 'Yaz günlerinde oturma odasının pencereleri tamamen açılıncı burası taraça ile beraber sekiz on çiftin hareketine müsait büyük bir dans sahası halini alabilir. Yahut, yaz günlerinin akşamlarında bu taraçaya hasır iskemleleri kurarak birkaç ahabpla birlikte buzlu, ...fakat fazla hayale dalmıyalım ve mevzumuza avdet edelim. Bu villanın planı 145 metre murabbai üzerinde inşa edilecek şekilde tersim edilmiştir. İyi malzeme kullanılmak şartile maliyet fiatı 3.000 lira raddesindedir. Bu güzel villaya sahip olmalarını okuyucularımıza temenni ederiz.' 'EV', Yedigün; n: 269 (3.May.1938; 10).

The 'western life style' that is encouraged by the establishment of the Republic, is florally described in the text. All ideals that belong to a desired lifestyle, from the terrace, which could be used as a dancing floor to a space where people could rest and enjoy themselves, are included. Another point worth noticing is the wish for the readers to possess a home like this and thus, making the readers to desire this. Giving the approximate cost to such a lifestyle, supports this argument.

Another noteworthy example is the ideal family image of the young Turkish Republic, published in 1940. The newly established Republic had ideals over the young generation. We can see how this is constructed in the text. In the example in n: 385 the façade and plan drawings are framed in order to emphasize them. Additionally, it is interesting to observe how the ideal lifestyle is narrated through the architectural plan. The article published in n: 385 (23.July.1940) (**Fig 4.22**) is as follows:

This cute and lovely three-bedroom summer home can be what a beautiful nest of happiness for a couple that gets along well! A friendly kitchen where they will together prepare their meals after a trip to the beach or countryside, an elegant dining room where they will sometimes eat with two close friends, a living room where they will spend the sweetest hours of their lives with beneficial conversations or some music, dance and elegance and finally a bedroom that will be a beautiful stage to the dreams of the loving couple... With a well-spent 1000-1500 liras, it is possible to realize these things as beautiful as dreams.²³

The text that ideally describes the home can also present many different themes at the same time. The equity of man and woman is stressed and all examples of western lifestyles such as dance, music, having fun with friends

²³ 'Bu üç odalı şirin ve sevimli yaz evi, birbirile iyi anlaşmış bir çift için ne güzel bir saadet yuvası olabilir! Karı kocanın bir deniz ve ya kıy gezintisinden dönüşte elbirliğile güle, eğlene yiyeceklerini hazırlayacakları cana yakın bir mutfak, çok kere başbaşa, bazan bir iki yakın dostla yemek yiyecekleri şık bir yemek odası, içinde kah tatlı ve istifadeli sohbetlerle, kah bir parça müzik, dans ve zarafetle hayatın en tatlı saatleri geçecek bir oda, nihayet anlaşılan ve sevişen mesut çiftin rüyalarına güzel bir sahne olacak bir yatak odası.... bir hayal kadar güzel olan bu şeyleri yerine sarfedilecek 1000-1500 lira ile hakikat yapmak mümkündür.' 'Ev', *Yedigün*; n: 385 (23.July.1940; 11)

are given. The text is supported with pleasant adjectives such as 'friendly kitchen', 'elegant dining room', 'beautiful room', which will ensure the readers desire towards the image of the 'home'.

Without a hint of irony, cost estimates were given for building them out of brick or wood 'in the vicinity of İstanbul'. Such model designs evoke a utopian vision of Turkey with suburban middle-class lives, single-family dwellings and access to modern amenities such as cars and household appliances – a vision far removed from the realities of the country.²⁴

In this example, a sum of money to be spent for the realization of this dream is mentioned. The costs and construction techniques are provided not only in these passages but also in other articles as well. These costs were also given in some issues of the *Arkitekt* magazine. (See **Appendix.III**) The costs in the *Yedigün* magazine are given in ranges. The reason for this is explained as the costs could change with the selected material and city where the construction will take place. Sometimes it is said that it is not possible to give the cost due to the circumstances of the period, and sometimes the price is not given by only saying that the cost of the house is low.

Yedigün encourages its readers to use these projects on the condition that they consult to an architect. In accordance with the housing policy of the period, a liberal society that comes up with personal solutions is tried to be created and these articles try to popularize this. The articles that are published in an architectural magazine also provide prices for similar houses. Even in the *Yapı* magazine, which was published for a short time, it is said that a series of articles on similar houses will be initiated.²⁵ Üstün

²⁴ Bozdoğan (2001; 207)

²⁵ Üstün Alsaç stated that: 'Yapı magazine also published small and economic house project as a service to its readers with the following initiation "Yapı magazine has prepared a new project and article series called 'Houses for People'. You will find articles and house plans from this series in every issue of Yapı. In these columns small home plans with the lowest possible cost for the people will be given and it will be made sure that they are suitable for today's needs and economic conditions and contain examples of ideal situations for a family..." (Yapı dergisinin de "Yapı dergisi 'Halk için ev' adıyla bir yazı ve proje serisi

Alsaç points out that these publications set the basis for cooperatives for mass housing.²⁶ In the meanwhile, Şebnem Yıldız also suggests that a transformation may have been initiated by these magazines, in her thesis:

...what would be the contribution of these home images to the everyday life? Actually, by introducing the modern house features to the mass market, the cooperative houses in the form of single-family apartments for middle-class people, should have been motivated by the villa type of houses publicized in popular magazines and realized by the upper class.²⁷

hazırlamıştır. Yapı'nın her sayısında bu seriden yazı ve ev planları bulacaksınız. Bu sütunlarda halk için mümkün olduğu kadar ucuz ve küçük ev planları verilecek ve bunların bilhassa bugünün ihtiyacına ve iktisadi şartlarına uyması ve bir aile için ideal, en güzel ve en ekonomik hal suretlerini toplamış bulunması temin edilmiş olacaktır...." sözleri ile bir okuyucu hizmeti olarak küçük ve ekonomik konutların projelerini yayınladığı görülmektedir.) Quoted from "Halk için Evler", *Yapı*, 1942, n:1; 8 in Alsaç, Üstün (1976) *Türkiye'de Mimarlık Düşüncesinin Cumhuriyet Dönemindeki Evrimi*, KTÜ Press, Trabzon; 90.

²⁶ Alsaç (1976; 90)

²⁷ Yıldız (2002; 70)

CHAPTER 5

CONCLUSION

This study concentrated on the concept of the 'ideal home' in Turkey by examining and analyzing the visual images and written texts on houses, interior design and urban housing published in *Yedigün* magazine between 1933 and 1950. It is considered necessary to decode the discourse, meanings and reflections on the housing discourse of these 'images and texts', the objects of some of which were designed by Turkish architects, through studying their qualities, instead of using them as a tool to understand the era. Therefore, it is hoped to achieve a comparison of the 'ideal home' concept in the architectural and popular discourse. The main intention of this study insisted to be a contribution to the knowledge, discussion and a better understanding of the modernity and modernization issues regarding architecture of the Early Republican Era in Turkey.

Consequently, the intention and the scope of the study are discussed in Chapter.2. The potential and premises of the material, which is related to popular culture as well as the public reception of architectural objects, is explained in a more detailed way. Therefore, popular culture theme is further elaborated and possible definitions are summarized, in order to situate the right position of the conceptual framework of this study.

One of the popular culture definitions, which is accepted as the main definition of the popular culture throughout this study, in the context of consumer culture, is a process consisting of signs, images and meanings that are consumed and desired extensively by community and circulated quickly by mass communication devices. And also these signs, images and meanings are tried to be defined all over in use, in order for individuals to

identify themselves in the community according to changing usage behaviors. It forms a suitable ground for the production of common tastes by blurring the distinctions between the works of art and the basic daily forms of consumption.¹

It can be said that lifestyles, which are the main activity and construction ground of popular culture, are constructed, presented and distributed through popular magazines to individuals. This was the result of incredible developments of printing technology at the beginning of the twentieth century. Production, advertisement and fashion concepts are determinants of consumption process throughout the popular culture devices.

In addition to popular culture, the 'ideal home' concept, which stands at the intersection of the architectural and popular discourse of the era, is investigated in Chapter 2, in order to evaluate the 'images and texts' in a comparative perspective. Two selected 'ideal home' examples, *Daily Mail's* Ideal Home Exhibition from England and *Arts and Architecture's* Postwar 'Ideal Home' from North America, are taken into consideration, in relation to *Yedigün* magazine.

To compare *Daily Mail's* Ideal Home Exhibition and *Arts and Architecture's* Postwar 'Ideal Home' with *Yedigün*, it may be said that they show different attitudes but a similar goal towards the 'ideal home' concept. Their clearest resemblance is to present various 'ideal home' designs to educate and give directions to their readers. They also want to be a contribution to the architectural era by directing their readers to own and live in 'ideal home' accordance with their desires and dreams.

¹ Kınıkoğlu, Ahmet Sinan (2001) The Impact of Consumer Culture on Housing: A Case Study on housing Architecture in Turkey in the Post – 1980s, Unpublished Master's Thesis, METU Department of Architecture, Ankara; 23.

However, they show differences also. These two examples are not only attempts to represent the 'ideal home' designs but also attempts to build the house examples presented in their paper. *Yedigün* did not conceive in involving or realizing the construction of its proposed designs. *Yedigün* gave only an architectural service to its readers with a simple task: to educate and to publicize the 'ideal home' images.

It is possible to say that the *Yedigün* magazine might have been a platform of imaginary architectural production of its time. Representation and rendering techniques, image and text relationships, receiver and interactive participant relations, usages of similar adjectives, expression manners of texts, authorships of designs, common trends and et cetera, are investigated with the help of described methods in Chapter 3. The image reading method, namely the Visual Analysis Method is summarized and then the method of textual analyses of the 'ideal home' multimodal texts, images, and articles related to architecture and housing concepts in *Yedigün* are explained.

The image-reading proposal described in the book *Reading Images: The Grammar of Visual Design* by Gunther Kress and Theo van Leeuwen provided this study a rhetorical analysis for multimodal texts (written texts and visual images). The main aim of Visual Analysis Method is to reach the purpose behind the image production. The Visual Analysis Method is based on the solution of visual materials, which are entangled with each other in a complex relational system by the image producer, whose intention is to communicate and transmit in their mind to the audience through codes that are specified in the social environment. This method is an attempt to describe and understand how people produce and communicate meaning in which sign-making is institutionalized by habits, conventions and rules.²

²Kress, Gunther and Theo van Leeuwen (1996)*Reading Images: The Grammar of Visual Design*, Routledge, London; 264.

The authors organize their theory under three headings; the ideational metafunction, the interpersonal metafunction and the textual metafunction.³ (See **Fig 3.1**) In the ideational metafunction, it is assumed that the visual materials have represented objects (represented participants) and their relations (vector, links them and/or marks them) in a world outside the representational system. The interpersonal metafunction is based on the solution of a particular social relation between the producer, the viewer and the object represented. Any semiotic system, dealing with the subject of textual metafunction, has to have the capacity to form texts, complexes of signs which cohere both internally and with the context in and for which they were produced. This last subject is the most used analysis method throughout the study.

Besides the Visual Analysis Method, it is described how the textual analysis is used in Chapter 3. Firstly, the general overview of *Yedigün* magazine is summarized. Secondly, the textual analysis method is described with the help of selected examples from *Yedigün* magazine. It is a method that offers an interpretation of the archive through the structure of language in the texts (sentence construction, selection of adjectives, method of narration...) and through architectural drawings and photographs in visuals (furnishing, style of furniture, façade characteristics, plan organization, defined spaces...).

Yedigün magazine, containing everyday current popular news, was promoted with the slogan 'a weekly magazine on everything'. It was thought to be necessary for modern citizen to know the stories, novels, written by famous writers of its time; news from world and nation-state; information from health to architecture, from poetry to fashion were part of the magazine. Modern life was tried to be inserted to everyday life by home and decoration section of the magazine. These sections were side by side with

³ Kress and van Leeuwen (1996; 41-2).

weekly events, gossips about famous Hollywood actors, actresses and also images of fashionable dresses, hats. Therefore, it may be said that 'ideal home' was thought to be part of everyday life.

Texts related to architectural culture published in the *Yedigün* magazine are grouped in this study under the three headings below;

- i. ideal home columns: plans, facades, perspectives, photos and texts on home
- ii. interior design columns: photos, illustrations and texts on interior decoration and furniture
- iii. articles: Pictures and texts on home, urban housing (homes of future, apartment buildings...) and art

In this study, the ideal home columns are accepted as representative texts. The reason for this selection is the consistency and continuity of these home columns. Interior design columns and architectural articles are considered as supportive texts when analyzing the discourse of *Yedigün* on the 'ideal home' theme.

When using textual analysis, at first, the general information of written texts such as the presentation manner, the authors, etc. are given. Introduction, development and conclusion parts of the texts are summarized according to the sequential reading path of the texts. After that, the information about the manner of expression is given; some sentences and words that are considered as important for understanding the texts are underlined. It is tried to be defined which expression manners such as advising, criticizing are used. At last, it is tried to be understood relationships between visual materials and written texts and to be decoded the intentions, aims of the texts.

In the articles and interior decoration columns, the information on future lifestyles, trendy furniture, ready-made houses is given with an instructing

expert tone in order to openly educate the readers through public dissemination. Being 'readable' by the public, it could inform non-professional upper or middle class enlightened readers, who are accepted as the readers of *Yedigün*, about contemporary issues of changing life-styles. The information and ideas are given in judgment sentences that are assumed by *Yedigün* to be universally accepted and needless to discuss on. The Turkish reader participates to these events that take place out of his/her country only as the viewers who are being informed. Through the dissemination of images and texts, a service was given for those who wanted to be modern, 'ideal modern' subjects of the young republic.

According to the subject and objective of this study, defined in Chapter 2, some selected examples from the popular media *Yedigün* magazine are reviewed in Chapter 4. In this chapter, first an overall observation and findings about the whole images will be summarized. Elementary classifications of designs according to roof type, floor number, hallway, designer's name are analyzed. After that, these selected images are examined under sub-headings relating important and under debate issues of Early Republican Era.

Generalization reduces the voice of a singular example but not distort it. However, it is possible to summarize under seven captions by scanning the whole archive according to gained information from home columns, interior design columns and articles, published in *Yedigün* magazine;

1. What could *Yedigün*'s 'ideal Home' projects have been?

"Early Republican Era fantasized to create modern man and modern nation with modern house. The school books and magazines of this time were full of samples approaching to house architecture with such ideological expectations."⁴ If we approach the home designs in the popular *Yedigün*

4 Tanyeli (1998; 139)

magazine from this aspect, we can say that the magazine aims to widely promote 'modern home' concept. The magazine did not execute this mission only through the 'modern home' theme. It can be said that the published architectural styles of the 'home' designs have changed in accordance with the current events, designers, *Yedigün* approaches...etc. Sibel Bozdoğan also mentions the multitude of styles in the designs.⁵ Therefore, without being aware, or maybe on purpose, the magazine tried to create home images in the minds of the readers. If it can be said that the 'ideal home' discourse as an unanimous marketing concept that requires everyone to own and live in accordance with their social status and includes all their desires and dreams, these images can be seen as tools to present the home as the dreamed 'ideal home' to the reader. *Yedigün* present, educate and give directions to their readers various 'ideal home' designs. By presenting images within the daily issues, an architectural consciousness is tried to be created. Magazine wanted to be a contribution to architectural era by directing their readers to own and live in 'ideal home' accordance with their desires and dreams.

These were first experiments representing new life, which was offered to wide section of the public by cultural politics of the time, in a real architectural scene.⁶

However, *Yedigün* only presented house designs as 'paper architecture'. The magazine did not conceive in involving or realizing the construction of its proposed designs. House was presented as an independent idealized 'type', being an object alone itself, applicable everywhere because of not belonging anywhere, independent from town planning and politics but depending on location for construction cost. It is possible to say that *Yedigün* might have been a platform of imaginary architectural production of its time. That is to say, *Yedigün* gave only an architectural service to its readers, who could be

⁵ Sibel Bozdoğan points out to this issue by: 'Cubic' however, was by no means the only style promoted in these popular publications. It was only one among a wide range of examples, from colonial American Homes and German *heimatsyle* cottages to 'Mediterranean-style villas' with arcaded verandas and loggias, all featured as 'modern, healthy, functional and beautiful homes.' Bozdoğan (2001; 204).

⁶ Tanyeli (1995; 71).

able to pay the magazine price. It also indicates an interval period before the establishing architectural offices. It can be said that these home presentations are judged as 'a catalogue of idealized ideas' and/or 'two dimensional advice manual' of early republican home icons.

2. Keep up with the architectural periodicals

When the designs of *Yedigün* are compared with *Arkitekt* magazine, it can be said that they explore similar issues or sometimes even exactly same examples. For example, the mountain home that is presented in *Arkitekt* with the comment 'very suitable to its surroundings' in the 'Architecture and Turkishness' article (1934; n: 1) was also presented in the 'Homes Living in your Dreams' section of the *Yedigün* magazine (29.September.1937). The only difference is that more detail on architect's name and location is given in the *Arkitekt* magazine. Therefore, it can be said that both magazines follow the agenda of the foreign publications in a similar way.

3. A house is transformed into a 'home' unanimously by readers with the help of *Yedigün's* projects

Another significance of *Yedigün* magazine was a contribution to 'home' and house concepts in popular agenda in Turkey. The detailed usage information of house interior was given in these columns and articles. And according to *Yedigün*, a 'home' can be summarized as: 'a sense of relationship with other people, of social network and a base of activity, to the conceptions of a place of continuity, a personalized place and a symbol of identity'.⁷ That is to say if the reader possesses a house like presented in the magazine papers, house transforms into home, which is a symbol of identity, by their users. And house indicates its owner's consumer choices (taste and style). Prestige, status and fashion were seen from these lifestyle choices. For example furniture was glorified by their angled, unvarnished and simple

⁷ Quoted from M. S. Low in Kınkoğlu, Ahmet Sinan (2001) The Impact of Consumer Culture on Housing: A Case Study on housing Architecture in Turkey in the Post – 1980s, Unpublished Master's Thesis, METU Department of Architecture, Ankara; 42.

designs. The photos or hand drawings of examples showed that these designs similar to Bauhaus or Art Deco style. The styles of its period were labeled like modern, cubic and presented as a necessity to get possessed of these designs in hand. Modern lifestyles are constructed, presented and distributed through *Yedigün* magazine to individuals through these images.

4. Keep up with Architectural agenda

The distribution of the archive over the years (See **Table 4.1**) gives hints parallel to the social developments of the era. The years during which the highest number of home sections was published were the years between 1937 and 1941. This can be interpreted as a response to the increased house production starting in 1937 and 1938.⁸ During the years of social crisis of the war, the home columns were not published. For example, no home columns were published in 1945. It can be said that this is the reflection of architectural stagnancy of the period on the magazine.

5. Architectural services given to readers

When the houses are categorized according to the area and number of rooms, it is seen that the majority have an area between 50 to 99 square meters and have two or three rooms. When Istanbul and Ankara compared in this regard, these projects were more suitable for the daily life of a city such as Ankara.⁹ This situation may also be explained by glorifying the possession of a second home at out of the city but easy to reach such as a home close to the railways. It was presented to the readers that the second home was a free time activity, easing the tiredness and exhaustion of the work, in short to avoid negative sides of modern daily life. This was much more suitable for a metropolis like Istanbul than Ankara at that time. Moreover, it is known that these design proposals distributed to all over Turkey even abroad. It is known from the subscribers' information given

⁸Aslanoğlu, İnci (2001) *Erken Cumhuriyet Dönemi Mimarlığı 1923-1938*, METU Department of Architecture Publishing, Ankara; 87.

⁹ A comparative chart for room numbers in İstanbul, Ankara and İzmir between 1932-1938, Quoted from A.Ö.Kaya in Aslanoğlu, İnci (2001;82 Footnote:173)

throughout the magazine. Therefore, it can be said that most of the design proposals suitable for the modern citizens who live in modern daily life, modern daily work time. Through the dissemination of images and texts, a service was given for those who wanted to be modern, 'ideal modern' subjects of the young Republic.

6. New homes for new and modern life

When plan organizations are analyzed, it is seen that the privacy between individuals at home are spatially organized instead of privacy at traditional home.¹⁰ Hallways and entrance are mostly used in plans. These plan diagrams with hallway caused the spatial organization in part and created space with specialized functions such as kitchen, bathroom. It was also mentioned by Celal Esad Arseven in his book *New Architecture* that the new lifestyles require new homes.¹¹ According to Arseven, home occupants' quality (their jobs, numbers...) and name of homes (villa, farm house, village home...) must be defined, houses must possess every comfort, every function must be specialized in spaces, every corner of home must be in use,...etc. These were also the same specificities underlined in *Yedigün* presentations. This showed that magazine shared the same discourse with architectural agenda at that time. Even, in order to use every corner, corner closet with faucet and basin example was presented in *Yedigün* by saying that this corner closet was only used by guests. Also some examples, in which spaces are defined by furniture, were seen. Bedroom and/or guest room was defined by a coach separated from rest of the space (mostly living room) with curtains. In the light of above information, it can be said that modern new life excuses were tried to be solved by *Yedigün* in the same manner with architectural publication but independent from the requirements of architectural styles.

¹⁰ Tanyeli, Uğur (1995) "PROFİL: Emin Necip Uzman", *Arredamanto Dekorasyon*, n: 73; 73.

¹¹ Arseven, Celal Esad (1931) *Yeni Mimari*, Agah-Sabri Library, İstanbul; 28-29.

7. Readers were constantly told and always reminded to possess / acquire an 'ideal home'

When the number of storeys of the projects published in the *Yedigün* is reviewed, it is seen that the majority have only one floor. This seems in accordance with the state policies on housing and the economic status of the society during the period. This may be seen as the reflection of the factors such as the encouragement of acquisition of personal housing and very high price of apartments¹² on the *Yedigün* magazine. In accordance with the housing policy of the period, a society that comes up with personal solutions is tried to be created and these articles try to make this popular. Üstün Alsaç points out that these publications set the basis for cooperatives for mass housing.¹³ Meanwhile, Şebnem Yıldız also suggests in her thesis that such a transformation may have had occurred.¹⁴ In the light of above information, it can be said that by keeping individual home acquisition constantly on the agenda of the collective memory the foundation for a sort of collective union namely cooperatives was being set.

Throughout this thesis it is seen that the popular dissemination of the whole archive-related architectural issues of *Yedigün* publication had been reflected by and had a reflection upon the popular and architectural agenda of the early Republican period. And it is also seen throughout this study that comprehensive and objective studies related early Republican period must be carried out in order to clearly understand the architectural and social reflexes of the time.

¹² Tanyeli, Uğur (1998) 'Yeni Topluma Yeni Konut', in *Üç Kuşak Cumhuriyet*, Ekonomik ve Toplumsal Tarih Vakfı, İstanbul; 140.

¹³ Quoted from "Halk için Evler", *Yapı*, 1942, n:1; 8 in Alsaç, Üstün (1976) *Türkiye'de Mimarlık Düşüncesinin Cumhuriyet Dönemindeki Evrimi*, KTÜ Press, Trabzon; 90.

¹⁴ Yıldız, Şebnem (2002) The Image of "Ideal Home"/Modern House in Popular Magazines during the Post World War Two Period in Turkey, Unpublished Master Thesis, METU Department of Architecture, Ankara; 70.

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www.ciaonet.org/book/bozdogan/bozdogan/bozdogan09.html

www.idealhomeshow.co.uk

<http://www.archmedia.com.au/aa/aaissue.php?issued=2004009&article=15&typeon=3>

APPENDIX 1

TURKISH REPUBLICAN ERA BETWEEN 1923 AND 1950

In order to understand the contemporary Turkish architecture, it is important to analyze the shaping and influencing processes caused by the political, economical and social changes that took place in Turkey in the first half of the twentieth century. In the same time, in order to carry out a healthy analysis of the written texts and visual images on home and related subjects in the Yedigun magazine, it is necessary to consider the important events of the period.

I.A. POLITICAL SITUATION

Turkiye was founded as a nation-state on a portion of the land owned by the Ottoman Empire as a result of a series of reforms related to the World War I and Turkish War of Independence. During the period starting from the regional congresses in 1918 to the final victory in 1922 the new Turkey administration and the Ottoman Empire existed side by side. The Türkiye administration based in Anatolia abolished the Ottoman dynasty and the caliphate in November 1922 and declared the new state as Republic of Turkey. Following the victory of the War of Independence, long negotiations with the other states lead to the Lausanne Treaty of July 24, 1923. With this treaty, the Republic of Turkey officially gained its independence as a sovereign state.

The republic overtook the debts of the Ottoman Empire, and these debts were settled in a long term plan. The reciprocal population exchange was also agreed on by this meeting. Finally with the departure of the final British troops from Istanbul on October 1, 1923, the physical state of war was over.

After the World War I there was general tendency towards single party regimes throughout the World.¹ Apart from a few unsuccessful attempts, Republic of Turkey was governed with a single party regime without an opposition party throughout the period between 1923 and 1950.

Starting from the declaration of Takrir-i Sukun Law in 1925, the administration model of Turkey, authoritarian single party administration, was actually a dictatorship....Cumhuriyet Halk Firkasi established a monopoly in every aspect and the the political system of Turkey was officially declared as a single part system in the party congress held in 1931.²

Takrir-i Sükun Law gave the government the right to ban all organizations and publications that are considered to disturb the public order.³ This power was originally given for duration of two years due to the Sheikh Sait uprising. However, this law was applied by the Freedom Courts (İstiklal Mahkemeleri) to everyone against the ideals of the government. All liberal and socialist opposition magazines and newspapers were closed. Only the newspapers under the supervision of the government could continue their existence.⁴ Due to this totalitarian environment, the discontent in the society or any other ideas contradicting the government could not be expressed in the parliament.⁵

In 1931, the policies which were dominant in all areas of the Republic were summarized in the party program of the Cumhuriyet Halk Partisi. These policies were grouped under six headings: Republicanism, secularism, nationalism, populism, etatism and revolutionism. Secularism represented the separation of religious and state affairs along with the removal of the

¹ Tekeli, İlhan (2001) 'Türkiye'de 1923-1950 Dönemi Mimarlığının Toplumsal ve Siyasal Bağlamı', *Modernite Aşılırken Kent Planlaması*, İmge Publishing, Ankara; 63.

² 'Takrir-i Sükun Kanunu'nun Mart 1925'te ilanından itibaren Türkiye'nin yönetim biçimi, bir otoriter tek parti yönetimi, açıkçası, bir diktatörlük idi...Cumhuriyet Halk Fırkası her bakımdan bir iktidar tekeli kurdu ve 1931 deki parti kongresinde Türkiye'nin siyasal sistemi tek parti sistemi olarak resmen ilan edildi.' Zurcher, Erik Jan (2004) *Modernleşen Türkiye'nin Tarihi*, İletişim Publishing, İstanbul; 257.

³ Zurcher (2004; 250)

⁴ Zurcher (2004; 263)

⁵ Zurcher (2004; 259)

religion from the public life and dominance of state over religion. Nationalism was used as a support for the studies that emphasized the racial characteristics of the Turks. In the same time, it was exalted as a bonding factor to take the place of religion and Ottomanhood by using myths of the pre-Ottoman period. Republicanism had always been an accepted idea since the abolishment of the dynasty in 1923. It was summarized by the phrase "Sovereignty unconditionally belongs to the nation". Populism was the idea to serve the interests of the entire nation without any regard to class. Revolutionism meant constantly adopting changes in order to keep pace with the current developments and the West. Etatism marked the dominance of the State in all areas especially economy. These principles were also added to the constitution in 1937.

The foreign relationship policy of the Republic of Turkey was a cautious one that aimed to preserve the independence. The results of the Lausanne Peace Treaty formed the basis of foreign policy.

Turkey had the Mosul issue with England, Ottoman debts issue and Hatay problem with France. Additionally, discussions regarding the capitulations coming from the Ottoman Empire were still going on with these states. Relationships with the Soviet Union were generally warm but disagreements were present over the Straits.

The internal affairs were not going well for the government after 1925. The authoritarian attitudes of the government representatives, corruption, and mutual support of interest groups in the parliament, lack of personal freedoms and the radical reform policies of the government were received with anger by the public. This anger was magnified by the 1929 economic depression that shook Turkey as well as the rest of the world.⁶ An attempt

⁶ Zurcher (2004; 260)

to form an opposition party in order to lessen the public unhappiness was unsuccessful and the opposition party was closed in 1930.

The foreign policy of the Turkish Government during the World War II years consisted of efforts to stay out of the war. Both internal policies and the media were directed according to this policy. This policy was followed with England and France as well as Germany. War was declared on Germany in 1944 in order to be on the side of the victorious nations. These policies damaged the reputation of the Turkish Government both inside and outside the country.

In a few years following the end of World War II, the political system, economic policies and foreign relationships of Turkey changed comprehensively.⁷

America with its capitalist economy and pluralist democracy emerged as a super power after the Second World War. Marshal Plan which proposed financial aid to the European countries was announced in June 1947. Turkish Government realized that it had to comply with the political and economic model of the USA in order to benefit from this aid. Therefore the period between 1945 and 1950 can be viewed as a period of adaption to America. The authoritarian administration was replaced with pluralist democracy in this period.

Demokrat Parti was founded in 1946 and won the second elections in 1950 with a dominant majority. This finalized the constant search for an administration model since 1876 in favor of pluralist democracy.⁸

⁷ 'İkinci Dünya Savaşı bittikten sonraki birkaç yıl içerisinde Türkiye'nin siyasal sistemi, ekonomi siyaseti ve dış ilişkileri esaslı bir değişime uğradı.' Zürcher (2004; 299)

⁸ 'Çoğu zaman, Türkiyede bir diktatörlükten çok partili demokrasiye 1946da barışçı yolla geçişin ve iktidarın dört yıl sonra yine aynı barışçı yolla devrilisinin, gelişmekte olan ülkeler içerisinde benzersiz bir deneyim olduğu söylenmektedir. Gerçekten de bu, modern Türkiye üzerine tarih yazıcılığının hemen hemen beylik bir ifadesidir. Bunun gözden kaçırdığı şey ise şudur: her ne kadar Türkiye gerçekten sosyo-ekonomik olarak birçok bakımdan gelişmekte olan bir ülkeyse de, 1876dan bu yana parlamenter seçim deneyimleri mirasına ve 1908-1913 ve 1923-1925 yılları arasındaki ve 1930 daki çok partili demokrasi

I.B. ECONOMIC PROBLEMS

The primary task of the government of the newly formed state was to repair the damage to the society and bring the economy to a working order. In order to undertake this task, the government organized the First National Economy Congress in Izmir in February 1923. The economy policies were discussed by the farmer, trader, worker and industry representative and government authorities. It was demanded that the local producers and industry to be protected. The foreigners would not be opposed on the condition that they don't have special privileges. The economy policy followed in the 1920's generally supported private ownership and entrepreneurs. State intervened only to the large scale investments such as railroads. However, some specific sectors such as ethyl alcohol, alcoholic beverages, sugar, matches and explosives were kept under state monopoly.⁹

İş Bankası (Business Bank) and Sanayi Bankası (Industry Bank) were established along with Osmanlı Bankası (Ottoman Bank) and Ziraat Bankası (Agriculture Bank) in order to improve the financial structure. Ziraat Bankası was given the task to arrange and supervise the prices in the agricultural sector. In 1927 Teşvik-i Sanayi (Industry Incentives) Law was adopted in the parliament. With this law tax exemptions for the new and growing industrial companies were introduced. Turkish industry was considerably weakened by the Greek and Armenian migrations. The recovery of local industry was very slow. The economy of the Republic was still mainly based on agriculture. The government tried to enable the agricultural sector to more widely operate in the markets by purchasing tractors, railroad investments and tax exemptions in the 1920's and 1930's. With the 1929 World Economic Depression the purchasing power of the people fell further

mirasına da sahipti. Demokrasi derine kök salmamışsada ve kolayca sınırlanıp engelleniyorsa da, en başından inşa edilmek zorunda değildi.' in Zurcher (2004; 317)

⁹ Zurcher (2004; 284)

and black market began to rise. The time between 1929 and 1932 was a period of search for a real and feasible economy policy.

With the breakout of the World War II the economic balance started to worsen again. The government introduced the the National Protection Law in 1940. This law gave the government unlimited powers such as determining prices, confiscating goods and ordering forceful labour. Another policy affecting the economy was to keep the military numbers increased as if the country had actually participated in the war. In order to meet this financial burden the government was ordering the Central Bank to print money leading to increase in inflation and decrease in the purchasing power of the society. This situation increased the number of goods that circulated on the black market. Therefore, the overall living standards of the society until the 1950's had fallen according to the final years of the 1930's.¹⁰ Even though special efforts were being put on staying out of the war, the crises caused by the war were experienced throughout the country. Imports and exports were considerably decreased. The years between 1939 and 1945 were also years were backward migration from the cities to the villages too place.¹¹

By the end of World War II, the wartime strict policies were abandoned. In order to receive the 'Marshall Plan' aid of the super power America, the Turkish Government took measures also in the economic fields. Within the framework of Turkish Development Plan, private development was encouraged, agricultural development, energy sector and highways were favored over heavy industry and railroads. The Second Economy Congress held in Istanbul in 1948 liberal economy policies were supported.

There was a serious shortage of labor both in the cities and the rural areas. The affects of this situation would be felt more seriously after 1950.

¹⁰ Zurcher (2004; 289)

¹¹ Cengizkan, Ali (2002) 'Mimari Süsleme 1950-1960: Konutta Endüstrileşme ve Modernleşme Nesneleri' in *Modernin Saati: 20. yüzyılda Modernleşme ve Demokratikleşme Pratiğinde Mimarlar, Kamusal Mekan ve Konut Mimarlığı*, Mimarlar Derneği and Boyut Publishing, Ankara; 219.

...the macro framework of Turkish economy changed very little between 1925 and 1950. However, what is the hidden behind the statistics is the fact that the seeds of an economy that would be felt after 1950 are planted with the changes in the social structure.¹²

I.C. SOCIAL TRANSFORMATIONS

During the ten years that lead to the 1923 Lausanne Treaty, the Ottoman Empire was in a continuous state of war. The War of Independence had started immediately after the World War I, and it was fought both in the west and east. As a result of this, the population was very poor and exhausted.¹³ The infrastructure was damaged and number of agricultural workers was diminished.¹⁴ Hunger, famine and epidemics had started to break out throughout the country. Large scale deaths and migrations had taken place in this period. It is known that the urban population was less than the rural population in 1923. With the exchange of Greek population the technical knowledge and expertise was also lost.¹⁵ An important portion of Turkish economy was still based on agriculture.

On 13 October 1923 Istanbul officially handed over to Ankara its mission as the capital city. This handover caused major changes in the daily life of both cities. Thousands of government workers in Istanbul lost their jobs. Reconstruction of Ankara as the center of state became one of the first priorities of the government. Buildings that would set an example to the rest of the country were built in Ankara. The population of the city also increased accordingly. City plans were prepared and boulevards, urban landscapes and squares were created. Swamps were dried and forests and recreational

¹² ‘...1925 ile 1950 arasında Türkiye ekonomisinin makro çerçevesinin az değiştiğidir; bununla birlikte, istatistiklerin gerisinde gizli olan şey ise toplumsal yapıdaki değişimler ve etkisini ancak 1950’den sonra gösterecek olan bir ekonominin ‘tohumlarının atılması’dır.’ Mardin, Şerif (2005) ‘Türkiye: Bir Ekonomik Kodun Dönüşümü’ in *Türk Modernleşmesi: Bütün Eserleri* 9, İletişim Publishing, İstanbul; 222.

¹³ The population loss in this period was twenty times higher than France who had the biggest damage in World War 1. If the loss of the minorities and the war casualties are added to this, the severity of the situation can be seen in Zurcher (2004; 239)

¹⁴ Zurcher (2004; 239)

¹⁵ Zurcher (2004; 240)

areas were set up in their places. The city that resembled a village before the republic began to be reconstructed in the direction of the ideals of the state.

The newly formed State increased the speed of the reforms that had been taking place since for the last century of the Ottoman Empire. Tevhid-i Tedrisat (Unity of Education) Law was adopted in 1924. Therefore, the 'medrese' which was educational institute of the Ottoman Era was abolished. Again in 1924, the office of 'Seyhulislam' was also abolished and Department of Religious Affairs was established in its place. Although Islam was no longer the state religion after 1928, existence of this department can be viewed as the desire of the state to keep its control over religion.¹⁶ All religious orders and cults were also closed in 1925. Fes was banned and western style hats were compulsory instead. Religious outfits were limited to mosques. These actions of the government caused discontent and uprisings in the society and the government quelled these with the Takrir-i Sükun Law. In the first half of 1926 European calendar, Swiss civil code and Italian penal code were adopted. In 1928 western weight and length measurements were used in order to ease the communication with the west. Another important reform affecting daily life was the adoption of the Latin alphabet in 1928.¹⁷ Accordingly, campaigns were held nationwide to promote the new alphabet. In the beginning of 1929 the new letters were made compulsory in public communication. Despite all these measures, the literacy rate stayed very low. In 1932 Turkish Language Council was formed and studies on the roots of the Turkish language and simplification of the language started. The new official history thesis that took the roots of Turkish civilization to Central Asia and the claims the Turkish language forms the basis of all other languages was formed and the education in the schools were based on this thesis. The law for surnames was adopted in

¹⁶ Zürcher (2004; 272)

¹⁷ Şerif Mardin explains the simplification process of the Turkish language in the following article. Mardin, Serif (2005) 'Türkiye'de İletişimin Modernleşmesinin Erken Bir Safhası Üzerine Bazı Notlar' in *Türk Modernleşmesi: Bütün Eserleri* 9, İletişim Yayınları, İstanbul; 141-174.

1934. In 1935 Sunday was declared the official day of holiday instead of Friday. In the same year, Village Institutes were established to promote the reforms, modern techniques and secular attitude in the villages.

The daily life of the society started to change with the reforms. The secularization of family law, abolishment of religious marriage and polygamy, hat reform, compulsory use of new alphabet had started to affect the daily life of the people. Both the media and the educational institutes were used to teach and promote the government's ideals.

...the Kemalist leaders instilled their modern, secular and independent Turkey ideas to many people -especially writers, teachers, doctors etc and students-. These people who were seeing themselves as a group of elites responsible for guiding their uneducated countymen, generally worked very hard with personal sacrifices for their ideals.¹⁸

I.D. ARCHITECTURAL ATMOSPHERE

Turkey has always been in process of a continuous and multi-faced transformation under the influence of both external factors and internal dynamics. This transformation includes changes in the national economy, the emergence of new economic functions, the formation of new social institutions necessitated by these developments, changes in the class structure, and the formation of a new life-style.¹⁹

The transformation goes beyond the level of economic and social organization and leads to new ideological orientations. Such ideological redefinitions on the national level require architects to continually espouse new architectural movements and reject prevailing ones.²⁰

¹⁸ ‘...Kemalist önderler çok kişiye –çoğunlukla yazarlara, öğretmenlere, doktorlara ve diğer meslek sahiplerine ve öğrencilere- kendi modern, laik, bağımsız bir Türkiye tasavvurunu aşıladılar. Kendilerini bilgisiz yurttaşlarına rehberlik etmek için özel bir görev üstlenmiş bir seçkinler zümresi olarak gören bu insanlar, ülküleri için genellikle çok sıkı şekilde ve büyük kişisel özverilerle çalıştılar.’ Zürcher (2004; 264.)

¹⁹ Tekeli, İlhan (1984) ‘The Social Context of The Development of Architecture in Turkey’ in *Modern Turkish Architecture*, ed. by. Renata Holod and Ahmet Evin, University of Pennsylvania Press, US; 9.

²⁰ Tekeli (1984; 9)

Important political and economic turning points have affected the field of architecture in the Early Republican Era. According to İlhan Tekeli these turning points are;

- i. Declaration of the Republic and appointment of Ankara as capital in 1923: this played an important role in determining architectural programs.
- ii. The revolutions carried out by the state: invitation of foreign experts, reforms in the legal system etc.
- iii. Economic policies following 1929 World Economic Depression and 'Six Arrow' ideology of Cumhuriyet Halk Partisi in 1931: Favoring of locally produced goods, profession laws etc.
- iv. Break out of World War II in 1939: effects of internal and external conditions on architecture.

Based on these dates, it is possible to group the architectural buildings of the Early Republican Era as;

1923-1927 First National Architectural Movement

1929-1939 Ankara-Vienna Cubism or Cubism or The Period of Functional Architecture

1940-1950 Second National Architectural Movement

1950-1960 Search for International Style Solutions.²¹

1923 (1908) -1927 First National Architectural Movement

A new era on Ottoman architectural education and institutionalization starts by the first half of the nineteenth century.²² This new era starts with the abolishment of the Hassa Mimarlar Ocagi which was a traditional institution that used to educate the Ottoman architects. The first legal arrangement dealing with the architectural works was the Buildings Law of 1882. Some

²¹ Tekeli (1984; 10)

²² Bozdoğan, Sibel (2001) *Modernism and Nation Building: Turkish Architectural Culture in the Early Republic*, University of Washington Press, Seattle; 28.

articles of this law survived until 1970's.²³ The first documentary study on the classical era works of Ottoman Architecture was the book 'Usul-u Mimari-i Osmani' (Ottoman Architectural Methods) prepared by Osman Hamdi Bey's for the Wien Exhibition in 1873.

The chief ideologue of Turkish nationalism was Ziya Gokalp. He based his ideology upon a bi-partite cultural theory: 'civilization' (medeniyet), which consisted largely a scientific and technological knowledge, was international in character and could be easily be adopted from the West: 'culture' (hars), which included particular national traits and could not be borrowed from elsewhere, could only be derived from a nation's history and be perpetuated by its people. Accordingly, Ottoman modernization would be based on adopting European civilization while retaining Turkish identity and the Islamic religion.²⁴ This new eclecticism had a substantial impact on the developing architectural profession.

A training program, independent of engineering, was started in Sanayi-i Nefise Mektebi (the Academy of Fine Arts) which had been established Osman Hamdi Bey's initiative in 1882. Four main departments were set up in the school; architecture, painting, sculpture and calligraphy. Meanwhile Hendese-i Mülkiye (the School of Civil Engineering), which had been established in 1884, provided an architectural education as yet undifferentiated from engineering.²⁵ The foreign and national lecturers of these institutions gave architectural courses focusing mainly on façade design.

Kemalettin Bey and Vedat Bey, who had completed a portion of their education in the West and worked with foreign architects of the period, began teaching at the School of Engineering and the Academy of Fine Arts,

²³ Alsaç, Üstün (1993) *Türk Kent Düzenlemesi ve Konut Mimarlığı*, İletişim Publishing, İstanbul; 43.

²⁴ Tekeli (1984; 13)

²⁵ Tekeli (1984; 12)

respectively. In their lectures, they formulated the principles of an architecture based on the use of Ottoman-Islamic elements.

The first reinforced concrete structures of Turkey had been built by Turkish engineers and architects starting from the 1910's.²⁶ In the construction of these movement's buildings, modern structural systems such as steel or reinforced concrete were employed. While the organization of functions and masses borrowed from the West, elements such as arches, columns, mouldings, cantilevers, and overhangs, derived from the examples of classical Ottoman architecture, were used in the treatment of the exterior. The synthesis sought in architecture corresponded to Ziya Gökalp's duality of 'civilization' and 'culture'.²⁷

In 1908, Inspired by the Constitutional regime, The Society of Ottoman Architects and Engineers was founded and it continued to operate until 1922.²⁸ Of its twenty one members eleven were architects, three of whom were Turkish.²⁹

When Ankara was established as the capital, the First National Architectural Movement was the dominant architectural style.³⁰ There was also a serious shortage of money, material and work force.³¹ The development of Ankara as a modern city, which was identified with success of the Republican regime, presented the architectural profession with a major challenge.³²

²⁶ Tanyeli, Uğur (2004) *İstanbul 1900-2000: Konut ve Modernleşmeyi Metropolden Okumak*, Akin Nalça Press, İstanbul; 101.

²⁷ Tekeli (1984; 13)

²⁸ Bozdoğan (2001; 32)

²⁹ Tekeli (1984; 12)

³⁰ Tekeli (1984; 14)

³¹ Bozdoğan (2001; 36)

³² Tekeli (1984; 10)

Until 1927, not only the large scale public buildings but also the houses of Ankara were built according to the style.³³ However the movement' application was essentially limited to public buildings.³⁴ The movement dealt mainly with formal and stylistic issues, and had not developed city planning capabilities.³⁵

The dominant historical point of view presents the First National Architecture Period as "imitating the past". However the following statement of Uğur Tanyeli rejects this point of view;

In this period, Turkey integrated with the western architectural world, tried to catch up with the time and succeeded in some ways.³⁶

The death of Kemalettin Bey in 1927, and the departure of Vedat Tek from Ankara, after a dispute concerning the construction of the Ankara Palas Hotel, undermined the strength of the movement.³⁷ The increase in westernization efforts, appointment of foreigners with different ideas in places of Vedat Tek and Guilio Mongeri, changes in the educational institutions, completion of the first works of foreign architects and desire to catch up with the west in every field prepared the beginning of another architectural period.

1929-1939 Ankara-Vienna Cubism or Cubism or The Period of Functional Architecture

What was unique to the Kemalist program in the 1930s was the inordinate time and energy invested in changing the form of things and the official production, supervision and

³³ Tekeli (1984; 14-15)

³⁴ Tekeli (1984; 13)

³⁵ Tekeli (1984; 15)

³⁶ 'Türkiye Batı mimarlık dünyasıyla pekçok açıdan ilk kez bu dönemde bütünleşmiş, çağı ilk olarak bu dönemde yakalamaya çalışmış, bazı açılardan da yakalamıştır.' Tanyeli, Uğur (1990) 'Muasir' ve 'Milli' – Bir Mimarlık', *Sanat Dünyamız*; 24.

³⁷ Tekeli (1984; 15)

dissemination of a distinctly republican *visual* culture of modernity.³⁸

Turkish nationalism was reinterpreted in the 1930s to allow for an internationalist orientation. Two theories advanced in this period: the Sun Language Theory and the History Thesis, sought to establish common origins with Western culture and civilization. Furthermore, the design philosophy of the Modern Movement based upon technology, function, materials, and geometry was in line with the positivism of the Republicans.³⁹

The Modern Movement in architecture was influential not only in public buildings, but also in the design of houses. Although European furniture has been introduced into the residences of the upper classes in the Ottoman Empire, it was not yet widespread among the lower strata. The Republic brought the change down to the middle classes.⁴⁰

With the revolutions of Atatürk, women started to enter the work environment outside their homes along with the men. Traditional large families were replaced with core families. The elements such as flat roofs, wide balconies, corner windows and round windows that were very rarely used in traditional house design started to be used widely in this period.⁴¹

By the end of wars that lasted for 10 years, artisan work force in the traditional stone and marble was diminished. This brought serious limitations to the Republic's building program. Especially after the 1929 economic depression, modern forms with their unornamented plain simplicity, rationality and feasibility became an appealing option.⁴²

³⁸ Bozdoğan (2001; 59)

³⁹ Tekeli (1984; 16)

⁴⁰ Tekeli (1984; 17)

⁴¹ Alsaç (1993; 94)

⁴² Bozdoğan (2001; 61)

For an important part of the 1930's, the construction sector in Turkey was in a very poor state. There were only a few cement factories and there was no iron or steel production until 1937. The policy to use of local materials was abandoned and a program that would enable the production within the country was not established. The required solution and organization level in the field of construction technology could not be reached with the statist economy policies.

In 1927, Türk Yüksek Mimarlar Derneği (the Association of Turkish Architects) was established in Ankara and Güzel Sanatlar Birliği (the Union of Fine Arts) in Istanbul. New legal arrangements were made for the Fine Arts Academy and the Higher School of Engineering. The increase in the number institutions carrying out architectural education had led to the increase in the number of architects. The changes in the educational environment were reflected by the developments in the practice. Additionally, the architects slowly gained the consciousness of being a separate professional community. With the Engineering and Architectural Services Act, practice in these fields was reserved to holders of diplomas beginning in June 1928. All signs of a modern profession such as an education proved by a diploma, establishment of a professional organization, publication of a professional magazine and establishment of standards for professional qualification were realized in the short period between 1927 and 1931.⁴³ A nationwide Chamber of Architects was established in 1950's.⁴⁴

The only periodical architectural magazine of the Early Republican Era was *Mimar*. It was published monthly by Zeki Sayar, Abidin Mortaş and Aptullah Kozanoğlu starting from 1931.⁴⁵ After 1935, Zeki Sayar and Abidin Mortaş continued publishing the magazine by changing its name to *Arkitekt*.

⁴³ Bozdoğan (2001; 157)

⁴⁴ Bozdoğan (2001; 159)

⁴⁵ Alsaç, Üstün (1976) *Türkiye'deki Mimarlık Düşüncesinin Cumhuriyet Dönemindeki Evrimi*, KTÜ Baskı Atölyesi ,Trabzon; 78.

The magazine [Mimar-Arkitekt] has generally been the publisher of rational-functionalist architectural thought and defended a bare purpose oriented. On the other hand, regional architecture ideas, especially the ones that state that architectural products in Turkey should be carried out in accordance with Turkey's conditions were also given place.⁴⁶

It is possible to see the traces of two approaches in the magazine. One of these is the "design approach with a modern identity", and the other is the "design approach traditional-national identity".⁴⁷ This magazine was the only and continuous witness of its period. When the discourses on the housing are investigated, it can be seen that "modern house" theme is explored and new perspectives were tried to be developed. Published articles are on rental houses, examples of houses in foreign countries. Additionally, articles aiming to form a common conscious regarding housing were published.

The curriculum of the Academy of Fine Arts formed by Guilio Mongeri and Vedat Tek was changed by Ernst Egli (1930-1936) and Bruno Taut (1936-1938). Furthermore, Austrian Clemens Holzmeister and German Paul Bonatz came to the Istanbul Technical University.

In accordance with the Teşvik-i Sanayi (Industrial Incentives) Law of 1927 many foreign experts had been invited to Turkey. Around 40 architects and planners were among the two hundred German, Austrian and Swiss professors who worked as teachers, managers or consultants in Ankara and Istanbul and played key roles in establishing new departments or improving existing ones.⁴⁸

⁴⁶ 'Dergi [Mimar-Arkitekt] genel olarak rasyonel-fonksiyoncu mimarlık düşüncesinin yayıncısı olmuş, yalın, amacına uygun bir mimarlığın savunuculuğunu yapmıştır. Buna rağmen bölgesel mimarlık düşüncelerine, özellikle Türkiye'de onun koşullarına göre mimarlık ürünleri verilmelidir düşüncesine de yer verilmiştir.' Alsaç, (1976; 79)

⁴⁷ Çetin, Sıdıka (2001) "Kimlik Arayışında Arkitekt Dergisinin Konut Söylemi ve Uygulamalar" in *Cumhuriyet'in Mekanlar/Zamanları/İnsanları.II* to be published, ed. by. Elvan Altan Ergut, (Doctorate Research Symposium, 29-30 November 2001).

⁴⁸ Bozdoğan (2001; 71)

The European architects teaching and working in Turkey were generally more conservative Germans or Austrians with classical educational backgrounds outside the main Bauhaus and CIAM movements.⁴⁹

According to Uğur Tanyeli, there were four main categories of foreign architects according to their architectural services in Turkey;

- i. foreign architects that gave architectural service as a direct component of contractors services,
- ii. foreign architects that win the international competitions held in Turkey,
- iii. foreign architects who carried out design works on direct request from institutions in Turkey, but directed the work from their own offices in their countries,
- iv. foreign architects who were called to Turkey to give architectural service without set details instead of giving a specific project service.⁵⁰

The design and application of most of the public buildings were carried out by foreign architects during this period. Thus Turkish architects' efforts were focused in two directions: first, to organize themselves and expand their professional market and catch up with development in other countries and secondly, to prove that Turkish architects could achieve as much in modern architecture as the foreigners.⁵¹

The fact that foreign architects operated widely in Turkey led to slowing down of the development of professional practice of Turkish architects. In the same time the State did not encourage the architects to set up private offices and provide their services. Ugur Tanyeli states this defines this situation as;

⁴⁹ Bozdoğan (2001; 176)

⁵⁰ Tanyeli (2004; 102-107)

⁵¹ Tekeli (1984; 17)

...state has never seen the architecture service it has used as a commercial service... in this precapitalist system the state does not purchase the service but pays for the employee.⁵²

The plans made in this period were shaped more by the city schemes demanded by the regime than by the actual problems of cities and considerations of implementation. Consequently, the tendency to import plans from the West was further strengthened.⁵³

The imported building material were getting increasingly harder to acquire because of the effects of World War II and the high prices of these materials made it more difficult to build modern buildings.⁵⁴

1940-1950 Second National Architectural Movement

The 1934 Italian Fascist Architecture Exhibition in Ankara had a considerable impact on Turkish architects. By 1943 the popularity of fascist architecture reached a climax with the German Architectural Exhibition. Albert Speer's *Neu Deutsche Baukunst/Yeni Alman Mimarisi* (New German Architecture) published in Turkish and German in 1942 and Paul Bonatz's presentation of German Architecture Exhibiton and his two conferences are examples of German architectural influence. Under these influences, Turkish architects turned away from universal approaches and moved towards monumentalizing national ones.⁵⁵

Main style of the public buildings of this period was the reflection of the neo-classical style which is the main architectural language of the regime in Germany. As a result of the political, economic and cultural relationship with

⁵² 'Devlet kullandığı mimari hizmeti asla ticari bir meta olarak görmemiştir... bu prekapitalist sistem içinde devlet hizmet satın almaz, çalışanın ücretini öder.'Tanyeli (2004; 109)

⁵³ Tekeli (1984; 19)

⁵⁴ Bozdoğan, (2001; 192)

⁵⁵ Tekeli (1984; 20)

this country, single style and state sponsored the public buildings resembling Nazi architecture were constructed until 1944.⁵⁶

The buildings of this period aimed at monumentality with the high columns and stairs in the entrances and stone covered facades.⁵⁷ Monumentality, national symbolism and overbearing structures that represented the authority were the main issues of the architectural discourse of the early 1940's.⁵⁸

The beginning of World War II was crucial in influencing the architectural field as well as any other field.⁵⁹ With the increased portion of State budget allocated for defence purposes and the burdens of the war economy, 'self sufficiency' slogan was started to be adopted. As Inci Aslanoglu also states, the other reasons for adopting this point of view were; reactions towards the international 'cubic' architecture of the 1930's and foreign architects and the 'national solidarity' created by the war psychology. The lack of materials throughout the war years, the emerging black market, price increases that reached 500%⁶⁰ and the economic crisis brought about by the war halted most construction programs.⁶¹ The atmosphere was suitable for the production of buildings that are suitable to climate conditions and related with traditional architecture with local materials and labor.

In 1934, Sedad Hakkı Eldem began his Seminar on National Architecture in the Academy of Fine Arts. Firstly, the seminar focused on Ottoman civic rather than religious architecture; then, following this period, it attempted to formulate a set of principles independent of particular building types or their

⁵⁶ Aslanoğlu, İnci (1994) 'Ankarada Yirmi Yılın Mimarlık Değerlendirmesi: 1940-1960' in *Ankara Ankara*, ed. by Enis Batur, Yapı Kredi Publishing, Istanbul; 228.

⁵⁷ Aslanoğlu (1994; 229)

⁵⁸ Bozdoğan (2001; 290)

⁵⁹ Alsac, Üstün (1984) 'The Second Period of National Architecture' in *Modern Turkish Architecture*, ed. by. Renata Holod and Ahmet Evin, University of Pennsylvania Press, US; 94.

⁶⁰ Aslanoğlu (1994; 227)

⁶¹ Alsac (1984; 94)

individual elements. These became the principles on which the national architecture was to be based.⁶² Earlier styles of Turkish architecture, civilian and rural building types would be studied to serve as a source of inspiration.⁶³

During the early 1940's there was a search for an architecture that was modern but in the same time rooted in tradition, 'national' but in the same time part of the western civilization.⁶⁴ In 1940, Eldem published his principles as theoretical statements on national architecture, '*Yerli Mimariye Doğru*' (Towards Local Architecture), which Üstün Alsaç marks as the starting point of the Second National Movement.⁶⁵

Although it had emerged as a reaction to the Modern Movement, the Second National Movement had in no way rejected modernism. It viewed itself as being modern.⁶⁶ There was the necessity to prove that this new national expression was as modern and as universal as the principles of the Modern Movement. Such constraints led researchers to seek fixed proportions and invariant plan types and to abstract architectural analyses from their social determinants.⁶⁷ If the architectural principles articulated through research were abstract enough, their application to public buildings would be possible even though they had been evolved from residential architecture.⁶⁸ Therefore, the information gained from the studies carried between 1940 and 1950 was effective in forming public buildings rather than residential ones.⁶⁹

⁶² Tekeli (1984; 20)

⁶³ Alsaç (1984; 96)

⁶⁴ Bozdoğan (2001; 279)

⁶⁵ Alsaç (1984; 96)

⁶⁶ Tekeli (1984; 23)

⁶⁷ Tekeli (1984; 20)

⁶⁸ Tekeli (1984; 21)

⁶⁹ Aslanoğlu, (1994; 232)

Architectural education institutes had started to be organized in these years. In 1937, an architectural department was established in the Istanbul Engineering School. This school would evolve into Istanbul Technical University in 1946, and the Department of Architecture into a separate faculty within it. Under the influence of both new European interpretations and the new ideological atmosphere in Turkey, foreign professors such as Clemens Holzmeister, Gustav Oelsner, and Bruno Taut teaching in this school helped reinforced the same approaches.⁷⁰ By the late 1940s there were over 300 practicing architects in Turkey. The architects were able to act as a pressure group protecting their own professional territory within the new democratic atmosphere.⁷¹

Despite its wide acceptance, the Movement had a rather loose framework open to very different interpretations. As İlhan Tekeli states; four distinct approaches can be discerned.

The first one is the *regionalist* approach: had to conform to local materials and climatic conditions of the country and had to exhibit a cultural continuity in order to match its environment. The second approach can be characterized as being *nostalgic*: to claim that the values of the past were still valid. The third approach can be named *populist*: values rising out of the anonymous and continuous processes of Anatolian life were of utmost importance. The fourth approach can be called *chauvinist*: the emphasis was on monumentality in building.⁷² (my italics)

Turkey was going to pursue a new economic policy after World War II.⁷³ Turkey had opened itself to the world after a long and unwilling isolation: the end of the war activated commercial life.⁷⁴ By the end of the war the German influence was over. After the war the meaning of 'West' in Turkey also changed. Prior to World War 2, 'West' for Turkey was essentially

⁷⁰ Tekeli (1984; 21)

⁷¹ Tekeli (1984; 23)

⁷² Tekeli (1984; 21-22)

⁷³ Tekeli (1984; 23)

⁷⁴ Alsac (1984; 101)

Europe. After the War, the United States emerged as the leader of the 'West'.⁷⁵ The interest in housing, city planning, and urbanization shifted to the developments in the USA and its allies. With the new pro-allied policies the relationships with England also improved. In 1947 the reconstruction efforts were presented in the Britain Urbanization Exhibition in Ankara.⁷⁶ In this period the contributions of foreign architects ceased to be long term. Furthermore, the first Turkish private architectural offices started to operate in these years.

Towards 1950 most of the educational institutes were located in Istanbul. This limited the options of newly graduated architects to stay in Istanbul as freelancers or become government officers in the public sector. The demand of the public sector from the private Turkish architects was very limited. Most of this limited demand was met by foreign experts.⁷⁷

Both the new populist attitude dominating the political arena and the international orientation of Turkey had an impact on public building. The country could put more of its resources into the building sector than it had been able to during the war. This caused an increase in the architectural commissions. An overall liberalism was beginning to appear. And also open criticism of the Second National Movement began as early as 1945.⁷⁸ This revived architectural search in the West on the one hand and the new demands in Turkey rising out of political changes on the other, caused Turkish architects to abandon the search for a national architecture. Architecturally it manifested itself in a new internationalism that would dominate the next decade.⁷⁹

A Housing Concept after Establishing the New Republic

⁷⁵ Tekeli (1984; 24)

⁷⁶ Aslanoğlu, (1994; 236)

⁷⁷ Tanyeli (2004; 100)

⁷⁸ Tekeli (1984; 23)

⁷⁹ Alsac (1984; 102)

In the years that the Republic was established, all the resources, as a country that had just come out of war, were those that were left from the Ottoman Empire. In a situation like this, the old housing stock was in use because housing was not among the issues that had high priority for the newly formed state. Therefore, the devised solutions for supplying the demand for housing 'because of the recent wars and exchange of population consisted of only encouragement of the private sector towards taking on housing projects.'⁸⁰ Since the housing demand could not be met properly, the number of unhealthy houses started to increase. As mentioned before, the improvement of Ankara was an important issue of the period. During this period, the houses intended for the low income groups, were turning out to be for the rich because of the high construction costs. This shows that the state did not have a special policy for housing in that time. The only initiative the State had taken towards housing was the precautions for easing the housing construction for the public. Even though the present housing stock was old and poorly maintained, it could not be renewed due to economic reasons and the housing deficit continued to grow.

The economic depression of 1930's that engulfed the world had its reflections on Turkey, and the already limited construction movements came to a halt. Due to the insufficient housing policy of the state the rents increased, improper blocks appeared in the cities, and squatting became the only alternative for the low income citizens. First mass housing attempts were the 'Akaretler' in Beşiktaş in 1870's and 'Surp Agop' houses in Taksim in 1890's.⁸¹ Low-price housing concept was started to be investigated at this time. Even though the roots of cooperatives in Turkey go back to the middle of 1800's with Danube governor Mithat Paşa⁸², the first real examples are

⁸⁰ Arar, İ. (1968) "Fethi Okyar Başkanlığındaki İcra Vekilleri Heyetinin Programı, 5Eylül 1923", *Hükümet Programları*, Burçak Publishing, İstanbul; 34-35 quoted in Sey, Yıldız (1999) 'Cumhuriyet Döneminde Konut' in *75 Yılda Değişen Kent ve Mimarlık*, Turkish Economic and Social History Foundation, İstanbul; 274.

⁸¹ Alsaç (1993; 92)

⁸² Alsaç (1993; 95)

Bahçelievler in Ankara in 1935 and Guvenevler cooperatives.⁸³ The number of these cooperatives had reached to 50 in 1945.⁸⁴

The traditional building material timber was replaced with reinforced concrete and brick in the 1930's. The houses got smaller, the number of rooms decreased, facilities like kitchen, bathroom and toilets were placed in the house and utilities such as water, sewerage, electricity, gas, telephone were provided.⁸⁵ The two standard types of housing in the Early Republican era were self contained houses with gardens and apartment buildings in cities.⁸⁶

World War II that broke out in 1939 and the housing production gradually decreased. In addition to this, 1939 is also important because it marks the year of the Erzincan earthquake. The reasons that prevented mass housing development were, lack of advanced technology needed for mass production, speculative land prices in large cities, lack of comprehensive planning and land expropriation policies, the priority given by the regime to public buildings and finally the lack of a powerful private sector to apply housing projects.⁸⁷ A consciousness towards housing was awakened in the 1940's. During this period, mass housing projects such as government official houses, worker houses were carried out. As Yıldız Sey also states, during the ten year period until 1946 there was not a major increase in the house production, but conceptual developments on the subject have been achieved and the issue is taken more seriously by the State.⁸⁸

⁸³ Cengizkan, Ali (2002) 'Cinnah 19': Utopik mi, Gerçek Modern mi? in *Modernin Saati: 20. yüzyılda Modernleşme ve Demokratikleşme Pratiğinde Mimarlar, Kamusal Mekan ve Konut Mimarlığı*, Mimarlar Derneği and Boyut Publishing, Ankara; 175.

⁸⁴ Alsaç (1993; 95)

⁸⁵ Alsaç (1993; 94)

⁸⁶ Bozdoğan (2001; 223)

⁸⁷ Bozdoğan (2001; 223)

⁸⁸ Sey, Yıldız (1999) 'Cumhuriyet Döneminde Konut' in *75 Yılda Değişen Kent ve Mimarlık*, Turkish Economic and Social History Foundation, İstanbul; 285.

Because of the presence of foreign architects in the public construction sector, the only building practice for Turkish architects seemed to be housing works. Turkish architects were seeing themselves as the defenders of the dominant ideology and political state. Their main clients were high level bureaucrats, CHP dignitaries and republican elite consisting of wealthy families of Istanbul and Ankara.⁸⁹ Accordingly, Turkish architects conceived themselves in a social position to educate and modernize, in a western manner, the Turkish society over which traditional culture was dominant.⁹⁰

We can summarize the housing production models between 1923 and 1950 as:

- i. Individual enterprises;
- ii. Housing cooperatives;
- iii. State-constructed housing for government officers;
- iv. State-constructed post-disaster houses;
- v. Squatters.⁹¹

Additionally, the housing issues of the period can be summarized as: the improvement of Western Anatolian cities, building of Ankara as a capital, the industrialization of small Anatolian towns on the railway route and therefore the production of worker houses around these towns, the populist village policy of the Republic and modernization of village houses, housing problem after Erzincan earthquake and housing problem before and after World War II.

⁸⁹ Bozdoğan (2001; 216)

⁹⁰ Bükülmez, Cüneyt (2000) *1930'larda Arkitekt Dergisinde Mimari Metinler*, Unpublished Master's Thesis, İstanbul Teknik Üniversitesi, İstanbul; 101-102.

⁹¹ Tekeli, İlhan (1996) *Türkiye'de Yaşamda ve Yazında Konut Sorunun Gelişimi*, T.C. Başbakanlık Toplu Konut İdaresi Başkanlığı; Konut Araştırmaları Dizisi, 2, Ankara; 12-46.

APPENDIX 2

TABLES OF HOME COLUMNS, INTERIOR DECORATION COLUMNS, AND ARTICLES

Table 8.II.1 Table of Home Columns Published in *Stetson*

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Table A.II.1 (continued) Table of Home Columns Published in *Religion*- 150 -

[illegible]

[illegible]

Table A.II.2 Table of Interior Decoration Home Columns Published in Yedigöller

NO	Date	Magazine No	Section Name	Headings	Author's Name	Country	Imagery-Real	Design(S)	Visual Characteristics			Notes
									floor plan	photo	perspective / elevation	
1	12 April 1933	6	Ev ve Eya	Masraflar Gözetik	S.S.		I/R	2 (I+R)	1	1	2	sade duvarlar
2	19 April 1933	7	Ev ve Eya		S.S.							Orta halli bir ale ev yaptırırken odaların sayısını hesap etmeli
3	3 May 33	8	Ev ve Eya	Her Keseye Farklı Eya	S.S.			1		3		altık ve yüksek mobilyaların mukavemeti
4	10 May 33	9	Ev ve Eya	Eyaalının Şekli				1	2	2		
5	17 May 33	10	Ev ve Eya	Evimiz Küçük ise / Güzel Abajurlar			I-R / I-R	5 (3+2R)	1/2	2/1		küçük çocukların yatak odası
6	5 July 1933	17	Ev ve Eya					1	1	1		küçük çocukların yatak odası
7	19 July 1933	18	Ev ve Eya	Güzel Bir Yata ve İstirahat Odası			R	1	1			modül
8	14 March 1934	39	Ev ve Eya	Tatlı Odaların Sade Yapıları			R	1	1			
9	4 April 1934	56	Ev ve Eya	Mühendisin Masası-İşadamların Odası			R	1	2			
10	11 April 1934	57	Ev ve Eya	Kıtan Mucallidi Kütüphane			R	1	1			
11	18 April 1934	58	Ev ve Eya	Herkesin Bep Güzel Teferrü Etmek İçin Bir Bezen Bir Salon Vazifesi			R	1	1			
12	25 April 1934	59	Ev ve Eya	Küçük Çocukların Her İhtifade İçin Bir Odası			R	1	2			
13	9 May 34	61	Ev ve Eya	Tatlı Odası	Dr. Ali Bıdyan		R	2	1			
14	9 May 34	61	Ev ve Eya	Tatlı Odası			R	2	1			
15	13 June 1934	66	Ev ve Eya	İki Güzel Odaya			R	3	3	2		
16	18 July 1934	71	Ev ve Eya	Küçük Apartmanlara Mahsus Eyaalar			R	2	2			no 15'deki mimar masasının kapalı halini fotoğrafı
17	5 December 1934	91	Ev ve Eya	Modern Eyaalar ve İki Türü İş Vazifesi Salonları			R	1	1			
18	12 December 1934	92	Ev ve Eya				R	1	1			
19	26 December 1934	94	Ev ve Eya	Nefis Bir Çalgıma ve Yazı Köşesi - Kuvvet			R	1	1			no 15'deki mimar masasının kapalı halini fotoğrafı
20	9 January 1935	98	Kadın ve Hoda	Tatlı Odası ve İstirahat Köşesi - Yuvacı		German	R	1	1			
21	14 January 1935	99	Ev ve Eya	Sevimli ve Tatlı Bir Salon Köşesi			R	1	1			
22	30 January 1935	99	Ev ve Eya	Güzel Bir Yata ve Çalgıma Köşesi			R	2	2			
23	6 February 1935	100	Ev ve Eya	Zengin ve Lüks Bir Salon Köşesi - Salonlar			R	1	1			
24	13 February 1935	101	Ev ve Eya	Modern ve Sade Tatlı Odası			R	1	3			
25	20 February 1935	102	Ev ve Eya	İki Vazifeli Model	France		R	2	2			
26	27 February 1935	103	Ev ve Eya	Batık ve Güzel Bir Salon	German		R	2	2			
27	6 March 1935	104	Ev ve Eya	Sevimli ve Uzun Bir Güzel Eya			R	5	5			Kütüphane ve portmanto
28	13 March 1935	105	Ev ve Eya				R	2	2			
29	20 March 1935	106	Ev ve Eya	Çocuklara Mahsus Döşemisi Küçük Bir Oda			R	1	1			
30	27 March 1935	107	Ev ve Eya				R	1	1			ucuz eşyaların sadeleştirilerek herhalde pahalı eşyaların satılmasına tercih edilmektedir
31	17 April 1935	110	Ev ve Eya	Konforlu Bir İstirahat Köşesi			R	1	1			
32	30 October 1935	138 I	Ev ve Eya	Evimiz Döşemeden Evvel			R	1	1	1		hangi eşyaya ihtiyaç duyulduğuna bakılmama / bekar odasının tertibi
33	6 November 1935	138 I	Ev ve Eya	Küçük Bir Çalgıma Köşesi			I/R	2 (I+R)				herhangi bir odanın tertibi
34	14 November 1935	140 I	Ev ve Eya	Küçük Bir Çalgıma Köşesi			R	2	2			herhangi bir odanın tertibi
35	1 January 1936	147 I	Ev ve Eya	Çalgıma ve Oturma Odası			R	2	2			çalgıma ve oturma için kütüphane
36	1 April 1936	160	Ev ve Eya	Evimizin Üzerine İhtimam MODERN			R	3	3			perde fotoğrafı
37	6 May 36	165	Ev ve Eya				R	2	2			aynı köşenin altına ve yatak fonksiyonlarını gösteriyor ve pansiyonlarda kullanılıyor diyor
38	20 May 36	167	Ev ve Eya	Modern Eya Modası İki Yata			R	1	1			
39	10 June 1936	170	Ev ve Eya	Açık Evim İç			R	2	2			Küçük yataca sarı
40	1 July 1936	173	Ev ve Eya	Güzel Döşemeli Modern Salon ve Odası			R	5	5			salon/igara odası/ konuma odası/kütüphane/mutfak
41	2 June 1937	221	Ev ve Eya	Rahatsız İşi			R	3	3			yazı masası/ oturma / kütüphane
42	15 September 1937	236	Evimizin Dekoru				R	3	3			salon ve yemek odası
43	19 July 1938	280	Hayatımızın Dekoru				I	2	2	2		istirahat köşesi/yatak odası
44	2 August 1938	282	Hayatımızın Dekoru				R	2	2	2		yazı ve oturma odası/yemek odası ve oturma odası
45	23 August 1938	285	Hayatımızın Dekoru				I	2	2	2		yazı odası/salon
46	4 September 1938	287	Hayatımızın Dekoru	Sade ve Güzel Dekor İçinde Yuvacılar			I	3	3	3		bekar için her fonksiyona uygun oda
47	20 September 1938	289	Hayatımızın Dekoru				I	2	2	2		kütüphane odası
48	27 September 1938	303	Evimizin Dekoru	Tuyumam Dekoru için Birkaç Fikir			I/R	5(4+1R)	5	4	1	katılabilecek olmayan ale için her fonksiyona uygun oda
49	28 February 1939	312 I	Ev ve Eya				R	5(4+1R)	5	4	1	cesti dolaşır / ayrıca herkes ev yaptırır bazı kimselerde küçük eşyaları murlarlar
50	31 March 1939	313 I	Ev ve Eya				I	4				herhangi bir odanın tertibi
51	7 April 1939	315 I	Ev ve Eya	Güzel Eyaalar			I	6		6	1	mutlak odalar - diğer odalar
52	14 April 1939	317	Ev ve Eya				R	2	2	4		küçük evler modelleri
53	21 April 1939	318 I	Ev ve Eya	Küçük Bir Çalgıma Köşesi			R	2	2	4	1	mutlak odalar - diğer odalar
54	28 April 1939	320	Ev ve Eya	Küçük Bir Çalgıma Köşesi			R	2	2	4	1	mutlak odalar - diğer odalar
55	2 May 39	321 I	Ev ve Eya			America	R	2	2	4	1	mutlak odalar - diğer odalar
56	2 May 39	322 I	Ev ve Eya				R	2	2	4	1	mutlak odalar - diğer odalar
57	2 May 39	323 I	Ev ve Eya				R	2	2	4	1	mutlak odalar - diğer odalar
58	2 May 39	324 I	Ev ve Eya				R	2	2	4	1	mutlak odalar - diğer odalar
59	2 May 39	325 I	Ev ve Eya				R	2	2	4	1	mutlak odalar - diğer odalar
60	2 May 39	326 I	Ev ve Eya				R	2	2	4	1	mutlak odalar - diğer odalar
61	2 May 39	327 I	Ev ve Eya				R	2	2	4	1	mutlak odalar - diğer odalar
62	2 May 39	328 I	Ev ve Eya				R	2	2	4	1	mutlak odalar - diğer odalar
63	2 May 39	329 I	Ev ve Eya				R	2	2	4	1	mutlak odalar - diğer odalar
64	2 May 39	330 I	Ev ve Eya				R	2	2	4	1	mutlak odalar - diğer odalar
65	2 May 39	331 I	Ev ve Eya				R	2	2	4	1	mutlak odalar - diğer odalar
66	2 May 39	332 I	Ev ve Eya				R	2	2	4	1	mutlak odalar - diğer odalar
67	2 May 39	333 I	Ev ve Eya				R	2	2	4	1	mutlak odalar - diğer odalar
68	2 May 39	334 I	Ev ve Eya				R	2	2	4	1	mutlak odalar - diğer odalar
69	2 May 39	335 I	Ev ve Eya				R	2	2	4	1	mutlak odalar - diğer odalar
70	2 May 39	336 I	Ev ve Eya				R	2	2	4	1	mutlak odalar - diğer odalar
71	2 May 39	337 I	Ev ve Eya				R	2	2	4	1	mutlak odalar - diğer odalar
72	2 May 39	338 I	Ev ve Eya				R	2	2	4	1	mutlak odalar - diğer odalar
73	2 May 39	339 I	Ev ve Eya				R	2	2	4	1	mutlak odalar - diğer odalar
74	2 May 39	340 I	Ev ve Eya				R	2	2	4	1	mutlak odalar - diğer odalar
75	2 May 39	341 I	Ev ve Eya				R	2	2	4	1	mutlak odalar - diğer odalar
76	2 May 39	342 I	Ev ve Eya				R	2	2	4	1	mutlak odalar - diğer odalar
77	2 May 39	343 I	Ev ve Eya				R	2	2	4	1	mutlak odalar - diğer odalar
78	2 May 39	344 I	Ev ve Eya				R	2	2	4	1	mutlak odalar - diğer odalar
79	2 May 39	345 I	Ev ve Eya				R	2	2	4	1	mutlak odalar - diğer odalar
80	2 May 39	346 I	Ev ve Eya				R	2	2	4	1	mutlak odalar - diğer odalar
81	2 May 39	347 I	Ev ve Eya				R	2	2	4	1	mutlak odalar - diğer odalar
82	2 May 39	348 I	Ev ve Eya				R	2	2	4	1	mutlak odalar - diğer odalar
83	2 May 39	349 I	Ev ve Eya				R	2	2	4	1	mutlak odalar - diğer odalar
84	2 May 39	350 I	Ev ve Eya				R	2	2	4	1	mutlak odalar - diğer odalar
85	2 May 39	351 I	Ev ve Eya				R	2	2	4	1	mutlak odalar - diğer odalar
86	2 May 39	352 I	Ev ve Eya				R	2	2	4	1	mutlak odalar - diğer odalar
87	2 May 39	353 I	Ev ve Eya				R	2	2	4	1	mutlak odalar - diğer odalar
88	2 May 39	354 I	Ev ve Eya				R	2	2	4	1	mutlak odalar - diğer odalar
89	2 May 39	355 I	Ev ve Eya				R	2	2	4	1	mutlak odalar - diğer odalar
90	2 May 39	356 I	Ev ve Eya				R	2	2	4	1	mutlak odalar - diğer odalar
91	2 May 39	357 I	Ev ve Eya				R	2	2	4	1	mutlak odalar - diğer odalar
92	2 May 39	358 I	Ev ve Eya				R	2	2	4	1	mutlak odalar - diğer odalar
93	2 May 39	359 I	Ev ve Eya				R	2	2	4	1	mutlak odalar - diğer odalar
94	2 May 39	360 I	Ev ve Eya				R	2	2	4	1	mutlak odalar - diğer odalar
95	2 May 39	361 I	Ev ve Eya				R	2	2	4	1	mutlak odalar - diğer odalar
96	2 May 39	362 I	Ev ve Eya				R	2	2	4	1	mutlak odalar - diğer odalar
97	2 May 39	363 I	Ev ve Eya				R	2	2	4	1	mutlak odalar - diğer odalar
98	2 May 39	364 I	Ev ve Eya				R	2	2	4	1	mutlak odalar - diğer odalar
99	2 May 39	365 I	Ev ve Eya				R	2	2	4	1	mutlak odalar - diğer odalar
100	2 May 39	366 I	Ev ve Eya				R	2	2	4	1	mutlak odalar - diğer odalar

Table A.II.3 Table of Articles Published in Yedigün

NO	Date	Magazine No	Hedings	Sub-Headings	Author's Name	Country	Cost	Imaginery-Real	Design(\$)	Notes
	3.April.1935	108	Güzel Sanatlar Akademisinde	Profesör Eğil genç mimarlar arasında bir inşaat planını teklif ediyor / Seramik muallimi Bay İsmail Hakkı muharririmize izahat veriyor. / Profesör Eğil talebeleri arasında. Tersimi hendese ve manazır muallimi Bay Ferid'in derisinde / Afış atelyesi muallimi Bay Mitat ve talebeleri afiş sergisi salonunda	Naci Sadullah					
1	15.May.1935	114	Mimarî'de Bir Yenilik: Merdivensiz Otel	Bu evin her katna otomobil ile çıkmak kabil olduğu için müşteriler yürümek zahmetine katlanmıyor		AMERICA		Photos	-	14 Storey- Ramp-Car
2	8.January.1936	148	Yanının Evi	Amerika'da bütün teknik ilerleyişlerini toplayan bir örnek ev yapıldı. (Yanının Evi) adını taşıyan bu bina hem yeni araştırmalar için bir laboratur işini görüyor, hem de herkese bir örnek veriyor.		AMERICA	10 million TL	R	1	
3	6-May-36	165	O Şehircilik	Bütün Avrupa'da şehircilik, bizim mütahhasis geççenelerimizin telakkilerinden çok ayrı ve tam manasile modern bir yol üzerinde yürüyor. Şu resimde solda Pariste yapılması düşünülen bir 'Hükümet Mahallesi' projesini görüyorsunuz. Bütün büyük devlet dairelerini, nazırların oturma evlerini ve bir de hava istasyonunu ihtiva eden bir proje, modern ihtiyaçlar tamamile göz önünde tutularak çizilmiştir. / Belediye ve şehircilik mütahassısı Pierre Vago tarafından yazılmış olan bu makalede meselenin ana hatlarını ve esas noktalarını bilgi ve salahiyyetle anlattığı için bize çok faydalı göründü. Memeleketimizde şehircilik sözü ancak büyük inkılabımızdan ve Cumhuriyetin tessüsünden sonra duyulmaya başlanmıştır. Bu husustaki kıymetli yazıların hepimize lazım olduğunu söylemeye hacet var mı ki şehirlerin imarları ile umumi planları ile bütün vatandaşlar en yakından alakadardırlar. Makalede bize ait olarak ilave ettiğimiz mütalalan tımkıne alıyoruz. / Artık Avrupa Amerikayı kskanıyor. Şimdi Avrupa şehirlerinde de New	Pierre Vago			R	1	
4	14.October.1936	188	Bizde ve Avrupada: KÜBİK	Küçük, muvazeneli ve gözü okıyıcı olduğu zaman güzel ve makbûldür. Yukarıdaki nefis küçük eşyaları dikkatle tetkik ediniz. Bunların muvazenelerinde hiçbir aksaklık bulamazsınız.	Peyami Safa			I-R	various	
5	1.March.1938	260	Yeni 42 Halkevi		Yedigün	Türkiye		R	various	
6	5.April.1938	265	Ev ve Apartman		Hüseyin Cahit Yalçın			-	1	
7	4.September.1938	287	Toplu Yaşayış Bilgileri	Apartman ve Otel Hayatı (Apartman Hayatı / Otel ve Pansiyon Hayatı / Lokanta Hayatı)	Yedigün			-		
8	24.November.1941	455	Konfor	Konfor yaşayış kolaylaştırılan vasıtalarla verilen umumi isimdir. Fakat acaba bütün konfor vasıtalarını ihtiva eden böyle modern bir köşkte oturmak, kaloriferden telefona, banyoya kadar bütün konfor vasıtalarına malik olmak hayatı hakikaten kolaylaştırır, insana ve aileye saadet verir mi?	İbrahim Alaettin Gövsa					
9	6.December.1943	561	Yanının Dünya Yanının Evleri	Yanının, harp sonrasında evleri bambaşka bir teknikle yapılacak ve bunlar muhakkak ki, bir harika olacaktır. Asgari yoğunlukla azami rahat, birinci planda yer alacaktır. / Yanının evinde soğutucu bir soba, ısıtan duvarlar, her odanın güneşi ve sivrisineğe karşı bir ışık olacak!	Cemal Cahit			R	various	
10	29.October.1944		21 Yılı İçinde Neler Yaptık					I	various	
11	29.July.1946	46	Atom Evi Nasıl Olacak!	Bir atom evi, projeyi yapanların söylediklerine göre, 8-15 bin dolara mal olmaktadır. İlk çalışmalar biraz masraflı olmuştur. Fakat zamanla bu evlerin pratik ve ucuz bir şekilde yapılması kabil olmaktadır. / New Yorklu iki mimar mühendis atom bombasının tesirine mukavemet eden bir atom evi projesi hazırlamışlardır. Atom evinin duvarları, atom bombasının tesirlerine mukavemet edecek bir şekilde inşa edilecektir. Bu inşaatla kullanan malzeme Bikini tecrübelerinde atom bombasına mukavemet eden malzemeden olacaktır. Ev umumiyetle bir sayfiyedeki koskten farkszdır. Yakın bir mesafede patlaması muhtemel olan bir atom bombasının bu evi tahrip edemeyeceği söylenmektedir.		AMERICA (Robert Seull and Jaques Martial)	8-15 Thousand dolar	R	8	Some Photos of State Buildings in Ankara
12	4.September.1948	25	Ev Buhranı	Ev buhranı bütün dünyanın müşterek dertlerinden biridir. Amerikanın büyük şehirlerinde parklar bile geceleri dolup taşmaktadır. İkinci Dünya Savaşının ağır yükünü sırtında taşıyan Avrupa nüfusunun yüzde ellisini bile zorla bir çatı altına sokabilmektedir.Büyükşehirlerimizde bilhassa İstanbulda türeyen gecekondulu fakir halkın bir çatı altına girebilmek için başvurduğu son çarelerdendir.	T.O.	AMERICA		I	1	Montage Detail / Practical Home
13	11.December.1948	39	Hazır Evler	Hazır evler, yani fabrikada çatısondan musluğuına kadar herşeyi yapılarak ev-bark sahibi olmak isteyen kimselere verilen takma evler, bugünkü inşaat programlarında oldukça mühim bir mevki tutmağa başlamıştır.		AMERICA / ENGLAND		R	1	2 saatien - 24 saate kurlabilen evler/ cesitli planlar ve konfora sahip
14	18.December.1948	40	Atom Şehri Nasıl Olacak!	Sağda, bir atom şehri labirent gibi birbirlerine bağı tünellerden mürekkep olacaktır. Ortada, büyük tünellerin içerisinde bir şehir halkının yayayabilmesi için lüzumlu her şey bulunacaktır. Altta, atom şehri tünelleri, bombanın tesirine mukavemet edecek bir halde olacak, burada binlerce kişi rahat		AMERICA		R	various	sehrin etrafı yüksekliği 45m genişliği 65 m olan duvarlarla çevrilecek
15	23.March.1950	2 (54)	Yanının Evleri Nasıl Olacak?	İcatlar insanlara türlü kolaylıklar sağladığına göre, yanının evinde bunlardan bol bol istifade edilmesi ilk evvel düşünülen hususlardandır. Bugün bir çok kimseler, hatta dünyadaki insanların yüzde 99u, medeniyetin ulaştığı derecelere hiç bir zaman mukayese edilemeyecek derecede geri ve iptidai bir hayatı yaşamaktadırlar.	Tevfik Ertuğrul	AMERICA		I	various	I.M.Pei nin tasarımı / Kaliforniyalı mimar
16	18-May-50	10 (62)	MIMARIDE İnkılap Meydana Getiren Yeni Apartmanlar, Aileye Gore Genişleyip Daralan Yeni Evler	Apartmanın damı kaldırıldığı takdirde tepeden görünüşü: Banyo, mutfak ve tuvalet binanın ortasındaki mekanik direğin etrafına yerleştirilmiştir. Binanın havalandırma tertibatı mükemmeldir. / Zeekendorf'un muhayyel apartmanın mütaharrik duvarları apartmanın iç teşkilatını bir kaç saat içinde değiştirir. Yanda muhayyel apartmanın karşidan görünüşü: Her teras çocukların salıncak sallanıp, bisiklet yarışi yapabilecekleri kadar geniş olup diğer teraslardan görülmemektedir.		AMERICA / ENGLAND		I	2	Zeekendorf / I.M.Peinin bahsettikleri projesi gene
17	1.June.1950	12 (64)	Seri Halinde Yapılan Evler	Kısımları önceden imal edilmiş bir evi kurmak için sarf edilen zaman alelade bir ev yapmak için sarfedilen vakitten çok daha ksadır. Şimdiki yeni tip inşaatla flatlar diğerlerine nazaran yüzde 10-15 yüksek olmakla beraber seri halinde devam edecek imalatın flatları düşüreceği ve mesken buhranının önleneyeceği muhakkaktır./ Londra fabrikalarında seri halinde imal edilen evler monte ediliyor. Bu şekilde hazırlanan evlerin kurulması az zamanda yapılmaktadır.		ENGLAND		I	1	
18										

APPENDIX.III

Table A.III THE LIST of SOME EXAMPLES of HOUSE PROJECTS WITH COST PRICE PUBLISHED in *MİMAR* later *ARKİTEKT* (1931–1950)

YEAR	No	ARCHITECT	COST PRICE (T.L.)
1931	1	Sırrı Arif	7.200
1931	3	Sedad Eldem	5.750
1931	5	Sedad Hakkı	3.250–3.000–3.400–2.800
1931	8	Mimar Abidin	3.800
1931	9	Mimar Abidin	3.200
1931	11-12	Zeki Selah	6.000
1933	1	Abidin Mortaş	10.750 – 7.400
1933	2	Bekir İhsan/ Nizamettin Hüznü/Abdullah Ziya	20.000 / 4.500/2.300
1933	3	Ö. Faruk Galip	8.000
1933	4	Mimar Refik	65.000
1933	6	Mimar Abidin	1.600
1933	8	Mimar Abidin	6.600
1933	12	Seyfettin Nasih	3.000
1934	2	Behçet Sabri	2.400–3.150–4.350
1934	3	Behçet Sabri	2.900
1934	3	Nizamettin Hüsnü	4.000
1934	11	Seyfettin Erkan	1.200
1934	12	Tahir Turan	8.000
1935	7	İzzet Baysal	30.000
1935	9	İzzet Baysal	4.000 – 9.000
1935	10	İzzet Baysal	2.950 – 8.000
1936	2	H. Adil	20.000
1936	12	Bekir İhsan	14.000
1937	4	Mimar A. Mortaş	7.200
1939	1-2	Ahsen Yapanar	800
1943	3-4	Abidin Mortaş	16.000 – 19.000 – 23.000
1947	7-8	Halit Femir	55.000
1950	3-4	Halit Femir ve Feridun Akozan	250.000
1950	11-12	Halit Femir ve Feridun Akozan	150.000

APPENDIX.IV

EXAMPLERS HIGHLIGHTED IN THE TEXT

gaya 0 YEDİGÜN No. 148

YARININ Evi



Amerikada bütün teknik ilerleyişlerini toplayan bir örnek ev yapıldı. (Yarının Evi) adını taşıyan bu bina hem yeni araştırmalar için bir laboratuvar işini görüyor, hem de herkese bir örnek veriyor.

halka göstermek üzere (Yarının Evi) adile bir örnek meydana getirdiler.

(Westinhouse) tarafından (Ohio) ayaletinin (Massfield) şehrinde yapılan bu bina mahzen katından tavan arası na kadar bugünün en son vasıtalarını taşımakta, en rahat şartlarla yaşanabilecek bir halde bulunmaktadır. Bu evin bütün kapıları yaklaşıldığı zaman kendiliklerinden açılıyor. Elektrik orada her türlü işi gören binbir marifetli ve başı yumuşak bir hizmetçi haline girmiştir. Odaları süpüren, tozları alan, biraz soğuk olunca evi derhal ısıtan, sıcaklık gelince soğuk havayı temin

Modern bir yatak odasında gömme elbise ve kitap dolapları. İlk planda görülen yatak basit bir somyeden ibarettir.

EDENİYETİN şartlarından ve delillerinden biri de şimdi bizde de alışılmış bir kelime olan «konfor» içinde yaşamaktır. Şu halde evlerin dışarı ve ondan daha ziyade içerisi bir memleketin ne kadar ilerlediğini göstermek gerektir.

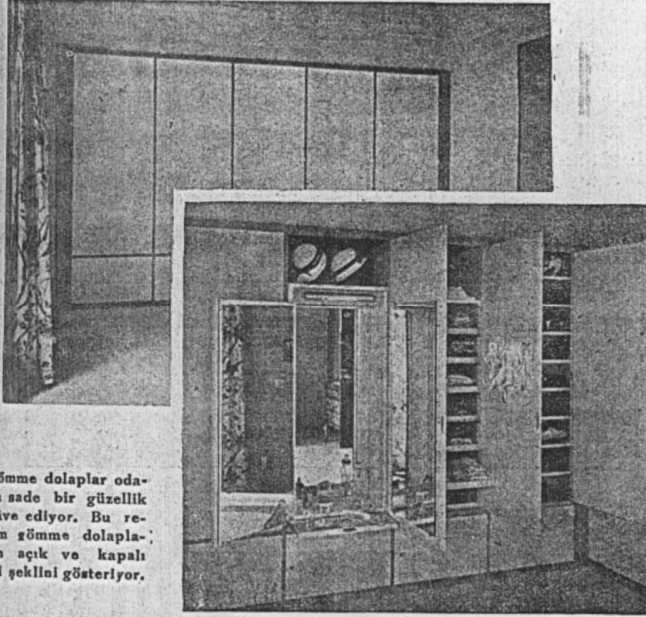
Büyük Avrupa şehirleri son asırda meydana gelen birçok teknik vasıtaların beşiği oldukları halde oradaki evlerin çoğu hâlâ bir, iki yüz yıl önceki hallerinde bulunuyor. Zaten Avrupalılar, hele frenkler değişikliği pek istemezler. Yeni şeylere karşı bir zaman olsun dayanmak eski Avrupa'nın huyudur.

Halbuki Amerika böyle değil. Orada en son meydana çıkan bir yeniliğin derhal yaşayışlara, özel varlıklara girdiği görülür. Bu arada evlerin en rahat ve en çok medenî tesisattan istifade edenleri de Amerikada bulunmaktadır. Evlerin aydınlanması, ısıtılması, soğutulması, mutfakların kurulması ve işlemesi, banyo odalarının tertipleri gibi birçok yenilikler son yirmi, otuz yıldanberi daima Amerikadan Avrupaya geliyor ve bunların serpintisi de arasına memleketimize giriyor. Evlerde kullanılan her türlü rahatlık vasıta ve aletleri yıldan yıla daha düzelip ilerlediği için Amerikalılar bunların hepsini bir arada toplamak ve



Bu elektrikli mutfak bir hastanenin ameliyat salonunun temizliğini andırıyor mu? Bol dolaplar sayesinde mutfaklarda gördüğümüz karışıklığa meydan bırakılmamıştır

Fig A.IV.1 Yedigün, n: 148, 8.January.1936; 6



Gümme dolaplar oda-
ya sade bir güzellik
ilâve ediyor. Bu re-
sim gümme dolapla-
rın açık ve kapalı
iki şeklini gösteriyor.

eden, saatleri işleten, musluklara so-
ğuk ve sıcak suyu götüren, mutfak
işlerini gören, bulaşığı yıkayan, her
odayı gözleri yormayacak tatlı ve orta
bir ışıkla aydınlatan bu yumuşak başlı
ve (Elektrik) adlı hizmetçidir.

Amerikalılar bu örnek evi meydana
getirmek için on milyon lira kadar
para harcadılar. Fakat bu işe bu dere-
ce büyük bir para konmuş olması,
yarının evlerinin çok pahalıya mal ola-
cağını göstermez. Çünkü on milyon
lira, yüzlerce ve binlerce tecrübe uğrun-
da sarfedilmiştir. Yoksa umumi mede-
niyet vasıtaları iyice kurulmuş olan şehir
lerde hem elektrik ücretleri ucuzdur, hem
de her türlü aletler ve vasıtalar gittikçe
ucuza mal olmaktadır. (Yarının Evi) bir
aile hayatında kullanılacak bütün
kolaylık ve rahatlık vasıtalarının en
iyi şekillerini gösteriyor. Orayı gezen-
ler kendi evleri ve alleleri için ders
almış olurlar. Aynı zamanda bu bi-
na belediye tarafından laboratuvar ola-
rak da, kullanılmaktadır. Laboratuvarın
vazifesi, aydan aya, günden güne ev iş-
leri ve eşyası için teknik âleminde ile-
ri gelen yenilikleri araştırmak ve en
rahat olanlarını (Yarının Evi) için
tatbik etmektir. Bundan başka bu
ev mimarlık bakımından da bir örnek
halinde bulunuyor. Bir evin en sade,
fakat en rahat ve güzel bir tarzda na-
sıl yapılacağını da gösteriyor. Merkez-
den ısıtma yoluyla bugün (Amerikada

değil, Avrupa şehirlerinde, hattâ bi-
zim bazı büyük şehirlerimizde bile ev-
lerin ve apartmanların kolayca ve zah-
metsizce ısıtılması temin edilmiş gi-
bidir.

Fakat soğutma tertibatı henüz tama-
mile halledilmedi. Odaları rüzgârla-
mak için vasıta var. Yiyeceği soğuk
tutmak ve istenilen miktarda buz yap-
mak için buz dolapları var. Fakat ısıt-
manın da soğutma gibi hiç duyulmadan
dünyanın her köşesinde aynı derecede
temini için uğraşılmaktadır ve pek
yakın zamanda bunun da bulunacağına
şüphe edilmiyor.

(Yarının Evi) nde çok ileri gitmiş
işlerden biri de mutfaklardır. Hele ken-
di kendine işleyen elektrik fırınları,
âdeta aklı başında bir aklı gibi hare-
ket eder. Çünkü oraya pişmek veya
kızarmak için zamanı ve sıcaklığı âyar
edilerek konan birşeyi pişirip kızart-
tıktan sonra fırın kendi kendine sön-
mekte ve söndüğü zaman, bir zil ça-
larak işin bittiğini haber vermektedir.

Amerikada yeni meydana gelen ev-
lerin ve apartmanların bir ayrılığı da
eşyanın bir çoğıle birlikte yapılmış ol-
malarıdır. Yemek odalarında büfeler,
yatak odalarında yataklıklar ve muh-
telif ihtiyaçlar için kullanılan odalarda
dolaplar ve bir kısım masalar yerlidir.
Eski Türk evlerinde çiçeklik, yük, do-
lap gibi yerli eşya olduğu gibi Ame-
rikada da artık kiracıların bunları ta-

şımaya ihtiyaçları kalmamıştır. Ancak
bu yeni şekildeki büfe, dolap, masa,
yataklık gibi şeyler odalarda, salon-
larda birer fazlalık veya künet
meydana getirmemektedir. Hepsini du-
varın içinde saklı bir haldedirler. Ma-
sa, yataklık gibi şeyler kullanıldığı za-
man bir düğmeye basmak suretile mey-
dana çıkarlar. Büfe ve dolaplar oda-
nın ve salonun şeklini bozmazlar.

Demek ki yarının evinde böyle bü-
yük kıtada esaslı eşyayı da hazır bul-
mak kabil olacaktır. Yeni evlerin ehem-
miyetli rahatlık vasıtalarından biri de
banyo odalarıyla ayak yollarıdır. Bura-
larda yerler ve duvarlar o suretle yapı-
lmıştır ki bir parça kirin veya tozun
tutmasına bile imkân yoktur. En esaslı
temizlik ihtiyacını karşılayan bu yer-
lerin rahatlığı, hattâ güzelliği, yaşayışı
tam insanca bir hale koyar. Doğrusu
yarının evlerinde insan ömrünün daha
uzaması ihtimali de çoktur. Çünkü ora-
da yaşanan yıprandıran küçük ve
adi sıkıntılardan eser bulunmaz.

Gariptir ki şimdiye kadar bizde bile
örnek kümesler, örnek ahırlar yapıp
halka gösterildiği halde belediye dairele-
ri örnek evler yaptırarak halkın yaşa-
masına ön ayak olmayı düşünmemiş-
lerdir. Amerikadaki gibi olamasa bile
memleketimizdeki vasıtalarla yapılması
mümkün ve medenî şartları haiz örnek
evler meydana getirilemez mi?

Bakalım bu faydalı ve lâzım fikri
hangi belediye reisi meydana getire-
bilecek?

YÜZÜKLERİN MANASI

◆ Amerikada gerek erkekler, ge-
rekse kadınlar parmaklarında taşıdıkları
yüzüklerle izdivaç hakkındaki fikirle-
rini ifade ederler. Küçük parmağa
takılan bir yüzük evlenmek arzusunda
olduğunu anlatmak için, ikinci parmak-
taki yüzüklerle nişanlı, orta parmakta
ise evli olduklarını, baş parmağın ya-
nındaki parmağa takmakla da sonuna
kadar bekâr kalmak arzusunda olduk-
larını anlatırlar.

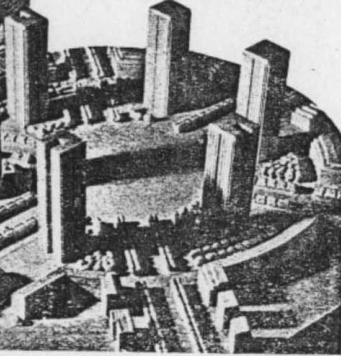
VAKİTSİZ DOĞAN ÇOCUKLAR

◆ Vaktinden evvel doğup yaşa-
yan çocuklar arasında 215 günde doğ-
anlar rekor teşkil etmektedirler. Va-
ktinden sonra doğanlardan 330
günde, yani 11 ayda doğanlar da kayde-
dirmiştir. Tabii doğumun (280) gün
olduğuna nazaran ana karnında (50)
gün daha kalan çocukların her halde
dünyaya gelmek husunda aceleleri ol-
madığını gösterir.

Fig A.IV.1(continued) Yedigün, n: 148, 8. January. 1936; 7



Bugün Avrupada şehircilik, bizim mütehasşis geçinenlerimizin telâkkilerinden çok ayrı ve tam manasile modern bir yol üzerinde yürüyor. Şu resimde solda Pariste yapılması düşünülen bir «Hükümet mahallesi» projesini görüyorsunuz. Bütün büyük devlet dairelerini, nazırların oturma evlerini ve bir de hava istasyonunu ihtiva eden bir proje, modern ihtiyaçlar tamamille göz önünde tutularak çizilmişlerdir.



Şehircilik



BURADA şehircilik meselesinin teferruatına girecek değiliz. Yalnız asri şehirciliğin esasını teşkil eden umumî prensipler üzerine konuşacağız. İlk önce şu ciheti söylemek lâzım ki şehirciler serbest plân yapmak ve tatbikatta bulunabilmek için hiç bir kanun ve nizam engeli karşısında bulunmamalıdır. «Bizde çok defa umumî kanunlarla belediye ve bilhassa Evkaf kanunları bu hususta çarpışırlar. Hele Evkaf şehirdeki her teşebbüsün önüne dikilen korkunç bir heyulâ olur.»

Bir şehircinin ilk vazifesi her şeyi ve her ihtimali evelden kestirmek ve istikbali mümkün olduğu kadar görebilmeştir. Onun bulduğu tedbirler yalnız bir zamana mahsus olmayacaktır. Hele bir şehirci idareci tasarlata benzeren

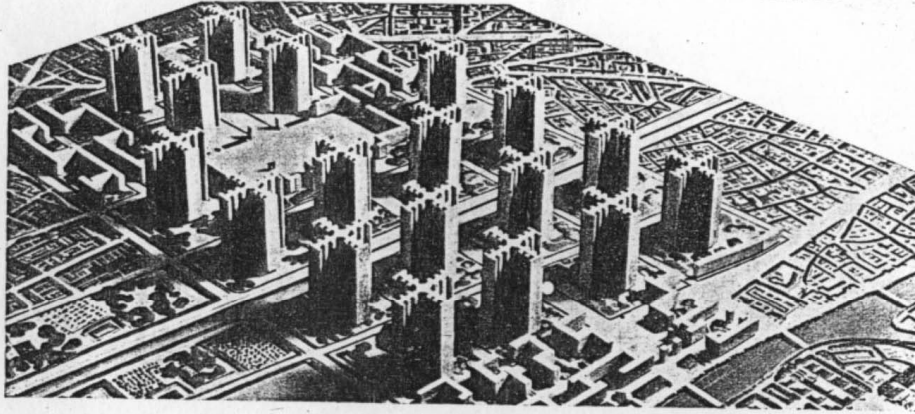
Belediye ve şehircilik mütehassısı Pierre Vago tarafından yazılmış olan bu makalede meselenin ana hatlarını ve esas noktalarını bilgi ve salâhiyetile anlattığı için bize çok faydalı göründü. Memleketimizde şehircilik sözü ancak büyük inkılabımızdan ve Cumhuriyetin teessüsünden sonra duyulmaya başlanmıştır. Bu husustaki kıymetli yazıların hepimize lâzım olduğunu söylemeye hacet var mı ki şehirlerin imarları ile ve umumî plânları ile bütün vatandaşlar en yakından alâkadarlardır. Makalede bize ait olarak ilâve ettiğimiz mütaleaları tırnak içine alıyoruz.

tedbirlere kat'iyen yanaşmayacaktır. Çünkü mesele şehir halkını geçici bir zaman için uğraştıran bir noktayı halletmekten ibaret değildir. «Bizde bazı müesseselere, hattâ bazı mühim adamlara hoş görünmek veya bir semt halkının arzusunu yerine getirmek için şehrin istikbaldeki plânına engel olacak işler yapıldığı her zaman görülmüştür.»

Bir şehirci asri bir şehir hayatının bütün o mürekkep ve karmaşık meselele-

rini kavramış, bir teknik adamı ve yüksek mesleğinin şuuruna sahip bir mimar olmak mecburiyetindedir. Çünkü şehrin hususî mahalleleriyle umumî meydanları ve âbideleri arasında meydana gelecek ahengi zihninde canlandırabilmek ihtiyacındadır. Ve bu ahenkteki birliği bozabilecek en küçük, bir notayı bile ihmal etmeyen dikkatli bir orkestro şefi gibi hareket edecektir. «Bizde herkes şehircilikten anladığını zanneder ve şehrin umumî hayatına ait mesele

Fig A.IV.2 Yedigün, n: 165, 6.May.1936; 22



Pariste yapılması düşünülen bir piyasa merkezi. Binalar, camdan ve çelikten yapılacaktır.

ler burada söylenen fikrin tersine olarak çok defa çorbaya döner.»

Bir şehirci hemen daima değiştirilemeyen vaziyetlere, feda edilemeyen hususi menfaatlerin mukavemetine ve bilhassa idari güçlüklerle tesadüf eder. Fertlerin veya şirketlerin şehir hayatında tam bir serbesti içinde hareketleri meselâ Nev-York gibi azametine rağmen acayip olan ve içinde yaşayanların hayat, ve sıhhatlerini hesaba katmamış bulunan büyük şehrin meydana gelmesine sebep olur.

Bir şehir mütehasssının ilk endişesi memlekette yaşayan herkesin güneşten, havadan ve aydınlıktan istifade hakkını düşünmektir. Bazan fena çizilmiş bir yol yüzlerce ailenin güneşten mahrum kalmasını mucip olur ki bu, şehir mimari için büyük bir mesuliyet olmak lâzım gelir.

«İstanbul ve bilhassa Beyoğlunun birçok sokakları günün en parlak zamanında bile bir avuç içi kadar ışık almazlar ve gelişigüzel kurulmuş koca

binalar arasında kalan bodur evlerde yaşayanlar loğluktan ve havasızlıktan bunalırlar.»

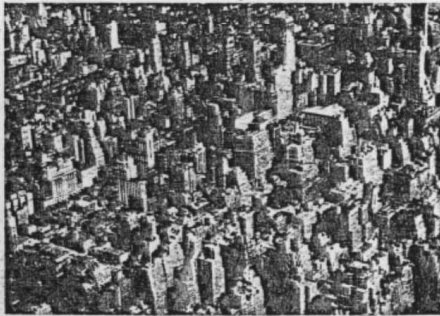
Bugünkü şehirciliğin hesaba alması lâzım gelen mühim bir âmil de otomobildir. Her yerde otomobillerin çoğalması ve bunları kullanmak ihtiyacının artması şehir için ehemmiyetli meseleler çıkarıyor: Durak yerleri, makas yerleri, otomobillerin en çok işliyecekleri caddelerin tayini, şehrin garlarla, istasyonlarla veya limanlarla, kırlar ve sayfiyelerle münasebetleri ayrı ayrı düşünülecek cihetlerdir. «Bizim İstanbul, hele Beyoğlu tarafının bazı yolları bugün otomobil yüzünden artık tıkanacak hale gelmiştir. Halbuki İstanbuldaki otomobil sayısı Avrupa şehirlerindeki nispetle hiç birşey demek değildir.»

Zamanımızda şehirciliğin düşünceği bir nokta da tayyarelerdir. Gün geçtikçe tayyare nakil vasıtası olmak hususundaki ehemmiyetini artırıyor. Pek yakın zamanda trene veya vapura bi-

ner gibi şehirlerde tayyareye binmek âdeti teessüs edecek ve belki mini mini tayyareler otomobillere de rekabet etmeye başlayacaktır. Eski şehirler daima muayyen merkezler etrafında toplanırlardı. Bugün telefon, otomobil gibi anlaşma ve buluşma vasıtalarının çoğalması yüzünden şehirler dağılıp serpilme ve merkezleşmekten uzaklaşmaya mütemayildirler. Bugünkü şehirciliğin bir düşüncesi de şehirlerin sanayi ve fabrikalar muhitine, ticaret ve hükümet ve ikamet mahallerini ayırmak ve fabrikalarla mahalleler arasında geniş spor meydanları ve koruluklar tesis ederek fabrikaların oturan şehir havasını bozmamasını temin edebilmektir.

Şehircilikte göz önünde bulundurulması lâzım gelen esaslardan biri de geçit resimleri için geniş ana caddelerdir. Şehri bir ucundan öbür ucuna kadar geniş bir ana caddeye bağlamak esası hiç bir zaman unutulmamalıdır. İşte şehirciliğin umumî prensipleri.

P. V.

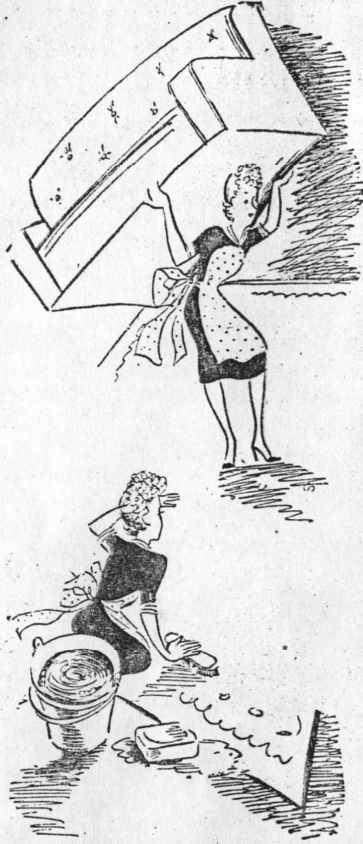


Artık Avrupa Amerikayı kıskanıyor. Şimdi Avrupa şehirlerinde de New-York'ta olduğu gibi muazzam binalar yükseliyor. Solda New-York'un eflâke ser seken manzarası, sağda Fransa'nın Liyon şehrindeki yüksek binalar görülüyor.

Fig A.IV.2(continued) Yedigün, n: 165, 6.May.1936; 23

HAZIR EVLER

Hazır evler, yani fabrikada çatısından masluğuna kadar herşeyi yapılarak ev-bark sahibi olmak isteyen kimselere verilen takma evler, bugünkü inşaat programlarında oldukça mühim bir mevki tutmağa başlamıştır.



HAZIR evlerin, o kadar rağbet kazanmasının bir sebebi, pek çabuk kurulabilmeleri ve evsiz kimseleri serseri bir hayattan kurtarmasından ileri geliyor. Şimdi bütün dünyada, evsiz barsız olan milyonlarca insan kendilerine bir yuva kurmak peşindedir. Harpten sonra bu arzu bilhassa daha kuvvetlenmiş ve milyonlarca insan bir ev sahibi olmak sevdasına düşmüştür.

Hazır evlerin ilk tecrübeleri şimdi yapılmış değildir. Harpten çok seneler evvel Amerikada ve bazı İskandinav memleketlerinde hazır evler büyük bir rağbet toplamakta idi. Bir an evvel bir yuvaya sahip olmak isteyenler için daha basit konforu ve kolaylığı ihtiva eden bu evler tercih edilmekte idi.

Harpten sonra bilhassa İngiltere'de hazır evlerin geniş ölçüde imaline başlandı. Bombardımanlar yüzünden evsiz kalanlar için hükümet muhtelif tipte hazır evler inşa etmeğe başladı. Bu arada bu hazır evlerin inşasında da bazı değişiklikler oldu. Eskiden daha basit bir konforu ihtiva eden evlere bazı ilâveler yapıldı. Meselâ bir oda, mutfak ve banyo dairesinden ibaret olan evlere, diğer bir oturma odası, ayrı bir banyo dairesi ve kalorifer tesisatı ilâve edildi.

Hazır evlerin yapılması şimdi büyük bir rağbet kazanmıştır. Bu evler

çok kısa bir zaman içinde ve daha ucuza mal olduğu için hemen hemen bütün işçiler birer hazır ev sahibi olmağa çalışmaktadırlar.

Londra civarındaki köylerde hazır evlerden büyük mahalleler meydana gelmiştir. Gittikçe daha fazla inkişaf eden takma evlerin inşaatı, İngiliz ailelerinin oturabilecekleri bir hale de sokulmağa çalışılmaktadır.

Harptenberi bu sahada 124.000 yeni ev yapılmıştır. Görülen rağbet üzerine hükümet, hazır evler inşasını arttıracaktır. Bir taraftan takma ev imalatı artarken, diğer taraftan da bu evlerin aynı tipte olmamasına dikkat edilecektir. Çünkü ev sahibi olmak isteyen bir çok kimseler, aynı tip evlere rağbet etmemektedir. Hatta bir mahallede aynı tip evlerde oturmak istemiyen ve sahibi olduğu evin bazı hususiyetleri bulunmasını da isteyenler vardır. Bunu nazarı itibara alan fabrika sahipleri, birbirinden değişik evler yapmağa, bunların iç ve dış tertibatlarında farklar göstermeğe başlamışlardır.

Bundan başka bir çok memleketlerde yapılmakta olan hazır evlerde yeni bir dahili tertibat göze çarpmaktadır: Bu evlerin hemen kısmı ara-

Altta, bugün İngilterede yapılan ve evsizler tarafından çok büyük rağbet gören iki katlı hazır evlerden biri.

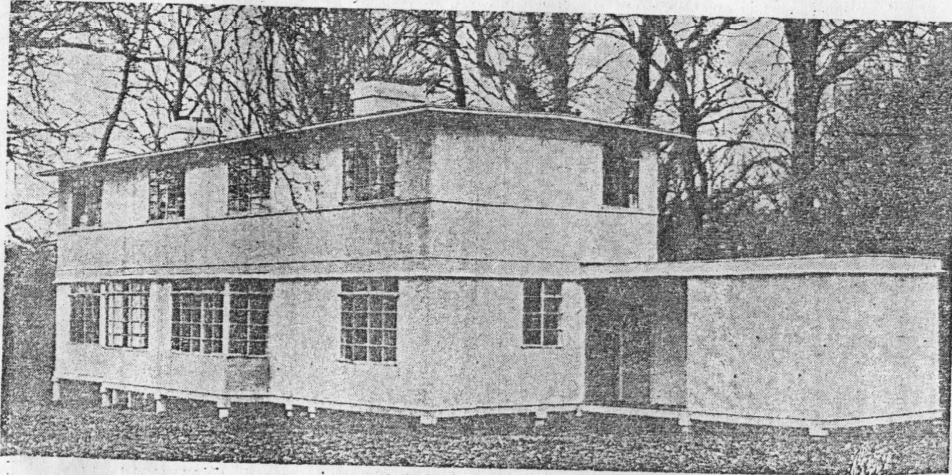
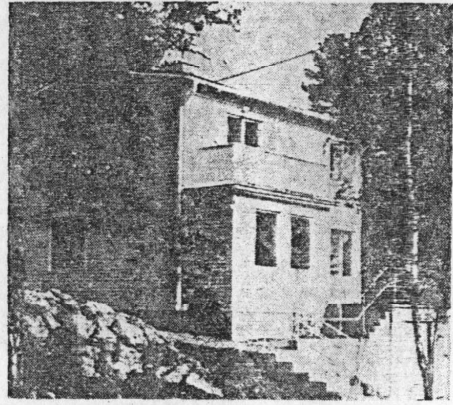
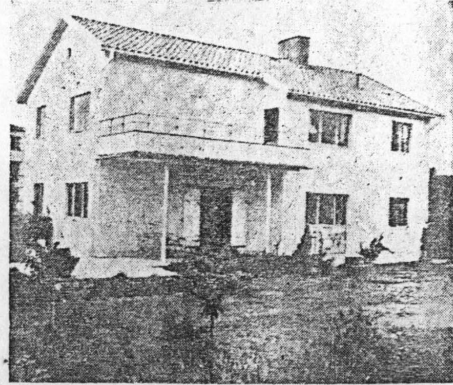
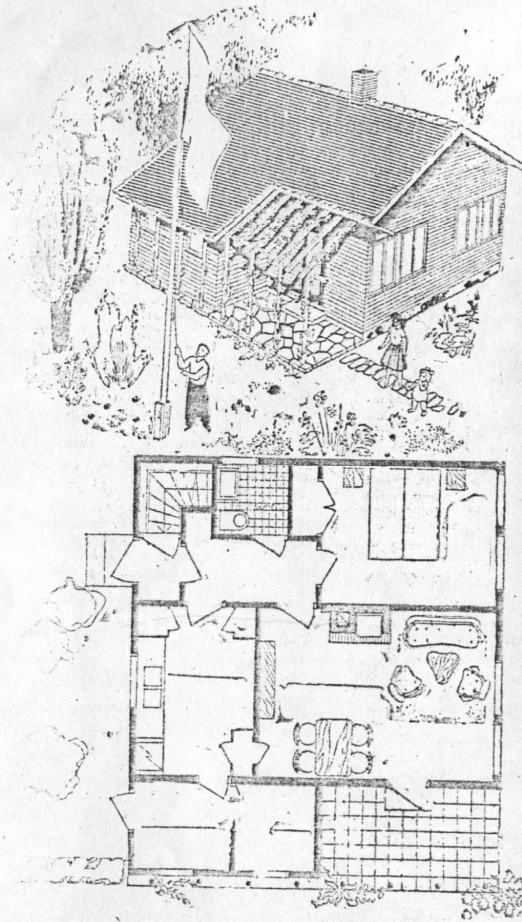


Fig A.IV.3 Yedigün, n: 39, 11.December.1948; 8



Solda, bugün Finlândiyada yapılan ve ora halkı tarâhından râşbet gören Finlândiya tipi tek katlı bir hazır ev ve plânı. Yukarıda iki katlı İngiliz hazır evlerinden iki numune daha. Altta, hazır evlerin kullanışlı olan iç taksimatı görülmüyor.

mında mutfak için ayrı bir yer ayrılmamış, yemek odası ve mutfak bir arada yapılmıştır.

Hazır evler ekseriya çelik, tahta ve sıkıştırılmış yanmaz bazı sentetik maddelerden imal edilmektedir. Amerikada cam, İngilterede keşuktan ve Kanadada tazyik edilmiş köğüt hamurundan hazır evler de yapılmakta ve pek âlâ kullanılmaktadır.

Hangi maddeden yapılsa yapılsın, bu evlerin imalinde her türlü sihi gerait ve medeni konfor nazarı itibara alınmış ve hiç bir ihtiyaç gözden kaçınılmamıştır. Bu evlerde elektrik, telefon, radyo, buzdolabı mevcut olduğu gibi soğuk ve sıcakın geçmemesini temin eden tertibat da vardır. Kullâsa bu evler diğer kârgir ve beton evlerden kullanış itibariyle hiç de aşağı değildir.

Bütün bu hazır evler, bildiğimiz evlerden her bakımdan daha ucuza mal olduğu, daha kolay kurulabildiği (24 saat zarfında kurulan hazır evler olduğu gibi, Amerikada yalnız iki saat içerisinde kurulabilen hazır evler de vardır.) için bugün bütün dünyada meskensizlikten kavranan ve başını sokacak bir ev sahibi olmak isteyen yüz milyonlarca insanın idealini teşkil ediyor.

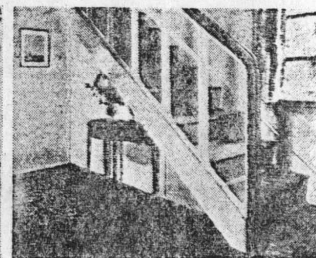
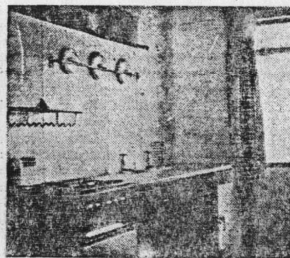


Fig A.IV.3(continued) Yedigün, n: 39, 11.December.1948; 9

YATAK ODASI

Yazan: Dr. Ali Rıdvan

gelen yiyecekler getiriyor. Bunların içinde de hiç şüphesiz ki çok kuvvetli olanları, bize yarıyacakları çıkacaktır; ama bir yığını yuvayı doldurmaktan başka bir işe yaramayıp ergeç atılacakmış, ne çıkar? Kalacakların alışıktığımız azıklardan daha az faydalı olacağını kim temin edebilir.

Akademia işte bu zahire toplanmasına mâni olabilir. Karın-caya yer, arıya çiçek gösterir; onların başka yerlere, başka çiçeklere gitmesine mâni olmak ister. Akademia insiyaktır, cinsin temadisini, fakat hayat tarzını hiç değiştirmeden, yeknesaklık içinde temadisini temin eden insiyak...

Onun da bir zamanı vardır: Hele her çiçekten tadalım, her yerden her cins azık getirelim; yuva iyice dolsun, içinde bolluktan birbirimizi görmez, kımıldanmaz bir hale geelim, o zaman akademia bu mallar arasından yarıyacakla yaramıyacağı ayırder...

**

Evet, bunlar da hatırıma geliyor ve on altıncı asır Fransa'sını düşünüyorum. Fransızca o asırda zenginleşti, her taraftan kelime aldı, gramerini genişletti. Fakat fazla zenginleşip fazla bozuldu; on yedinci asır adamları gelip akademia kurdular. Bizim, Fransızların on altıncı asırdakine benziyen toplama hareketimiz daha yenidir, bırakalım genişlesin.

Fakat 16'ncı asır Fransa'sındaki hayat şartları ile 20'nci asır Türkiye'sindekiler bir değil; akademia, muharriplerimizin bir kısmına refah değilse de bir rahatlık getirebilir. Bunu düşününce de öyle bir müessese kurulması fikrine fenadır, zararlıdır diyemiyorum. İşin iki yüzü var; bilmem bir tanesini örtmek kabilmir?

Nurullah Ata

DİNLERİN TARİHİ

Yazan: Ömer Rıza

İlan sayfalarımızda bu değerli neşriyatın tafsilatını okuyunuz.

MESKENLERİMİZİN en az ehemmiyet verdiğimiz köşesi, şüphesiz ki yatak odalarıdır. Mümkün olsa yatak odasını ev kadrosundan çıkaracağız. O kadar kıymetsiz, âdeta fuzuli telâkki ediliyor.

Yoksulları haydi affedelim; Fakat varlıklı birçok ailelerin kendilerine yatak odası olarak ayırdıkları yerleri görüp te hayret etmemek ve acımamak mümkün olmuyor.

Geçen gün bir arkadaşım ile apartman arıyorduk. Bir kaç bina gezdik. Rehberlik eden ev sahibi veya kapıcı, katın her tarafını dolandırdıktan, salonları, odaları,

gün uyumasak ne olacağını hepimiz biliyoruz. "Fakat otuz sene fena uyumakla ne olduğumuzdan haberimiz yok.. İşte ben söyleyim: Kendimizi zorla öldürüyoruz.

Bir İngiliz darbimeseli, sıbah kaidelerini: "İyi yatak, iyi banyo ve iyi kahvaltı, diye sayıyor. Bunda hiç mubalâğa yok: İyi bir yatak, sağlamlığın sigortasıdır. Sekiz on saat bilâ fasıla içindeki havayı teneffüs edeceğimiz oda için ne kadar emek versek azdır.

Bu oda her şeyden evvel bol hava ve güneş almalıdır. Sabahleyin akşama kadar rüzgâr ve ılık içerisini yıkalmalıdır.

Tavan, döşeme ve duvarlar açık

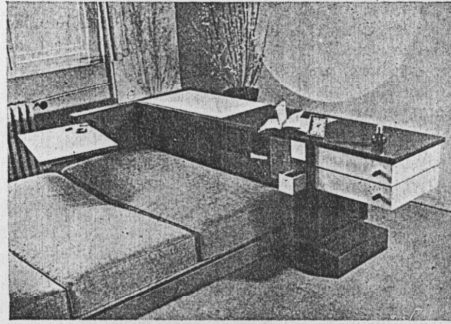
renkli ve etya gayet sade olmalıdır. Kübizmin güzel eli yatak odalarını da ıslah etmiştir, bundan istifade etmelidir.

Pek mühim bir nokta yatak odasının intizamıdır. Daha kapıdan girerken insanı sükun karşılamalıdır. Vücudumuzun istirahatine gözlerimizi dinlendirmekle başlamalıyız. Yatak odamızın penceresi çok güzel bir manzaraya bakmalıdır.

Yataktan çıkış halimizin o günkü hayatımıza büyük tesiri vardır. Sağlam bir uyanış ve dünyaya neşeli bir bakış büyük sadettir. Uyanmak, yeniden doğmak demektir. Doğduğumuz muhit güzel olmalıdır.

Sinirli ve uykusuz birçok hastaları, yalnız yatak odalarına dokunarak kurtarmak kabil olmaktadır. Dışarının gürültülerinden uzak olmak da yatak odalarının belli başlı şartlarındandır. Otomobil kornasile veya salepçinin narasıyla terkettiğimiz bir uyku, bizi dinlendirmiş sayılamaz.

Bir odada yalnız bir kişinin yatmasını da sıhhi bir yatak odasının icapları arasında unutmamdan şuracı kaydedelim.



Bu yatak aynı zamanda minder vazifesini de görür

mutfağı falân gösterdikten sonra geri tarafta birkaçta, ne demeli bilmem ki, tecrit mahalli gösteriyor:

— Bunlar da yatak odaları...

Evet, yatak odaları.. Hastahanelerde sinir veya intan hastalarını ayırdığımız hücrelere benziyen yatak odaları.

"Göz görmeyince gönül katlanır..", sözünün tesellisiyle içinde ömür sürdüğümüz bu yerlerde gerçi gözü kapalı yaşıyoruz. Fakat hakikate ve tehlikeye de göz yummuş oluyoruz.

Yatak odası, hayatımızın yarısına yakın bir kısmına beşiklik eden yuvamızdır. Yatak odası evin hastanesi, prevantoryomudur. Yorgun vücudumuzu dinlendirerek bize yarınki çalışma kudretini verecek yer orasıdır. Üç

Evini

Bİ

MU

A

lanma
bir çe
açık
duran
malar

Fig A.IV.4 Yedigön, n: 61, 9.May.1934; 6

Atom Şehri

Atom. Şehri Nasıl olacak!

BİR atom şehri kuruluyor! Böyle garip bir teşebbüsün pek de hakikat olabileceğine her halde inanılmayacak bir şey, diyebilirsiniz. Fakat, hakikattir. Bu teşebbüs New York'taki meşhur bir inşaat firması tarafından yapılmış ve en müktedir mimarlar yeni atom şehrinin plânlarını hazırlamışlardır bile.

Bu inşaat şirketinin yaptığı plâna göre, atom şehri atom bombasının tesirlerine mukavemet edecek vaziyette kümelenmiş bir haldeki borulardan ibaret olacak ve her türlü konforu hâiz olan şehir bu büyük boruların içerisinde kurulacaktır.

Atom bombasına mukavemet eden bu boruların içi — Arkası 23 üncü sayfa —

Sağda, bir atom şehri labirent gibi birbirlerine bağlı tünellerden mürekkep olacaktır. Ortada, büyük tünellerin içerisinde bir şehir halkının yaşayabilmesi için lüzumlu her şey bulunacaktır. Altta, atom şehri tünelleri, bombanın tesirine mukavemet edecek bir halde olacak, burada binlerce kişi rahat yaşayabilecektir.

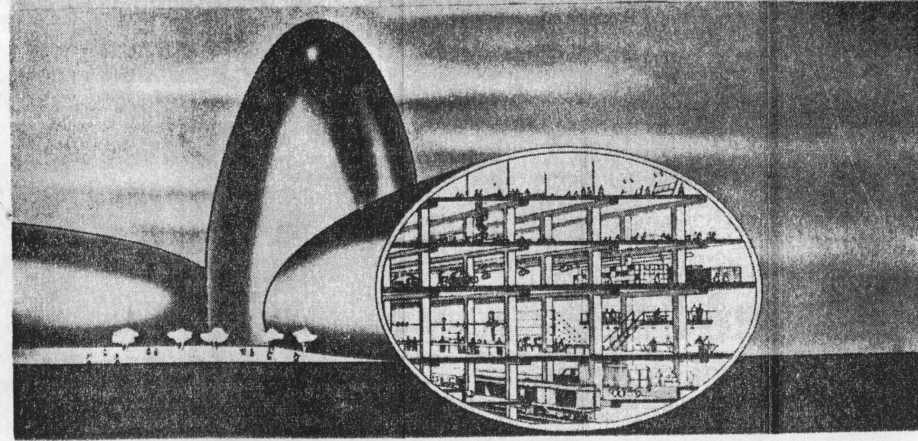
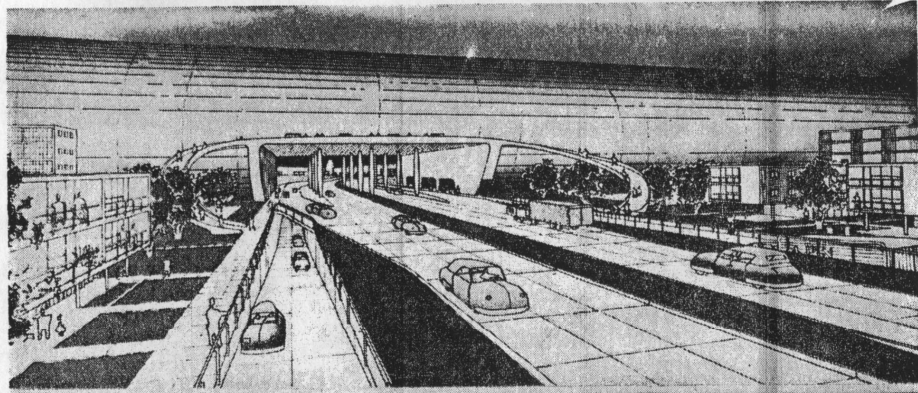


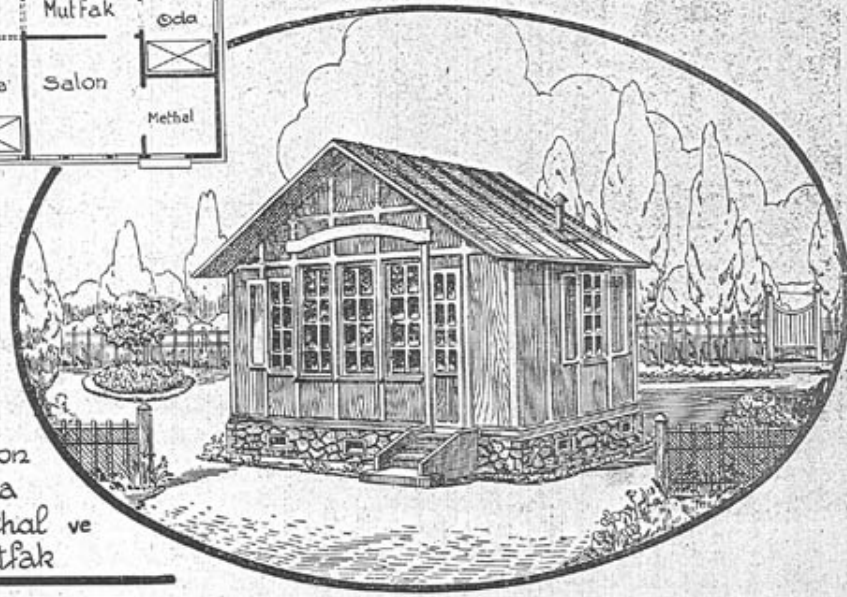
Fig A.IV.5 Yedigün, n: 40, 18.December.1948; 20(continued on 23)



800 liraya 3 odalı bir köşk



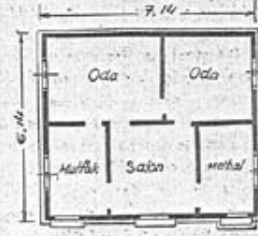
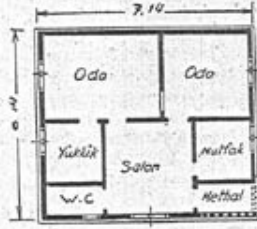
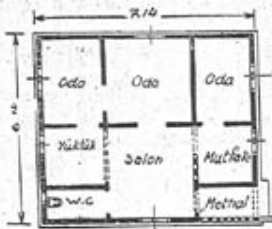
- 1 Salon
- 2 Oda
- 1 Methal ve Mutfak



Avrupada zengin olsun fakir olsun pek çok kimseler sayfiyede birer küçük ev sahibidirler. Yazın sayfiyeye gitmek ihtiyacı bu suretle herkesi bir köşk sahibi olmağa sevk etmiştir. Küçük sayfiye evlerinin şehir evleri gibi konfor tesisatına ihtiyaçları yoktur. Bunların kalorifer, terkös gibi masrafları yoktur, inşaatlarında da fazla lükse ehemmiyet verilmez. Bundan dolayı sayfiyecileri daha ucuza mal olurlar. Yukarıya dercettiğimiz üç odalı küçük köşk bizde daima artmakta olan sayfiye ihtiyacına cevap verebilmek üzere tertip edilmiştir. 7,14X6,14 eb'adında

olan bu köşk tahtadan veya tuğladan inşa edilebilir. Her iki malzeme ile maliyet fiyatı 800 lira raddelerindedir. Sahifinin alt kısmındaki plânlar aynı eb'at üzerine tanzim edilmiştir. Ailenin ihtiyacına göre bu plânlardan herhangi biri intihap edilebilir. Bu plânlar üç kişiden ibaret küçük bir aile için düşünülmüş ve ona göre tertip edilmiştir.

Bodrum katında odun ve kömür koymağa mahsus böl-meler vardı. Bu köşk yazlık için inşa edilmiş olmasına rağmen kışın da bir aileyi barındırabilir.



Aynı eb'at üzerine yapılmış muhtelif plân nümunesi

Fig A.IV.6 Yedigün, n: 142, 27.November.1935; 23

nelerini tartmaya mahsus miligramlı bir terazi. Kolejli Nûkhet'e «tavla bilmediğinden» beş-on dubara... Humeyra'ya «telbisesine dökülen bir yemek damlasını yıkıya yıkıya bitiremediğinden» bir torba çamaşır sodası. İstanbul valisinin kardeşi Hikmet'e «adadlık diploması» Muallim Ekrem'e «pek zayıf olduğundan» Karatepede bir kasap dükkânı. İstanbullu Faruk'a «mütemadiyen hokkabazlık yaptığundan» Zati Sungur'un çantası. Muallim Naim'e «ekayağa binince dümen tutturamadığından» selâmet romörkörü. M. Luiz'e «pek zayıf olduğu için» iri yarılardan Avni'nin yağlı boya tablosu. Dağcı Salâhattin'e Debreli Hasan'ın martini. Roz Mari'ye «pek genç olduğundan» bir ilk mektep diploması. Enver Kâzım Özalp'a birçteki un certain nombre de petit Schlem. Ankaralı hukuk talebelerine «genç kızlarla pek âlâkadar olduklarından» nikâhı medenî doktorası. Unutulanlara Kirazlı yaylânın ayazı. Vedat Abut'un kendisine «başında saç az olduğundan» bir fil dişi tarakla bir şişe briyantın. «sine «başında saç az olduğundan» bir fil dişi tarakla bir şişe briyantın.

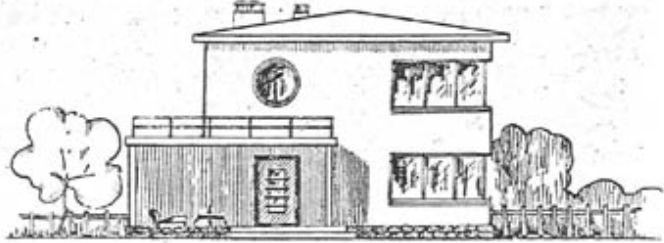
Geceler, işte böyle geçiyor. Bir gece Alman mektebi muallimlerinden her Tayhman akordeonla otel sakinlerini güzel eğlendirdi. Dağ pabuçları vâls yapanlar, sanki gündüz kaymaktan yorulanlar değildi. Oç Almanın yanyana gelince söyledikleri falsosuz enfes parçalar, Alman musiki kültürünün ne kadar yüksek olduğunu gösteriyordu.

Bursaya İstanbul ve Ankara kafileleriyle birlikte döndüm. Yolda Tokat sayırları Süreyya'nın adım bağında denecek kadar sık sık düştüğünü görüyordum. Meğer kayakları Almanyadan yeni alınmış olduğu için pek huysuz şeylermiş. Nihayet onun kayaklarını ben, benimkilerini de o taktı da iş düzeldi. Kirazlı yaylaya kadar beraber geldik. Burada, ayağı burkulan Memduh'un çift atlı kızağı hazır gibi imdadına yetişti ve Tokat sayırları da bu deritten kurtuldu. «Memduh; beş sene Amerikada, beş yıl da Londrada kalan ve Amerikan mecmualarına yazı yazan değerli bir arkadaşdır.» Dünyayı dolağan zavalı Memduh'un burada ayağının burkulması hepimizi üzdü.

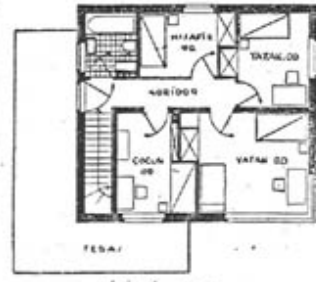
Bursada geceyi İstanbul ve Ankaralı dağcılar Çelik palasta geçirdiler. Fakat Çelik palas idaresi, dağcılarının potinle-
rindeki çivilerin muşambaları zedelediğini görerek hepsine pabuçları çıkarttı. Bazıları terliklerini giydiler. Fakat dans başlayınca onları da fırlatarak çorapla dans ettiler...

Musa Atag

HAVALİNİZDE Yaşayan EVLER

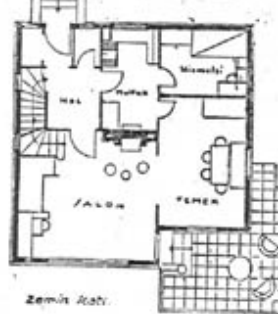


ZEMİN KAT

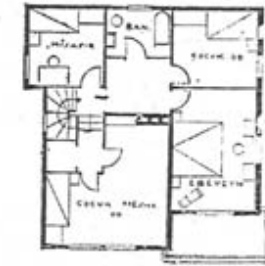


BİRİNCİ KAT

Yedi odalı ve iki katlı kalabalık ailelere mahsus girin bir yuva. Arsası hariç olmak üzere takriben 5,000 liraya inşa edilebilir.



Zemin Katı



Birinci Kat

Bu altı odalı köğ aynı planı muhafaza etmek üzere resiminde görüldüğü gibi iki muhtelif şekil üzerine inşa edilebilir. Maliyet fiyatı yukarıdaki model gibi 5,000 lira raddesindedir.

Fig A.IV.7 Yedigün, n: 200, 6.January.1937; 12

Düşündüren Sözler

★ Harbi durdurmak için bir Amerikalı şu tavsiyede bulunuyor:

Bir memleket harp ilân edebilmek için, eski harp borçlarını tamamen ödemiş olduğuna dair bir vesika ibraz etmedikçe ilânı harp etmemelidir.

★ Hediye, kalbi rabıtaı kuvvetlendiren bir hatıradır.

★ Çıplakların lehine söylenecek yegâne söz: Giyim kuşamlarını tenkit etmemekten ibarettir.

★ Şampanyanın bir hususiyeti de her şeyi güft gösterdiği halde kendinizi tek hissettirmesidir.

★ Evli bir kadınla gezip tozanlara nasihat: Bir kere kadınla gezmiye çıkıyorsanız, iki kere de kocasını gezdirmeli, eğlendirmelisiniz.

★ Kadınlara nasihat: Kocanızın sizin için ne derecelere kadar fedakârlık edeceğini anlamak istiyorsanız, arada sırada hıçkırığa hıçkırığa ağlayınız.

★ Ağzıda bir diş, dişçinin tabağında kişinin ikisine bedeldir.

★ Başkasına çamur atan, gitgide kazdığı çukura düşer.

★ Rengine uygun dudak boyasını seçebilen daktilofon, tavsiye mektubuna ihtiyacı yoktur.

★ Banyo kostümü, nazarları üzerine en ziyade celbeden tuvalettir.

★ Başladığı cümlelerin yarıda bırakılmasından hiç kimse hoşlanmaz. Meğer ki insan suşlu ola.

★ Kadınların hilkaten mizaha meyali olmayışları büyük bir nimettir. Aksi takdirde erkekleri sevmek yerine onlarla alay etmeleri lâzım gelirdi.

★ Ne olurdu, insan geolere de kalkma vakti geldiği zamanki gibi tatlı uyuyla bilseydi.

★ Dik durmasını bilen, önünü daha iyi görür.

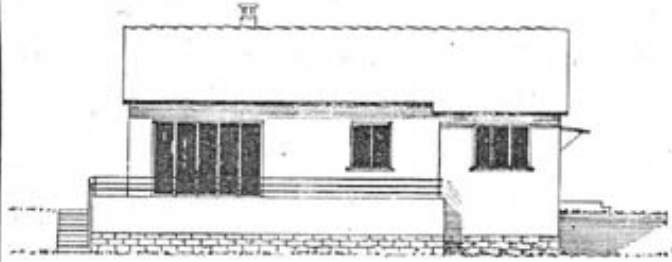
★ Bazı insanlar vardır ki, insanın bunların ellerine lûgat kitabını vererek «sabun» kelimesinin mânâsına baktıraçağı gelir.

★ Acı söz, insanı banyo odasının bir köşesine atılmış yağ havluya döndürür.

★ Zekâ, paraşüt gibidir. Açılmazsa işe yaramaz.

★ Hediye edilen atın dişleri muayene edilmez.

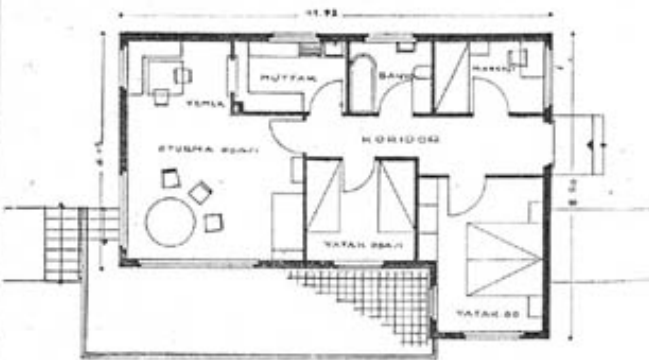
HAYALİNİZDE Yaşayan Evler



↑ Cephe den görünüş



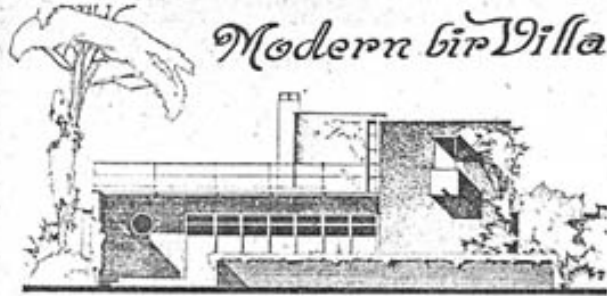
Yandan Görünüş



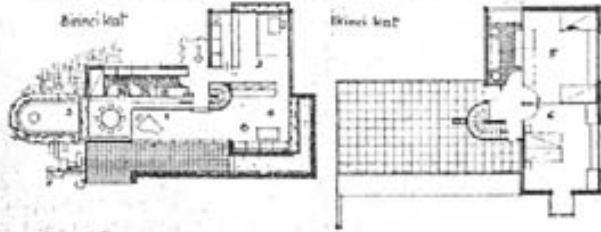
Negretmekte olduğumuz ev nümunelerinin ve plânlarının daima büyüyen bir alâka ile karşılandığını memnuniyetle görüyoruz. Ev yaptırmak isteyenler er geç Yedigün sayfalarında tasavvur ettikleri güzel modeli bulacaklarından emin olabılırler. Bugünkü inşaat tekniği evin haricinden ziyade dahiline ehemmiyet vermek tedir. Yani harici manzaranın güzelliği için dahili taksimatı feda etmiyor. Bina naleyh bir ev inşa edecek olan kimse harici güzellikten ziyade dahili taksimata, kullanışlı olmasına ehemmiyet vermedir. Meselâ yukarıya dercettiğimiz üç odalı bağı evi modeli ilk nazarda gözü okşayan bir manzara arz etmiyor. Bu modelde bütün ehemmiyet, dahili taksimata verilmiştir. İçerisinin son derece kullanışlı olması bu evin harici yeknasaklığını affettiriyor. Plâni, siz de tetkik ediniz, ve içinde yaşayacağınızı tasavvur ediniz. Bizim düşüncemize siz de iştirak edeceksiniz.

Fig A.IV.8 Yedigün, n: 211, 24.March.1937; 18

Haritalığınızde EVLER YASAYAN



Modern bir Villa



Bu villâ son derece modern ve kübiktir. Harici manzarası çok gösterişlidir. Fakat açık söylemek lazım gelirse harici manzarasının güzelliğine, dahili taksimatı kurban edilmiştir. Bu villânın konforu mükemmel olmakla beraber odaları pek küçük ve azdır. Buna mukabil bol hava giren geniş pencerelere ve spor yapmaya müsait büyük bir teraşa maliktir. Bu villânın maliyet fiyatı 3 - 4000 lira arasındadır.



Burası bir kütüphane odasının köşesidir. Göze çarpan hususiyeti, sadeliğidir. Yenilik olarak radyo makinesi dolaplardan birinin kapak kısmına yerleştirilmiştir. Dolabın içindeki boşluk radyonun musiki kabiliyetini arttırmaktadır.

Rahatınız *** için....



Küçük apartmanlar için düşünülmüş olan bu yazı masası ve kütüphane pek az yer ılgal etmektedir. Bu iki güzel eşya için ayrı bir oda tahsis etmeye lüzum yoktur. Salonun bir köşesini ılgal edebilir ve samimi bir köşe teşkil eder. Bu kütüphane hâlbassa yazı masasına yakın ve çok pratiktir. Herhangi bir mevzuda çalgırken istenilen kitabı uzanıp almak ne kadar kolaylık olduğunu yazı yazarlar bilirler.



Salonlarda ekseriyetle dolaplara yer yoktur. Salonlar için de dolap düşünülmemiştir. Halbuki salonlarda bulunsun gazete, kitap gibi küçük eşyaların ortada sürünerek çirkin bir manzara arttıklarına çok tesadüf ederiz. Bu küçük dolap, salonlar için düşünülmüştür. Küçük olduğu için pek az yer ılgal eder. Fakat pek çok ayıbı ırtar. Güzeli manzaralı bu güzel dolabı eşya meraklılarına tavsiye ederiz.

Fig A.IV.9 Yedigön, n: 221, 24.June.1937; 22

HAYALİNİZDE YAŞAYAN EVLER



HAYALİNİZDE ideal evi düşünürken, eminiz ki, görüntünün önüne ya yalçın kayalarla örtülü sahil, yahut patikalardan başka geçit tanımayan dağ başları gelir. Bu sayfada gördüğünüz model işte bu hulyanızın en derli toplu cevabıdır. Kaya-

ZEMİN KATI



lık bir sahile ustalıkla oturtulmuş olan beton bina beş odalıdır. Pencere, hem rüzgârlara karşı mahfuz, hem de bol güneş ziyası hesap edilerek açılmıştır. Küçük kulesi ufku göz alabilirdiğine derinleştiriyor. Önünde kayaların tesviyesiyle meydana getirilmiş geniş ve tabii terası vardır.

Duvarları rutubetin ve sıcaklığın tesirleri düşünülerek

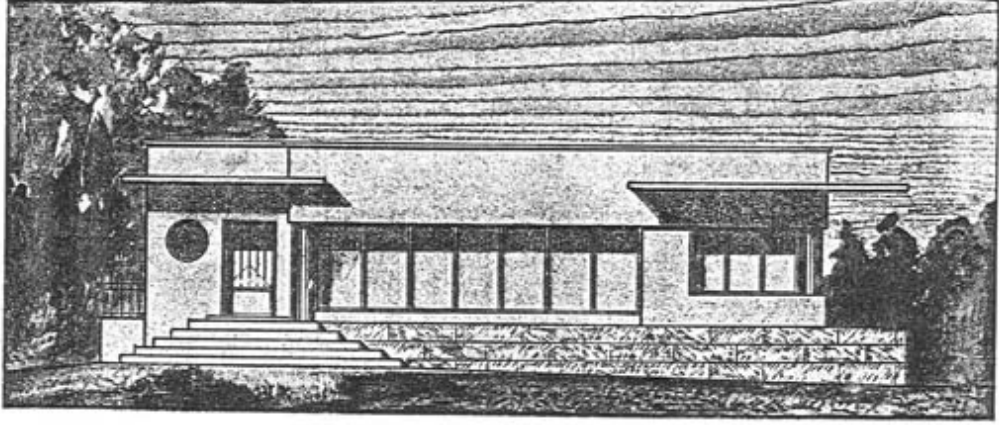
yapıldığı takdirde kış, yaz oturulabilir bir yuva elde edilir. Yuvarlağın içinde salonun ocaklı köşesini görüyorsunuz. Aşağıda sık fakat basit salonun bol çiçekli, rahat köşelerinden bir diğeri var.

«Hayal yuvası» büyük çalışmaların sonunda hak edilmiş uzun istirahat seneleri için tavsiye edilebilecek en ucuz, fakat en göz alıcı ve rahat bir aile evidir.

Bu güzel yuvanın maliyet fiyatı, arsa bedeli hariç olmak üzere ve ikinci derece malzeme ile dört bin lira raddelerindedir. Maamafih en birinci iççilik ve en birinci malzeme ile inşası düşünülecek olursa, aşkari altı bin liralık bir bütçeyi hesaba katmak icap eder.

Yedigün'ün Mimarı

Fig A.IV.10 Yedigün, n: 251, 1.January.1938; 43



BU hafta size dört odalı bir sahil villası takdim ediyoruz. Bu villâ hat boyunda veyahut sahil kenarında oturanlar için düşünülmüştür.

Bu villâyı beraber gezelim:

Dört basamak bir merdivenden evin küçük ve sevimli antresine giriliyor. Bu antrenin iki kapısı bizim işimizi kolaylaştırmaktadır. Çok geniş ve ferah olan oturma odasında bulunan misafirlere görünmek istemiyorsak doğrudan doğruya koridora çıkarak arka odaları gezebiliriz. Bu koridora açılan üç oda ve bir banyo salonu vardır. Banyonun iki tarafındaki odalar yatak odası olarak kullanılabilir. Eğer aile çok kalabalık değilse yemek ve oturma odasının yanına tesadüf eden cephedeki oda güzel bir yazı odası ve kütüphane vazifesini görebilir.

Koridorun diğer ucunda bir mutfak, bir de bahçeye çıkan servis kapısı vardır. Mutfak çok sıhhiştir, ve iki geniş pencere ile bol ışık almaktadır.

Bu küçük villanın başlıca hususiyeti bir buluş şaheseri denmiye lâyık geniş yemek ve oturma odasıdır. Bu oda 8 metre uzunluğunda ve 3,70 metre genişliğindedir ve zemine kadar inen geniş pencereleri tarâyaya açılmaktadır.

Villanın tarâyası çok geniştir, ve villâyı boydan boya katetmektedir.

Yaz günlerinde oturma odasının pencereleri tamamen açılıncı, burası tarâça ile beraber sekiz on çitîn hareketine müsait büyük bir dans sahası halini alabilir.

Yahut, yaz günlerinin tatlı akşamlarında bu tarâyaya hasır iskemleleri kurarak birkaç ahhapla birlikte buzlu,

fakat fazla hayale dalmıyalım ve mevzuumuza avdet edelim.

Bu villanın plânı 145 metre mürabba üzerine inşa edilecek şekilde taksim edilmiştir. İyi malzeme kullanılmak şartı ile maliyet fiyatı 3.000 lira raddesindedir. Bu güzel villâyı sahip olmalarını okuyucularımıza temenni ederiz.

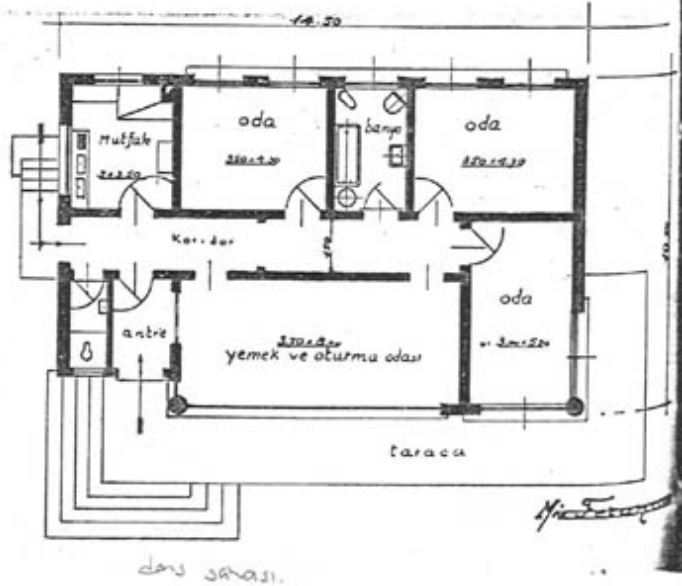


Fig A.IV.11 Yedigün, n: 269, 3.May.1938; 10

mıya da fırtına kalmamıştı. Daha sonrasını bilmiyorum, çünkü, takat veremediği için, makineyi satan çıkışın memuru geldi, beni aldı, mağazaya götürdü.

DAKTİLO KURSLARI

Bir hanım, geniş ve loş bir odası. Ondan fazla masa var, hepsinin üzerlerine de ayrı marla makineler konmuş.

Masaların önündeki ikenkilere, ışık kalmış, yahut iş hayatına yeni atılmak isteyen hemen her yaşta kadınlar, kızlar oturmuş, heyecanla bekliyorlar.

Renkâz yüzü, saygı bir adam, elinde kâğıtlara, içeri giriyor ve her masa önünde durarak anlatıyor:

— Şu müveddeleri tape edeceksiniz. Mümarcaşın derecesi anlaşıldıktan sonra, size ya mümarcaşmış, yahut başka mümarcaşlar da vereceğim. Gösterceğimle aklınıza ve ciddiyetinize, istikbalinize aklıkadar elçisiğün hatırasından çıkararak çalışın!

Işık kalmış, yahut iş hayatına atılmak isteyen hemen her yaşta kadınlar, kızlar, kendilerine verilen müveddeleri büyük bir dikkat ve hararetle «tape ediyorlardı. Bu hummalı çalışma bir hafta sürdü. Her masada, en aşağı iki yün sayıklık müveddeleri tape edilmiş.

Renkâz yüzü, saygı adam, «tape ediliş müveddeleri, ayrı ayrı kâşörlere koydu, etiketledi, numaraladı. Akşam 8'te, makine mağazasının adamları geldi. Renkâz yüzü, saygı adam:

— Makineler hakkında kâfi fikir edindik, dedi. Ortalama konuştuktan sonra mümarcaşın derecesini edeceğim.

Mağazaların adamları, makineleri alıp götürdüler. Kırık devam edenler, ertesi sabah, idarehanin kapısını, herhalde kapalı bulmuş olacaktı.

DAKTİLO ARANIYOR

Gazetelerdeki ilanı okuyan genç, yağlı bayanlar, hanım karanlık, dik merdivenlerli soluk soluk çıkarak heyecanlı yazıhaneye geliyorlar. Yazıhanenin havası sakin. Geniş, büyük masanın önündeki rahat koltukta, şakılları hafif ağırlık, tek gözlüklü, orta yaşlı, ağır başlı fakir adam oturuyor.

Arka kapının her açılıp kapanışında, ince bir çingirak sesi duyuluyor. Bu çingirak sesi, tek gözlüklü adamda bir alkış uyandırıyor, göz kapaklarının arasından kırıya bakıyor.

Kapı açılıyor, genç bir hademe giriyor:

— Bir bayan geldi.

Tek gözlüklü adam, dudakları arasından mırıldanıyor:

— Buyurun.

İçeriye kalbi heyecandan sıkışmış, titrek dudaklarını terlini uçlarında buruşturduğu mendille kuruttan bir kadın giriyor. Gençinde, yağlı, güzelinde, çirkininde, hep aynı heyecan var.

Tek gözlüklü adam, yerinden kımıldanmıyor, yalnız edinin küçük bir iparetle:

— Buyurunuz, diyor ve yarı kapalı gözlerini gelen kadına dikerek, ağır ağır soruyor:

— Önce nerelerde çalıştınız? Bon-servisiniz var mı?

Eğer gelen yağlı veya çirkinse, tek gözlüklü adam, gözlerini kapıyor, sualleri uzatıyor:

— Yan odaya gidiniz, adresinizi alınızlar. Bize mektupla sıralı çağırınız.

Eğer gelen genç ve güzelse, tek gözlüklü adamın kapalı gözü ağıyor, soluk gözbebekleri parlıyor, rahat koltukta peletleğini vıcıkla-

canlanıyor, kımıldanıyor:

— Burada işler sıkı değişir. Biri yazmasam da olur. Bizim istediğiniz, mümarcaşın derecesini ilayk preman-tabı bir daktilo bayanınmış olmasın.

Ağır ağır kalfıyor, yumuşak adamları ilerliyor; genç, güzel bayana yer gösteriyor:

— Oturunuz, şapkasını, mantosunu çıkarınız mı?

Tek gözlüklü adam, terübeli bir sokuluğa yaklaşıyor. Genç, güzel bayanın tereddütü derecesini ölçüyor.

Bu tereddüt derecesi, genç, güzel daktilo namusunu istikbal ile alı-kadardır.

TERCÜME İŞLERİ

«Fransızcadan türkçeye, türkçeden fransızcaya süratle tercüme maktele bir daktilo aranıyor. İdarehanemizde mümarcaş edilecek.

Çılası dökük, eski bir yazıhanesi. Mümarcaşları çabuk koltuklar. Yende ipiklikli görünen yurtlı bir halı parçası.

Köşede, makine hazır duruyor. O da kapısını tıkırdatarak girin hay veya bayan emütercimlere a, gözlüklü, loş yüzü adam soruyor:

— Tahsilinizin derecesini öğrenelim miyim? Bunu sormaktan maksadım, boğuna vakit kaybetmemek içindir.

«Mütercim, in evrakını dikikilde gösden geçirdikten sonra, anlatıyor:

— Mükemmel! İkki! İş ağır değil. Bir broşürü fransızcadan türkçeye, başka bir broşürü de türkçeden fransızcaya çevireceksiniz. Elinizdeki vesakitten beher ve malûmatınıza emin oldum. Fakat, daima her yerde, her zaman, küçük bir tercübe devresi geçirmek lâzımdır. Bize, bu iki broşürü tercüme ettikten sonra makineye çekersiniz. Müvaffak olamazsanız, yolda yün eminiz. O zaman, sizinle peraltınızı konuşuruz.

Elinizde çok iş var. Sizin için, hemen hemen daimi bir gelir olabilir. Filhakika sıralı, istikrarlı, lya-katınız niabetinde terfih edemiyeciniz. Buna, zemîn, zaman da müsait değil, bizim de kazanmamız ne ki sa-ten? İşler biraz açılın, o vakit mesele değişir. Bize hâz edelim, siz de hâz edin. Sizin için, kolay olacak bir iş.

«Mütercim, broşürleri alır, göyle bir göz geçirir, artık kabûliyetine göre, çabuk, yahut yavaş bir müvedde yapar, sonra, tape etmeye başlar. Bu iş, bir gün, bakan iki gün sürer. Patron, müveddeleri, broşürleri ve tercümeleri alır, yazıhanesine kilitler:

— Ben, bu gece evde, âsude bir kafa ile okuyayım, olmaz mı? Bize, iki gün sonra teqif edin.

«Mütercim, iki gün sonra gelir, patrona surat asılır:

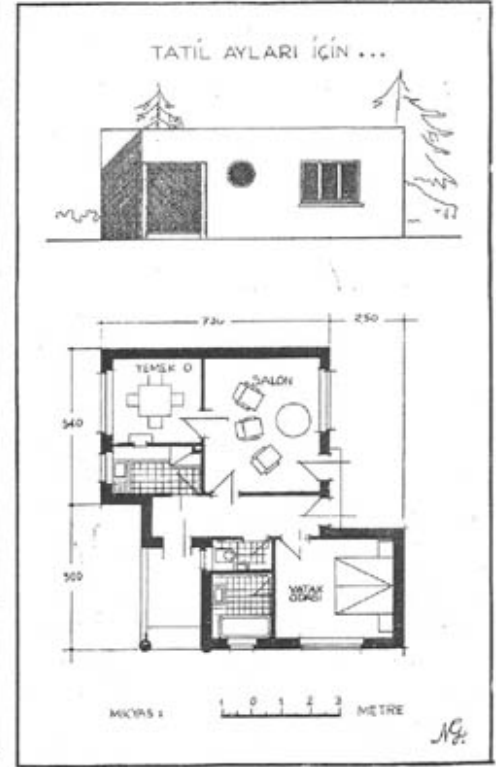
— Anladım, sıralı tebrik ederim, mükemmel ilan biliyorsunuz. Fakat... Evet, bunun mümarcaş bir fakatı var. Bize, evvelce bir yerde mütercimlik etmenize beralyorumuz. İş ilana başka, konulan ve edebiyat ilanını başka. Sizin tercümeniz, iş ilanı değil. Ufuk ve ifade, mevzu aykırı düşüyor. Yanık, siz, boğuna yorulmuş olduğunuz, bize de boğuna vakit kaybettik.

«Mütercim, bu ilüfatlı Hızır karışında utanarak çekilir. Patron, bir zarf alır, makinesine başına geçer, bir adres yazar. Sonra, yazıhaneden mütercimnin tercüme ettiği broşürleri çıkarır, dikkatle katlar, zarfa koyar, zarfı kapatır. Ve gazetelere verilmek üzere makinede şu küçük ilanı yazar:

«Almancadan türkçeye, türkçeden Almansaya süratle tercüme maktele bir mütercim aranıyor. İdare-



Üç odalı bir yaz evi



Bu üç odalı girin ve sevimli yaz evi, birbirleriyle iyi anlaşmış bir çift için ne güzel bir saadet yuvası olabilir! Karı kocanın bir deniz veya kar gezintisinden dönüştü elbirliğle güle, eğlene yiyeceklerini hazırlayacakları cana yakın bir mutfak, çok kere başbaşa, bazan bir iki yakın dostla yemek yiyecekleri sık bir yemek odası, içinde kâh tatlı ve tatlıfadedi sohbetler, kâh bir parça müzik, dans ve sarafetle hayatın en tatlı saatleri geçecek bir oda, ilmiyet anlayış ve sevgiye mensup çiftin rüyalarına güzel bir sahne olacak bir yatak odası. Bir bayal kadar güzel olan bu şeyleri yerine sarfedilecek 1000 - 1500 lira ile hakikat yapmak mümkündür.

hanemize mümarcaş edilecek.

GÖSTERMELİK MAKİNELER

Körükli yazıhanesi. Havası dökük kadife koltuklar. Telefon ilgilmiyor.

Yazı makinesi, bir köşede duruyor, el süren yok.

Yazıhaneye bir ziyaretçi geldiği zaman, patron, hademe çocuğa sesleniyor:

— Daktilo nerede?

— Yemeğe çıktı, bayım.

Yahut, ziyaretçilere dert yanıyor:

— Bizi daktilo, yine hasta! Zayıf kırcağız. Keç senedir hizmetinde. Atmak da istemiyorum. Eliniz,

kolumuz bağlı kaldık. Şu müveddeyi alın, siz yazardır, getiriverin. Keç kuruyacak mesele. İş çıkarsa, değil mi ya?

Bazan ziyaretçinin kulağına ilgilıyor:

— Bugün, bizim daktilo ya mahase istin verdim. Ciddi şeyler konuşacağız. Aklını sıkıyor ama, nekadere olsa, kadim! Boş bulundur, bir yerde söyleyiverir. Tam iş kıvamına gelmişken buralıverir. Vekâletnamayı, diğer evrakı, siz yazardır. Neme lâzım, bize, sağlama gidelim!

(Sonu gelecek sayda)

Fig A.IV.12 Yedigün, n: 385, 23.July.1940; 11



Antalya'nın insanı hayran bıraktıracak kadar muhteşem manzaralarından biri: Yeşil ovada akan berrak bir çelme.

GÜZEL ANTALYAYA DAİR

28 Nisan tarihli sayımızda çıkan Adnan Bülget'in Mağrur Antalya başlıklı yazısı üzerine, Antalya müdülumuzu muavini B. Ahmet Apaydın'ın bu yazıda akıldan müddel-umunu muavininin kendisi olmadı-ğın tobaru ettiğinden sonra mev-za daır de şu inahatı vermektir:

Türk ağıret hayatının da bu ya-nda yantık tobaru ettiğdiği neti-cesine varılmaktadır. Gece yarın-ından sonra misafiri kim olursa olsun bir Türk ağıret büyüğü nefes ay-ramı dururken gece yarısı kızların-ın etile misafiri raki sunması. Dura-daki ağıretlerimize gelince: kızları-nın değil, erkeklerinin bile muam-lesinde içli olan rakıya ve kadehine e-lini dokunmadığını sormakla yine

öğrenmiş bulunuyoruz. Türkün to-raz ve ağıret hayatının bariz bir va-rafı da içkiyi bünememi değil mi-şir? Muhtarır Adnan Bülget kade-şimiz Antalya'mızı sana ve güzelli-lerini tobaru ettirmek için böyle bir gece seyahatı yapmak mecburi-yetinde idiyse bir adilyeci arkadaş-ı yerine ağıretlerle, bakkir tabiat haya-tı ile daha fazla temas ve ilgisil bu-lunan bir orman memuru, ne bide-yim daha başka bir memur arkadaş-ı bu seyahatı ve tetkiklerini yapı-bilirlerdi.

Antalyada tek bir müddelumunu muavini vardır. Bir hâkim de gece yarısından sonra dağ başında rakı içince. Türk ağıret adamı da gece yarısından sonra rakı içirmekte mi-safiri rahatlatmak etmez.

re Tükel kalan Türkleri bir, iki se-ne içinde mahvetti. Karlofça (1699) muahedesi ile terk edilen yerlerde Türk bürakılmadı. Türklerin imhası müstevlinin bir kaidesi oldu. Artık Türk ordusu çekildiği yerlerde Türk-ler barındırılmadı. Châteaubriand, «Itinéraire de Jérusalem» inde Morayı Türk kabilelik Türk ka-rakterli, bir Türk diyarı olarak tas-vir eder. İslâhından 10 sene sonra orada tek bir Türkün ne iz, ne de nefesi kaldı. Zaman oldu ki, Türk-ler aman vermek kabahat, ona verilen asılı tutmak günah, onu öldürmek sevap oldu. Napolyon bile, ellerinde-ki kaleyi müdafaa ettikten sonra düğmana teslim olmağın başka suç-ları olmayış 300 Türk askerinin bir kısmını diri diri gömdü, bir kısmı-ı da denizde boğdurdu.

Millî mücadele yetişip de kurtar-masıydı, İmparatorluğun en son kayıptığı vilayetlerdeki Türklerin âkibeti de başka türlü olmadı. Az kalan o anavatan parçaları da Türkleri gurbet olmağa.

Osmanlı harplerinin nüfusa tesiri daha ziyade kendi milleti aleyhinde olmuş demektir.

Altı yüz yıl süren o saltanatın ya-rısı ömrü muharebe ile geçmişti. 53 seferinden meşrutiyete kadar 23 yıl içinde Abdülhamit idaresi altında-ndan fazla seferberlik yapılmış. Ye-men, Havran, Arnavutluk isyanları-nın, sebep olduğu nüfus yatacının e-serleri meydana. Maltûs nüfu-sun gelişti güzel artması tehlikesine

harş harbi taddi edici bir mania sa-yardı. Yeni Maltûsçular da buna meyliyordı. Fakat Avrupa 1914-18 harbinin 25 milyon açığı-ını yirmi sene de doldurdu. Doğunun a-salması ile beraber, yaşama vasatı-sının artmasından hâsi olan nüfus çoğalmasa, bilhassa buharlar ve iç-sislikler yeni Maltûsçuları yine te-lâka düşürmüştü. İçinde bulunduğ-u harbin arifesinde yeni çareler bulmaya sevketsin. Artık Südde-mler harp yine inhatlarına yettiği! Memleketlerinde nüfusun artması ifaasına kani olanlar yeni, «olig-anthropie» den, nüfus kitliğinden çekinenler tamamlı aksı fikirlerdir. Onlara göre ne yapıp yapıp memleketi nüfusu arttırmak lâzımd-ır. Bunun da ilk şartı mevcudun muhafazasıdır.

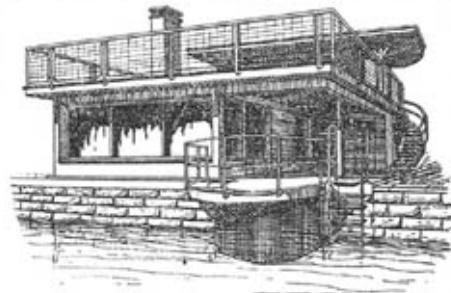
Fakat vatanın bütünlüğü ve mil-letin hayat ve tatlılığı için göze alı-nacak fedakârlıklar ve akıldacak kanlar, milletçe kazandığı şerefle-rin ve hak edilmiş sandıkların, hattâ millî varlığı yegâne teminatıdır. Unutmamalıdır ki, nüfus da ancak millî varlıkla muhafaza edilebilir.

Harplerin nüfus üzerindeki tesiri ne kadar tahripkâr olursa olsun, vatan bütünlüğü, millet tatlılığını muhafaza ettikçe her zaman telâfi-ai kabildir. Olunması gereken sar-ıyrdus ve ordusuz kalmaktır. Ha-yır, hayır! yurd ve ordu yoksa Türkler için sarar değil, ölümüdür.

Şükür Kaya



Hayalimizde Kurduğunuz Yuva



İstanbul gibi deniz kıyısı bir şehirde bulunuyorsanız, şüphesiz ki, ya-sı geçirmek ve bu müddet zarfında bir taraftan başınızı dinleyip istirahat ederken bir taraftan da denizden istifade ederek siha-tınza fayda temin etmek için, villanızı sakilde kurmak istersiniz. Bu hafta size resmini ve planını çizdiğimiz yalı, işte bu arzunuza cevap vermek için hazırlanmıştır. Küçüküğü bir taraftan güzelli-ğini ve sevimliliğini teşkil ederken, diğer taraftan dahili t ertibatına hiç bir şekilde dokunmayan bu yalı bir büyük salondan, bird e ü-tü kapalı taraftan müteşekkildir. Mutfak ve banyo dairelerini de havi bulunan yalının salonu, aynı zamanda yatık odası olarak da kullanılır. Evin dahiline bol ışık ve hava temin etmek ve içerte fersah bir şekli vermek için salonla yatak odası bölünmüş-tür. Fakat kışlarda burasını bir paravana ile ayırmak kabildir. Kapalı taraftan ön kısmı denize doğru bir yarım daire şeklinde uzanmaktadır ki, burada akşamları oturmak hoş olur.



Cevizli Bahçe

Kemal Sübbagır bize bu eseri ile çok güzel memleket hikâyeleri oku-tuyor. Kitabı teşkil eden yedi hikâ-yenin her biri Anadoludan bir kö-şeyi göster, oranın halkından mu-vaffak tipler canlandırıyor ve bun-

ları bazen onların dili ile, bazen kendi tatlı üslubu ile anlatıyor. Bun-dan evvel Anadoludan hikâyeler ki-tabı ile kendini tanıtmış olan Kemal Sübbagır bu ikinci hikâye kitabında daha büyük muvaffakiyet göster-mektedir. Cevizli bahçeyi bütün o-kuyucularımıza sevkile okunacak ve yeni neslin edebiyatında yeri ola-cak bir eser olarak tavsiye ederiz. Yeniyol Basımevi, İzmir).

AYIN TARİHİ — Matbuat umum müdürlüğü tarafından çıkardın bu değerli derginin 85 no' sayıs, geçen kânunusıvvel ayının hâdimlerini bir araya toplayarak çıkmıştır.

Fig A.IV.13 Yedigün, n: 428, 19.May.1941; 13

İSANIN İDAM KARARI

(9 nce sayıdan devam)

Kudüs gittiği zaman, yeni peygamber hakikinde epey malumat edinmek mahmetine katlanmış ve bir çok kimselere soruktan sonra bu esnada mesih'e dair bazı bilgiler edinebilmiştir. Dayanma yandıktı mekupta bunun için çok uğraştığını, nihayet seyyar bir saytından keşif eden bu ihtiyar satıcıya genç yaşta öldürülen meşhur mesih hakkındaki bir şey bilmeyenliğini sorduktan, onun da mesih, sağlığında en yakın bir arkadaş olmuştuk olan bir Yusufun adresini verdiğini söylüyor ve hikâyesine devam ediyor:

«Ertesi sabah Yusufu görmeye gittim. Çok yaşlı bir adam. Vaktile, buradaki tath su güllerinden birinde hallicek edermiş. Hataları kuvvetli idi ve nihayet ondan bu mesele hakkında malumat alabildim. «Yahya büyük, senli imparatoru Musa Tiberius zamanında ve Yuda ile Samarya ülkelerinde Pontus Piliatus'un valisi bulunduğunu anlatıyordu. Yusuf bu Piliatus hakkında pek fazla bir şey bilmiyor ama, oldukça zamansız bir valiyi benliyoruz. 783 senesinde mi, 784 senesinde mi (Yusuf pek iyi hatırlıyormuş) Piliatus'u, bir layan üzerine Kudüs'e çağırıyordu. Nadrilli bir marangozun oğlu olan, genç bir adam Roma hükümetine karşı bir layan hareketi hazırlamış. Umumiyetle kulaklı delik olan bütün meclis memurları bu mesele hakkında bir şey öğrenememişler. Marangozun evini aradıkları zaman da onu namussu bir vatandaş bulmuşlar, hakkında takibata girişmeye bir sebep görmemişler. Fakat, Yusufun söylediklerine göre, yahudilerin eski kutsalı dizi reileri bağta olmak üzere, bütün İbraniler İsa kimsedeki bu adamın gözetimini hiç çekemiyorlarmış. -

«Bir gün ahalî, büyük bir kalabalık halinde toplanıyor ve İsa'yı linç etmeye, arkadaşlarını da öldürmeye karar veriyor. O zaman Piliatus meseleye varıyor ve yahudi hakimlerini yanına çağırıyor. Kendisi asaletlilerden pek bir şey anlamıyor. Zira ne sorarsa yahudi hakimleri «cheyyana», «cheyyana» kelimeleri ile cevap veriyorlar ve gültüğe hiddetleniyorlarmış. -

«Kudus valisi nihayet asil İsmi Yohana olan fakat bu taraftaki Yonanalardan Yusuf dedikleri peygambere (İsa'yı) yanına çağırıyor ve kendisine suallerce konuşuyor. Galileo denizi kıyılarında srafa yazdığı söylenen etehillek akideleri incesinde olduğunu soruyor. Fakat İsa, hiç bir zaman siyasetsi karmasını olduğunu söylüyor. Kendisi İsa'nın maddi varlığından siyaset manevri varlığı ile meşgul olurmış. Bütün insanların, konuşmalarını kardeşleri gibi saymalarını, bütün canlı mah-lûkatin babası olan bir tek Allahı sevmelerini istiyormuş.

«Yunan filozoflarının akidelerine büyük bir tenayitli olduğu anlaşılan Piliatus İsa'nın söylediklerinde cızır bir şey görememiştir. Onun hayatını kurtarmak için tekrar bir teşebbüse belunmuş, İdam kararına mani olmuş. Fakat yahudiler, bahaneleri tarafından ıslahatılarak, büyük bir karışıklık çıkarmışlar. Evvelce de Kudüste birçok layanlar olmuş ama, bu kadar büyükü hiç görülmemişti. -

Adil bir valisi olduğunu gördüğünü Piliatus, İsa'nın idamı için bir türlü izin vermiyor. Hatta, kendisinin hayatını tehlikeye koyan layanı bastırmak için, bu husustaki fahri idari gelirken bile, bundan kaçınıyor. Zira, kendisi şahsen İsa'nın suçlu olduğunu kanlı olmadığı gibi, kanun da, bir rüya gördüğünü, İsa'nın



Diş kanaması Tehlikeli midir?



Diş kanamasını çözümler için, beklenmedik kanayan yerli termokoter dedikleri kızgın demirle dağlamak veya cehennemtaşı ile yakmak gibi bazı usuller de kullanılmıştır.

Dr. Nuri Ergene

Diş kanaması, evlerde anırsız görülür ve bazı insanları çok korkutur telâş düşürür ailelerdendir. Bir takım insanlar vardır ki, bu kan görmeyle tahammül edemez, pek siyade sinirlenirler. Hatta görülen kan ehemmiyetli bir kaç damladan ibaret olsa bile, onun bu insanların üzerinde yaptığı tesir, hayli hâdiselerine sebep olabilecektir. Evvelce, büyük olur. Bu yüzden, diş kanamalarının evlerde bir hayli hayecanı uyandırıldığı vardır.

Diş kanaması gibi basit bir hâdisenin tedavisi için evde bulunan ilaçların gösterdikleri bu telâş, aslında yerinde bir hareket midir? Hekimlik bakımından dişler, bir çok sebeplerden dolayı kanarlar: diş etine arız olan bir takım hastalıklar vardır ki, bu hastalıkların tedavisi, dişleri yerinde tutan etler bozulur ve kanama olur. Bu sebeplerden dolayı kanarlar: diş etine arız olan bir takım hastalıklar vardır ki, bu hastalıkların tedavisi, dişleri yerinde tutan etler bozulur ve kanama olur. Bu sebeplerden dolayı kanarlar: diş etine arız olan bir takım hastalıklar vardır ki, bu hastalıkların tedavisi, dişleri yerinde tutan etler bozulur ve kanama olur.

Bu yeni adis hastalıklarına uğrayan insanlarda ufak bir tazyik, bir diş fırçasının teması bir diş etine zarar vererek kanamaya sebep olur. Fakat bu kanamalar, az miktarda oldukları ve devamlı bir kanama şeklinde olmadıkları için korku ve telâş uyandırmazlar.

Herhangi bir diş çürüğü ise yarın-

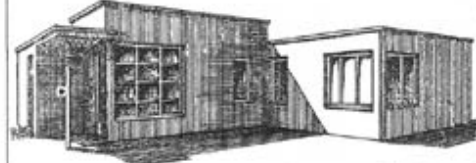
masum olduğunu söylemiştir.

Fakat, İsa'nın gittikçe büyüyor ve yahudiler İsa'nın teslimini istiyorlar. Bunun üzerine Piliatus bir meclis topluyor. Hükümü strafındakilere bırakıyor ve yahudi rüesasi, İsa'nın idamına karar verince, Kudüs valisi, bir fax su getiriyor ve: «Ben ellerimi yıkıyorum diyerek, idam hükmünde kendisinin rasy olmadığını ve bu işte tamamilen günahsız bulunduğunu göstermek istiyor ki, bu tahrir bugün de birçok dilde, masum bulunmak mânasına gelmektedir.

Vahdet Gültelkin



BİR İSTİRAHAT KÖŞESİ



Her tarafının güneş ve hava alabilmesi için ayrı ayrı parçalar halinde tertip edilmiş olan bu küçük ve orijinal yuva, dışardan görüldüğünden daha geniş ve büyük bir salonu, yatak odası, ayra bir çalışma odası ve mutfak vs. bulundurmaktadır. Bir karı kocanın mürekkep kâğıtları için ideal bir yaşlık ev olarak tavsiye edilir ve masrafı da her bütçeye sığabilecek kadar andır.

miyacak bir hale geldikten sonra, onun ağızda mikrop yuvası ve vücudun bütününe zarar verebilecek bir hastalık menbaı olmaması için, bu diş çıkıp atmak lazım gelir. İşte bu ehemmiyetli diş kanamaları, dişlerin bu suretle çekilmesinden sonra husule gelir. Kan, çekilen dişin kökünde bulunan ve ucu- lu açık kalan damarçıklardan gelir. Fakat, sadık ve sabbatte olan bir insanda, kan damardan çıkma- derhal pıhtılaşmak istidadında olduğu için, bu pıhtılaşma tesiri, çok geçmeden damarların ucunda bir tıkaç teşekkül ederek, kan kesilir, hasta da müsterih olur.

Lâkin tansiyonu yüksek olanlarda veya hafif kanın pıhtılaşmasına mani olan hemophilya dedikleri bir hastalığa müptelâ bulunan bazı insanlarda, diş çekildikten sonra husule gelen kanama, kolay kolay kesilmez. Uzun müddet devam ederek büyük miktarda kan kaybolmasına ve hayatın tehlikeye girmesine sebep olabilir. Bu gibi vakalarda, şüphe yoktur ki, doktorun müdahalesi lâzımdır.

Fakat bunun haricinde, herhangi

bir diş kanaması önünde, büyük korku ve telâş düşmek hiç de doğru değildir. Çünkü bir müddet sonra, nasil olsa, kan pıhtılaşır tabii olarak, kendi kendine durur.

Kanamaya anında ağız su ile sık sık çalkılamak doğru olmaz. Zira ağız anında su, pıhtılaşmaya engel olarak kan akmasının devamına sebebiyet verir.

Kan durmadığı takdirde, temiz, ufak bir pamuk parçasını oksijenli suya batırıp kan gelen yere koyarak ve üzerine bir kuru pamuk parçası daha ilâve ederek eli veya dişler arasında bir müddet sıkıştırarak kanın derhal kesildiğini görürüz.

En iyisi herhangi bir korku ve telâş meydan kalmamak için, diş çekildikten sonra, kalın boğulmuş el tarafındaki diş etlerinin kenarına, ufak bir diğle koyarak boğulu kapatmaktır. Bu suretle hem kanın çabucak durmasına, hem de yarının süratle kapanmasına yardım eden esnası bir tedbir tatbik edilmis olur ve bu da şüphe yok ki, diş doktorunun işidir.

Dr. Nuri Ömer Ergene

Fig A.IV.14 Yedigün, n: 436, 14.July.1941; 12



Grip mi, nezle mi?



HAVALARIN sık sık değişiklikler gösterdiği zamanlar, ilik ve sonbahar aylarıdır. Bilirsiniz ki, bu aylarda insan havanın gösterdiği yalancı teşahhürlere daima aldanabilir. Sabahleyin güneşli bir hava ile yatağınızdan kalkarsınız. Gökten bulutlar ayrılımsı, güneş parlak ışıkları ile her tarafı aydınlatmıştır. Biraz sonra, bu ışıklar altında, her tarafın ınmacağını düşünerek paltonuzu giymiye, şemsiyenizi bile almaya lüzum görmeden sokaka çıkarsınız. Fakat şöyleye doğru, havanın birdenbire değiştiğini, gökleri kalın ve kara bulutların kapladığını, şiddetli bir poyrazla başlayan yağmurun ortaha yaydığı rutubetin illiklerinizde işlediğini hissedersiniz. Bundan âla nezle sebebi mi olur? Ertesi günü başınızda ağrı, vücudunuzda kırıklık, bacaklarınızda derin bir halsizlik vardır. Biraz da ateşiniz yükselmıştır. Sık sık akırsınız, boğazınızda tuhaf bir yanma duyarsınız.

Nezle dediğimiz bu hal, güpüpe çok ki, üşümenin sebep olduğu bir haldedir. Binde bu hale birçok insanların taktıkları tek bir isim vardır: Grip.

Nereden geldiği, ne suretle yayıldığı bilinmeyen bu tuhaf telekkkiye göre, bizim memleketimizde her sokağın başında, her kırıklık, her ateşli hastalık bir grip tir. Grip oluncada ehemmiyetle bir şeydir. Halbuki bu telekki hiç bir zaman doğru değildir. Çünkü grip, başlangıcı, seyrü, nihayeti itibarıyla, apayrı bir hastalıktır. Her zaman görülmez. Görüldüğü vakit salgınlar yapabilir. Şiddetli bulandırıcıdır. Gripin, bususı olan bir takım ızma ve alâmetlerine bakarak ona ancak doktorlar teşhis koyabilirler.

Bu yanlış telekkkinin ne zararı var? diyebilirsiniz. Zararı pek çok. Bakınız neden:

Ufak bir soğukluğunun grip sanmasını, beki de, büyük bir ziyana yol açar. Fakat tifo, sıtma, verem... gibi birçok ateşli hastalıkları başlangıçta grip sanmıyanlar ve onlara ehemmiyet vermiyenler görürüz ki, bunun ne büyük felâketler doğuracağını, uzun uzadıya anlatmaya hâcet yoktur.

Gerçi bu hastalıkları grip olmandır er geç anlaşıyor, anlaşıyor ama, tedavile kalan hastalık da çok ilerlemiş ve ateş hâzayı sarımsı bulundur.

BU hafta, Amerikann en meşhur bir mimarı tarafından vüçde getirilen bir villanın kış baki; plânını size taksim ediyorum. Bu plân, ressanınmı Sezai tarafından büyütülmüş olduğu halde aynen kopya edilmiştir.

Villanın mesahası 8x8 metre, yani 64 metre mürabba üzerine inşa edilmiştir. Dört kişilik bir aile için ihtiyaçlara cevap verecek şekilde düşünülmüş olan bu villanın bütün konforu içinde toplanmıştır. Arzu

ederseniz bu villayı beraber gezelim: Cephe kapısından girince kendinizi geniş bir misafir odasında buluyorsunuz. Bu salondan diğindeki kapı mutfak ile temastadır. Mutfak odanın mükemmel düşünülmüştür ki, beyaz laka dolapları ile bir eczane kadar temeldir, ve aynı zamanda yemek odası vasıfesi görmektedir. Mutfağın yanında bahçe kapısına açılan bir kapı ve koridor vardır. Salonun sol tarafında yatak odaları vardır. Burada çift yataklı bir büyük oda ile iki yataklı diğer bir yatak odası vardır. Koridorun nihayetinde geniş bir banyo salonu bu dahil taksimatı tamamlanmaktadır. Gerek koridordaki, gerek yatak odalarındaki bütün dolaplar gömme tüber edilen dolaplardır ki, ayrıca çekilebilir girdaplarla ihtiyacı hissettirmemektedir. Bu bina ahşap olarak düşünülmüş olduğu gibi, kâğıt olarak da inşa edilebilir.

Demek istiyorum ki, alâmetlerinin ve yaptıkları sıkıntıların birbirine benzemesi bakımından, hekimlerin bile anlamakta güçlük çektikleri birçok

hastalıkları grip diye ehemmiyetle görülüp ihmal etmiyelim. Vücudumuzda hâsi olan her kırıklığa grip diye uydurma bir isim takmıyalım. U-

nutmıyalım ki, sıhhat dünyada insanların en az ve kıymetli varlıklarından birisidir.

Dr. Nuri Ömer Ergene

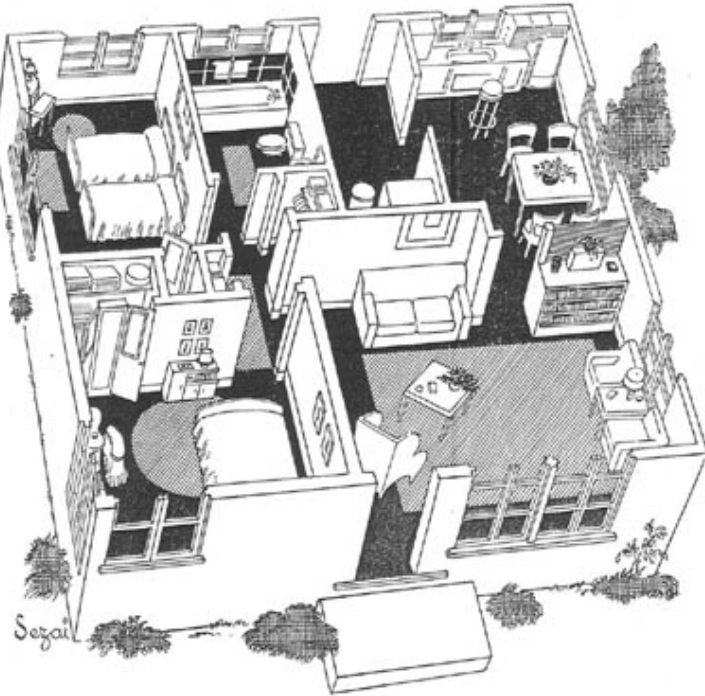


Fig A.IV.15 Yedigün, n: 473, 30.March.1942; 5

ne girdiğini bizzat görmüş. Gördüğünü katiyen şüphe yok. Ya'nız o boğmalar dediği şey bana kalırsa çocuklardır. Bundan ötesi, yani Naim beyin Mehlika ile gerdeğe girmesi hikâyesi, Musanın sarsak kafasında doğmuş uydurmalarından berettir.»

Vasfi, meczubun gösterdiği köşkün kapısına gelmişti. Köşk, Naim bey zamanındaki perişan vaziyette değildi. Bahçe temizlenmiş, ekilmişti.

Delikanlı, gazetecilere mahsus olan pervasızlıkla bahçe kapısının, ucunda küçük bir çengirak bulunan ipliği çekti. Bir kaç dakika sonra sırtında gececik eşyası bulunan ihtiyarca bir zat kapıya gelmişti.

İhtiyar, kapıyı açmadan sordu:

— Ne istiyorsunuz?

— Naim beyi görmek istiyordum.

— Burada bu isimde biri yoktur.

Gazeteci şaşırmış gibi görün-
dü:

— Nasıl olur, bey baba?

Burası amcam Naim beyin kö-
küdür.

İhtiyar biraz durakladı. Son-
ra gülerek:

— Yani, dedi, bugün de köşkün adı Naim bey köşküdür. Fakat biz bunu Cavit beyden alalı dört sene oldu. O da gariba Naim beyden satın almış... Pek iyi bilmiyorum...

— Kimdir bu Cavit bey, bey babacığım?

— Balıkpazarında yağ tü-
carıdır.

— Hangi Balıkpazarında?

Balıkpazarları çok...

— Eminönündeki Balıkpa-
zarında.

İhtiyar ancak bütün bu taf-
sillâtı verdikten sonra Vasfinin bu tahkikatından şüphelenmeye
başladı.

— Niçin bu kadar derin so-
rusturuyorsun, oğlum?

Vasfi gayet saf bir eda ile
kuyruklu bir yalan savurdu:

— Beybabım, sizlere ömür, doktordu. Afganistanda müta-
hasss olarak çalışıyordu. Vefat etmesi üzerine ben ve annem buraya geldik. Şimdi amcamı arıyorum.... Kimsesiz, malûm ya...

İhtiyar:

— Vah, vah, dedi. Allah rahmet eylesin. Amcanızı bilse bilse, Balıkpazarındaki yağcı Cavit bey bilir. Bir de ona baş vur.

— Teşekkür ederim, bey babacığım.

Vasfi, elde ettiği ipuçları-
ndan fevkalâde memnun bir hal-
de ihtiyardan ayrıldı. Bir saat sonra İstanbula dönmüş, doğ-
ruca dayısının evindeki odasına çekilmişti.

Vasfi yatağına uzandı ve
kendi kendine:

— Bir meczubun lâfı le ha-
reket ediyorum, dedi. Bakalım ne çıkacak...

Vasfi, ertesi sabah gazetede-
ki işlerini tamamladıktan sonra Balıkpazarına indi. Gazetecinin Balıkpazarında birçok dostları, ahbabları vardı. İlk iş olarak bunlardan bir yahudi sarrafa baş vurdu ve Cavit beyi sordu.

— Burada iki yağ tüccarı Cavit bey var, hangisini arıyo-
rum?

— Sen bana her ikisinin de nerede oturduklarını söyle. Ev-
velâ birine, sonra ötekine gide-
rim.

— Satacak bir şeyin mi var?

— Ne gezer be Moiz efen-
di.

— Yok, hani bunlardan biri yalnız yağ tüccarlığı eder. Öte-
ki ise emlak işleriyle de meşgul olur. İki yüz bin lirak bir a-
damdır.

— Evvelâ ona giderim.

Sarrafa Vasfiyi bu Cavit beyin
dükkanının bulunduğu yere gö-
türdü ve dükkanı göstererek:

— Burasıdır, dedi.

Burası yağ tenekeleriyle dolu
ardıye gibi bir yerdi. İçeride, etrafı camekânla çevrilmiş bir
romsu bir yer vardı. Camekân
içinde pis bir masa başında yu-
varlak bir zat oturuyordu.

Vasfi kendisini takdim etti:

— «Öğle» gazetesi muha-
rirlerinden Vasfi Namık.

Yağ tüccarı yerinden fırladı
ve Vasfiye yer göstererek:

— Buyurun, Vasfi beyciğim,
dedi. Bir emriniz mi var?

Vasfi daha büyük bir neza-
ket telâşile:

— Eştâğfurullah efendim,
dedi. Küçük bir istihamlâ ge-
liyorum. Cavit beyefendile se-
refyap oluyorum, değil mi?

— Evet efendim, bendeniz
Cavit.

Cavit beyin bütün çizgillerin-
den bile ve dubara akan yüzün-
de apaçık bir telâşın izleri be-
lirmişti. «Gazeteci milletin ne
karşı itimatlılık duyguları ta-
şdığı belli idi.

— Cavit beyefendi, İçeren-
köydeki Naim bey köşkü vak-
tile sizindi, değil mi?

Cavit bey, gazetecinin yağ
işleriyle değil, bir köşk işile meş-
gul olduğunu görünce, sezdir-
meden, derince bir nefes aldı.

— Evet, Vasfi beyciğim, bir
emriniz mi var?

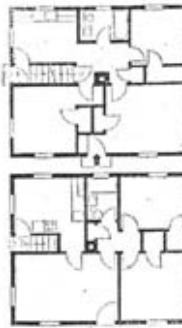
— Eştâğfurullah mirim, köş-
kün birinci sahibi Naim beyi
bulmak istiyorum. İçerenköyle
Merdivenköy arasında satılık
bir miktar arazi varmış.

Cavit bey cevap verdi:

— Arkası var —



Tamamen ahşap 'güzel ve sevimli bir sayfiye yuvası'



Yedigün, çoğalan sayfalari ile beraber
bir zamanlar çok rağbet gören güzel
ev planlarını size iletirir sunuyor.
Fotografını yukarıda gördüğümüz say-
fiye evi tamamen ahşap olarak inşa
edilmiştir. Yanda gördüğümüz her iki
plan da bu eve aittir. Evin mimarı
iki muhtelif taksimat düşünmüş, ve
her ikisini de ayrı olarak çizmiştir.
Evin esası üç odalıdır. Ayrıca bir
mutfak, bir banyo ve bir de helâsi
vardır. Dikkatle tetkik edecek olursa-
nız hiç bir köşenin zayi olmadığını,
ve lüzumsuz koridorlara boğulmadığı-
nı görürsünüz. Aşağıdaki fotoğrafta,
modera bir mutfak dolabı görüyoruz-
nuz. Bu dolap, ihtisami seven ev ka-
dınlarımız için ideal bir buluştur.
Dolap, mutfak edevatından maada,
tahakkuk gibi şeyleri aldığınız gibi,
ernek saklamaya mahsus gülere de
malikdir.



Fig A.IV.16 Yedigün, 2.April.1944; 16



İKİ KULLANIŞLI VİLLÂ

Bu sayımızda okuyucularımıza iki kullanışlı ev modeli takdim ediyoruz. Yukarıda 75 metrekare üzerine inşa edilmiş üç odalı bir villâ. Altta 62 metrekare üzerine inşa edilen üç odalı ve kullanışlı bir yuva. Her iki ev de kalabalık olmayan aileler için elverişlidir.

YENİ BİR RESİM SERGİSİ



Genç Ressam Munevver Gürkân "Dermansız İhtiyar" adlı tablosunu yaparken.

Geçen sene açtığı ilk resim sergisi ile büyük bir alaka uyandıran genç ressam Munevver Gürkân 30 parça tutan eserleri ile yeni bir sergi daha açmıştır. Beyoğlu İstiklal caddesi 463 numara açtığı bu sergide teşhir ettiği eserler arasında renk ve desen bakımından bühassa Küleç, Kavaklar, Dermansız ihtiyar, Kumelhisar, İhtiyar Kadın, Sepet, İncirler, Deniz, Elmalar, Lâleler, Küçük yalı ve Sahil sergide nazarı dikkati çekmektedir. Geçen seneye nazaran desen, renk, mevzu ve her bakımdan zengin eserler bulunan bu sergiyi sanatseverlere tavsiye eder ve Munevver Gürkân'dan daha olgun eserler bekleriz.



Fig A.IV.17 Yedigün, n: 45, 22.January.1949; 17