

MARUF ÖNAL AND THE PRODUCTION OF MID-TWENTIETH CENTURY
MODERN ARCHITECTURE IN İSTANBUL

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

BY

TUĞBA TOK

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

SEPTEMBER 2019

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ABSTRACT

MARUF ÖNAL AND THE PRODUCTION OF MID-TWENTIETH CENTURY MODERN ARCHITECTURE IN İSTANBUL

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September 2019, 175 pages

This study focuses on architect Maruf Önal (1918-2010) as a prominent actor of architectural practice in Turkey, who also contributed to professional education and organization besides his prolific architectural production from the 1940s to the 1980s. Önal's works, mostly in İstanbul, include a wide range of building typologies from different types of dwellings to buildings for work, recreation and transportation. These buildings answered the demands of the routine needs of modern urban life while composing the “standard-ordinary” pattern of modern architecture in the built environment of the mid- to late-twentieth century in Turkey. Investigating the architectural practice in mid-twentieth century İstanbul by Önal, who also characterized himself as an “ordinary” architect, the aim is to evaluate contemporary architectural production that was realized by either individuals or team work, and created new aesthetic approaches to answer the new functional requirements of buildings that emerged with the novelties of modern urban life.

Keywords: Maruf Önal, İstanbul, Modern Architecture, Twentieth Century Architecture

ÖZ

MARUF ÖNAL VE İSTANBUL'DAKİ 20. YÜZYIL ORTASI MODERN MİMARLIK ÜRETİMİ

Tok, Tuğba
Yüksek Lisans, Mimarlık Tarihi Bölümü
Tez Yöneticisi: Prof. Dr. T. Elvan Altan
Eylül 2019, 175 sayfa

Bu çalışma, 1940'lerden 1980'lere uzanan dönemde mimarlık pratiğinin önemli bir aktörü olan ve mimari uygulamalarının yanı sıra, eğitimci ve örgütçü kimliğiyle de mesleğe katkıda bulunmuş olan mimar Maruf Önal'ı (1918-2010) incelemektedir. Önal, değişik tipteki konutlardan iş yeri, dinlence-eğlence ve ulaşım yapılarına uzanan geniş bir çerçevede yapılar tasarlamıştır. Çoğu İstanbul'da yer alan bu yapılar, modern kent yaşamının rutin ihtiyaçlarını karşılamakta ve yirminci yüzyıl ortasında Türkiye'nin yapılı çevresinin "sıradan" modern mimarlık dokusunu oluşturmaktadır. Kendisini de "sıradan" bir mimar olarak nitelendiren Önal'ın yirminci yüzyıl ortası İstanbul'daki mimarlık pratiği incelenirken, dönemin, gerek bireysel gerek ekip çalışmasıyla gerçekleştirilen ve modern kentsel yaşamın yenilikleriyle ortaya çıkan yapıların yeni işlevsel ihtiyaçlarını yanıtlamak üzere yeni estetik yaklaşımlar geliştiren mimarlık üretiminin değerlendirilmesi hedeflenmektedir.

Anahtar Kelimeler: Maruf Önal, İstanbul, Modern Mimarlık, Yirminci Yüzyıl Mimarlığı

To the Entropy

ACKNOWLEDGEMENTS

I would like to express my sincere gratitudes to my supervisor Prof. Dr. T. Elvan Altan for supporting me with her guidance, criticism, and contributions throughout the research process. I would also like to thank her for her patience and encouraging advices whenever I get writer's block during the thesis writing due to the difficulties I encountered in my personal and professional life.

I would also express thanks to my examining committee members Prof. Dr. Nuray Bayraktar, Assoc. Prof. Dr. Lale Özgenel, Assoc. Prof. Dr. Arbil Ötkünç, Assoc. Prof. Elâ Kaçel for their detailed suggestions. I would also like to thank Assoc. Prof. Dr. Serhat Başdoğan and M.S. Architect Mete Belen who contributed to this study with their memories.

I would also like to thank my mother, who has always believed in me although my academic pursuits have rendered us separated since my highschool years.

Finally, to my best friend Sezgi Kaya, I would like to express my gratitude for being a true friend not only in thesis writing process but also every step of my METU quest. I also must acknowledge the efforts of my friends, Ece Beşiroğlu, Gülден Alaz Meriç, Gizem Güner, Yara Husseini, Cem Dedekargınoğlu, Begüm Yazgı, Fatmanur Ertem and Gülcan Germen for their assistance while coping with my fueled anxiety.

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CHAPTER 1

INTRODUCTION

This study examines the professional identity and the architectural designs of architect Maruf Önal (1918-2010) in the context of the production of modern architecture in Turkey. Önal graduated in 1943 from Academy of Fine Arts in İstanbul, the first school of architecture in Turkey, and worked as a prolific designer of various types of buildings from the 1940s to the 1980s. As one of the important actors of modern architectural production in Turkey, he designed projects for private clients, and participated in architectural competitions organized for public projects as a designer or a jury member. He was among the important actors of the professionalization of architecture in the country, playing a role in the establishment of the Chamber of Architects (*Mimarlar Odası*) in 1954, and the Foundation for Architecture (*Mimarlık Vakfı*) in 1999. Önal also worked as an academician from 1958 until 1985 at *İstanbul Teknik Okulu* (İstanbul Technical School; renamed as *İstanbul Devlet Mühendislik ve Mimarlık Akademisi*-İstanbul State Academy of Engineering and Architecture in 1969, transformed into *Yıldız Üniversitesi*-Yıldız University in 1982 and renamed as Yıldız Technical University in 1992), where he also undertook significant administrative positions.¹ Önal received the Sinan Award of the Chamber of Architects' National Architecture Awards in 2000, and was chosen as the architect of the National Architecture Awards Commemoration Program for the period of 2016-2018.²

¹ See Appendice A, Maruf Önal: Biography

² Anma Programı, Maruf Önal, *Mimarlık*, 393, (2017): 17.
<http://www.mimarlikdergisi.com/index.cfm?sayfa=mimarlik&DergiSayi=407&RecID=4093>

1.1. Aim and Method of the Study

Despite his significant endeavors on diverse aspects of architecture, architect Maruf Önal is not generally mentioned in most prevalent sources of architectural history of Turkey. Vanlı, in a way, unearthed the unpopular and ordinary examples of modern Turkish architecture while criticizing the narrow-scoped history writing approach in his book on the twentieth century architecture in Turkey.³ In recent decades, the attempt to widen the scope of architectural historiography increased by drawing attention to the need of re-evaluating and reforming the subject matters. For example, Altan states that conventional approaches have mostly focused on “significant” examples of “significant” architects.⁴ Following the current critique of this type of an exclusionary method, this study aims to unfold the story behind Önal’s architectural production in order to contribute to the documentation of modern architecture in Turkey. Önal defines himself as an “ordinary architect”.⁵ Taking this definition as the starting point, this study evaluates the aspects of his architecture as exemplary of the mid-twentieth century “ordinary” modern architecture.

Herein, “ordinary” does not refer to a lesser design approach, but is used as related to the fact that modern architectural production is mostly constituted by anonymous and standard buildings. These buildings are taken as anonymous because users are

³ Şevki Vanlı, *Mimariden Konuşmak: Bilinmek İstenmeyen 20. Yüzyıl Türk Mimarlığı Eleştirel Bakış*, 3 vols (Ankara: Şevki Vanlı Mimarlık Vakfı Yayınları, 2006)

⁴ Elvan Altan, “Cumhuriyet’in Mekânları/ Zamanları/ İnsanları: Mimarlık Tarihyazımı Üzerine Değerlendirme” in *Cumhuriyet’in Mekânları Zamanları İnsanları*, eds. Altan, Elvan & İmamoğlu, Bilge (Ankara: Dipnot Yayınları, 2010), 11-24. For a comprehensive study on the topic, see also: Boyacıoğlu, Bilgen. 2003. "The Construction of Turkish Modern Architecture in Architectural History Writing". Master's Thesis, İzmir Institute of Technology.

⁵ Maruf Önal, , “Mimarlıkta Geçen 60 Yılın Ardından”, Yunus Aran Konferansları XVI, Mimar Sinan Güzel Sanatlar Üniversitesi, İstanbul. November 11. 2003, <http://www.yunusaran.org/mimarlikta-gecen-60-yilin-ardindan>

mostly unaware of the information about their architects despite their familiarity in daily routines. In contrast to the monumental buildings that are mostly the concern of conventional historiography, such “ordinary” buildings indeed set the design standards of modern architecture that were sufficient in shaping the changing daily lives of people. Thus, “ordinary” signifies the characteristics of architecture produced in a variety of approaches by the architects of the period that together contributed to form the general urban pattern. This study attempts to understand the “ordinary” modern architecture of mid-twentieth century in Turkey in the specific case of Önal’s education, practice, and design.

The analysis of this study focuses on the urban context of İstanbul during the mid-twentieth century, which was the place of a major part of Önal’s projects. This chronologically and geographically defined context requires a comprehensive analysis concerning the various impacts of contemporary socio-economic changes, developments in construction technologies, and evolving architectural tendencies in the international scene, which also affected the transformation of the modernization process and the implementation of modern architecture.⁶ Thus, the limited but increasing studies on modern architecture in Turkey that especially focus on the post-war decades are helpful for the analysis of this study by providing a framework to evaluate architectural production in relation to the wider socio-political context.⁷

⁶ For the initial comprehensive studies that included an analysis of post-war architecture in Turkey, see: Afife Batur, *A Concise History: Architecture in Turkey during the 20th Century* (Istanbul: Chamber of Architects of Turkey, 2005); *Modern Turkish Architecture*, ed. Renata Holod and Ahmet Evin (University of Pennsylvania Press, 1984)

⁷ Besides articles on specific contemporary architects, buildings and building types, the comprehensive recent sources that study the architecture of the period in a general frame are: Sibel Bozdoğan and Esra Akcan, *Turkey: Modern Architectures in History* (London: Reaktion Books, 2012); Meltem Gürel, *Mid-Century Modernism in Turkey: Architecture Across Cultures In The 1950S And 1960S*. (New York: Routledge, 2016); Duanfang Lu, (ed), *Third World Modernism: Architecture, Development and Identity*. (New York: Routledge, 2011); Uğur Tanyeli, *Mimarlığın Aktörleri, Türkiye 1900-2000*. (İstanbul: Garanti Galerî Yayınları, 2007) Master theses and PhD dissertations that focus on modern architecture in mid-twentieth century Turkey include: Ela Kaçel (2009) *Intellectualism and Consumerism: Ideologies, Practices and Criticisms of Common Sense Modernism in Postwar Turkey*; İlke Tekin (2013) *Türkiye’de İkinci*

Considering this socio-political context in a wider scope, Bozdoğan and Akcan's comprehensive book on modern architecture in Turkey over the last century, as a part of *Modern Architectures in History* series, unfolds the intricate circumstances, different local practices and "cross-cultural exchanges", within the context of "cosmopolitan modernism".⁸ This approach defines the architects in Turkey as the "active participants of internalization of modern architecture". The most common criticism towards the modernist architects in Turkey was their appropriation of American modernism in the post-war era; however, Kaçel interprets this as "common-sense modernism", because she portrays architects not only as the creative designers but also intellectuals who produced ideas and consciousness, addressing their architectural practice and its collective influence.⁹ Batur stated that this adaptation phase was the initiation of the link with internationalism, which was not only relevant for Turkey but also for different countries in the context of modernization.¹⁰ In this regard, this study is conducted within the framework of the pluralist paradigm of modern architecture in post-war Turkey. The analysis of Önal's works will be based on the reciprocal interaction of architects and the society influenced by the particular circumstances of the period that formed the architectural production in Turkey.

Dünya Savaşı Sonrası Betonarmenin İnşası; Ahmet Erdem Tozoğlu (2007) *Grand Hotels In Major Cities Of Turkey, 1950-1980: An Evaluation Of Modern Architecture And Tourism*; Güliz Özorhon (2009) *1950-1960 Döneminde İstanbul Konut Mimarlığının 21. Yüzyıl Konut Mimarlığı Çerçevesinde Değerlendirilmesi*, İlker Fatih Özorhon (2008) *Mimarlıkta Özgünlük Arayışları: 1950-1960 Arası Türkiye Modernliği*, Selda Bancı (2009), *Turkish Pavilion In The Brussels Expo '58: A Study On Architectural Modernization In Turkey During The 1950s*.

⁸ Sibel Bozdoğan and Esra Akcan, *Turkey: Modern Architectures in History* (London: Reaktion Books, 2012), 8-9

⁹ Elâ Kaçel, "Hiltonculuk and Beyond the Dialectics of Intellectualism in Postwar Turkey", *Candide*, no.3 (2010): 9

¹⁰ Afife Batur, *A Concise History: Architecture in Turkey during the 20th Century* (Istanbul: Chamber of Architects of Turkey, 2005), 48-49;

This study will focus on Önal's projects built in İstanbul, aiming to evaluate their place in the urban character of not only the city center but also the periphery of the city. During the post-war decades, the city center of İstanbul was changing together with the expansion of the city by the production of new building types. From the 1950s onwards, İstanbul witnessed a dramatic process of modernization and urbanization in an expeditious way compared to Ankara in the early Republican period. At the time, İstanbul was more permeable to the influence of international influences, including those of Western capitalism and the related features such as free market economy, and private entrepreneurships. Apart from that, due to the rapid expansion of the city and the industrialization process, the crucial demand for the construction of different building types transformed the cityscape.¹¹ Therefore, centering this study on Önal's architecture in İstanbul, is important to understand the extent of the transformation of modern architecture in mid-twentieth century Turkey.

Besides the literature on the architecture of the period in general, this study initially depended on an overview of earlier studies on Önal's buildings,¹² although several

¹¹ For more information, see: Bozdoğan, Akcan, *Turkey: Modern Architectures in History*, 108-111; Batur, A Concise History, 45-60; "1950'ler Türkiye'sinde Mimarlık", *Arredamento* 5, (2015): 84-119 ; İlhan Tekeli, *Modernizm, Modernite ve Türkiye'nin Kent Planlama Tarihi*, (İstanbul: Tarih Vakfı Yayınları,2008), 172-205

¹² These include the following articles: Hakkı Önel, et al., 1985. *Prof. Y. Mimar Maruf Önal, Meslekte 42 Yıl, Yaşamı-Eserleri-Biyografi - Emeklilik Anı Kitabı*, Yıldız Üniversitesi, Mimarlık Fakültesi Şehir ve Bölge Planlama Bölümü, Şehircilik Anabilim Dalı ve Mimarlık Bölümü, Yapı Bilgisi Anabilim Dalı, İstanbul; Doğan Hasol, "İki Örnek İnsan, İki Usta Mimar: Maruf Önal ve Utarit İzgi", *Yapı* no. 246 (2002); Maruf Önal, *Oda Tarihinden Portreler: Maruf Önal*, (İstanbul: TMMOB Mimarlar Odası İstanbul Büyükşehir Şubesi; 2006.; Kaçel, Elâ. 2009. Önal'ın Evi: Sağduyunun Sessiz Eleştirisi. *Betonart*, (24), p.64-69; Birol, Radi. 2011. "Mimarlar Odası Sinan Ödülü Sahibi Prof. Maruf Önal'ın Ardından", *Mimarlık*, 357; Ötkünç, Arbil. 2012. Modernist Bir İlk Yapıt: Mimar Maruf Önal'ın Dr. Fahrettin Belen Evi. *Tasarım ve Kuram*, (13), p.82-92; Ötkünç, Arbil. (2014). Le Corbusier'nin "Mimarlar için Üç Anımsatma"sı ve Maruf Önal'ın Ar Apartmanı. *Mimarlık*, (376); "Hoca-Mimar Olarak Maruf Önal I", *Mimarlık*, no.395 (2017): 27-31; "Hoca-Mimar Olarak Maruf Önal II", *Mimarlık*, no. 396, (2017): 33-36; "Maruf Önal ve Mimarlığın Kurumsallaşması: Büro Pratiği, Örgütlenme, Eğitim", *Mimarlık*, no. 393, (2017): 10-11; Maruf Önal: Hoca-Mimar, interview by Elâ Kaçel & Güven Şener, *Arredamento Mimarlık* no. 128 (Septemter 2017): 57-65; Coşkun, Burcu Selen. & Ötkünç, Arbil. (2017). İstanbul'da Brutalist Bir Yapı: Maruf Önal'ın Kaplancalı Apartmanı. *Mimarlık*, (397), 36-42; Kopuz, Ayşe. 2017. Modernist Bir Yapı Örneği, Çorlu Belediye Sarayı. *BAUN Fen Bilimleri Enstitüsü*

of his designs that have not been studied earlier are analyzed in this study. For that, a comprehensive source of documents included the drawings of his projects, as well as the interviews that he made, which were mostly archived at the Chamber of Architects as part of the work undertaken by the committee of the National Architecture Awards Commemoration Program.¹³ In order to develop the sources of analysis, the buildings that Önal designed were visited and photographed, and interviews were made with their residents. This visual and audio documentation is utilized as the main method to provide a detailed analysis of the formal configuration as well as the use of the buildings as envisioned by Önal to be interpreted in relation to the context of the modern lifestyle of urban dwellers in mid-century İstanbul.

As Önal was a productive architect who designed many buildings of different types from the 1940s to the 1980s, the analysis of the entirety of his architectural production could be beyond the limits of this thesis.¹⁴ Nevertheless, as there is not a study that undertook such a comprehensive endeavor, this thesis attempts to draw the outline of Önal's architecture, and is structured accordingly to understand his education, practice, and design, for which exemplary cases in İstanbul in defining the buildings types of the period are analysed.

Dergisi, 199 (2), 200-213; Bilgin, İhsan. 2017. Görgülü, Mütevazı, Güvenilir Modern. *Mimarlık*, (394), 31-33.; Gürel, Ayşe Ceren. (2018). Tamamen Yitirmeden Önce: Maruf Önal İmzalı Çanakkale'de Bir Sosyal Tesis. *Mimarlık*, (399); Sezginalp, Pınar. 2018. Anıların Duvarlarıyla: Maruf Önal'ın Reks Sineması. *Mimarlık*, (400), 66-71.

¹³ The committee working on Önal for the 2016-2018 period included T. Elvan Altan, Afife Batur, N. Müge Cengizkan, Eyüp Muhcu, Fatma Öcal Al, and Bülend Tuna.

¹⁴ See Appendix B, C and D for the map of Önal's projects in İstanbul and the lists of his projects as well as competition entries.

1.2. Structure of the Study

As an attempt to draw a general frame for understanding Önal as an architect of mid-twentieth century Turkey, this study examines a selection of his works in İstanbul that exemplifies his approach in relation to the understanding and design of modern architecture in this period. In this study, Önal's architectural production will be examined in four chapters. Chapter One, as an introduction, describes the aim, method, and the structure of the study. This chapter also states the essential studies that contributed to the laying of the background of the thesis and the extent of the discussion on Önal's works.

Chapter Two, titled as “Önal as an “Ordinary” Modern Architect of Mid-Twentieth Century Turkey”, starts by giving information on Önal's architectural education in the early 1940s, in order to understand the formation of his modernist approach in design within the contemporary architectural milieu with reference to both the international and the national developments in the period. His contribution to contemporary architectural practice will then be presented by examining his role in the professional context. Examining contemporary organization and commercialization of the profession at the time, two important developments in architectural scene of Turkey will be discussed as the foundation of Chamber of Architects in 1954 and the establishment of architectural offices from the 1950s onwards, in both of which Önal actively participated.

In Chapter Three, titled as “Önal's Projects in Mid-Twentieth Century İstanbul”, the architectural designs of Önal will be examined in relation to the modernized urban context of İstanbul from the 1940s to the 1960s. Initially, the architectural agenda in the Western world and in Turkey at the time will be presented to frame the design of different types of modern buildings in line with the new needs of contemporary modern life. Then, the focus of analysis will be on the examples of Önal's architecture in this context, and his designs for places of dwelling, work,

recreation, and urban transportation will be studied in detail in the context of mid-twentieth century İstanbul.

As a conclusion, in Chapter Four, architect Maruf Önal's place in the history of modern architecture in Turkey will be addressed with reference to his multi-faceted personality and modernist stance. In the face of the current negligence or even destruction of modern architectural heritage in Turkey, Önal's architecture is worthy to be documented, and needs to be well-known in order to better understand the architecture of mid-twentieth century of Turkey. As such, this study attempts to provide a basis to comprehend Önal's studious approach stemming from his training and professional ethics in upholding the qualified standards of an ordinary modern architecture in the context of the socio-economic, technological and political conditions of the country that affected the dynamics of his architectural practice.

CHAPTER 2

ÖNAL AS AN “ORDINARY” MODERN ARCHITECT OF MID-TWENTIETH CENTURY TURKEY

Defining himself as an ordinary architect,¹⁵ Maruf Önal’s architecture can be situated in the very center of contemporary urban life with his designs for dwellings that offered an experience of “modernism” as well as those for work, recreation and transportation that formed the essential types of buildings in a modern city.

Kaçel claims that the anonymous architectural production, which has gone unnoticed, actually composes a history of culture.¹⁶ Tanyeli argues that the majority of the architects of the twentieth century did not consider themselves as significant actors. In fact, they tended to believe that they were the unexceptional actors of architectural practice in Turkey.¹⁷ On the other hand, Tekeli states that the acceptance of an independent professional identity as an architect was not possible, and the number of professionals to raise the awareness about their professional rights was not sufficient before the 1950s in Turkey.¹⁸ While Tanyeli centers his argument about the identity of the modern architect on the issue of being an individual rather than an ordinary actor, Kortan claims that the architects’ need for expressing themselves as individuals led to the dissolution of the Rational-

¹⁵ Maruf Önal, “Mimarlıkta Geçen 60 Yılın Ardından”, Yunus Aran Konferansları XVI, Mimar Sinan Güzel Sanatlar Üniversitesi (İstanbul, November 2003)
<http://www.yunusaran.org/mimarlikta-gecen-60-yilin-ardindan>

¹⁶ Ela Kaçel, "Fidüsyer: Bir Kolektif Düşünme Pratiği," in *Haluk Baysal-Melih Birsal. Mimarlığa Emek Verenler Dizisi 3*, ed. Müge Cengizkan (Ankara: TMMOB Mimarlar Odası, 2007), 31.

¹⁷ Uğur Tanyeli, *Mimarlığın Aktörleri, Türkiye 1900-2000* (İstanbul: Garanti Yayınları, 2007), 12.

¹⁸ İlhan Tekeli, "Emin Onat'ın Yaşamı Ve Mimarlığının Toplumsal Bağlamı," in *Tasarım, Mimarlık ve Mimarlar* (İstanbul: Tarih Vakfı Yurt Yayınları, 2011), 275.

International architecture that began to be seen as repetitive and restrictive towards the 1960s.¹⁹

In order to provide a basis for this type of a discussion to understand the identity of an architect in mid-twentieth century Turkey, this chapter will examine how Önal became an architect and how he practiced architecture in this context. The first part of the chapter will focus on Önal's education during the early 1940s in the first school of architecture in Turkey where significant local and foreign architects of the period were his teachers. The role of Önal in architectural practice from the mid-1940s onwards in relation to the foundation of the Chamber of Architects, the establishment of several architectural offices, the role of the state and the private sector due to enhanced means of architectural production thanks to design competitions and the emergence of demand for various building typologies will be examined in the second part of the chapter.

2.1. Becoming an Architect: Önal's Education

Maruf Önal graduated from the Academy of Fine Arts in 1943 after studying architecture for five years. After his graduation, he worked at the Academy between 1943 and 1946, as the assistant of Sedad Hakkı Eldem. In the Academy, both Turkish and foreign professors were employed.²⁰ Önal stated that his generation was trained by some significant architects of the period like German architects Bruno Taut and Wilhelm Schütte, as well as Turkish architects including Arif Hikmet Oltay, Sedad Hakkı Eldem and Seyfi Arkan. The main topics of architectural courses were mostly public buildings such as hospitals, schools, or mass housing.

¹⁹ Enis Kortan, *Türkiye'de Mimarlık Hareketleri ve Eleştirisi, 1960-70*, (Ankara: ODTÜ Mimarlık Fakültesi Yayınları, 1971), 41

²⁰ Ahmet Öner Gezgin, *Akademi'ye Tanıklık-2: Mimarlık _ Güzel Sanatlar Akademisi'ne Bakışlar*, (İstanbul: Bağlam Yayınları, 2003), 64

Students also used to work in construction projects with their instructors in the design competitions.²¹ In those years, the dominant architectural style was promoting the principles of a national architecture. Defined as the Second National Architecture Movement in historiography in line with the nationalist ideology of the period, the style was supported by Eldem's National Architecture Seminars encouraged by Swiss architect Ernst Egli at the Academy. Önal could not continue to work at the Academy of Fine Arts after he completed his military service in 1947 because he was rejected due to the absence of an available position by the administration. In one of his interviews, he declared that he was excluded due to his political inclination; thus, he started an architectural office to continue his professional practice.²² The Academy was the first architectural school, yet another department of architecture was founded in 1942 at İstanbul Technical School, which would later transform into the Faculty of Architecture in Yıldız University. In addition, İstanbul Technical University opened a faculty of architecture in 1944, where Emin Onat was appointed as the dean and worked together with German architects Gustave Oelsner and Paul Bonatz, who was a very influential figure in the nationalist approach of the period.²³ Tekeli raises questions about the emergence of the Second National Architecture Movement at the turn of the 1940s despite the modernist academic formation that was supported by the employment during the 1930s of foreign architects and modernist instructors, who had mostly leftist tendencies.²⁴

²¹ Maruf Önal, *Oda Tarihinden Portreler: Maruf Önal*, 21-23

²² Maruf Önal, *Oda Tarihinden Portreler: Maruf Önal*, 26

²³ İlker Fatih Özorhon, *Mimarlıkta Özgünlük Arayışları: 1950-60 Arası Türkiye Modernliği*, 73

²⁴ İlhan Tekeli, "Emin Onat'ın Yaşamı Ve Mimarlığının Toplumsal Bağlamı," in *Tasarım, Mimarlık Ve Mimarlar* (İstanbul: Tarih Vakfı Yurt Yayınları, 2011), 276

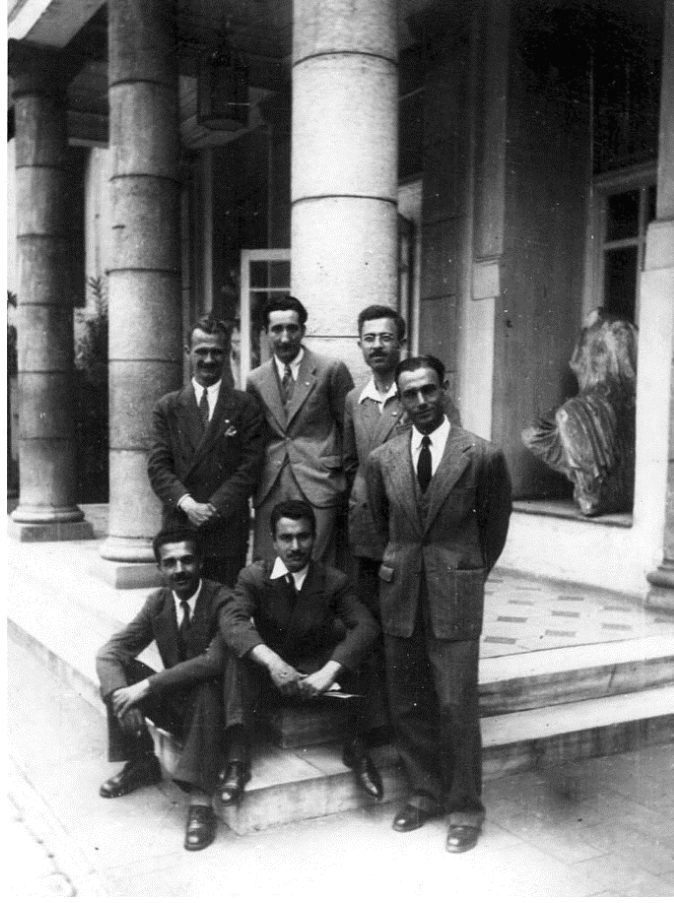


Figure 1 Önal (sitting on the right side) with his friends at Academy of Fine Arts
Source: Maruf Önal, Courtesy of TMMOB İstanbul Metropolitan Branch

Towards the 1930s, a radical change of approach in architecture as well as other fields of art and culture was witnessed. Denying the revivalist approach of the First National Movement, which had been heavily influenced by Ottoman-Islamic architectural style, and pioneered by Kemalettin Bey, Vedat Tek, Gulio Mongeri and Arif Hikmet Koyunoğlu, the choice of the new Republic took a turn to a more international approach in architecture, as witnessed by the commissioning of foreign architects for most public buildings and their employment as professors at the Academy.²⁵ This should be considered as a move to reach the “contemporary level

²⁵ İlhan Tekeli, "Seyfi Arkan'ın Yaşamı Ve Mimarlığının Toplumsal Bağlamı," in *Tasarım, Mimarlık Ve Mimarlar* (İstanbul: Tarih Vakfı Yurt Yayınları, 2011), 287

of civilization”, the aim of the new Republic. The deficiency in numbers of trained architects and skilled technicians necessitated the arrival of foreign architects at the time, and German-speaking architects Clemenz Holzmeister, Ernst Egli, Bruno Taut, Herman Jansen, Gustav Oelsner and Theodore Post thus became the prominent actors of this modernist period.²⁶

As Tekeli states, at the time, the government did not want to employ the new generation of Turkish architects, finding them inexperienced in large public constructions; however, through design competitions they could gain the opportunity to design some of these buildings. Seyfi Arkan, Şevki Balmumcu, Emin Onat were among these competition winners, and they had the chance to realize their designs.²⁷ Rising nationalist ideologies began to have an impact in architectural understanding and praxis towards the end of the 1930s. The harsh conditions and economic deficiencies brought by the Second World War also affected Turkey, leading to a change in architecture. Although Turkey did not participate in the War, considering the economic hardships, the construction materials became expensive as well, if not impossible to reach via import.

In sociopolitical context, this fueled the need of self-sufficiency and the sense of national solidarity. The architectural tendencies of contemporary totalitarian regimes also had a significant influence on Turkish architects, such as the effect of the German Architecture Exhibition that was opened in Turkey in 1943.²⁸ Nonetheless, the Second National Movement seems to have originated from two major topics in addition to contemporary political context: First, there was a general objection to the employment of foreign architects, leading to a critique of their

²⁶ Batur, *A Concise History*, 18

²⁷ Tekeli, *Seyfi Arkan'ın Yaşamı*, 294

²⁸ Doğan Hasol, *20. Yüzyıl Türkiye Mimarlığı*, (İstanbul: YEM, 2012), 115

practice in national terms. The general critical reaction was rather about to raise the awareness about the exclusion of Turkish architects from significant architectural projects.²⁹ The National Architecture Seminar in the Academy of Fine Arts was also influential in the development of an interest in local values of architecture. In this seminar, Eldem formed his discourse around the research of a civilian architecture as a national source, rather than Ottoman religious architecture. Premediating the convenience of construction in accordance with local climate while utilizing local materials and workforce, this approach was interpreted with different tendencies.³⁰

As a result, not only Turkish architects, but also influential foreign architects like Clemens Holzmeister or Paul Bonatz implemented a historicist approach in their designs, referring to Ottoman, Seljuk or ancient civilizations of Anatolia, while still adhering to rational and functional principles of modern architecture. The influence of these architects inevitably echoed in architectural education. Despite the dominant historicist and nationalist approach in education and general practice, it should be noted that some students, including Önal, continued to favor the modernist approach as inspired by contemporary modernist architects like Oscar Niemeyer or Le Corbusier despite the limited sources about such foreign examples. The modernist stance of Önal could also be informed by his close relation with architect Şevki Balmumcu (1905-1982) who designed the Exhibition House in Ankara, a building in the modernist style of the 1930s.³¹

²⁹ As Batur asserts, referring to both economic and cultural concerns, these objections were not addressing the accomplished architects such as Taut or Oelsner. See: Afife Batur, *A Concise History*, 36

³⁰ Sedad Hakkı Eldem, "Yerli Mimariye Doğru", *Arkitekt* 3-4, no. 111-112, (1940): 69-74

³¹ The building was opened to public in 1934 with the aim to convey the ideology of new republican regime to the masses. The design competition for the building was held internationally; however, despite sharing the first prize with an Italian architect, a Turkish architect's winning design was executed. See: Tomris Elvan Altan, "The Exhibition House in Ankara: building (up) the 'national' and the 'modern'", *The Journal of Architecture*, 16:6 (December 2011), 858-860, 866; and İnci Aslanoğlu, 'The Italian Contribution to 20th Century Turkish Architecture', *Environmental Design: Journal of the Islamic Environmental Design Research Centre*, no.5

Önal stated that some of his peers such as Affan Kırımlı, Utarit İzgi, and Nubar Cemyan besides him followed a modernist approach unlike their instructors, and they were criticized at the school because they designed buildings without the elements of National Architecture such as eaves.³² As such, although Önal was educated in a period when historicist applications and nationalist ideology were dominant in architecture of the country, he could be taken as a representative of the new generations of architects in Turkey who followed international developments of modern architecture from the first half of the twentieth century onwards. Nonetheless, the search for a reconciliation between the international and the national, i.e. modern and traditional, was defining the architectural approach of those new generations.³³ Hence, despite his adoption of an international modernist approach from the early stages of his career onwards, Önal also designed in later decades modern buildings in relation with the local context.³⁴

As it will be examined in detail in the next chapter, Önal's modernist attitude was indeed in line with the post-war political as well as cultural inclination towards a modernist approach applied again from the 1950s onwards with a growing relationship with the international scene of architecture, which dissolved the

(1990): 158–160. Önal admired Balmumcu as he took him to have elaborated the status of the Turkish architect by being as competent as the foreigners. He was fascinated when he first saw Balmumcu during the construction of the Exhibition House. See: Maruf Önal, 'Anılarda Mimarlık', *Anılarda Mimarlık*, (İstanbul: YEM, 1995), 48 –58. The conversion of the Exhibition House to the Theatre and Opera House by Bonatz in 1948, despite the rejections of Balmumcu, caused a tragic turn in Balmumcu's career. During these later problematic years, Önal assisted Balmumcu and they developed a close friendship. See: Tomris Elvan Altan (ed.), "Bina Kimlikleri Söyleşisi – 5, Sergi Evi- Opera Binası", (Ankara: TMMOB, 2009), 8-9; and Maruf Önal: Hoca- Mimar, interview by Elâ Kaçel & Güven Şener, 61-62.

³² Maruf Önal, *Oda Tarihinden Portreler: Maruf Önal*, 25.

³³ Tomris Elvan Altan, "Erken Cumhuriyet Dönemi ve 'Ulusal Mimarlık'", *Toplumsal Tarih*, no.189 (September 200), 76-82.

³⁴ Maruf Önal, *Oda Tarihinden Portreler: Maruf Önal*, 42.

dominance of the national architecture tendency in favor of the worldwide accepted International Style.³⁵

2.2. Practicing Architecture: Önal's Role in the Professional Context

The changing modes of professional organization, and architectural production and commissioning will be evaluated in this part of the chapter by elaborating Önal's efforts on those issues. Önal took an active role in the establishment of the Chamber of Architects, which created a union among the professionals. Additionally, as a freelancer architect, he was one of the co-founders of one the first architectural offices in Turkey. The dynamics between architects, clients, and commissioners can be unfolded by examining the practice of architecture offices. In this practice, as the foremost means of producing distinctive designs on a larger scale, architectural competitions had a significant impact. Either as a part of the collective design process or with an individual effort, the design competitions held an importance in Önal's career since he was a participant of numerous design competitions, and a jury member of many others.³⁶

In addition to his education examined in the previous part, investigating Önal's activities in the field of architectural practice, this part of the chapter will provide a basis for understanding his approach in designing architecture, which will be analysed in the next chapter of the study.

³⁵ Bülent Özer, Rejyonalizm, Universalizm Ve Çağdaş Mimarimiz Üzerine Bir Deneme, İstanbul Technical University, 1964 (Ph.D. dissertation, İstanbul: İTÜ Mimarlık Fakültesi, 1970), 74.

³⁶ Arbil Ötkünç, "Ölçütün İçkinliği: Maruf Önal'ın Yarışma Değerlendirme Notlarının Düşündürdükleri", Mimarlık, no.400, (2018): 72-78

2.2.1. The Chamber of Architects

The foundation of the Chamber of Architects, as Önal explains, was rooted back to the Union of Turkish Architects (*Türk Yüksek Mimarlar Birliği*).³⁷ Önal was a member of the administrative board of the former organization in 1945.³⁸ He continued to participate to this organization until 1952.³⁹ Upon the foundation of the Chamber in 1954, he partake a role in the first administrative board. In later years he became the President of the Chamber of Architects in 1968-69 and 1970.⁴⁰

The ongoing financial struggle and objections about the employment of foreign architects during the early Republican decades made the establishment of a professional organization obligatory. In the 1930s, the number of the architects and engineers increased to almost 200. Although economic problems were always declared by Turkish architects, the numbers were not sufficient for this kind of an organization. Towards the 1950s the number of Turkish architects and engineers increased; therefore, this led to the emergence of “protest meetings” to be entitled to some economic rights.⁴¹ As a result of protest marches and negotiations, Chamber of Architects was founded in February 1, 1954 under the Union of

³⁷ The first organization of architects, Society of Turkish Architects, was established in 1927 in Ankara, while the Architecture Branch of Union of Fine Arts was also established in İstanbul in the same year, turning into Society of Turkish Architects in 1934 and unified with the organization in Ankara forming Union of Turkish Architects in 1939. The Union was renamed as Association of Turkish Architects in 1965 after the foundation of the Chamber in 1954. For more details on the history of architectural organization in Turkey, see: Çetin Ünalın, *Türk Mimarlar Cemiyeti'nden Mimarlar Derneği 1927'ye* (Ankara: Mimarlar Derneği 1927, 2002)

³⁸ Maruf Önal, Oda Tarihinden / Portreler: Maruf Önal, 31.

³⁹ Maruf Önal was the one of the members of the administrative board in 1945. Later, he was the bookkeeper in 1946 and the secretary of the board of Union of Turkish Architects. Ünalın, p. 280

⁴⁰ Maruf Önal Hoca-Mimar, Interview with Maruf Önal by Ela Kaçel, Güven Şener, *Arredemento Mimarlık*, no.8 (2008): 66

⁴¹ Somer Ural, Türkiye'nin Sosyal Ekonomisi ve Mimarlık, *Mimarlık*, no. 1-2 (1974): 34

Chambers of Turkish Engineers and Architects (*Türkiye Mimar ve Mühendis Odaları Birliği*). Whilst Emin Onat was registered as the first member, Önal's registration number was three. Aydın Boysan was the secretary-general and Gündüz Özdeş was the Head of the Chamber in the first administrative board. During the initial years, despite economic deficiencies, the board members worked on some important regulations about the wage scale of architects and architectural competitions as an important means of commissioning. Although the Chamber's first headquarters was in İstanbul, it was relocated in Ankara in 1959. Due to the insufficiencies of the office building in use, the construction of the new building of Chamber and Turkish Architects Association building started in 1967. Önal was the president of the Chamber during that time; thus, he gave a speech at a groundbreaking ceremony to mark the start of the construction.⁴² To elaborate his efforts during the foundation period of the Chamber, Önal stated that he contributed to the preparation of the Chamber's regulations besides the design of its official seal and head letters, and annual address catalogue. In the following meetings, he was responsible from managing the minimum wage rates with Doğan Erginbaş. Lastly, he prepared the regulations for architectural competitions and jury membership.⁴³



Figure 2 Maruf Önal as the President of the Chamber of Architects (on the left) with Nejat Ersin, Şevki Vanlı, Ahmet Menderes, İsmet Barutça, Vedat Dalokay, Yılmaz İnkaya at the groundbreaking ceremony of TMMOB's building at Ankara, 17.11.1967
Source: TMMOB archives

⁴² Ünalın, *Türk Mimarlar Cemiyeti'nden Mimarlar Derneği 1927'ye*,166

⁴³ Maruf Önal, *Oda Tarihinden / Portreler: Maruf Önal*, 31-32

Later, the focus of the Chamber shifted to the remediation of the abrupt intervention of the government on town planning and construction activities. Therefore, architects took a critical stance towards the 1960s due to current power politics and economic policies of Democrat Party, which caused housing problems as a result of rapid, and unplanned urbanization and uncontrollable migration, and the destruction of cities because of the abrupt efforts of the government in the name of reconstructing roads and city planning in general.⁴⁴ All these rapid transformation regarding urbanization also influenced the social and political climate in the 1960s and the 1970s. In this highly politicized period, urban problems became a part of the daily politics.

In this context, the Chamber also became a medium which provided publicity for professionals and this enabled them to express their opinions and solutions in terms of the distorted aspects of urbanization.⁴⁵ In the 1950s, migrants to cities were antagonized as representative of undeveloped rural areas which led a social discord. However, towards the 1970s, these low-income members of the society who inhabited squatter houses were perceived as the public under oppression and they were supported by urban professionals.⁴⁶

The Chamber also participated in the Revolutionary Education Council Meeting with a committee of prominent architects including Önal himself, Vedat Dalokay, and Turgut Cansever, Demirtaş Ceyhun, Yılmaz İnkaya and Ergun Unaran in

⁴⁴ Ertuğrul Mentеше, Hızlı Şehirleşme Olayı Karşısında İdari Reform Zorunluluğu, *Arkitekt*, no.332 (1968): 149-150

⁴⁵ Bülent Batuman, Organic Intellectuals of Urban Politics? Turkish Urban Professionals as Political Agents, 1960-1980, *Urban Studies*, 45/9 (2008)1925-1946.

⁴⁶ Bülent Batuman, The Image of Urban Politics: Turkish Urban Professionals and urban Representation as a Site of Struggle, *Journal of Architectural Education*, 62/2 (2008): 54-65.

1968.⁴⁷ Önal states that the Chamber was advocating the public access to coasts against the exploitation of coastal areas. It was opposing the irregular interventions in town planning. Moreover, it was objecting to the private higher education institutes.⁴⁸ As a result, due to its stance on such contentious issues, Chamber of Architects faced the repression of authorities unlike the other professional organizations.⁴⁹

2.2.2. Architectural Offices

Önal performed a prolific architectural production during the 1950s and the 1960s as a freelancer architect. In this period, the demand of the private sector in architectural production gradually increased in addition to the productions of public administrations, providing an atmosphere which did not strongly impose on the building activity the political agenda of governments as in the previous years.⁵⁰ In the case of İstanbul, new building typologies such as hotels, factories, office buildings for banks and companies and residential buildings became prominent. New legislations in an attempt to regulate construction assignments and architectural competitions encouraged the establishment of architectural offices.⁵¹

Concordantly, as in the case of Önal, the architectural production of modern architects of this period depicted a variety. Önal started to work as a freelancer

⁴⁷ “Mimarlar Odası Devrimci Eğitim Şurasına Katıldı.” *Mimarlık*, no. 59 (1968): 4.

⁴⁸ For more information on the stance of Chamber of Architects, see Vedat Dalokay, 'Mimarlar Odası 1968 Yılı Çalışma Raporu Üzerine', *Mimarlık*, 55/5 (1968): 13-14

⁴⁹ Önal, Oda Tarihinden Portreler: Maruf Önal, 36-37

⁵⁰ Metin Sözen, *Cumhuriyet Dönemi Türk Mimarisi (1923-1983)*, (Ankara: Türkiye İş Bankası Kültür Yayınları, 1984), 77

⁵¹ Üstün Alsaç, “Mimarlıkta 1950 Kuşağı”, *Ege Mimarlık*, no.27 (1998): 25

architect right after his graduation in the mid-1940s; however, it was from the 1950s onwards when he established a continuous office practice. In the 1950s, the “National Architecture” lost its popularity.⁵² This was related to the change of government in 1950 when Democrat Party came to power with a liberal ideological agenda that emphasized the development of the country via modernization. The changing conditions of economy with the financial assistance of and loans taken from the United States of America as part of the Marshall Plan, the related rising amount of import of construction materials, and the establishment of branches of foreign companies, had an impact on architecture in Turkey.⁵³ Contemporary American design approach began to affect Turkey with the impact of the aid agreements including many aspects such as economic, military or technical issues beside cultural influences.⁵⁴

As such, contemporary modernist architectural understanding, called as the International Style, which was dominant in the United States and spread around the world, also began to be applied in Turkey. The liberal approach of the 1950s affected the increase of private enterprises, which began to increase their role in the construction field in addition to the continuing role of the state. Consequently, this generated new fields of practice for architects who began to be commissioned by private clients. Under the influence of the developing cosmopolitan culture in a modernizing country like Turkey, architectural productions began to witness a remarkable diversity with different building types such as hotels, banks, office buildings, shops and collective housing rather than public buildings.⁵⁵ Additionally,

⁵² Batur, *A Concise History*, 46

⁵³ Bozdoğan, *Akcan, Modern Architectures in History: Turkey*, 105

⁵⁴ Duanfang Lu, *Third World Modernism*, 7. Indeed, Turkey was not the only subject to this exposure which also influenced other regions such as India, Latin America and Middle East. See: Duanfang Lu, *Third World Modernism*, 10-11.

⁵⁵ Batur, *A Concise History*, 46

the use of modern construction materials and structural systems, the support of the government to encourage free market, and the promotion of an international culture relatively granted a stylistic freedom to architects.⁵⁶

It was in this context that private architectural offices began to increase in number. Before the 1950s, the majority of clients for architectural projects consisted of public institutions. Also, most of the architects worked as state employees at public institutions such as the Ministry of Public Works and municipalities; and some of them were covenanted employees in public projects.⁵⁷ None of the foreign architects of the earlier decades had their own private architectural offices but they were working at their offices in the universities. In the 1950s, this situation began to change as the transformation and liberalization in the economy shaped architectural supply and demand. In 1951, Önal founded *İnşaat ve Mimarlık Atölyesi-İMA* (Construction and Architecture Atelier) with Abdurrahman Hancı and Turgut Cansever as one of the earliest architectural offices of the period. Later, Şahap Aran and Suha Toner also joined as partners in 1953. Önal mentions that their architectural office drew the attention of their colleagues and students because it was also like an extension of the architecture school for them. The names that Önal recalled include Sevinç Hadi, Altuğ Çinici or Aytaç Manço who were students at the time who spent time in their office, and would then become well-known architects.⁵⁸

⁵⁶ Mete Tapan, “International Style: Liberalism in Architecture” in *Modern Turkish Architecture*, ed. Renata Holod & Ahmet Evin (Pennsylvania: University of Pennsylvania Press, 1984), 112

⁵⁷ For an analysis of early Republican architects working at state offices, see: Bilge İmamoğlu, “Architectural Production in State Offices: An Inquiry into the Professionalization of Architecture in Early Republican Turkey” (Unpublished doctoral dissertation, TU Delft, 2010)

⁵⁸ Maruf Önal, *Oda Tarihinden Portreler: Maruf Önal*, .34



Figure 3 A celebration at İMA: Y. Çıkınoğlu, M. Önal, C. Ormanlar, M. Plevneli, A. Hancı
Source: Maruf Önal, Courtesy of TMMOB İstanbul Metropolitan Branch archives

Cansever narrates that the initiative purpose of the establishment of their office was their concerns about the urban interruptions in İstanbul in the 1950s. Additionally, he claims that these collective discussions laid the foundations of the Chamber's regulations about the professional rights of architects and the principles of design contests later.⁵⁹ As private architectural practice was still in the process of development, the offices established from the 1950s onwards mostly consisted of multiple partners who supported each other, such as those earliest ones by Doğan Tekeli and Sami Sisa, Haluk Baysal, Melih Birsal, and Kemal Ahmet Aru, Mehmet Ali Handan, Altay Erol, Hande Suher and Yalçın Emiroğlu (AHE), or Demirtaş Kamçıl and Rahmi Bediz. As such, collective work of architects was significant for this period, sometimes also resulting in the collaboration of architects from different offices especially for participating in competitions.

The collaboration of İMA, Gürel-Birol, and Baysal-Birsal offices and Faruk Sırmalı, for example, generated a new business model based upon collective thinking, critical approach and debate about architectural design. This collective

⁵⁹ Uğur Tanyeli, Attila Yücel, *Turgut Cansever, Düşünce Adamı ve Mimar* (İstanbul: Osmanlı Bankası Arşive ve Araştırma Merkezi, 2007), 174

workforce gained exposure with the design competition held by Generate Directorate of Highways for their headquarters in 1955.⁶⁰ They developed a project equipped with advanced technological features of its period such as steel construction considering the sustainability and the ease of the implementation of materials besides the possibility of local manufacturing.⁶¹ All things considered, the emergence of architectural offices in this period cannot be evaluated as a mere new business model. The “Tuesday Meetings”, led by this “collective think-tank”, was not only consisted of architects. Economists or engineers also joined the meetings while some participants used to come from Ankara. The main topics of these debates were the urbanism issues in İstanbul. Kaçel states that they might have been the closest medium to the non-existent avant-garde milieu in architecture in Turkey thanks to their contribution to collective thinking and mutual discussion in architectural discourse built on progressive and idealist approaches of the participants on modern architecture.⁶²

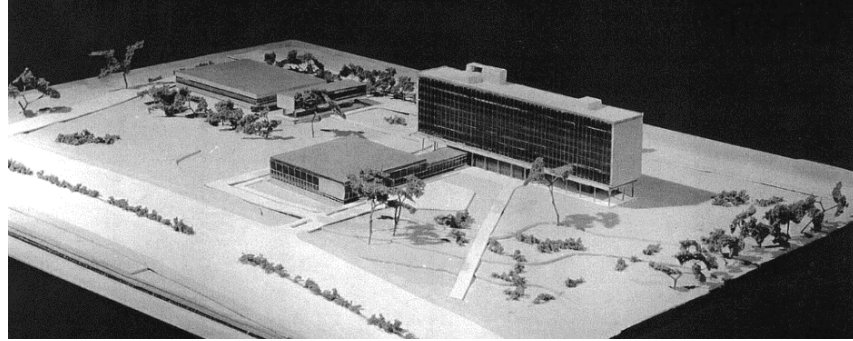


Figure 4 Model of the Generate Directorate of Highways Headquarters Building design competition project, 1955

Source: Maruf Önal, Courtesy of TMMOB İstanbul Metropolitan Branch archives

⁶⁰ Ela Kaçel, “Fidüsyer: Bir Kolektif Düşünme Pratiği” in *Mimarlığa Emek Verenler Dizisi-III*, Haluk Baysal-Melih Birsal, ed. Müge Cengizkan (Ankara: TMMOB Yayınları, 2007), 14

⁶¹ Although this group won the first place at the competition, their project was not implemented because of bureaucratic problems. Önal elaborated on the issue by stating that the biased attitude of authorities towards the Chamber of Architects, jeopardized the execution of the winning project. Maruf Önal, *Oda Tarihinden Portreler: Maruf Önal*, 34

⁶² Ela Kaçel, “Fidüsyer: Bir Kolektif Düşünme Pratiği”, 16-17

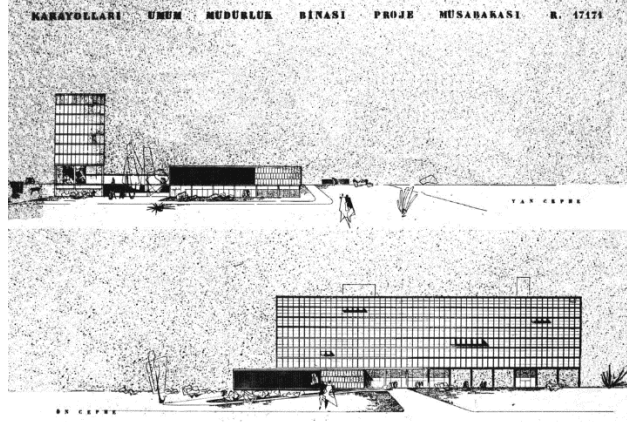


Figure 5 Architectural drawings of the Generate Directorate of Highways Headquarters Building design competition project, 1955
Source: Maruf Önal, Courtesy of TMMOB İstanbul Metropolitan Branch archives

2.2.3. Architectural Competitions

The architectural competitions occupy an essential place in the period of the couple of decades from the 1950s onwards, and they provided the freelancer architects the opportunity to be commissioned.⁶³ As the most prominent source of architectural media of twentieth century in Turkey, the *Arkitekt* journal gave an important coverage on architectural competitions. Before the 1950s, the competitions were fewer in number, and as they were held by public institutions, the capital city Ankara was in the spotlight. With the revised agenda of the new government in the 1950s, the focus shifted to İstanbul⁶⁴ as the Democrat Party government wanted to put İstanbul on the forefront as an international center of trade and culture. Although

⁶³ For further information on architectural competitions in Turkey, see: Yasemin Sayar, “The Impact of Architectural Design Competitions in Evaluation of Architectural Design Trends For a Secular Identity 1933-1950”, (Unpublished doctoral dissertation, Dokuz Eylül University, 1998) ; Elif Özçelebi, “An Inquiry on the Impact of Competitions in Architectural Practice: Documentation of Architectural Design Competitions in Turkey Between the Years 1931-1969”, (unpublished master’s thesis, Middle East Technical University, 1999); İlhan Aydın Meltem, “1930-2010 Yılları Arasında Bir Proje Elde Etme Yöntemi Olarak Türkiye’deki Mimari Tasarım Yarışmalarının İrdelenmesi”, (unpublished master’s thesis, Yıldız Technical University, 2010).

⁶⁴ İlhan Tekeli, *Tasarım, Mimarlık ve Mimarlar, Türkiye’de Mimarlığın Toplumsal Bağlamı*, (İstanbul: Tarih Vakfı Yurt Yayınları, 2011), 138

the state continued to play an active role in the post-war decades in the field of construction also by opening competitions, especially in case of İstanbul, private enterprises also became significant as the new clients of architects.

Due to the expanding urban areas in İstanbul where many people migrated from rural areas and smaller towns from the 1950s onwards, construction activities both by the state and the private sector concentrated on İstanbul. The end results of architectural competitions indicate the prominent buildings that mark the beginning or the end of the period of architectural styles in Turkey. In the 1940s, the design competitions held by state, majorly guided by Bonatz, set the accepted nationalist tendencies as he served as a jury member in the most important design competitions such as those for Radio Hall, and Court House in İstanbul.⁶⁵ Later, the winning project of İstanbul Justice Palace Project competition, designed by Sedad Hakkı Eldem and Emin Onat, points at the end of the nationalist tendencies in 1949.⁶⁶

In 1953, the winning project of İstanbul City Hall competition, designed by Nevzat Erol, is exemplary of the canonic modernist look of office and public buildings of the 1950s. In other words, architectural competitions enhanced the design opportunities and enriched the variety for Turkish architects and encouraged them to experiment with their individual styles. However, these competitions also incorporated discussions about not only administrative processes or economic restrictions but also architectural culture and development of the profession considering the annulment of some winner projects or problems encountered in construction processes.⁶⁷

⁶⁵ İlhan Tekeli, *Tasarım, Mimarlık ve Mimarlar, Türkiye’de Mimarlığın Toplumsal Bağlamı*, 136

⁶⁶ Batur, *A Concise History*, 46

⁶⁷ Elvan Altan, Bilge İmamoğlu. “Mimarlık Tarihi Araştırma Stüdyosu” Çalışmasının Düşündürdükleri: Ankara’da Mimarlık, 1950-80, *Mimarlık*, no. 337, 53. From the mid-1960s onwards, such issues were criticized by the Chamber of Architects; see: “Bayındırlık Bakanlığının

Since his years of education at the Academy, Önal had been a fervent participant of architectural competitions. He initially won the Republican People's Party Architecture Award with his village house project in 1941 when he was a student. In his later years of practice, he participated in competitions together with his colleagues, and won prizes such as the second prize in 1944 for Çanakkale Martyr's Memorial, the second prize in 1949 for İstanbul Justice Palace with Nevzat Erol, the first prize in 1954 for Etibank Karaköy Branch Office with İMA architects, the second prize in 1957 for Kocatepe Mosque in Ankara with Raşit Uybadin⁶⁸, and the and the second prize in 1974 for Turkish Language Association building with Şahap Aran, Abdurrahman Hancı and Süha Toner.⁶⁹

As a conclusion, after the 1950s, freelancing appeared as a business option for architects who used to work as bureaucrat in the past. As a result of the dynamics of the free-market economy of the period, architects also started their design offices. Önal was one of the prominent actors as a founder of these newly emerged architectural offices. During his professional practice as a freelancer architect, he joined in a great number of architectural design and city planning contests.⁷⁰ As mentioned before, these design competitions provided a medium for collective thinking and creative work, and Önal stated that they were keeping the spirit of

Proje Yarışmaları Hakkındaki Açıklaması; Bayındırlık Bakanlığı Yarışmaları Hakkında Mimarlar Odası Açıklaması," *Arkitekt*, no. 335 (1969): 115.

⁶⁸ According to the Önal's statement, this design won the first prize; however demoted to second place and Vedat Dalokay's project was chosen as the winning project in 1957. Önal argued that Dalokay's design was influenced by his project. At the ends, another mosque was constructed instead of Dalokay's re-selected winning project, because of the objections of Directorate of Religious Affairs and other state authorities. *Oda Tarihinden Portreler: Maruf Önal*, p.85

⁶⁹ "Yarışmalar Dizini 1930-2004", TMMOB
<http://www.mimarlarodasiankara.org/yarismalardizini/?durum=info&yid=86>

⁷⁰ See Appendice B: List of Önal's Work

discussion and critique; thus, competition contributed his professional development.⁷¹ On the other hand, architects strengthened their position as professionals with their demands about the legitimation of their profession from the Ministry of Public Works along with the foundation of Chambers of Architects. Önal appears as one of the architects who dealt with the various regulations during the foundation years of the Chamber beside his administrative duties. Additionally, Önal's contribution to Milliyet Newspaper advice column as an expert to answer the questions that related to architecture and construction also shows that he wanted to spread the popular information on architecture among the public.

⁷¹ Maruf Önal, "Maruf Önal ve Tasarımları", *Tasarım*, no. 14, (1991): 108.

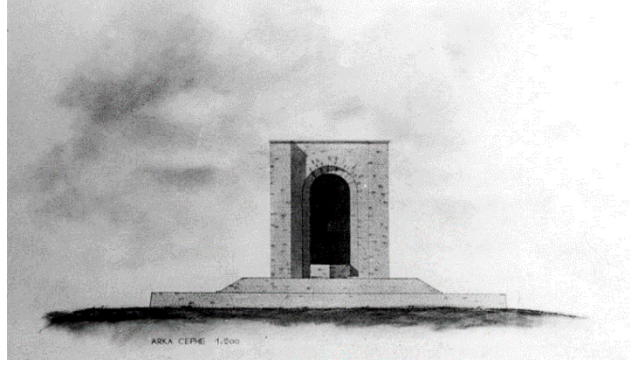


Figure 6 Çanakkale Martyr's Memorial design competition project, 2nd prize, 1944
Source: Maruf Önal, Courtesy of TMMOB İstanbul Metropolitan Branch archives



Figure 7 İstanbul Justice Palace design competition project with Nevzat Erol, 1949
Source: İstanbul Adalet Binası Proje Müsabakası, Arkitekt, (1949): 183-186
Accessed from <http://dergi.mo.org.tr/dergiler/2/165/2068.pdf>

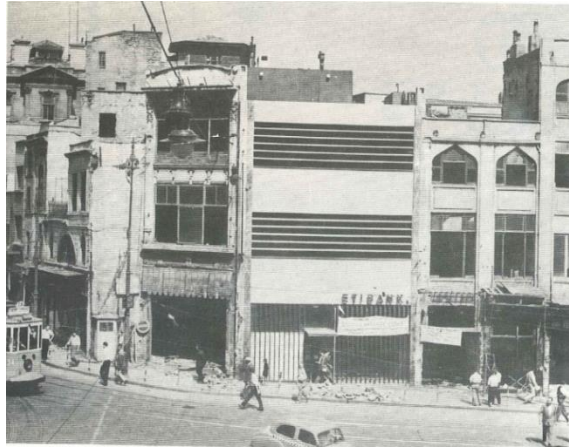


Figure 8 Etibank Karaköy Branch Office design competition project with İMA, 1956
Source: Hakkı Önel, et al., *Prof. Y. Mimar Ö. Maruf Önal, Meslekte 42 Yıl, Yaşamı-Eserleri-Biyografi - Emeklilik Anı Kitabı*, (İstanbul: Yıldız University, 1985)

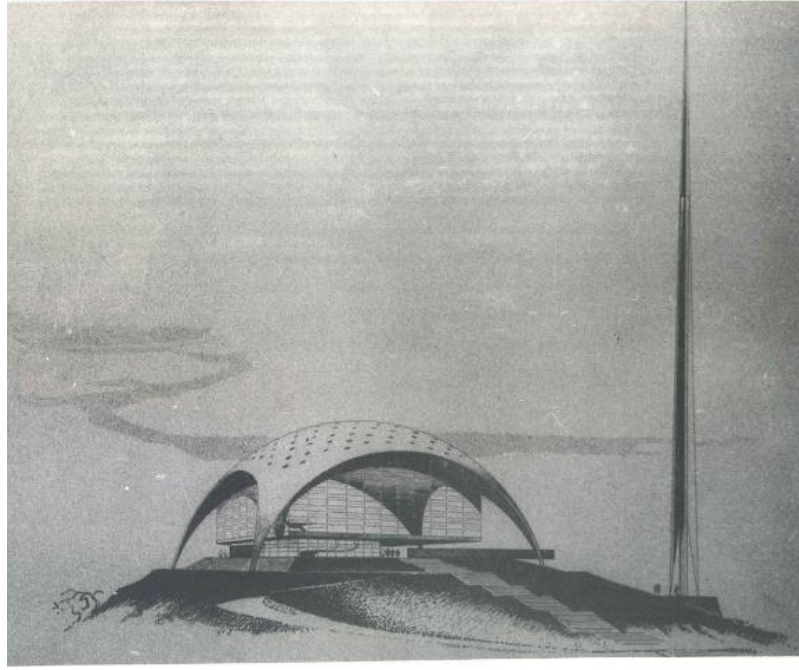


Figure 9 Kocatepe Mosque design competition project with Reşat Uybadin, 1955
Source: Hakkı Önel, et al., *Prof. Y. Mimar Ö. Maruf Önal, Meslekte 42 Yıl, Yaşamı-Eserleri-Biyografi - Emeklilik Anı Kitabı*, (İstanbul: Yıldız University, 1985)

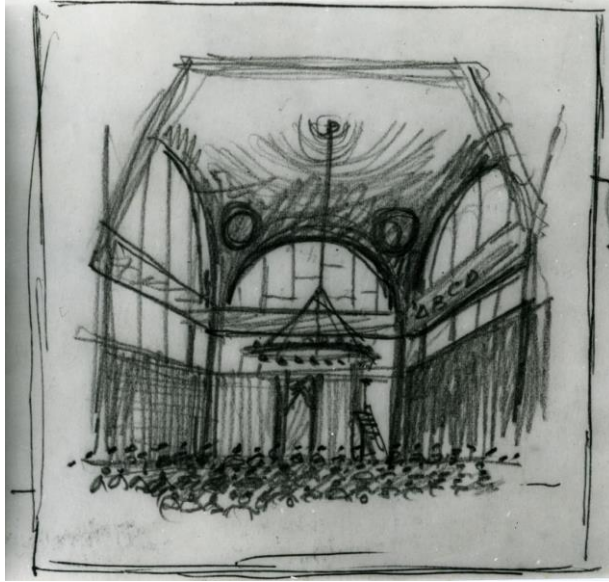


Figure 10 Önal's sketches for Kocatepe Mosque competition projects, 1955
Source: Maruf Önal, Courtesy of TMMOB İstanbul Metropolitan Branch archives

CHAPTER 3

ÖNAL'S PROJECTS IN MID-TWENTIETH CENTURY İSTANBUL

In this chapter, the changing dynamics of architectural tendencies along with the emergence of new models of professional life and daily lifestyle during the mid-twentieth Century will be evaluated; and within this framework, Maruf Önal's architectural production in different building types in İstanbul will be investigated. In this period, Turkey became more open to international influences in contrast to the nationalist approach and closed economy of the former era of the Second World War. Therefore, radical changes were witnessed in the built environment along with the implementation of new building types or the transformation of the existing ones. Önal's designs for dwellings, and places of work, recreation, and transportation will be analyzed in this chapter in terms of the current modernist architectural approach and the social contributions of this architecture to the modern lifestyle of urban-dwellers and their experiences with modernism and modernity in mid-century İstanbul.

3.1. The Building of a Modern Urban Life

After the end of the Second World War, Democrat Party came to power in 1950 elections and Turkey underwent many changes to achieve its goals towards being a part of the international market under the influence of American capitalism. Turkey's admission to NATO in 1953 accompanied these integration policies, which had started with Marshall Aid given by the United States of America in 1947.⁷² Considering the novel business sectors that slowly bloomed in developing free market economy, İstanbul eventually became the new trade center of the country. In order to understand the reflections of this influence on architecture, the

⁷² Mete Tapan, *International Style: Liberalism in Architecture and Modern Turkish Architecture*, 112

developments in Turkey cannot be considered apart from the developments in the United States or Europe. At the time, modern architecture, once formed of avant-garde approaches in Europe during the early twentieth century, became the canonic approach accepted worldwide.⁷³ In the United States, the 1950s appear as a modernist-rationalist era that embodied the values of the International Style based upon the principles of CIAM.⁷⁴ Mies van der Rohe and Walter Gropius led the spread of this style in the United States while Le Corbusier's projects mostly affected Europe where the reconstruction of the damage of the Second World War shaped the cities.⁷⁵ In the United States, private sector became the prominent financial resource even for public projects.

In parallel to this international influence, although the primacy of the state did not diminish, private enterprises became the majority of clients of architects also in İstanbul throughout the following decades. Due to foreign financial aids and loans and the increasing imports of construction materials, construction activities dramatically increased in this context.⁷⁶ Architects in Turkey were able to follow the current architectural tendencies thanks to foreign architecture magazines published in the United States, Europe or Japan, which became more accessible and popular at the time. Therefore, the latest concepts such as international architecture, neo-regionalist architecture, neo-brutalist architecture or organic architecture were put into practice also in Turkey by architects who were following these

⁷³ USA: Modern Architectures in History, G. Wright - Pax Americana: Architecture in America: 1945-65, p.232

⁷⁴ Doğan Hasol, *20. Yüzyıl Türkiye Mimarlığı*, 134-135

⁷⁵ İlhan Tekeli, "The Social Context of the Development of Architecture in Turkey" in *Modern Turkish Architecture*, ed. Renata Holod & Ahmet Evin, (Pennsylvania: University of Pennsylvania Press,1984), 24-54

⁷⁶ Afife Batur, *A Concise History*, 46

publications.⁷⁷ On the one hand, the American influence was indirect such as the circulation of architectural magazines or foreign exhibitions; significant architectural projects were executed by foreign architectural firms as well. The rising tensions and the protest against foreign architects of the previous periods, following the architectural discourse of the Second National Movement, thus dissolved, because both stylistic preferences of prominent architects of this era and the new ideology of the new government oriented the country in a position that was more exposed to the social and aesthetic tendencies in the international context.

In this sense, İstanbul Hilton Hotel marks a milestone for the new period of modern architecture in Turkey that was defined as the “International Style” of the 1950s.⁷⁸ This hotel building was designed by the famous American architecture firm S.O.M. with Eldem’s collaboration in 1952. S.O.M. company was one of the prominent firms which created a design standard for modern corporate buildings in America, along with the later replications worldwide.⁷⁹ American influence on the spread of the “International Style” was not particularly applicable in Turkey but it was seen in diverse parts of the world including Europe. In contrast to Europe which had been wrecked by the war, the United States emerged as the ruling power; therefore, the reception of modern architecture was under different conditions in the United States and Europe. Colquhoun explains that modern architecture was endorsed by the private sector in America while it became the model for public projects in post-war Europe considering the focus on welfare of the states.⁸⁰ Although the impact of private enterprises in construction sector began to be prevalent in Turkey in the mid-century, it was the interventions of the Democrat Party government or Prime

⁷⁷ Somer Ural, Türkiye’nin Sosyal Ekonomisi ve Mimarlık, *Mimarlık*, no. 1-2 (1974): 48

⁷⁸ Bozdoğan, Akcan, *Modern Architectures in History: Turkey*, 121-22

⁷⁹ Gwendolyn Wright, *USA: Modern Architectures in History*, (London: Reaktion Books, 2008), 159

⁸⁰ Alan Colquhoun, “Pax Americana: Architecture in America 1945-65” in *Modern Architecture*, (Oxford: Oxford University Press, 2002), 232-233

Minister Adnan Menderes' personal actions, which had shaped the urban pattern and built environment especially in İstanbul. Defined as the “lightning tear down operations” (*yıldırım-yıkma harekâtı*), these abrupt public works attempts, which mainly included the opening of boulevards by demolishing significant amount of buildings, were envisioned to accelerate economic activities that relied on construction sector and to avert the focus of the public on political problems of the period.⁸¹ On the contrary, these operations conjured the reaction of architects and could not help to solve the actual problems of İstanbul caused by the rapid increase of population and distorted urbanization from the 1950s onwards. In the following decades of the 1960s and the 1970s, the unforeseen transformation and the disruption of the built environment led to a relative alienation of architects. Namely, rather than applying a methodological public construction program conducted by architects and city planners, irregular constructions of apartment blocks in the cities were realized by anonymous constructors or the newcomers built their squatter houses in illegal ways themselves.

Before the legislation of flat ownership law (condominium law-*Kat Mülkiyeti Kanunu*) in 1965⁸², the apartment construction had mainly been consisted of cooperative housing founded by the members of upper and middle classes like government employees or bureaucrats⁸³ besides the private ownership of the land. As a result of the housing problem after the increase in population, two other construction phenomena came into the spotlight: building squatters and “build and sell” system after the flat ownership law that enabled the shared ownership of

⁸¹ Batur, *A Concise History*, 51

⁸² For more information on Flat Ownership Law, see: Kat Mülkiyeti Kanunu, 1965. Retrieved from <https://www.mevzuat.gov.tr/MevzuatMetin/1.5.634.pdf>, in 3.08.2019

⁸³ T. Elvan Altan, “1950’lerde Yeni Yaşam, Yeni Kent ve Rahmi Bediz- Demirtaş Kamçıl Büro’sunun Konut Tasarımları” in “1950’ler Türkiye’si’nde Mimarlık”, *Arredemento Mimarlık* no. 290, (2015): 92

properties. The dramatic increase of population and the changes in demographic structure in cities,⁸⁴ led to the urban expansion towards the periphery due to the accelerating construction of “gecekondus”, i.e. the illegal scatter houses built by the newcomers over a night. The reports that concerned the rapid urbanization and the uncontrolled construction of scatter houses showed that the urgent need for housing projects for low-income groups of society was a duty of the state.⁸⁵ Developed as almost a natural response to the housing shortage, the anonymous architectural production of “build-and-sell” apartment blocks and squatters, without proper architectural design and supervision of an architect, covered a vast majority of the urban areas in Turkey. These houses were constructed without much contribution of architects despite their loud rejections and criticism. It should be pointed out that the participation of an architect was obligatory to legalize the construction process. Therefore, we see a dilemma here: In squatter construction, architects were not involved. The “build and sell” system, on the other hand, made architects anonymous figures, and in a sense, hindered them to gain recognition with their professional skills and design proficiencies.⁸⁶ Either with the spontaneous construction of the squatter houses of low-income people or collective housing projects as satellite towns in suburbs, big city were densely expanding like an “oil stain” towards their peripheries.⁸⁷ Besides, the construction of industrial complexes were moved to the peripheries to reduce the pollution and traffic problems in city

⁸⁴ İpek Akpınar, “Menderes İmar Hareketleri Türkleştirme Politikasının Bir Parçası mıydı?” in “1950’ler Türkiye’sinde Mimarlık”, *Arredemento Mimarlık*, no. 290 (2015): 87
Akpınar stated that: “The population increased from 1,166,477 in 1950 to 1,882,092 in 1960... While the rate of those born in İstanbul in 1950 was 52.9 percent and the rate of those who were not born in İstanbul was 47 percent; In 1960, this rate changes to 43.3 percent and 56.6 percent, respectively.”

⁸⁵ Elvan Altan, “1950’lerde Yeni Yaşam, Yeni Kent ve Rahmi Bediz- Demirtaş Kamçıl Büro’sunun Konut Tasarımları”, 93

⁸⁶ Batur, *A Concise History*, 52

⁸⁷ İlhan Tekeli, *Modernizm, Modernite ve Türkiye’nin Kentleşme Tarihi*, 165

centers.⁸⁸ İstanbul was the city that most radically experienced this urban transformation from the 1950s onwards in Turkey. Thus, its center was reconstructed and became denser while the settlement area of the city also expanded towards its peripheral regions by the construction of houses and other types of buildings for work and recreation required by the changing life style, which will be examined in the case of Önal's architectural production in the next chapter.

While the military coup set another milestone in the history of Turkey in 1960; the socio-economic changes, which had begun in the Democrat Party era, mostly continued in the following decades. The new constitutional law of 1961, embarked significant transformations which generated a scene for plurality in terms of art and architecture beside the political and cultural spheres. The rising leftist tendencies found followers among architects and altered the focus of the professional milieu in relation to the profession's mission and professionals' responsibilities toward the society.⁸⁹ In this pluralist atmosphere that lasted, despite economic and social problems, until another military intervention in 1980, the general architectural understanding continued to be modernist with various architectural styles, which were also prevalent at the time in Western countries. Namely, organic architecture of Frank Lloyd Wright or New Brutalism idea of Louis Kahn and Paul Rudolph were the prominent sources of inspiration in Turkey. Likewise, principles of rational functionalism of the "International Style" of the 1950s were deemed dubious along with its universal implementation. Modernism was not weakened yet in the USA or elsewhere including Turkey; however, it seemed to discontinue to its utopic claims.⁹⁰ The incoordination between user's needs and architects' responses were

⁸⁸ İlhan Tekeli, *Modernizm, Modernite ve Türkiye'nin Kentleşme Tarihi*, 122

⁸⁹ Sibel Bozdoğan, "Art and Architecture in Modern Turkey: The Republican Period," in *Turkey in the Modern World*, by Reşat Kasaba (ed.), vol. 4 (New York: Cambridge University Press, 2008), 453.

⁹⁰ Alan Colquhoun, *Modern Architecture*, 254

criticised. The insufficient residential stock and the emergence of squatter cities in industrializing countries such as Turkey challenged the profession to rethink about its current approaches,⁹¹ which led to post-modernist critique and applications in time. During the 1960s and the 1970s, the new adaptations of modernism in Turkey were thus centered on “regionalism” concept, instead of “nationalism” of early Republican period, aiming to integrate designs with local properties such as topography, use of local materials, and climate.⁹² Tekeli articulates that the novel tendencies in architecture started to appear in Turkey after the mid-1970s, yet these post-modernist approaches did not replace the dominancy of modernist architecture until the 1980s.⁹³ Some of the prominent works of the 1960s and the 1970s are: Behruz and Altuğ Çinici’s Middle East Technical University Campus Plan and Buildings (1961), Sedad Hakkı Eldem’s Social Security Association (1963), Turgut Cansever and Ertur Yener’s Turkish Historical Society (completed in 1967), and Cengiz Bektaş’s Turkish Language Association (1974) .

Modern architecture applied in Turkey from the 1950s to the end of the 1970s was part of the wider context of contemporary modernity in the country. The modern context of the urbanizing society during the period can be examined through daily life and activities in residential, commercial, and recreational/cultural places that defined contemporary cities. As Bozdoğan states, non-Western examples of modern architectures as in Turkey do not present the socio-economic background of modernism such as industrial towns, capitalist modes of production and an

⁹¹ Kenneth Frampton, *Modern Architecture: A Critical History. Place, Production and Scenography: International Theory and Practice since 1962*, (London: Thamesand Hudson, 1992), 289

⁹² Sibel Bozdoğan, “Art and Architecture in Modern Turkey: The Republican Period”, 453

⁹³ İlhan Tekeli, *Modernizm, Modernite ve Türkiye'nin Kent Planlama Tarihi*, 3

autonomous bourgeoisie.⁹⁴ Modern architecture in Turkey was formed instead under the impact of both external factors such as the influences of Western architectural movements and internal ones such as construction industry, regulations of municipalities or rapid expansion of cities due to migration from rural areas caused by technological improvements that decreased the need of human labour in agricultural production.⁹⁵ During the early Republican period, ideological implementations of modernism by Republican People's Party affected architectural commissions for public buildings such as municipal offices, railway stations (which later lost its importance to highways during the Democrat Party era), schools and People's Houses as the most featured building types. Along with the economic and political changes after 1950s, the increasing activity of private enterprises such as banks or corporations catalyzed the construction of office blocks, hotels, factories and housing projects. Thus, starting during the 1950s and increasing during the 1960s and the 1970s, industrial and commercial buildings, university campuses, housing projects, and tourism buildings were constructed correspondingly while İstanbul took a leading position in this development. In comparison to the efforts to create a capital city in Ankara during the early Republican decades, İstanbul became the center of attention for the modernization attempts of the post-war period.

⁹⁴ Sibel Bozdoğan, *Modernizm ve Ulusun İnşası*, trans. Tuncay Birkan (İstanbul: Metis Yayınları, 2001), 22

⁹⁵ Yusuf Civelek, "Mimarlık, Tarihyazımı ve Rasyonalite: XX. Yüzyılın İlk Yarısındaki Modern Türk Mimarisinde Biçime Dayalı Sembolik Söylem Meselesi", *Türkiye Araştırmaları Literatür Dergisi*, vol.7, no. 13, (2009): 151.

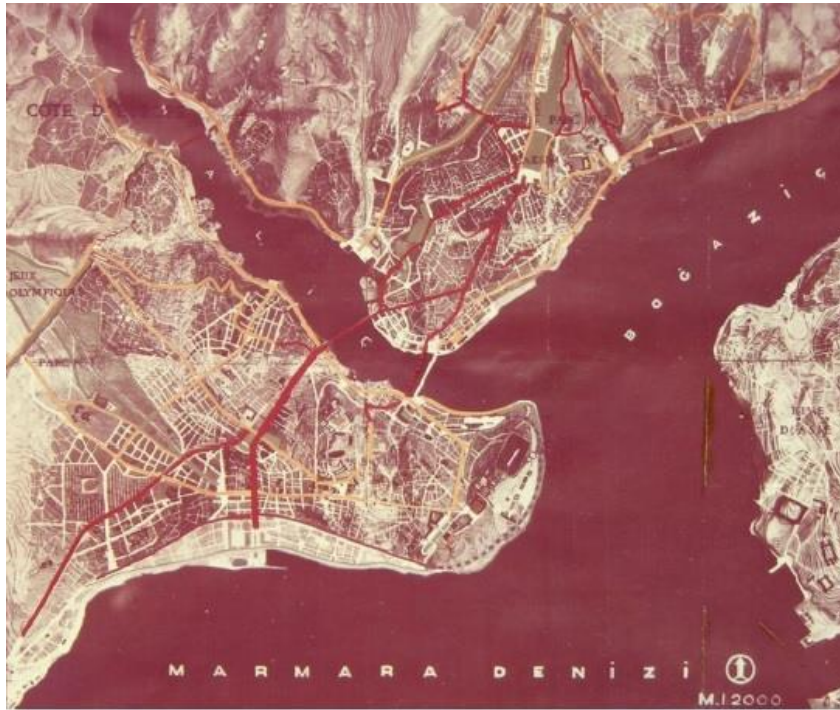


Figure 11 Istanbul European Side Master Plan by Henri Prost, 1943. The principal roads were indicated on this picture of the model of 1/2000 scale.

Source: Candaş Bilse, “Les Transformations d’Istanbul”: Henri Prost’s planning of Istanbul (1936-1951), *ITU A/Z*, vol. 8, no.1, (2011): 106

While examining the urban development and the modernization of İstanbul, the drastic intervention of the Democrat Party in between the years 1956-1960 cannot be overlooked. After the introduction of the Public Works and Confiscation Law (*İstimlâk Kanunu*), Prime Minister Menderes executed almost 7.300 expropriation operations. The operations mainly applied Henri Prost’s (French planner) masterplan of the late 1930s, which suggested an extensive zoning program with the aim to connect different functional zones with a transportation network while maintaining the aesthetic qualities in the city. Prost’s aim was the modernization of İstanbul while preserving the historical landscape of the city. Nevertheless, in spite of his concern for the conservation of historical monument, he proposed road

networks which harshly intervenes the historical urban fabric. Prost continued to his duties as a planner until his departure from Turkey in 1951.⁹⁶

In order to elaborate on the fundamentals of the zoning program of a modern city, CIAM's doctrine should be examined. CIAM's foundation in the late 1920s set the framework for urban planning for the next decades with the participation of influential names like Le Corbusier. The zones were defined as based on the functions of dwelling, work and recreation, and later transportation was added as a function that would connect these zones as a static asset.

Although the separation of functions, and the consequent negligence of communication and dynamic interaction among them would later be criticized;⁹⁷ CIAM's city planning approach was influential in the planning of cities in the post-war decades, and its definition of the functions of the city as dwelling, work and recreation, together with transportation, defined the modern city in this context. The post-war modernization of cities in Turkey presents similar features. The process started with Democrat Party's planning project of the 1950s that mainly included the construction of large boulevards in order to reduce the traffic problem, which was one of the emphases in its propaganda. Thus, the construction of new roads and highways hold a great value in the modernization process of Turkey. However, this ambitious interference caused the eradication of a great number of historical buildings in several districts. The aim of modernizing the lifestyle in Turkey, was

⁹⁶ Cana Bilsel, "Remodelling the Imperial Capital in Early Republican Era: the Representation of History in Henri Prost's Planning of Istanbul", in *Power and Culture, Identity, Ideology, Reputatio ed. Jonathan Osmond and Ausma Cimdina (Pisa: Pisa University Press,2007)*, 96-105

⁹⁷ Ute Poerschke: "CIAM's Four-Function Dogma: On the Challenge of Mixing Something That Has Been Separated." In: Feldhusen, Sebastian; Ute Poerschke; Jürgen Weidinger (eds.): "*Mixings in Architecture and Landscape Architecture.*" Cloud-Cuckoo-Land, *International Journal of Architectural Theory*, vol. 21, no. 35, (2016): 197-210 Accessed from: www.cloud-cuckoo.net/fileadmin/issues_en/issue_35/article_poerschke.pdf: 197 – 210.

also supported by the popularization of American domestic life and house appliances through the advertisements in media.⁹⁸ The domestic sphere and modern apartment life became an important instrument to demonstrate the owner's appreciation for modern life. In fact, housing remained as one the main issues of modernization in Turkey to set the criteria of modern living. The residential areas also included some common spaces such as sports places, schools, shops or parks, which would cultivate the essence of modern living by residents.⁹⁹

Tanyeli argues that what is defined as modern is not the place itself but its users who utilize it as a proof of their modernity.¹⁰⁰ Bilgin expresses that Turkey was drawn to modernization in the 1950s as in other countries, after the grand rising of fashion, media, advertising and consumer culture that boosted some commodities such as automobiles, white goods, television, kitchen appliances, cinema, newspaper, and other consumer goods in supermarkets.¹⁰¹ In line with these changes, the daily life experience started to be shaped around new recreation centers such as cinemas, restaurant, cafes, hotels or tourism establishments like pools, beaches, motels.

The concept of workspace also underwent many changes. International influences of Mies van der Rohe and Gropius led to the appearance of a corporate style that integrated high-rise buildings as prismatic boxes with repetitive abstract facades or glazed curtain-walls also in Turkey.¹⁰² Emek Business Center in Ankara, designed

⁹⁸ İpek Akpınar, "Menderes İmar Hareketleri Türkleştirme Politikalarının Bir Parçası mıydı?", 86

⁹⁹ Sibel Bozdoğan and Esra Akcan, "The Modern House" in Turkey: Modern Architectures in History, 90

¹⁰⁰ Uğur Tanyeli, *Mimarlığın Aktörleri: Türkiye 1900-2000*, (İstanbul: Garanti Galeri Yayınları, 2000)

¹⁰¹ İhsan Bilgin, "20.yy Mimarlığı Barınma Kültürünün Hassas Dengeleriyle Nasıl Yüzleşti?", *XXI*, no. 2, (May-June 2000): 110-116

¹⁰² Sibel Bozdoğan, "Art and Architecture in Turkey", 445

by Enver Tokay and İlhan Tayman, (1958) was the first sky-scraper of Turkey. On the other hand, the architects who later adopted the so-called “organic” or “regionalist” approaches applied the fragmented block as the design formula in opposition to the massive blocks of the International Style.¹⁰³ Other prominent examples of commercial spaces can be listed as Tekeli, Sisa and Hepgüler’s İstanbul Manufacturer Retail Market (late 1950s), Eldem’s Akbank Office Building (1968) and Baysal and Birsal’s Vakko Factory (1969).

The development of the transportation system, on the other hand, helped in the expansion of cities. The development of transportation networks as well as private car ownership¹⁰⁴, together with the right of paid holidays, legalized in Turkey in 1960, helped the development of tourism in the following decades as it became easier for people to travel to and spend their leisure times in farther places.¹⁰⁵ As a result of the tourism planning of the state via the Act for the Encouragement of Tourism (*Turizmi Teşvik Kanunu*) in 1950 to boost the profits provided by the tourism sector along with the popularization of the related lifestyle, the 1960s witnessed a rapid increase in tourism activities.¹⁰⁶ This contributed to the construction of hotels in cities, like Hilton Hotel in İstanbul, as well as in coastal areas; and also increased the demand for summer houses which appeared at the time

¹⁰³ Bozdoğan, Akcan, *Modern Architectures in History: Turkey*, 175

¹⁰⁴ İlhan Tekeli, *Modernizm, Modernite ve Türkiye'nin Kentleşme Tarihi*, 123

¹⁰⁵ T. Elvan Altan, “Modern Spaces of Travel and Leisure: Tourism Architecture in Post-War Turkey”, unpublished lecture, METU Architectural History Graduate Program 30th Anniversary Lectures, April 24, 2019, METU Faculty of Architecture.

<https://www.facebook.com/archist.metu/videos/166824747659447/UzpfSTewMDAyOTk1NzY5MTEwMTpWSzoxMDE1NjExNDcwODE1MTc4Nw/>

<https://www.facebook.com/archist.metu/videos/166882090987046/UzpfSTewMDAyOTk1NzY5MTEwMTpWSzoxMDE1NjExNDcwOTU2MTc4Nw/>

¹⁰⁶ T. Elvan Altan, “Modern Tourism Architecture in “A Country With Every Touristic Feature”: An Overview of Hotels, Holiday Villages and Houses in Post-War Turkey”, Alina Serban (ed.), *Enchanting Views: Romanian Black Sea Tourism, Planning and Architecture of the 1960s and 70s*, (Bucharest: Association pepluspartu, 2015), 242-243

as a complementary asset of modern urban life. Summer houses also provided a business opportunity for architects to make a showcase of their design skills within the framework of mid-century aesthetic highlights.¹⁰⁷ Summer houses and domestic tourism centers developed in the peripheral areas outside of cities, especially of İstanbul, and later in coastal cities in southern regions.

In conclusion, it can be stated that modernist architecture was prevalent during the post-war period in Turkey. Under the term of the “International Style” in parallel with the socio-political changes of the period and the American influence, this architectural production witnessed the emergence new building typologies. These new building types such as new housing types and summer houses, office buildings, hotels, cinemas, restaurants etc. shaped the built environment of cities along with the lifestyle of urban dwellers. Due to the new approaches in the architecture of Europe and the USA, and the internal problems in Turkish cities caused by rapid urbanization and the increase of population, architects in Turkey continued to their practices by experimenting different architectural styles and techniques.

¹⁰⁷ Meltem Gürel, “20. Yüzyıl Ortası Modernizminin Türkiye’deki Açılımları Üzerine Okumalar ve Bir Kitap” in “1950’ler Türkiye’sinde Mimarlık”, *Arredemanto Mimarlık*, no. 290 (2015): 118

3.2. Designing Modern Architecture

Maruf Önal's designs for dwelling, work, and recreational buildings along with the other commercial spaces which emerged with the expanding transportation network will be examined in the following parts to analyze how the transformations mentioned in previous chapter resonated in his architectural production.

3.2.1. Önal's Projects for Dwelling from Center to the Periphery of the City

To elaborate on the developments of housing design in Turkey, the socio-economic transformations and the evolving reception of modernism among the classes of the society should be taken into consideration. In the Early Republican era, modernist single houses, the so-called "Cubic Villas", represented the modernization of the life style of the Republican elites. For the lower income groups, collective housing blocks were built under the patronage of the state, although few in number. These houses were low-rise buildings with backyards, designed according to the garden city model.¹⁰⁸ While the public works of the Early Republican period were mainly focused in Ankara, the apartments designed in Art Deco or modern style were built in İstanbul.¹⁰⁹ In the 1930s, although apartment buildings were representing the modern life, traditional wooden houses, mansions with gardens, and low rise masonry buildings were also still inhabited.¹¹⁰

¹⁰⁸ Bozdoğan, Akcan, *Modern Architectures in History: Turkey*, 83

¹⁰⁹ Nurbin Paker, Funda Uz, "50'ler Modernizmi İçin Bir Okuma: Çatışmalar ve Uzlaşmalar Sahnesi Olarak "Apartıman"" in "1950'ler Türkiye'sinde Mimarlık", *Arredemanto Mimarlık*, no. 290 (2015): 99

¹¹⁰ Sibel Bozdoğan, "Modern Yaşamak, Erken Cumhuriyet Döneminde Kübik Ev", in *Tarihten Günümüze Anadolu'da Konut ve Yerleşme*, ed. Uğur Tanyeli, (İstanbul: Tarih Vakfı.Yurt Yayınları, 1996.)

The popularity of modern architecture in residential buildings increased in time during the 1930s; however, nationalist tendencies and historicist approaches appeared in modern Turkish architecture towards the turn of the decade. As mentioned in the previous chapters, Eldem pioneered in the nationalist architecture movement and based his work upon the traditional civil architecture of the past in the 1940s albeit his practice followed the International Style in later years. He designed many luxurious estates and waterfront houses inspired from the “Turkish house” for wealthy clients throughout his career.¹¹¹ The construction of prestigious single houses for wealthy families created new job opportunities for architects of the period. However, architects’ impact on the majority of housing construction remained insufficient due to the inefficient attempts to solve the problem of the housing shortage in the growing cities.¹¹²

The low-cost collective housing constructions aided by the financial support of the government aimed to supply affordable housing for workers and public employees; however, these houses were still available mostly for the middle class. Therefore, they did not have the potential to avoid the development of squatter houses. Before the acceptance of Flat Ownership Law, cooperative housing was presenting the common means of the collective housing construction.¹¹³ These cooperatives were usually established by middle and upper class bureaucrats and government officers, and aimed for rather high standards of modern life with maid rooms or service doors and elevators. Under the influence of American modernism in the 1950s, the middle class families of Turkey were introduced with new forms of accommodation. Offering a new way of life and novel experiences, which modernism promised to provide, was also considered as a task by the architects of the period. The reciprocal

¹¹¹ Bozdoğan, Akcan, *Modern Architectures in History: Turkey*, 145

¹¹² Bozdoğan, Akcan, *Modern Architectures in History: Turkey*, 141

¹¹³ T. Elvan Altan, “Modern Ankara’nın Yeniden İnşası Başlıyor: 1950’lerde Yeni Yaşam, Yeni Kent ve Rahmi Bediz - Demirtaş Kamçıl Bürosu’nun Konut Tasarımları”, 93

relationship between the clients and the architects developed and transformed through time. Besides the evolving interactions among contractors, residents and architects, the procedures of architectural design also changed. Different types of design and construction processes emerged in the mid-century due to change of regulations, increase in urban population and rapid shift in real estate market.

In the larger cities of Turkey, especially in İstanbul, urban dwellers had been familiar with apartment buildings since the beginning of the century. Modern apartments were in demand in the 1950s, and the modernist apartments of the period coexisted for a while together with those built in a nationalist style. After the migrations from the rural areas to the cities from the 1950s on, and the new regulations about housing production and legislations about property ownership in the 1960s, significant changes happened in residential architecture in Turkey, in specially big cities, and a dramatic increase was seen in apartment construction.¹¹⁴

The Flat Ownership Law in 1965 promoted the construction of apartments as a new way of business model in the real estate market. However, this allowance would be exploited in later years by the contractors of “build-and-sell” (*yap-satçılık*) system, whose main concern was profit rather than convenient city planning or aesthetic standards. This system became the common practice used to meet the housing demand of the middle class from the 1960s onwards. Namely, contractors brought landowners and customers together to execute the construction project; causing the relationship between architects and users weaken and even diminish. Later, this method of rapid construction spread and began to produce anonymous and monotonous buildings that shaped the urban texture of cities in Turkey.¹¹⁵ However,

¹¹⁴ Nurbin Paker, Funda Uz, 50’ler Modernizmi İçin Bir Okuma: Çatışmalar ve Uzlaşmalar Sahnesi Olarak “Apartıman”, 99

¹¹⁵ Batur, A Concise History, 52

Tanyeli's critique of self-imposed passivism of urban-dwellers in the post-war era was the reminder of the impact of dwellers as actors in shaping the urban pattern although they are generally accepted as the victims of the corruption brought by the interventions of the higher authorities. He claims that what urban dwellers labeled as distorted have formed the actual properties of a metropolis.¹¹⁶

In the context of these transformations in residential architecture and housing construction in Turkey, Önal's private house and apartment building designs will be examined in order to evaluate the transformation of his professional practice in terms of style, collaboration with his partners, and understanding of modernism. Önal's private house projects will be examined to trace the fundamentals of Önal's modernist approach, along with summer houses to understand his search for new interpretations. Whereas the apartment typology became prevalent in the cities, Önal's focus on the production of apartment blocks were correlatively escalated. His range of apartment designs varies from modest but functional cooperative housing to luxurious family apartment. Therefore, his design approach also demonstrates the key differences in terms of style in parallel to the transformation on the architectural trends and reception of modernism in Turkey, a rationalist design approach remained constant for Önal.

3.2.1.1. Early Manifestations of Modernist Approach in Single Houses

In the 1940s, housing ownership still required the ownership of the building land. Thus, only higher income families who possessed a certain amount of capital or land were able to build their private houses. As a status symbol for modern urban-dwellers, these projects were commissioned to architects to obtain prestigious results. Consequently, the relationship between the property owners and the

¹¹⁶ Uğur Tanyeli, "Kenarın Metropolünde Mimarlığı ve Modernleşmeyi Okumak" in *İstanbul 1900-2000 Konutu ve Modernleşmeyi Metropolde Okumak*, (İstanbul: Ofset Yapımevi Yayınları,2004), 12-17

architects were much integrated and dense in this period. On this basis, Önal's single house projects were also commissioned by urban-dwellers with the aim of owning a modern family house in the city. In particular, Önal's earliest works, Dr. Belen House and Ardaş Bezaz House, will be examined as presenting a modernist style instead of the prevalent historicist/nationalistic design approach in architectural education as well as practice in 1940s' Turkey.

3.2.1.1.1. Dr. Belen House

Önal's debut work Dr. Belen House in Beşiktaş is a three-storey building designed with a modernist approach in 1943, when the architect graduated from the Academy of Fine Arts.¹¹⁷ The construction was completed in 1946, and as Mete Belen, the current owner of the house and son of Fahrettin Belen, remembers, the family moved to the house in 1947. Despite the later modification of the facade covering done by the owner's son, the building still preserves most of its original features.¹¹⁸ This private house is located in Vişnezade, next to a popular public park (Şairler Parkı) and quite close to the central hub with many cafés, restaurants, and stores. However, before the opening of the Barbaros Boulevard in 1958 as the main traffic artery of the district, Beşiktaş was still a central area but not densely constructed.

According to Vanlı, this house was one of the buildings that brought modern architecture forward in Turkey from the 1930s to the 1950s, in such a period when anti-modernism was also promoted in extreme levels.¹¹⁹ In Hasol's statement, this

¹¹⁷ Mete Belen (son of the deceased owner Fahrettin Belen) states that Önal was highly recommended to his father by one their acquaintances who said that he was capable of executing their requests as a good architect. During the design process, his father also gave ideas and offered guidance, which were taken into consideration by Önal. Mete Belen, interview by the author, July 2019

¹¹⁸ Mete Belen, interview by the author, July 2019

¹¹⁹ Şevki Vanlı, *Mimariden Konuşmak*, vol.1, 216. He also states that the example is Uzman's building without a balcony in Şişli of 1943. According to Vanlı, this building shows some similarities with Önal's approach, as if they were the forerunners of rationalism in the same period.

house summarizes the worldview and architectural approach of his architect; although it was his first production, Önal designed as a fledgling architect while he was an assistant at the Academy of Fine Arts.¹²⁰ In one of his interviews, Önal stated that this building was his first work which he did not regret to have completed throughout his career.¹²¹

Dr. Belen House was designed as an adjoining building, which has two visible facades that display an abstract and geometrical aesthetics. The order of the windows on the front facade also reflects the functions of the floors where the windows are placed.¹²² The ground floor was designed as a consulting place for the owner of the house who was a pediatrician. In the consulting room, the waiting area was elevated and could be reached via six-stepped stairs, while the windows were placed higher than the ground level to block the view of the waiting hall for passersby on the street. In the first floor, the windows in the living room were lowered to provide a generous view of the Bosphorus landscape. The bedrooms on the second floor have narrower windows that create a rhythmic pattern. The top floor serves as an attic room that includes a terrace space. On the front facade, the basement floor has three slit windows, which are not easy to notice in the current condition of the building's exterior that has been covered with bricks and stones by the later generation owners of the house.¹²³ (Figure 13) The modifications in the building include the replacement of the fireplace at the living room, the refunctioning of the basement floor as a workshop, the renewal of flooring, the

¹²⁰ Doğan Hasol, *20. Yüzyıl Türkiye Mimarlığı*, 111

¹²¹ "Maruf Önal", *Anılarda Mimarlık*, (İstanbul: YEM Yayınları, 1995), 62-77.

¹²² Arbil Ötkünç, "Modernist Bir ilk Yapıt: Maruf Önal'ın Dr. Fahrettin Belen Evi", *tasarım+kuram*. 8, no.13, (2012): 85-86

¹²³ Ötkünç, "Modernist Bir ilk Yapıt: Maruf Önal'ın Dr. Fahrettin Belen Evi", 88

placement of a non-permanent covering on the roof as a temporary solution for insulation, and the replacement of the main entrance door.¹²⁴



Figure 12 The original front façade of Dr. Belen House
Source: Maruf Önal, “Maruf Önal ve Tasarımları”, *Tasarım*, (1991): 106

¹²⁴ Mete Belen, interview by the author, July 2019



Figure 13 The current outlook of Dr. Belen House after the renovation of the front façade with natural stones, 2019
Source: Author's archives



Figure 14 The bathroom in the house mostly preserves its original fixtures,
Source: Author's archives, 2019



Figure 15 The living room with the new fireplace and stone flooring
Source: Author's archives, 2019



Figure 16 Staircase inside the building
Source: Author's archives, 2019



Figure 17 The boiler room that was converted to a workshop space by M. Belen
Source: Author's archives, 2019

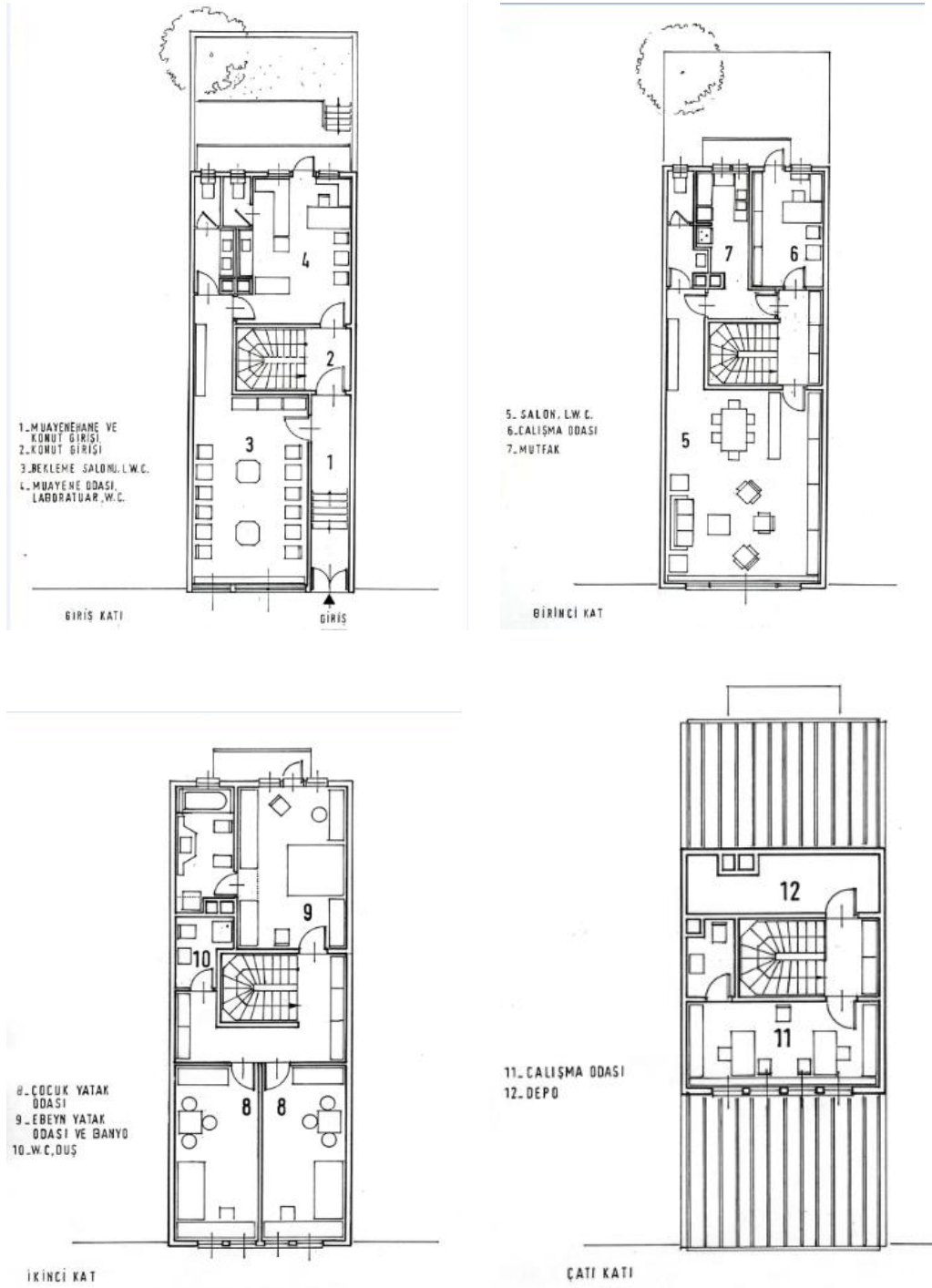


Figure 18 Floor plans of Dr. Belen House
Source: Maruf Önal, Courtesy of TMMOB archives

3.2.1.1.2. Ardaş Bezaz House

Another early single dwelling project of Önal is the house he designed in 1945, located in Kireçburnu, İstanbul. During the construction years, the neighborhood was located next to the coastline unlike its current separation and there was not any neighboring houses around the building.¹²⁵ Today, the space between the building and the sea is utilized as a park and a public beach; moreover, numerous houses and restaurants are located around the building.

Önal states that he enjoyed the execution process of this building as a result of the client's approach that gave freedom to the architect. In fact, many conflicts occurred during the construction process about the occupation of the building site and the building permit.¹²⁶ As his earlier design for Dr. Belen House, Ardaş Bezaz House is also representing the modernist approach rather than the historicist one, in contrast to this period's dominant architectural style. In an interview, Önal stated that Eldem, who was one of the important architects of the 1940s' national style, visited the building once and he did not approve the design and its compatibility with the neighborhood. Önal's absolute modernist approach in this design can be interpreted as his manifestation in his early years of architectural practice.

The main entrance to the property located on the street level; however, the façade with the impressive concrete sun breaker on the roof and balconies faces the garden instead of the street side. (Figure 18) Therefore, the privacy of the main living space of the house is preserved. On the ground floor, an entrance hall with the circular stairs, a toilet, a living room, a dining room, and a kitchen were placed whereas the bedroom, children's room, maid's room, two bathrooms, and a storage space were

¹²⁵ Önal, *Oda Tarihinden/ Portreler: Maruf Önal*, 62-65

¹²⁶ Ardaş Bezaz was a non-Muslim businessman who is also the supplier of building materials for the Belen House. See *Önal, Oda Tarihinden Portreler: Maruf Önal*, p.30

placed on the upper floor. On the front façade, wall the wall windows are placed on the wall of ground floor; however, narrower horizontal windows to maintain the privacy of the bedrooms on the upper floor. On the side façade that faces the garden area, each rooms has its own access to the balcony on the upper floor. This balcony also provides a shade for outdoor living space above. Wall-to-wall windows are utilized on this side of each room, which were separated concrete beams at the same length to create a symmetrical effect. The railings on the balconies are consisted of thin metal profiles which create an impression of transparency to achieve a lightness on the sharp geometrical composition of this concrete façade.



Figure 19 Ardaş Bezaz House, the side front with sun breaker and balconies, 1991
Source: Afife Batur's archives

This building is still in use, now by different owners, without any major alterations apart from the addition of window blinds. Önal stated that the new owners have expanded the space under the balcony; nonetheless, they were respectful to original design of the building in general.

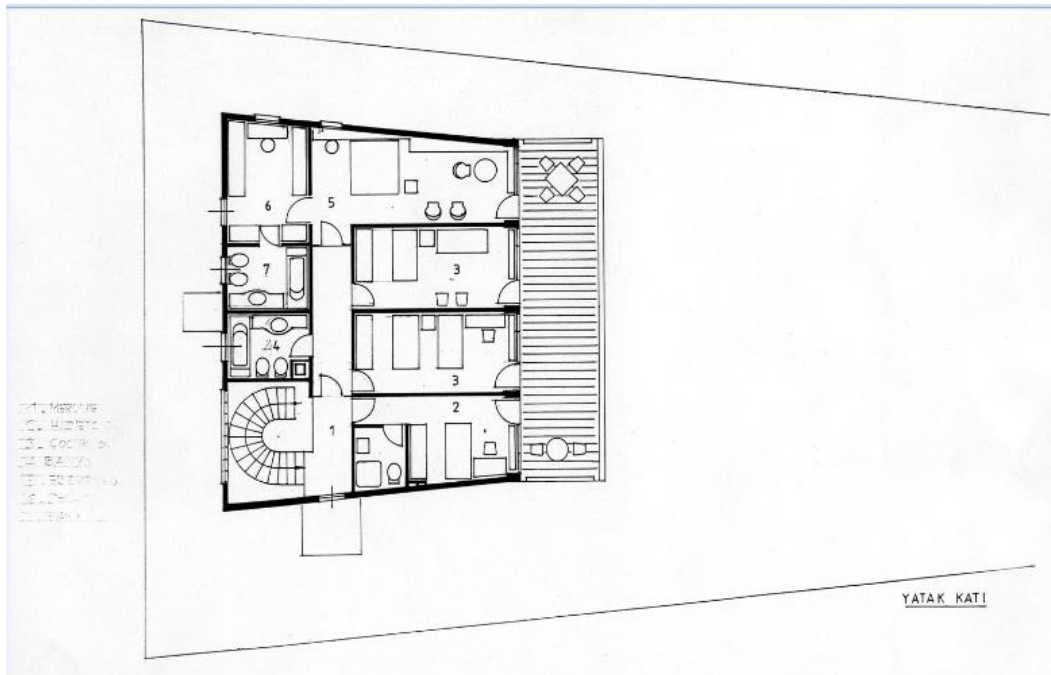
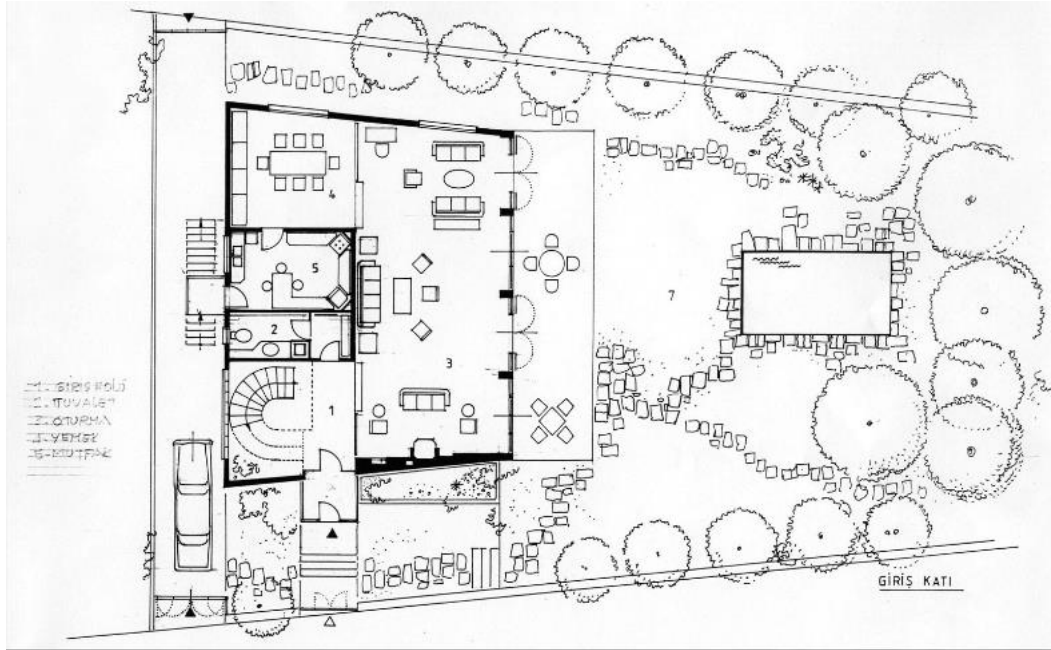


Figure 20 The floor plans of Ardaş Bezaz House
 Source: Maruf Önal, Courtesy of TMMOB archives



Figure 21 Ardaş Bezaz House, the entrance. 2019
Source: Author's archives



Figure 22 Ardaş Bezaz House, front yard. 2019
Source: Author's archives

3.2.1.2. Search for Modernist Interpretations in Summer Houses

In the post-war decades, summer houses became popular due to the transformations brought by the modernization process such as the construction of highways and new roads which makes the coastal areas easy to access. Moreover, the concept of summer houses were like an escape from the city life which burdens the problems of rapid expansion and industrialization.¹²⁷ To retreat outside of İstanbul's city center,¹²⁸ summer houses were built in the periphery of İstanbul in the districts around the city as well as closer resorts like Princes' Islands.¹²⁹ While the clientele for summer houses was exclusively formed of higher income groups in previous decades, middle-class families started to have the means to own summer houses from the 1960s onwards on the peripheral regions such as Kocaeli or Yalova apart from the remote areas next to the seashore like Silivri, Kumburgaz, and Dragos.¹³⁰ Road construction and increasing accessibility due to motor transportation at the time made the shores available for middle-class people. Gürel defines the summer houses of the 1950s and the 1960s as a "celebration of mid-century modern architecture" because these buildings portrayed the idealistic domestic organization, changing habits of leisure and vacation culture by way of the characteristics of modern design.¹³¹

¹²⁷ Meltem Gürel, *Mid-Century Modernism in Turkey*, 5

¹²⁸ Bozdoğan, Akcan, *Modern Architectures in History: Turkey*, 160

¹²⁹ T. Elvan Altan, "Modern Tourism Architecture in "A Country With Every Touristic Feature": An Overview of Hotels, Holiday Villages and Houses in Post-War Turkey", 245

¹³⁰ T. Elvan Altan, İpek Akpınar, Zafer Akay, "Cumhuriyet Döneminde İstanbul'da Mimarlık" in *Antik Çağdan XXI. Yüzyıla Büyük İstanbul Tarihi*, ed. Coşkun Yılmaz (İstanbul: İBB Kültür A.Ş., 2015), 574

¹³¹ Meltem Gürel, "Seashore Readings: The Road from Seabaths to Summerhouses in Mid-Twentieth Century İzmir" in *Mid-Century Modernism in Turkey*, ed. Meltem Gürel, 27

In line with the notable freedom of architectural expression in designing summer houses, Önal also produced rather extraordinary examples of this type of dwellings. In his design for his own summer house in Bayramođlu, Önal followed rather an experimental yet efficiency-driven design method considering the construction technique, by using built-in furniture and other architectural features to encourage a “modern living”. Similarly, his search for new design alternatives appears in his unfamiliar, non-standard yet rationalized design for Zubeyr Şeyhun Villa in Büyükkada, which is the largest and the most populated one of Prince’s Islands.

3.2.1.2.1. Bayramođlu Önal House

In 1959, Önal built a holiday house for his in Bayramođlu, Kocaeli. Bayramođlu, a peninsula in Marmara Sea, was a popular resort area for summer houses of middle-class families due to its connection to the seashore and its climate. Despite being a neighborhood in Kocaeli province, Bayramođlu is still visited by İstanbul residents on the weekends so often that there is a minibus line that departs from Kadıköy to Darıca, the county where Bayramođlu located.

Önal’s Bayramođlu House could be interpreted as an example that resisted the dominant influences of American modernism at the time by its genuine individualized design additions. Moreover, as Kaçel states, this house still manages to create a medium between the ordinary users and the modernist experience.¹³² Vanlı describes this house as one of the “most sensitive and original buildings of Turkish rationalism in its period”.¹³³ The individuality of Önal’s design approach in this buildings makes itself evident in his statement about not taking advice from

¹³² Ela Kaçel, “Önal’ın Evi: Sağduyunun Sessiz Eleştirisi”, *Betonart*, no. 34 (2009): 67

¹³³ Vanlı, Ş. *Mimariden Konuşmak*: vol.1, 216

his colleagues in their office İMA in order to avoid their interventions.¹³⁴ Thus, this choice can be an indication about his rupture from İMA as well, which would be realized in the 1959 as his partners left the office then.¹³⁵

This 36 m² house appears rather small in size; on the other hand, the economic efficiency in terms of size and material led to the completion of the construction process in just a few days on an empty land. The building was elevated on a structural system upon the ground floor to make the building more engaged with the natural landscape. Although some construction elements were pre-made, this house was not completely built pre-fabricated.¹³⁶ Cast-in-place concrete was the choice of construction method in this building. To minimize the waste of the construction material, the wooden casts were also utilized as headliners on the ceiling. The built-in outdoor furniture on the ground floor, a bench table, was also made of concrete.



Figure 23 Bayramoğlu Önal House, front side, 1959
Source: Maruf Önal, Courtesy of TMMOB archives

¹³⁴ Maruf Önal, *Oda Tarihinden Portreler: Maruf Önal*, 104-109

¹³⁵ Kaçel, 65

¹³⁶ Serhat Başdoğan, “Maruf Önal Evi”, *Docomomo_tr, Türk Mimarlığında Modernizmin Yeni Açılımlar VIII*, Kocaeli, 2012.

The ground level is completely open and the closed spaces of the house are connected via a staircase in the ground floor. Due to the flexible qualities of the free plan, different functions like living, eating, sleeping, studying, and cooking can be performed in the same spaces. The minimalist approach was also preferred in terms of the interior design and decoration. Önal stated that they had wall beds like Japanese futon beds and a curtain to separate the parents and the children in the living space on the upper floor. Even though heavily advertised at the time as necessary elements of modern life, popular consumer goods of the period were rarely used in the house. Artworks, sculptures or furniture, which were the gifts from Önal' friends who were artists, were used as decorative elements.¹³⁷ In the following years, the open ground floor was extended by Önal to add two more bedrooms for his daughters upon their request. Thus, the total area of the house increased to 60 m² with this extension.¹³⁸

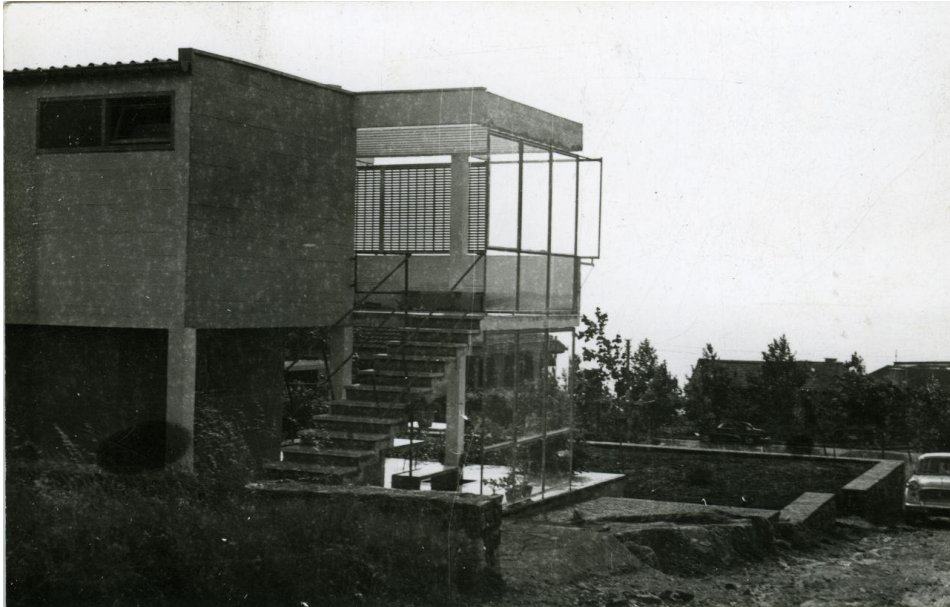


Figure 24 Bayramoğlu Önal House, the back side, 1959
Source: Maruf Önal, Courtesy of TMMOB archives

¹³⁷ Kaçel, “Önal Evi: Sağduyunun Sessiz Eleştirisi”, 68

¹³⁸ Önal, *Oda Tarihinden Portreler: Maruf Önal*, 106-108

As Kaçel explains, this house may be a result of Önal’s individual practice of modern architecture, inspired by a different imagery that could be found in contemporary examples like Acorn House (1950), Kocher weekend house (Albert Frey, 1934), or serander houses”; in fact, it also offers an experience of the “modern” to its residents and visitors with its spatial qualities and interior design and furniture.¹³⁹

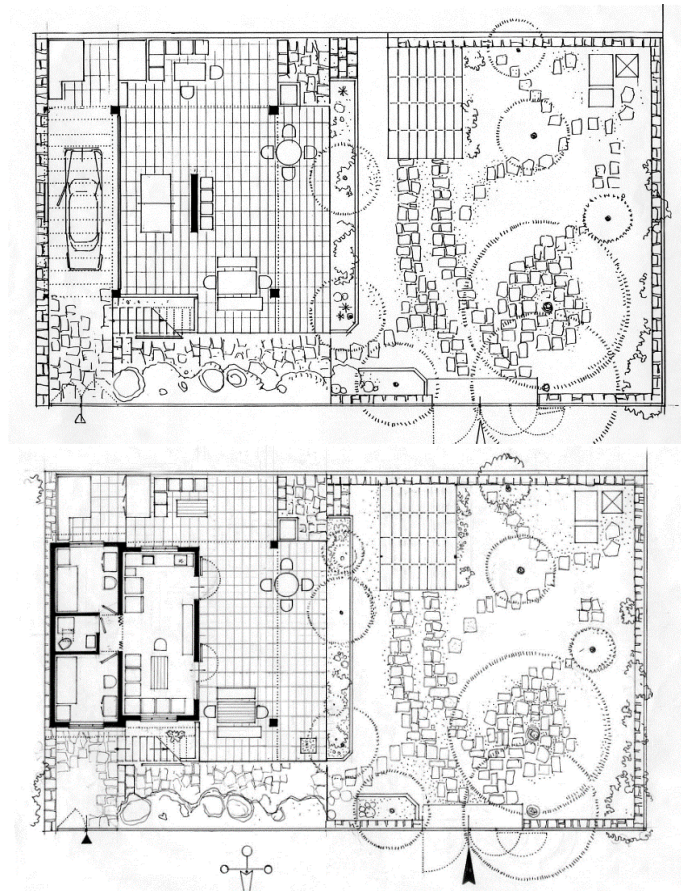


Figure 25 The renovated floor plans of Bayramoğlu Önal House after the construction of additional rooms on the upper floor
Source: Maruf Önal, Courtesy of TMMOB archives

¹³⁹ Kaçel, 68-69

Serander houses, as the traditional housing type in Black Sea region, inspired Önal through his childhood memories in the region. In this interview, Önal stated that Albert Frey’s Kocher Weekend House as a remembered project in his memories.

Acorn House was a prefabricated American housing project, see :

Arkitekt 10, no: 3-4 (1950): 71 Accessed from <http://dergi.mo.org.tr/dergiler/2/169/2122.pdf>



Figure 26 Bayramođlu Önal House, front yard with built-in concrete bench table
Source: Ela Kaçel, Önal'ın Evi: Sağduyunun Sessiz Eleştirisi, *Betonart*, no. 34, (2009): 69

3.2.1.2.2. Zübeyr Şeyhun Villa

The Şeyhun family commissioned Önal in 1969 to design a villa on the slope of the hills in the forest at the Nizam district in Büyükada, the largest of the islands close to İstanbul that had been a summer resort since the nineteenth century, and was becoming more popularized in the post-war decades. At first, the design of the villa was rejected by the family because it seemed too irregular to them.¹⁴⁰ However, the aim of Önal was to make the landscape visible from all sections of the house while breaking the rigid geometry of the plan. Vanlı thus describes the building as a “free pursuit against the rational” to emphasize Önal’s exploration of free form and space.¹⁴¹ Following his main principles, Önal again explored the site during the design process by sketching the natural environment that surrounded the construction site. In the end, he created an “island villa” that consists of two storeys, a basement and a ground floor, by interpreting the traditional “karnıyarık” plan and also utilizing natural construction elements.¹⁴² The house entrance opens out to the garden on the seafront.¹⁴³

Although built as a summer house, this building is not located close to the beaches, however, it has the full advantage of the height of its location to benefit the view of the coastal landscape. A living room, three bedrooms, a bathroom, a kitchen, a maid’s room, and a toilet are placed on the first floor, which is accessed via stairs

¹⁴⁰ Zübeyr Şeyhun contacted Maruf Önal with the suggestion of one of his acquaintances, and because of this connection, even though they initially objected to the design, they finally accepted Önal's proposal. Önal, “Maruf Önal ile Söyleşi III” in *Oda Tarihinden Portreler: Maruf Önal*, 2006, 111-112

¹⁴¹ “One of the interesting examples of rational anti-rational outlets from the rational generation of the 1940s who continued to design houses in the 1970s, the single-storey Şeyhun Villa built by Büyükada in 1969 should be considered as an experiment against rigid disciplines..” Şevki Vanlı, *Mimariden Konuşmak*, vol.1, 220

¹⁴² Maruf Önal, “Büyükada'da Bir Villa”. *Arkitekt*, no.378, (1970): 47-49.

¹⁴³ The swimming pool in the garden is not apparent on the original layout and Önal’s sketches.

on the outside. the ground floor consists of two maid's rooms, a laundry room, a toilet, a fuel depot and a utility room. ¹⁴⁴



Figure 27 Zübeyr Şeyhun Villa in Büyükada, 1969
Source: Maruf Önal, Courtesy of TMMOB archives

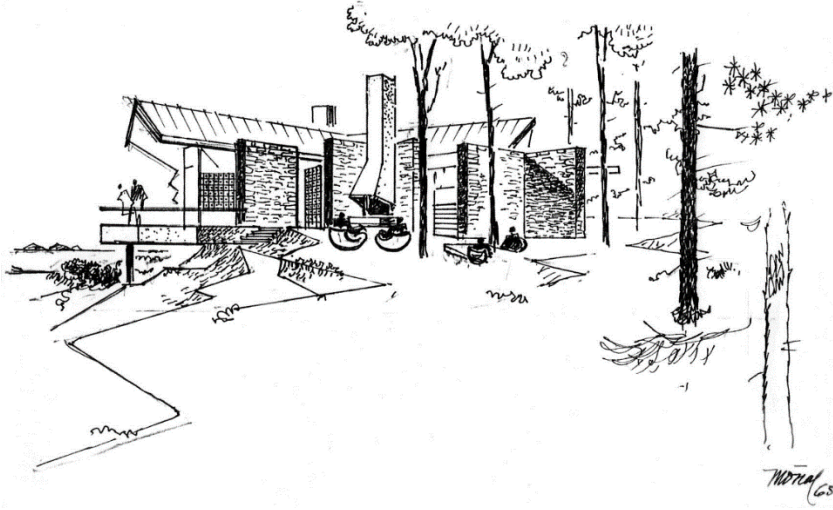


Figure 28 Önal's sketches of Zübeyr Şeyhun Villa in Büyükada, 1965
Source: Maruf Önal, Courtesy of TMMOB archives

¹⁴⁴ Zeynep Ceylanlı, "Zübeyr Şeyhun Villası", DOCOMOMO_tr IX. Türkiye Mimarlığında Modernizmin Yerel Açılımları Poster Sunuşları, (Antalya, 2013), 69



Figure 29 Zübeyr Şeyhun Villa in Büyükada, view from the garden top, 2019
Source: Author's archives

Orhan Çolak, son in-law of the deceased owner, Zübeyr Şeyhun, states that they are a local family of the island; therefore, they have been residing at this house regularly since its construction with content.¹⁴⁵ The original design qualities of the house are still well preserved without any significant alteration.

¹⁴⁵ Interview with Orhan Çolak, Tuğba Tok, 7.06.2019, Büyükada



Figure 30 The front façade with angular balconies, 2019
Source: Author's archives



Figure 31 The glass walls of the ground floor, 2019
Source: Author's archives



Figure 32 Side façade of the building with natural stone wall, 2019
Source: Author's archives



Figure 33 Front view of the villa in natural landscape, 2019
Source: Author's archives

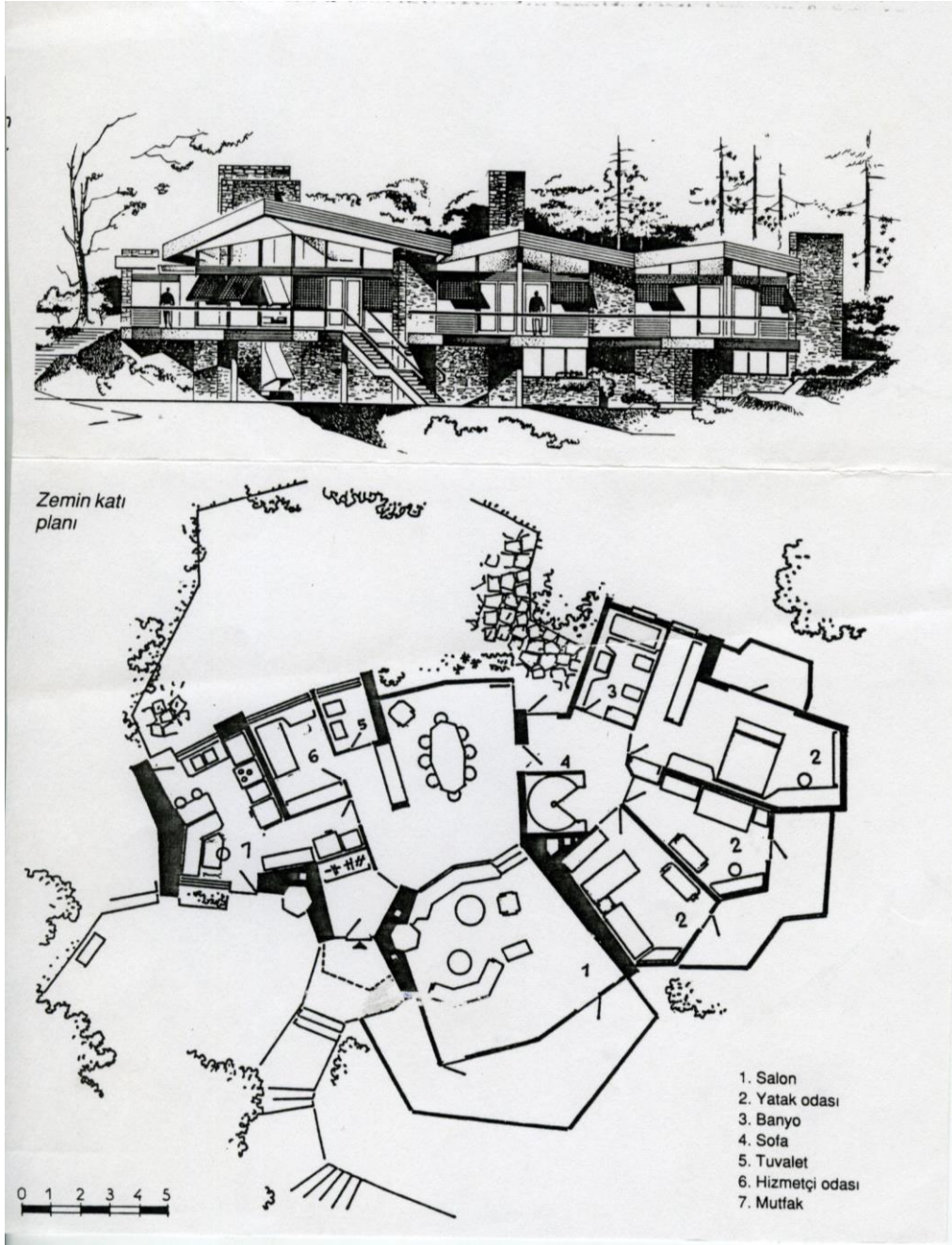


Figure 34 Architectural drawing and floor plan of Zübeyr Şeyhun Villa, 1965
Source: Maruf Önal, Courtesy of TMMOB

3.2.1.3. From Generic to Late Modernism in Apartment Blocks

The “apartment” buildings of the post-war era in Turkey, demonstrate common characteristics in terms of their facade design, organization of interior space or construction materials. A typical multi-storey apartment building of the 1950s-60s period usually features large windows and rectangular masses, which do not display any sort ornament on the facades.¹⁴⁶ The planning of spaces for common use of residents such as those in the ground level and the roof as daily resting areas or children’s playgrounds were widely seen in the apartment designs of especially in 1950s.¹⁴⁷

Architects applied some modern features such as horizontal lines, flat roof, and pilotis, carved-out terraces or cantilevered masses on their designs thanks to the flexible design possibilities provided by reinforced concrete. Other common characteristics, which took the advantage of reinforced concrete frames, were façade designs with wall-to-wall glazing, repetitive balconies, open staircases, and high ceilings.¹⁴⁸

In this part of the chapter, examples of Hatay and Veziroğlu Apartments designed by İMA, the office of Önal and his colleagues, as well as those by Önal himself alone, will be examined. It is notable to point out the difference between the projects that he took the lead and the projects he participated as one of the design partners. His individual works reflect a more personal, independent approach. Ar Apartment stands out as a cooperative housing block, designed as a functional and modest

¹⁴⁶ Meltem Gürel, “Defining and Living Out the Interior: the “Modern” Apartment and the “Urban” Housewife in Turkey during the 1950s and 1960s”, *Gender, Place and Culture* 16, no.6 (2009): 704

¹⁴⁷ Paker, Uz, “50’ler Modernizmi İçin Bir Okuma: Çatışmalar ve Uzlaşmalar Sahnesi Olarak “Apartman” “, 100

¹⁴⁸ Bozdoğan, Akcan. *Modern Architectures in History: Turkey*, 142

building which also include the first apartment flat Önal bought. On the other hand, Kaplançalı Apartment was a modern family apartment; however, it represents a multi-storey apartment building that facilitate the lifestyle of higher income group with spacious rooms.

3.2.1.3.1. Hatay Apartment

In 1955, Hatay Apartment was designed by Önal as a partner of İMA, and after the completion of its construction, İMA's office was also relocated to this building. As mentioned in Chapter Two, *İnşaat ve Mimarlık Atölyesi-İMA* (Construction and Architecture Atelier) was founded as Turkey's first multi-partnered architecture office in 1951 by Maruf Önal, Abdurrahman Hancı and Turgut Cansever. In 1953, Süha Toner and Şahap Aran also joined them. Later, Süha Toner and Maruf Önal remained as the only partners of İMA in 1958.¹⁴⁹ After the departure of other partners, Önal operated the office individually until 1974.¹⁵⁰ Önal explained the function of the collective team of İMA and other architectural offices as “a hidden force”. According to him, if the rest of the others would have given the support to maintain a collective attitude, they would be successful.¹⁵¹ Apart from the İMA partners, Baysal- Birsal, Birol-Gürel architectural offices and Architect Faruk Sırmalı were the anonymous design team for the competitions. Later, different artists, professionals or students started to participate in “Tuesday Meetings”.¹⁵² Kaçel states that it is important to understand the modernist corporate identity of İMA created by different partners with their own individual design approaches. The “hidden force” statement of Önal can be interpreted as the “collective activism”,

¹⁴⁹ Maruf Önal , Maruf Önal: Hoca Mimar, interview by Ela Kaçel and Güven Şener, *Arredemanto*, no. 8 (2008): 63

¹⁵⁰ Önal, *Oda Tarihinden Portreler, Maruf Önal*, 123

¹⁵¹ Maruf Önal, interview by Elâ Kaçel, (December 2005)

¹⁵² See Chapter 2, 2.2.2. Architectural Offices

which hints us that they were the closest team to be defined as “avant-garde” in Turkey at the time. However, in spite of the fact that the strong relationships between some of the team members and modern artists could be quite redeeming, in the face of the lack of a wider avant-garde circle in architecture, such collaborations could not lead to a common manifesto.¹⁵³ Vanlı criticizes the architects of this era by saying that they accepted some kind of a “perfect mediocrity¹⁵⁴; however, it could also be argued that offices like İMA elevated the standards of this kind of “mediocrity” in this period.¹⁵⁵

Located in Teşvikiye, one of the wealthiest neighborhoods in the developing center of the Nişantaşı district in İstanbul, this building has six floors above the ground floor, and to be utilize as an office or a store, the semi-basement is located under the ground floor. Due to the high-density construction around the building, the modernist styling on the exterior remains rather simple compared to the other designs of Önal. This building still serves different functions such as housing, office space and store. The carved out spaces on the sides have been preserved; nonetheless, the window profiles have been replaced.¹⁵⁶ The entrance door is located on the side façade and emphasized with a metal name-plate designed with a graphic impact. The interior of the building contains a staircase in its core which was accentuated by horizontal window frames on the exterior.

¹⁵³ Kaçel, “Fidüsyer: Bir Kolektif Düşünme Pratiği”, 7

¹⁵⁴ Şevki Vanlı, “Hiltonculuk”, *Kim*, (1958): 21-22

¹⁵⁵ Kaçel, “Önal’ın Evi: Sağduyunun Sessiz Eleştirisi”, 66

¹⁵⁶ Arbil Ötkünç, “Hatay Apartmanı”, *docomomo: Türkiye Mimarlığında Modernizmin Yerel Açılımları VI*, (Eskişehir, 2010), 44



Figure 35 The front and side façade of Hatay Apartment in Teşvikiye, 2010
Source: Arbil Ötkünç, İstanbul Hatay Apartmanı, Türkiye Mimarlığında Modernizmin Açılımları VI



Figure 36 Modernist metal name plate of Hatay Apartment
Source: Arbil Ötkünç, 2010



Figure 37 The horizontal windows and staircase inside of the building
Source: Author's archives



Figure 38 Interior of the architectural office in the building,
Source: Arbil Ötkünç, 2010



Figure 39 Interior of Abdurrahman Hancı's apartment, 2008
Source: A. Hancı, Buildings/
Projects, 1945-2000

3.2.1.3.2. Veziroğlu Apartment

In Valikonağı Street in Nişantaşı, also one of the prestigious commercial streets, Veziroğlu Apartment was built in 1956. This building also was designed as a residential unit except the store on the ground floor; however, the housing units are generally utilized as office spaces today. Built as an adjoining building, this floor has eight floors and each floor contains two apartment units. The ribbon windows on the front façade are aligned to windows on the adjacent building. The eave on the top floor also emphasizes the horizontal geometry on the façade. However, the original window profiles are replaced with PVC ones. Apart from that, the first two floor serve as a coffee shop now; therefore, this part of the front façade was dramatically transformed. The only flat remained as a housing unit in the building, which belonged to the recently deceased member of Veziroğlu family, although being partly renovated still depicts a classic interior in contrast to the modern outlook of the exterior of the building.¹⁵⁷ Accessed via the entrance hall inside, each unit includes a bathroom, a kitchen, and a closed balcony on the back side, four bedrooms and one living room that has the view of the main street.

¹⁵⁷ This decoration style inspired from late nineteenth century furniture was common in 1950s' modern apartments of wealthy families.



Figure 40 Veziroğlu Apartment , Valikonağı Street, Nişantaşı , 2019
Source: Author's archives



Figure 41 Interior of a residential unit , 2019
Source: Author's archives

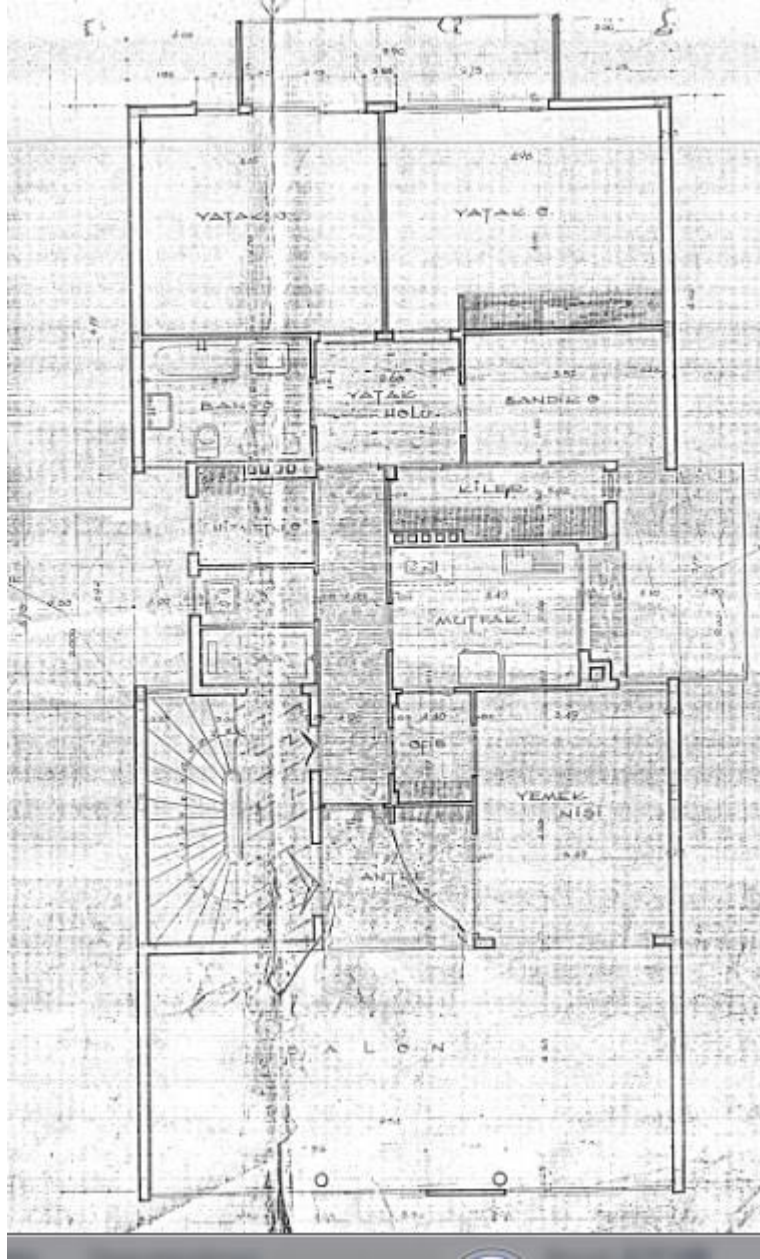


Figure 42 Floor plan of a residential unit in Veziroğlu Apartment
Source: Courtesy of İstanbul Şişli Municipality

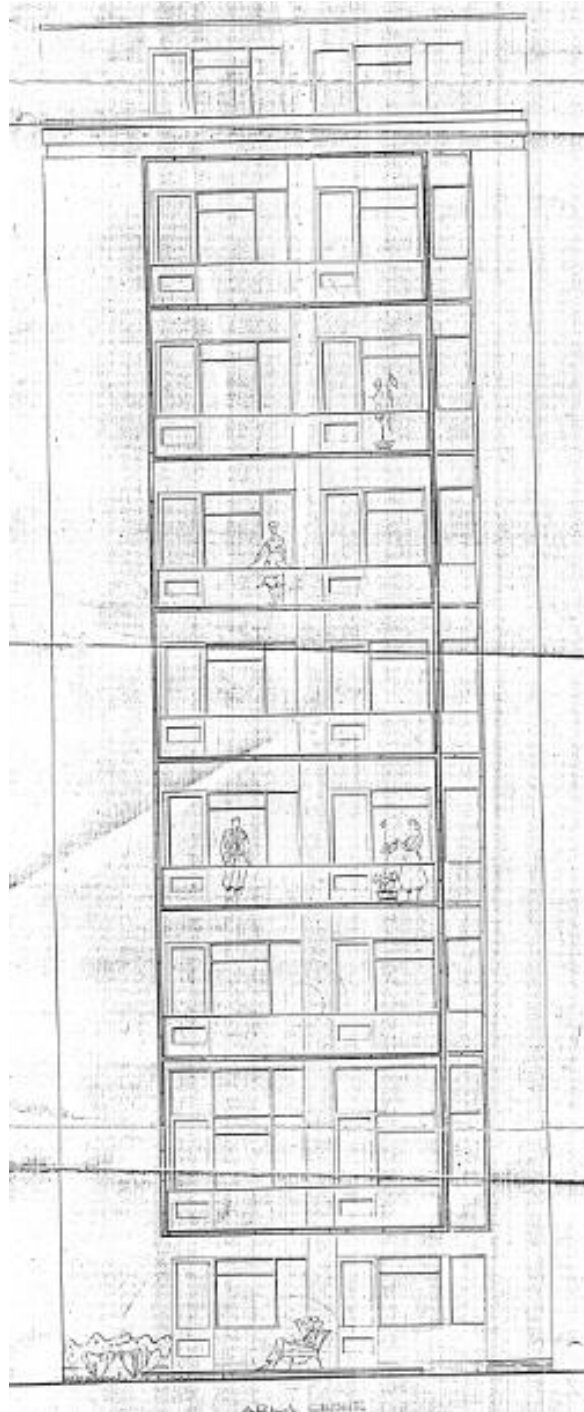


Figure 43 The back side of Veziroğlu Apartment
Source: Courtesy of İstanbul Şişli Municipality

3.2.1.3.3. Ar Apartment

Ar Apartment was constructed as a cooperative housing project in Balmumcu, Beşiktaş. The common features of contemporary modernist architecture such as the use of a functionalist approach, a simple and geometric style with unadorned facades and the reinforced concrete system of construction, are also found in Ar Apartment. The aim of the project was to execute an inexpensive and convenient construction within the world-wide principles of modern architecture. Therefore, with the aim to minimize the cost while being able to meet the humble needs of its users, this building was designed meticulously with a rationalist approach.¹⁵⁸

Serhat Başdoğan, now residing in Önal's flat in the building as a tenant of Önal's family, states that when he realized this apartment was designed in late 1950s when he saw the original building plan.¹⁵⁹ Ötkünç analyzes the building in the context of Le Corbusier's "three reminders to architects": mass, surface, and plan, with an addition of a fourth reminder as regulating lines.¹⁶⁰ Furthermore, she evaluates the design of this apartment building as an extension of the rational and functionalist mindset based upon the principles of Le Corbusier's "five points of new architecture", i.e. pilotis, roof garden, free ground plan, horizontal windows, and the free façade.¹⁶¹

¹⁵⁸ Arbil Ötkünç, "Le Corbusier'nin "Mimarlar için Üç Anımsatma"sı ve Maruf Önal'ın Ar Apartmanı", *Mimarlık*, no.376. (2014).

¹⁵⁹ Serhat Başdoğan, interview with by Tuğba Tok, July 2019, İstanbul. This delay could be a result of the unwilling participation and criticism from other architects and engineers among cooperative members beside the economic difficulties as Önal stated in Maruf Önal, *Oda Tarihinden Portreler: Maruf Önal*, 104

¹⁶⁰ Jeanneret Le Corbusier, *Towards a New Architecture* (New York: Dover Publications Inc., 1985), 17-18. This book was first published in 1927, then translated in English from French by John Rodker in 1931

¹⁶¹ Jeanneret Le Corbusier, "Yeni Bir Mimarlığa Doğru Beş Nokta", in *20. Yüzyıl Mimarisinde Program ve Manifestolar*, ed. Ulrich Conrads, trans. Dr. Sevinç Yavuz, (Ankara: Şevki Vanlı Mimarlık Vakfı Yayınları, 1991) ,83-84



Figure 44 Ar Apartment, Balmumcu, Beşiktaş, 2019
Source: Author's archives



Figure 45 The side façade of Ar Apartment, 2019
Source: Author's archives

This four-storey structure consists of a symmetrical and linear assembly of two blocks, which have two flats on the both sides of the building core. The front façade is elevated above columns while the extraction of the ground floor provides a large entrance terrace. Designed as a front yard in the original design, today this terrace serves as parking lot.¹⁶² On the façades, the back and front surfaces of the building reflect the inner structural system. The organization of the flat's layout centers on the living and dining room that has two walls with wall-to-wall windows. The ground floor also functions as a common space for residents with mailboxes and the reception counter. The storage rooms reserved for each flat are also located in the ground floor. The circular stair connects the floors and provides a decorative quality along with the glass wall of the entrance that creates a continuous perception between the exterior and the interior space. Moreover, another decorative element, the nameplate on the side of the building, conveys a graphic impression.¹⁶³



Figure 46 The metal nameplate on Ar Apartment, 2019
Source: Author's archives

¹⁶² Arbil Ötkünç, "Le Corbusier'nin "Mimarlar için Üç Anımsatma"sı ve Maruf Önal'ın Ar Apartmanı", 68

¹⁶³ Ötkünç, 71

Despite being constructed as a residential building originally, today most of the flats are repurposed as office spaces in line with the change of the character of its urban context.¹⁶⁴ The housing unit consisted of two bedrooms, a dressing room, two balconies, one small kitchen area, a bathroom, and living space includes dining and sitting area due to its open floor plan. Başdoğan expressed that he preferred to decorate the house according to its original layout. He also kept the original nameplate written Prof. Maruf Önal on the wooden entrance door. The new furniture portraying mid-century style of the dining space and living room were placed accordingly to minimize the transformation of the genuine decoration of the house.

Başdoğan, now an Associate Professor at Yıldız Technical University Faculty of Architecture, was a Research Assistant while he met Önal via other professors at YTU and he was the one who collected most of the documents belonged to Önal upon his death. Later, Önal's family offered to rent this flat to him. According to his statement, that there had not been a separating wall between the living room and the bedroom, and also the bathroom area next to it. However, a plaster wall was added behind the bookcase in the living room later due to Önal's daughters' concerns about their privacy. Another transformation made by his daughters was the closing of the balcony at the back, which is used as a study by Başdoğan now.¹⁶⁵ He also stated that there was a common space in the terrace floor in original layout; however, this space was later converted by the flat owners. The service door in the kitchen, which was a common feature of the apartments in this period, was also canceled before Başdoğan before he moved into this house.¹⁶⁶

¹⁶⁴ Ötkünç, 68

¹⁶⁵ Serhat Başdoğan, interview by Tuğba Tok, July 2019, İstanbul

¹⁶⁶ The utilization of a service door in a modest, cooperative apartment without a maid's room in housing unit made question its function. Başdoğan stated that, Önal and his colleagues had a different understanding of comfort without luxury. Once they stated that "The man of the house cannot enter the flat from the same door where the trash has been taken out." For instance, there is no cloakroom in the house to maintain the open space; however, Önal designed custom storage units in dressing room to separate his shoes and clothes properly.

According to Ötkünç, the reason why this building has reached today without any deterioration is related to the fact that the building has been used efficiently mostly by the owners of the property. During that period, Barbaros Avenue in Beşiktaş, where the building is located, was newly opened; however, this area has turned into a “prestigious site” of the city. Besides, Maruf Önal and Radi Birol’s long-term stay in the building for residential and professional purposes has probably helped the conservation of this apartment. Architect Radi Birol had along lasting relationship with Önal as a colleague and a friend, had also his own flat downstairs of Önal’s in Ar Apartment.¹⁶⁷ The original layout in addition to flooring, built-in lighting units and furniture, wooden doors and window profiles were preserved in his flat. (Figure 54)

¹⁶⁷ Radi Birol, “60 Yıllık Değerli ve Sevgili Maruf Ağabeyim”, November 19, 2005, İstanbul accessed from https://www.mimarist.org/calisma_raporlari/aramizdanayrılanlar.pdf



Figure 47 Front corner view of Ar Apartment, 2019
Source: Author's archives



Figure 48 Renovated terrace floor and the back façade of the building, 2019
Source: Author's archives



Figure 49 Entrance area
Source: Author's archives

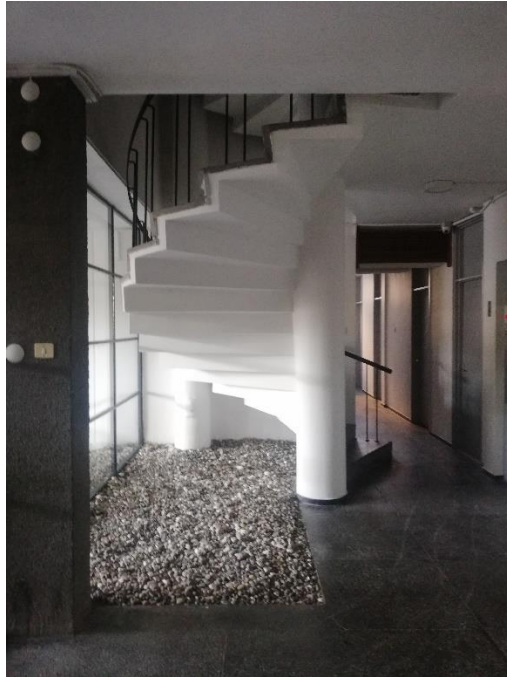


Figure 50 Staircases inside the building
Source: Author's archives



Figure 51 The entrance hall and the reception area
Source: Author's archives



Figure 52 Interior of Başdoğan's flat, 2019
Source: Author's archives



Figure 53 Prof. Maruf Önal's on the doorbell, 2019
Source: Author's archives



Figure 54 Interior of the non-renovated flat of Radi Birol, 2011
Source: Arkan Birol, in Arbil Ötkünç, 2014, p.70

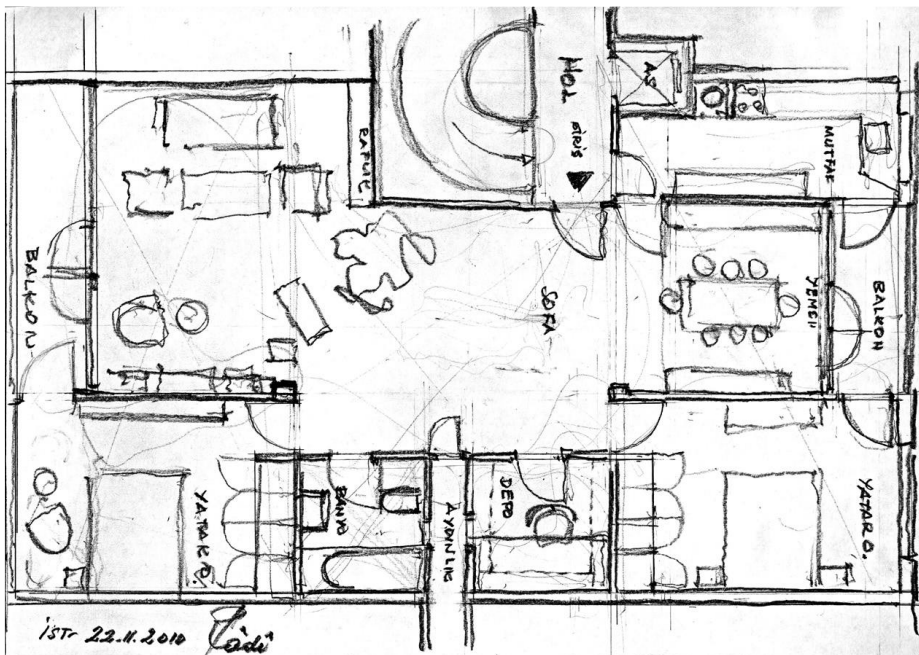


Figure 55 Diagram of the floor plan with furnishing by Radi Birol, 2010
Source: Radi Birol in Arbil Ötkünç, (2014): 71

3.2.1.3.4. Kaplancalı Apartment

As one of the qualified examples of the “late-modern” residential architecture, this building was constructed in Suadiye, İstanbul. Although it was designed in 1974, the construction was completed in 1981 due to insufficient financial resources. This apartment is still in use today thanks to the great efforts of the owner Kaplancalı family to preserve it in its original state.¹⁶⁸

Kaplancalı Apartment was built on the lot that had been previously hosting Kaplancalı family’s three-storey modernist summer house built in 1958. Similar to the preparation of his other design projects, Önal consulted with the family to develop a convenient layout upon the owners’ requests. This apartment consists of a ground floor, eight floors above and a top floor with a terrace. Around the building’s core, each floor contains one housing unit of approximately 300 m² area, consisting of a living room, a kitchen space with individual service elevator, five bedrooms, three bathrooms, and a toilet. Each space has their own access to the large balcony with a view of the sea. The exterior walls of this reinforced concrete building are plastered in white color. The aluminum railings of the balconies are the dominant elements on the angular facades. These railings also function as sun-breakers for each lower floor by extending downwards. The “roof garden” idea also was implemented on the top floor with a barbecue place, a swimming pool, and dressing rooms with shower area around the pool. However, the swimming pool is no longer in use because of the technical difficulties.¹⁶⁹ These facilities of common space at the roof and the spaciousness of the housing units indicate that the building was designed for a modern and luxurious lifestyle.¹⁷⁰

¹⁶⁸ B. Selen Coşkun, Arbil Ötkünç, “İstanbul’da Brütalist Bir Yapı: Maruf Önal’ın Kaplancalı Apartmanı”, *Mimarlık* no.39 (2017): 36.

¹⁶⁹ Coşkun, Ötkünç, “İstanbul’da Brütalist Bir Yapı: Maruf Önal’ın Kaplancalı Apartmanı”, 38-41



Figure 56 Kaplançalı Apartment, Şaşkınbakkal, Kadıköy, 1974
Source: Maruf Önal, Courtesy of TMMOB İstanbul Metropolitan Branch archives



Figure 57 Rear façade of the building, 1974
Source: Maruf Önal, Courtesy of TMMOB İstanbul Metropolitan Branch archives

¹⁷⁰ In Nejat Ersin's design for apartment building, Cinnah 19, (Ankara, 1957), roof garden with a swimming pool was utilized; however, this pool was also canceled due to health issues. For more information, see Ali Cengizkan "'Cinnah 19' Ütopik Mi, Gerçek Modern Mi?", *Mimarlık* no.304, (2022): 18.



Figure 58 Kaplançalı Apartment, front facade, 2019
Source: Author's archives



Figure 59 Kaplançalı Apartment, rear facade, 2019
Source: Author's archives



Figure 60 Kaplançalı Apartment, Balcony railing in detail.

Source: B. Selen Coşkun, 15.11.2010. in Coşkun, Ötkünç (2017): 39-40

Figure 61 Kaplançalı Apartment, staircases inside the building.

Source: B. Selen Coşkun, 15.11.2010. in Coşkun, Ötkünç (2017): 39-40

Figure 62 Interior of a flat in Kaplançalı apartment with built-in modern furniture

Source: B. Selen Coşkun, 15.11.2010. in Coşkun, Ötkünç (2017): 39-40



Figure 63 The entrance to the building, 2019

Source: Author's archives

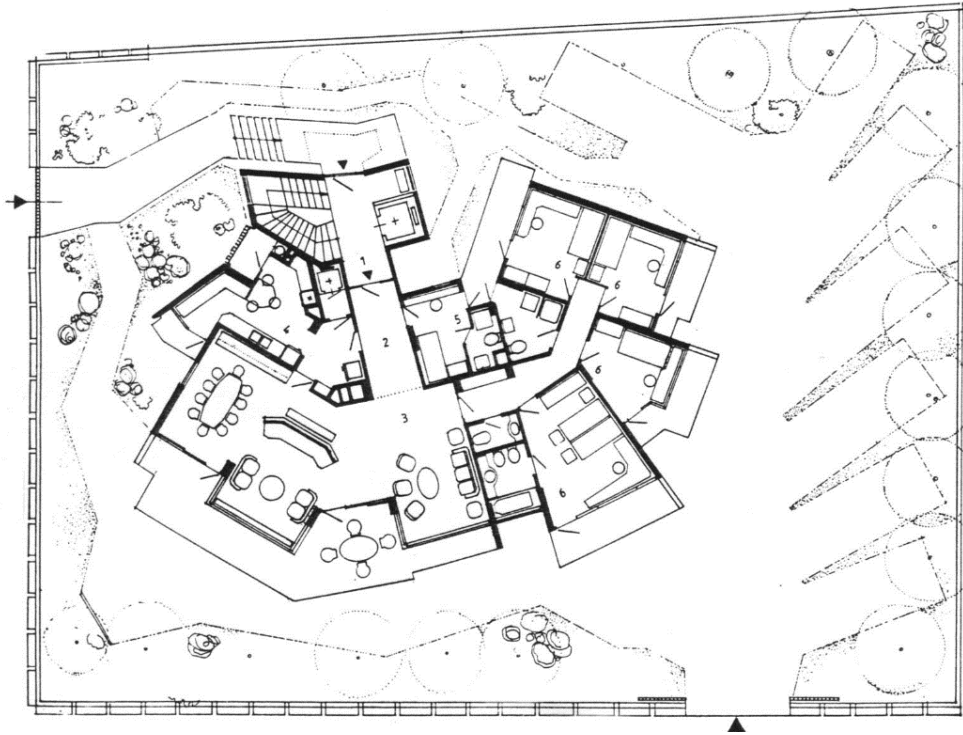


Figure 64 Floor plan of a housing unit in Kaplancalı Apartment, 1974

Source: Maruf Önal, Courtesy of TMMOB İstanbul Metropolitan Branch archives

In conclusion, the transformation of the housing in aspects of design and utilization can also demonstrate the changes have occurred in the preferences of residents in terms of size, function, utilities or decoration. These criteria that varies among the different socio-economic groups also challenged architects to produce efficient and functional buildings, which utilized to attain a modern lifestyle with proper aesthetics. When this transformation from 1940s to 1970s are taken into consideration along with the developments in construction methods, Önal's works for dwelling can demonstrate the design and construction process of a modern architect in mid-century İstanbul along with the relationship with the clientele as well. Önal designed different dwelling units that ranged from single houses either as the family house in the city or summer houses in away from the city center later to apartment blocks with the amenities of modern living proposed accordingly to the client's needs.

3.2.2. Önal's Projects for Work in the Expanding Center of the City

This part of the chapter will examine the modern office projects that Önal designed in the city center of İstanbul that was expanding towards its periphery during the post-war decades. These buildings generally reflect the International Style of modernism that became dominant in the 1950s in Turkey as in the wider world context. Later, Önal also designed in the regionalist approach of the 1960s. Nonetheless, Önal stated that, in this approach, he integrated traditional elements as a “rational principle” to his modern design in order to respond to the traditional context of the building.¹⁷¹

Önal declared his architectural approach as based on the principles that concerned the forming of the correct relationship of the natural and cultural context with the design of the building design, whose form was thus created rationally and functionally.¹⁷² Vanlı characterizes Önal as an architect who employed every aspect of modernist architecture.¹⁷³ Thus, the selected examples of Önal's projects for workspace will give us the opportunity to understand the new office buildings and working habits that emerged with the modernist lifestyle. Therefore, the office buildings and workspaces designed by the architects of this period, in addition to their individual searches for different architectural expressions, will be evaluated in the analysis of Önal's architectural production in this field of practice.

In the 1950s, the worldwide influence of American modern lifestyle was also effective in Turkey that aimed to be a part of the capitalist world system. As a result, not only the modernist approach in architecture as realized in the International Style

¹⁷¹ “Hoca-Mimar, Maruf Önal’la Söyleşi”, interview by Ela Kaçel, Güven Şener, *Arredamento* no. 8, (2008): 65-66

¹⁷² Maruf Önal, “Maruf Önal ve Tasarımları”, *Tasarım*, no.14 (1991): 105

¹⁷³ Şevki Vanlı, *Mimariden Konuşmak*, vol.1 , 220

of the period, but also the office spaces of the private initiatives as one of the sites of capitalist production became one of the building types that began to increase in number also in Turkey. The notable characteristics of contemporary office buildings in the United States of America can be listed as maximum flexibility and standardization with modular organization in terms of spatial arrangements. On the other hand, glazed curtain walls, which were produced with new technologies of the period, strike as the most common application on facades.¹⁷⁴ These “multi-storey”, “glass box” office buildings with air conditioned, and artificially illuminated office spaces, were taken as the means to carry the foreign capital in non-Western countries.¹⁷⁵ When the architectural design of contemporary workplaces in Turkey is examined, it is seen that the technological and economic limitations affected the design preferences in an inevitable way. Instead of high-rise steel-construction buildings seen in the United States, low-rise concrete-construction office spaces with glazed curtain walls became the prevalent type in Turkey in addition to only a few examples of high-rise blocks. Concrete facades, which were designed as geometrical compositions with glazed areas or cantilevering balconies, and which thus mostly hints the structural properties of buildings, were the most common feature of the commercial buildings of post-war Turkey.¹⁷⁶

The later changes in social and economic conditions in Turkey demoted the Americanization and led architects in Turkey to seek different interpretations as in other parts of the world. New movements such as organic architecture, new regionalism, and brutalism were started to be experimented in modern Turkish architecture in the 1960s and 1970s.¹⁷⁷ Nonetheless, until the end of the 1970s, the

¹⁷⁴ Alan Colquhoun, *Modern Architecture*, 239

¹⁷⁵ William Curtis, *Modern Architecture since 1900* (London: Phaidon, 2013), 356

¹⁷⁶ Bozdoğan, Akcan, *Modern Architectures in History: Turkey*, 130

¹⁷⁷ Bozdoğan, Akcan, 136

professional elite remained committed to the main principles of modernism.¹⁷⁸ According to Özer, the discourse of “actual regionalism” should be against both the formalism of revivalist trends and the duplication of Western forms. He stated that neither the romanticist appreciation of historical forms nor the monotonous implementation of universalism were not the solution for actual problems.¹⁷⁹ Nevertheless, architects in Turkey of this period cannot be deemed as the passive practitioners of some sort of imported aesthetics copied from the United States. On the contrary, they actively partake a role in the internalization of modernism with their attempt to adopt modernism in local conditions and to integrate local and national concerns to their modern designs.¹⁸⁰ With this understanding, Önal’s designs of office buildings examined in this part can be taken as examples of this process of the internalization of modernism.

3.2.2.1. Modern Office Buildings

In this part of the chapter, two office buildings designed by Önal at the central and commercial areas of the period will be analyzed. Firstly, Atlantik Han, an office block hosting multiple standard offices will be examined. This building demonstrates a common and practical characteristics of modern office design in the 1950s. On the other hand, Milliyet Newspaper Headquarters and Printing House project, designed in 1964, was customized according to the specific functions performed in a newspaper buildings. In this manner, this building is exemplary of purpose-specific and multi-functional design of office blocks of the time.¹⁸¹

¹⁷⁸ Aydan Balamir, “Çağdaş Mimarlık Mimari Kimlik Temrinleri II: Türkiye’de Modern Yapı Kültürünün Bir Profili”, *Mimarlık*, no. 314, (2003): 18

¹⁷⁹ Bülent Özer, *Rejyonalizm, Üiversalizm ve Çağdaş Mimarimiz Üzerine Bir Deneme*, 5

¹⁸⁰ Bozdoğan, Akcan, 124

¹⁸¹ The other modernist office designs of Önal can be listed as the Karaköy and Pangaltı Branches of Etibank in 1956, and BASF office building in Fındıklı in 1974. See Appendix B.

3.2.1.1.1. Atlantik Han

Atlantik Han was designed as an office block and has served this purpose since its construction. This building is located at Fındıklı, close to the Fine Arts Academy building (currently Mimar Sinan Güzel Sanatlar Üniversitesi), on a street that hosts other business centers, bank offices and office blocks such as Sedad Hakkı Eldem's Akbank branch or Abdurrahman Hancı's office block. Önal started to design this project in 1947; however, the building was completed in 1950 as a result of legal problems that caused Önal being put on a trial because he was registered as the authorized person responsible for the construction process.¹⁸²

Although the owners added a storey on the top floor in defiance of Önal's permission in later years, this building is still in use without any major changes on its facade.¹⁸³ Atlantik Han is a reinforced concrete building, which has a different geometrical arrangement on its front facade as the building's prominent feature. On the ground floor, the walls are retracted to highlight the columns on the front. Similar to his residential buildings, the wall-to-wall horizontal windows on the first floor was emphasized with thick window frames. As the dynamic feature of the front facade, on top of this horizontal windows, there is a cantilever part consisted of modular windows. The concrete separators on these windows also serve as sun breakers. In the original layout, the top floor was also retracted to create a terrace floor.¹⁸⁴ One of the side facades is adjoining to the next office block, and the façade

¹⁸² Önal signed the contract with the condition of assigning authorization of construction to the supervisor engineer. However, land owners neglected relieving his duty when during the construction. Due to the problems in back propping process, the nearby buildings were damaged. Therefore, he was found guilty and taken to police station after midnight. He acquitted later when the securing of necessary safety procedures was proved. See Maruf Önal, "Mimarlıkta Geçen 60 Yılın Ardından", (2003)

¹⁸³ Maruf Önal, "Mimarlıkta Geçen 60 Yılın Ardından", (2003)

¹⁸⁴ Savaş Ekinci, "Atlantik Han", *DoCoMoMo-Tr Türkiye Mimarlığında Modernizmin Yerel Açılımları VI. Poster Sunuşları Bildiri Özetleri*, (Eskişehir, 2010)

on the other side is facing the stairs on the street. The core of the building is located at the former while there are repetitive vertical windows placed on the latter side.



Figure 65 Atlantik Han, 1950
Source: Maruf Önal, Courtesy of TMMOB İstanbul Metropolitan Branch archives



Figure 66 Atlantik Han, street view, Meclis-i Mebusan Street, Fındıklı, İstanbul, 2019
Source: Author's archives

On the front facade, the glass and metal combination appears as the material of choice for the railings on the modular windows unit. The wooden profiles are utilized on the rest of windows on this facade. Additionally, the entrance included a metal door that was emphasized with vertical bars and a metal nameplate on the top of the door frame. This small entrance space is retracted from the street and decorated with tiles, which is a common characteristic of this period's buildings. This building has a basement floor, a ground floor, and four office floors above. On the top, there is a terrace floor. According to the floor plan, each office floor has an archive room for each office next to the office units along with a depot and toilets. On the terrace floor, there were two dining halls, a library, an office space and a

lounge area for shared usage, in line with the concept of common recreational space that was one of popular design preferences of this period. (Figure 74)



Figure 67 The entrance of Atlantik Han, 2019
Source: Author's archives



Figure 68 The side facade of Atlantik Han, n.d.
Source: Courtesy of İstanbul Beyoğlu Municipality archives
Figure 69 The back facade of Atlantik Han, n.d.
Source: Courtesy of İstanbul Beyoğlu Municipality archives



Figure 70 Staircases and windows on the hall as the inner decoration in Atlantik Han
Source: Author's archives

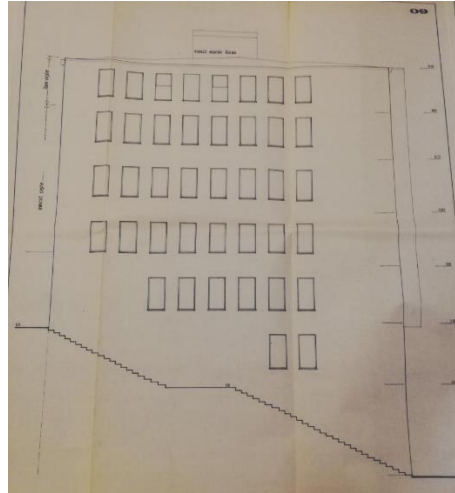
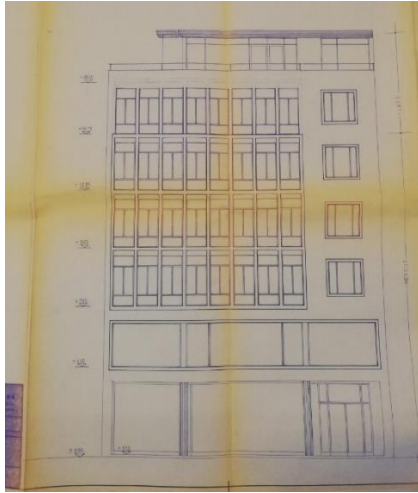


Figure 71 The architectural drawing of the front view of Atlantik Han
Source: Courtesy of İstanbul Beyoğlu Municipality

Figure 72 The architectural drawing of the side view of Atlantik Han
Source: Courtesy of İstanbul Beyoğlu Municipality

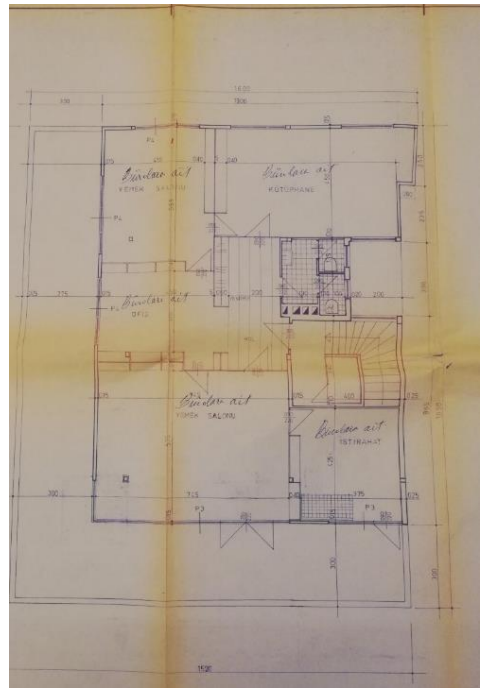
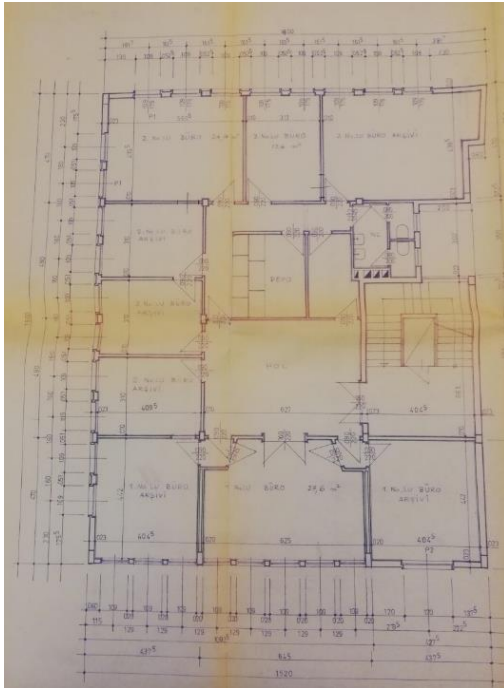


Figure 73 The floor plan of the of the office floors before the renovations
Source: Courtesy of İstanbul Beyoğlu Municipality

Figure 74 The floor plan of the of the terrace floor before the renovations
Source: Courtesy of İstanbul Beyoğlu Municipality

3.2.2.1.2. Milliyet Newspaper Headquarters and Printing House

Milliyet Newspaper Headquarters and Printing House building was designed in 1964 and completed in 1969. Constructed in Cağaloğlu, a district that was historically popular for newspapers and printing houses, this project was commissioned by Ercüment Karacan, the owner of the Milliyet Company. Önal was working as a partner at İMA at the time; however, he led the design process alone. He stated that he designed this building meticulously by considering the printing process, for which he made an extensive research by examining the printing house designs abroad.¹⁸⁵ To be able to produce a function-specific design, Önal completed this process with the consultations from a significant journalist employed in Milliyet, Abdi İpekçi, who was the editor-in-chief of the newspaper and shared with Önal his own research about the printing process.¹⁸⁶ In addition to functionalist details in the building, the visual representation still remained as one of the main concerns of Önal. He stated that he designed the transparent entrance hall and the mezzanine as the visually interesting features of the building.¹⁸⁷

The two floors above the ground level were fully glazed and divided by metal profiles. The three top floors of the building were elevated on columns on the ground floor, where there was a retracted entrance area. The horizontally divided metal window profiles provide a dynamic quality to the repetitive window units on the upper floor facades. This building was located at the corner of the street and the side facade facing the perpendicular street features the same elements. (Figure 58) Besides the office spaces, there were also other spaces including a cafeteria with a

¹⁸⁵ Önal, *Oda Tarihinden Portreler: Maruf Önal*, 94-96

¹⁸⁶ Following the assassination of Abdi İpekçi, Maruf Önal designed the İpekçi tomb in 1979. Önal, 97-98

¹⁸⁷ Abdi İpekçi, "Milliyet'ten Mektup", *Milliyet*, 06.01.1969
Accessed from <http://gazetearsivi.milliyet.com.tr/>

terrace, an archive, a stationary, a projection room, a library and storage areas. As can be seen in Ar Apartment or Reks Cinema, the circular staircase at the entrance strikes as a dominant decorative element in this building. The artificial indoor lightning and the typography figures painted on the walls were supporting the modern identity of the office space. The space under the stairs were utilized as an indoor green area, which was similar to the pebble area under the staircase in Ar Apartment. The continuity is solidified by the horizontal panels on the walls, which indicate the floor levels below the vertical wall boards and the grid design of the decorative boxes covering the radiators.



Figure 75 Milliyet Newspaper Headquarters and Printing House, 1969, Çağaloğlu
Source: İpekçi, Abdi. “Milliyet’ten Mektup.” *Milliyet*, January 6, 1969.



Figure 76 Maruf Önal in Abdi İpekçi’s article in Milliyet Newspaper
Source: İpekçi, Abdi. “Milliyet’ten Mektup.” *Milliyet*, January 6, 1969.

When the articles of *Milliyet*'s columnists of the period are taken into consideration, this building can be considered as appreciated by the users while showing the recognition of Önal's authority over the design matters as an architect.¹⁸⁸ For instance, Abbas Güçlü, a journalist who worked there, remembers that this building offered a joyful experience due to its design as an authentic newspaper building.¹⁸⁹ *Milliyet* Company left the building in 1993. Today, this building is used as a commercial block with stores, offices and restaurants with its heavily changed facades and interiors.¹⁹⁰

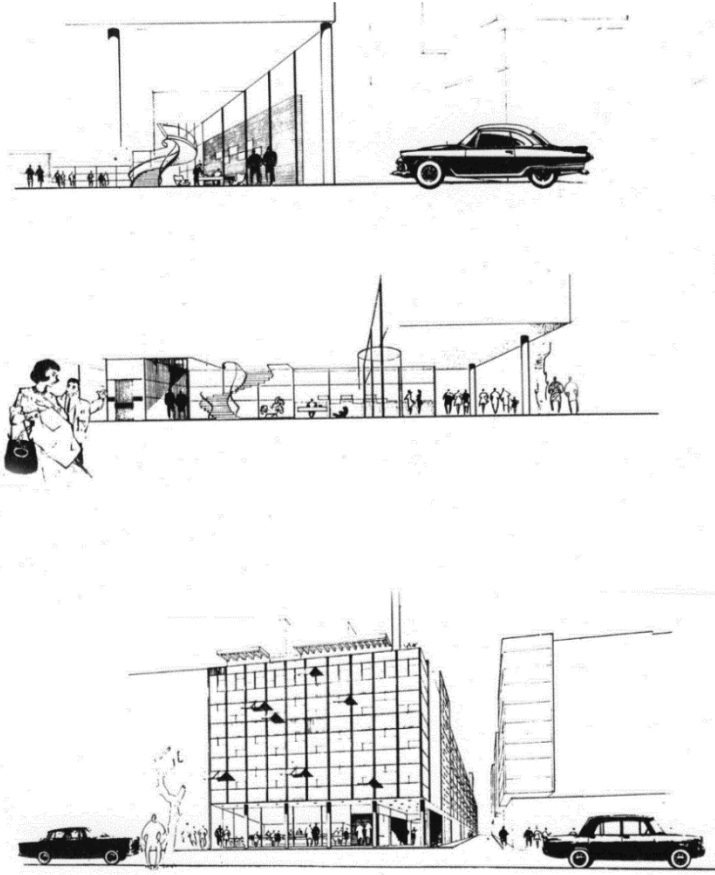


Figure 77 Önal's drawings of *Milliyet* Newspaper Headquarters, 1964
Source: Maruf Önal, Courtesy of TMMOB İstanbul Metropolitan Branch archives

¹⁸⁸ Hasan Pulur, "Olaylar ve İnsanlar: Maruf Önal Bu Düzeni Değiştirdi", *Milliyet*, 3.05.1969
Accessed from: <http://gazetearsivi.milliyet.com.tr/>

¹⁸⁹ E-mail correspondence with Abbas Güçlü by the author, 8.08.2019

¹⁹⁰ Doğan Heper, "Milliyetin Binaları", *Milliyet*, 5.04.2012, Accessed from
<http://www.milliyet.com.tr/yazarlar/dogan-heper/milliyet-in-binalari-1524053>



Figure 78 Interior of the entrance area of Milliyet Newspaper Headquarters, 1964
Source: Maruf Önal, Courtesy of TMMOB İstanbul Metropolitan Branch archives



Figure 79 The entrance hall and decorated walls, 1964
Source: Maruf Önal, Courtesy of TMMOB İstanbul Metropolitan Branch archives



Figure 80 The renovated exterior of the building
Source: Author's archives, 2019

3.2.2.2. Regionalist Interpretation of Modernism: Ziraat Bakırköy Branch

The Ziraat Bank Bakırköy Branch office building stands out as a different interpretation among Önal's designs in terms of architectural style. When its traditional looking cantilevers are considered, this building is more prone to be classified as a product of a traditionalist approach; however, Önal's rationalism as an endeavor to engage the building with its surroundings can also be observed. He completed the project in 1963, yet the construction was completed in 1969.¹⁹¹

¹⁹¹ Önal, *Oda Tarihinden Portreler: Maruf Önal*, 43

Önal had some disputes over the application of his design with his clients. When they applied to Public Works Department, the administrative also rejected the project. Therefore, Önal changed his initial design. However, his clients were not fully content with this revised version and threatened him with the deduction of his payment.

This building still serves its original function today in a well preserved state with minor alternations like the replacement of window profiles and the transformation of the interior space. However, commenting on the building in 2004, Önal was not fully content of its condition since the later constructed buildings nearby did not follow the same approach of taking the historical context into consideration. He told that, during the design process, he explored the neighborhood and made sketches of historic buildings in the site.¹⁹² Furthermore, he also supervised the construction process precisely even though this duty was not assigned to him.¹⁹³

This building was constructed in Bakırköy İstasyon Street, which is now a busy street with adjoining buildings. During the construction period, the surrounding were mostly consisted of wooden houses that have later been replaced with multi-storey commercial buildings. The basement, the ground floor and the mezzanine of the building occupy the fullest extent of the land (approximately 14m x 43 m) whilst the upper three floors covers the half of the area.¹⁹⁴ According to the original layout, the basement floor consisted of several areas for safe deposit boxes, a dining hall, a cloakroom, a kitchen, a toilet, an archive room and a boiler room. The reception area, the waiting room, several bank offices and cashier's desks were located at the ground floor. The officers' rooms and other office spaces were placed at the mezzanine floor. Lastly, some office spaces were also provided such as those for accountancy, security intelligence, central office, and infirmary along with officers' lodgings on the top floor where three flats were placed, each consisting of one bedroom, one living room, a kitchen and a bathroom.¹⁹⁵

¹⁹² Önal, (2006): 58-60

¹⁹³ Önal, 55

¹⁹⁴ Feride Önal, Serhat Başdoğan, "TC Ziraat Bankası Bakırköy Şubesi Binası", *docomomo_tr: Türk Mimarlığında Modernizmin Yerel Açılımları VIII* (Kocaeli,2012)

¹⁹⁵ Maruf Önal, "T.C. Ziraat Bankası Bakırköy Şubesi", *Arkitekt*, no.100, (1972): 28-31



Figure 81 Ziraat Bank Bakırköy Branch Office Building, Bakırköy, 1964
Source: Maruf Önal, Courtesy of TMMOB İstanbul Metropolitan Branch archives

On the front facade, the first two floors were retracted to create a public space for passersby and the top floors are elevated above columns, in a similar fashion to some of Önal's other designs.¹⁹⁶ The modular window units are the dominant elements on the front facade of this reinforced concrete building.¹⁹⁷ The building's ratio of the floor heights, implementation of cantilevers, vertical window frame, and eaves were supposed to be harmonious with the neighboring buildings as it can be seen on the original sketches.¹⁹⁸ (Figure 82)

¹⁹⁶ Önal aimed to create a public space for passersby to provide a resting area thanks to the shadow casted by this retraction and the eaves. However, the owners and municipality officers strongly refused to accept this feature initially to avoid the loss of space.

For further information, Maruf Önal, *Oda Tarihinden Portreler: Maruf Önal*, 58

¹⁹⁷ Önal, F , Başdoğan, S. "TC Ziraat Bankası Bakırköy Şubesi Binası", *docomomo_tr: Türk Mimarlığında Modernizmin Yerel Açılımları VIII* (Kocaeli,2012)

¹⁹⁸ Maruf Önal, *Oda Tarihinden Portreler: Maruf Önal*, 42

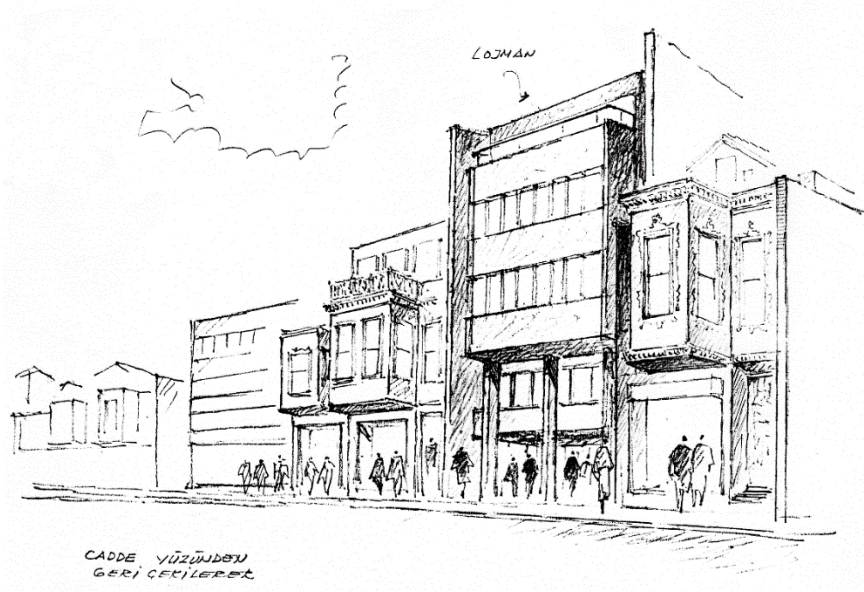


Figure 82 Önal's sketch of Ziraat Bank project with the traditional buildings, Bakırköy
Source: Maruf Önal, Courtesy of TMMOB İstanbul Metropolitan Branch archives



Figure 83 Ziraat Bank, street view, Bakırköy, 2019
Source: Author's archives

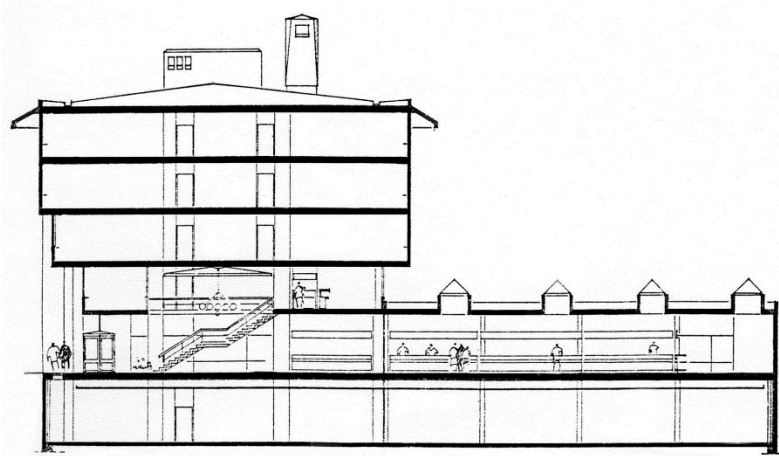


Figure 84 Section drawing of Ziraat Bank Bakırköy Branch, 1969
 Source: Maruf Önal, Courtesy of TMMOB archives

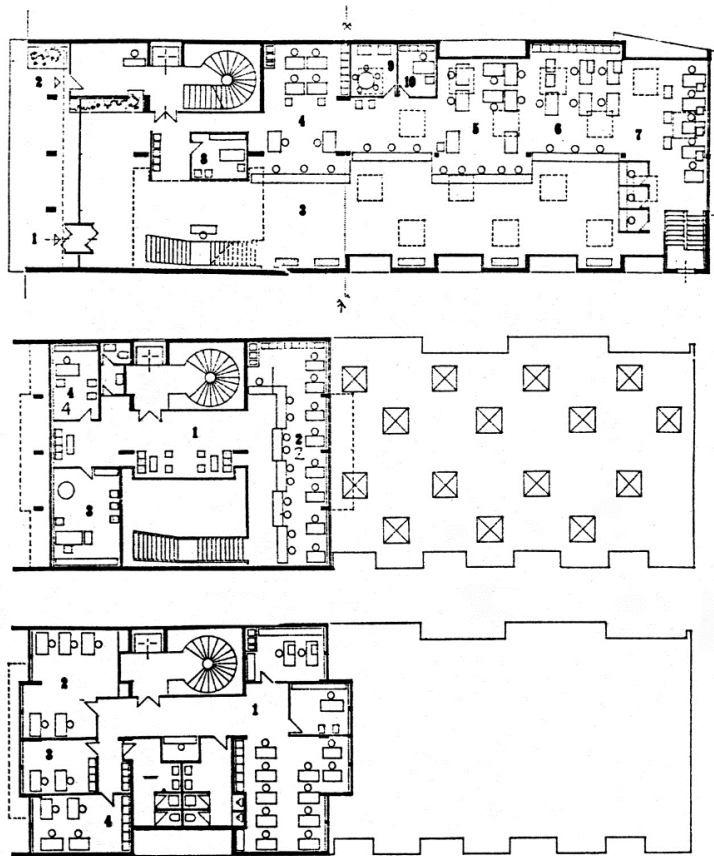


Figure 85 The floor plans of Ziraat Bank Bakırköy Branch, 1969
 Source: Maruf Önal, Courtesy of TMMOB archives

3.2.3. Önal's Projects for Recreation from the Center to the Periphery of the City

Via the modernization process in Turkey, the modern life style was promoted in various ways in the post-war decades. Urban dwellers were introduced with modern social practices of recreation such as going to cinemas, dining at fine restaurants, or shopping at increasing number of stores, which strengthened their status in the social strata. Thus, spaces of recreation like gazinos, cafes, restaurants, night clubs, cinemas, beaches or parks increased in number, turning into significant entertainment and leisure spots in daily life of the modernizing members of the society.¹⁹⁹ Besides such recreational activities in urban contexts, domestic tourism also vitalized thanks to the economic progress of middle-classes as well as the development of transportation means during the post-war decades. In the 1960s, the prolific production of tourism buildings with the state endorsement enabled also middle-class people to spend their summer vacations or weekends in a modern fashion unlike the previous periods when staying at summer houses or hotels had been a practice exclusive to upper-income families.²⁰⁰ Closeness to nature of touristic buildings was providing a chance to escape from the urban chaos while still maintaining the facilities needed for a modern life style. Therefore, in addition to the construction of summer houses, touristic facilities such as hotels and holiday villages in the peripheries of cities emerged as a significant ground for architectural production in this context.²⁰¹

¹⁹⁹ Şenay Savur, “1960’lı Yıllarda İzmir’de Eğlence Hayatı Ve Gezinti Yerleri”, *Journal of Atatürk and the History of Turkish Republic* (2017): 154

²⁰⁰ Altan, *Modern Tourism Architecture in “A Country with Every Touristic Feature”*: An Overview of Hotels, Holiday Villages and Houses in Post-War Turkey, 241

²⁰¹ Derya Elmalı Şen, et al., “1960-80 Cumhuriyet Dönemi Mimarlığı”, *Turkish Studies – International Periodical for The Languages, Literature and History of Turkish and Turkic* 9-10 (2014): 551

İstanbul, as the most significant city to host contemporary architectural developments, witnessed the introduction of many entertainment and leisure sites in the post-war decades. In this part of the study, Önal's projects for modern entertainment activities in the city center will be examined. These examples can provide an insight about the changing entertainment and leisure habits of urban dwellers brought by modernization.²⁰²

3.2.3.1. Modern Buildings for Entertainment

In this part of the chapter, Motorest Restaurant and Reks Cinema will be examined as the examples of two main recreational activities of urban-dwellers in the modern city. Motorest Restaurant appears as an elegant venue addressing the modern taste of urban-dwellers for dining or business meetings. On the other hand, going to the movies became a popular modern recreational activity for all social classes of urban-dwellers as Turkey's film industry boomed from the 1950s to the 1980s.²⁰³ Reks Cinema depicts how the design approach of Önal answered a popular demand of urban-dwellers by way of an influential modern environment.

3.2.3.1.1. Motorest Restaurant

This building was designed as a restaurant and oil station complex in 1961 and constructed one year later in a very busy place, engaged with main roads and other

²⁰² Besides the selected examples, Önal also designed other touristic buildings and entertainment facilities such as İMA's design competition project for İstanbul Taksim Hotel in 1954, and Tekirdağ Kıyı Hotel in 1982 and Çanakkale Municipality Recreational Facility in 1983, both with the collaboration of Yıldız Technical University's Circulating Capital Design Team. See Appendix B and Profesör Maruf Ö. Önal, *Meslekte 42 Yıl, Yıldız University....*, 1985, İstanbul

²⁰³ Demet Dinçay, Filiz Özer, "'60 Türk Sinemasında Kentli Konut İç Mekanı", *Karadeniz Sosyal Bilimler Dergisi* no. 5, (2013): 151

shops in Beşiktaş. As Bilgin states, Motorest Restaurant was designed as a specific place for business people in the metropolitan life.²⁰⁴ Regulars of the restaurant were the businessmen who preferred the place for business dinners or luncheons. The serving of world cuisine or live music performances must have elaborated its exclusive qualities.²⁰⁵ This restaurant was also a social center for the city-dwellers, and is still remembered as a prestigious place although it was closed down after twenty years from its construction.²⁰⁶

Despite the integrated layout of the building with the oil service station, the restaurant part was divided with a separator free standing concrete wall. The “Motorest” sign was placed on the concrete canopy at the entrance of the restaurant. This restaurant area was a rectangular prism made of glass. The glazed walls and geometric composition by the rhythmic order of windows are some of the characteristics design elements of period, which were applied also in this building. As all facades were fully glazed, the extensive use of ceiling lightning suggests the use of curtains for privacy. Beside the transparency provided by the glass walls, the horizontal layout of the building plan also enabled customers to engage with the historic and natural landscape of the environment. The layout of the restaurant area consisted of a cloakroom, toilets, a snack bar and the kitchen space along with the tables.²⁰⁷ The large open space of the interior was also utilized for live music performance lined-up regularly. The modernist style on the exterior was also explicit in terms of interior design. The long, sleek American bar, mid-century

²⁰⁴ İhsan Bilgin, “Görgülü, Mütevazı, Güvenilir Modern”, *Mimarlık*, no.394 (2017):33-34

²⁰⁵ Motorest Restaurant Advertisement, *Miliet*, 18.01.1963, 6 <http://gazetearsivi.milliyet.com.tr>

²⁰⁶ Shangri-La Bosphorus Hotel is located at the site of the demolished buildings, Motorest and Beşiktaş Astro Tobacco Warehouse (built in 1929, designed by Architect Victor Adaman) Sevin Okyay, Bir Çocukluk Hatırası: Motorest Restoran, *B+*, no. 27 (2015): 94. Accessed from: <http://www.besiktas.bel.tr/Resimler/file/bplus/B27.pdf>

²⁰⁷ Maruf Önal, *Tasarım*, 117

modern furniture and artificial lighting were preferred in modernist decoration of the restaurant.



Figure 86 Mobil Service Station area that incorporates Motorest Restaurant, Barbaros Avenue, Beşiktaş, 1960s
Source: Anonymous



Figure 87 The modern interior of the restaurant with a snack bar and tables
Source: Anonymous



Figure 88 The entrance area of the restaurant next to the oil service station, 1960
Source: Maruf Önal, Courtesy of TMMOB archives

3.2.3.1.2. Reks Cinema

Reks Cinema was one of the first modern cinemas of Kadıköy, İstanbul.²⁰⁸ Built in 1961 in a land which belonged to foundation of a church, Reks Cinema (Rexx Cinema as it is addressed today) is still in use in its original function. Önal stated that, at the time of its construction, the surrounding of the cinema building was not densely constructed or such a central part of the city as it is today. At the time, there were still garden houses and old mansions around the street.²⁰⁹ In following years, different cinema halls were built; therefore, Bahariye Street became popular for cinema audience. Today, this street is one the most popular districts in Asian side of İstanbul with its several cafés, restaurants, venues, art and culture hubs.²¹⁰

²⁰⁸ In the district where Reks Cinema was built, there had already been two other cinemas: Süreyya Cinema (1927), Opera Cinema (1938).
See Mustafa Gökmen, *Başlangıçtan 1950'ye Kadar Türk Sinema Tarihi ve Eski İstanbul Sinemaları*, (İstanbul: İstanbul Kitaplığı Yayınları.1991), 63-113.

²⁰⁹ Maruf Önal, *Oda Tarihinden Porteler: Maruf Önal*, 102

²¹⁰ Bahariye Street later named as Asım Gündüz Street; however, the previous name is still commonly used by locals.

On the site of the building, there was Apollon Theatre of the 1870s, where the famous Turkish woman actress Afife Jale had made her first stage appearance in 1920.²¹¹ The theatre building was later used as Hale Cinema. The famous grand cinema hall of Paris, Le Grand Rex, was the inspiration for the name of the new cinema.²¹² Since the previous cinema was built upon the land of an old ceremonial place, during the demolition of this building for the construction of Reks Cinema, Önal found its historic walls with brick dust mortar and carefully preserved them at the ground floor.²¹³

This cinema building was designed with a functionalist approach as the simple, and unadorned concrete structure of the building exemplifies the common features of the contemporary brutalist style. The concrete beams on the original design of the facade guided the visitors to the entrance at the corner. The eave on the top of the entrance was emphasized with vertical concrete slabs. Three coal-bunkers existed at the original layout; however, these spaces were later converted to shops.²¹⁴ Apart from that, the basement floor used to function as a wedding hall; however, this place was later repurposed as a café.²¹⁵

Önal aimed to design such a building that was inviting and easy to access rather than a high-rise block that dominates its surroundings. The mass of the top floor was not perceived as a conspicuous element of the building due to its horizontally

²¹¹ Müfid Ekdal, "Dünden Bugüne Reks Sineması". *Gazete Kadıköy*. 4.01.2011
<http://www.gazetekadikoy.com.tr/dunden-bugune-reks-sineması-makale,64.html>.

²¹² "Reks Sineması", *Milliyet*, 30.11.1962.

²¹³ Pınar Sezginalp, "Anıların Duvarlarıyla:Maruf Önal'ın Reks Sineması", *Mimarlık*, no. 400 (2018): 67

²¹⁴ Sezginalp, 68

²¹⁵ Sezginalp, 71

divided, simple façade. In a similar fashion with Motorest's glass exterior, the repetition of the square windows on the glazed walls of the second floor on the front façade made a dynamic effect on the walls, Önal used glass and metal profiles in the parts that he wanted to highlight whereas the concrete facades balanced and emphasized those areas.

Reks Cinema originally consisted of one cinema hall and a balcony space; however, in 1996, the space was divided into two smaller halls, and in 2006, it was turned into a three-hall movie theatre.²¹⁶ The lounge area was transformed into small cinema halls along the space under the balcony to obtain additional six halls. For this reason, the transparency on the facades has been lost because of the additional walls to construct these new halls. The statuesque stairs at the ground floor can be considered as Önal's signature element as seen in some of his other designs. However, the flooring on the first floor was extended next to the staircase, which was originally standing free from its surroundings. The visual impact of this free standing staircase was shadowed by the placement of the snack bar under the stairs.²¹⁷ The transformation of building's exterior canceled several remarkable characteristics of the building dramatically. To illustrate, the eave above the entrance also converted into a display surface for movie posters;²¹⁸ not to mention the fact that the separation of the entrance area with iron fences and concrete street planters canceled the dual accessibility of the original design.

²¹⁶ Sezginalp, 66

²¹⁷ Arif Atılgan, "Reks Sineması", *mimdarp.org*, 16.07.2016, <http://www.mimdarp.org/?p=189726>

²¹⁸ Pınar Sezginalp, "Anıların Duvarlarıyla:Maruf Önal'ın Reks Sineması", 67



Figure 89 Reks Cinema, Kadıköy, İstanbul, 1961
Source: Maruf Önal, Courtesy of TMMOB arhives



Figure 90 The staircase at foyer area on the ground floor, 1961
Source: Maruf Önal, Courtesy of TMMOB arhives



Figure 91 The cinema hall, 1961
Source: Maruf Önal, Courtesy of TMMOB arhives

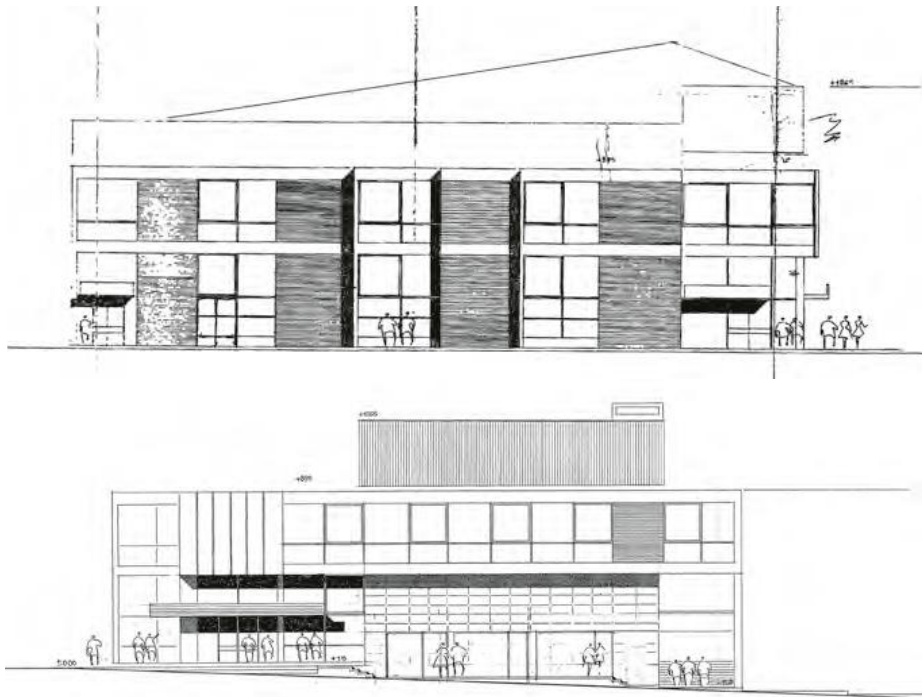


Figure 92 Architectural drawings of both street sides of the building, 1961
Source: Viron Anas in Pınar Sezginalp, 2018, 68.



Figure 93 Foyer area in early 1990s
Source: Viron Anas in Pınar Sezginalp, 2018, 70.



Figure 94 The original state of the main hall before the construction of additional ones, early 1990s
Source: Viron Anas in Pınar Sezginalp, 2018, 70.



Figure 95 The entrance of the “wedding hall” area on the Kadife Street
 Source: Viron Anas in Pınar Sezginalp, 2018, 71.



Figure 96 Rexx Cinema, 2019
 Source: Author’s archives



Figure 97 Afife Jale bust at the entrance, 2019
 Source: Author’s archives

3.2.3.2. A Building for Modern Leisure: Motel Bekir

In 1969, Motel Bekir was constructed in Darıca, a county of Kocaeli, which is located in the northern coast of Marmara Sea, having easy to access from İstanbul.²¹⁹ Resort areas nearby İstanbul also became popular due to the increasing tourism activities in addition to the coastal regions. When the relatively small capacity of these vacation areas in the periphery taken into consideration, motels also became a convenient option for middle-class families during short-term stays. In mid-twentieth century, motels were in great demand in America as well, their accessibility due to their construction along the highways and affordability.²²⁰

This building can be considered as the epitome of Önal's brutalist designs. On the front side of the building, facing the main road, Önal composed the facade with narrow, vertical windows with a rhythmic flow of transoms on windows. Three floors above the ground with an additional terrace floor could be seen on this side. Balconies with wall-to-wall windows and thin metal railings were also apparent on the terrace floor. The concrete canopy above the entrance was a common feature of contemporary modern architecture. "Motel Restaurant Bekir" sign was also integrated on this canopy; moreover, Önal must have paid attention to provide a comfortable place under the shadow of this canopy for visitors as in some of his other projects.

The building was located on a site just near the sea; and the back side of the building was directly facing the sea. This façade demonstrates the most characteristic feature of this building with its angled balconies that create a dynamic impact. Each room has its own balcony, which offers the sea view and sunlight while maintaining

²¹⁹ Maruf Önal, *Oda Tarihinden Portreler: Maruf Önal*, 139

²²⁰ John A. Jakle, Keith A. Sculle, Jefferson S. Rogers, *The Motel in America (The Road and American Culture)*, (Maryland: The Johns Hopkins University Press, 1994)

privacy of visitors due to their angular geometry and recessed windows. The first floor, below these angular two floors, was designed to be utilized as a common space, probably a restaurant due to its fully glazed facades. The angular geometry of the ground floor was also apparent on the facade that faces the sea with a different composition than the upper floors. This floor was raised on columns on the ground level and elongated through the terrace below. The terrace space extended towards the sea and carried out the angular geometry of the top two floors.

The modernist design of Önal for Motel Bekir has been changed in time and now it is in an unrecognizable condition due to exorbitant interventions. For example, the front facade has been fully covered with siding panels and the entrance canopy removed. The window profiles and the railings on the front balconies have been replaced with ornamental ones. Furthermore, the extensive filling on the sea led to major transformations on the back side of the building. The daring design of the building on the top of rocks next to the sea now seems as a pile of disintegrated building parts.



Figure 98 Motel Bekir, entrance area on the road side, Darıca, Kocaeli, 1969
Source: Maruf Önal, Courtesy of TMMOB archives



Figure 99 Motel Bekir, back façade of the building with the sea view, 1969
Source: Maruf Önal, Courtesy of TMMOB archives



Figure 100 Renovated Front façade of Motel Bekir, as called City Light Hotel today, 2019
Source: Author's archives



Figure 101 Renovated back facade and the restaurant area of Motel Bekir
Source: Sedat Akpınar , 2019. <https://goo.gl/maps/nUzSyzVYwgpcSU8>

Briefly, while İstanbul was the showcase of the contemporary urbanization process from the 1950s onwards, the transformation of the daily life of urban-dwellers in terms of modern recreation, entertainment and leisure activities required new modern building types.²²¹ In addition to the construction of restaurants, cinemas, cafes and parks at the city center, this transformations also transferred the modern life style to the periphery for vacation. Contemporary tourism architecture indicated the rapid change in the built environment via the modernization process. As Vanlı claims, modern architecture could even be accepted to have started with hotel constructions in the 1950s.²²² Tourism architecture in post-war Turkey can be considered as “modern” because, along with being a product of modernization, it was also produced with modernist design approaches.²²³ The popularity of the tourism sites both in the periphery of İstanbul and farther coastal cities should also be evaluated with their accessibility due to the construction of new roads and the proliferation of automobiles and transportation systems.

3.2.4. Önal’s Projects for Urban Transportation Towards the Periphery of the City: Petrol Ofisi and Mobil Oil Service Stations

In addition to his projects for dwelling, work and recreation, Önal’s architectural production also includes projects for another element of the spreading urban fabric in mid-century Turkey: service stations, a new building type of the period required by the changing means of urban transportation. In this chapter, Önal’s projects for service stations will be examined as spaces of contemporary modern lifestyle. As linked with one of the significant instruments of modernization, automobiles, these

²²¹ Bozdoğan, Akcan, *Modern Architectures in History: Turkey*, 107

²²² Vanlı, *Mimariden Konuşmak, Bilinmek İstenmeyen 20. Yüzyıl Mimarlığı Eleştirel Bakış, vol.3*, 752

²²³ Altan, “Modern Tourism Architecture in “A Country with Every Touristic Feature”: An Overview of Hotels, Holiday Villages and Houses in Post-War Turkey”, 249

service stations could be considered as an emblem of modernity in relation to their function and aesthetics.²²⁴ Despite generally being overlooked as a product of “low modernism”, the rapid spread of service stations assisted the internalization of modernism towards the periphery from the urban city center as an accessible commercial commodity.²²⁵

In the 1960s, Önal designed the service stations of the American Mobile Oil company both in İstanbul and other cities, in addition to two service stations for the Turkish Petrol Ofisi company in İstanbul.²²⁶ The rising popularity of private automobiles along with land transportation should be examined in the context of the increase in highway construction around and in between cities in post-war Turkey. Until the 1950s, railway transportation had been the focus of the Republican state as means of integrating the territory of the modern nation-state. In the 1950s, on the other hand, highways and road network for land transportation was deemed as an important part of modern development by the government.²²⁷ In addition to the road constructions, the establishment of local automotive industry became one of the main objectives of post-war industrialization plans.²²⁸ As a result, automobile

²²⁴ Mobil Oil Stations are deemed worthy of conservation due to their architectural and visual qualities. Namely, Eliot Noyes (1910-1977), American architect and industrial designer, developed the brand identity of Mobil stations with canopies, parasols, and other graphic elements that were customized for Mobil Oil Company from the late 1960s in America. Later, his design was internationally executed. His design for Mobil Oil Station in Leicester was listed as a Grade II preserved historic sight. For more information, see: Gordon, Bruce. *A Pioneer of Design and Architecture in the Age of American Modernism*. Phaidon., London, 2006, Retrieved from <https://historicengland.org.uk/listing/the-list/list-entry/1406858> in 14.08.2019

²²⁵ Eric Bulson, “Modernism High and Low” in *A Handbook of Modernism Studies*, ed., Jean Michel Rabaté (West Sussex: John Wiley&Sons, 2013): 57

²²⁶ Önal’s designs for oil stations are listed as follows: Mobil Haydarpaşa, Mobil Maslak, (1961), Mobil Aydın (1962), Mobil Alantur Alanya (1963), Mobil Sağmalcılar (1963), Mobil Ataköy (1963), Petrol Ofisi Samsun (1964). See Appendix B

²²⁷ İlke Tekin, *Türkiye’de İkinci Dünya Savaşı Sonrası Betonarmenin İnşası*, (PhD dissertation, İstanbul Technical University, 2013): 73-74

²²⁸ Hacer Ansal, “Lokomotif Sektörlerden: Otomotiv” in *75 Yılda Çarklardan Chip'lere*, ed. Oya Baydar (İstanbul: Tarih Vakfı Yayınları, 1999): 200.

ownership also increased.²²⁹ In 1964, Önal constructed a new service station for Petrol Ofisi Service Station in Taksim on the same location of the previous one. As a central location on Cumhuriyet Avenue, this station was designed to serve both as a filling station and vehicle maintenance area. Steel construction was chosen for the structural system of the building and this structural system was covered with aluminum plates. As Önal stated, aluminum plates were utilized due to their shiny surfaces to create an attention-grabbing element because the design of the roof also was enabling a play of light and shadows throughout the day.²³⁰

The utilization of steel construction in this design was also a continuation of a remarkable feature in Önal's previous projects for architectural competitions such as those for State Highways General Directorate Building or Kocatepe Mosque. The empty spaces on the structure below the aluminum covered roof were utilized for the logo of Petrol Ofisi on the front side. The geometric forms were also evident in the graphic design of this sign board. Before the maintenance area, there was a small sale's office with glazed facades covered with a concrete roof with eaves.

The following example, Mobil Oil Service Station in Barbaros, Beşiktaş was designed in 1961. As mentioned in the earlier part, this service station was built with a restaurant area on the site. (See Chapter 3.4.1.1) Located on the intersection of a coastal road and main roads, this station was built in a practical site which was easy to access by drivers. The service area was divided from the restaurant space with a long, rectangular separator concrete wall. On the front yard, the filling stations were covered by a concrete canopy of folded plates in zigzag form, which also carried

²²⁹ The number of automobiles increased from 13.405 to 147.014 in the years between 1950 and 1970. İlhan Tekeli, Selim İlkin, *Cumhuriyetin Harcı: Modernitenin Altyapısı Oluşurken*, vol.3. (İstanbul: İstanbul Bilgi Üniversitesi Press, 2004): 426-443

²³⁰ Maruf Önal, "Taksim'de Benzin İstasyonu", *Mimarlık* no. 39 (1967): 28

the Pegasus symbol of the Mobil Company. This striking geometric design language was followed in the angular roof design above the maintenance area. Bilgin defines this connection between the folded canopy and the roof design as a qualification of “good design”.²³¹ The Mobil Oil company sign was located below the roof canopy at the entrance where the maintenance place was also located. The office space inside consisted of a sale office, a manager room, and a clerk office. In a similar way to the restaurant section, this office also had fully glazed walls. On the concrete facades of the inner maintenance areas, the square windows that were also utilized on the glazed facades were placed repeatedly. Another Mobil sign was also placed above the office entrance door. Other than these sections, an external space was allocated for pumping stations. At the time of the design, the building was planned to be demolished after 20 years, which should be a limiting aspect for Önal. However, the historic buildings on site such as Barbaros Mausoleum, Sinan Paşa Mosque and the old low-rise store buildings were also the important factors for Önal’s design.²³² The horizontal layout of different sections and the non-dominant, low-rise design of the building could be interpreted as a result of Önal’s consideration for the relationship of the building with its surrounding. “The fast automobiles gliding on the asphalt roads” were described as the token of the new life in 1950s.²³³

As a popular commodity of the new mobilized life of the modern society, oil stations were also integrating the modern architectural elements to daily life of urban dwellers. On this basis, Önal’s designs for oil stations could be interpreted as his participation in the production of the modernizing “ordinary aspects” of urban life

²³¹ İhsan Bilgin, “Gölgülü, Mütevazı, Güvenilir Modern”, 32

²³² Maruf Önal, “Beşiktaş’ta Barbaros Servis İstasyonu ve Restoran”, *Mimarlık*, no. 39, (1967): 32

²³³ Burak Boysan “İstanbul’un Sıçrama Noktası” in *Osmanlı Başkentinden Küreselleşen İstanbul’a: Mimarlık ve Kent, 1910-2010*, ed., İpek Akpınar (İstanbul: Osmanlı Bankası Arşiv ve Araştırma Merkezi, 2010): 81-95.

in İstanbul. He aimed to bring a new approach to the design of these projects to create more innovative products as compared to the existing oil station buildings.²³⁴



Figure 102 Petrol Ofisi Service Station, Taksim, İstanbul, 1964
Source: Maruf Önal, Courtesy of TMMOB archives

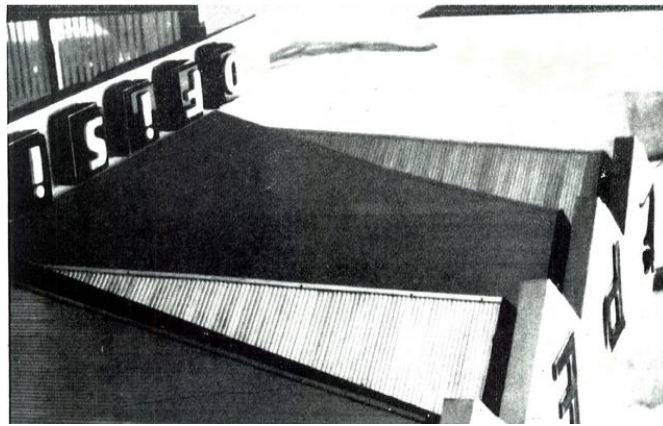


Figure 103 The steel structure of the roof, 1964
Source: Hakkı Önel, et al., *Prof. Y. Mimar Ö. Maruf Önal, Meslekte 42 Yıl*, 1985
Figure 104 Folded plate roof (Detail), Taksim, İstanbul, 1964
Source: Yılmaz Zenger in Maruf Önal, “Taksim’de Benzin İstasyonu”, 28

²³⁴ Maruf Önal, Taksim’de Benzin İstasyonu, *Mimarlık*, 39, 1967, p. 28



Figure 105 Mobil Servis Station, Beşiktaş, İstanbul, 1961
Source: Maruf Önal, Courtesy of TMMOB archives



Figure 106 The separator wall between the restaurant area and service station, 1961
Source: Maruf Önal, Courtesy of TMMOB archives



Figure 107 The eave above the service station with Mobil Company's Pegasus logo on the top of the canopy
Source: Maruf Önal, 1967



Figure 108 Mobil oil service station and Motorest Restaurant, Barbaros Avenue, Beşiktaş, 1961
Source: Önel, et al., 1985



Figure 109 Filling stations on the front yard
Source: Maruf Önal, 1967

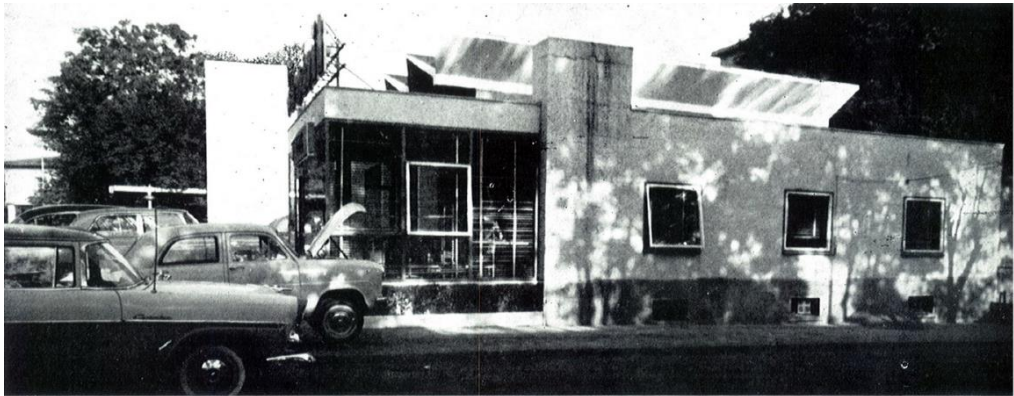


Figure 110 The glass walls and window profiles of the sales office along with the side façade of the maintenance area
Source: Maruf Önal, 1967



Figure 111 Sales office before the service station
Source: Maruf Önal, 1967

CHAPTER 4

CONCLUSION

“Space alone does not have any value; it could be significant as long as it integrates with human beings and its surroundings.

Architects are trained in order to construct such places and to produce a value of use.

They assume responsibility for the whole of human beings and society.”

Maruf Önal²³⁵

As Vanlı explains, to get to know an architect requires the analysis of the cultural and economic context of his/her production, and in a similar vein, it also requires to understand the architecture of a certain context with the detailed analysis of specific buildings and their architects.²³⁶ This study undertook such an endeavor by examining architect Maruf Önal and his works in mid-twentieth century İstanbul in the context of the socio-economic, socio-political, and cultural changes brought by the modernization process in Turkey. Modern architecture aimed to reform the way of living and working of urban-dwellers; therefore, the selected building typologies in this study, i.e. houses and apartments as places of dwellings, offices as places of work, and cinemas, restaurants and hotels as places of recreation, were transformed, got more popularized and became more integrated parts of the contemporary modernization process as the sites of daily practices of modern life. In the case of İstanbul, several factors like the urbanization policies adopted by the state, commercial activities in the city, and the increase of population, boosted the architectural production, which required the construction of a great range of buildings that were designed for these diverse functions and for people belonging

²³⁵ Maruf Önal, “Büyük Ödül Sinan Ödülü”, *Mimarlık*, no. 294 (2000): 20, trans. by the author

²³⁶ Şevki Vanlı, “Türk Rasyonalizminin Seçkin İkili: Haluk Baysal-Melih Birsal” in *Mimarlığa Emek Verenler Dizisi III, Haluk Baysal-Melih Birsal*, ed. By Müge Cengizkan (Ankara: TMMOB Mimarlar Odası, 2007), 35

to different income groups.²³⁷ When these heterogeneous characteristics of the construction demand are taken into consideration, it can be understood that the buildings in different typologies were internalized as answering the requirements of a modern urban life. Although they constituted the majority of the built environment, they were perceived almost as the “anonymous” parts of the modern city, and could not generally have taken a place in historiography. On this basis, architects of such “ordinary” buildings should be deemed worthy to study as much as those architects who designed grandiose public buildings. To have an understanding of modern architecture in Turkey, the significant contributions of architects like Önal, who produced modest but qualified designs in the context of the architectural requirements of the period, must be understood in their contextual framework.

Önal designed buildings that were parts of the mid-twentieth century urban context of İstanbul. These buildings are examples to show the contemporary transformation of the city center and the expansion of the settlement area of the city towards its periphery by the construction of houses as well as other building types of a modern life style. Contrary to many of the other buildings that formed the built environment of the city at the time, Önal’s designs are not static or monotonous, but they present the detailed design approach in the multiple faces of contemporary modernist production. His architectural production depicts a variety in terms of building typologies and stylistic interpretations of modernism while still being in line with the main principles of modern architecture. Therefore, his stance as a modern architect also unfolds the plurality of modern architecture in Turkey. Önal did not disregard the common tendencies of his period; he designed his buildings according to the common modernist understanding of the period but did not strictly place them in such a boundary. In other words, while always following the codes of modernism

²³⁷ Sibel Bozdoğan, “Art and Architecture in Modern Turkey”, in *The Cambridge History of Turkey, vol 4: Turkey in Modern World*, ed. Reşat Kasaba (New York: Cambridge University Press, 2008): 445

in a methodical way, Önal interpreted his own understanding of rationalism in his designs. He adopted a rational and efficient design approach while maintaining the relationship between the buildings and their environments, and put effort to design harmonious interiors with suitable components such as windows, stairs, furniture as well as exteriors with graphic elements on the facades of buildings.

In addition to his individual practice, Önal was also a member of one of the earliest architectural partnerships. He also participated in numerous architectural competitions organized by the state with not only his partners in İMA, but also with other architectural offices or later with his students.²³⁸ Thus, these attempts also show the importance that he gave to collective thinking in architectural practice and production.

Besides working as a designer, Önal actively participated in professional organizations to defend the legitimacy of the profession. He was trained as an architect at times when the number of architects in Turkey were few, and witnessed the radical socio-political transformations in the country in the following decades. These transformations, resulting in new policies and regulations, also affected architectural practice and education. Önal took an active role in the Chamber of Architects to develop a collective attitude of architects against the state's approach to the field of construction that undermined the architectural quality of the cities. Furthermore, while teaching at Yıldız University, he undertook administrative duties during a harsh climate of political unrest in the 1970s. He experienced the multiple faces of architectural practice, confronting conflicts and difficulties throughout his professional life not only as a freelance architect but also during the implementation of the projects that he realized at the university in the 1980s.²³⁹

²³⁸ “Anma Programı: Maruf Önal, Hoca-Mimar Olarak Maruf Önal-I”, *Mimarlık*, no. 395, (2017): 58

²³⁹ Ali Düzgün states that Çorlu Municipality Palace, designed by Önal and his colleagues Hakkı Önel, Cengiz Bayülgen, Ali Düzgün, Radi Birol, and Lemi Meray as a university project (*Yıldız*

Understanding the problems that he encountered could reveal the dynamics of the practice that an architect witnessed in Turkey in his/her challenging interactions with municipalities, government offices or the private sector as clients.

The architectural education that Önal received at the Academy of Fine Arts was “absolutist and unproductive” in his words despite the extensive knowledge of the professors in terms of design and application.²⁴⁰ The prevalent tendency at the Academy during the 1940s was a nationalist approach; therefore, some students like Önal were struggling to follow an international modernist understanding. After his graduation, the earliest designs of Önal were modernist while the production of nationalist architecture was still dominant. He continued to design in line with the modernist approach as the International Style became fashionable during the 1950s. He also incorporated traditional inspirations to his design practice during the 1960s in line with the regionalist searches of the period. The plurality of architectural production in Turkey during the mid-century decades as such can be observed in the variety of Önal’s interpretations of modernism.

This study emphasizes the importance of buildings that are integrated to the city in an ordinary way by providing spaces for the experience of modern daily life, such as the projects of Önal that were examined. Among these, Önal’s designs for houses constitute the majority of the selected examples as they hold a greater place among his projects. Batuman states that housing construction is open to the impact of all aspects of social structure; on the other hand, it is one of the important dynamics that affects the urban pattern. He argues that the canonic approach of architectural historiography based mainly on the monumental works of architects presents a narrow-scoped understanding of the wider field of the built environment, which can

Teknik Üniversitesi Döner Sermaye Projesi), was built in a different lot than the originally assigned one despite the rejection of the design team. Ali Düzgün (a retired professor, a former student and colleague of Önal in Yıldız University), interview by the author, July 2019, İstanbul

²⁴⁰ "Maruf Önal, “Hoca-Mimar”, interview by Ela Kaçel & Güven Şener, *Arredemanto*, no. 8 (2008): 63

be revealed by an analysis of housing that is produced in a reciprocal interaction with social and cultural processes as much as economic and technological ones.²⁴¹

The changing characteristics of housing construction in mid-century Turkey can be seen in Önal's projects for places of dwelling, which included single houses, summer houses and apartment blocks that were produced in line with the expansion of İstanbul from its center towards the periphery in the post-war decades as a result of the increasing population.

Önal's projects for work places focus on the changing necessities of modern professional life. These projects vary from office blocks that contained various small businesses in standardized units to buildings specifically designed for certain purposes of major companies. This variety can also be traced in his stylistic applications in office designs that portrayed his pursuit of new forms within the framework of the rationalist precepts of modernism. Önal's designs for recreational places represent another type of building that was significant for the novel experience of modern daily life in İstanbul. In the decades of the mid-twentieth century, recreational places also presented a prolific field of business opportunities for architects as much as the residential and commercial buildings. Due to their strong correlation with the ever-changing demands of the public along with the modernization process, analyzing recreational buildings is quite productive to evaluate the architectural transformations in post-war era in Turkey.

Önal's designs for places of transportation, on the other hand, may constitute the least known examples although the structures constructed for service on transportation networks exemplify the mid-twentieth century with its motorized lifestyle that enabled the expansion of cities towards their peripheries. Even though

²⁴¹ Bülent Batuman, "Ankara'da Cumhuriyet Dönemi Konut Mimarlığının Gelişimi Üzerine Bir Dönemleme Denemesi" in *Sivil Mimari Bellek: Ankara 1930-1980*, ed. By Nuray Bayraktar (Ankara: VEKAM Yayın, 2017): 47

most of the buildings examined in this study are not generally included in conventional historiographical studies with their modest characteristics, they were well-known places for the users as the sites of their daily lives. Önal may not be known by the wider population today, and his projects may not be known by many architects, Reks Cinema that he designed, for example, is a very popular meeting point that is frequently used by the people of İstanbul. In spite of the immense popularity of some of his buildings such as Reks Cinema or Motoreset Restaurant, the reason why Önal was not involved in the wider literature of architectural history could also be related to his unpretentious personality. Moreover, his idealism about the responsibilities of a modern architect caused him to evaluate his work as ordinary rather than remarkable. He stated that his architectural production was the result of an unequal distribution of wealth, state capitalism, and individualism. On the other hand, according to Önal, the accomplishment of an architect should be to contribute to the development of a social order that could please society as a whole and to work for the improvement of spatial arrangements rooted in the origins of this order.²⁴²

Although he was thus critical of the contemporary state of architecture that was effective from the mid-twentieth century onwards in Turkey, Önal was indeed one of the “ordinary” architects of the period who undertook significant roles in the production of the contemporary built environment through the process in societal modernization.

Hence, examining Önal’s professional practice of over forty years can provide a perspective to understand the prevalent architectural tendencies, changing design criteria, and developing construction methods, as well as the development of the profession at the time, in relation to the changing modes of architectural production as a business and the new preferences of clients under the light of the socio-

²⁴² Maruf Önal, “Cevaplar”, *Mimarlık*, no.86, (1970): 47

economic and socio-political transformations in mid-twentieth century Turkey. The resultant architectural scene of the mid-twentieth century could thus be evaluated by seeing and appreciating Önal as an architect who took part in the construction of contemporary İstanbul, i.e. the prominent site of change that witnessed the most dramatic results of urbanization in the post-war decades in Turkey.

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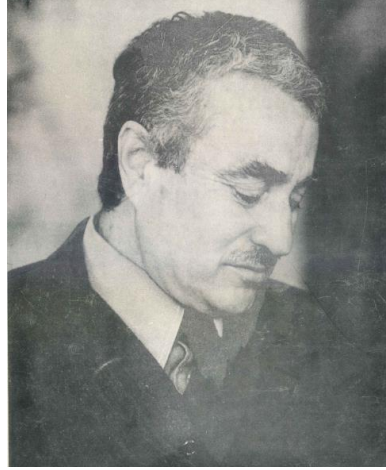
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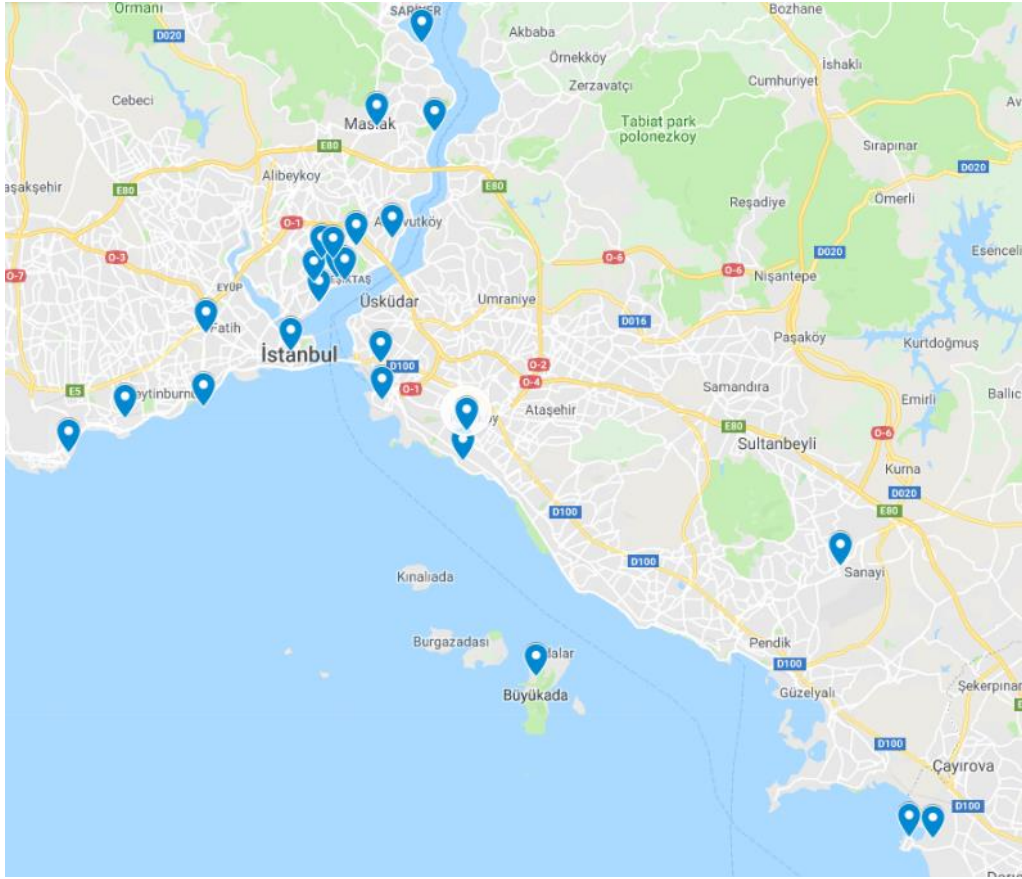
APPENDICES

A. MARUF ÖNAL: BIOGRAPHY




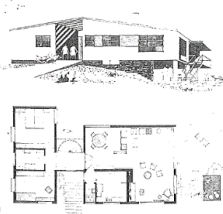






- **1918** He was born in İstanbul.
- **1943-46** He was graduated from State Academy of Fine Arts (DGSA) after his education in Kabataş Boys' Highschool.
- **1945-47** In DGSA, he was an assistant of Sedad Hakkı Eldem.
- **1951** He established one of the first private architectural offices in Turkey, İMA (*İnşaat ve Mimarlık Atölyesi*-Construction and Architecture Atelier) with Abdurrahman Hancı and Turgut Cansever.
- **1954** He contributed to the establishment of the Chamber of Architects.
- **1958** He started to work as an instructor at Yıldız Polytechnical Institute and worked in different administrative positions throughout the transformation of institution to Yıldız University until the 1980s.
- **1985** He retired from Yıldız University as a professor.
- **1996** He officiated as the founder member of Foundation for Architecture in
- **2000** He received National Architecture Award.
- **2010** He passed away.

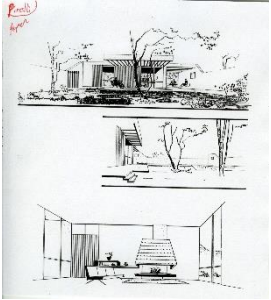


B. MAP OF ÖNAL'S PROJECTS IN İSTANBUL









C. LIST OF ÖNAL'S PROJECTS




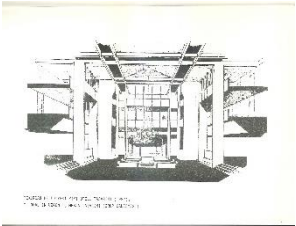
YEAR	IMAGES	NAME OF THE BUILDING	LOCATION
1943		Dr. Belen House (<i>Dr. Belen Evi</i>)	Baba Efendi St. No:15 Vişnezade, Beşiktaş/İstanbul *standing
1945		Ardaş Bezaz House (<i>Ardaş Bezaz Evi</i>)	Haydar Aliyev St., Kireçburnu, Sarıyer/İstanbul *standing
1950		Atlantik Han (<i>Office Block</i>)	Pürtelaş Hasan Efendi, Meclis-i Mebusan St. No:61, Fındıklı, Beyoğlu/İstanbul *standing
1951	-	Sebahat Sezin House (<i>Sebahat Sezin Evi</i>)	Erenköy, Kadıköy/İstanbul
1953	 Source: Maruf Önal, Courtesy of TMMOB	İzmir TARIŞ Cooperative Housing Blocks (with İMA) (<i>İzmir Tariş Kooperatif Evleri</i>)	İzmir





1955	 <p>Source: Arbil Ötkünç, 2011</p>	<p>Hatay Apartment (with İMA) (<i>Hatay Apartmanı, İMA ile birlikte</i>)</p>	<p>Av. Süreyya Ağaoğlu St. No:41 A, Teşvikiye, Şişli/İstanbul *standing</p>
1956		<p>Veziroğlu Apartment (with İMA) (<i>Veziroğlu Apartmanı, İMA ile birlikte</i>)</p>	<p>Valikonağı St. No:28, Nişantaşı, Şişli/İstanbul *standing</p>
1956	-	<p>FEGET Factories (<i>FEGET A.Ş. Fabrikaları</i>)</p>	<p>Topkapı, Zeytinburnu /İstanbul</p>
1957	 <p>Source: Elâ Kaçel, 2009</p>	<p>Sculptor Hüseyin Anka House (<i>Heykeltıraş Hüseyin Anka Evi</i>)</p>	<p>Emirgan, Sarıyer/İstanbul *standing</p>
1958		<p>Bayramoğlu Önal House (<i>Bayramoğlu Önal Evi</i>)</p>	<p>Bayramoğlu, Darıca/Kocaeli *standing</p>

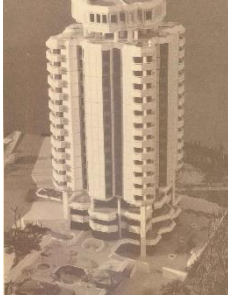
1958	-	Kurtköy Starch & Glucose Factory (<i>Niřasta Glukoz San. A.ř. Fabrikası</i>)	Kurtköy, Pendik/İstanbul
1959	-	Bayramođlu M. Balkan House (<i>Bayramođlu M. Balkan Evi</i>)	Bayramođlu, Darıca/Kocaeli
1959	-	Vezirođlu Villa (with İMA) (<i>Vezirođlu Villası, İMA ile birlikte</i>)	Yeřilyurt, Bakırköy/ İstanbul
1959		Pirelli Lodges (<i>Pirelli Lojmanları</i>)	Köseköy, Kartepe/Kocaeli
	Source: Maruf Önal ,2006		
1960		Ar Apartment (<i>Ar Apartmanı</i>)	Balmumcu, Barbaros Avenue, Karahasan St., Beřiktař/İstanbul *standing
1960		Mobil Oil Service Station and Motorest Restaurant (<i>Mobil Benzin ve Servis İstasyonu ve Motorest Restoran</i>)	Sinanpařa, Barbaros Avenue, Beřiktař/İstanbul *demolished
1961	-	Mobil Haydarpařa (<i>Haydarpařa Mobil Benzin ve Servis İstasyonu</i>)	Haydarpařa, Kadıköy/İstanbul *demolished

1961	-	Mobil Maslak (<i>Maslak Mobil Benzin İstasyonu</i>)	Maslak, Sarıyer/İstanbul *demolished
1961		Reks Cinema (<i>Reks Sineması</i>)	Caferağa, Sakız Gülü St. No: 20, Kadıköy/İstanbul *standing
1962	-	Mobil Aydın (<i>Aydın Mobil Benzin Satış İstasyonu</i>)	Aydın *demolished
1963	-	Mobil Alantur Alanya (<i>Alanya Mobil Benzin Satış İstasyonu</i>)	Alanya/Antalya *demolished
1963	-	Mobil Sağmalcılar (<i>Sağmalcılar Mobil Benzin Satış İstasyonu</i>)	Sağmalcılar, Bayrampaşa/ İstanbul *demolished
1963	-	Mobil Ataköy (<i>Ataköy Mobil Benzin Satış İstasyonu</i>)	Ataköy, Bakırköy/ İstanbul *demolished
1964		Petrol Ofisi Taksim (<i>Taksim Petrol Ofisi Benzin Satış ve Servis İstasyonu</i>)	Cumhuriyet St. Taksim, Beyoğlu/İstanbul *demolished
1964	-	Petrol Ofisi Samsun (<i>Samsun Petrol Ofisi Benzin İstasyonu</i>)	Samsun *demolished





1964		Milliyet Newspaper Headquarters & Printing House (<i>Milliyet Gazetecilik A.Ş. Binası ve Matbaası</i>)	Mollafenari, Nuru osmaniyet St. No:65, Cağaloğlu, Fatih/İstanbul *heavily renovated
1964		Ziraat Bank Bakırköy Branch Office (<i>Ziraat Bankası Bakırköy Şubesi</i>)	Zeytinlik, Fahri Korutürk St. No:41, Bakırköy/İstanbul *standing
1966	-	Bayramoğlu L. Külte House (<i>Bayramoğlu L. Külte Evi</i>)	Bayramoğlu, Darıca/Kocaeli
1967	-	Bayramoğlu M. Altan House (<i>Bayramoğlu M. Altan Evi</i>)	Bayramoğlu, Darıca/Kocaeli
1969		Zübeyr Şeyhun Villa (<i>Zübeyr Şeyhun Villası</i>)	Nizam St. Büyükdada/İstanbul 1 *standing
1969		Motel Bekir (<i>Bekir Motel ve Restoran</i>)	Pelin St. No:10, Bayramoğlu, Darıca/Kocaeli *standing, heavily renovated

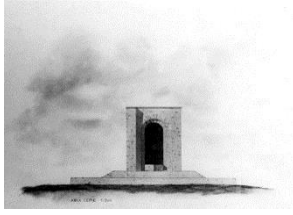


1970	-	Silivri Dostlar Building Complex (<i>Silivri Dostlar Sitesi</i>)	Silivri/İstanbul
1974	-	Fındıklı BASF Office (<i>Fındıklı BASF Bürosu</i>)	Fındıklı, Beyoğlu/İstanbul
1974		Kaplançalı Apartment (<i>Kaplançalı Apartmanı</i>)	Suadiye, Kazım Özalp St. No:31, Kadıköy/İstanbul *standing
1979	 Source: Maruf Önal, 1991	Abdi İpekçi Mausoleum (<i>Abdi İpekçi Anıtmezarı</i>)	Esentepe, Zincirlikuyu Cemetery, Şişli/İstanbul *standing
1981	 Source: Afife Batur in Maruf Önal, 2006	Boğaziçi Building Complex (<i>Boğaziçi Sitesi</i>) Source: Afife Batur, 1991	Ulus, Beşiktaş/İstanbul
1982	 Source: Hakkı Önel, et al., 1985	Tekirdağ Kıyı Hotel (with Yıldız University Circulating Capital Management Project Team) (<i>Tekirdağ Kıyı Oteli</i>)	Tekirdağ

1982	 <p>Source: Ayşe Durukan Kopuz, 2017</p>	<p><i>Çorlu City Hall</i> (with YU Circulating Capital Management Project Team)</p> <p>(<i>Çorlu Belediye Sarayı</i>)</p>	<p>Reşadiye, Salih Omurtak St., Tekirdağ *standing</p>
1983	 <p>Source: Maruf Önal, 1991</p>	<p>Çanakkale Municipality Office Building (with YU Circulating Capital Management Project Team)</p> <p>(<i>Çanakkale Belediyesi Büro Binası</i>)</p>	<p>Çanakkale</p>
1983	 <p>Source: Hakkı Önel, et al., 1985</p>	<p>Çanakkale Municipality Recreation Complex (with YU Circulating Capital Management Project Team)</p> <p>(<i>Çanakkale Belediyesi Sosyal Tesisleri</i>)</p>	<p>Barbaros, Atatürk Avenue, No: 215 Merkez/Çanakkale</p> <p>*standing, partially demolished and renovated</p>
1986	 <p>Source: Maruf Önal, 1991</p>	<p>Mansur Şahin Apart Hotel (<i>Mansur Şahin Apart Otel</i>)</p> <p><i>*this project was not realized.</i></p>	<p>Boyacıköy, Emirgan Sarıyer/İstanbul</p>


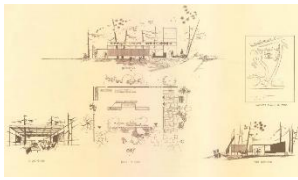
1986	 <p>Source: Maruf Önal, 1991</p>	<p>A Hotel at Maslak (with Hakkı Önel, Veliz Öztürk)</p> <p><i>(Maslak'ta Bir Otel)</i></p> <p><i>*this project was not realized.</i></p>	Maslak, Sarıyer/İstanbul
1987	-	<p>Basın Sitesi Building Complex <i>(Basın Sitesi)</i></p>	Darıca/Kocaeli





D. LIST OF ÖNAL'S COMPETITION PROJECTS

AWARD	IMAGES	COMPETITION PROJECT NAME	YEAR
1 st prize		<p>Highways General Directorate Headquarters (teamwork)</p> <p><i>(Karayolları Genel Müdürlüğü Binası)</i></p>	1955
1 st prize	 <p style="text-align: center;">Source:Maruf Önal, 1991</p>	<p>Etibank Karaköy Branch (with İMA)</p> <p><i>Etibank Karaköy Şubesi</i></p> <p>*this project was realized.</p>	1955
1 st prize	 <p style="text-align: center;">Source: Maruf Önal, 2006</p>	<p>İstanbul General Directorate of Water Administration Cooperative Building</p> <p><i>(İstanbul Sular İdaresi)</i></p>	1959
1 st prize	 <p style="text-align: center;">Source: Maruf Önal, Courtesy of TMMOB</p>	<p>Ankara Keçiören Asylum (Ankara Keçiören Güçsüzler Yurdu)</p>	-
2 nd prize	-	<p>Ziraat Bank Agencies and Branch Office Buildings</p> <p><i>(Ziraat Bankası Tip Şube ve Ajans Binaları)</i></p>	1951

2 nd prize		Çanakkale Martyr's Memorial (teamwork) <i>(Çanakkale Meçhul Asker Anıtı Yarışması)</i>	1943
2 nd prize		İstanbul Justice Hall (teamwork) <i>(İstanbul Adalet Sarayı)</i>	1947
2 nd prize		Ankara Kocatepe Mosque (teamwork) <i>(Ankara Kocatepe Cami)</i>	1955
2 nd prize	-	Ankara Technical Teacher School Recreational Complex <i>(Ankara Teknik Öğretmen Okulu Dinlenme Sitesi)</i>	1962
2 nd prize	-	Turkish Language Association (teamwork) <i>(Türk Dil Kurumu)</i>	1974

2 nd prize	-	İstanbul Exhibition (teamwork) <i>(İstanbul Sergisi)</i>	
2 nd prize	-	Security Fund Office Building <i>(Emniyet Sandığı)</i>	-
3 rd prize	-	Hasanoğlan Education Institute (teamwork) <i>(Hasanoğlan Eğitim Enstitüsü)</i>	1941
3 rd prize	-	İstanbul Harbiye Military Museum (teamwork) <i>(Maçka Askeri Müze Binası)</i>	1967
3 rd prize	-	Akbank Headquarters (teamwork) <i>(Akbank Genel Müdürlük Binası)</i>	-
3 rd prize	-	Aydın City Hall (teamwork) <i>(Aydın Hükümet Konağı)</i>	-
3 rd prize	-	Adapazarı City Hall <i>(Adapazarı Hükümet Konağı)</i>	-
1 st Honorable Mention	-	Adana Municipality Palace (teamwork) <i>(Adana Belediye Sarayı)</i>	1945
1 st Honorable Mention	-	İstanbul Municipality Palace (teamwork) <i>(İstanbul Belediye Sarayı)</i>	1953

1 st Honorable Mention	-	Adana State Hospital (teamwork) <i>(Adana Devlet Hastanesi)</i>	1958
1 st Honorable Mention	-	New York Expo Turkish Pavillion (teamwork) <i>(New York Fuarı Türk Pavyonu)</i>	1962
1 st Honorable Mention	-	Anafartalar Office Building Block C <i>(Anafartalar C Bloğu İş Hanı)</i>	1967
2 nd Honorable Mention	-	Turkish Commerce Bank İzmir Branch <i>(Türk Ticaret Bankası İzmir Şubesi)</i>	1951
3 rd Honorable Mention	-	Ankara University Student Dormitory <i>(Ankara Üniversitesi Öğrenci Yurdu)</i>	1960
-	 Source: Maruf Önal, 1991	Harbiye Radio House (teamwork) <i>(Harbiye Radyo Evi)</i>	1945
-	 Source: Maruf Önal, 1991	General Directorate of Forestry Management <i>(Orman Umum Müdürlüğü Pavyonu)</i>	1945

-	 Source: Hakkı Önel, et al., 1985	İstanbul Taksim Hotel (teamwork) <i>(İstanbul Taksim Oteli)</i>	1959
-	 Source: Hakkı Önel, et al., 1985	Collective Housing for Turkey's Climatic Zones (teamwork) <i>(Türkiye İklim Bölgelerine Göre Toplu Konut Yarışması)</i>	1982
2 nd prize	-	Baruşane Building Complex (teamwork) <i>(Baruşane Sitesi Fikir Proje Yarışması)</i>	1955
2 nd prize	-	Adapazarı City Development Plan <i>(Adapazarı İmar Planı)</i>	1957
3rd prize	-	Antalya City Masterplan (teamwork) <i>(Antalya İmar Planı)</i>	1955
1 st Honorable Mention	 Source: Hakkı Önel, et al., 1985	International Ankara City Masterplan Competition (teamwork) <i>(Uluslararası Ankara İmar Planı Yarışması)</i>	1954
-	 Source: Hakkı Önel, et al., 1985	Real Estate Loans State Bank, Ataköy Housing Site (teamwork) <i>(T.C. Emlak Kredi Bankası Ataköy Yerleşkesi)</i>	1966

E. TURKISH SUMMARY/TÜRKÇE ÖZET

Bu çalışma, Türkiye’deki modern mimarlık üreti kapsamında, mimar Maruf Önal’ın (1918-2010) profesyonel kimliğini ve mimari tasarımlarını incelemektedir. Önal, İstanbul’daki Güzel Sanatlar Akademisi’nden 1943 yılında mezun olmuş ve 1940’lardan 1980’lere uzanan oldukça üretken olduğu mesleki yaşamında birçok farklı tipte yapı tasarlamıştır. Türkiye’deki modern mimarlık üretiminin önemli aktörlerinden biri olan Önal, serbest mimarlığın yanı sıra, gerek tasarımcı gerekse jüri üyesi olarak birçok mimari yarışmaya katılmıştır. 1954’te Mimarlar Odası’nın, 1999’da Mimarlık Vakfı’nın kurulmasında öncü rol oynarak, mimarlık mesleğinin Türkiye’deki profesyonelleşme sürecinde önemli katkılarda bulunmuştur. Bunun yanı sıra, 1958-1985 yılları arasında, günümüzde Yıldız Teknik Üniversitesi’ne dönüşen yükseköğrenim kurumunda eğiticilik ve idarecilik görevlerini üstlenmiştir. Maruf Önal’a Mimarlar Odası’nın düzenlediği Ulusal Mimarlık Ödülleri’ kapsamında 2000 yılında “Sinan Ödülü” verilmiş; 2016-2018 yılları arasında da Ulusal Mimarlık Ödülleri Anma Programı için Önal seçilmiştir.

Önal, mimarlığın farklı alanlarındaki önemli girişimlerine rağmen, Türkiye’nin mimarlık tarihi literatüründe ihmal edilmiştir. Mimarlık tarihi yazımının kapsamının genişletilmesi hususundaki güncel eleştiriler, bu çalışmada benimsenmiştir. Bu doğrultuda, Türkiye’deki modern mimarlık üretiminin belgelenmesine de bir katkı sağlamak amacıyla, bu çalışmada Önal’ın mimarlığı konu edilmiştir. Önal, kendisini “sıradan” bir mimar olarak tanımlar, bu tanımdan yola çıkarak bu çalışmada Önal’ın tasarımları, Türkiye’deki 20. yüzyıl ortası modern mimarlık üretiminin örnekleri olarak ele alınmış ve bu bağlamda Önal’ın eğitimi, meslek pratiği ve tasarımları incelenmiştir.

Önal’ın da yapılarının çoğunluğunun yer aldığı kent olmak üzere, bu çalışmanın odağında 20. yüzyıl ortası İstanbul kenti bulunmaktadır. Zamansal ve mekansal olarak tanımlanmış olsa da, bu bağlam Türkiye’de modernizmin sürecinin

gelişimini ve modern mimarlık uygulamalarını da etkilemiş olan sosyo-ekonomik değişimlerin çeşitli etkilerini, yapı teknolojisindeki gelişmeleri ve mimarlıktaki uluslararası eğilimleri de detaylı bir şekilde analiz etmeyi gerektirmektedir.

Bu doğrultuda, girişi oluşturan Birinci Bölüm’de çalışmanın amacı, kapsamı ve çalışmanın yapılandırılması açıklanır. Bununla birlikte, çalışmanın ele alınacağı yöntem de, literatür araştırması ile birlikte değinilir. Çalışmanın genel çerçevesi, kullanılan veriler ve belgelerin değerlendirilme şekilleriyle birlikte sunulur. Çalışmada, ağırlıklı olarak konut yapılarının incelenmiş olmasına karşın, Önal hakkında ilk kez bu ölçekte bir çalışma yapıldığı için, farklı tipolojilerden de örnekler çalışılmıştır. Tez çalışması içinde yer verilen örneklerin yanı sıra, ek olarak Önal’ın tüm yapıları kronolojik sırayla listelenmiştir. Ayrıca, Önal’ın yarışma projelerinin listesine de ek olarak yer verilmiştir.

İkinci Bölüm’de, Önal’ın, 20. yüzyıl ortası Türkiye’sinin “sıradan” bir mimarı olarak, profesyonel kimliğinin farklı aşamaları incelenmektedir. Bu çalışmada bahsedilen “sıradan” tanımlaması, düşük bir tasarım yaklaşımını ifade etmez. Tarihyazımında görmezden gelinmelerine karşılık, modern mimarlık üretiminin aslında çoğunlukla “sıradan” binalardan oluştuğu düşüncesiyle yola çıkan bu çalışma, Önal’ın konut, iş yeri, eğlence-dinlenme amaçlı ve ulaşım için servis sağlayan yapılarının, kent yaşamında modernizm deneyiminin merkezinde yer aldığını ifade etmektedir.

Akademi’deki beş yıllık mimarlık eğitimi süresince Önal’ın ders aldığı yerli ve yabancı mimarların arasında Bruno Taut, Wilhelm Schütte, Arif Hikmet Oltay, Seyfi Arkan gibi dönemin önemli isimleri bulunmaktadır. Lisans eğitimini tamamladıktan sonra, Akademi’de Sedad Hakkı Eldem’in asistanı olarak çalışır fakat sonrasında bu görevine devam edemez; bu sebeple, daha sonrasında meslek yaşamına atılmak için bir mimarlık bürosu kurar. O yıllarda, mimarlık eğitiminde Milli Mimari eğilimi ön plana çıkmaktadır. Bu değişimi anlamak için, ülkedeki

gelişmeler incelendiğinde 1930'lara doğru, kültür ve sanat alanındaki diğer dallarda da olduğu gibi, mimarlık alanındaki yaklaşımlarda da radikal bir değişim gözlenir. Birinci Ulusal Mimari diye adlandırdığımız, Osmanlı ve İslam mimarisinden etkilenmiş olan 1920'lerin üslubu, genç Cumhuriyet'in uluslararası bir medeniyet çizgisi yakalamak istemesiyle birlikte terk edilir. Bu dönemde, hem eğitim vermeleri, hem de kamu binalarını tasarlamaları için ülkede yabancı mimarlar tercih edilmektedir. Dönemin ünlü yabancı mimarlarına Clemenz Holzmeister, Ernst Egli, Bruno Taut, Herman Jansen, Gustav Oelsner ve Theodore Post örnek gösterilebilir. Türk mimarlarının tecrübesiz görüldüğü bu dönemde Seyfi Arkan, Şevki Balmumcu, Emin Onat gibi isimler de kazandıkları yarışmalarla ön plana çıkmaktadır. 1930'ların sonuna doğru yükselen milliyetçi yaklaşımlar, mimarlık alanında da etkisi göstermeye başlar. Türkiye, İkinci Dünya Savaşı'na katılmamış olsa da, yaşanan ekonomik sıkıntılar inşaat alanına da yansır. Bu etkiler doğrultusunda, İkinci Ulusal Mimari Akımı, hem yabancı mimarların istihdam edilmesine karşı tepkilerin, hem de Akademi'deki sivil Osmanlı mimarisini inceleyen; yerli yapı malzemeleri, iş gücü ve iklim şartlarını benimse anlayışında olan Milli Mimari Semineri'nin etkisiyle gelişir. Önal bu dönemde, kendisiyle birlikte, yerli mimari yerine uluslararası modernist bir üslup benimseyen okul arkadaşlarının tasarımlarının eleştirildiğini belirtmektedir. 1950'lerden itibaren, Batı dünyasıyla olan kültürel etkileşimin artmasıyla birlikte Uluslararası Mimari'nin popülerleşmesi sonucunda, İkinci Ulusal Mimari Akımı çözümlenir.

Bu dönemde yabancı mimarlara karşı artan tepkiler ve mimarlık pratiğinin meslek olarak saygınlaşması, mimarların yasal haklarının kazanımı doğrultusundaki talepler, mimarlar arasındaki örgütlenme faaliyetleri hızlanır. Mimar sayısının da artmış olmasıyla birlikte, 1954 yılında Türkiye Mimar ve Mühendis Odaları Birliği çatısı altında Mimarlar Odası kurulur. Önal, 3 numaraları üye olarak Oda'ya kayıt olmuş ve kuruluş aşamasında önemli çalışmalarda bulunmuştur. Ayrıca 1968-69 ve 1970 yıllarında Mimarlar Odası Başkanı olarak görev yapmıştır.

1950'lerden itibaren artan Amerikan etkisiyle birlikte yerleşen serbest piyasa ekonomisi anlayışı, özel teşebbüslerin sayısını artırmaya başlar. Bu durum, ülkede mimarlar adına yeni iş fırsatları yaratır. Kamu binalarının dışında, artık otel, banka, ofis binaları, dükkan ve toplu konut inşaatları da ön plana çıkmaya başlar. Bu bağlamda, daha önceleri, devlet kurumlarında bürokrat olarak çalışan ya da kamu projelerinde görevlendirilen mimarlar da, kendi serbest mimarlık bürolarını kurma fırsatı yakalar. 1951 yılında Önal, Abdurrahman Hancı ve Turgut Cansever ile birlikte İMA'yı (İnşaat ve Mimarlık Atölyesi) kurar. 1953 yılında aralarına Şahap Aran ve Suha Toner de katılır. Bu büro, bir iş yeri olmasının yanı sıra, mimarlık öğrencilerinin de pratik kazandığı bir okul gibi görülmektedir. Daha sonraları, diğer ortaklar İMA'dan ayrılmış olsalar da, Önal 1970'lere dek büroyu devam ettirir. Dönemin diğer mimarlık bürolarının da katılımıyla birlikte, mimarlık tartışmalarının yapıldığı toplantılar düzenlenir. Bazen de bu ortaklıklar, mimari yarışmalar için bir araya gelerek "kolektif bir beyin takımı" oluşturur. Bu ortak çalışmanın önemli ürünlerinden biri, 1955 yılında düzenlenmiş Kara Yolları Genel Müdürlüğü Binası yarışmasıdır. İMA, Gürel-Birol, Baysal-Birsel büroları ve Faruk Sırmalı'nın birlikte tasarladığı proje, yenilikçi tasarımı ve teknolojiyle birincilik ödülü alır. Tüm bunlara rağmen bürokratik engeller sebebiyle proje inşa edilmez.

Mimari tasarım yarışmaları, dönemin mimarlar için tasarım fırsatlarını ve çeşitliliğini artıran önemli organizasyonlardır. Önal da, öğrencilik yıllarından itibaren, tek başına ya da bir tasarım ekibinin parçası olarak, birçok mimari yarışmaya katılmıştır. 1944 yılında açılan Çanakkale Meçhul Şehitler Anıtı yarışmasında ve 1949 yılında açılan İstanbul Adalet Sarayı yarışmasında ikincilik, 1954 yılında açılan Etibank Karaköy Şube Binası yarışmasında İMA ile birincilik ödülü kazanmıştır. İlerleyen yıllarda ise 1957 yılında sonuçlanan Ankara Kocatepe Camisi yarışmasında ve Türk Dil Kurumu binası yarışmasında aldığı ikincilik, aldığı önemli yarışma dereceleri olarak belirtilebilir.

Önal'ın eğitim ve mesleki hayatı irdelendikten sonra, Üçüncü Bölüm'de Önal'ın mimari projeleri detaylı olarak incelenmiştir. Bu yapıların, yapıldıkları dönemin koşulları ve kent dokusu ile ilişkilendirilebilmesi için, dönemin mimarlık alanında geçirdiği dönüşümlerden bahsedilmiştir. Bu dönüşümlerin kaynağı olan politik, ekonomik ve sosyal gelişmeler, yapıların incelendiği bağlamın alt yapısını oluşturmaktadır. 1947 yılında Marshall Yardımı ile başlayan Amerikan kapitalizmin etkisi, Türkiye'nin 1953 yılında NATO'ya girmesi ile hız kazanır. Yeni iş sektörlerinin oluşması ve özel teşebbüslerin desteklenmesi, özellikle İstanbul'u ülkenin uluslararası bir ticaret merkezi haline getirir. Mimarlık alanındaki gelişmeler ise, Avrupa ya da Amerika Birleşik Devletleri'ndeki değişimlerden bağımsız değerlendirilemez. 1950'lerin Amerika'sına baktığımızda, CIAM'ın prensipleri baz alınarak, Uluslararası Üslup'un değerlerini benimsemiş modernist-rasyonelist bir mimari ön plana çıkar. Amerika Mies van der Rohe ve Walter Gropius mimarlığın önde gelen isimleriyken, Avrupa'da Le Corbusier karşımıza çıkar. Tüm bu uluslararası etkiyle benzer şekilde, Türkiye'de de kamu projelerinin yanı sıra, özel sektör de mimarlara iş vermeye başlar. Türkiye'deki mimarlar, yabancı mimarlık dergileri sayesinde dünyadaki mimari gelişmeleri takip edebilmektedir. Bu sebeple, Uluslararası Üslup, bölgeselcilik, brutalizm, organik mimari gibi yeni akımlar da Türkiye'deki mimarlar tarafından uygulanmıştır.

Dönemin başbakanı Adnan Menderes'in "yıldırım-yıkma harekâtları" diye adlandırılan kentsel müdahaleleri, İstanbul'un kent dokusunda önemli değişikliklere yol açar. Yeni yollar açmak adına, mimarların itirazlarına rağmen şehrin tarihi dokusuna zarar veren yıkımlar gerçekleştirilir. İstanbul'daki ön görülemeyen kentleşme ve nüfus artışının getirdiği problemlere yeterli çözüm üretemeyen bu faaliyetler, kent yapısını bozmuştur. Daha sonraları, konut yetersizliği sebebiyle kırsal kesimden İstanbul'a göç eden aileler, "gecekondu" dediğimiz evleri inşa etmeye başlar. Konut üretimi, önceleri arsa sahiplerinin yaptırdığı evlerin yanı sıra, genellikle memur ya da bürokratların kurduğu yapı kooperatifleri ile gerçekleştirilmektedir. 1965 yılında yürürlüğe giren Kat

Mülkiyeti Kanunu ile birlikte, bina ile birlikte arsanın da sahibi olmak zorunluluğu ortadan kalkmıştır. Konut üretimi konusundaki yetersiz kalan girişimler, bu yasayla da birlikte, yeni bir yapı üretim şeklinin ortaya çıkmasına sebep olur: “yap-satçılık”. Mimar ve kullanıcı ilişkisini zayıflatan bu sistem, düşük kalitede ve monoton birçok apartmanın inşa edilmesine ve gecekondularla birlikte zaman içinde kentteki yapılı çevrenin çoğunluğunu oluşturmaya yol açar.

1960'daki askeri darbe ve 1961'de kabul edilen yeni anayasanın getirdiği değişiklikler, mimarlık ve sanat alanında çoğulcu yaklaşımlara olanak tanır. Artan sol eğilimler, mimarlar tarafından da benimsenince, mimarların odak noktası toplumsal sorumluluklar haline gelir. Bu çoğulculuk ortamında, 1950'lerin uluslararası modernist üslubu dünya geneliyle birlikte Türkiye'de de sorgulanır ve yeni arayışlar içerisine girilir. Frank Lloyd Wright'ın organik mimarisi ya da Louis Kahn'ın yeni brutalizmi, Türkiye'deki mimarlar için temel ilham kaynaklarına örnek gösterilebilir. Yine de, yeni arayışlara gidilmesine rağmen, dönemin mimarları modernizmin ilkelerine sadık kalmış ve bu durum 1980'lere kadar sürmüştür.

Türkiye'nin savaş sonrası modernleşme sürecinde apartman hayatı ve ev yaşamı önemli göstergelerdir. Otomobil, beyaz eşya, televizyon, ev aletleri ve diğer tüketim malları medyanın etkisiyle 1950'lerden itibaren Türkiye'de de yaygınlaşmıştır. Kentlilerin gündelik hayatları, ev hayatının yanı sıra sinema, restoran, kafeler, plajlar, oteller gibi alanlarda deneyimlenmektedir. Amerika'daki yüksek katlı, cam cepheli şirket binalarına benzer şekilde, iş yaşamı ve iş yerlerinin çehresi de değişmiştir. Bu dönemde ulaşım konusundaki gelişmeler, karayollarının yaygınlaşması, şehrin de genişlemesine katkıda bulunmuştur. Bu doğrultuda, devletin de desteğiyle birlikte İstanbul'a yakın çeperdeki bölgelerde ya da daha uzaktaki kıyı kentlerinde turizm faaliyetleri artış göstermiştir. Bu durum yazlık evlerin ve farklı ölçeklerdeki turizm binalarının inşasını hızlandırmıştır. Karayolları

ulařımındaki geliřmeler ve otomobillerin yaygınlařması, servis ve benzin istasyonu gibi yapıların da yaygınlařmasına neden olmuřtur.

Bu baęlamda, Önal'ın yapıları, konutlar, ofis binaları, eęlence-dinlenme yapıları ve servis istasyonları bařlıkları altında incelenmiřtir. Konut yapıları incelenirken, kent merkezinden epere doęru olan büyüme ve farklılařma esas alınarak, farklı konut tiplerine yer verilmiřtir. Önal'ın kariyerinin ilk yıllarında yaptıęı müstakil ev projeleri, o dönemde Milli Mimari popüler olmasına raęmen, uluslararası modernist üslubu yansıtmaktadır. Zaman ierisinde, yazlık evlerdeki artışla birlikte, Önal da yazlık ev tasarımlarında daha farklı bir çizgide tasarımlar yapma olanaęı bulmuřtur. Apartmanlar kentteki baskın bina tipolojisi haline gelirken, Önal'ın da apartman projeleri artış gösterir. Gerek İMA ile birlikte, gerek bireysel olarak yaptıęı bu projeler, daha mütevazı řekilde tasarlanan kooperatif apartmanından, lüks ve özelliklerle donatılmış modern aile apartmanına kadar geniř bir çizgide yer almaktadır. Bu sebeple, Önal'ın tasarımları, dönem iinde deęiřen mimari yaklařımları ve modernizm algısındaki deęiřimleri yansıtmakla birlikte, Önal rasyonel bakıř aısını korumuřtur.

Modernist konut yapıtlarının ilk örnekleri olarak Dr. Belen Evi (1943) ve Ardař Bezaz Evi (1945) incelenmiřtir. Dr. Belen Evi, Beřiktař'ın merkezi ve iřlek bir bölgesi olan Viřnezade'de yer almakta, zemin katında bir doktor muayehane salonunu da barındırmaktadır. Bu bina, dıř cephede yapılan görsel deęiřikliklere raęmen, orijinal boyutlarını korumakta ve günümüzde Belen ailesi tarafından kullanılmaktadır. Ardař Bezaz Evi ise, o dönemde eperde sayılabilecek Sarıyer'de deniz kenarı bir bölge olan Kireburnu'nda inřa edilmiřtir. Beton güneř kırıcı atı elemanı, geometrik řekilde düzenlenmiř balkonlar ve simetrik cephe düzenlenmesi, dönemin modern binalarının belirgin özelliklerindedir. Bu bina da günümüzde kullanımdadır.

İstanbul'un çevresinde yer alan bölgelerden Adalar ve Kocaeli, Önal'ın yazlık ev mimarisine ev sahipliği yapar. Önceleri zengin kesime hitap eden yazlık evler, değişen hayat koşulları ve gelişen ulaşım olanakları ile birlikte orta sınıfa da hitap eder hale gelmiştir. Önal'ın kendi ailesi için tasarladığı Önal Evi (1959), oldukça yalın modernist üslubu ve yapı tekniğiyle ön plana çıkar. Bu ev Kocaeli'nin İstanbul'a yakın ve turizm amaçlı sıkça ziyaret edilen Darıca bölgesinde yer alan Bayramoğlu mahallesinde inşa edilmiştir. Önal bu bölgede daha sonra başkaları için de yazlık konutlar tasarlamıştır. Oldukça küçük bir alan kaplayan bu evin, betondan dökme bahçe mobilyaları, esnek kullanıma açık alanları, popüler kültürden uzak şekilde yapılan sade dekorasyonu farklı bir modernizm deneyimi sunmaktadır.

Büyükkada'da yer alan Zübeyr Şeyhun Villası (1969) ise, daha lüks bir deneyim için tasarlanmıştır. Tüm odaların denize bakması için farklı bir planla tasarlanan villanın kırıklı cephe yapısı ve çatı yapısı, modernizmin farklı yorumlarını yansıtmaktadır. Çevresiyle uyumlu olarak, doğal yapı malzemelerine yer verilen bu bina, Seyhun ailesi tarafından günümüzde kullanılmaktadır.

Önal'ın İMA bünyesinde tasarladığı apartmanlardan Hatay Apartmanı ve Veziroğlu Apartmanı tezde incelenmiştir. Hatay Apartmanı (1955), İstanbul'un varlıklı ve popüler semtlerinden biri olan Nişantaşı'nda inşa edilmiştir. Bu apartman İMA'nın ofisine de ev sahipliği yapmıştır. Yatay pencerelerle zenginleştirilen cephe düzenlemeleri, dönemin modern apartmanlarının belirgin özelliklerini yansıtır. Binanın isim levhasındaki grafik düzenlemeler, Önal'ın bir başka apartman yapısı olan Ar Apartmanı'nda da yinelenmiştir. Günümüzde konut, ofis ve mağaza gibi farklı işlevlerle hala kullanımdadır. Veziroğlu Apartmanı (1959) ise, Nişantaşı'nın en işlek caddesinde bir aile apartmanı olarak yapılmıştır. Bu apartman da, günümüzde konut, ofis ve kafe olarak kullanılmaktadır.

Beşiktaş'ın Balmumcu semtinde kat sahiplerinin bir kooperatif kurarak yaptırdığı Ar Apartmanı (1960), Önal'ın bireysel projelerindedir. Önal'ın görev yapmakta

olduğu Yıldız Üniversitesi'ne yakınlığı da göz önünde bulundurularak, Önal'ın kendi dairesinin de yer aldığı bu apartman, önemli bir örnektir. Hem Önal'ın, hem de iş arkadaşı ve yakın dostu mimar Radi Birol'un daire sahibi olduğu bu apartman, Önal'ın yapılarındaki karakteristik dokunuşları sergiler. Sarmal merdiven, grafik özellikleri vurgulanmış isim levhası, beton sabit mobilyalar bunlara örnek gösterilebilir. Ar Apartmanı günümüzde hem konut hem de ofis olarak kullanılmaktadır. Mütevazı ve ekonomik şekilde tasarlanmasına karşın, modern hayatın gerekliliklerinden ödün vermeyen açık planlı tasarımı, bant pencereler ve *pilotis* kullanımı ile ortak alan düzenlemeleri, modern mimarlığın önde gelen özelliklerindedir.

Önal'ın daha geç bir tasarımı olan Kaplanlı Apartmanı (1974) ise, Kaplanlı ailesi tarafından Kadıköy'ün lüks ve işlek bir semtinde, Suadiye, Şaşkınbakkal'da inşa ettirilmiştir. Sekiz katlı olarak tasarlanan bu binada, her katta oldukça geniş bir daire, iki asansör, terasta bir havuz ve barbekü alanı bulunmaktadır. Bu havuz sonradan kapatılsa da, Kaplanlı ailesi apartmanın orijinal tasarımını korumuştur. Brutalist bir çizgide tasarlanan bu apartman, kırıklı cephe yapısı, güneş kırıcı olarak da işlev görev balkon demirleri ile zenginleştirilen cephe düzenlemeleri ile geç dönem modern mimarisinin özgün bir örneği olarak karşımıza çıkar.

İstanbul'un genişleyen kent merkezinde, sayısı artan ofis binaları arasında Önal'ın modern ofis binası örnekleri olarak Atlantik Han (1950) ve Milliyet Gazetesi Genel Müdürlük ve Matbaa Binası (1964) incelenmiştir. Kent merkezinde, birçok ofis binasının bulunduğu Fındıklı bölgesinde, Meclis-i Mebusan Caddesi üzerinde yer alan Atlantik Han, birçok farklı iş yerine ev sahipliği yapmak üzere, soyut ve geometrik cephe düzenlemesi ile rasyonel bir üslup sergiler. Bu binaya mimarın onayı dışında eklemeler yapılmış olsa da cephesi korunmuştur ve günümüzde hala iş yeri olarak kullanılmaktadır. Milliyet Gazetesi Binası ise, birçok matbaa ve gazete binasının bulunduğu Cağaoğlu semtinde, Nuruosmaniye Caddesi'nde yer almaktadır. Bir gazete binasının gereksinimlerine göre oldukça özelleşmiş bir

tasarımı olan bu bina da, Önal'ın tasarımlarında rastlanan, *pilotis* kullanımı, zemin katın geriye çekilerek ortak alan oluşturulması, sarmal merdiven düzenlemesi gibi tasarım öğelerini barındırır. Günümüzde, binanın cephesi tamamen değiştirilmiş olup, bu bina mağaza ve restoran olarak hizmet vermektedir.

Ofis tasarımlarında farklı bir örnek olarak yer alan Ziraat Bankası Bakırköy Şubesi Binası (1969) ise, Önal'ın rejyonalizm anlayışıyla yaptığı bir tasarım olarak değerlendirilir. Önal, binanın çevresiyle uyumunu göz önünde bulundurarak, bölgedeki tarihi dokuya da referans vermesi açısından, çıkma balkonlar, saçaklar gibi yerli mimari öğelerini kullanmıştır. Binanın çevresi günümüzde oldukça değişmiş ve işlek bir bölge haline gelmiştir. Bu tasarımında da uygulanan giriş katlarının içe çekilerek kullanıcılar için ortak alan yaratılması, Önal'ın tasarımlarında sıkça rastlanan öğelerdendir. Bina büyük bir değişikliğe uğramamış şekilde hala banka şubesi olarak hizmet vermektedir.

Önceki bölümlerde belirtildiği gibi, savaş sonrası dönemde Türkiye'deki modernleşme sürecinde, şehir hayatının ve kentli yaşamının eğlence amaçlı bir araya geldiği sinema, park, restoran, kafe, bahçeler, gazinolar, gece kulüplerinin sayısında bir artış meydana gelir. Bir diğer eğlence ve dinlenme faaliyeti olarak, yerli turizm popülerleşir. Önal'ın bu bağlamdaki tasarımlarından, Motorest Restoran (1960) ve Reks Sineması (1961), önemli örnekler olarak ele alınmıştır. Turizm binaları kapsamında ise, Motel Bekir (1969) tasarımı incelenmiştir.

Motorest Restoran, Mobil Servis ve Benzin Satış İstasyonu ile birlikte, Beşiktaş'ta inşa edilmiştir. Bu bölgede açılan Barbaros Bulvarı, dönemin kent içi karayolu trafiğinin en işlek noktalarından biridir. Motorest Restaurant da, Barbaros'ta kentin elit kesimi için modern bir sosyalleşme ve yeme-içme deneyimi sunmak üzere tasarlanmış, popüler bir mekandır. Cam duvarlar, geometrik pencere düzenlemeleri, Amerikan bar, tavan aydınlatmaları ve modern mobilyalarla zenginleştirilmiş dekorasyonu ile ön plana çıkan bir binadır. Yapı, 1980'li yıllara doğru kullanım dışı

kalmış, 2000’li yıllarda yıkılmıştır. Günümüzde yerinde Shangri-La Bosphorus Otel binası bulunmaktadır.

Reks Sineması ise, Kadıköy’deki diğer eğlence merkezleri ve dükkanlarla birlikte en işlek noktalardan birinde yer almaktadır. Bu bina, 1961 yılında, hali hazırda başka sinemalara da ev sahipliği yapan Bahariye Caddesi’nde inşa edilmiş olup, bölge daha sonraları da sinemaları ile popüler hale gelmiştir. Giriş saçağı, cam cepheler ve beton bloklarla zenginleştirilen geometrik cephe düzenlemeleri ile döneminin mimarisinin özelliklerini yansıtan bu bina, günümüzde hala sinema olarak kullanılmaktadır. Fakat Önal’ın davetkar ve dinamik bir alan yaratmak için tasarladığı cepheler, günümüzde değiştirilmiştir. Dekoratif bir element olarak öne çıkan sarmal merdivenin altında kalan boşluklar farklı amaçlarla kullanılmış, merdivenin zarif tasarımı gölgelenmiştir. Yapılan çevre düzenlemeleri de binanın çehresini olumsuz anlamda değiştirmiştir.

Bir turizm binası örneği olarak ele alınan Motel Bekir de, kentin yakın çeperindeki Darıca bölgesinde yer almaktadır. Yol kenarında yer aldığı için kolay ulaşılması ve orta gelirli ailelere de tatil deneyimi sunması açısından, moteller de dönemin popüler turizm yapıları arasındaydı. Binanın yol kenarında yer alan cephesinde, giriş saçağı, saçak üstüne yerleştirilen isim levhası, geometrik şekilde düzenlenen yatay cam cepheler ve balkonlar dikkat çekmektedir. Yapıldığı dönemde deniz seviyesinde olan arka cephe ise, kırıklı cephesi, her odanın mahremiyeti korunarak deniz manzarasına sahip olmasına da katkı sağlar. Brutalist bir üslupla tasarlanan bina, kayaların üzerinde kolonlarla yükseltilmiştir. Günümüzde otel ve restoran olarak hizmet veren bina, denizin doldurulması sebebiyle değişen kat düzenlemeleri ve çehresini tamamen değiştiren ve görünümünü olumsuz yönde etkileyen dış cephe kaplaması gibi uygulamalarla, orijinal görüntüsünden uzaklaştırılmıştır.

Önal’ın örneklendirilen yapı tiplerinden sonuncusu ise servis istasyonlarıdır. Erken Cumhuriyet döneminin demiryollarına gösterdiği önemin aksine, 1950’lerden

sonraki modernleşme sürecinde otomobiller ve karayolları inşası önem kazanmıştır. Bu bağlamda servis ve benzin istasyonları, modern hayatın içselleşmesinde, merkezden çepere doğru büyüyen kentte, herkes tarafından ulaşılabilir bir örnek olarak karşımıza çıkar. 1960'lı yıllarda Önal, Amerikan petrol firması Mobil A.Ş. için İstanbul'da ve başka kentlerde birçok benzin istasyonu projesinde yer alır. Bunlardan en önemlisi, daha önce bahsedilen Motores Restoran'la aynı alanda yer alan, Motores Servis ve Benzin Satış İstasyonu'dur. Bir diğer öne çıkan örnek ise, Petrol Ofisi için Taksim'de, dönemin en işlek ana caddelerinden Cumhuriyet Caddesi üzerinde tasarlanan servis ve benzin satış istasyonudur. Önal bu yapıların servis ve tamir alanlarında kırık-plak çatı yapısını strüktürel elemanlarla desteklemiş; böylelikle, aslında "sıradan" olan bu yapılara farklı bir tasarım anlayışı getirmek istemiştir. Motores'teki satış ofisi ise, geometrik doğramalar ve cam duvarlarıyla, restoran kısmına referans vermektedir. Dolum alanındaki beton saçak detayı ise, dönemin uluslararası modern üsluptaki benzin istasyonu örneklerinde de görülmektedir.

Sonuç kısmında ise, Önal'ın yapılarının hangi bağlamlarda incelendiği vurgulanmıştır. Bu çalışma, modernleşme sürecindeki değişimlerin doğurduğu ihtiyaçlar ve beklentileri karşılayan mimarlık üretiminin aslında "sıradan" örnekler olduğu yorumundan yola çıkar. Önal bu örneklerle yenilikçi ve rasyonel bir şekilde yaklaşarak, kendi özgün tasarım çözümlerini sunmuştur. Bu dönemde, Önal gibi alçakgönüllü ve kaliteli yapılar üreten isimler, mimarlık tarihi yazımında yerini almalıdır. Önal içinde bulunduğu dönemin zamanla çoğulcu şekilde evrilen mimarlık anlayışında, kendi modernist duruşuyla farklı örneklerde binalar tasarlamıştır. Onun için aslolan, insan ve çevreyle uyumlu, akılcı tasarım çözümleri sunan yapılar tasarlamaktır. Önal, mimarlık üretiminin yanı sıra, açtığı büro ile de birlikte gelişen düşünce ortamı ve örgütçü ve eğitimci kimliğiyle de, ülkedeki mimarlık pratiğine önemli katkılarda bulunmuştur. Onun bu aşamalarda karşılaştığı bürokratik problemleri, mimar-iş veren dinamiklerini ve mimarlar arasındaki

etkileşimi çözümlmek, ülkenin mimarlık alanında o dönemlerdeki dinamiklerini anlamak için yardımcı olacaktır.

Önal, Motorest Restoran ya da Reks Sineması gibi popüler yapıları tasarlamış olmasına rağmen, sonraki nesiller tarafından yeterince bilinmemektedir. Kendisinin mütevazı kişiliğinin de buna sebebiyet vermiş olacağı düşünülebilir, zira Önal kendi çalışmalarına fazladan bir önem atfetmez. Yaptığı binalar, mesleki anlamda idealistliği göz önünde bulundurduğunda, onun için zaten olması gereken kriterlerde tasarlanmış “sıradan” örneklerdir. Ona göre bir mimarın başarısı, toplumun tüm kesimlerini memnun edebilmek ve sosyal düzenin geliştirilmesine katkıda bulunabilmekten geçer.

Tüm bunlar göz önünde bulundurulduğuna, Önal’ın kırk yılı aşan meslek hayatı, döneminin önde gelen mimari eğilimlerini, değişen tasarım kriterlerini ve yapı teknolojilerini anlamamıza katkıda bulunmaktadır. Bunun yanı sıra, mimarlık üretiminde değişen yöntemler, mesleğin gelişimi ve işverenlerin farklı taleplerini, 20. yüzyıl ortası Türkiye’sinin sosyo-ekonomik ve sosyo-politik değişimlerinin ışığında incelemek de bu yolla mümkündür. Tüm bu değişimlerin neticesinde ortaya çıkan mimarlık pratiği, savaş sonrası gerçekleşen değişimlerin ve kentleşmenin en yoğun şekilde yaşandığı yer olan modern İstanbul’un inşasında yer almış Önal’ın yapılarını analiz ederek değerlendirilebilir.

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Bölümü / Department : MİMARLIK TARİHİ

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MARUF ÖNAL AND THE PRODUCTION OF MID-TWENTIETH CENTURY MODERN ARCHITECTURE IN İSTANBUL

TEZİN TÜRÜ / DEGREE: **Yüksek Lisans / Master** **Doktora / PhD**

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