

BUILDING FOR WOMEN’S EDUCATION  
DURING THE EARLY REPUBLICAN PERIOD IN TURKEY:  
İSMET PAŞA GIRLS’ INSTITUTE IN ANKARA IN THE 1930S

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## **ABSTRACT**

### **BUILDING FOR WOMEN’S EDUCATION DURING THE EARLY REPUBLICAN PERIOD IN TURKEY İSMET PAŞA GIRLS’ INSTITUTE IN ANKARA IN THE 1930S**

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This study attempts to examine the architecture in Turkey during the Early Republican period as part of the social, economic and political context of the modernization process of the newly founded state, focusing on the case of the İsmet Paşa Girls’ Institute in Ankara.

Firstly, the education of woman in general and the Girls’ Institutes in particular are scrutinized in order to analyze the changes in the social role of women in the context of modernization in the Early Republic. Secondly, the relationship between women and the built environment is examined with reference to the changes women experienced in this context. The architectural context of the period

is analyzed to examine the buildings of the Girls' Institutes as contemporary examples of the creation of a modern built environment in Turkey. Lastly, the building of the İsmet Paşa Girls' Institute is examined in detail, by also making comparisons with other contemporary school buildings in Ankara. The building, which was constructed as a modernist school building by the foreign architect Ernst Egli in the center of Ankara, is evaluated as the representation of modern women and modern architecture for the new nation-state. So, the aim of this study is to assess the İsmet Paşa Girls' Institute in Ankara as the example of contemporary educational institutions as well as of contemporary architecture in Turkey, corresponding with the attempt of the new nation-state towards modernization.

Keywords: Early Republican Architecture, Education of Woman, Girls' Institutes, Modernization, Ankara, Foreign Architects.



## ÖZ

### ERKEN CUMHURİYET DÖNEMİ'NDE TÜRKİYE'DE KADIN EĞİTİMİ İÇİN İNŞA ETMEK: 30LAR ANKARASI'NDA İSMET PAŞA KIZ ENSTİTÜSÜ

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Bu çalışma, Erken Cumhuriyet Dönemi'nde Türkiye'deki mimarlığı, Ankara İsmet Paşa Kız Enstitüsü üzerine odaklanarak, yeni kurulmuş devletin sosyal, ekonomik ve politik modernleşme sürecinin bir parçası olarak incelemeye çalışır. İlk olarak, genel olarak kadının eğitimi ve özel olarak Kız Enstitüleri incelenerek, Erken Cumhuriyet Dönemi'nin modernleşme sürecinde kadının değişen sosyal rolü araştırılmıştır. İkinci olarak, kadın ve yapıli çevre arasındaki ilişki, kadının bu bağlamda deneyimlediği değişiklikler üzerinde durularak incelenmiştir. Dönemin

mimarlığı incelererek, bu dönemde inşa edilen Kız Enstitüsü binaları, Türkiye’de modern bir yapılı çevre yaratılmasının çağdaş örnekleri olarak araştırılmıştır. Son olarak, dönemin diğer okul yapılarıyla da karşılaştırmalı olarak detaylı bir şekilde Ankara İsmet Paşa Kız Enstitüsü binası incelenmiştir. Modern bir okul binası olarak yabancı mimar Ernst Egli tarafından Ankara’nın merkezinde inşa edilen bu okul yapısı, yeni milli-devlet için modern kadının ve modern mimarinin temsilcisi olarak değerlendirilmiştir. Böylece, bu çalışmanın amacı Ankara İsmet Paşa Kız Enstitüsü’nü, yeni milli-devletin modernleşme çabasıyla denk bir şekilde, çağdaş eğitim kurumları ve çağdaş mimarlığın Türkiye’deki örneği olarak değerlendirmektir.

Anahtar Kelimeler: Erken Cumhuriyet Dönemi Mimarlığı, Kadının Eğitimi, Kız Enstitüleri, Modernleşme, Ankara, Yabancı Mimarlar.

To my Father

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I hereby declare that all information in this document has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all material and results that are not original to this work.

Date: June 28th, 2003

Signature:

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## **CHAPTER 1**

### **INTRODUCTION**

In the late 1920's and 1930's, the vivid revolutionary program of modernization was in process in Turkey, which was accelerated after the establishment of the Republic (1923) with the great efforts of intellectuals and bureaucrats. The aim was designated as reaching the level of contemporary civilizations in all aspects of life, by abolishing traditional norms in the society and replacing them with westernized innovations of modernism that were accepted as the contrary of everything traditional.

In that way, modernization and Westernization as state ideologies in the 1920's and 1930's, affected the context of the early Republican Turkey that concerned all social systems, including education as well as architecture. In that process, as put into effect by the establishment of the new nation-state, one of the significant issues that was given special attention concerned women with reference to their position, role, education and employment in the public arena.

In Turkey, the transformation of women into independent members of the society was part of the modernization process of the new nation-state. In that revolutionary process, to make the woman modern and contemporary was very crucial, because she was accepted as a symbol of the new and modern identity of

the country with her Westernized appearance and modern work power as an equal partner, and teacher and mother of the new generations of Turkish nation.<sup>1</sup>

Although Westernization/modernization attempts became more radical with the Republic, it had also formed a great part of the agenda of the Ottomans after the *Tanzimat* reforms. However, only after the establishment of the Republic and the reforms of the 1920s, the Westernization movement embraced an extremely key role as a motivating force and constituted the basis of the Republican ideology.<sup>2</sup> In the way of modernization, “the 1930’s were the period of progress, improvement and change.”<sup>3</sup> Atatürk’s reforms were quite crystallized, leading to such new concepts as innovation, nationalism, functionalism, utilitarianism, objectivism, belief in technology, science and progress in each field in Turkey.<sup>4</sup> For being a contemporary civilization Atatürk stated in 1923:

We need to base our study and research on our own country, our own history, our grandmothers, our possessions and our own needs. We need to make use of any kind of science, invention and development in the world as we show our nation the way they will follow. However, we shall not forget that we are to find the chief principal within ourselves. We are to see our nation’s history, its spirit and its grandmothers from an accurate, strong and honest perspective.<sup>5</sup>

In fact, although the country had been occupied during the war by the Western countries, Atatürk still aimed to make Turkey like a Western country. The

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<sup>1</sup> In fact, “around the world”, the changes in woman’s status was proceeded from long-term “macro level change processes” and “collective actions” which the revolutions were one of them. “In the context of both socio-economic development and political change, legal reforms have been pursued to improve the status of woman in the family and in the society.” Moghadam, Valentine M. 1993. *Modernizing Women, Gender and Social Change in the Middle East*, Boulder, CO: L. Rienner, p.69.

<sup>2</sup> Yeşilkaya, Neşe. 1999. *Halkevleri: İdeoloji ve Mimarlık*, İstanbul: İletişim Yayınları, p.110.

<sup>3</sup> Batur, Afife. 1983. “Cumhuriyet Dönemi’nde Türk Mimarlığı”, *Cumhuriyet Dönemi Türkiye Ansiklopedisi*, Vol.5, İstanbul:İletişim Yayınları, p.1387.

<sup>4</sup> Batur, Afife. 1984. “To be Modern: Search For a Republican Architecture.” In Renata Hold and Ahmet Evin (eds.). 1984. *Modern Turkish Architecture*, Philadelphia: University of Pennsylvania Press, p.69.

<sup>5</sup> Quoted in Ural, Somer. Ocak-Şubat 1974. “Türkiye’nin Sosyal Ekonomisi ve Mimarlık 1923-1960, *Mimarlık*, Vol.1-2, p.22. All the Turkish quotations are translated into English by myself.

aim of being like the West was not limited only to appearance, but it had also to be materialized in the field of thought.<sup>6</sup> Atatürk stated that: “the ones who are not civilized are subjected to be subject to the civilized ones.”<sup>7</sup> As such, the understanding was to materialize a nation-state by creating a contemporary and modern country. As Nalbantoğlu defined the ideology of the 1930s, “the Kemalist project of modernization attempted to bring Turkey into the European economic, cultural, and political milieu as an equal partner.... The dominant political ideology advocated nationalistic idealism and progress through modernization.”<sup>8</sup>

In the process of nation building, some new images were deliberately designated<sup>9</sup> -taking Europe as a paradigm- as the best representation of a modern and secular nation. In fact, the goal of the government was to create a new Turkish identity and Turkish image, which depended upon new symbols. This replacement of the earlier image with a new one was a state ideology and as Feroz Ahmad suggested, “the newly established nation by Atatürk was not carrying the common features with the Ottoman Empire, but it was a complete break from it.”<sup>10</sup> The aim was to realize the desired image in social life, in clothing, education etc (Fig: 1). As a result, a profound revolution program was organized including all the fields in Turkey for implementing the new regime.<sup>11</sup>

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<sup>6</sup> Alsaç, Üstün. Kasım-Aralık 1973. “Türk Mimarlık Düşüncesinin Cumhuriyet Dönemindeki Evrimi”, *Mimarlık*, Vol.11-12, p.14.

<sup>7</sup> Quoted in İnan, Arı. (ed.). 1999. *Düşünceleriyle Atatürk*, Ankara:Türk Tarih Kurumu Yayınları, p.289.

<sup>8</sup> Nalbantoğlu, Gülsüm. November 1993. “Between Civilization and Culture: Appropriation of Traditional Dwelling Forms in Early Republican Turkey”, *Journal of Architectural Education*, p.66.

<sup>9</sup> Ergut, T. Elvan. 1999. “The Forming of the National in Architecture”, *METU Journal of the Faculty of Architecture*, vol.19, no.1-2, p.32.

<sup>10</sup> Ahmad, Feroz. 1999. *Modern Türkiye'nin Oluşumu*, İstanbul: Kaynak Yayınları, p.11.

<sup>11</sup> As Bozdoğan asserted, the modernity project was accepted by the majority of intellectuals, bureaucrats and professionals but the rest of the population remained silent. Bozdoğan, Sibel. 1993. “Modern Architecture and Cultural Politics of Nationalism in Early Republican Turkey”, T.W. Gaehtgens (ed.) *Artistic Exchange. Proceedings of the 28th International Congress of History of Art*, Berlin: Akademie Verlag, p.441.

The state, from the very beginning, gave significance to the education of masses in order to espouse the series of revolutions. As Batur points out, “In the beginning of the 1930’s, a mass movement of education was started to provide the implementation of the Kemalist ideology and at the same time Atatürk’s personal attempts inaugurated wealthy institutionalizations.”<sup>12</sup>

Correspondingly, according to Ergut, “the 1930s seem to have been decisive in shaping the subsequent developments in ‘nation-building’. It was then that the state attempted to ground its radical reforms by way of formulating and disseminating its ideological principles mainly through education and media.”<sup>13</sup>

In this context, the Girls’ Institutes were significant for representing modernization, with reference to the formation of the ‘new women’, in both the system of education and also the buildings that were designed for such education. The state attempted to change the position of women in the society by opening new schools to encourage their education that would supposedly solve the individual and household problems (Fig: 2).

In that manner, the increasing popularity of the Girls’ Institutes with the demands from every level of the society proceeded from that these institutions were aiming to educate a modern housewife, a good mother to her children, a good wife to her husband, and an employer in the market.

The Girls’ Institutes began to be opened at the end of the 1920s, and from the mid-1930s their number quickly increased by the implemented law that required the opening of an institute in each city. Some of these schools started education in

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<sup>12</sup> Batur, Afife. 1983, p.1382.

<sup>13</sup> Ergut, T. Elvan. 2000-2001. “Searching for a National Architecture: The Architectural Discourse in Early Republican Turkey”, *Traditional Dwellings and Settlements. Working Paper Series*, Vol.130, p.105.



already existing buildings but many new buildings were also constructed throughout the country. These newly constructed institute buildings reflected the modernization attempt also in architectural terms. Utilizing simple and pure forms appropriate to the modern style was characteristic of these buildings, and İsmet Paşa Girls' Institute in Ankara was significant as being the first constructed example among such buildings.

Having used sources in politics, sociology, history as well as in architecture, I analyze the Girls' Institutes with reference to the dominant ideologies of modernization/Westernization and issues of gender in early Republican Turkey, which constitute the general framework of this study to be examined in relation to contemporary architecture. In this study, the focus is on the İsmet Paşa Girls' Institute that was the first institute building constructed during the early Republican period at the central point of Ankara by a foreign architect in the International Style. I analyze this building both as an educational institution, and as a symbolic representation of modernity in architectural and social terms that aimed to transform the people of the country beginning from the family disseminating to the whole nation by depending on the role of women in the society.

This study is composed of five chapters. Following the introduction, the second chapter is about how women were accepted according to the prevalent ideology of modernization, the role of women in representing such ideology, their employment as a sign of innovation, and their education to make them participate in public sphere. It examines the changes in the role of women from being dependent on traditional pre-given norms in the context of modernization. Also in that chapter, the educational system of the Girls' Institutes is examined as the exemplary context of such changes, with reference to their aims, programs and symbolic

meaning in order to clarify in the later chapters the relations between this educational system and the architectural characteristics of Girls' Institutes in Early Republican Turkey.

The third chapter deals with gender and space relationship with reference to the architecture of the era in Turkey. An examination of women's position in private and public spaces in those years demonstrates how the woman acted in public space, and how traditions shaped her actions and confined her mobility. As restrictions on women started to change by the reforms after the Republic, women's spaces were also transformed into the extroverted spaces of functional and rational modern architecture, mostly designed by foreign architects. The examination of the general features of the Girls' Institutes in this chapter shows that all the newly constructed buildings of the 1930's were designed as modern, appropriate to the modernization ideology of the nation-state.

The fourth chapter focuses on the İsmet Paşa Girls' Institute in Ankara. The chapter analyzes the choice of Ankara as the seat of the first Girls' Institute, by examining how the new capital city was accepted as the symbol of modernity during the early Republican years. Besides, the design approach of Ernst Egli, the architect of the Institute building, who was one of the foreign architects invited by the state to work in Turkey, is examined, and his rationalist and functionalist approach is discussed in relation to the modernization policy of the period. Then follows the examination of the İsmet Paşa Girls' Institute building itself, making comparisons with contemporary buildings in order to evaluate the design of a space for women in early Republican Turkey.

In the last chapter, it is stated that modernization attempts were dominant in the formation of the İsmet Paşa Girls' Institute with reference to the changes such

schools brought to the education of women as well as to the fact that it was constructed by a foreign architect in a modernist manner. However, the fact that, even in such a modern building, girls were kept away from the public, and that such a modern institution aimed at educating good housewives and mothers, evidence the continuing presence of traditional approaches in the field of the education of women as in most of the fields in Early Republican Turkey. Hence, the study concludes by emphasizing the duality of the period in the country between the modern and the traditional , as exemplified in the case of İsmet Paşa Girls' Institute in Ankara in the 1930's.

## CHAPTER 2

### EDUCATING WOMEN

In the formation of the identity of women in Turkey, the effects of the transformation – experienced during with the first years of the Republic- were considerably important. Women’s social life, their rights and education were taken into consideration for the modernization intensions of the state policy.

In that process, within the frame of the Republican ideology, education was utilized as a powerful transformer in the establishment of the new institutions and value systems for becoming a contemporary nation-state. With this education policy, a new type of ‘citizen’ was aimed to be created as compatible with the nation-state ideology. In this respect, a nationalist and egalitarian discourse was developed in creating the citizen and thus, women entered into the scope of the modernist ideology. For the improvement of a modern nation state, the inclusion of women into the process was emphasized, and the conscious and educated woman was targeted by means of the education policy of the state.<sup>14</sup>

In this chapter, women’s status, education, and participation into the social life in Early Republican period will be examined in order to form a basis for

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<sup>14</sup> Soydan, Aynur. 2002. “Kadın Kimliğinin Oluşması Çerçevesinde Mesleki Teknik Eğitim (Cumhuriyet İdeolojisinin Kuruluş Sürecinde Kız Enstitüleri 1923-1940)”, *Yakın Dönem Türkiye Araştırmaları, TC İstanbul Üniversitesi Atatürk İlke ve Inkılapları Tarihi Enstitüsü Dergisi*, Vol.1, p.269.

figuring out Girls' Institutes by considering their aims, programs and symbolic meaning that they carried.

Particular importance was attributed to education in early Republican Turkey, because of its being part of the process of adapting the society to new social forms.<sup>15</sup> “The organization of education and human orientation is formed by the aid of rather close and complex relations with the social, economic, political and cultural structure and inheritance of the society. Dominating economic and political decision makers and empowered bodies governing the society have a tendency to shape the education system in accordance with their own preferences and interests.”<sup>16</sup> In that way, in modern states, different social institutions, especially education and media, may also be utilized for ideological propagation and generation.<sup>17</sup> Similarly, “like any true revolutionary regime, the Republican government recognized that the revolution would acquire roots only if it succeeded in educating the broad mass of the population.”<sup>18</sup>

Like other societies experiencing comprehensive social modification and transformation, the education in Turkey had a very central role in the formation of the new ‘Turkish citizen’ who had the values of a modern being.<sup>19</sup> The importance of education proceeded from its transforming power; in other words, it was only possible by education to change the traditional thoughts into the modern and secular.<sup>20</sup>

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<sup>15</sup> Kaya, Yahya Kemal. 1974. *İnsan Yetiştirme Düzenimiz*, Ankara:Hacettepe Üniversitesi, p.105.

<sup>16</sup> Gök, Fatma. 1999. “75 Yılda İnsan Yetiştirme, Eğitim ve Devlet”. In Fatma Gök (ed.). *75 Yılda Eğitim*, İstanbul:Tarih Vakfı Yayınları, p.1.

<sup>17</sup> Davis, N. Yuval. 2003. *Cinsiyet ve Millet*, İstanbul:İletişim Yayınları, p.41.

<sup>18</sup> Ahmad, Feroz. 1999. “Modern Türkiye’nin Oluşumu”, İstanbul:Kaynak Yayınları, p.101.

<sup>19</sup> Gök, Fatma. 1999. p.5.

<sup>20</sup> Arat, Zehra. 1998. “Kemalizm ve Türk Kadını”. In Ayşe Berktaş Hacımirzalıoğlu (ed.). *75 Yılda Kadınlar ve Erkekler*, İstanbul:Tarih Vakfı Yayınları, p.54.

With the foundation of the Turkish Republic in 1923, a series of reforms were launched for the purpose of building a modern and secular state in Turkey. Although radical reforms were undertaken in almost all fields of social and political life, one of the mostly considered issues among them was education. It was believed that modernization and westernization – i.e. the processes that would lead to reach the level of contemporary civilization as the aim of the new state – could only be achieved by making reforms in education such as setting up modern schools, adopting a new alphabet, making elementary school attendance compulsory, etc.<sup>21</sup>

In order to reshape the education system the first step was the decision to learn from the experience of the contemporary countries that were accepted as more advanced in this field, and accordingly, educationists from those countries were invited to investigate the current situation in Turkey and to advise for the changes. Among these advisors were John Dewey, who came to Turkey in 1924, and Prof. Kuhn and Omer Buysa who followed Dewey in 1926.<sup>22</sup>

The law on the unification of education (Law no.430) -the re-organization of the educational facilities under the Ministry of Education- was accepted on March 3, 1924, and it was the most important step in educational reforms, opening a new page in the contemporary educational system in Turkey. By this law, all the educational associations were connected to the Ministry of National Education.<sup>23</sup> The following development was the acceptance of the Roman alphabet in 1928.

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<sup>21</sup> The importance given to reforms in education is evident in that, as early as 1921 during the years of war, in a speech addressed to teachers, Atatürk mentioned about introducing a new alphabet by referring to the case of France. See, Kal, Nazmi. 2001. “Hıfısrâhman Raşit Öymen”, *Atatürk’le Yaşadıklarını Anlattılar*, Ankara:Bilgi Yayınevi, p.82.

<sup>22</sup> Turan, Kemal. 1992. *Mesleki Teknik Eğitimin Gelişmesi ve Mehmet Rüştü Uzel*, İstanbul:MEB Yayınları, p.45.

<sup>23</sup> Ibid., p.44.

With the new alphabet, an ambitious program of literacy was started with the leadership of Atatürk, who personally taught the new alphabet in his journeys throughout Turkey.

With the acceptance of the new alphabet, it became obligatory to learn it for those who were between 16 and 45 years old. This movement of mass education was even described as “the most extensive compulsory education in the world.”<sup>24</sup> As the adults began to go to school, People’s Houses were opened for their education in 1932.<sup>25</sup>

“Secularity, equality and democracy” were the main characteristics of early republican education. Besides, Atatürk aimed at a national education system, thinking that one of the basic reasons of the failure of the Ottoman system of education was its non-national character.<sup>26</sup> According to Atatürk, a nation’s education was significant, because “it is the education which rises up a nation.”<sup>27</sup> He defined the program of national education in his speech in March 1922 as follows: “As of today, our nation needs to meet all requirements necessary for contemporary international social and vital needs under the prevailing position of the country.”<sup>28</sup>

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<sup>24</sup> Kaya, Yahya Kemal. 1974, p.106.

<sup>25</sup> For further discussion, see Yeşilkaya, Neşe. 1999. *Halkevleri: İdeoloji ve Mimarlık*, İstanbul: İletişim Yayınları.

<sup>26</sup> Akyüz, Yahya. 2001. *Başlangıçtan 2001’e Türk Eğitim Tarihi*, İstanbul:Alfa Yayınları, p.308.

<sup>27</sup> Kal, Nazmi. 2001, p.81.

<sup>28</sup> Quoted in Soydan, Aynur. 2002, p.270.

## 2.1. Women's Education in Early Republican Turkey

As the scholars have asserted, women affect and are affected by the national and state processes in various ways.<sup>29</sup> According to Sirman, nationalism and gender are the two processes that create and establish each other reciprocally, clarifying that “nation, creates both its national self and the relations of gender, while defining man and woman as different from the other nations.”<sup>30</sup>

The significant role that women play in identity politics, and issues of modernization, is defined by means of woman's body, identity and social position.<sup>31</sup> In that process, women's inclusion into national activities is formulated through the conception which attributes her, the role of the –cultural and biological- reproducer of the nation. As such, national values are proved by the redefinition of woman.<sup>32</sup> In that redefinition, the social sexual relations are also in the scope of nationalistic projects in the process of creating a new-nation state.<sup>33</sup>

That is why, it is more appropriate to define gender “as a social institution ... that establishes patterns of expectations for individuals, orders the social progress of everyday life, is built into the major social organizations of society,

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<sup>29</sup> Moghadam, M. Valentine. 1993. *Modernizing Women, Gender and Social Change in the Middle East*, Boulder, CO:L. Rienner, p.72.

<sup>30</sup> Sirman, N  khet. 2002. “Kadınların Milliyeti”. In Tanıl Bora (ed.). *Milliyet  ilik*, Cilt.4, İstanbul:İletişim Yayınları, pp.226-227.

<sup>31</sup> Ibid., p.230.

<sup>32</sup> Hutchinson, John and Anthony Smith (eds.). 1994. *Nationalism*, Oxford: Oxford University Press, p.287. Quoted in Davis, N. Yuval. 2003. *Cinsiyet ve Millet*, İstanbul:İletişim Yayınları, p.21.

<sup>33</sup> Davis, N. Yuval. 2003. *Cinsiyet ve Millet*, İstanbul:İletişim Yayınları,back cover.



such as economy, ideology, the family, and politics, and is also an entity in and of itself.”<sup>34</sup>

Accordingly, as Bourdieu has asserted; “the gendered practices of everyday life reproduce a society’s view of how women and men should act.”<sup>35</sup> Gendered social arrangements are justified by religion and cultural production and also backed by law.<sup>36</sup>

In Turkey, nationalist and modernist ideology of the Republican regime aimed at transforming the traditional identity of women into a modern identity. In fact, “all types of such nationalisms have brought about new models of woman and family.”<sup>37</sup> As such, as Abu-Lughod has stated, from growing up a child, to education, fashion, work force and sexuality, all phases of daily life became instrumental for nationalist transformation.<sup>38</sup> Similarly in Turkey, the concept of gender was consequently shaped under the pervasive ideology of Kemalism.

The concept of nationalism meant for Atatürk to deem all the individuals in the society equal, without considering religion, language, race, sex, or ethnicity.<sup>39</sup> Thus, the inclusion of women into social life and the provision of freedom for them, were espoused and taken as necessary for national modernization, i.e. for progress.

In this perspective the value attributed to woman was enhanced in the Republican era. The woman was accepted as equal to man in having the same

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<sup>34</sup> Lorber, Judith. 1994. *Paradoxes of Gender*, New Haven and London:Yale University Press, p.1.

<sup>35</sup> Quoted in Lorber, Judith. 1994. *Paradoxes of Gender*, New Haven and London:Yale University Press, p.26.

<sup>36</sup> Foucault 1972; Gramsci 1971. Quoted in Lorber, Judith. 1994. *Paradoxes of Gender*, New Haven and London:Yale University Press, p.26.

<sup>37</sup> Sirman, Nükhet. 2002, p.231.

<sup>38</sup> Quoted in Sirman, Nükhet. 2002, p.234.

<sup>39</sup> Koloğlu, Orhan. 2002. *Cumhuriyetin İlk On Beş Yılı (1923-1938)*, İstanbul:Boyut Kitapları, p.327.

status of citizenship. This was an important revolutionary change, in comparison to the position of women during the Ottoman period.<sup>40</sup>

The reforms in social terms caused changes continuously one after the other after the establishment of the Republic; however, one of the best examples of the changes may be the status and the education of women in the Turkish society. The Republican reforms brought radical changes to the status and conditions of women in the country (Figs: 3, 4, 5).

Nonetheless, it should also be remembered at this point that “the changing position of women in the society had a continuity.”<sup>41</sup> In Turkey, the efforts to improve the status of women and the history of women’s movement date back to the 19<sup>th</sup> Century. In the beginning of the 20<sup>th</sup> century women were allowed to get high school and university education and as they started to be educated, their introverted life- style began to change, albeit slowly, as they gradually participated in social life. Still the radical change in social and professional roles of women only took place in the Republican period. The acceptance of the law on apparel (November 25, 1925) and the civic code (October 4, 1926) – i.e. the modern secular system of jurisprudence – were vital steps for the improvement of the status of women by providing them freedom and confidence in the society. With these laws, women and men were accepted as equal on the concerns of marriage, divorce, guardianship and inheritance. In the following years, women began to participate in social activities, gained legal rights to vote in municipality elections (April 30,

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<sup>40</sup> Saktanber, Ayşe. 2002. “Kemalist Kadın Hakları Söylemi”. In Ahmet İnsel (ed.). *Kemalizm*, Cilt.2, İstanbul:İletişim Yayınları, p.323.

<sup>41</sup> Yaraman, Ayşegül. 2001. *Resmî Tarihten Kadın Tarihine*, İstanbul:Bağlam Yayıncılık, p.170.

1930) and to stand eligible for the National Assembly elections (December 5, 1934)<sup>42</sup> (Fig: 6).

The provision of woman rights was an instrument for a definite purpose: it was the integral part of the Westernization –civilization project- and nationalist ideology in Republican Turkey. Modernization process necessitated woman's liberation, and her freedom and education were advocated as the prerequisites of national development.<sup>43</sup> Also Atatürk “viewed women's equality to men as part of Turkey's commitment to Westernization, secularization, and democracy.”<sup>44</sup>

In that vein, it can be even asserted that, “the modernization project of Turkey envisages that the nation's progress runs parallel to the salvation of women.”<sup>45</sup> While the equality of women to men in terms of legal rights was accepted as symbolizing the new woman, their exclusion from public spaces was accepted as the symbol of *Şeriat*.<sup>46</sup> The “new secularized arrangements of marriage, education of women, and democratization of the electoral process” included women, as Kandiyoti and Tekeli stated by proving that the new “Republican regime distanced itself from the Islamic heritage of the Ottoman

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<sup>42</sup> İnan, Afet. 1998. *Türkiye Cumhuriyeti ve Türk Devrimi*, Ankara: Türk Tarih Kurumu Yayınları, pp.170-171. It is known that the social status of women in Republican Turkey was even more advanced than that of women in many foreign countries. For example, women could not work in radio stations as speakers in the United States of America while they could hold jobs as both speaker and also as technician in Turkey during the 1930s. F. Kirby, *The Village Institutes in Turkey*, unpublished doctoral thesis, Columbia University, Teachers College, 1960, p.128. Quoted in Kaya, Yahya Kemal. 1974, p.130.

<sup>43</sup> Kandiyoti, Deniz. 1997. *Cariyeler, Bacılar, Yurttaşlar, Kimlikler ve Toplumsal Dönüşümler*, İstanbul:Metis Yayınları, p.92.

<sup>44</sup> Moghadam, M. Valentine. 1993, p.82.

<sup>45</sup> Göle, Nilüfer. 1999. “Modernleşme Bağlamında İslami Kimlik Arayışı”. In Sibel Bozdoğan and Reşat Kasaba (eds.). *Türkiye’de Modernleşme ve Ulusal Kimlik*, İstanbul:Tarih Vakfı Yurt Yayınları, p.75.

<sup>46</sup> Nevertheless, women remain to be a symbol and indicator in both cases. Bertay, Fatmagül. 1995. “Kadınların İnsan Hakları ve Türkiye”, *Çağdaş Yaşam Değerleri*, J. Baysal (ed.). ÇYDD Yayınları. Quoted in Bertay, Fatmagül. 1998. “Cumhuriyet’in 75 Yıllık Serüvenine Kadınlar Açısından Bakmak”, In Ayşe Bertay Hacımirzalıoğlu (ed.). *Yetmişbeş Yılda Kadınlar ve Erkekler*, İstanbul:Tarih Vakfı Yayınları, p.4.

Empire and reinforced the development of a secular ideology that would legitimize the new state.”<sup>47</sup>

It has been accepted that “the effect of administrative policies on women can be best illustrated in the area of education. Education is not only a significant institution for development purposes, but also a major agent of political socialization.”<sup>48</sup> Accordingly, it corresponded to the westernization targets of Kemalism at that time. The Kemalist regime, accorded a considerable importance to the education of women as declared by Atatürk: “In no ways, scientifically and technically, the social communities might reach the required development and civilization level unless all women and men in the same community are focused together onto the same target.”<sup>49</sup> That is why, “education, employment, and the unveiling were encouraged as a way of integrating women into the development of the country and thereby accelerating the process of social change”<sup>50</sup> (Figs: 7, 8, 9, 10).

One of the initial steps in the education of women was the acceptance of the equality between men and women in their education as presented by the Government Program on September 5, 1923. According to this program, women would have the same opportunities with men in terms of the right of education.<sup>51</sup> In 1924, with the 87<sup>th</sup> article of the Teşkilat-i Esasiye (First Constitution), girls’ right

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<sup>47</sup> Quoted in Arat, Zehra. Fall 1994. “Kemalism and Turkish Women”, *Woman and Politics*, Vol.14 (4), p.71.

<sup>48</sup> Arat, Zehra. Fall 1994, p.66.

<sup>49</sup> Quoted in Göksel, Burhan. 1993. *Çağlar Boyunca Türk Kadını ve Atatürk*, Ankara:Kültür Bakanlığı Yayınları, p.150.

<sup>50</sup> Moghadam, M. Valentine. 1993, p.71.

<sup>51</sup> Dağlı, Nuran and Belma Aktürk. 1988. *Hükümetler ve Programları, I.Cilt 1920-1960*, Ankara:TBMM Basımevi, p.16. Quoted in Kaplan, İsmail. 1999. *Türkiye’de Milli Eğitim İdeolojisi*, İstanbul: İletişim Yayınları, p.155.

of education in an equal footing with boys and their compulsory education were guaranteed with the Constitution.<sup>52</sup>

The rate of literacy was very low for women in comparison to men in the early years of the Republic. “In 1927, according to population census, 11 percent of the men, and 4.5 percent of the women were literate.”<sup>53</sup> In this context, there emerged a purposeful program for the education of women, and schools were opened for them: “In the years of 1923-24, there were 72 middle schools for boys and no schools for girls; in the next year, schools for boys were decreased to 56, but 8 schools were opened for girls. The later year, the boy schools were 54 and schools for girls were increased to 15”<sup>54</sup> (Tables: 1, 2, 3).

While women were encouraged in the frame of the westernization project especially by means of education her role to take their place in public sphere –their role as housewives and mothers- remained to be decisively emphasized for the inoculation of Republican values to all parts of the society for the construction of modern families.<sup>55</sup> As such, “despite the rhetoric, education policy appeared to be less than egalitarian; in fact, it reinforced the traditional gender roles.”<sup>56</sup> In other words, “female education was promoted mainly with a concern about women’s influence over their male offspring as their intimate contacts and first instructors.

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<sup>52</sup> “Teşkilat-ı Esasiye Kanunu”. 1942. *TBMM Kavanin Mecmuası*, Cilt.2, Ankara, p.371. Quoted in Kaplan, İsmail. 1999, pp.154-158.

<sup>53</sup> Çitçi, Oya. 1982. *Kadın Sorunu ve Türkiye’de Kamu Görevlisi Kadınlar*, Ankara:Türkiye ve Orta Doğu Amme İdaresi Enstitüsü Yayınları, p.122.

<sup>54</sup> Despite the importance given to the education of women to provide their equality to men, it should be remembered that such equality could never be provided: Problems such as differentiation between schools for boys and girls, unequal treatment in co-educational schools or the punishment of girls for their sexuality prevailed. Arat, Zehra. 1998. “Kemalizm ve Türk Kadını”. In Ayşe Berktaş Hacımırzalıoğlu (ed.). *75 Yılda Kadınlar ve Erkekler*, İstanbul:Tarih Vakfı Yayınları, p. 64.

<sup>55</sup> Kadioğlu, Ayşe. Autumn 1994. “Women’s Subordination in Turkey: Islam Really the Villian?”, *Middle East Journal*, Vol.48(4), pp.645-660. Quoted in Çelik, Şule Toktaş. 1998. “Uzlaşma ve Çatışma: Kız Enstitülerinden Mezun Öğretmen ve Akademisyenlerin Güçlenme ve Direnme Stratejileri”. In Oya Çitçi (ed.). *20.Yüzyıl Sonunda Kadınlar ve Gelecek*, Ankara:Türkiye ve Orta Doğu Amme İdaresi Enstitüsü Yayınları, No.285, p.400.

<sup>56</sup> Arat, Zehra. Fall 1994, p.66.

Hence, a feminized curriculum was developed to transform the backward female lot into competent mothers and practical wives.”<sup>57</sup>

As Kandiyoti asserted, for the implementation of the social and political reforms, rapid modernization, urbanization and westernization, a significant responsibility was taken on to the woman population. The republican woman was introduced as the ‘new woman’ while she performing sportive activities with her shorts on national days, or carrying the flag with her military or school uniforms, or dancing in the ball with her night dress in the western fashion. However, the primary social role attributed to the ‘new woman’ was still motherhood and teaching in general.<sup>58</sup>

The merit of the married woman was defined by Baltacıoğlu, in those years, as “to survive under starving; self-appearance; to hide her own knowledge; to know how to make pickles, jam and salad; not to be fond of excessive money; to create her own fashion with her own tastes; cuteness; thrift; to restrict oneself against unreasonable jealousy; to be joyful; well understanding of men’s whims; and to be baby-conscious.”<sup>59</sup> Furthermore, a woman’s good family life and her participation into social life were also supported by the Turkish Hearths, the most powerful social institution of the early Republican years: “The woman should be educated well because of the initial education is given in infancy, and it is obligatory that the national ideals should be inoculated to the girls considering the future of the country.”<sup>60</sup> In a newspaper of that era, for example, the participation of women in

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<sup>57</sup> Ibid., p.72.

<sup>58</sup> Quoted in Saktanber, Ayşe. 2001, p.327.

<sup>59</sup> Baltacıoğlu, İ. Hakkı. 1937. “Evli Kadının On İki Meziyeti”, *Yeni Adam*, No.205, p.3. Quoted in Berktaş, Fatmagül. 1998. “Cumhuriyet’in 75 Yıllık Serüvenine Kadınlar Açısından Bakmak”. In Ayşe Berktaş Hacımirzalıoğlu (ed.). *Yetmişbeş Yılda Kadınlar ve Erkekler*, İstanbul:Tarih Vakfı Yayınları, p.3.

<sup>60</sup> Kaplan, Leyla. 1998. *Cemiyetlerde ve Siyasi Teşkilatlarda Türk Kadını (1908-1960)*,

politics was harshly criticized: because “if women enter into political life withdrawing from her duties, the family life will be endangered.”<sup>61</sup>

Then, the significance given to the education of woman was the result of, her educator role. Women, the first teachers of their children, were to be well educated in order to raise the new generations better.<sup>62</sup> As Atatürk declared: “The highest duty of woman is motherhood. If one realizes fully that education of both boys and girls starts in infancy, the importance of motherhood becomes evident.”<sup>63</sup>

“Today’s mothers have to attain several high qualities in order to bring up children with the necessary qualities and develop them into active members for life today. Therefore, our women are obliged to be more enlightened, more prosperous, and more knowledgeable than our men. If they really want to be *mothers of this nation*, this is the way.”<sup>64</sup>

In that respect, the concept of “family” was deemed as a keyword. For Atatürk, the origin of civilization, and the basis of innovation and power, was affiliated with family life.<sup>65</sup> He believed that, trouble in the family was the simultaneous cause of social, economic, and political calamities.<sup>66</sup>

So in order to penetrate into the life style, behavior, and the daily habits beyond changing the structure of the state, “Kemalism intended to equip the Turkish women with education and finer skills, only to improve their contribution to the Republican patriarchy” primarily “as better wives and mothers.”<sup>67</sup>

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Ankara: Atatürk Araştırma Merkezi, p.161.

<sup>61</sup> Reşit, Ahmet. 1929. “Harf İnkılabı ve Türk Hukuku Esasîyesi”, *Ayın Tarihi*, Sayı.63-67, p.4913.

<sup>62</sup> Cunbur, Müjgan. Mart 1992. “Atatürk Dönemi’nde Kadın Eğitimi”, *Atatürk Araştırma Merkezi Dergisi*, Vol.7(23), Ankara, p.263.

<sup>63</sup> Quoted in Taşkıran, Tezer. 1976. *Women in Turkey*, İstanbul:Redhouse Yayınevi, p.56.

<sup>64</sup> Quoted in Arat, Zehra. Fall 1994, p.60.

<sup>65</sup> Cunbur, Müjgan. Mart 1992, p.263.

<sup>66</sup> *The Turkish Woman in History*. 1937. Ankara: Press Department of the Ministry of Interior, Ankara, p.25.

<sup>67</sup> Arat, Zehra. Fall 1994, p.57.

This means that, besides being a mother and a wife –women’s traditional roles-, another role that was attributed to women was ‘to educate the nation’ as Sirman points out.<sup>68</sup> As the founder of a family, women’s educator role was encouraged in order to provide the dissemination of this attitude to the whole nation as an example to other families.<sup>69</sup>

However, women were also encouraged to work, not only as mother and housewife but also in all fields outside their houses. Women’s employment was decisively espoused by the state, as stated in one of the speeches by Atatürk:

It is essential to cooperate with peerless Turkish women in business activities and survive our lives with their accompaniments. This will make it possible to turn Turkish woman into a partner, colleague, assistant and supporter of man in scientific, ethic, social and economic life.<sup>70</sup>

In that context, it was expected from women to contribute to the economy of the country consciously as a producer, not to be content with working just as a field worker.<sup>71</sup> Similarly, as accepted at the time, “the working of woman is the duty of woman”<sup>72</sup>

Correspondingly, in a woman magazine, the equality of women to men in the society was described as follows: “Here you see that women participate in the activities requiring bodily endurance and make noticeable progress in the sports arena. Who would possibly claim that their power would not be equal to that of men in the future?”<sup>73</sup>

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<sup>68</sup> Quoted in Ayata, Ayşe and Ayça Ergun. Mayıs 1999. “Atatürk ve Türk Kadını”, *Erdem AKM Dergisi*, Vol.11, Ankara:Türk Tarih Kurumu Basımevi, p.12.

<sup>69</sup> Moghadam, Valentine M. 1993, p.71.

<sup>70</sup> Quoted in Cunbur, Müjgan. Mart 1992, p.264.

<sup>71</sup> Koloğlu, Orhan. 2002. *Cumhuriyetin İlk On Beş Yılı (1923-1938)*, İstanbul:Boyut Kitapları, p.332.

<sup>72</sup> However, the new woman identity in working life was non-sexed, even more like a man identity. Göle, Nilüfer. 2001. *Modern Mahrem*, İstanbul:Metis Yayınları, pp.108-109.

<sup>73</sup> *Yedigün*. 15 İkinci Teşrin, 1933, No.36, p.7.



In fact, the transformation of woman was not a very easy target to be achieved by the state that faced with dualities and ambivalences. On the one hand, Atatürk was decisively concerned with woman issues, even during the war-time, as he wrote in his diary in 1918,

To cut it short, let us say that we are obliged to be brave against women's issues, not feel groundless fears, let them behave as they like and let us embellish their minds with serious scientific and technical feedbacks so that we could give them self confidence to feel proud and honored.<sup>74</sup>

On the other hand, however, Atatürk also avoided directly challenging women's social position. Instead he chose to present examples as Ahmad claims:

Kemal, the iconoclast, knew that he risked a major upheaval if he attempted to revolutionize the status of Turkish women. He was willing to harangue crowds against the degrading practice of veiling but he never dared to abolish it as he did the fez. He set an example by marrying an educated, westernized, liberated Turkish woman who accompanied him around the country on his tours. He had his adopted daughters brought up as models of the Kemalist woman. ... But the Kemalists did not remain passive against conservative opposition. If they were unable to launch a frontal attack against tradition, that did not prevent them from sapping its foundations. The organizing of a 'Miss Turkey' contest by the newspaper *Cumhuriyet* in 1929 was a step in this direction. ... It was a political and not a commercial event, another way of introducing innovation and emulating Europe and the civilized world.<sup>75</sup>

According to Stuart Mill, "It is enough to cast a look at the prevailing living standards of women in order to evaluate the level of civilization neighborhood"<sup>76</sup> or as Gandhi said "the deepest and the most pronounced revolution that a country might experience is the revolution of salvation of women."<sup>77</sup> In Turkey, the emergence of women as modern citizens followed quite a different path than that of

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<sup>74</sup> Quoted in Gedil, Aynur. March 1993. "Atatürk ve Kadın Eğitimi", *Atatürk Araştırma Merkezi Dergisi*, Vol.9(26), Ankara, p.259.

<sup>75</sup> Ahmad, Feroz. 1999. "Modern Türkiye'nin Oluşumu", İstanbul:Kaynak Yayınları, p.108.

<sup>76</sup> Özer, Ulviye. 1997. "Cumhuriyet Döneminde Türk Kadınının Eğitimi", *Udağ Üniversitesi Eğitim Fakültesi Dergisi*, Vol.10(1), p.1.

<sup>77</sup> Ibid., p.1.

the men.<sup>78</sup> It was defined by a process in which, woman's housewifery, education and employment were supported by the state as a result of the modernizing ideals of the new regime; and in this process the vocational and technical schools played a significant role.

## 2.2. The Girls' Institutes

The vocational and technical schools had a great deal in the education policy of the Republic. "Meeting the social needs and the requirements of society, providing the necessary conditions for individual development were the basic goals of this philosophy's vocational education."<sup>79</sup> The decisions of the İzmir Economic Congress about the re-organization of the technical and vocational education, demonstrated that the state attributed considerable importance to this type of education. Furthermore, in the following years the issue was taken up in a serious way in the scope of industrialization.<sup>80</sup>

Atatürk emphasized the significance of the vocational education as follows: "It should be the main task of our National Education Policy to run a practical program for educating our youth to render them effective and productive in both social and economical fields parallel to the efforts to lower the prevailing ignorance level."<sup>81</sup>

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<sup>78</sup> Kandiyoti, Deniz. 1997. *Cariyeler, Bacılar, Yurttaşlar, Kimlikler ve Toplumsal Dönüşümler*, İstanbul:Metis Yayınları, p.149.

<sup>79</sup> Alkan, Cevat. Haziran 1981. "The Kemalist Concept of Vocational and Technical Education", *Atatürk Devrimleri ve Eğitim Sempozyumu*, Ankara:Ankara Üniversitesi Eğitim Fakültesi Yayınları, No.92, p.138.

<sup>80</sup> Kazmaz, Süleyman. 1942. "Türkiye'de Teknik Yönelişler", *Ülkü*, vol.3(27), pp.12-19. Quoted in Soydan, Aynur. 2002, p.271.

<sup>81</sup> The statement is from Atatürk's speech on March 1, 1922. Doğan, Hıfzı. November 1981. "Atatürk ve Mesleki-Teknik Eğitim", *Atatürk İlkeleri Işığında Türk Eğitim Sistemi*, Ankara:Tübitak, p.247.

Midwifery school (1842), and middle school (1858) –“*Cevri Kalfa Kız Rüşdiyesi*”- were the first girls’ schools that had been established during the late Ottoman period. The opening of industrial schools (1863), teachers’ training schools (1870) and the first institute of higher learning for women (1910), were the following steps in the education of women.<sup>82</sup>

In vocational education, the first industrial school “*sanayi mektepleri*” for girls which constituted the first stage of Girls’ Institutes, was founded in Ruscuk (1865) -that was inside the national borders at that time.- Others were subsequently opened in Yedikule (1869), Üsküdar (1878), Aksaray (1879), Cağaloğlu (1879), and at the time of the establishment of the Republic, there were also two art schools for girls in Üsküdar (1878) and Çapa (moved there from Cağaloğlu in 1879) which had been transformed from Industrial Schools.<sup>83</sup>

In 1924 John Dewey –an American pedagog- wrote a report for the Turkish government, emphasizing the significance of vocational and technical education. Then, in 1925, Alfred Kuhne, prepared a report on vocational education,<sup>84</sup> after he had analyzed the vocational schools in Turkey. In this report, he claimed that the

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<sup>82</sup> *Women’s Rights: A Central Tenet of Atatürk’s Vision for Turkey*. Conditions and Rights by Gender and Women’s Studies Programme, METU. [Internet, [www.turkishculture.org/lifestyles/women.html](http://www.turkishculture.org/lifestyles/women.html).] However, the opening dates of these schools show inconsistencies. See Cunbur, Müjgan. Mart 1992. “Atatürk Dönemi’nde Kadın Eğitimi”, *Atatürk Araştırma Merkezi Dergisi*, Vol.7(23), Ankara, p.260.

<sup>83</sup> Özalp, Reşat. 1956. *Rakamlarla Türkiye’de Mesleki ve Teknik Öğretim I (Orta Dereceli Okullar)*, Ankara: Maarif Basımevi, pp.140-141; *Mesleki ve Teknik Öğretim Kurumlarıyla İlgili Rakamlar*. 1963. Ankara: Mesleki Teknik Öğretim İstatistik ve Yayım Müdürlüğü, Cilt.2, p.26. Quoted in Soydan, Aynur. 2002. “Kadın Kimliğinin Oluşması Çerçevesinde Mesleki Teknik Eğitim (Cumhuriyet İdeolojisinin Kuruluş Sürecinde Kız Enstitüleri 1923-1940)”, *Yakın Dönem Türkiye Araştırmaları, TC İstanbul Üniversitesi Atatürk İlke ve İnkılapları Tarihi Enstitüsü Dergisi*, Vol.1, p.275.

<sup>84</sup> Kuhne’s report was titled as ‘On the Development of Vocational Education’ (*Mesleki Terbiyenin Inkisafına Dair*).

earlier types of art schools (*kız sanat okulları*) –Üsküdar and Çapa- were inefficient to provide vocational education for girls.<sup>85</sup>

After Kuhne, Omer Buyse prepared a report on technical education in 1926 which especially embraced the innovations for girls' education. An investigation about the current system of education was presented as a report by Buyse, and consequently, he suggested this kind of vocational schools to be opened for girls.<sup>86</sup> Upon his suggestion in the report, and in accordance with the law of 1927 (Law no:1052), the two girls' art schools in Üsküdar and Çapa were turned over to the Ministry of National Education,<sup>87</sup> and after their programs had been re-organized, they were transformed into Girls' Institutes in 1928.<sup>88</sup>

As other vocational schools, Girls Institutes were established to meet the demands of social and economic conditions<sup>89</sup> such as educating the necessary personnel for factories, for public works, and for the army in the scope of the permanent undersecretaryship.<sup>90</sup> However, the significance of Girls' Institutes is related to their social and ideological function of forming the new modern identity and image of woman as an example for the other women to follow.<sup>91</sup>

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<sup>85</sup> Şahin, Mustafa. 1996. *Türkiye'de Uzman Yetiştirme Uygulamalarında Yabancı Uzmanların Yeri*, Unpublished Ph. D. Dissertation, İzmir:Dokuz Eylül Üniversitesi Atatürk İlkeleri ve İnkılap Tarihi Enstitüsü, pp.94-97. Quoted in Soydan, Aynur. 2002. "Kadın Kimliğinin Oluşması Çerçevesinde Mesleki Teknik Eğitim (Cumhuriyet İdeolojisinin Kuruluş Sürecinde Kız Enstitüleri 1923-1940)", *Yakın Dönem Türkiye Araştırmaları, TC İstanbul Üniversitesi Atatürk İlke ve İnkılapları Tarihi Enstitüsü Dergisi*, Vol.1, p.272.

<sup>86</sup> Ibid., p.272.

<sup>87</sup> Doğan, Hıfzı. November 1981. "Atatürk ve Mesleki-Teknik Eğitim", *Atatürk İlkeleri Işığında Türk Eğitim Sistemi*, Ankara:Tübitak, p.249.

<sup>88</sup> "Mesleki ve Teknik Öğretimin Gelişimi". Mayıs 1981. *Mesleki ve Teknik Öğretim Dergisi*, pp.339. Quoted in Gök, Fatma. 1999. "Kız Enstitüleri: 'Ev Kadını Yetiştiren Asri Bir Müessesese'", In Fatma Gök (ed.), *Yetmişbeş Yılda Eğitim*, İstanbul: Tarih Vakfı Yayınları, p.243.

<sup>89</sup> Doğan, Hıfzı. November 1981, p.253.

<sup>90</sup> Turan, Kemal. 1992. *Mesleki ve Teknik Eğitimin Gelişmesi ve Mehmet Rüştü Uzel*, İstanbul:MEB Yayınları, p.48.

<sup>91</sup> Gök, Fatma. 1999, p.248.

Founded upon the suggestion of Buyse who proposed an education based on vocation, house management, trading and general meeting knowledge,<sup>92</sup> the Girls' Institutes were formed as one of the most important group of schools that played a significant role in the education of women during the early Republican period (Fig: 11).

The İsmet Paşa Girls' Institute in Ankara as the first one among these schools was founded in 1928.<sup>93</sup> In 1934, the government prepared a law which approved that a girls' institute would be opened in each city<sup>94</sup> and from then onwards, the number of these schools significantly increased especially during the 1940s.

### ***2.2.1. Aims and Programs of the Girls' Institutes***

The aims of the Institutes were expressed in the booklet published by the Ministry of Education as to educate women as proper housewives who would be well educated technically for daily house works. A second task was to educate young girls by teaching them "woman's style" so that they could survive liberally and financially on their own future lives if and when necessary.<sup>95</sup>

Afet İnan stated that the significance of these schools proceeded from their services and distribution to the whole country. These institutes assured appropriate

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<sup>92</sup> Şahin, Mustafa. 1996. *Türkiye'de Uzman Yetiştirme Uygulamalarında Yabancı Uzmanların Yeri*, Unpublished Ph. D. Dissertation, İzmir:Dokuz Eylül Üniversitesi Atatürk İlkeleri ve İnkılap Tarihi Enstitüsü, pp.94-97. Quoted in Soydan, Aynur. 2002, p.272.

<sup>93</sup> The school was affiliated to İsmet İnönü's wife Mevhibe Hanım by Buyse. Öztürk, Cemil. 1996. *Atatürk Devri Öğretmen Yetiştirme Politikası*, Ankara:Türk Tarih Kurumu Basımevi, p.235.

<sup>94</sup> *Kız Enstitüleri ve Sanat Okulları Ankara Sergisi*, 1938. Ankara:Devlet Matbaası, p.11. The acceptance of this law is not clear, it may be in 1936; because a law was accepted in 1936 concerning the vocational education. See Gök, Fatma. 1999. "75 Yılda İnsan Yetiştirme, Eğitim ve Devlet". In Fatma Gök (ed.). *75 Yılda Eğitim*, İstanbul:Tarih Vakfı Yayınları, p.6.

<sup>95</sup> *Türkiye Cumhuriyeti Maarif Vekaleti İsmet Paşa Kız Enstitüsü*, Ankara:Hakimiyet-i Milliye Matbaası, pp.3-4.

and perfect guiding information about living via modern means by making the students modern house women of highly knowledgeable and capable in specific fields of activities. The aim was also to equip women with merits of the so-called “feminine arts” to make them capable of participating in production process as they could utilize their knowledge in the production phase in the workshops for external orders<sup>96</sup> (Fig: 12).

In the ‘Ulus’ newspaper, the Girls’ Institute was described as follows:

İsmet Paşa Girls’ Institute is an art and culture institution established to present good and constructive examples to the new generation of Turkish women. Therefore one should expect from the Institute more advanced and different aspects not expected from ordinary education. Consequently the İsmet Paşa Girls’ Institute has been teaching the advanced social life to hundreds of girls attending the school not only from Ankara, but also from different regions of Turkey, for their future lives in their territories ending up with necessary qualities to make them happy and proud of being most productive and liberal. We would like to advise this continuously progressing and nationwide woman-focusing Institution to the attention of all parents.<sup>97</sup>

According to the official statements, the aim of these institutes is twofold: “firstly, to provide future house-wives with all the modern knowledge and technique of house-keeping, and secondly, to give young women a professional education that will enable them to earn their living.”<sup>98</sup> Giving the priority to educating the ‘modern Turkish woman’, the genuine aim of these schools was to

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<sup>96</sup> İnan, Afet. 1982. *Tarih Boyunca Türk Kadının Hak ve Görevleri*, Atatürk Kitapları Dizisi, Vol.3, İstanbul:Milli Eğitim Bakanlığı, pp.153-154; Soydan, Aynur. 2002, p.277. “In the 1930’s, it was known that to insure the education of the student by producing, in the vocational schools order workshops were established”; Doğan, Hıfzı. November 1981. “Atatürk ve Mesleki-Teknik Eğitim”, *Atatürk İlkeleri Işığında Türk Eğitim Sistemi*, Ankara:Tübitak, p.258.

<sup>97</sup> *Ulus*. 26 Ağustos 1936. p.5.

<sup>98</sup> *Public Instruction in the Republic of Turkey*. 1936. Quoted in Arat, Zehra. Fall 1994, p.67.

contribute to the modernization of Turkish houses in a detailed way by embracing the issues of life style, fashion, decoration, cleaning, sewing, child care, etc.<sup>99</sup>

The house was a central cultural field, which should be modernized according to the substantial modernization movement in Turkey in the 1920's and 1930's. The reforms like the introduction of the Civil Law were implemented to establish the state control over the institution of family and changes in private life in houses were necessary complements of contemporary radical reforms.<sup>100</sup> As such, it was accepted that “the main source of reforms and the Republic with all its pronounced qualities and Turkish social community, has always been the “House”, and it will be the same in the future.”<sup>101</sup>

Generally the daughters of the educated, bureaucrat and city dweller families primarily benefited from the opportunities of the Kemalist modernization and westernization project on education.<sup>102</sup> “Upon the opening of the Girls' Institutes in urbanized and urbanizing regions by the 1930's, the daughters of upper and middle class families started to attend these institutes for education. Such a tendency considering education as the representation of the loyalty to the republic, can be interpreted as a supporting evidence for the paradigm, stating that modernization and republican values spread and were well-accepted from top social

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<sup>99</sup> Yaşın, Y. Navaro. Bahar 2000. “Evde Taylorizm: Türkiye Cumhuriyeti'nin ilk yıllarında evişiinin rasyonelleşmesi (1928-1940)”, *Toplum ve Bilim*, Vol.84, p.52.

<sup>100</sup> Arat, Zehra. Fall 1994, p.63.

<sup>101</sup> Mardin, Aslı Davaz. 1998. *Kadın Süreli Yayınları, Hanımlar Aleminden Rosa'ya, Bibliyografya 1928-1996, Dergiler, Gazeteler, Bültenler*, İstanbul: Kadın Eserleri Kütüphanesi ve Bilgi Merkezi, p.31. It should be noted that the house has always been an instrument for modernization also in the West since antiquity.

<sup>102</sup> Gök, Fatma. 1999. “Kız Enstitüleri: “Ev Kadını yetiştiren Asri bir Müessese”. In Fatma Gök (ed.). *75 Yılda Eğitim*, İstanbul:Tarih Vakfı Yayınları, p.241.

classes to the lower ones, meaning from urban areas to rural regions (in other words spreading from the center towards peripheries).”<sup>103</sup>

Similarly, one of the retired general managers of Girls’ Technical Vocational Schools indicated the popularity among the members of upper class by saying that:

The majority of students educated in Bursa and Ankara Girls’ Institutes of my close knowledge were the daughters of deputies and high ranked civil servants. I would easily say for those days that it was a fashion for distinguished officials of the State to send their daughters to the institutes. Such a tendency made it possible for the rest of the community to choose the same model for their daughters, too.<sup>104</sup>

In that manner, the Girls’ Institutes had a key role in transforming the traditional life style into a modern and rational one by education. The acceptance was that the graduated students would utilize modern life-styles, clothing, technique, child-care, cleaning, etc in their lives, and consequently their families and then the whole society would change.

In the materialization of this aim, the introduction of concepts like rationality, order and discipline into the houses of middle class Turkish families were assured by the Girls Institutes. Instead of traditional house-care methods, the middle class women graduated from the institutes, actively utilized the so-called Taylorist principles which developed in the West and corresponded to the modernization targets of the Kemalist ideology.<sup>105</sup>

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<sup>103</sup> Çelik, Şule Toktaş. 1998. “Uzlaşma ve Çatışma: Kız Enstitülerinden Mezun Öğretmen ve Akademisyenlerin Güçlenme ve Direnme Stratejileri”. In Oya Çitçi (ed.). *20.Yüzyıl Sonunda Kadınlar ve Gelecek*, Ankara:Türkiye ve Orta Doğu Amme İdaresi Enstitüsü Yayınları, No.285, p.401.

<sup>104</sup> Tan, Mine. *Kadın;Ekonomik Yaşamı ve Eğitimi*, Ankara:Türkiye İş Bankası Kültür Yayınları, pp.210-211.

<sup>105</sup> See for further discussion; Yaşın, Yael Navaro. Bahar 2000. “Evde Taylorizm: Türkiye Cumhuriyeti’nin İlk Yıllarında Evişinin Rasyonelleşmesi (1928-1940)”, *Toplum ve Bilim*, Vol.84, p.71.



One of the important issues of the period was the necessity of being economical in every field. This matter was also declared in the İzmir Economic Congress and it was accepted there that children should be educated by their mothers and teachers according to the oath on being economical. One of the emphasized points was women's role in the economics of the house and the nation, and it was stated that the women should be thrifty not squandering.<sup>106</sup> In that sense, the way that house works with modern technology, -such as washing the dishes properly, cleaning efficiently and suitable child care- were undertaken constituted a significant field of interest for Turkish modernizers in the 1930s and 1940s<sup>107</sup> (Figs: 13, 14).

Besides the modernization of house works, clothing that girls produced in the institutes was also an indicator of the change in the society. "One may consider that the Girls' Institutes undertook the function of ready-made garment industry at a time when the modernization of the appearance of society was an issue of concern. The students changed not only the appearance of themselves but also their family members, and, they introduced the modern woman image to the society."<sup>108</sup> The

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<sup>106</sup> İnan, Afet. 1998. *Türkiye Cumhuriyeti ve Türk Devrimi*, Ankara: Türk Tarih Kurumu Yayınları, p.107.

<sup>107</sup> Yaşın, Yael Navaro. Bahar 2000, p.51. Similarly in Europe, the house and the kitchen were the tools for modernization in the late 19<sup>th</sup> century and at the beginning of 20<sup>th</sup> century. For example in Germany, "Lihotzky's ideal both personally and in her work on behalf of women, was clearly to reject the confines of home in favor of participation in the public world of men." It was seen as an "emblem" of "women's culture and the ideal of technological utopia." Henderson, Susan. 1996. "A Revolution in the Woman's Sphere: Grete Lihotzky and the Frankfurt Kitchen", *Architecture and Feminism*. In Debra Coleman. (eds.). New York: Princeton Architectural Press, p.247.

<sup>108</sup> Regarding the life style, fashion and clothing, namely, Mevhibe Hanim's -the wife of İsmet Paşa- clothes were sewed by that Institute teachers and students and it was claimed at those times, that every woman admired to her apparel and she became the symbol of a modern and cultured woman by her way of life. Araz, Nezihe. 1998. *Mustafa Kemal'in Ankarası*, İstanbul: Dünya Yayınları, p.91; Çelik, Şule Toktaş. 1998. "Uzlaşma ve Çatışma: Kız Enstitülerinden Mezun Öğretmen ve Akademisyenlerin Güçlenme ve Direnme Stratejileri". In Oya Çitçi (ed.). *20.Yüzyıl Sonunda Kadınlar ve Gelecek*, Ankara:Türkiye ve Orta Doğu Amme İdaresi Enstitüsü Yayınları, No.285, pp.400-401.

courses were programmed for encouraging the students to become modern members of the family as good housewives as well as good workers.

The Girls' Institutes provided the students with an education of quality equivalent of the secondary schools having a 5-year education period. The first class accepted the 12 years old students who had been graduated from the primary school. 15 years old students who had been graduated from the secondary schools were also accepted in the institutes to attend a 2-year education.<sup>109</sup>

The curriculum of the Girls' Institutes was comprised of two parts (Table: 4). The first part was comprised of general courses (*Umumi Malumat Dersleri*) on Turkish, Arithmetic, Geometry, History, Geography, Civics, Physics, Chemistry, Natural Sciences, Hygiene, Child Care, Household Economics, Music and Physical Education. Besides, the students also had the opportunity of learning a foreign language, which was chosen by the guardian of each student among English, French and German<sup>110</sup> (Figs: 15, 16).

The second part of the education was vocational and it was also divided into two as the compulsory courses and courses on a specialization branch. The compulsory courses of Household Economics, Cooking (*Tabahat*) (cooking European and Turkish model foods), General and Vocational Painting, Handicrafts - (Embroidery and White Sewing) and Hand Working- were the vocational courses of the school. In addition, specialization branch courses included Handicrafts -Sewing and Cutting Out-, Fashion and Hat Making, Household Economics and Cooking,

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<sup>109</sup> Y. Navaro Yaşın explains that these professional courses aimed at teaching “ rationalized and ordered management of the home” Yaşın, Y. Navaro. Bahar 2000, p.74. I thank Sevil Enginsoy Ekinci for informing me about this source.

<sup>110</sup> *Türkiye Cumhuriyeti Maarif Vekaleti İsmet Paşa Kız Enstitüsü*, Ankara:Hakimiyet-i Milliye Matbaası, pp.4-6.

Embroidery and White Sewing, Fashion and Model Painting, Milk Making and Home Agriculture<sup>111</sup> (Figs: 17-29).

Thus, the professional courses like sewing, handicrafts, and cooking in the Institutes were programmed to make the graduated girls very effective on delivering services to women on attractive clothes (Fig: 30). Graduates of the institutes were also employed as civil servants at the institutes and they also worked privately depending on the regional characteristics of the place where they lived.<sup>112</sup> In consequence, the aim was that after the education process, the women in Turkey would be educated, have careers and jobs, become economically independent.

In a contemporary popular magazine, education in the Manisa Girls' Institute was described as follows:

It is an obvious fact that this Institution, having blended pleasure and experience as leading motives, has already educated 700 highly knowledgeable, experienced and saving-conscious house women for the houses in Adana, in such a short time of less than 3 years. In the Institute all these merits were inscribed on the minds of Çukurova girls as an understanding based on saving motive.<sup>113</sup>

The same magazine popularized the institute as follows: "If you have missed to visit the Adana İsmet İnönü Institute and have not observed the activities taking place there, you still have a chance to do so."<sup>114</sup>

"Daughters of the new Republic" were educated in these institutes also as good housewives equipped with modern techniques.<sup>115</sup> Foreign instructors who were invited from Europe had also been employed in these schools in the early years when Turkish students had been sent to Europe for education (Appendix A).

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<sup>111</sup> Ibid., pp.4-6.

<sup>112</sup> İnan, Afet. 1982. *Tarih Boyunca Türk Kadının Hak ve Görevleri*, Atatürk Kitapları Dizisi, Vol.3, İstanbul:Milli Eğitim Bakanlığı, pp.153-154.

<sup>113</sup> *Yedigün*, no:365, p.12.(The date of the magazine is not known.)

<sup>114</sup> Ibid., p.12.

<sup>115</sup> İnan, Afet. 1982, pp.153-154.

Then, as these students graduated and returned to Turkey, they were welcomed to work at the institutes as “well-educated teachers”.<sup>116</sup>

Accordingly, a contemporary newspaper announces:

Thanks to the deep pleasure and knowledge acquired by lady teachers through their education in Europe, it has apparently been possible to educate hundreds of Turkish women and convert them into conscious house women in addition to numerous artists and workers.<sup>117</sup> Similarly, the booklet of the Ankara Institute declares:

The Ministry of Education gave special importance to the selection of their teachers. Foreign experts and Turkish teachers who were educated abroad have significant roles both in theoretical and practical instruction.<sup>118</sup>

Rüşti Uzel who was one of the key figures regarding vocational education - from 1927 to 1950-<sup>119</sup> stated that, in order to improve technical and vocational education, foreign experts should be employed, and to reach such an aim foreign language education was vitally important.<sup>120</sup> As part of this vocational education and as declared by law in 1936, girls were supported to earn money by working in the studios in the Institute. To organize this type of work, a foreign expert was invited from Paris.<sup>121</sup>

On that issue, a newspaper informs us:

We hereby observe that the very simply structured and locally manufactured products may successfully substitute the exported products that have attractive names for the process of cleaning metal cups. We may conclude that every possible effort has been made for such substitution with local products.<sup>122</sup>

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<sup>116</sup> *Kız Enstitüleri ve Sanat Okulları Ankara Sergisi*. 1938. Ankara: Devlet Matbaası, p.8

<sup>117</sup> *Hakimiyet-i Milliye*. 21 Haziran 1934.

<sup>118</sup> *Türkiye Cumhuriyeti Maarif Vekaleti İsmet Paşa Kız Enstitüsü*, Ankara:Hakimiyet-i Milliye Matbaası, p.8.

<sup>119</sup> Turan, Kemal. 1992. *Mesleki Teknik Eğitimin Gelişmesi ve Mehmet Rüşti Uzel*, İstanbul:MEB Yayınları, pp.57-58.

<sup>120</sup> Ibid., pp.77-78. Like the importance given to the knowledge of a foreign language, the ordering of hats, clothings, and fabrics from Europe, especially from France, also evidences the attempt to westernize the way of life (Appendix B, C).

<sup>121</sup> Ibid., p.78.

<sup>122</sup> *Hakimiyet-i Milliye*. 21 Haziran 1934.

Hence, it seems that, although the ideals of modernization formed the basis of education in these institutes, the basic principle of the education system was still that of strengthening the national character in architecture and in education as well.

### ***2.2.2 The Meaning of the Girls' Institutes in 1930s***

The opening up of these schools corresponded to the primary role assigned to woman in Early Republican Turkey, -i.e. that of a mother and a wife.- In order to transform her into a skillful housewife and to grow her up as a well-informed and thrifty woman, girls' institutes were established.

In the same vein, the principal aim of the education in the Institutes was explained by the students of the Manisa Girls' Institute as follows:

It is our ultimate task to search, find and apply the mitigation measures leading our women to behave and survive in a civilized manner even under such simple and cheap living conditions resulting from prevailing limited personal income. We, the graduates of this Girls' Institution, feel responsible for achieving this task. Besides we always keep in our minds that this institution carries the mission of educating Turkish mothers and women of tomorrow.<sup>123</sup>

Thus, the Girls' Institutes were preferred in the Early Republican era by the Western oriented parents, whose general tendency was to provide an education for their daughters in secondary schools instead of an education that would make them artists or professionals.<sup>124</sup> Besides, even the non-educated fathers who did not approve of westernizing attitude and thus had negative attitudes towards their

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<sup>123</sup> *Manisa Kız Enstitüsü Tanıtım Broşürü*. 1950. İzmir:Doğanlar Basımevi.

<sup>124</sup> The simple reason for such tendency is that they assume such a general education would give their daughters a general culture even if they can't provide opportunity to proceed for higher education. Tan, Mine. 1979. *Kadın; Ekonomik Yaşamı ve Eğitimi*, Ankara: Türkiye İş Bankası Kültür Yayınları, p.205.

daughters' education generally aspired to send their daughters to these institutes, probably with the aim of educating them as housewives.

Although mostly accepted in the upper and middle classes of the society that were more quickly modernized, these institutes were also quite popular among the traditional families because of their aim of educating women as good housewives and mothers, the primary roles that were appropriated to women in the society at large. "From early childhood women have been taught to assume the role of 'homemaker', 'housekeeper', and 'housewife'." <sup>125</sup> In that way, many conservative families who would otherwise not allow their daughters to be educated, let them attend the girls' institutes to be good housewives and mothers. <sup>126</sup>

In the face of such an aim underlying the education in the institutes, it could be questioned whether these institutes were really established to liberate women in the public sphere, as stated by the state, or not. According to Zehra Arat, "the aim of the developments in [women's] education was not to let the women free nor to develop their self identities, [but] the purpose was to make the women equipped to become good housewives and good mothers to their children." <sup>127</sup>

The oath of the students of the İzmir Cumhuriyet Girls Institute also verifies the motherhood function of the Institute "We promise to be (özlü) Turkish mothers on the (özlü) Turkish land." <sup>128</sup>

Consequently, the equipment of girls as good educated mothers was seen as a prerequisite of the modernization of the society. In that sense, the Girls' Institutes were quite popular in order to form modern families, housewives and mothers. The

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<sup>125</sup> Rendell, Jane, Barbara Penner, and Iain Borden. (eds.). 2000. *Gender Space and Architecture, An Interdisciplinary Introduction*, London and New York: Routledge, p.2.

<sup>126</sup> Soydan, Aynur. 2002, pp.281-282.

<sup>127</sup> Arat, Zehra F. 1998. "Kemalizm ve Türk Kadını", In Ayşe Bertay Hacımirzahoğlu (ed.). *Yetmişbeş Yılda Kadınlar ve Erkekler*, İstanbul: Tarih Vakfı Yayınları, p.52.

<sup>128</sup> *İzmir Cumhuriyet Kız Enstitüsü 1934-1935 Yıllığı*. 1936. İzmir: Nefaset Basımevi, p.17.

belief was that, “a nation which failed to let their daughters to be educated, should cry for their sons who are deemed to be sentenced for immaterial orphanage.”<sup>129</sup>

In that sense, these schools were quite attractive, and as indicated by the statistics, half of the female students preferred those institutes rather than secondary schools.<sup>130</sup> The popularity of these institutes was related to the fact that these schools were acceptable for every class in the society, so the number of students increased rapidly (Tables: 5, 6, 7). By modern families from high class, the education in the institute was accepted as a symbol of prestige; by traditional families it was also acceptable for these schools educated the students as traditional housewives and mothers and by the middle class families the schools were acceptable because through such an education, the graduated girls would have talents such as tailoring to work and earn.<sup>131</sup>

The Girls’ Institutes were initially opened at rather more developed parts of the country such as in big cities like Ankara, Istanbul, İzmir, Manisa, Adana, Bursa, Edirne, Elazığ and Trabzon. In parallel to the which report was prepared by the commission on education in 1934 and which demanded the foundation of an institute in every city,<sup>132</sup> the number of Girls’ Institutes substantially increased. But , more specifically during the period, with a total number of 11 girls’ institutes were opened during the period between 1923 and 1938.<sup>133</sup>

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<sup>129</sup> Onay, Perihan. *Türkiye’nin Sosyal Kalkınmasında Kadının Rolü*, Ankara:Türkiye İş Bankası Kültür Yayınları, p.117.

<sup>130</sup> Arat, Zehra F. 1998. “Kemalizm ve Türk Kadını”, In Ayşe Berkay Hacımırzaloğlu (ed.). *Yetmişbeş Yılda Kadınlar ve Erkekler*, İstanbul: Tarih Vakfı Yayınları, p.64.

<sup>131</sup> *Hakimiyet-i Milliye*. 21 Haziran 1934.

<sup>132</sup> *Kız Enstitüleri ve Sanat Okulları Ankara Sergisi*, 1938. Ankara:Devlet Matbaası, p.11.

<sup>133</sup> Aslanoğlu states that 4 institutes were built between 1923 and 1932, and 7 institutes were built between 1932 and 1938. See, Aslanoğlu, İnci. 2001. *Erken Cumhuriyet Dönemi Mimarlığı*, Ankara:ODTÜ Mimarlık Fakültesi Yayınları, p.76.

“Most of the educational effort of the regime was expended in cities and towns, and the countryside continued to lag behind.”<sup>134</sup> Similarly, the institutes were initially opened in big cities and this led to the fact that mostly the daughters of high-income families were sent to these institutions. In fact, according to Gök, that the students who attended Girls’ Institutes were generally from middle and high classes of the society approved the fact that, despite the opening of such schools, the necessity of women’s education remained to be an important problem.<sup>135</sup> Similarly, for Soydan, Girls Institutes were to be considered as tools for socialization of the high-income families.”<sup>136</sup>

Despite such problems, it is still possible to assert that these institutes quite successfully fulfilled their function. Their graduates were far from being traditional women. They worked as tailors and became thrifty house women fostering their children with modern good manners. Besides they were quite successful in social and economic life, being part of the process of modernization in the country.<sup>137</sup>

In that manner, the graduates of these institutes represented the Turkish woman as described by Atatürk, according to whom the aim is:

To symbolize the Turkish woman as the one who has a nationalized identity and who has not been discriminated by men in any field. To reach an understanding about a Turkish woman who is well-educated, working for her family and country, nationalist and civilized and has a real identity away from being an imitator, and such an understanding that reserves a respectful position for woman. To pay a special care for recognizing rights for Turkish women equal to the ones which have already been recognized for women in western civilizations.<sup>138</sup>

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<sup>134</sup> Ahmad, Feroz. 1999. “Modern Türkiye’nin Oluşumu”, İstanbul:Kaynak Yayınları, p.102.

<sup>135</sup> Gök, Fatma. 1999. “Kız Enstitüleri: Ev Kadını Yetiştiren Asri bir Müessesese”. In Fatma Gök (ed.). *75 Yılda Eğitim*, İstanbul:Tarih Vakfı Yayınları, p.241. Ş. Tekeli also emphasizes that this class issue caused a differentiation between the education of boys and girls because, boys from lower classes mostly attended vocational schools; Tan, Mine. 1979. *Kadın: Ekonomik Yaşamı ve Eğitimi*, Ankara:İş Bankası Kültür Yayınları, p.210.

<sup>136</sup> Soydan, Aynur. 2002, pp.281-282.

<sup>137</sup> Gök, Fatma. 1999, p.248.

<sup>138</sup> Quoted in Kaplan, Leyla. 1998. *Cemiyetlerde ve Siyasi Teşkilatlarda Türk kadını (1908-1960)*,



As we can understand from this description of Atatürk, his thoughts matched with the education in the Institutes, and this can be discerned from his occasional visits with a great satisfaction to the Girls' Institutes in different cities.<sup>139</sup>

As a result, the education of these institutes matched with the thoughts of both traditional and modern families. In fact these schools were perceived differently by different groups, embracing both modernist and traditionalist characteristics. In that way, it could be concluded that these institutes were the tangible paradigms of the modern versus traditional duality that existed in every aspect of life in Republican Turkey. While the education of women was a crucial issue that symbolized the modernizing face of the country by letting them to participate in public life, the ambivalence in the system of education revealed itself in the emphasis that this systems put on motherhood and housewifery –women's traditional roles- by still restricting the woman to her private house.

Nevertheless, the efforts of making women as equal to man in education and in other fields were significant Republican reforms forming part of the modernization project of the Kemalist ideology. They represented a transformation in women's life that should be seriously taken into consideration in order to evaluate the understanding of the period, as represented in the following commentary in one of the contemporary women magazines:

The women of the Republican Era is not unidirectional. That means that she is able to expose herself in both entertaining social life and business life. She is sentimentally attractive as much as an intellectual woman. She is such a woman

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Ankara:Atatürk Araştırma Merkezi, p.173.

<sup>139</sup> Palazoğlu, A. Bekir. 1999. *Atatürk'ün Okul Gezileri*, Ankara:Milli Eğitim Bakanlığı Yayınları, p.256. In that way, a poem ascribed to Atatürk by an institute student, was corresponding to his declarations. See the poem in Fig:31.

who could easily adopt herself to intellectual opinion combats, literature waves, sports activities and who also has a simultaneous flexibility to adopt herself to being a perfect housewife, mother and spouse.<sup>140</sup>

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<sup>140</sup> Mardin, Aslı Davaz. 1998. *Kadın Süreli Yayınları, Hanımlar Aleminden Rosa'ya, Bibliyografya 1928-1996, Dergiler, Gazeteler, Bültenler*, İstanbul: Kadın Eserleri Kütüphanesi ve Bilgi Merkezi, pp.15-16.

## CHAPTER 3

### BUILDING FOR THE WOMAN

Architecture, by its very nature, has always been a powerful symbol as well as an effective instrument of reform and change in the modern world. Similarly, the relationship of woman with the built environment has been shaped according to the contextual determinants of social transformations as experienced in Turkey after the foundation of the Republic.

In the early Republican Turkey, the relation between architecture and woman, as symbolized in the figures of the ‘modern house’ and the ‘modern woman’, was constituted as a cultural construct of the new nation-state with reference to the concepts like simplicity, beauty, efficiency, health and hygiene.<sup>141</sup> In that respect, such characteristics that were taken to represent modernity –in social life as well as in architecture- were identified with the woman and gendered spaces. So, an analysis of the general characteristics of the Early Republican architecture will be helpful in understanding the relationship between woman and the newly built environment.

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<sup>141</sup> Bozdoğan, Sibel. 1994. “Architecture, Modernism and Nation-Building in Kemalist Turkey”, *New Perspectives on Turkey*, Vol.10, pp.47-48.

In this chapter, the relationship between woman and the built environment will be examined within the framework of architectural context focusing on Girls' Institute buildings in the Early Republican Turkey.

### 3.1. The Early Republican Architecture

Westernization attempts in architecture, as well as in other fields, initially emerged during the late Ottoman period after the *Tanzimat* reforms had been accepted (1839), and accelerated throughout the 19<sup>th</sup> century with the effects of the works of architects who were educated in the West like Armenian architects. Moreover, with the foundation of the School of Fine Arts (*Sanayi-i Nefise Mektebi*) as a revolutionary attempt in 1882, the Western way of architectural education was set up in the Ottoman Empire.<sup>142</sup>

Nevertheless, the effective revolutionary program in architecture began to be implemented especially after the establishment of the Republic, in the 1920's and 1930's. The changing of the political power and the end of the Ottoman Empire made possible for the replacement of the slow spread of modernity project with a fast radical process of a newly established nation-state that embraced all fields, including art and architecture.<sup>143</sup> Likewise, the following remark of Montesquieu that Atatürk always reminded is illustrative of the understanding of the period:

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<sup>142</sup> However, the First National Movement (1910-1928), also called as Ottoman National Renaissance, led by Vedat Tek and Kemalettin Bey who were graduated from the newly organized Academy, strived to purify the foreign influences from Turkish by combining modern functions, plans and construction techniques with Classical Ottoman motifs. They gradually inclined towards their own historical heritage and as such "Mosques and Turbes were the sources of inspiration for them". Eldem, Sedat Hakkı. Kasım-Aralık 1973. "Elli Yıllık Cumhuriyet Mimarlığı", *Mimarlık*, Vol.11-12, p.6.

<sup>143</sup> Tekeli, İlhan. 2002. "Türkiye'de Siyasal Düşüncenin Gelişimi Konusunda Bir Üst Anlatı", In Uygur Kocabaşoğlu (ed.). *Modern Türkiye'de Siyasi Düşünce: Modernleşme ve Batıcılık*, İstanbul:İletişim Yayınları, pp.25-26.

“Revolutions are never completed when they are not accompanied by the revolution in art.”<sup>144</sup>

The revolutionary concepts and norms of the new state, including innovation, rationalism, function, pragmatism, objectivity, belief in science, technology and progress, rationalism and functionalism, were themselves the principles of modern architecture, which were utilized in the West to provide rapid and cheap solutions to the problems of the post-war built environment with new construction methods and materials. And such an approach was also quite suitable for the needs of architecture in Turkey which was suffering from the economic and technical limitations at that time.<sup>145</sup>

After the War of Independence, Turkey had an undeveloped construction industry, and insufficient number of architects and workers. In spite of these negative facts, the state aimed at progress in the field of architecture and the new architecture, representative of the Republican era, quickly began to spread to Anatolia. The new building techniques and materials, new building types as well as new styles were applied not only in big cities, but, also throughout the country.<sup>146</sup>

However, although the state had no time and the financial possibility, there were many things to do in architectural field. The fact that there existed only a few number of architects at the time in Turkey, presented problems in this context.<sup>147</sup> In that situation, the economical and technical insufficiency, and the extension of the

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<sup>144</sup> Quoted in Alsaç, Üstün. Kasım-Aralık 1973. “Türk Mimarlık Düşüncesinin Cumhuriyet Dönemindeki Evrimi”, *Mimarlık*, Vol.11-12, p.14.

<sup>145</sup> Batur, Afife. 1983. “Cumhuriyet Dönemi’nde Türk Mimarlığı”, *Cumhuriyet Dönemi Türkiye Ansiklopedisi*, Vol.5, İstanbul:İletişim Yayınları, pp.1382-1383.

<sup>146</sup> Sözen, Metin. 1984. *Cumhuriyet Dönemi Türk Mimarlığı*, Ankara: Türkiye İş Bankası Kültür Yayınları, p.178.

<sup>147</sup> Alsaç argues that the insufficiency of the number of architects in Turkey was related to the fact that the profession was not popular among the Turks, and that the non-muslim architects migrated to other countries. Alsaç, Üstün. Kasım-Aralık 1973. “Türk Mimarlık Düşüncesinin Cumhuriyet Dönemindeki Evrimi”, *Mimarlık*, Vol.11-12, p.14.

capacity of the construction continuously required making use of foreign capital and foreign experts. Related to the aim of the state to reach the level of contemporary civilization, the invitation and employment of foreign experts in some of the works, including those in the field of construction,<sup>148</sup> was declared in the government program of 1923.<sup>149</sup>

In the 1930's, the opportunities provided by the law for the Encouragement of Industry (*Teşvik-i Sanayi Kanunu*) and the close cultural relations with the West were also reflected in architecture. The government began to employ foreign experts, especially from the German-speaking countries, who were appointed as consultants in Ministries as well.

The revolutionary principle of reaching the level of the West, underlined the call for foreign experts; and as Nalbantoğlu stated, “that mentality valued foreign architects as agents of modernity and progress, beyond matters of stylistic choice.”<sup>150</sup> As Atatürk declared in 1931: “We also need both the capital and the specialization of the foreign countries. At this point, we move from a limited concept of patriotism to a broader one.”<sup>151</sup>

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<sup>148</sup> Batur, Afife. 1998. “1925-1950 Döneminde Türkiye Mimarlığı”, In Yıldız Sey (ed.). *Yetmişbeş Yılda Değişen Kent ve Mimarlık*, İstanbul: Tarih Vakfı Yayınları, p.218.

<sup>149</sup> Aslanoğlu mentions that, as closer relations developed with Germany in the 1930's, cultural agreements between Turkey and Germany were made in the exchange of academic personnel and students, as stated in the program of 1937 as follows: “We will go on sending students to well-known science and art schools in Europe. We will also have important engineers for technical and scientific fields come if necessary through which we will try to meet our needs of having enough workers in various fields.” Arar, İ. 1968. *Hükümet Programları (1920-1965), Belgeler ve Araştırmalar Dizisi 1*, İstanbul: Burçak Yayınevi, p.112. Quoted in Aslanoğlu, İnci. 2001. *Erken Cumhuriyet Dönemi Mimarlığı (1923-1938)*, Ankara: ODTU Mimarlık Fakültesi Yayınları, p.55.

<sup>150</sup> Nalbantoğlu, Gülsüm Baydar. Spring 1990. “Architects, Style and Power: The Turkish Case in the 1930s”, *Twentieth-Century Art and Culture*, Vol.1(2), p.44. However, this particular policy about foreign experts had appeared from 1908 onwards and “foreign architects had been taking major building commissions in Turkey since the mid-nineteenth century” Nalbantoğlu, Gülsüm. 1989. *The Professionalization of the Ottoman-Turkish Architect*, Unpublished Ph. D. Dissertation., University of California, p.130; Ural, Somer. Ocak-Şubat 1974. “Türkiye'nin Sosyal Ekonomisi ve Mimarlık 1923-1960, *Mimarlık*, Vol.1-2, p.28.

<sup>151</sup> Quoted in Ural, Somer. Ocak-Şubat 1974. “Türkiye'nin Sosyal Ekonomisi ve Mimarlık 1923-1960, *Mimarlık*, Vol.1-2, p.28.

Consequently, a significant number of foreign architects were called to design public buildings, including Ernst Egli for government and school buildings, Clemens Holzmeister for government buildings and banks, Bruno Taut for school buildings, Theodor Jost for health buildings, Paolo Vietti-Viola for sport facilities, Robert Oerley for health Buildings, Martin Elsaesser for banks, Hermann Jansen for urban planning and mass-housing projects and so on.<sup>152</sup> Besides, benefiting from foreign architects was not limited just to practice: for architectural education also these foreign experts were employed in the Academy of Fine Arts in Istanbul.

The foreign architects were met with enthusiasm at the beginning, especially among the state elites and professionals. In 1934, Falih Rıfkı wrote in *Hakimiyet-i Milliye*:

European architects, who put an end to the imitations of the early deformed mosques and caravansaries, succeeded in bringing the new culture to the School of Fine Arts. They are the ones who will nationalize architecture by using modern techniques but by keeping the self of the Turks and they are the ones who will make this new architecture fit for the climate, the setting and the characteristics of the country.<sup>153</sup>

However, although the government, some scholars, and some journalists were supportive of the work of foreign architects, especially the native architects, together with some of the scholars and journalists were definitely criticizing the foreigners and the state policy of commissioning foreigners. In the only architectural periodical of the period '*Mimar*', Zeki Sayar criticized the commissioning of foreign architects as follows: "Ministries and governmental

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<sup>152</sup> Aslanoğlu, İnci. 1992. N. Şahin (ed.). "1923-1950 Yılları Arasında Çalışan Yabancı Mimarlar", *Ankara Konuşmaları*, Ankara: TMMOB Mimarlar Odası Ankara Şubesi Yayınları, pp.118-119.

<sup>153</sup> Quoted in Ural, Somer. Ocak-Şubat 1974, p.29.

institutions invite any famous personality without knowing whether his skills would suit the country.”<sup>154</sup>

He continued his critiques: “Let us stop leaving our cities to the artistic experiments of the foreigners. It is high time for us to have faith in our own architects and give them a chance.”<sup>155</sup>

As a matter of fact, between 1930-1950, the works of both foreign and native architects were quite similar in terms of style. As such, the opposition of native architects to foreigners was not related to the issues of architectural style or program, but rather it was basically economical, resulted from the problem they experienced in getting commissions.<sup>156</sup> On the other hand, the insistence of the government on foreign architects was related to the acceptance that, if designed by foreign experts, who knew western forms and methods well enough, the buildings would be definitely modern and contemporary

However, each work that was taken by foreign architects meant the missed opportunity of Turkish architects for their practice, knowledge and economic income. Turkish architects were critical of the work of foreigners in that respect, but they were still quite positive for the working of foreign architects as educators in schools or advisors in state offices.<sup>157</sup>

We can follow the arguments on the issue as discussed on the pages of contemporary publications. For example, in ‘Mimar’, Şevki Balmumcu wrote in 1931:

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<sup>154</sup> Sayar, Zeki. 1946. “Yabancı Mimar Problemi”. *Arkitekt*, vol.16(9-10), p.202.

<sup>155</sup> Sayar, Zeki. 1938. “Yerli ve Yabancı Mimar”. *Arkitekt*, vol.8(2), p.65.

<sup>156</sup> Ural, Somer. Ocak-Şubat 1974, p.28.

<sup>157</sup> Tümer, Gürhan. 1998. *Cumhuriyet Döneminde Yabancı Mimar Sorunu, 1920 lerden 1950 lere*, İzmir:İzmir Mimarlar Odası İzmir Şubesi Yayınları, p.92.



This country is in need of westerners in the field of architecture as well. The foreign architects have to respect Turkish architecture and remember that they do not work in their own countries but in Turkey.<sup>158</sup>

In 1934, in ‘*Mimar*’ Burhan Asaf wrote: “If we had not shown what foreign masters had done as models and if we had not experienced reform in the Academy, we would not have been one step ahead of the soldiers in the battlefield during the time of constitutional monarchy.”<sup>159</sup>

In 1931, Arseven clarified in his book called “Yeni Mimari”:

Therefore, don’t we need to turn our attention to this instruction and try to help the architects catch up with the level of their European colleagues? There is no doubt that like the other fields of art there has been given vital importance to architecture for the past few years. However, not only in our schools but also in European schools there are complaints about the faulty architectural design. It has been observed that the trend followed so far prevented young architects from reflecting their personalities and that students educated by classical viewpoints cannot be in accordance with modern ideas and needs. The fact that the classical instruction needs to be taught only with the understanding of knowledge and history is an issue which must be dealt with diligent care. That is why, students of our age need to know where the architecture of the world is heading.<sup>160</sup>

Thus, with the negative and positive reactions to foreign architects, a new style of architecture -called cubic- was presented in Turkey by the foreigners and met with the enthusiasm of native architects who were graduated from Egli’s studios in the Academy of Fine Arts.<sup>161</sup> A new architecture was related with the new regime in the country. Contemporary architects felt responsible for the implementation of the new regime and its ideal of modernization. They accepted that they had a duty in the realization of this process:

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<sup>158</sup> Quoted in Ural, Somer. Ocak-Şubat 1974, p.28.

<sup>159</sup> Quoted in Ibid., p.29.

<sup>160</sup> Quoted in Sözen, Metin. 1984. *Cumhuriyet Dönemi Türk Mimarlığı*, Ankara: Türkiye İş Bankası Kültür Yayınları, p.170. Arseven, Celal Esat. 1931. *Yeni Mimari*, İstanbul: Agah Sabri Kütüphanesi.

<sup>161</sup> Nalbantoğlu, Gülsüm. 1989. *The Professionalization of the Ottoman-Turkish Architect*, Unpublished Ph. D. Dissertation., University of California, p.152.

It is our architects' and our civil engineers' duty to create the new Turkish architecture. A national and a modern style of architecture, which embodies the Kemalist regime in itself, will eventually come to life.<sup>162</sup>

Thus, architecture was seen as a tool of transformation, and formed a significant part of politics. Modern architecture was applied in Turkey as an official program implemented by the bureaucrats and the professional elites.<sup>163</sup> As in other countries outside the West, which Bozdoğan defines as “non-western nationalist contexts”, modern architecture was chosen in Turkey as the symbol of the modern country and was used in public buildings, like governmental and municipality buildings, schools, post offices, railway stations, etc, all over the country to represent the new regime.<sup>164</sup>

The aim of the state regarding architecture in the late 1920s and 1930s was related to the acceptance that: “the level of civilization of a nation is understood by its architecture.”<sup>165</sup> Thus, the replacement of the ‘traditional’ with the ‘modern’ in architecture matched with the enthusiasm of the modernizing state elites. It was believed that “the orientation toward modern architecture was perceived as the prerequisite for modernization, and for attaining the transition from an Islamic-Eastern cultural basis to a Western one.”<sup>166</sup> The traditional was discredited as the mark of backwardness,<sup>167</sup> and in the duality of modern and traditional, the traditional was seen as embracing all the things that were non-modern.<sup>168</sup>

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<sup>162</sup> Yapı İşleri. 1936. Quoted in Yeşilkaya, Neşe. 1999. *Halkevleri: İdeoloji ve Mimarlık*, İstanbul: İletişim Yayınları, p.123.

<sup>163</sup> Bozdoğan, Sibel. 1993. “Modern Architecture and Cultural Politics of Nationalism in Early Republican Turkey”, T.W. Gaehtgens (ed.) *Artistic Exchange. Proceedings of the 28th International Congress of History of Art*, Berlin: Akademie Verlag, p.441.

<sup>164</sup> Bozdoğan, Sibel. 1994. “Architecture, Modernism and Nation-Building in Kemalist Turkey”, *New Perspectives on Turkey*, Vol.10, p.40.

<sup>165</sup> Cemal, N. 1936. “Yeni Mimarinin Temayülleri”. *Architect*, vol.5-6, p.162.

<sup>166</sup> Batur, Afife. 1984. “To be Modern: Search For a Republican Architecture”. In Renata Holod and Ahmet Evin (eds.). *Modern Turkish Architecture*, Philadelphia: University of Pennsylvania Press, p.76.

<sup>167</sup> Bozdoğan, Sibel. 1994. “Architecture, Modernism and Nation-Building in Kemalist Turkey”,

Thus, in the 1920s and 1930s, there was a search for new forms in architecture, which were taken as symbols of modernity of the new nation.<sup>169</sup> By utilizing new means and ways, the formation of a new and modern architecture was accepted as the appropriate way to ‘civilize’ the country.<sup>170</sup>

According to Batur, the republican government never imposed a definite style, but the earlier style of Ottoman revivalism was abandoned as it represented the past: “There should be a modernization in architecture, this did not mean to use a specific architecture, style, concept or terminology but it was a definite and obvious tendency.”<sup>171</sup> Nevertheless, within the framework of revolutions directed towards Westernization by the Republic, the duty of architecture as the representative of the new, began to be perceived from 1926 onwards.<sup>172</sup> “By the 1930’s, architects of the young Republic had fully rejected the National Ottoman Renaissance style [of the late Ottoman and the early Republican years] and enthusiastically embraced European modernism, portraying it as the appropriate expression of the Kemalist project of modernization.”<sup>173</sup>

So, “the new architecture came to Turkey in the 1930’s largely through the example of German and Central European architects who worked and taught in

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*New Perspectives on Turkey*, Vol.10, p.47.

<sup>168</sup> Samuel, P. Huntington. “The Change to Change, Modernization, Development, and Politics.”, *Comparative Politics*, Cilt.3, pp.293-294. Quoted in Köker, Levent. 2002. *Modernleşme, Kemalizm ve Demokrasi*, İstanbul: İletişim Yayınları, pp.47-48.

<sup>169</sup> Bozdoğan, Sibel. 1994, p.47.

<sup>170</sup> Ergut, T. Elvan. 2000-2001. “Searching for a National Architecture: The Architectural Discourse in Early Republican Turkey”, *Traditional Dwellings and Settlements. Working Paper Series*, vol.130, p.113.

<sup>171</sup> Batur, Afife. 1983. “Cumhuriyet Dönemi’nde Türk Mimarlığı”, *Cumhuriyet Dönemi Türkiye Ansiklopedisi*, Vol.5, İstanbul:İletişim Yayınları, p.1387.

<sup>172</sup> Aslanoglu, İnci. 1984. “Birinci ve İkinci Milli Mimarlık Akımları Üzerine Düşünceler”, *Mimaride Türk Milli Üslubu Semineri Bildiriler*, p.43.

<sup>173</sup> Bozdoğan, Sibel. 1993. “Modern Architecture and Cultural Politics of Nationalism in Early Republican Turkey”, T.W. Gaehtgens (ed.) *Artistic Exchange. Proceedings of the 28th International Congress of History of Art*, Berlin:Akademie Verlag, p.440.

Turkey throughout the early republican period”<sup>174</sup> and after a period of time, it was accepted by the natives as well. This new style was the International style that began to change the face of cities. It was successfully applied by the Turkish architects who demonstrated its good examples, not certainly worse than the works of their European colleagues.<sup>175</sup>

The International Style -or Cubic architecture as it was called in Turkey-<sup>176</sup> was described as the appropriateness of the building to function, aptness of the material used, being purified from unnecessary decorations,<sup>177</sup> being constructed by contemporary construction techniques –using cement and iron excessively.<sup>178</sup> This architectural approach was reflected in the appearance of a building through the use of flat roof, reinforced concrete skeleton system, large window surfaces, rounded corners and entrances, horizontal moldings, and asymmetrical arrangements.<sup>179</sup>

The International Style dominated the architectural field during the 1930s to a great extent. Nonetheless, the period also experienced economic depression that both prompted to adopt statist politics and to awaken the nationalist feelings. In Turkey as in Europe, in every field, nationalism became dominant in this context.<sup>180</sup>

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<sup>174</sup> Bozdoğan, Sibel. 2001. *Modernism and Nation Building*, Singapore: University of Washington Press, p.6.

<sup>175</sup> Aslanoğlu, İnci. 1986. “Evaluation of Architectural Developments in Turkey within the Socio-Economic and Cultural Framework of the 1923-38 Period”, *METU Journal of the Faculty of Architecture*, Vol.(7)2, p.26.

<sup>176</sup> Cubic architecture was a current issue in those times and the public was quite interested in it as could be followed in the newspapers of the 1930’s. For example, newspapers mentioned the exhibition that was opened in Vienna in great detail and the new architecture was defined in the news as rational and functional without any decorative element. *Hakimiyet-i Milliye*. 29 Temmuz 1927 ve 2 Kanunsani 1930. Quoted in Nalbantoğlu, Gülsüm. 2000. “1928-1946 Döneminde Ankara’da Yapılan Konutların Mimari Değerlendirilmesi”, A. Tükel Yavuz (ed.). *Tarih İçinde Ankara*, Ankara: TBMM Basımevi, p.258.

<sup>177</sup> Alsaç, Üstün. 1976. *Türkiye’de Mimarlık Düşüncesinin Cumhuriyet Dönemindeki Evrimi*, Trabzon: KTU Matbaası, p.22.

<sup>178</sup> Sözen, Metin. 1984, p.178.

<sup>179</sup> Nalbantoğlu, Gülsüm. “1928-1946 Dönemi’nde Ankara’da Yapılan Konutların Mimari Değerlendirilmesi”, A. Tükel Yavuz (ed.) *Tarih İçinde Ankara*, TBMM Basımevi, Ankara, 2000, p.258.

<sup>180</sup> Aslanoğlu, İnci. 2001. *Erken Cumhuriyet Dönemi Mimarlığı (1923-1938)*, Ankara: ODTU

That is why, in architecture, neo-classic style that emerged in Western countries in the 1930s was brought by foreign architects into Turkey –like Cubic architecture- and began to be applied instead of the Cubic architecture in public and administrative buildings for the representation of the strong regime and nationalism.

As Aslanoğlu has asserted, “the 1930’s, which were the years when the focus was on the western forms, were defined with the different styles that were simultaneously seen together as designated by exterior factors.”<sup>181</sup> However, each of these styles, either cubic or neo-classical, was equally welcomed by the administration as modern,<sup>182</sup> because it came from the West.

Within this context, the architectural forms and style, and the architects of buildings became significant issues in architecture. Nevertheless, as Nalbantoğlu has pointed out, “meanings associated with architectural forms are not inherent but are produced through power relations that can be political, economic, cultural, or professional.”<sup>183</sup> The Early Republican state shaped contemporary architecture in the country by constructing a significant number of public buildings in the modern style and by commissioning foreign architects. As such, the process of modernization became definitive for the architecture of the period.

It should also be pointed out that the adoption of modernism for the representation of a new nation-state was quite different in Turkey during the 1930’s than in Europe as Nalbantoğlu also explains: “the modernist vocabulary never remained totally unchallenged in the architectural discourse and practice of the new

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Mimarlık Fakültesi Yayınları, p.52.

<sup>181</sup> Aslanoğlu İnci. 1980. “1930 lar Türk Mimarlığında Batı Etkileri”, *Bedrettin Cömert’e Armağan, Hacettepe Üniversitesi Sosyal ve İdari Bilimler Fakültesi Beşeri Bilimler Dergisi Özel Sayı*”, Ankara, p.548.

<sup>182</sup> Nalbantoğlu, Gülsüm Baydar. Spring 1990. “Architects, Style and Power: The Turkish Case in the 1930s”, *Twentieth-Century Art and Culture*, Vol.1(2), p.50.

<sup>183</sup> Ibid.,p.51.

nation state because of the paradoxical relationship between the internationalist promises of modernization and the nationalistic search for identity”<sup>184</sup> of the new nation-state. To settle the balance between the ‘national’ and the ‘modern’ thus became quite debatable at those times. The dualities like ‘traditional versus modern’, ‘West versus East’, ‘National versus International’ created ambivalences and confusions in every aspect of life, as well as in architecture.

### **3.2. Women and The Built Environment in Early Republican Turkey**

In the 19th century, especially after the *Tanzimat* reforms (1839), the effects of the West were experienced in every field in the Ottoman Empire, from housing to clothing, from the organization of social life like the opening of restaurants and hotels to changes in social relations especially for woman.<sup>185</sup> “The Europeanization of educated Ottoman bureaucrats, intellectuals, and officers, and its manifestation in the way they lived, dressed, furnished their houses, and appeared in public, have been a major literary and cultural trope of Turkish modernization.”<sup>186</sup>

In social life, women started to participate in public life much more than before. The woman now attained a certain degree of social visibility, which created some political debates for a still traditional society in that era. Such a transformation was so rapidly developed for an Islamic society that, for example, as Micklewright stated, in the beginning of the 20<sup>th</sup> century, shopping in the bazaar

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<sup>184</sup> Nalbantoğlu, Gülsüm. November 1993. “Between Civilization and Culture: Appropriation of Traditional Dwelling Forms in Early Republican Turkey”, *Journal of Architectural Education*, pp.67-68.

<sup>185</sup> Somer, Ural. Ocak-Şubat 1974, p.10.

<sup>186</sup> Tanyeli Uğur. 1996. “Westernization-Modernization in the Ottoman Wohnkultur: The Evolution of a New Set of Symbols”. In Yıldız Sey (ed.). *Housing and Settlement in Anatolia: A Historical Perspective*, İstanbul:Turkish History Foundation, pp.284-297. Quoted in Bozdoğan, Sibel. 2001. *Modernism and Nation Building*, Singapore: University of Washington Press, p.193

was still the only activity in public space for women to take them out of the *harem*.<sup>187</sup>

In city life, some limitations were still confined to the mobility of women: For example, in public transportations, cinemas, theatres, restaurants and in tramways, there were separate parts for women.<sup>188</sup> However, during the late period of the Ottoman Empire, some places like parks were designed for the common gathering of men and women as Loti recorded.<sup>189</sup> Also in educational field, co-education started to be implemented, and the girls began to go to University with boys to receive the same degrees.<sup>190</sup>

Especially in the 20<sup>th</sup> century, women became gradually more self-conscious. For example, the novel of Loti about the *Harem* (1904) received a considerable reaction from women. This type of oppositions stemmed from the self-confidence of women that was developed as their participation in social life increased. Ellison described the women of that era as follows: “A Turkish woman visiting me at an hotel! Was it possible? ...In 1913, Turkish women meet in a restaurant and discuss political subjects; certainly this is not the Turkey I expected to see.”<sup>191</sup> During the conditions of war after 1913, the role of women in the life of

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<sup>187</sup> Quoted in “Harems and Hotels”. 2000. *Gender and Architecture*, Loise Durning and Richard Wrigley Wiley (eds.). West Sussex, p.179.

<sup>188</sup> Caporal, Bernard. 1982. *Kemalizm ve Kemalizm Sonrasında Türk Kadını*, Ankara: Türkiye İş Bankası Kültür Yayınları, pp.146-149. For further discussion Göle, Nilüfer. 2001. *Modern Mahrem, Medeniyet ve Örtünme*, İstanbul: Metiş Yayınları, p.71.

<sup>189</sup> Quoted in “Harems and Hotels”. 2000. *Gender and Architecture*, Loise Durning and Richard Wrigley Wiley (eds.). West Sussex, p.180.

<sup>190</sup> Toprak, Zafer. 1986. “Politics, Women and Family During the II.Constitutional Period”. *Turkish Family and Domestic Organization*, New York. Quoted in Göle, Nilüfer. 2001. *Modern Mahrem, Medeniyet ve Örtünme*, İstanbul: Metiş Yayınları, p.70.

<sup>191</sup> Quoted in “Harems and Hotels”. 2000. *Gender and Architecture*, Loise Durning and Richard Wrigley Wiley (eds.). West Sussex, p.181.

the society increased as they worked because of the bad straits during World War I.<sup>192</sup>

However, before the foundation of the Republic, the visibility of women was not improved as rapid as expected in Turkey. The confinement of women in the house and the control of their sexuality were the methods of Islamic culture<sup>193</sup> and they were still vivid and dominant in Turkey.

Actually, problems related to gender discrimination exist in every culture. From early childhood, women have always and everywhere been taught to assume the roles of ‘homemaker’, ‘housekeeper’, and ‘housewife’,<sup>194</sup> instead of the roles that would make them more active participants in public life. Such problems are also experienced in spatial terms. A woman has had no space of her own. “She is attached to spaces of service. She is a hostess in the living room, a cook in the kitchen, a mother in the children’s room, a lover in the bedroom, a chauffeur in the garage. The house is a spatial and temporal metaphor for conventional role playing.”<sup>195</sup>

Similar problems were valid for women in Ottoman Turkey. Women’s traditional way of life generally passed in the courtyards of houses. Traditional Ottoman city, like the district in Citadel in Ankara, was like a closed space where whole city life took place. Going outside the courtyards and streets in the district,

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<sup>192</sup> Koloğlu, Orhan. 2002. *Cumhuriyet’in İlk On Beş Yılı (1923-1938)*, İstanbul: Boyut Kitapları, pp.328-329.

<sup>193</sup> Mernissi, Fatima. 1985. *Beyond the Veil*, Bloomington and Indianapolis:Indiana University Press, pp.27-45. Quoted in Göle, Nilüfer. 2001. *Modern Mahrem, Medeniyet ve Örtünme*, İstanbul: Metis Yayınları, p.101.

<sup>194</sup> Rendell, Jane, Barbara Penner, and Iain Borden. (eds.). 2000. *Gender Space and Architecture, An Interdisciplinary Introduction*, London and New York:Routledge, p.2.

<sup>195</sup> Ibid., p.2.



walking around in the open spaces, or going shopping, were not among the daily activities for women.<sup>196</sup>

In Islamic culture, separate spaces were allocated to man and woman as Çelik has pointed out: “To put it schematically, in the “traditional Islamic city”, public spaces belonged to men and domestic space belonged to women.”<sup>197</sup>

The separation of public and private spaces in terms of gender is fundamentally historical.<sup>198</sup> “The construction of private space as such cannot be separated from the construction of the ideology of privacy.”<sup>199</sup> At all times and places, from Greek culture to recent European culture, the relationship of women and space has been conditioned to control women.<sup>200</sup> “In these terms, the role of architecture is explicitly the control of sexuality, or more precisely, woman’s sexuality, the chastity of the girl, the fidelity of the wife. Just as the woman is confined to the house, the girl is confined to her room.”<sup>201</sup>

Similarly in the Ottoman culture, where the Islamic traditions were valid, the woman was placed at home, where she was accepted to belong to, because, “the

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<sup>196</sup> Bilgen, Hürriyet. 1985. “Ankara’da Günlük Yaşam 1928-1938.” Mimarlık, Vol.2-3, p.17.

<sup>197</sup> Çelik, Zeynep. 1996. “Gendered Space in Colonial Algiers”. In D. Agrest, P. Conway & L.K. Weisman (eds.). *The Sex of Architecture*, Harry N. Abrams Inc. Publishers, p.128.

<sup>198</sup> Wigley, Mark. 1992. “Untitled: The Housing of Gender”, *Sexuality and Space*, New York: Princeton Architectural Press, p.346.

<sup>199</sup> Ibid., p.349.

<sup>200</sup> According to the Greek thought, “if the woman goes outside the house she becomes more dangerously feminine rather than more masculine... The woman on the outside is implicitly sexually mobile. Her sexuality is no longer controlled by the house.” Wigley, Mark. 1992. “Untitled: The Housing of Gender”, *Sexuality and Space*, New York: Princeton Architectural Press, pp.335.

<sup>201</sup> Wigley also mentions that Alberti told about the growing desire of the privacy in the houses in the fourteenth and fifteenth centuries, it was the separation of the bedrooms, which established a masculine space -man’s study room-. This space was not completely private, women could enter it, however, only when allowed. Wigley, Mark. 1992. “Untitled: The Housing of Gender”, *Sexuality and Space*, New York: Princeton Architectural Press, pp.336,347. In addition, also in recent centuries, although Rousseau was a revolutionist and avant-garde in political and educational theory, he was totally traditional towards the woman and her education, believed that the duty of the woman was to serve to her husband, to care for him by making him satisfied. Kaplan, İsmail. 1999. *Türkiye’de Milli Eğitim İdeolojisi*, İstanbul: İletişim Yayınları, pp.78-79.

visibility of women disturbs the patriarchal order and weakens men's position within society.”<sup>202</sup>

In Turkish culture, home has always been an isolated space. The traditional Turkish houses were quite introverted in character. In *konaks*, for example, the privacy of the house was insured by high and continuous walls meandering the garden. These walls were totally blind and did not give any clue about the life inside.<sup>203</sup> The main door was the only entrance to the house, and it represented the protection of the space<sup>204</sup> (Fig: 32).

In addition, the woman was isolated in her own house as well. Inside these *konaks*, the house and the garden were divided into *Harem* and *Selamlık*.<sup>205</sup> *Harem* was the space that the private life in the house passed. It was open to close relatives and any man -except family members- was not allowed to this space.<sup>206</sup> Kitchen, which belonged to woman, was part of the Harem. It was also private, opening to another private space in the garden.<sup>207</sup>

Generally, woman was always identified with the private spaces of the house, and the house was accepted as her space. In addition, as Johnson has pointed out, in her house, woman did not have any special space; even the kitchen or the living room, which were accepted as her spaces, did not just belong to woman. However, man had private rooms like a study room or a garden room.<sup>208</sup> In that framework, the question of whether the house limited or protected woman, becomes

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<sup>202</sup> Doria Cherifati Merabtine's words were quoted in Moghadam, Valentine M. 1993. *Modernizing Women, Gender Social Change in the Middle East*, Boulder, CO:L. Rienner, p.249.

<sup>203</sup> Altınır, Ahmet Turhan and Cüneyt Budak. 1997. *Konak Kitabı*, İstanbul: Tepe Yayınları, p.36.

<sup>204</sup> Ibid., p.37.

<sup>205</sup> Ibid., p.34.

<sup>206</sup> Altınır, Ahmet Turhan and Cüneyt Budak. 1997. *Konak Kitabı*, İstanbul: Tepe Yayınları, p.53.

<sup>207</sup> Ibid., p.35.

<sup>208</sup> Quoted in Kayasu, Serap. *Mimarlık ve Kadın Kimliği*. 2002. *Çağdaş Mimarlık Sorunları Dizisi*, İstanbul: Boyut Yayın Grubu, pp.103-104.

a significant issue.<sup>209</sup> In fact, while it was expected from the woman to stay at her home, meeting her duties in the house as a housewife, on the other hand, she was confined in her own space as well. Both public and private spheres were thus restrictive for her.

With the 1908 revolution and until the establishment of the Republic, some developments were experienced on behalf of the Ottoman woman, who did no longer want to live at the back of the latticework, and desired comfortable houses with elevators, heating systems, hot water in each season in big cities.<sup>210</sup> “Prevailing concepts of residential space were being revised accordingly, and the traditional gender-based Harem - Selamlık (woman’s and men’s quarters) divisions of space were already disappearing from the homes of the better off. The old wooden “*Konaks*” (large single-family houses) within gardens- in those centuries-old cultural icons of traditional Turkish domestic culture –were no longer adequate to represent the aspirations of a Westernized Istanbul elite in the late empire.”<sup>211</sup>

At the time, apartments began to be constructed in Beyoğlu –Pera where ethnic groups and Europeans lived- and then in some other districts. As ‘*alafranga*’ way of life appeared in big cities, armchairs and chairs replaced the ‘*sedir*’ and the interest in furniture was enhanced.<sup>212</sup>

Terraced Houses, which were “built in gardens and connected to each other with garden walls,” or block type of housing, which was the “prototype that unites habitations both side by side and on top of the other” appeared through the end of

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<sup>209</sup> Quoted in Ibid., p.104.

<sup>210</sup> Ural, Somer. Ocak-Şubat 1974, p.16.

<sup>211</sup> Bozdoğan, Sibel. 2001. *Modernism and Nation Building*, Singapore: University of Washington Press, pp.194-195.

<sup>212</sup> Eldem, Sedat Hakkı. Kasım-Aralık 1973. “Elli Yıllık Cumhuriyet Mimarlığı”, *Mimarlık*, Vol.11-12, p.10.

the 19<sup>th</sup> and early 20<sup>th</sup> centuries.<sup>213</sup> As the Ottomans followed European examples, spatial arrangement inside houses also changed according to new way of life that necessitated separate parts for different functions. In the new type of plan, instead of a hall, a corridor was located and the rooms were placed along the corridor.<sup>214</sup>

The new type of houses were designed by constituting an opposition to the living style of an Ottoman family and by creating common spaces instead of the traditional type of houses that had been built for centuries for low and middle income groups of people as independent and introverted houses with gardens.

Common courtyard, common laundry and service facilities that were provided in new housing blocks were designed to emphasize the social interaction in a more positive and close way. This situation exactly constituted a vivid difference from the introverted life-style of a Muslim family. In fact, this type of houses demonstrated how the life style began to change, although slowly, among especially the upper and middle classes of the Ottoman society.<sup>215</sup>

After the foundation of the Republic, significant transformations were experienced in relation to women's role and place in the society. What underlined such transformations was "the idealized image of the new Kemalist woman, which would undo exotic fantasies of the Ottoman harem."<sup>216</sup> The aim was to abolish the

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<sup>213</sup> Bilgin, İhsan. 1999. "Modernleşme", Yıldız Sey (ed.). *Tarihten Günümüze Anadolu'da Konut ve Yerleşme, İstanbul: Tepe Mimarlık Kültürü Merkezi*, p.250.

<sup>214</sup> Ibid., p.260.

<sup>215</sup> However, although the new type of housing blocks presented a break with the traditional living, it was not so contrary to a traditional Turkish family. As Yavuz asserted, Harikzedegan Apartments for example, were nevertheless different than the examples in Europe, and they were designed according to the demands of a traditional Ottoman family. Kitchen, bath and toilet –common spaces- were located near to the courtyard and rooms were placed in the outer parts to insure the privacy of the family. Yavuz Yıldırım and Süha Özkan. 1984. "The Final Years of the Ottoman Empire". In Renata Holod and Ahmet Evin (eds.). 1984. *Modern Turkish Architecture*, Philadelphia: University of Pennsylvania Press, p.47,50; Yavuz, Yıldırım. 2000. "1923-1928 Ankara'sında Konut Sorunu ve Konut Gelişmesi", A. Tükel Yavuz (ed.). *Tarih İçinde Ankara*, Ankara: TBMM Basımevi, p.235.

<sup>216</sup> Bozdoğan, Sibel. 2001, p.80.

traditional dependent image of woman by liberating her as part of the modernization process.

The revolution program brought woman the freedom of education, of having a job and working in public, and in addition, it insured the independence of going around in the public space as different than before.<sup>217</sup>

The new way of life took place in big cities, including the capital Ankara, where, women -from upper-class- who came from Istanbul, applied modern habits by organizing tea parties, balls, and formal invitations. Women now participated in activities like cocktails, *soirees* and attended clubs with their husbands, displaying a new and western style of habits. The new living style was remarkable for showing the change in public sphere especially for woman.<sup>218</sup>

During the early Republican period, tea parties, balls, feasts and the streets in general became common spaces that were shared by both man and woman, although by those from middle or upper classes and only in big cities. Couples now were walking hand in hand, men were shaking hands with women, men and women were dancing together in balls, eating together in restaurants, as in Europe.<sup>219</sup>

The physical visibility and active participation of women in the society represented the new modernist image of the nation-state.<sup>220</sup> Bozdoğan states that “Images of modern women, like images of modern buildings (and often the two

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<sup>217</sup> Göle, Nilüfer. 2001. *Modern Mahrem, Medeniyet ve Örtünme*, İstanbul: Metiş Yayınları, p.107.

<sup>218</sup> Nalbantoğlu, H. Ünal. 2000. “Cumhuriyet Dönemi Ankarası’nda Yükselen ‘Orta Sınıf’, Üzerine”, A. Tükel Yavuz (ed.), *Tarih İçinde Ankara*, Ankara: TBMM Basımevi, pp.297-298.

<sup>219</sup> Göle, Nilüfer. 2001. *Modern Mahrem, Medeniyet ve Örtünme*, İstanbul: Metiş Yayınları, p.31. Other exemplary developments in these terms were as follows: In 1923, the separation curtain between man and woman that used to take place in tramways, was abolished. It was also allowed for husbands and wives to sit together in tramways. In 1924, a soiree of dancing was organized; in 1928 the female students were allowed to prepare a gymnastic show wearing shorts in the festival of the 19<sup>th</sup> of May in the stadium. In 1929, 86 employees of a total of 556 workers in İşbank were women. Koloğlu, Orhan. 2002. *Cumhuriyet’in İlk On Beş Yılı (1923-1938)*, İstanbul: Boyut Kitapları, pp.330-331.

<sup>220</sup> Göle, Nilüfer. 2001, p.31.

were juxtaposed), were visible proofs of the success of the new nation in dissociating itself from the Ottoman past,”<sup>221</sup> she also adds that: “...women’s dress and appearance in public life became a major symbolic issue representing the civility, contemporariness and aspired identity of the nation, without necessarily liberating women as individuals.”<sup>222</sup>

In the republican era modern house and modern woman was identified with each other according to the revolutionary program. Both should have simplicity, beauty, efficiency, health and hygiene. The furnishing of the house, the clothing of the woman, the modern comfortable houses with a Westernized family life style were desired and emphasized constantly. Moreover, in the architectural magazines, roof terraces, wide balconies with sunlight and ventilation insuring a healthy and sportive life style, with economically constructed, technological modern houses which were easy to clean and by maintained- were decisively emphasized.<sup>223</sup>

In architecture, after the establishment of the Republic, the transformations in the context were reflected in the planning and construction of houses. As Bozdoğan asserted, new tastes, habits, and furnishings were the beginnings of the important social and cultural transformations affecting the private sphere.<sup>224</sup> And this was best reflected in the changes in houses, which reflected in turn the changes in the social life of women as they began to participate in public life. Extroverted family life replaced traditional introverted living style that was accepted as inconvenient for modern life.

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<sup>221</sup> Bozdoğan, Sibel. 2001, p.82.

<sup>222</sup> Bozdoğan, Sibel. 1994. “Architecture, Modernism and Nation-Building in Kemalist Turkey”, *New Perspectives on Turkey*, Vol.10, p.48.

<sup>223</sup> Bozdoğan, Sibel and G. Nalbantoğlu. 1992. “Images and Ideas of the Modern House in Early Republican Turkey” presented in the Annual Meeting of the Society of Architectural Historians in Albuquerque. Quoted in Bozdoğan, Sibel. 1994. “Architecture, Modernism and Nation-Building in Kemalist Turkey”, *New Perspectives on Turkey*, Vol.10, pp.47-48.

<sup>224</sup> Bozdoğan, Sibel. 2001, p.194.

Consequently, the blind walls, windows and latticework were no longer used in the modern houses.<sup>225</sup> Apartments, and villas replaced traditional houses as a result of rapid urbanization and increase in population from 1929 onwards. Houses were designed to serve a modern and luxurious city life for the middle and upper-class people with equipments appropriate to western type of living like modern furnishings, modern electrical devices, etc. In cities, bachelor rooms, hotels, restaurants increased and these were taken as the signals of the change in the living style of the society.<sup>226</sup>

As modern nuclear families began to increase in number, the houses became smaller than the previous type of dwellings where generations of families lived together. As a result of the working of middle class women, houses were designed to be as practical and easy to use as possible.<sup>227</sup> “Thus, the architecture of dwellings in the 1930’s presents a completely different attitude from the traditional Turkish house, even more than those of the first period.”<sup>228</sup> The ideology of

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<sup>225</sup> Alsaç, Üstün. 1976. *Türkiye’de Mimarlık Düşüncesinin Cumhuriyet Dönemindeki Evrimi*, Trabzon: KTU Matbaası, pp.57-58.

<sup>226</sup> Arseven, Celal Esat. 1931, p.27.

<sup>227</sup> The Second Vakıf Hanı which was constructed in Ankara by Kemalettin Bey in 1928-1930 is exemplary for the new housing. It was a variation of the Harikzedegan blocks, since it was designed around a central courtyard to enhance the social interaction among the residents. However, separate entrances and closed staircases that served a part of the building, are criticized by the authors to have interrupted the visibility of the neighborhoods. The complex was also significant in the quality of its equipments with modern technology, central heating, electricity, elevators etc. The first civil servants housing was designed until 1927, on the other hand, as introverted one or two storey houses that had 4 or 5 rooms and gardens. The next houses constructed for civil servants were constructed with an extroverted planning. Yavuz Yıldırım and Süha Özkan. 1984. “The Final Years of the Ottoman Empire”. In Renata Holod and Ahmet Evin (eds.). 1984. *Modern Turkish Architecture*, Philadelphia: University of Pennsylvania Press, pp.57-58; Yavuz, Yıldırım. 2000. “1923-1928 Ankara’ında Konut Sorunu ve Konut Gelişmesi”, A. Tükel Yavuz (ed.). *Tarih İçinde Ankara*, Ankara: TBMM Basımevi, pp.233-234. Similarly, although the first civil servants houses which were designed as one or two storey houses having 4 or 5 rooms and gardens until 1927, were deemed as not reflecting the real nationalist character of a Turkish house because of its isolated quality which was insured by the walls and gardens and preventing the developments of the neighborhood relations and social communication by some scholars. The next houses for them were constructed which served a great comfort to the inhabitants with an extroverted planning, as forming the first examples of today’s Ankara houses. Yavuz, Yıldırım. 2000. “1923-1928 Ankara’ında Konut Sorunu ve Konut Gelişmesi”, A. Tükel Yavuz (ed.). *Tarih İçinde Ankara*, Ankara: TBMM Basımevi, pp.233-234.

<sup>228</sup> Aslanoğlu, İnci. 1986. “Evaluation of Architectural Developments in Turkey within the Socio-

Westernization in social life was reflected in architecture through this type of buildings that were comfortable, modern, contemporary and more western looking.<sup>229</sup>

The changes towards a western way of living also affected the planning of houses. In houses, the rooms, which served all functions, were replaced by the ones, designed for a specific function.<sup>230</sup> This was accepted as a more rational approach to housing design. The rationalist approach in the interior of houses represented the modernization of houses in the 1920's and 1930's.<sup>231</sup> Especially in the 1930's, the functionalist approach or in other words, the organization of space according to its function became dominant. In such buildings, different rooms such as the bedroom and the living room were designed differently, not equally, in size as proper to their functions not to any kind of function.<sup>232</sup>

The scientific and rationalized methods were also applied in the activities in houses. In this regard, the development of the science of home economics was especially significant. It was improved for the American woman when the debate about similarity between the factory and the house was highly on the agenda.<sup>233</sup> As supported by Christine Frederick, the key figure in the attempts to developed house-works efficiently, it was accepted that, if housework was organized scientifically, women would became independent.<sup>234</sup> In the 1930's and 1940's, doing the house

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Economic and Cultural Framework of the 1923-38 Period", *METU Journal of the Faculty of Architecture*, Vol.(7)2, p.20

<sup>229</sup> Ibid., p.20.

<sup>230</sup> Alsaç, Üstün. Kasım-Aralık 1973. "Türk Mimarlık Düşüncesinin Cumhuriyet Dönemindeki Evrimi", *Mimarlık*, Vol.11-12, p.21.

<sup>231</sup> Yaşın, Yael Navaro. Bahar 2000. "Evde Taylorizm: Türkiye Cumhuriyeti'nin İlk Yıllarında Evişinin Rasyonelleşmesi (1928-1940)", *Toplum ve Bilim*, Vol.84, p.51.

<sup>232</sup> Nalbantoğlu, Gülsüm. 2000. "1928-1946 Döneminde Ankara'da Yapılan Konutların Mimari Değerlendirilmesi", A. Tükel Yavuz (ed.). *Tarih İçinde Ankara*, Ankara: TBMM Basımevi, p.258.

<sup>233</sup> Yaşın, Yael Navaro. Bahar 2000, p.56.

<sup>234</sup> Ibid., p.56.



works properly and efficiently became a very important issue of national economics. How to do the house work, like washing the dishes, cleaning the house or caring the child in the best way, was taught to girls in some of the schools also in Turkey at that time, for which the education at girls' institutes presents the profound example.<sup>235</sup> As such, the education system at these institutions became decisive in how women used the spaces of houses. Actually, these were the spaces where the relation between women and the built environment of the time was most significantly formulated.

### **3.3. The Building of the Girls' Institutes**

As the role of women in public life increased after the establishment of the Republic, transformations were experienced also in the issue of the gendering of places in the city. From then onwards, women began to take their place more frequently and actively not only in the private spaces of the house/home, but also in the public spaces of the city. As such, the rapid and vast construction of public buildings in the Republican period became decisive for the place and role of women in social life.

One such practice was the building of schools throughout the country. After the establishment of the Republic, the reforms in the field of education were decisive and the state, aiming at the creation of a modernized nation-state and an industrialized economy, attempted to insure the scientific, modern, secularized and rationalized education of the citizens.<sup>236</sup> The transformation in the education

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<sup>235</sup> Ibid., p.51.

<sup>236</sup> Ahmad, Feroz. 1999. *Modern Türkiye'nin Oluşumu*, İstanbul: Kaynak Yayınları, p.69.

system stipulated the construction of new school buildings because of the increase in the number of students. Moreover, the existing buildings did not fulfill the needs of the kind of modern education undertaken by the new regime. As a result of the unity of education under law, the increase in literacy and the educating of teachers, prompted the construction of new secondary and high schools, vocational and technical schools and teachers' schools (Table: 8).

After the acceptance of the new alphabet and the consequent movement for literacy, an average of 50 primary schools and 20 secondary schools were opened each year during the early Republican period. However, the number of newly constructed school buildings was less because it was preferable to use existing buildings in the face of the economic problems experienced in the newly established state during the 1930s.<sup>237</sup> Here, an important point to be emphasized was the significant increase in the number of female students.<sup>238</sup> As there increased the demand for new school buildings in time, they began to be constructed by the ministry in rational appearance and planning as appropriate to the targets of a contemporary country.<sup>239</sup>

This was particularly significant in the design of spaces for girls' education in the face of the problems resulted from modernization attempts albeit being a

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<sup>237</sup> Batur, Afife. 1998. "1925-1950 Döneminde Türkiye Mimarlığı", In Yıldız Sey (ed.). *Yetmişbeş Yılda Değişen Kent ve Mimarlık*, İstanbul: Tarih Vakfı Yayınları, p.217.

<sup>238</sup> However, although the education of the woman was supported by the Kemalist ideology, the equality in education was not insured in the system. The separate schools for boy and girls, unequal treatment in mixed schools, and the punishment of girls because of their exposing sexuality in schools, etc. showed that the education of girls still presented problems. Moreover, the mixed system of education could only be succeeded in primary schools and universities; secondary and high schools were still separated for girls and boys. Although, mixed education was accepted in 1927-1928, it could only be inaugurated in 1934-1935 for high schools and the system was valid for the cities which had just one high school. Still it is important to note that the increase in girls' schools was much more than that of boys although the number of female students was less in amount than the number of male students. See Arat, Zehra F. 1998. "Kemalizm ve Türk Kadını", In Ayşe Berktaş Hacımırzahoğlu (ed.). *Yetmişbeş Yılda Kadınlar ve Erkekler*, İstanbul: Tarih Vakfı Yayınları, p.64.

<sup>239</sup> Çakıroğlu, Necibe. Kasım 1981. "Eğitimde Bütünlük ve Okul Binalarına Yansıması", *Atatürk İlkeleri Işığında Türk Eğitim Sistemi, Bilimsel Toplantı*, Ankara: Tübitak, p.311.

traditional society. For example, after the dissemination of mixed education, school buildings and their gardens began to be designed according to newly created necessities such as separating spaces of break for girls and boys.<sup>240</sup> This shows that the bringing girls together with boys as a result of the system of modern education was now inhibited by the separation of their spaces in the same school. While the students were all together in the classes they were separated in the gardens and commonly shared spaces during the break.

In this respect, the new regime attempted to provide freedom for women in private and public spaces; however, traditional norms in social life restricted women's lives in both spheres: Despite the pronounced aim of liberating women, "the absence of a supportive political and legal structure as well as the pervasive influence of patriarchal norms and values in society prohibited women from being visible, and handicapped their efforts to be active in the public arena."<sup>241</sup>

Moreover, the duality of traditional versus modern approaches constituted many confusions in the society as well. While women were requested to participate in public life, the director of a Girls' Institute still claimed that:

What a pity that, in recent years, the women were confined to inside the walls of their houses to pursue veiled lives. Being trapped in such physical and psychological iron walls, the woman could not have followed the progress outside. Staying in her home that has lost its meaning with the only effects of her mother's teachings, she could not have become an individual but a load on the shoulders of her husband.<sup>242</sup>

An analysis of the buildings of the Girls' Institutes could significantly be telling for a better understanding of the early Republican context of building

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<sup>240</sup> *Maarif Vekaleti Mecmuası*, 1930. Sayı.19. Quoted in Akyüz, Yahya. 2001. *Türk Eğitim Tarihi*, İstanbul: Alfa Yayınları, p.359.

<sup>241</sup> *Women in Turkey*. Conditions and Rights by Gender and Women's Studies Programme, METU. [Internet, [www.turkishculture.org/lifestyles/women.html](http://www.turkishculture.org/lifestyles/women.html).]

<sup>242</sup> Açar, Ö. Kemal. 1937. "Kız Enstitüsü Açıldı" *Altan*, Vol.34, Adana: Türksözü Basımevi, p.13.

schools for women's education. The Girls' Institutes were the significant instruments in the materialization of the modernization process in the early Republican Turkey. It was believed that contemporary women should be educated in schools that would also be contemporary both in educational and architectural terms. By the same token, the Girls' Institutes represented modernization with reference not only to their education system and the social role of their graduates, but to their buildings as well. Accordingly, the 'modern' style and also some of the spatial features of these institute buildings were identified with the Republican woman's westernized characteristics.

As Sibel Bozdoğan has asserted:

The idealized qualities of the new woman –simplicity, health, youth, unadorned beauty, practicality, and, most importantly, a 'scientific' worldview- were precisely the same attributes for which modern architecture was celebrated. The topic of health and hygiene, for example, was an obsession of national proportions in representations of republican modernity. Scientific explanations about environmental and personal hygiene were proposed to justify the looks of both buildings and people in conformity with Western models.<sup>243</sup>

In architectural terms, the buildings of girls' institutes were accepted as important with reference to their "style, functionality and clean living properties."<sup>244</sup> In that vein, the construction of modern Institutes matched with the complete modernization attempt in Turkey as its symbolic representation.

A survey of the buildings of the Girls' Institutes constructed during the early Republican period until the end of the 1930's, indicates that these buildings were consciously designed as modern buildings. It seems that the rational and functional

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<sup>243</sup> Bozdoğan, Sibel. *Modernism and Nation Building: Turkish Architectural Culture in the Early Republic*, University of Washington Press, 2001, pp.82, 84.

<sup>244</sup> *Cumhuriyet'in 50. Yılında Afyon*, 1973, p.65.

approach of the contemporary internationalist style used in these school buildings, was accepted as symbolizing the modern educational system itself.

### **Girls' Institutes of the 1930's**

İsmet Paşa (Ankara), opened in 1928, new building constructed in 1930<sup>245</sup> (Fig: 33).

Necatibey (Bursa):1929-1930.<sup>246</sup>

Cumhuriyet (İzmir):1932-1933, (New building was constructed in 1938)<sup>247</sup> (Figs: 34-38).

Kadıköy (İstanbul): 1936-1937.<sup>248</sup> (Fig: 39). (Selçuk: was an old constructed Girls' Institute building in 1886 in İstanbul) (Fig: 40).

İsmet İnönü (Adana): 1936-1937.<sup>249</sup> (Fig:41).

Trabzon: 1937-1938.<sup>250</sup> (Fig:42).

Elazığ: 1937-1938.<sup>251</sup> (Fig:43).

İsmet İnönü (Manisa):1937-1938<sup>252</sup> (Figs: 44 -47).

Ali Çetinkaya (Afyon):1939-1940<sup>253</sup> (Figs: 48, 49).

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<sup>245</sup> *Türkiye Cumhuriyeti Maarif Vekaleti İsmet Paşa Kız Enstitüsü*, Ankara:Hakimiyet-i Milliye Matbaası, p.3. As of today the name of the school is Zübeyde Hanım Kız Meslek Lisesi. Aslanoğlu, İnci. 2001. *Erken Cumhuriyet Dönemi Mimarlığı (1923-1938)* Ankara: ODTU Mimarlık Fakültesi Yayınları, p.172.

<sup>246</sup> Özalp, Reşat. 1956. *Rakamlarla Türkiye'de Mesleki ve Teknik Öğretim I (Orta Dereceli Okullar)*, Ankara: Maarif Basımevi, p.144. However, the opening date of the Bursa Necatibey Girls' Institute was written as 1932. See Gök, Fatma. 1999. "Kız Enstitüleri: 'Ev Kadını Yetiştiren Asri Bir Müessesese'", In Fatma Gök (ed.). *Yetmişbeş Yılda Eğitim*, İstanbul: Tarih Vakfı Yayınları, p.241.

<sup>247</sup> Özalp, Reşat. 1956, p.145; Sözen, Metin. 1984. *Cumhuriyet Dönemi Türk Mimarlığı*, Ankara: Türkiye İş Bankası Kültür Yayınları, p.174. However, about the construction year of the new building of Cumhuriyet Girls' Institute, the construction was started in 1936 and was completed in September of 1942. *Anadolu*. 20 Kanun-ı Evvel 1936 and *Anadolu*. 30 Eylül 1942. Quoted in Tutsak, Sadiye. 2002. *İzmir'de Eğitim ve Eğitimciler (1850-1950)*, Ankara:TC Kültür Bakanlığı Yayınları, p.351.

<sup>248</sup> Özalp, Reşat. 1956, p.145. Selçuk Kız Enstitüsü constructed in 1886 showed quite differences with the newly constructed Institutes. *Kız Enstitüleri ve Sanat Okulları Ankara Sergisi*. 1938. Ankara: Devlet Matbaası.

<sup>249</sup> Ibid., p.144.

<sup>250</sup> Ibid., p.146.

<sup>251</sup> Ibid., p.144.

<sup>252</sup> Ibid., p.145.

In the early Republican period, during the 1920s, some schools were designed in a traditionalist way, carrying the characteristics of the First National Style, such as the Gazi and Latife Schools (Mukbil Kemal Taş, 1924-1926, Ankara), the Gazi Mustafa Kemal School (1926-1928, Konya), the Gazi First Teachers' School (Kemalettin Bey, 1927-1930, Ankara) (Fig: 50). On the other hand, towards the end of the decade and throughout the 1930s, in parallel with the changes in the style dominantly used, some school buildings for girls' education, like the İsmet Paşa Girls' Institute (Ernst Egli, 1930, Ankara), Ankara Girls' High School (Ernst Egli, 1929, Ankara) and Cumhuriyet Institute (Bruno Taut, 1937-1938, Izmir) were designed in an internationalist approach based on rationalism and functionalism, with a modernist outlook.

Moreover, while the Teachers' College of Music (*Musiki Muallim Mektebi*) (Fig: 51) designed by Egli in Ankara in 1927-1929 has a *medrese* type of plan characterized by a courtyard with a water element at the center of the building, the modernist design of girls' schools by the same architect is quite remarkable. This is exemplary and may help us speculate on the symbolic significance of both the 'modern woman' and 'modern architecture for Republican Turkey.

The newly constructed Institute buildings were designed in a modern style, with characteristics such as undecorated facades displaying geometrical simplicity, pure masses, the combination of simple geometric forms symmetrically or asymmetrically, an organic relationship between form and functions, flat or hidden roof, large and simple glass surfaces, horizontal band windows, continuous façade balconies and window sills, wide terraces and cantilevers, ribbon, corner, and round

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<sup>253</sup> Ibid., p.144. The construction lasted in 1937-1938. See Aslanoğlu, İnci. 2001. *Erken Cumhuriyet Dönemi Mimarlığı (1923-1938)*, Ankara: ODTU Mimarlık Fakültesi Yayınları, p.187.

windows, gray edelputz covered surfaces, and the bold use of concrete.<sup>254</sup> These buildings were quite simple, economical and technologically equipped, with their heating, lighting and ventilation systems which provided a substantial comfort, hygiene and efficiency to the users by scientific methods.

This type of a ‘modern’ style of the institutes was accepted with pride and emphasized by their users. For example, as explained in the presentation booklet of the schools, it was written about the Manisa Girls’ Institute the school was opened in the 1937-1938 education year, and moved to its “New and Modern” building.<sup>255</sup>

Bozdoğan states that the Manisa İsmet İnönü and Afyon Ali Çetinkaya Girls’ Institutes, comprised the modernist examples of the institute buildings by their “pervasiveness of modernist formal gestures (horizontal window bands, circular windows, cantilevered balconies).” Similarly, the Ankara İsmet Paşa Girls’ Institute, with its “ horizontally accentuated façade flanked on the two ends by vertical stair shafts, along with a flat roof, rounded balconies, and continuous window sills”, presented “a characteristic expression of the modernist aesthetic as it was adapted in Turkey.”<sup>256</sup>

Various projects were undertaken in order to build the institute buildings as ‘modern’, and contemporary European buildings especially when Rüştü Uzel was the head of the Department of Vocational and Technical Education in 1927, he realized that the school buildings, studios and classes were not available and they were primitive. According to him, the newly constructed school buildings should be built with Western techniques, by taking the necessary equipments also from the

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<sup>254</sup> Aslanoğlu, İnci. 2001, pp.9-10.

<sup>255</sup> Manisa Kız Enstitüsü Tanıtım Broşürü. 1950. İzmir: Doğanlar Basımevi, p.1.

<sup>256</sup> Bozdoğan, Sibel. 2001, pp.86-87.

West.<sup>257</sup> Besides, a commission was planned to be formed in order to analyze the school buildings, gardens, playing areas, and the technical teaching equipments that were used in schools in foreign countries.<sup>258</sup>

As a result, the ‘modern’ Girls’ Institute buildings of the 1930’s, had simple, undecorated surfaces and lines, demonstrating a contrast with the earlier constructed buildings of Girls’ Institutes, -like in Çapa and Üsküdar- which were designed in the historicist style of the First National Movement<sup>259</sup>

In that sense, the construction of modern buildings of the Institutes was a conscious attempt to modernize the woman and her education as well to help intensify widespread modernization in the country. As Bozdoğan has stated, “as women’s appearance and visibility became the primary symbol of the Kemalist *İnkılap*, educational buildings for women became the most representative structures of the new architecture in Early Republic.”<sup>260</sup>

In order to register in the institute, the student had to present her photograph “in the dimension of 4.5x6 cm taken open head and with an expression appropriate to a student”<sup>261</sup> (Figs: 52, 53). Similar to such significance attributed to the physical appearance of girls as an image reflecting modernization, the ‘modernity’ of the

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<sup>257</sup> Lalık, Sıtkı. 1965. “Rüşti Uzel’in Arkasından”. *Mesleki ve Teknik Öğretim Dergisi*, no.145, pp.58-59. Quoted in Turan, Kemal 1992. *Mesleki Teknik Eğitimin Gelişmesi ve Mehmet Rüşti Uzel*, İstanbul: MEB Yayınları, p.77. With the law of 1942 (Law no: 4304), the vocational and technical school buildings would be constructed in the Western style. Even Paul Bonatz was invited for the planning and project of the building in 1943. *Mesleki ve Teknik Öğretim Dergisi*, no.149. Quoted in Turan, Kemal 1992. *Mesleki Teknik Eğitimin Gelişmesi ve Mehmet Rüşti Uzel*, İstanbul: MEB Yayınları, p.87.

<sup>258</sup> Dewey, John. 1962. *Özgürlük ve Kültür*, İstanbul: Remzi Kitabevi, p.148.

<sup>259</sup> The buildings of Girls’ Institutes constructed before the 1930’s had earlier been used as art schools; or as in the case of the Trabzon Institute, the school could also be settled in an old building. *Kız Enstitüleri ve Sanat Okulları Ankara Sergisi*. 1938. Ankara: Devlet Matbaası, p.8.

<sup>260</sup> Bozdoğan, Sibel. 2001. *Modernism and Nation Building*, Singapore: University of Washington Press, pp.85-86.

<sup>261</sup> Manisa Kız Enstitüsü Tanıtım Broşürü. 1950. İzmir: Doğanlar Basımevi.



school building was important in fulfilling the Republican aim of modernization in Turkey.

## CHAPTER 4

### İSMET PAŞA GIRLS' INSTITUTE

A total of 14 Girls' Institutes are known to be opened until the end of the 1930's. These schools were mostly newly designed and constructed, and a few of them were settled in old buildings. In that sense, İsmet Paşa Girls' Institute in Ankara, as the first of newly constructed institute buildings, is significant, because it was accepted as one of the tangible symbols of the modernization process and was the representative of the international style in the center of Ankara of the early Republican era.

As designed in a modernist aesthetic deliberately by a foreign architect, the İsmet Paşa Girls' Institute “occupied a special status as a republican icon modernity.”<sup>262</sup> The ‘modern’ style of the institute building represented the modern architecture, education and women of the Republican Turkey.

In this chapter, İsmet Paşa Girls' Institute as the first and most important example of the Girls' Institutes, will be examined by considering its location – Ankara-, its architect –Egli- and the similar school types -modern and traditional style- of the time within the framework of its architectural context.

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<sup>262</sup> Bozdoğan, Sibel. 2001, p.86.

#### 4.1. The Building Process

According to the law of 1927 (Law no.: 1052), Girls' Institutes were opened instead of Art Schools in 1928<sup>263</sup> and İsmet Paşa Girls' Institute, as the first of these schools was opened in 1928 in the building of *Çocuk Esirgeme Kurumu* Headquarters in Ankara, under the General Directory of Technical and Vocational Education<sup>264</sup> (Appendix D).

The Institute was very much at the agenda in the early Republican era that the newspapers were constantly dealing with the school (Figs: 54, 55, 56). Atatürk frequently visited the school and analyzed the education of the Institute (Fig: 57).

The history of the school was described in the booklet of the İsmet Paşa Girls' Institute as follows:

The İsmet Paşa Girls' Institute, established on October 11, 1928 in one of the buildings within the *Himaye-i Etfal* Complex in Ankara, has moved two months later to its new building known as equally modern and well-equipped with the contemporary European and American institutions. This institution is peerless and unique not only in our country, but also in all Balkan states.<sup>265</sup>

The 23.000 m<sup>2</sup> land on which the new institute building was constructed was bought from the Ministry of Pious Foundations (*Evkaf*) for 45.000 TL and the

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<sup>263</sup> Doğan, Hıfzı. Kasım 1981. "Atatürk ve Mesleki-Teknik Eğitim", *Atatürk İlkeleri Işığında Türk Eğitim Sistemi, Bilimsel Toplantı*, Ankara:Tübitak, p.249; *Mesleki ve Teknik Öğretim ile İlgili Rakamlar*. 1963. Ankara: Milli Eğitim Bakanlığı, p.26. Quoted in Soydan, Aynur. 2002. "Kadın Kimliğinin Oluşması Çerçevesinde Mesleki Teknik Eğitim (Cumhuriyet İdeolojisinin Kuruluş Sürecinde Kız Enstitüleri –1923-1940)", *Yakın Dönem Türkiye Araştırmaları, TC İstanbul Üniversitesi Atatürk İlke ve İnkılapları Tarihi Enstitüsü Dergisi*, Sayı.1, p.275.

<sup>264</sup> Zübeyde Hanım Kız Meslek Lisesi 1981 Mezunları Yıllığı. 1981. Ankara, p.6.

<sup>265</sup> *Türkiye Cumhuriyeti Maarif Vekaleti İsmet Paşa Kız Enstitüsü*, Ankara:Hakimiyet-i Milliye Matbaası., p.3.

contract was awarded for 325.000 TL.<sup>266</sup> The construction of the building officially started on May 25, 1929 although it had already started before that date. However, it could not be completed in the same year, as we learn from legal documents that the aim was to have it completed towards the first semester in 1930<sup>267</sup> (Appendix E).

During the construction, the government did not avoid any expenses despite economical problems experienced in Turkey as a newly established state. The total amount of money paid for the construction of the Institute building seems to be considerably important when it is compared to the expenses made for other contemporary similar buildings. For example, the construction expense of the Ali Çetinkaya Girls' Institute (Afyon, 1937-1938) was 83.535 TL. and that of the Cebeci Middle School (Ankara, 1938) was 23.410 TL.<sup>268</sup> On the other hand, it was definitely not the most expensive school building construction of the period: For example, the contract of the construction of the Gazi Male Teachers' School (Ankara, 1927-1929) was awarded for 1.352.000 TL.<sup>269</sup>

The generosity was not limited just to the construction, since the government accepted on April 1, 1931 to pay 32.000 TL for the leveling of the garden, the completion of students' play area, the installation of the water system

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<sup>266</sup> Cabinet Resolution 8079, dated 26.5.1929, Republic of Turkey Prime Ministry Republican Archive.

<sup>267</sup> Cabinet Resolution 8073, dated 26.5.1929, Republic of Turkey Prime Ministry Republican Archive.

<sup>268</sup> Aslanoğlu, İnci. 2001, p.419.

<sup>269</sup> This was accepted as the largest modernist school building at the time. *Hakimiyet-i Milliye*. 16 mayıs 1927. Quoted in Öztürk, Cemil. 1996. *Atatürk Devri Öğretmen Yetiştirme Politikası*, Ankara: Türk Tarih Kurumu, p.106. The expensive cost of the building could be the result of the excessive ornaments of the National style used in this building with marble columns. That building was called as the last example of the First National Movement. Yavuz Yıldırım and Süha Özkan. 1984. "The Final Years of the Ottoman Empire". In Renata Holod and Ahmet Evin (eds.). 1984. *Modern Turkish Architecture*, Philadelphia: University of Pennsylvania Press, p.67. Because of its cost, the building could be taken as the representative of one of the reasons why the government abandoned this style and preferred the less expensive buildings of the modern style.

and the construction of garden walls<sup>270</sup> (Appendix F). As far as the technological equipments are concerned, we can mention that the central heating system was imported and, until 1936, heating and electrical systems were fixed with a huge amount of money. Regarding for the electric installation, it was paid 9.250 TL for the application and 7.400 TL for the equipments.<sup>271</sup> (Appendix G, H)

The furniture to be used at the Institute<sup>272</sup>, on the other hand, was made of domestic products for 40.000 TL.<sup>273</sup> It was described in a document sent on November 25, 1930 to the Prime Ministry as follows:

The furniture is all strong and of high quality, though it is not luxurious, and made of locally available materials with a resulting cost of 40,000 TL and 15,000 TL for the Institute and the School of Commerce, respectively.<sup>274</sup>

The building was described in the booklet of the Institute as follows:

İsmet Paşa Girls' Institute is also well-reputable in terms of education and teaching ability along with its peerless equipment and infrastructure characteristics.<sup>275</sup> Institution's workshop and laboratory facilities are at a level of utmost perfection available anywhere.<sup>276</sup>

As also emphasized in the booklet of the Institute, the 'modernity' of the building was significant as aspired by the government. The aim was to make the building 'modern' in all aspects of techniques and materials on the façade and in

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<sup>270</sup> Cabinet Resolution 11125, dated 25.5.1931, Republic of Turkey Prime Ministry Republican Archive.

<sup>271</sup> Cabinet Resolution 9112, dated 9.4.1930, Republic of Turkey Prime Ministry Republican Archive.

<sup>272</sup> We know that these furnishings were planned to be changed, because they were found to be inappropriate for teaching and hygienic conditions.

<sup>273</sup> Cabinet Resolution 10293, dated 30.2.1930, Republic of Turkey Prime Ministry Republican Archive.

<sup>274</sup> Document sent to Prime Ministry, 6108, dated 25.11.1930, Republic of Turkey Prime Ministry Republican Archive.

<sup>275</sup> *Türkiye Cumhuriyeti Maarif Vekaleti İsmet Paşa Kız Enstitüsü*, Ankara:Hakimiyet-i Milliye Matbaası, p.8.

<sup>276</sup> Ibid., p.9.

the interior design as well. As Aslanoğlu has stated, the institute is still one of the most modern buildings in Ankara.<sup>277</sup>

The building was taken as exemplary of modernity in architecture throughout the 1930's. Celal Arseven, for instance, displayed the photographs of the İsmet Paşa Girls' Institute in his book 'The New Architecture (*Yeni Mimari*) as exemplary of the new style and type of architecture which he praised.<sup>278</sup>

It seems that the building was a source of attraction not only in Turkey. In one of his visits to Ankara, the *Şah* of Iran admired the İsmet Paşa Girls Institute. He ordered a Girls Institute to be constructed in Tahran that would be an exact replica of the İsmet Paşa Girls' Institute in terms of the style, size, and even the color of the building material<sup>279</sup> (Appendix I).

During the early Republican years, the design of new school buildings was secured by the architectural office at the Ministry of Education. When it was decided that a new building would be built for the İsmet Paşa Girls' Institute, Ernst Egli, a Swiss architect, was commissioned for the design as he was in charge of the office at the time.

It should also be mentioned that, while Egli was still employed by the government in the Ministry of Education as a consultant, the contract for the additional parts at both sides, which are blind masses with windows at the entrance floor,<sup>280</sup> was awarded on July 10, 1933<sup>281</sup> for 248.998 TL to the contractor Tahsin

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<sup>277</sup> Aslanoğlu, İnci. 2001, p.58.

<sup>278</sup> Arseven, Celal Esat. 1931, p.9.

<sup>279</sup> Document sent from Ministry of Exterior Affairs to Prime Ministry, 030 10 261 762 24, dated 3.11.1938, Republic of Turkey Prime Ministry Republican Archive.

<sup>280</sup> *La Turquie Kemaliste*. Decembre 1934. No.4, p.31. Quoted in Aslanoğlu, İnci. 2001, p.172.

<sup>281</sup> For the construction of the addition to the building, the Institute asked for a 53 days of delay, which was approved in 18.2.1934. The construction was thus planned to get started at the same time with the Girls High School.. See Cabinet Resolution 149, dated 18.2.1934, Republic of Turkey Prime Ministry Republican Archive.

Sermet who designed earlier, during the 1920's, some buildings in the First National Style.<sup>282</sup>

In the contract, it was stated that the contractor would remain faithful to the plans and projects by Egli, and apply the project for the added parts according to the designation of the regulations of the German reinforced concrete and the general contract's reinforcement and static calculations.<sup>283</sup> If the calculations and the projects were not approved, the contractor could not apply them and therefore, could not start for any reason.<sup>284</sup> These strict rules presented in the contract show that the aim was to prevent the added parts from being different or differently applied from the main building. This could be a stylistic as well as a technical concern.

## 4.2. Architectural Features

### 4.2.1. Ankara: The City and the School

The first Girls' Institute was established in Ankara. However, the privilege of having the first constructed institute in Ankara was not coincidental: The city was significant as the capital, having acquired a national importance and identity from the time of the War of Independence onwards, which was strengthened with its characterizations as the place where the revolutionary program of the newly founded Republic was first implemented in all fields<sup>285</sup> (Fig: 58).

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<sup>282</sup> The Contract for the addition to the İsmet Paşa Girls' Institute, cabinet resolution 7021, dated 10.7.1933, p.1, Republic of Turkey Prime Ministry Republican Archive.

<sup>283</sup> Ibid., p.2, Republic of Turkey Prime Ministry Republican Archive.

<sup>284</sup> Ibid., p.2, Republic of Turkey Prime Ministry Republican Archive.

<sup>285</sup> Batur, Afife. 1983. "Ankara'nın Başkent Oluşu ve Kentsel Kuruluşu", *Cumhuriyet Dönemi Türkiye Ansiklopedisi*, Vol.5, İstanbul: İletişim Yayınları, p.1384.

Ankara, declared as the capital on October 13, 1923, was the first city in Anatolia where the modernization project commenced and therefore, it was the courier of the national and social revolutions of the Republic.<sup>286</sup> In other words, “Ankara was not only a capital, but it was also a school for the development of Anatolia, as Tankut points out.”<sup>287</sup>

The initial aim for the choice of Ankara as the capital city was, as Tekeli has defined, to establish a new city where the modern, contemporary, and western would take place. The second aim was to present in Ankara this type of life style as exemplary to other cities in Turkey. The last aim was to symbolize in the birth of the modern and exemplary city of Ankara the success of the new Republic.<sup>288</sup>

During the early years of the Republic, the success of the regime was identified with the urban planning of Ankara, and the city plan of Ankara became a model of contemporaneity for the other cities in Anatolia, which were to be urbanized in the 1930's.<sup>289</sup>

As Atatürk declared:

The maintenance and repair of Ankara, the capital city of the Turkish Republic, is one of the top-priority works to be implemented promptly. These works should be performed in a well-organized and efficient manner as expected from a newly established and contemporary state.<sup>290</sup>

In that perspective, Ankara was the most privileged city after the War of Independence. Until the 1950's, the development of the country meant the

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<sup>286</sup> Altaban, Özcan. 1998. “Cumhuriyetin Kent Planlama Politikaları ve Ankara Deneyimi”, In Yıldız Sey (ed.). *Yetmişbeş Yılda Değişen Kent ve Mimarlık*, İstanbul: Tarih Vakfı Yayınları, p.41.

<sup>287</sup> Tankut, Gönül. 2000. “Jansen Planı: Uygulama Sorunları, ve Cumhuriyet Bürokrasisinin Kent Planına Yaklaşımı”, A. Tükel Yavuz (ed.). *Tarih İçinde Ankara*, Ankara: TBMM Basımevi, p.301.

<sup>288</sup> Tekeli, İlhan. 2000. “Ankara'nın Başkentlik Kararının Ülkesel Mekan Organizasyonu ve Toplumsal Yapıya Etkileri Bakımından Genel Bir Değerlendirilmesi”, A. Tükel Yavuz (ed.). *Tarih İçinde Ankara*, Ankara:TBMM Basımevi, p.321.

<sup>289</sup> Tekeli, İlhan. 1998. “Türkiye’de Cumhuriyet Döneminde Kentsel Gelişme ve Kent Planlaması”, In Yıldız Sey (ed.). *Yetmişbeş Yılda Değişen Kent ve Mimarlık*, İstanbul:Tarih Vakfı Yayınları, p.6.

<sup>290</sup> İnan, Arı. (ed.).1999. *Düşünceleriyle Atatürk*, Ankara:Türk Tarih Kurumu Yayınları, p.316.



development of Ankara. Thus, Ankara was the carrier of the properties of the Revolution in all fields, including architecture.<sup>291</sup>

Although there was a difficulty in the construction activities in the first five years after the War of Independence, a serious movement of construction and investments took place in Ankara.<sup>292</sup> The Republican governments attempted to create a contemporary city, when urbanization was still slow in Turkey.<sup>293</sup> In that way, *Emlak ve Eytam* Bank was founded in 1926 to provide loans for buildings to be constructed in the city.<sup>294</sup>

The importance given to Ankara by the government can be understood from the fact that “the municipality expenditure per person in Ankara was twenty eight times higher than the average of Turkey in 1927, and it increased to twenty three times in 1931 as Batur explains. (Electricity, water, and gas were excluded in this calculation.)”<sup>295</sup> Economic depression at the end of the 1920s decreased the development of the whole country, prompting a scarcity and expensiveness in construction materials. Nevertheless, despite the crisis, the privilege of Ankara in

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<sup>291</sup> Ural, Somer. Ocak-Şubat 1974. “Türkiye’nin Sosyal Ekonomisi ve Mimarlık 1923-1960, *Mimarlık*, Vol.1-2, p.37.

<sup>292</sup> Batur, Afife. 1983. “Cumhuriyet Dönemi’nde Türk Mimarlığı”, *Cumhuriyet Dönemi Türkiye Ansiklopedisi*, Vol.5, İstanbul:İletişim Yayınları, p.1381.

<sup>293</sup> Tekeli, İlhan. 2000. “Ankara’nın Başkentlik Kararının Ülkesel Mekan Organizasyonu ve Toplumsal Yapıya Etkileri Bakımından Genel Bir Değerlendirilmesi”, A. Tükel Yavuz (ed.). *Tarih İçinde Ankara*, Ankara:TBMM Basımevi, p.329.

<sup>294</sup> The Bank was to support construction of governmental, public or private building activity throughout the country. However, during the early Republican period, it could only direct its financial help towards buildings in Ankara. Aslanoğlu, İnci. 1986. “Evaluation of Architectural Developments in Turkey within the Socio-Economic and Cultural Framework of the 1923-38 Period”, *METU Journal of the Faculty of Architecture*, Vol.(7)2, p.21. At that time, Ankara was the leader of all cities in Turkey in dwelling construction. Nalbantoğlu, Gülsüm. 2000. “1928-1946 Döneminde Ankara’da Yapılan Konutların Mimari Değerlendirilmesi”, A. Tükel Yavuz (ed.). *Tarih İçinde Ankara*, Ankara: TBMM Basımevi, p.255.

<sup>295</sup> Batur, Afife. 1983. “Cumhuriyet Dönemi’nde Türk Mimarlığı”, *Cumhuriyet Dönemi Türkiye Ansiklopedisi*, Vol.5, İstanbul:İletişim Yayınları, p.1385.

terms of the construction of especially public buildings still prevailed even in those depression years.<sup>296</sup>

The planning of Ankara was a significant issue during the 1920's. After it was understood that the partial planning by a series of applications by Heussler who planned the area of the castle and its surrounding in 1925 and by Lörcher who developed a plan for Yenışehir in 1927- had not been enough to solve the problems of the city, a competition was held and the plan by the well-known German planner, Hermann Jansen was finally chosen for the development of Ankara.<sup>297</sup>

As Kezer explains:

This new rationalization of urban space in Turkey, first implemented in Ankara and recommended by the government for cities throughout the country, was based on functional specialization and spatial separation,<sup>298</sup> ... This attempt included the design of such elements as uniform residential streets, large tree-lined avenues, and parks, as well as such building types as museums, sport complexes, and concert halls, which were new to Turkey.<sup>299</sup>

Aslanoğlu points out that most of the construction activities in early Republican Ankara were for official buildings,<sup>300</sup> which were necessitated to house the new government and the new institutions of the Republican state. A great

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<sup>296</sup> Nalbantoğlu, Gülsüm. 2000. "1928-1946 Döneminde Ankara'da Yapılan Konutların Mimari Değerlendirilmesi", A. Tükel Yavuz (ed.). *Tarih İçinde Ankara*, Ankara: TBMM Basımevi, p.257. The crisis affected the number of constructed buildings. The buildings constructed in İzmir and İstanbul at that time were generally private or commercial buildings as opposed to the public ones in Ankara. Sey, Yıldız. 1998. "Cumhuriyet Döneminde Türkiye'de Mimarlık ve Yapı Üretimi", In Yıldız Sey (ed.). *Yetmişbeş Yılda Değişen Kent ve Mimarlık*, İstanbul: Tarih Vakfı Yayınları, p.27.

<sup>297</sup> Tankut, Gönül. 2000. "Jansen Planı: Uygulama Sorunları, ve Cumhuriyet Bürokrasisinin Kent Planına Yaklaşımı", A. Tükel Yavuz (ed.). *Tarih İçinde Ankara*, Ankara: TBMM Basımevi, p.303. See also Aslanoğlu, İnci. 1986. "Evaluation of Architectural Developments in Turkey within the Socio-Economic and Cultural Framework of the 1923-38 Period", *METU Journal of the Faculty of Architecture*, Vol.(7)2, p.17. Tankut claimed that "only a part of the foreign experts were real experts and the others were not so much qualified. The planner of Ankara, Herman Jansen, belonged to the first group of architects and planners." Quoted in G. Tümer, *Cumhuriyet Dönemi'nde Yabancı Sorunu 1920'lerden 1950'lere* İzmir, 1998, p.102.

<sup>298</sup> Kezer, Zeynep. 1998. "Contesting Urban Space in Early Republican Turkey", *Journal of Architectural Education*, Vol.52(1), p.13.

<sup>299</sup> Ibid., p.11.

<sup>300</sup> Aslanoğlu, İnci. 2000. "1928-1946 Döneminde Ankara'da Yapılan Remi Yapıların Mimarisinin Değerlendirilmesi", In A. Tükel Yavuz (ed.). *Tarih İçinde Ankara*, Ankara: TBMM Basımevi, p.271.

number of official buildings of modern ministries and scientific institutions were constructed especially during the first decade of the Republic.

In Jansen's plan, the Atatürk Boulevard was the main artery laying through the axis of north-south direction, from the Ulus center towards Çankaya, which was crossed by the Gazi Boulevard laying through the east-west direction. The central part of the city developed on the main Atatürk Boulevard, along this axis which lined up the significant public buildings of the period, from assembly complex to ministries, banks, and schools. Accordingly, İsmet Paşa Girls' Institute took its significant place along the boulevard near the city center at Ulus area, representing and displaying the modern face of the new Republic.

Together with the other newly constructed public buildings, the Institute building was one of the symbols of the modernity of Ankara. It was quite significant, because of its location on one of the focal points of the capital city, along the axis on which the city was planned to develop. In comparison to the other public buildings, including the other contemporaneous school buildings, the institute had a more attractive position, because it was constructed on one of the most visible sites (Figs: 59, 60) on the main axis of the city. While the other school buildings, like the Commercial School also designed by Egli in 1928-1930 (Fig: 61) or the Cebeci Secondary School designed by Bruno Taut, in 1938 (Figs: 62- 64) were all located on secondary arteries, the visible placing of the institute proves that the modern building was proudly displayed as the symbol of modern education for girls.

Most of the public buildings of the period were commissioned to foreign architects. This resulted in the spread of buildings in modern style during the 1930's. As the modern style became more favorable, it was even used as a cover

that dressed buildings in national style to change their appearances and accordingly, to make Ankara a contemporary looking city.<sup>301</sup> As for many other public buildings, the planning of the İsmet Paşa Girls' Institute was also commissioned to a foreign architect, Ernst Egli in this case.

#### **4.2.2. Ernst Egli: The Architect of the School**

The fact that a foreign architect was commissioned for the design of the institute building was not coincidental. The belief of the period was that contemporary education could only be provided in contemporary school buildings. It seems that the rational and functional approach of the modernist style used in school buildings, was accepted as symbolizing the modern educational system itself. As it was foreign architects who were influential in the introduction of this approach in architectural practice in Turkey, they were also the ones mostly preferred to design the new school buildings.

Two of the institutes built during the 1930's are known to have been designed by foreign architects. Besides Ernst Egli who designed the institute in Ankara, Bruno Taut designed the one in İzmir in 1938; and both architects were consecutively in charge of designing school buildings at the Architectural Office of the Ministry of Education, and furthermore, both also taught at the Academy of Fine Arts in Turkey during the 1930s.<sup>302</sup>

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<sup>301</sup> For example, *Divan-ı Muhasebat* building, which had been designed in the First National Style, was transformed into a very modern-styled building by Ernst Egli in 1928. Aslanoğlu, İnci. 2000. "1928-1946 Döneminde Ankara'da Yapılan Remi Yapıların Mimarisinin Değerlendirilmesi", In A. Tükel Yavuz (ed.). *Tarih İçinde Ankara*, Ankara: TBMM Basımevi, p.271.

<sup>302</sup> When Egli gave his resignation, Taut was commissioned in 1936 to fulfill his duties both in the university and at the Ministry, where he worked for a short period until he died in 1938. Sey, Yıldız and Mete Tapan. 1983. "Türkiye'de Mimarlık Eğitimi". *Cumhuriyet Dönemi Türkiye Ansiklopedisi*, Vol.5, İstanbul: İletişim Yayınları, p.1422; Aslanoğlu, İnci. 1984. "Ernst A. Egli Mimar, Eğitimci, Kent Plancısı", *Mimarlık*, Vol.11-12, p.15.

Ernst Egli, a Swiss architect, was among the earliest of foreign architects who worked in Turkey during the early Republican period. He worked in Turkey from 1927 until 1936 by designing many buildings – more in number than the number of buildings designed by all the other foreign architects who were employed in Turkey at that period.<sup>303</sup> He worked as a designer and an advisor in charge at the Architectural Office of the Ministry of Education (1927-1936). Besides, he taught at the Academy of Fine Arts in İstanbul, where he was also in charge of re-organizing the architectural education (1930-1936).

Egli changed the curriculum and ‘modernized’ the architectural education in the Academy to make it similar to the programs in Central Europe. The studio of modern architecture under Egli was then the only one because the previous studios of Vedat Bey and Mongeri had been closed.<sup>304</sup> As Behçet Ünsal has recorded, what characterized Egli’s studio was the importance attributed to the plan. The plan formed the basis of a project; the mass and the façade were dependent on the plan and functional construction aesthetic was the first thing that was aimed in architecture.<sup>305</sup>

Egli designed many significant buildings of the period, such as the State Conservatory (1927-1928), Court of Financial Appeals (1928-1930), School of Commerce (1928-1930) (Figs: 65, 66), Girls’ High School (1930) (Fig: 67), İsmet Paşa Girls’ Institute (1930), a boarding school in Etimesgut (1930), Ankara University Institute of Zootechnology (1933), Ankara University Faculty of Agriculture, Chemistry Institute (1933), Gazi Boys’ School (1936), School of

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<sup>303</sup> Aslanoğlu, İnci. 1984, pp.16.

<sup>304</sup> Alsaç, Üstün. 1976. *Türkiye’de Mimarlık Düşüncesinin Cumhuriyet Dönemindeki Evrimi*, Trabzon: KTU Matbaası, pp.128.

<sup>305</sup> Quoted in Alsaç, Üstün. 1976, p.128.

Political Science (1935-1936) (Fig: 68), Administrative buildings of the Turkish Navigation Society (1936-1940) (Fig: 69), –all in Ankara- and as private house, Devres Villa in Istanbul (1932).<sup>306</sup>

Considering Egli's works in Turkey, we can conclude that he was the first and one of the most successful foreign representatives of the rationalist international approach in architecture that accepted function as the basis of architecture. According to Batur, Egli's architecture was modest, modern, and appropriate to widespread and anonymous usage<sup>307</sup> and he was functionalist, but not a dogmatic modernist.<sup>308</sup>

Although his architecture was accepted to carry the characteristics of the Viennese school of the modern architecture,<sup>309</sup> he did not propose a rough transfer by imitating an architecture, which was developed in other cultures and climates. Instead, he considered the physical and psychological conditions in Turkey.<sup>310</sup> He believed that functionalist architecture would provide the appropriateness of buildings to local conditions. He described the opposite approach to architecture as 'das Wesen,' which meant the murdering of the nature and spirit of the Turkish culture<sup>311</sup>

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<sup>306</sup> Batur, Afife. 1984. "To be Modern: Search For a Republican Architecture". In Renata Holod and Ahmet Evin (eds.). *Modern Turkish Architecture*, Philadelphia: University of Pennsylvania Press, p.83; Aslanoğlu, İnci. 1992. N. Şahin (ed.). "1923-1950 Yılları Arasında Çalışan Yabancı Mimarlar", *Ankara Konuşmaları*, Ankara: TMMOB Mimarlar Odası Ankara Şubesi Yayınları, p.124; Aslanoğlu, İnci. 1984, p.18.

<sup>307</sup> Batur, Afife. 1983. "Cumhuriyet Dönemi'nde Türk Mimarlığı", *Cumhuriyet Dönemi Türkiye Ansiklopedisi*, Vol.5, İstanbul:İletişim Yayınları, p.1390.

<sup>308</sup> Ediz, Özgür. 1995. Osmanlı Mimarlığı'nın Son Dönemi (Tanzimat Dönemi) ve Cumhuriyet Dönemi Mimarlığı'nda (1923-1950) Yabancı Mimarların Çalışmaları Üzerine Bir Araştırma, *Unpublished Master's Thesis, Yıldız Teknik Üniversitesi*, p.87.

<sup>309</sup> Nasir, Ayşe, "Alman Mimarlar Türkiye'de", *Arradamento*, 1997. Vol.7-8, p.76.

<sup>310</sup> Batur, Afife. 1983, p.1390.

<sup>311</sup> Franck, Oya Atalay. "Bir Modernlik Arayışı: Ernst Egli ve Türkiye (1927-1940)", in Elvan Altan Ergut (ed.) *2000'den Kesitler II: Cumhuriyet'in Zamanları/ Mekanları/İnsanları. Doktora Araştırmaları Sempozyumu. Bildiriler*. Ankara: METU Faculty of Architecture, p.5.

In that perspective, Egli wrote an article titled “Architectural Context”, in which he defined context as “the things that are in proximity to a building ... light, air, sun, wind, topography, water, landscape, the harshness or charm of nature, the irresistible quality of nightfall, the mysterious music of dusk.”<sup>312</sup> So, he was not a dogmatic modernist and his architecture was, as he defined, “a modern architecture that makes sense, only if its internationalist seeds are used in the bettering of regional forms.”<sup>313</sup>

In fact, Egli devoted himself to the Kemalist project and he tried to find an appropriate architecture to country, nation, climate, landscape and cultural heritage<sup>314</sup> and he was the first architect to advocate in Turkey that the buildings should be considered within their contexts, and constructed according to science and technique.<sup>315</sup> In that manner, “as an educator and architect, Egli might be said to represent best the spirit of the young Republic.”<sup>316</sup>

He thought that to create a modern style that would proceed from the society was hard in Turkey, because of the contemporary problems regarding the availability of technology to apply modern architecture in the country. For him, the

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<sup>312</sup> Quoted in Nalbantoğlu, Gülsüm. November 1993. “Between Civilization and Culture: Appropriation of Traditional Dwelling Forms in Early Republican Turkey”, *Journal of Architectural Education*, p.68, Nalbantoğlu states that Egli did not emphasize issues of race or nationality as determinants of a local architecture. Nalbantoğlu, Gülsüm. November 1993. “Between Civilization and Culture: Appropriation of Traditional Dwelling Forms in Early Republican Turkey”, *Journal of Architectural Education*, p.68.

<sup>313</sup> Ibid., p.86.

<sup>314</sup> Franck, Oya Atalay. “Bir Modernlik Arayışı: Ernst Egli ve Türkiye (1927-1940)”, in Elvan Altan Ergut (ed.) *2000'den Kesitler II: Cumhuriyet'in Zamanları/ Mekanları/İnsanları. Doktora Araştırmaları Sempozyumu. Bildiriler*. Ankara: METU Faculty of Architecture, p.3

<sup>315</sup> Ediz, Özgür. 1995. *Osmanlı Mimarlığı'nın Son Dönemi (Tanzimat Dönemi) ve Cumhuriyet Dönemi Mimarlığı'nda (1923-1950) Yabancı Mimarların Çalışmaları Üzerine Bir Araştırma*, Unpublished Master's Thesis, Yıldız Teknik Üniversitesi, p.87.

<sup>316</sup> Batur, Afife. 1984. “To be Modern: Search For a Republican Architecture”. In Renata Holod and Ahmet Evin (eds.). *Modern Turkish Architecture*, Philadelphia: University of Pennsylvania Press, p.83.

first thing to do was to create a contemporary architecture depending on technology, and he supported innovation in architecture by strongly claiming:

The history of civilization has clearly indicated that the architecture adopted by the nations purely reflects and demonstrates the mainline of national characteristics experienced through the structural transformations and reforms. Consequently it is not a surprise that Turkish reforms have also reshaped nation's architectural choices to transform its classical appearance.<sup>317</sup>

Despite being an advocate of modernist design, Egli also gave importance to regional characteristics by trying to find a modern national architecture –which was actually the problem of almost all the architects in Turkey at the time.<sup>318</sup> According to Aslanoğlu, although Egli was very influential in the formation of a modern architecture in Turkey – by designing buildings that were good examples of rationalist and functionalist architecture, he taught the students the importance of traditional values and local conditions in architecture as he considered the context of a building to include social values and regional properties.<sup>319</sup> The buildings he designed in Turkey were representatives of the modern architecture, like the İsmet Paşa Girls' Institute in which he used plastered flat walls, a horizontal mass finished with a narrow cornice, storeys defined by long horizontal bands and continuous window-sill lines as characteristic features of the style. (Fig: 70). However, Egli never advocated crude borrowing. Instead, he advised to research the traditional Turkish architecture scientifically and thus, he tried to help in the formation of a

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<sup>317</sup> Quoted in Ural, Somer. Ocak-Şubat 1974. "Türkiye'nin Sosyal Ekonomisi ve Mimarlık 1923-1960, *Mimarlık*, Vol.1-2, p.29.

<sup>318</sup> Franck, Oya Atalay, p.4. See also Ergut's thesis, for an analysis of the meaning of the modern in the nationalist understanding of the 1930's architecture in Turkey. Ergut, T. Elvan. 1998. *Making a National Architecture: Architecture and the Nation-State in Early Republican Turkey*. Unpublished Ph.D. Dissertation, Binghamton University, State University of New York, New York.

<sup>319</sup> Aslanoğlu, İnci. 1984, p.18.



contemporary Turkish architecture.<sup>320</sup> Behçet Ünsal stated that, it was also under his direction that the national architectural seminar was established by Sedad Hakkı Eldem in the Academy of Fine Arts.”<sup>321</sup>

#### 4.2.3 A School for Girls: The ‘Modern’ and the ‘Traditional’

İsmet Paşa Girls’ Institute is one of the best examples of the International Style in Ankara. The flat roofed cubic masses were organized through a symmetry axis in the building. On the facade of the main block of this four-storey building, there exist long horizontal bands and continuous window sills that were the significant characteristics of the rationalist and functionalist approach. The main block is flanked by the two symmetrical vertical blocks at both sides where the staircases are placed. The corner blocks, where the meeting halls and dining rooms were located, were added later in 1934, yet they still support the symmetry<sup>322</sup> (Figs: 71-75).

The soft rounded corners of the balconies, dynamism in forms, and the continuity of unbroken lines are reminiscent of Eric Mendelsohn’s expressionist designs. The vertical staircase windows in the high blocks, the light colored borders on the dark colored plastering, which connect the front and rear windows with the horizontal bands, and which also surround the opening of the staircases, are the characteristic elements of the building.<sup>323</sup> In addition to them, “the pure iron working of the balustrades of the windows on the entrance floor and of the large

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<sup>320</sup> Batur, Afife. 1983. “Cumhuriyet Dönemi’nde Türk Mimarlığı”, *Cumhuriyet Dönemi Türkiye Ansiklopedisi*, Vol.5, İstanbul:İletişim Yayınları, p.1390.

<sup>321</sup> Quoted in Tümer, Gürhan. 1998. *Cumhuriyet Döneminde Yabancı Mimar Sorunu, 1920 lerden 1950lere*, İzmir:İzmir Mimarlar Odası İzmir Şubesi Yayınları, p.80.

<sup>322</sup> Suda, Betül. 1996. *Bonatz,Holzmeister, Taut ve Egli’nin Mimarlık Çizgileri, Türk Mimarlığı Üzerindeki Etkileri*, Unpublished Master’s Thesis, İstanbul Technical University, p.141.

<sup>323</sup> Aslanoğlu, İnci. 2001. *Erken Cumhuriyet Dönemi Mimarlığı (1923-1938)*, Ankara: ODTU Mimarlık Fakültesi Yayınları, p.172.

stepped staircases reflect the character of the period.”<sup>324</sup> In general, the architectural features of the building such as the combination of horizontals and verticals, rounded corners, the use of reinforced concrete, and plastered simple facades, make the building a representative of modern style<sup>325</sup> (Figs: 76-82).

Furthermore, the institute’s modernity and purity matched with such terms of simplicity, beauty, efficiency, functionality, health and hygiene which were the cultural constructs connected with ‘modern woman’ and ‘modern house’ throughout the early Republican period.<sup>326</sup>

Such concepts were strongly emphasized at the Girls’ Institutes as their defining characteristics. For example, the Girls’ Institute in Afyon was praised with reference to its ‘style, functionality and clean living properties’:

The school, being the only educational institution of its category in our province, has been the most popular and demanded school throughout the years and has always been operated with full capacity. Its building has also been one of the most pronounced buildings in our county due to its construction technique, cleanliness and easy usage.<sup>327</sup>

Similarly, probably to convince fathers to send their daughters to school, the Cumhuriyet Girls’ Institute in İzmir was praised by a journalist who advised them to go and visit this building which was “located in a hygienic and beautiful point of the city, ornamented with flowers.”<sup>328</sup>

Similar characteristics were also valid for the İsmet Paşa Girls’ Institute, and in the Institute booklet, functionality, efficiency, and comfortableness were mentioned as follows:

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<sup>324</sup> Suda, Betül. 1996, p.139.

<sup>325</sup> Bozdoğan, Sibel. 2001, p.72.

<sup>326</sup> Bozdoğan, Sibel. 1994. “Architecture, Modernism and Nation-Building in Kemalist Turkey”, *New Perspectives on Turkey*, Vol.10, pp.47-48.

<sup>327</sup> *Cumhuriyet’in 50. Yılında Afyon*, 1973, p.65.

<sup>328</sup> İzmir Cumhuriyet Kız Enstitüsü 1934-1935 Yıllığı. 1935. İzmir:Nefaset Basımevi, p.18.

Students' Club of the school consists of numerous educative tools. Its garden is equipped with facilities rendering their mental comfort. Students' private and living rooms are designed to make them feel at home. The School management is always very sensitive to take every measure to make the students feel the same confidence and intimacy they have back at their homes.<sup>329</sup>

Making comparisons with other schools constructed at the same period signifies the importance and the role given to the institutes. For example, the Teachers' Schools were in the program of the education policy during the early Republican period. –However, it seems that they were not given as much importance as the girls' institutes. The Gazi First Teachers' School was constructed between 1927 and 1929 which the İsmet Paşa Institute was also built.<sup>330</sup> It was designed by Kemalettin Bey, a famous architect in Turkey at that time.<sup>331</sup> Although the building was furnished with modern equipments and was described in *Cumhuriyet* as “the best school building in Turkey”,<sup>332</sup> it was designed neither by a foreign architect nor in the internationalist manner. Besides, although great expenses were also made for the Gazi Teachers' School, the number of teachers' schools in contrast to that of the Girls' Institute did not increase significantly during the period. In spite of the insufficiency of the number of Teachers' schools, as Hasan Ali Yücel asserted, the buildings of which had mostly been designed in the

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<sup>329</sup> Türkiye Cumhuriyeti Maarif Vekaleti İsmet Paşa Kız Enstitüsü, Ankara:Hakimiyet-i Milliye Matbaası, pp.8-9

<sup>330</sup> “Ankara’da Muallim Mektebi”. *Cumhuriyet*. 15 Ağustos 1927. Maarif Vekaleti Mecmuası, no.14, pp.431-434; *Gazi Eğitim Enstitüsü 35. Yıldönümü*. Quoted in Öztürk, Cemil. 1996. *Atatürk Devri Öğretmen Yetiştirme Politikası*, Ankara: Türk Tarih Kurumu, p.219.

<sup>331</sup> “Erkek Muallim Mektebinin İnşasına Başlanıyor”. *Hakimiyet-i Milliye*. 1926. Quoted in Öztürk, Cemil. 1996. *Atatürk Devri Öğretmen Yetiştirme Politikası*, Ankara: Türk Tarih Kurum, p.219.

<sup>332</sup> Quoted in Öztürk, Cemil. 1996. *Atatürk Devri Öğretmen Yetiştirme Politikası*, Ankara: Türk Tarih Kurumu, p.219-220. In the newspapers it was written as, “The school was furnished very nice.” “Beside the building there was a magnificent sport hall with a sport and play space. The newly constructed teachers' schools which were in Ankara, Konya, Erzurum, and Çorum, were planned by Kemalettin Bey. Quoted in Öztürk, Cemil. 1996. *Atatürk Devri Öğretmen Yetiştirme Politikası*, Ankara: Türk Tarih Kurumu, pp.206,219.

Ottoman period<sup>333</sup> as the existing buildings were repaired or some additional parts - like dormitories to increase the capacity of students- were built rather than constructing new school buildings. In contrast to these schools, however, new buildings were constructed for most of the institutes that were established in the Early Republican period.

In that way, the significance of the Girls' Institutes in comparison to the Teachers' Schools is quite clear. Owing to their symbolic meaning, the construction of the institute buildings in the modernist way was an important issue for the government. Because, while the building of the Ismet Pasa Girls' Institute was constructed in a modernist manner by a foreign architect, the Gazi First Teachers' School was built by a Turkish architect in the neo-classical style in the same period by using traditional Ottoman architectural features. This seems to create a duality in the architecture of contemporary school buildings. According to Aslanoğlu, the inconsistency in architectural manners was quite obvious at the time, as also seen in 1927 in the difference between the Gazi First Teachers' School, which was carrying Ottoman features, and the State Conservatory, which was simple and rational.<sup>334</sup> Aslanoğlu explains this as follows: "In the last years of the 1920s, while Turkish architects were building in the new Ottoman style by the influence of tradition, from 1926 onwards foreign architects started to be employed by the government and designed buildings in the International Style. This shows

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<sup>333</sup> Quoted in Öztürk, Cemil. 1996. *Atatürk Devri Öğretmen Yetiştirme Politikası*, Ankara: Türk Tarih Kurumu, p.205.

<sup>334</sup> Aslanoğlu, İnci. 1986. "Evaluation of Architectural Developments in Turkey within the Socio-Economic and Cultural Framework of the 1923-38 Period", *METU Journal of the Faculty of Architecture*, Vol.(7)2, p.17.

how the approaches of foreign and native architects were different at the same time and in the same city.”<sup>335</sup>

Egli generally used flat roofs, plain surfaces, borders around window sills, and designed simple buildings without any decoration. Because of these formal characteristics his designs are defined as modern. However, the modernity of his design approach in planning the Girls’ Institute is open to discussion when compared with his contemporary designs of boys’ and co-education schools.

The planning of the Institute<sup>336</sup> (Fig: 83) was also considered to be efficient and functional: All the rooms and studios are located along the long corridors on each floor in the horizontal mass of the building, and the high masses of the building, where the staircases are located, are allocated for vertical circulation. Some of the terraces and the balconies are attached to the classes or to the corridors by providing appropriate space for the students’ breaks. Moreover, the classes at the top of the vertical masses that have separate staircases, with a view of the green area of the school garden at the back, are quite attractive for students.

Another important point that should be emphasized is the issue of how the government considered the building in terms of its type and the way it would be constructed. Dewey’s report on education – mentioned in Chapter 2 - is particularly important since it summarizes the functionalist and rationalist approach to the design of school buildings, which can be seen as actually applied by Egli in the Institute building.

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<sup>335</sup> Aslanoğlu, İnci. 2000. “1928-1946 Döneminde Ankara’da Yapılan Resmi Yapıların Mimarisinin Değerlendirilmesi”, In A. Tükel Yavuz (ed.). *Tarih İçinde Ankara*, Ankara: TBMM Basımevi, p.271.

<sup>336</sup> The original plan of the building could not be found during the research in archives. The plan used for this study is taken from Sözen, Metin. 1984. *Cumhuriyet Dönemi Türk Mimarlığı*, Ankara: Türkiye İş Bankası Kültür Yayınları.

The report declared that there was a close relationship between the construction style of a school building and the education style and discipline that would be led at the school. According to this report, ordinary buildings prevented the use of developed techniques and practices in schools and this disadvantage could not be solved simply by adding some school furniture. It was stated that architects generally did not exactly know the needs of education and that is why there should be a directory that analyzed school buildings with their equipments etc. Such a directory could help the architects learn the needs of a school in every way, and hence, the spaces of a school would be better organized. Architects were also advised to analyze school building projects executed in foreign countries so that they would design projects that would be acceptable also for foreign schools.<sup>337</sup> Moreover, it was also recommended that the architect should consult technical personnel for a better construction so that there would not be great expenses for the façade of the building rather than for the proper and functional usage.<sup>338</sup>

In comparison to the other schools that were constructed at that time also by Egli or by other foreign architects, the İsmet Paşa Girls' Institute seems to be in a more straight modernist style. For example, Egli designed the State Conservatory (1927-1929) –one of his first buildings in Ankara- in a style closer to traditional approaches than the Institute.<sup>339</sup> The Conservatory was planned around a courtyard whose three sides were surrounded by porticos with a water element at the center.

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<sup>337</sup> Dewey, John. 1962. *Özgürlük ve Kültür*, İstanbul: Remzi Kitabevi, pp.151-152.

<sup>338</sup> Ibid., p.160.

<sup>339</sup> *Hakimiyet-i Milliye*. 5 Ağustos 1927; *Hakimiyet-i Milliye*. 13 Eylül 1929. Quoted in Öztürk, Cemil. 1996. *Atatürk Devri Öğretmen Yetiştirme Politikası*, Ankara: Türk Tarih Kurumu, p.199.

This type of planning was reminiscent of the plan of typical traditional educational institutions –the medreses- in the Ottoman period.<sup>340</sup>

The İsmet Paşa Girls’ Institute, on the other hand, was quite a typical modern school building that was arranged symmetrically around a corridor and two rows of classes on either sides. Staircases are placed at both ends of the corridor providing the vertical circulation in the building (Figs: 84, 85).

The Girls’ Institute building has a large and attractive garden where students pass their free time. It is a three-leveled garden consisting of a sports area and benches and gathering areas for students surrounded by thick and long walls (Figs: 86, 87). The fact that this garden is introverted, planned as closed to the Atatürk Boulevard – the main axis of Ankara city plan - on which the school was situated, (Figs: 88, 89) can be interpreted as a reflection of traditional values that require women to stay in private spaces, away from the social life. While the İsmet Paşa Girls’ Institute was located on the main and the most visible boulevard in the center of the capital city, the planned invisibility of women who were put behind the walls, is questionable, this situation constituted a big contrast between the plan and the garden of the building (Figs: 90, 91).

Here, we should mention the fact that a similar attitude was also seen in the design of the Cumhuriyet Girls’ Institute in İzmir, which was designed by Bruno Taut (with Hillinger and Grimm). In Taut’s design of 1938, which was equally rationalist and functionalist in stylistic terms, an introverted plan was created by

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<sup>340</sup> The building was still modern in general appearance and was described as one of the most beautiful buildings in Ankara at the time. Quoted in Aslanoğlu, İnci. 1985. “Musiki Muallim Mektebi”, *Mimarlık*, Vol.1, pp.31-32.

several blocks that were located around a large space forming a courtyard.<sup>341</sup> This type of a plan is worthy of mentioning because it seems that Taut – like Egli – preferred to create a closed private courtyard only for the girls because he designed the secondary school for co-education in Cebeci (in 1936 with Hillinger) with an open playing garden surrounding the building without considering the issue of privacy, although the school is again situated on one of the most busy boulevards of Ankara.<sup>342</sup>

Similarly, Egli’s design of the Commercial School (1928-1930) for boys in Ankara had a quite extroverted quality as located at the corner of two main arteries, without having any barriers or walls to keep students protected from the exterior.

The garden of the Girls’ Institute was admired as “a beautiful place that is always open for the service of students.”<sup>343</sup> However, it should be emphasized that the garden, as surrounded by high and thick walls, contradicted with the preferred visibility of women in the modernizing society of Turkey. It also contradicts with the relationship of modern women with the urban environment, which requires in Bozdoğan words, “the presence of women in public spaces ... underscoring the Kemalists’ pride in having liberated Turkish women from oppressive seclusion of tradition.”<sup>344</sup> In that perspective, the designer of the institute appears not to have been a strict advocate of modernism, as his design approach could not break with the traditional social values that kept girls isolated from the public, behind the iron

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<sup>341</sup> Batur, Afife. 1998. “1925-1950 Döneminde Türkiye Mimarlığı”, In Yıldız Sey (ed.). *Yetmişbeş Yılda Değişen Kent ve Mimarlık*, İstanbul: Tarih Vakfı Yayınları, p.215.

<sup>342</sup> Aslanoglu, İnci. 1992. N. Şahin (ed.). “1923-1950 Yılları Arasında Çalışan Yabancı Mimarlar”, *Ankara Konuşmaları*, Ankara: TMMOB Mimarlar Odası Ankara Şubesi Yayınları, p.125.

<sup>343</sup> *Türkiye Cumhuriyeti Maarif Vekaleti İsmet Paşa Kız Enstitüsü*, Ankara: Hakimiyet-i Milliye Matbaası.

<sup>344</sup> Bozdoğan, Sibel. 2001, p.79.



lattice in an attitude different from the one displayed in other schools for boys and mixed education.

The design of the İsmet Paşa Girls' Institute by a foreign architect was significant beyond a simple construction of a school building. It had a symbolic meaning related to the efforts of the Republican government to construct a building that would be exemplary of modernity with its style, technology and materials assuring the modern conditions<sup>345</sup>. The deliberate selection of the site of the building in a very focal point of the city was for the representation of modernization in the school itself. Moreover, this building was a school for educating the female students, equipping them with modern techniques in order to make them modern housewives. So, the institute was part of the modernization process in early Republican Turkey in various aspects.

However, a number of points could be mentioned to prove that the modernization process also incorporated ambiguities and changing attitudes towards the tradition. Firstly, the architect chosen for the design of the building was Egli who was not a strict modernist but also valued traditional and regional architectural characteristics. Besides, the design of the building aimed to protect the girls from the public: Although the building was on the boulevard, it was in fact isolated from the outside because the garden used by the students was at the back of the building and the sun breakers in the ground floor prevented any contact between outsiders

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<sup>345</sup> One point that should also be emphasized here is that there existed attempts at the time to create prototype plans for schools, without taking into consideration the issues like climate, local material or local culture. However, this understanding was not applied for the girls' institutes. Besides, Egli and Taut, the designers of two of these institutions, were the advocates of regionalist approach and thus they constructed their buildings by considering the local conditions. Nalbantoğlu, Gülsüm Baydar. Spring 1990. "Architects, Style and Power: The Turkish Case in the 1930s", *Twentieth-Century Art and Culture*, Vol.1(2), pp.45-51.

and insiders.<sup>346</sup> The effect of traditional values is apparent not only with reference to the architectural features of the building. The aim of making the girls good housewives and mothers also presents such ambiguous relations with tradition as the girls' institutes were also proud of giving the most modern education in order to make the girls perfect modern women of the future.

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<sup>346</sup> The sun breakers prevented the sun-light from the west and they were also functional in giving a horizontal effect to the building to complement the vertical effect provided by the staircases on both sides.

## CHAPTER 5

### CONCLUSION

The modern woman was the symbol of the modernization process in the early Republican era. The liberation of women that would make them participate in the public sphere, was assured by the implemented laws of the new regime and the equality in terms of jurisprudence, education, and employment encouraged them to go beyond the confines of the pre-designated traditional rules. The education of women was accepted as critical in realizing the change in the social role and position of women.

Like in the case of modern woman, modern architecture was also taken as a symbol of the profound transformation that the Republic brought with. As Bozdoğan stated, “images of woman, like images of modern buildings (and often the two were juxtaposed), were visible proofs of the success of the new nation in dissociating itself from the Ottoman past.”<sup>347</sup> The modern style was used in public buildings of the period; yet the most significant representation of modernity in the field of architecture to represent modernity was accepted as the modern house.<sup>348</sup>

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<sup>347</sup> Bozdoğan, Sibel. 2001, p.82.

<sup>348</sup> According to Nalbantoğlu, the issue of the house “occupied the most significant portion of architectural discourse and practice in 1930’s Turkey, as in the West.” Baydar, Gülsüm. Autumn 2002. “Tenuous boundaries: woman, domesticity and nationhood in 1930s Turkey”, *The Journal of Architecture*, Vol.7, p.230.

The role of the house was to emphasize the change towards modernization in the life style of the society in Turkey.

In order to demonstrate the complete project of modernization in their social lives, especially the upper classes of the society, including the state elites, adopted modern customs and also began to have modern houses. In that context, modern woman and modern house exactly juxtaposed in constituting the effective image of modernization, which was identified with beauty, efficiency, health, and simplicity.<sup>349</sup>

The traditional type of women and traditional houses were accepted as reminiscent of the past habits and life styles. Hence they had to be immediately replaced by the creation of a modern secular way of living. The extroverted-type of houses, like the ones with large display-windows that allowed women to be seen from the outside, contrasted with the position of women in a traditional house. The new houses were equipped with contemporary materials, and furniture, representing the change in the private life of women together with the change seen in her participation into the public sphere in that era.

Bozdoğan states:

The identification of modern architecture with the new Kemalist woman was not just a matter of symbolic association. In a more literal and directly architectural gendering of the modern, new buildings for the education of women were often designed and built in a conspicuously modernist aesthetic. As women's appearance and visibility became the primary symbol of the Kemalist *Inkılâp*, educational buildings for women became the most representative structures of the new architecture in Early Republic.<sup>350</sup>

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<sup>349</sup> Ibid., p.229.

<sup>350</sup> Bozdoğan, Sibel. 2001, pp.85-86.

In order to modernize women, the Republic modernized the system of their education. Besides, the new type of education was accepted to be supported physically by modern school buildings. As the statistics indicated, the number of school buildings built for girls at the time was more than those for boys;<sup>351</sup> and they were deliberately designed in the modernist way.

The belief was that contemporary women should be educated in schools that would also be contemporary in both educational and architectural terms. Needless to say, the ‘modern’ style of these institute buildings represented the educated, modern women themselves. As Bozdoğan explains, “Simplicity, beauty, efficiency, health and hygiene were among such terms that were adopted for the modern woman and modern education”<sup>352</sup> and these terms matched with the principles of modernity and the Girls’ Institute buildings as well. By the same token, the Girls’ Institutes represented the modernization of Turkey through their buildings, system of education and the change they brought in the social role of woman.

In that vein, the profound significance of the Girls’ Institutes in that era was related to their provision of a modern built environment, as well as a modern education for women to change their role in the society.

The aim of these Institutes was in fact to modernize the social life. As they taught girls the new ways of decoration, fashion, cleaning, child-caring, sewing, etc., their graduates, as future housewives and mothers, would modernize the way of life in houses, and by teaching their children the modern way of life, they would provide the change towards the modernization of the society.

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<sup>351</sup> Özalp, Reşat. 1956. *Rakamlarla Türkiye’de Mesleki ve Teknik Öğretim I (Orta Dereceli Okullar)*, Ankara: Maarif Basımevi.

<sup>352</sup> Bozdoğan, Sibel. 1994. “Architecture, Modernism and Nation-Building in Kemalist Turkey”, *New Perspectives on Turkey*, Vol.10, pp.47-48.

At the institutes, girls were taught about the recent innovations in techniques and methods in housework to make the work more efficiently than before. The idea was the use of rational and functional techniques –as suggested by the system called Taylorism.<sup>353</sup> The aim was to make girls good housewives who could use the methods of rationalism and functionalism in the housework, i.e. the methods that were accepted at that time as necessary to be applied to all fields in order to modernize the country. In that context, the modernization of women meant educating good housewives.

Woman was still at the back of the curtain, while she was invited by the new regime to join into the public life. Her motherhood and good housewifery were emphasized rather than her employment as a participator in the public life. Instead of raising as a successful working woman, who would take her place in the public space, the kind of education at the institutes still kept her inside the confines of the private spaces of the house; though as a successful housewife and mother. The popularity of these schools, as discerned from the statistics of girls' education, proves that this type of education of woman was approved generally by the public at that time.

The schools for girls were designed –mostly by foreign architects- as modern buildings on the main roads and boulevards of cities to represent the visibility of woman in the public sphere. However, these schools had quite introverted plans, in relation to the required necessity to provide the privacy of woman. While boys' schools were planned in an extroverted scheme, -in terms of the planning of gardens in front of the buildings and along the roads- in girls'

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<sup>353</sup> For further information on this topic, see Yaşın, Yael Navaro. Bahar 2000. "Evde Taylorizm: Türkiye Cumhuriyeti'nin İlk Yıllarında Evişinin Rasyonelleşmesi (1928-1940)", *Toplum ve Bilim*, Vol.84, pp.51-74.

schools, gardens where students spent their free time were hidden at the back of the schools. This showed that the traditional manner of providing the privacy of girls away from the public, was effective in their planning. Similar restrictions were also seen in the co-education schools, where girls and boys had separate spaces to spend their free time.

The İsmet Paşa Girls' Institute was designed in a very modernist aesthetic by a foreign architect and symbolized the modernity of Turkish woman. However, the fact that such a modern building had a secret garden to keep girls away from the public, and that such a modern educational institution aimed firstly to educate good housewives and mothers, presented contradictory aims.<sup>354</sup>

Indeed, the modernization agenda of the state and the continuing limitations on the public visibility of woman -in every field- constituted the dilemma and the ambivalence of the Kemalist perspective during the early Republican period. To be able to consolidate the innovations that replaced the old with the new in almost every field, was not easy in the 1930's when the traditional norms were more or less still perpetuating. Thus, the changes that the new Republic brought about, including those in the lives of women, should be evaluated with reference to the context that was formed by the duality of the modern and the traditional, that is a problem of identity to be faced in all attempts of modernization.

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<sup>354</sup> Furthermore, the target of being like a Western country was appreciated by Eastern countries more than the West. The Şah of Iran followed the innovations in Turkey abolishing the pece in 1935, constructing the same building -İsmet Paşa Girls' Institute in Tahrân-. Similarly, Turkey was a powerful paradigm also for the Egyptian intellectuals who proposed the Egyptian woman to be like a Turkish woman in apparel, in modern housing and in social life. Koloğlu, Orhan. 2002. *Cumhuriyet'in İlk On Beş Yılı (1923-1938)*, İstanbul: Boyut Kitapları, pp.338,344.

## ILLUSTRATIONS



**Figure 1.** The Transformation of the Education System After the Republic.  
(*Ankara Yılı'nın Cumhuriyet Öncesi ve Cumhuriyet Dönemi Editi*, 1998. Ankara  
Valiliği Milli Eğitim Müdürlüğü, Ankara, pp.122-123.).





**Figure 2.** The Education in the Girls' Institutes.

(*Kız Enstitüleri ve Sanat Okulları Ankara Sergisi*. 1938. Ankara: Devlet Matbaası, p.6).



**Figure 3.** Mevhibe İnönü at an Exhibition of İsmet Paşa Girls' Institute (1940s). (Gök, Fatma. (ed.) 1999. *Yetmişbeş Yılda Eğitim*, İstanbul: TarihVakfı Yayınları, p.247.)



**Figure 4.** Active Working Life of Woman. (Ata, Nurullah. March 2003. "Kadın ve Erkek Müsavatı", *Tarih ve Toplum*, Vol.231(39), p.21.)



**Figure 5.** Earning Her Life with Working. (Ata, Nurullah. March 2003. "Kadın ve Erkek Müsavatı", *Tarih ve Toplum*, Vol.231(39), p.21.)



**Figure 6.** The Meeting in front of the İstanbul University After Women Gained the Right to Vote and Run for the Elections (1934).  
(*La Turquie Kemaliste*, Decembre 1934. No.4, p.1.).



**Figure 7.** Atatürk's Visits to İsmet Paşa Girls' Institute.

(Palazoğlu, Ahmet Bekir. 1999. *Atatürk'ün Okul Gezileri*, Ankara: Milli Eğitim Bakanlığı, p.412.).



**Figure 8.** Atatürk's Visits to İsmet Paşa Girls' Institute.

(Palazoğlu, Ahmet Bekir. 1999. *Atatürk'ün Okul Gezileri*, Ankara: Milli Eğitim Bakanlığı, p.412.).





**Figure 9.** Atatürk's Visits to İsmet Paşa Girls' Institute.  
(Palazoğlu, Ahmet Bekir. 1999. *Atatürk'ün Okul Gezileri*,  
Ankara: Milli Eğitim Bakanlığı, p.412.).



**Figure 10.** Atatürk's Visits to İsmet Paşa Girls'  
(Palazoğlu, Ahmet Bekir. 1999. *Atatürk'ün Okul Gezileri*,  
Ankara: Milli Eğitim Bakanlığı, p.412.).



**Figure 11.** The Students in the Specialization Courses in İsmet Paşa Girls' Institute.  
(*Kız Enstitüleri ve Sanat Okulları Ankara Sergisi*. 1938. Ankara: Devlet Matbaası, p.38.).



**Figure 12.** Workshops in the Girls' Institutes.  
(*Kız Enstitüleri ve Sanat Okulları Ankara Sergisi*. 1938.  
Ankara: Devlet Matbaası, p.9.).









**Figure 14.** Students Using Modern Technological Machines in the Girls' Institutes.

(Akçura, Gökhan. 2001. *Ivr Zıvr Tarihi I, Unutma Beni*, İstanbul: Om Yayınevi, p.40.).



**Figure 15.** Students in General Courses in Girls' Institutes.  
(La Turquie Kemaliste. April 1935. No.6, p.8.).



**Figure 16.** Students in the Library in the Girls' Institutes.  
(*Kız Enstitüleri ve Sanat Okulları Ankara Sergisi*. 1938. Ankara: Devlet Matbaası, p.37.).



**Figure 17.** Students in Hat Making Course in the Girls' Institutes.  
(*La Turquie Kemaliste*. April 1935. No.6, p.7.).





**Figure 18.** Students in Washing Course in the Girls' Institutes.  
(*Türkiye Cumhuriyeti Maarif Vekaleti İsmet Paşa Kız Enstitüsü*, Ankara:Hakimiyet-i Milliye Matbaası).



**Figure 19.** Students in Cooking Course in the Girls' Institutes.  
(*Türkiye Cumhuriyeti Maarif Vekaleti İsmet Paşa Kız Enstitüsü*, Ankara:Hakimiyet-i Milliye Matbaası).



**Figure 20.** Students in Cooking Course in the Girls' Institute.  
(*Türkiye Cumhuriyeti Maarif Vekaleti İsmet Paşa Kız Enstitüsü*, Ankara:Hakimiyet-i Milliye Matbaası).

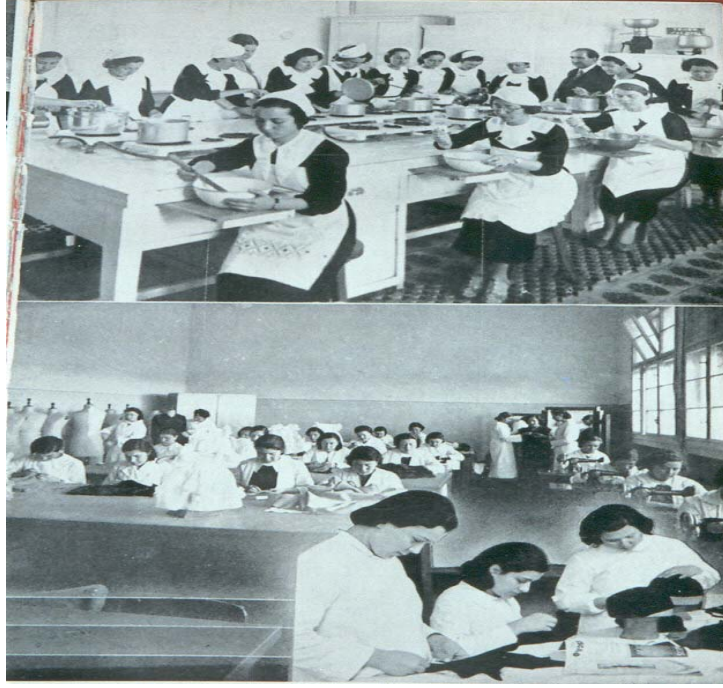


**Figure 21.** Students in Classrooms in the Girls' Institutes.  
(*Türkiye Cumhuriyeti Maarif Vekaleti İsmet Paşa Kız Enstitüsü*,  
Ankara:Hakimiyet-i Milliye Matbaası).



**Figure 22.** Students in the Library in the Girls' Institutes.  
(*Türkiye Cumhuriyeti Maarif Vekaleti İsmet Paşa Kız Enstitüsü*,  
Ankara:Hakimiyet-i Milliye Matbaası).

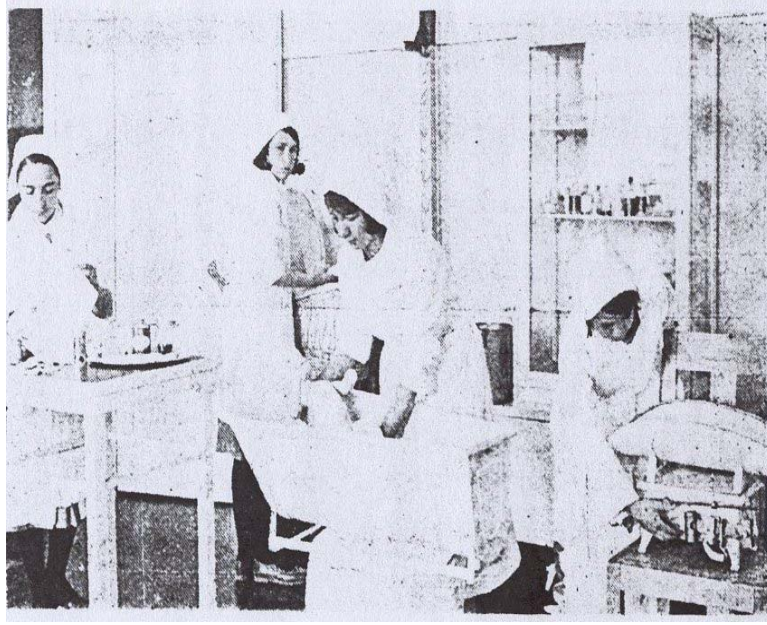




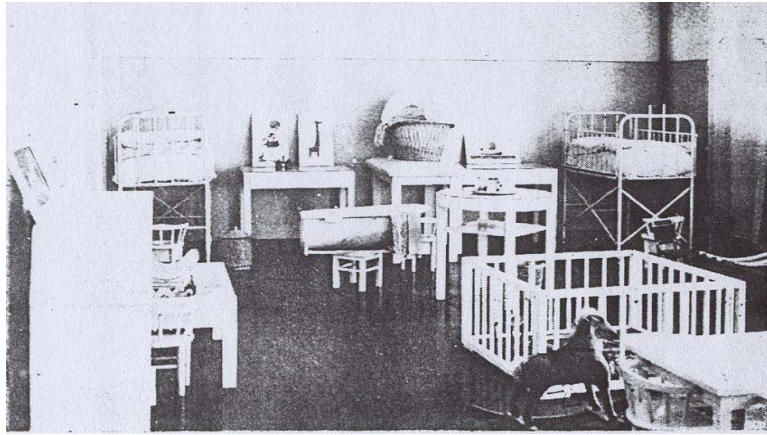
**Figure 23-24.** Students in Specialization Courses in İsmet Paşa Girls' Institute.  
*(Kız Enstitüleri ve Sanat Okulları Ankara Sergisi.*  
 1938. Ankara: Devlet Matbaası, p.33.).



**Figure 25.** Students in Classes in İsmet Paşa Girls' Institute.  
*(Kız Enstitüleri ve Sanat Okulları Ankara Sergisi.*  
 1938. Ankara: Devlet Matbaası, p.36.).



**Figure 26.** Students in Child Care Courses in the Girls' Institutes.  
(*Türkiye Cumhuriyeti Maarif Vekaleti İsmet Paşa Kız Enstitüsü*,  
Ankara:Hakimiyet-i Milliye Matbaası).



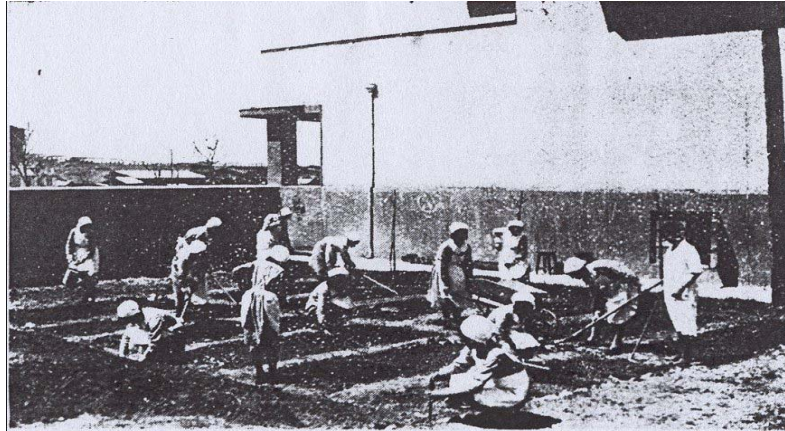
**Figure 27.** Students in Child Care Courses in the Girls' Institutes.  
(*Türkiye Cumhuriyeti Maarif Vekaleti İsmet Paşa Kız Enstitüsü*,  
Ankara:Hakimiyet-i Milliye Matbaası).





**Figure 28.** Students in Home Agriculture Course in İsmet Paşa Girls' Institute.

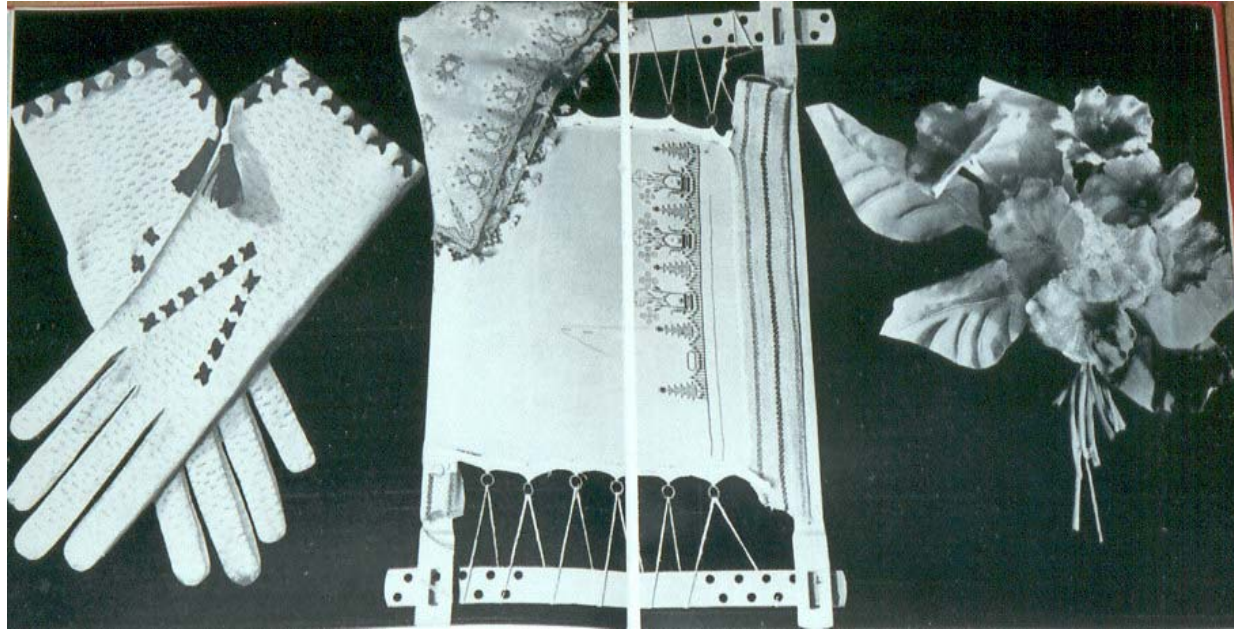
(*Türkiye Cumhuriyeti Maarif Vekaleti İsmet Paşa Kız Enstitüsü*, Ankara:Hakimiyet-i Milliye Matbaası).



**Figure 29.** Students Working in the Fields in İsmet Paşa Girls' Institute.

(*Türkiye Cumhuriyeti Maarif Vekaleti İsmet Paşa Kız Enstitüsü*, Ankara:Hakimiyet-i Milliye Matbaası).





**Figure 30.** Handcrafts Produced by Girls in the Girls' Institutes.  
(*Kız Enstitüleri ve Sanat Okulları Ankara Sergisi*. 1938. Ankara: Devlet Matbaası, pp.42-43.).

## ATATÜRK'e

Ne mutlu kızlar ki senin çağına yetiştik!...

Sen olmasaydın bugün biz düşmanların soğuk ve kirli çiz-  
meleri altında kıvrınacaktık.

Sen olmasaydın bugün siyah çarşaf ve peçelerin içinde gönül-  
lerimiz ve ruhlarımız kararacaktı...

Sen olmasaydın bugün biz yaşıyan ölümler gibi her türlü  
ışıkta uzak, kafesler arkasında çürüyecektik...

Ne mutlu kızlar ki senin çağına yetiştik!...

Sen düşmanları akılları durduracak bir tansı göstererek bir  
atılışa kovdun. bizi en büyük düşkünlükten kurtardın..

Sen o yadeliinden gelen düşmanlardan daha tehlikeli, daha  
öldürtücü olan içimizdeki kara yılanın başını kopardın. bize  
bu güzel yurdumuzda erkek arkadaşlarımızdan ayırtmaz. alnı-  
mız açık yaşamak ve çalışmak hakkını verdin..

Sen bizi öncesiz bir zindandan kurtardın. sonsuz bir hayata  
kavuşturdun...

Sana karşı kalbimizin duyduklarını dilimiz nakledemiyor...

Ne mutlu kızlar ki senin çağına yetiştik!...

**Figure 31.** A Poem for Atatürk by a Student in the Girls' Institutes.  
(*İzmir Cumhuriyet Kız Enstitüsü 1934-1935 Yıllığı*, 1935 İzmir:Nefaset  
Basımevi, p.2.).





**Figure 32.** Exterior View of a Turkish House.  
(Altınar, Ahmet Turhan and Cüneyt Budak. 1997. *Konak Kitabı*, İstanbul: Tepe Yayınları, p.43.).

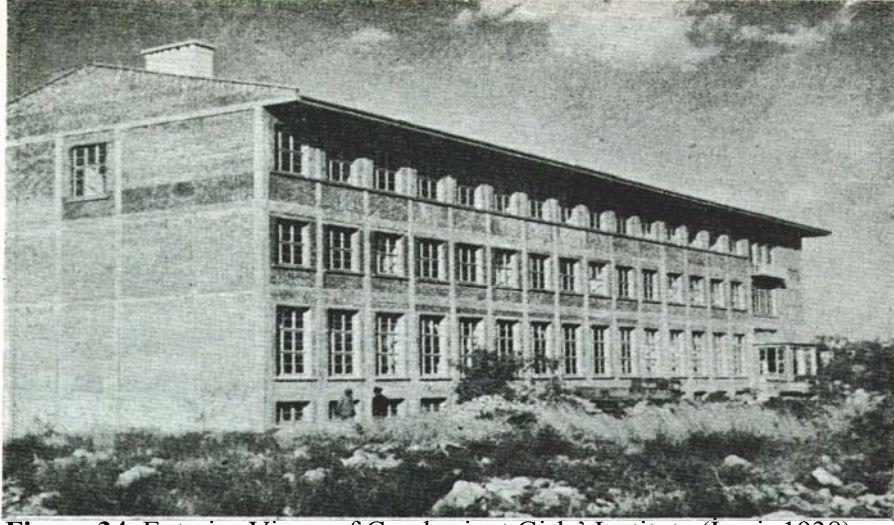


Ankara, Zübeyde Hanım Kız Enstitüsü, 1930

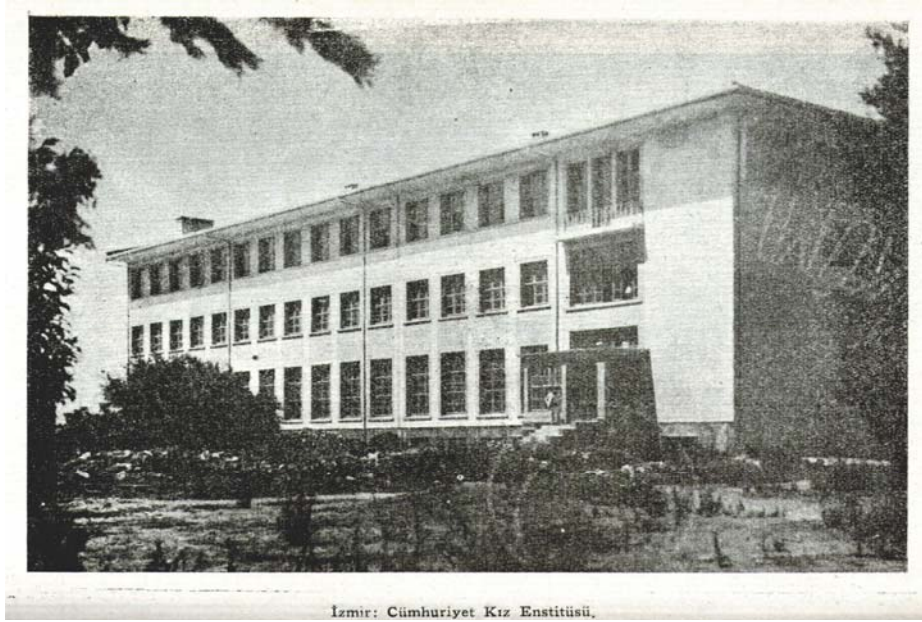
**Figure 33.** İsmet Paşa Girls' Institute (Ankara 1930).

(Sözen, Metin. 1984. *Cumhuriyet Dönemi Türk Mimarlığı*, Ankara: Türkiye İş Bankası Kültür Yayınları).

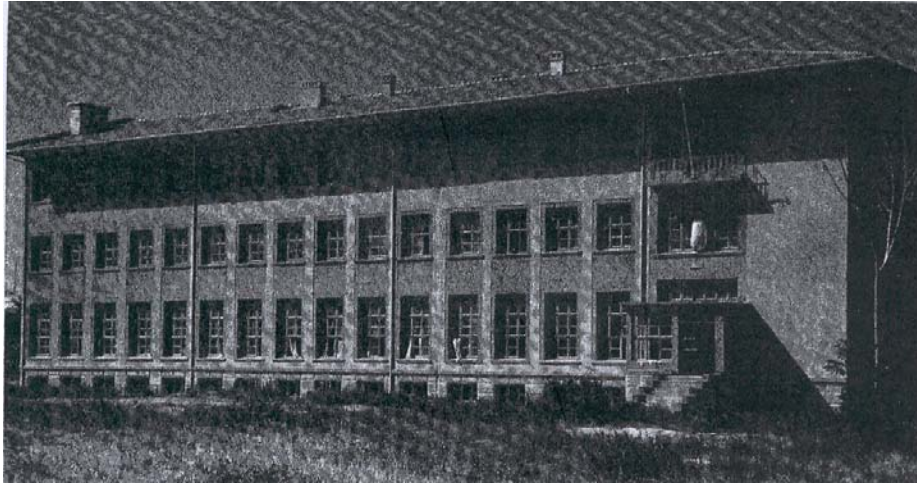




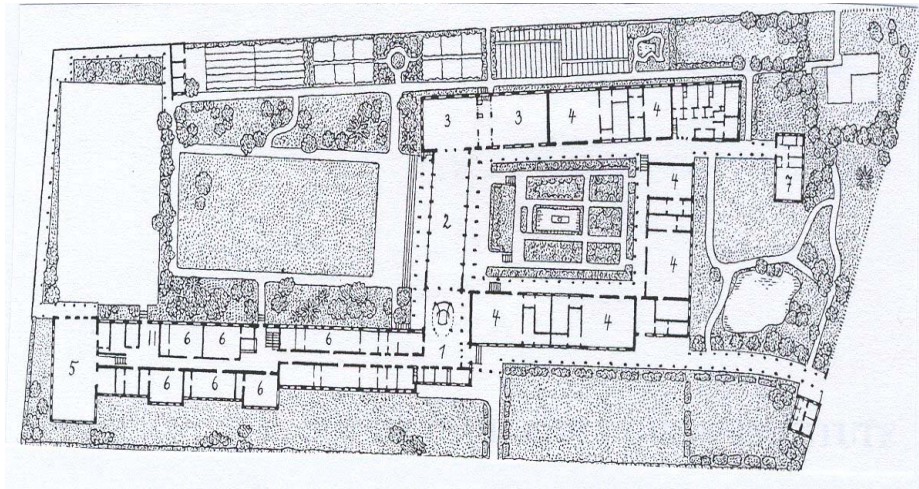
**Figure 34.** Exterior Views of Cumhuriyet Girls' Institute (İzmir 1938).  
(*Bayındırlık İşleri Dergisi*. 1941. No.5, İstanbul:Osmanbey



**Figure 35.** Exterior Views of Cumhuriyet Girls' Institute (İzmir 1938).  
(*Bayındırlık İşleri Dergisi* 1942. No.5-6, İstanbul: Tan Matbaası.).



**Figure 36.** Front Façade of Cumhuriyet Girls' Institute (İzmir 1938).  
(Junghanns, Kurt. 1983. *Bruno Taut 1880-1938*, Berlin:Henschelverlag).



**Figure 37.** Site Plan of Cumhuriyet Girls' Institute (İzmir 1938).  
(Junghanns, Kurt. 1983. *Bruno Taut 1880-1938*, Berlin:Henschelverlag).



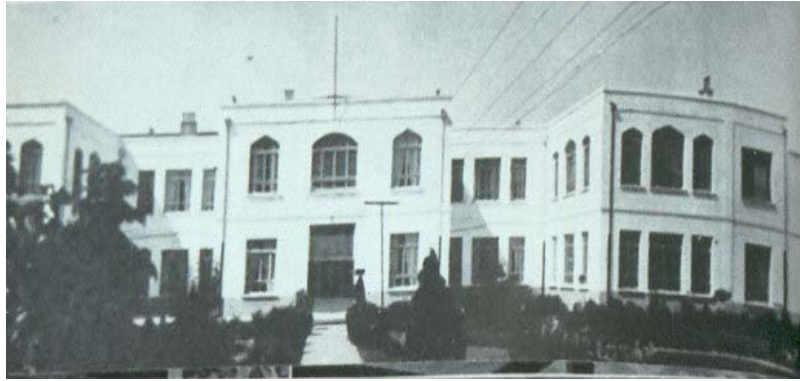


**Figure 38.** Cumhuriyet Girls' Institute (İzmir Old Building).  
(*Kız Enstiüleri ve Sanat Okulları Ankara Sergisi*. 1938. Ankara: Devlet Matbaası, p.14.).



**Figure 39.** Kadıköy Girls' Institute (İstanbul).

(*Kız Enstitüleri ve Sanat Okulları Ankara Sergisi*. 1938. Ankara: Devlet Matbaası, p.16.).



**Figure 40.** Selçuk Girls' Institute (İstanbul 1886).

(*Kız Enstitüleri ve Sanat Okulları Ankara Sergisi*. 1938. Ankara: Devlet Matbaası, p.12.).





**Figure 41.** İsmet İnönü Girls' Institute (Adana 1936-1937).  
(Palazoğlu, Ahmet Bekir. 1999. *Atatürk'ün Okul Gezileri*, Ankara: Milli Eğitim Bakanlığı, p.410.).



**Figure 42.** Trabzon Girls' Institute (Trabzon).

(*Kız Enstitüleri ve Sanat Okulları Ankara Sergisi*. 1938. Ankara: Devlet Matbaası, p.17.).



**Figure 43.** Elazığ Girls' Institute (Elazığ).  
(Altan Dergisi. 1935, No.2, p.49.).





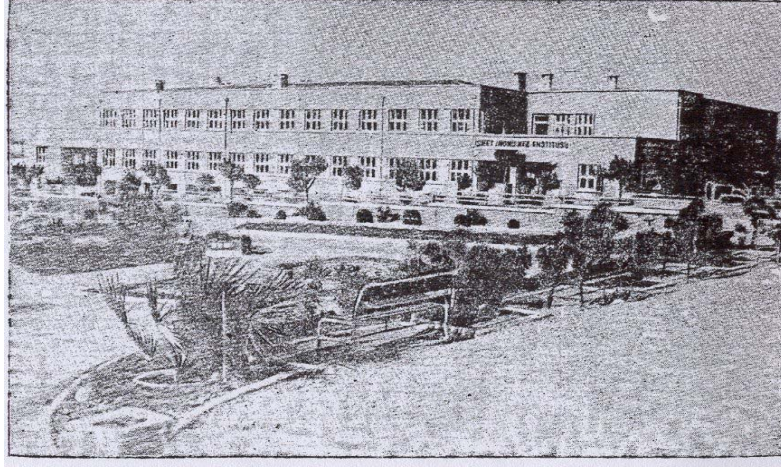
**Figure 44.** Exterior Views from Manisa Girls' Institute (Manisa 1937-1938).

(*La Turquie Kemaliste*, 1943. No.47, p.52.).



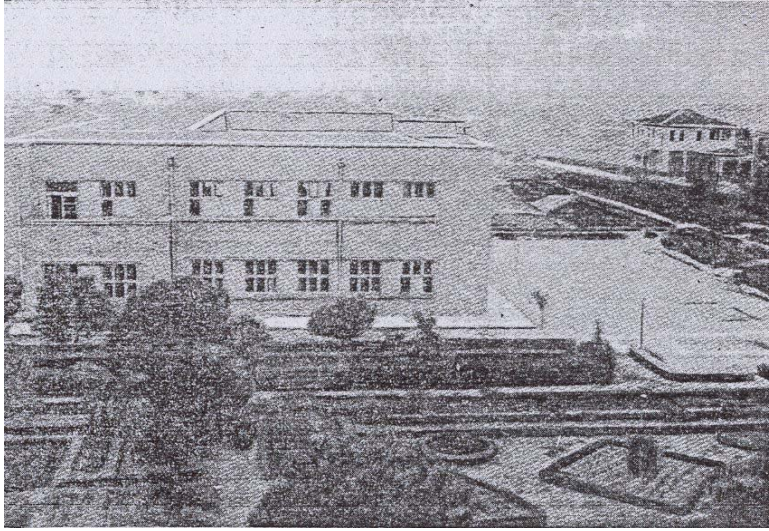
**Figure 45.** Entrance of Manisa Girls' Institute (Manisa 1937-1938).

(*La Turquie Kemaliste*, 1943. No.47, p.52.).



**Figure 46.** Front Facade of Manisa Girls' Institute (Manisa 1937-1938).

(*Manisa Kız Enstitüsü Tanıtım Broşürü*. 1950. İzmir: Doğanlar Basımevi).



**Figure 47.** Left Façade of Manisa Girls' Institute (Manisa 1937-1938).

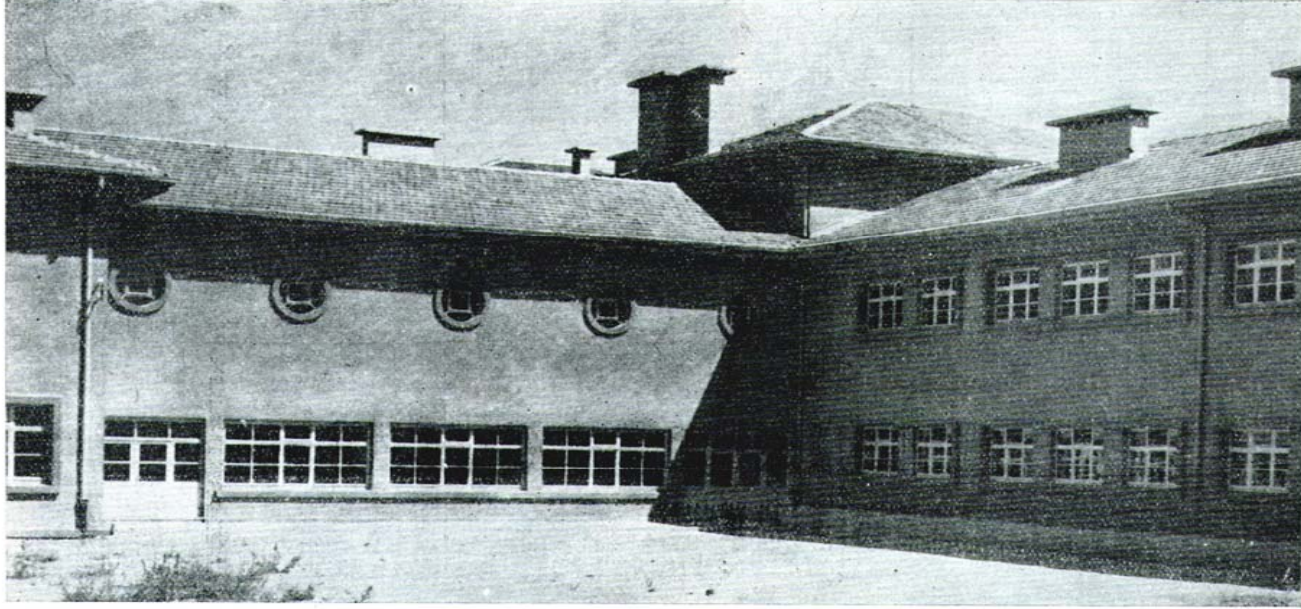
(*Manisa Kız Enstitüsü Tanıtım Broşürü*. 1950. İzmir: Doğanlar Basımevi).





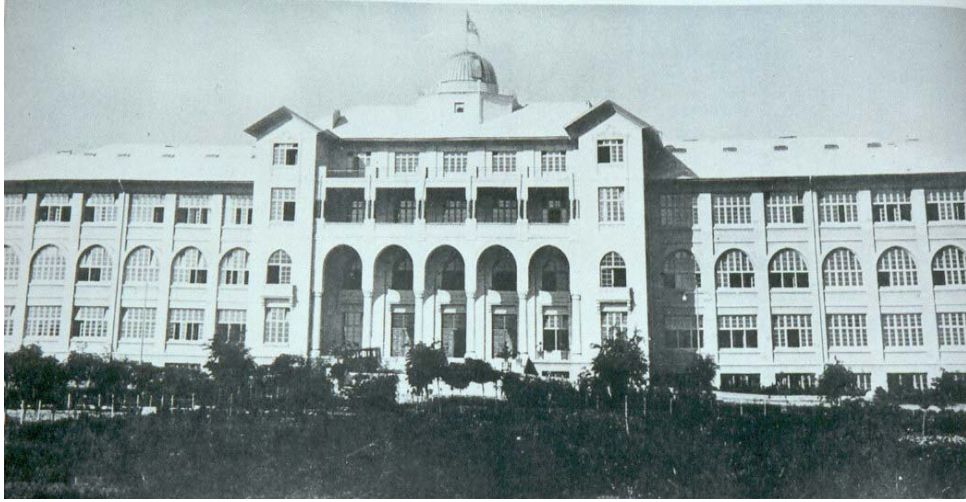
Afyon Çetinkaya kız enstitüsü

**Figure 48.** Ali Çetinkaya Girls' Institute (Afyon 1939-1940).  
(*Bayındırlık İşleri Dergisi*. 1943. No. 5-6, İstanbul:Alkaya Matbaası, p.271.).



Afyon Çetinkaya kız enstitüsü

**Figure 49.** Ali Çetinkaya Girls' Institute (Afyon 1939-1940).  
(*Bayındırlık İşleri Dergisi*. 1943. No. 5-6, İstanbul:Alkaya Matbaası, p.272.).



**Figure 50.** Gazi First Teachers' School (Ankara 1927-1930).  
(*La Turquie Kemaliste*.Juin 1934. No.6, p.4.).



**Figure 51.** Teachers' College of Music (Ankara 1927-1928).  
(*La Turquie Kemaliste*.Juin 1934. No.6, p.6.).



## KIZ ENSTİTÜSÜ KAYIT ve KABUL ŞARTLARI

### Esas kısmı :

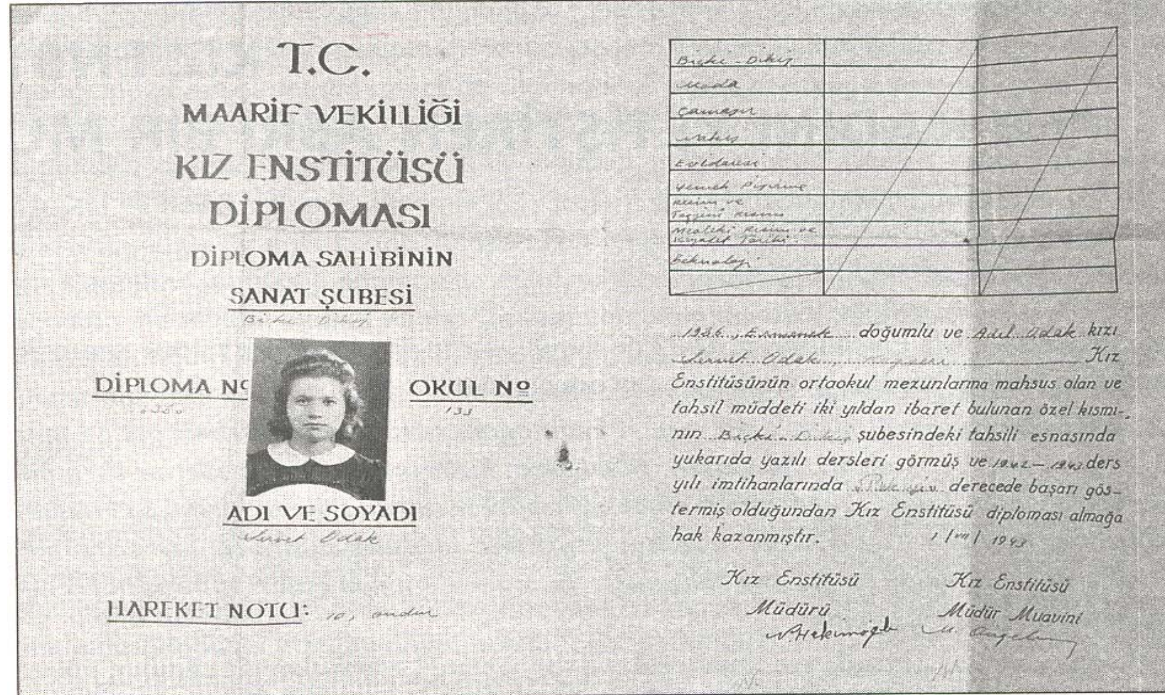
- a) İlkokul diploması
- b) Nüfus kimlik cüzdanı  
(dosyadaki ilgili sahife doldurularak okul yönetkesince onandıktan sonra aslı geri verilir.)
- c) Sağlık ve aşı raporu (yeni tarihli olacaktır.)
- d) 4,5x6 boyunda başı açık ve öğrenciye yakışır tavırla, yüzden çıkarılmış 6 fotoğraf.
- e) Kayıt beyan kâğıdı (okuldan alınır.)
- f) Bakanlıkça bastırılan öğrenci dosyası.
- g) Altı tane pullanmış ve üzerine veli adresi yazılmış mektup zarfı.

### Özel kısmı :

- a) Ortaokul diploması yahut kayıt sureti veya lise sınıflarından alınmış tasdikname (yaşı elverişli olduğu takdirde) Devlet ortaokul imtihanlarına girmeye hak kazanıp yazılı veya sözlülerde kalmış bir öğrenci ise kaldığı derslerle imtihana daha kaç defa girmeye hakkı olduğunu gösteren belge.
- b) Nüfus kimlik cüzdanı.
- c) Sağlık ve aşı raporu.
- d) 4,5x6 boyunda başı açık ve öğrenciye yakışır tavırla, yüzden çıkarılmış 6 fotoğraf.

**Figure 52 .** A List of Registration Matters.

(*Manisa Kız Enstitüsü Tanıtım Broşürü*. 1950. İzmir: Doğanlar Basımevi.)



**Figure 53.** A Certificate of the Girls' Institute.

(Gök, Fatma. 1999. "Kız Enstitüleri: 'Ev Kadını Yetiştiren Asri Bir Müessese'", In Fatma Gök (ed.). *Yetmişbeş Yılda Eğitim*, İstanbul: Tarih Vakfı Yayınları, p. 242.)



## İsmetpaşa Kız Enstitüsü sergisi.

İsmetpaşa kız enstitüsünün yıllık sergisi dün saat 14 de mektep salonlarında açılmıştır. Ankaranın en iyi binalarından birinde Türkiye'nin en kıymetli kız sanat mektebi olarak çalışan bu müessesenin yetiştirdiği kıymetli elemanlar hakkında bir fikir edinebilmek için bu güzel sergiyi görmek kâfidir. Mektebin alt kat salonları ev idaresi ve pastacılık atölyelerinin çalışma tarzlarını göstermeye tahsis edilmiştir. Mektepteki kızlar çamaşır yıkama, ve kaynatma makinesinin başında, ütü, telefe, kuma ve kolsa masalarının üzerinde bizzat tabahatı seyrilere gösteriyorlar. Madeni kapıyı temizlemek için gatafatlı isimli ithalat maddeleri yerine kendi tekipli yerli maddelerin muvafakiyetle kullanıldığını burada görüyoruz. Yabancı malımı yerli ile değiştirmek için elden gelen her şey yapılmış. Pastacılık atölyesinde genç kızlar, kara tahtada yazılı tarif mübince pasta- lar ve çörekler hazırlıyorlar, ve bu yiyecekler üst kat kütüfede ucuz fiyatlarla seyr- cilerin emsine ânâde tutuluyor. İkinci kat ta büfeye uğruyan ziyaretçiler üçüncü kat- ta mektep atölyelerinin çalışma tarzlarını görüyorlar. Bu kentsel odalar dikti, evida- reni, nakış, çamaşır, şapka, çiçek faaliyetle- ri ve serim ve siparişi atölyelerine tahsis edil- miş. Sabırlı ve dikkatli talebelerin ölelerin- deki atölyelere ve diktilere eğilerek büyük bir iştina ile işlerine kendilerini vermeleri güzel bir manzara teşkil ediyor. Bir dante- lâmın, bir yastık nakışının, bir süs halısının büyük emeklerle vücutte getirildiğini an- lamak için onların yapışını yokundan gör- mək lâzım. Bir talebe başında, dört gül-ül- emekle vücutte getirilen bir dantel süsü- anek 2 lira ettiğini ve battı bu fiata bile müştəri bulmak güç olduğunu söylüyor. El emeğine fabrikasını vurduğu büyük darbe- yi gösteren güzel bir misal.

En fazla faaliyet biki ve di'is işlerinde görüyorlar. Bilhassa Ankara'da, terziliğin en fazla para getiren kadam ihlissı olduğun- da şüphe yoktur.

Müessesenin dördüncü katı ders senesi zarfında mektep atölyelerinde vücutte ge- tirilmiş muhtelif işlerin tezhirine tahsis edilmiştir. Kumayları tesmianıyla yerli malın- dan elar bu eserler fevkalâde güzel ve iyi- nah bir zevk mahsulü olduğu aşikâr. Eğer sergide satış yapılmış olsaydı bu nefis yap- kalara, toplanan, çamaşır ve nakışların Ankara Hanımları tarafından bir kaç gün içinde yığıncağa uğruyacağına hiç şüphe- miş yoktur.

Avrupa'da tahsil görmüş muallim ha- nımların derin bir zevk ve bilgi mahsulü olan çalışmalarını neticesinde memleket hiç şüphesiz ki her yıl yüzlerce zevkli ev kadını ve pek çok kıymetli sanatkar ve iş- çiler kazınmaktadır.

Müessese müdürünü ve tedris heyetini bu güzel sergiden dolayı tebrik etmeyi vaziyfe biliriz.

### Uşak'ta Yağmur ve dolu

Uşak, 20 — Bugün saat 16 da ani yağın dolu ve yağmurdan şehrin her tarafı ırında kalmıştır. Afet halinde olan şel-

## ŞEHİR ve TAŞR

### İkinci U. Müfettiş İbrahim Tali B.

Mıntakasındaki teftiş ve tetkikleri hakkında ne diyor?

İstanbul, 20 (Telefon) — İkinci umu- mi müfettiş İbrahim Tali Bey mintakası da- hilinde yaptığı teftişler ve tetkikler hak- kında şu beyanatta bulunmuştur:

— Müfettişlik esasen vaziyfesine başla- mış bulunuyordu. Muayyen bir programın tabikatağına girdük müntakamda, ziraf, içti- maî ticarî iktisadî tetkikler ve halk ile esas- lı temaslar yaptım. İhtiyaçlarını araştırdım. Bu tetkikler arasında çok mühim şeyler gördüm ve bazı noksanlara temas ve tes- düf ettim. Tetkiklerinin arasında çok müh- him şeyler gördüm ve bazı noksanlara te- mas ve tesadif ettim. Tetkiklerinin neti- cesini ve intihalarını Ankara'da salâhiyet- tar makamata raporla ve şifâhen arzedece- ğim.

Trakya'da ziraf vaziyette endişe edile- cek bir şey yoktur. Geçen seneki mebzuliyet minasibetile halkın elinde az çok zahire mevcuttur. Oun için bu sene kuvaklık yü- zünden normalden azafı olan mahsulün si- kintısı kışedilmeyecektir.

Bulgaristan ve Romanya'dan gelen mu- hacirler mevcut köylere yerleştirilmektedir. Sonlardan başka Çorlu civarında müntazam- lıkla iki yeni köy daha tesis edilecektir.

İbrahim Tali Bey cumartesi günü Anka- ra'ya hareket edecektir.

### Küsele, deri ve kundura sanayii kongresi.

İstanbul, 20 (Telefon) — Küsele, de- ri ve kundura sanayicileri tarafından ha- zırlanan kongre cuma günü saat onda Hal- kevinde toplanacaktır. Toplantıya iştirak etmek üzere memleketin muhtelif yerlerin- den şimdiiye kadar 60 kadar murahhas ve yüz kadar da rapor gönderilmiştir. Kongre menlekette küsele, deri ve kundura sana- yiine ait işleri ve bilhassa kavuğuk kundura sanayiine karpı deri, kundura sanayiini himaye işinin tedbirlerini konuşacaktır.

### Zaro Ağa gene hasta.

İstanbul, 20 (Telefon) — Tekrar has- talanan Zaro ağa, Etfal hastahanesine gö- türülmüştür. Zaro ağa umumi bir zafa düş- müş bulunmaktadı.

### Sinemacılar davası.

İstanbul, 20 (Telefon) — Darülaceze resimlerini ödemediklerinden dolayı İstan- bul belediyesi tarafından kapatılan sinema sahipleri, ikame ettikleri salâhiyet davasına yarm 3 üncü hukuk mahkemesinde baki- lıcaat.

### Muhafız Gücü bisikletçileri.

Viranşehir, 20 (A.A.) — Muhafız Gü- cü bisikletçileri dün saat 15,30 da Viran- şehir'e muvasalat etmişlerdir. Bisikletçile- rimiz 15 kilometre mesafeden atıllar ve şehir methalinde kaymakam ve hudut ta- bur kumandanı, zabitan ve memurin tara- fından karşılanmıştır. (A.A.)

### Bursa yerli mallar sergisi.

Bursada her yıl kurulmakta olan yerli mallar sergisinin beşinci şümündeki 1 temmuzdan itibaren açılacaktır. Çok rağ- bet gören ve İstanbul yakınlığı itibarıyla pek çok ziyaretçi toplayan bu sergiyi geçen yıl 90 bin kişi gezmişti. Bu sene ziyaret- çilerin daha çok olması için iyyac eden her şey yapılmıştır. Serginin meşhur Bursa kap- lıcalarının en kalabalık ayı olan temmuzda açılması ayrıca bir rağbet vesilesi olmahta- dır. Sergi bu sene şehrin en merkezi yeri olan Setbaşındaki büyük ve güzel binada açılacaktır.

Sergiye gelecek İstanbul seyyahları için nakliye ücretlerinde tenzillât yapılmış- tır. Esasen İstanbul'dan Yalova tarikiy- gelenler 50 kuruş ve 75 kuruş otobüs ki- ceman 125 kuruşluk bir ücretle seyahat e- debilmektedir.

Sergiye iştirak edecekler için sergi be- yeti tarafından 200 kuruş mukabilinde ye- mekli bir uludağ seyahati hazırlanmıştır. 13 temmuz cuma sabahı Bursa'dan otobüs- lerle hareket edilecek ve öğle yemeği Ulu- dağ otfesinde yenildikten sonra muhtelif eğ- lencelerle vakit geçirilecek ve akşam üzeri Bursa'ya dönülecektir.

Bursa gibi Anadolumuzun en güzel ve yeşilliğiyle maruf şehirlerinden birini gör- mek, ipek fabrikalarının çalışmasını sey- retmek, meşhur kaplıcalarından istifade et- mek, Uludağ'da yemek yemek ve mükem- mel bir sergiyi görmek isteyenler hiç şüphe- siz ki beşinci Bursa yerli mallar sergisine iştirake hoşacaktır.



### Afyon'da şiddetli zelt

Zelzeleden bazı hasar- da nüfusca ziyat

Afyon, 20 — Dün gece : saniye kadar süren çok şiddetli zelt olmuştur. Bugün saat dokuz- larla sarsıntılar devam et- merkezde olduğu gibi Sındı- radü kazalarında aynı şiddet- tur. Şehir ve köylerde ufak- olmuştur. İse de nüfusca ziyat- anlaşılmamıştır. Hükümet le- ye dairesinde mühim ciltaklı- tır. Mekteplerle diğer dairele- yapılmaktadır. (A.A.)

### İstanbul rasathanesin dettiği zelt

İstanbul, 20 — Kandil- dün saat 20,44 ü dört saniye- kezi İstanbul'dan 25 kilomet- lanan oldukça şiddetli bir has- detmiştir.

Zelzeleden İzmir mintak- tahmin ediliyor.

### Dinar'da zelt

Dinar, 20 (A.A.) — Di- yirmiye elli geçe şakattan gas- zele olmuştur, on saniye kadar- tır.

### İsparta'da hafif bir

İsparta, 20 — Şehrimiz- kizi yirmi geçe hafif bir zelt

### İstanbul ilk mektepl

mezun olan tale- İstanbul, 20 (Telefon) — maarif müdürlüğü mintakası e- mekteplerden çıkan talebe y- orkek olmak üzere altı bindir.

### İhracat tüccarlar

müracaatları. İstanbul, 20 (Telefon) — letlerle aktedilecek ticaret- hakkında ihracat tacirlerimiz t- usat Vekâletine gönderilen ra- sa ihraç edilen malların bed- kadar döviz kıymetlerinin e- vebususi takas işlerinde faa- yüzünden zaman kaybedildiği- edilmekte ve vekâletten bu- memleketlere yapılan ihracatı- uzun zaman bloke bir vaziy- mak için tedbirler rica edilmiş

### Sürt'te kuvvetli bir

Figure 54. The News about an Exhibition at İsmet Paşa Girls' Institute.

(Hakimiyet-i Milliye. 21 Haziran 1934.).



**Figure 55.** Students of İsmet Paşa Girls' Institute.  
(*La Turquie Kemaliste*. Avril 1935. No.6, p.6.).

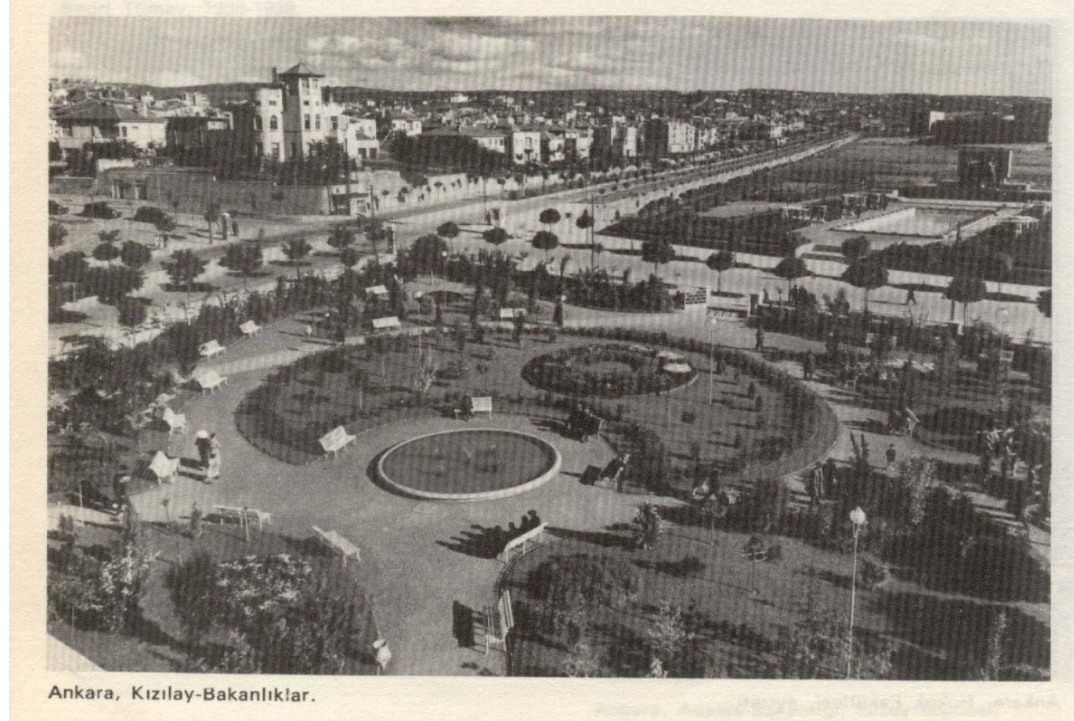


**Figure 56.** Students in Corridors of İsmet Paşa Girls' Institute.  
(*La Turquie Kemaliste*. April 1935. No.6, p.9.).





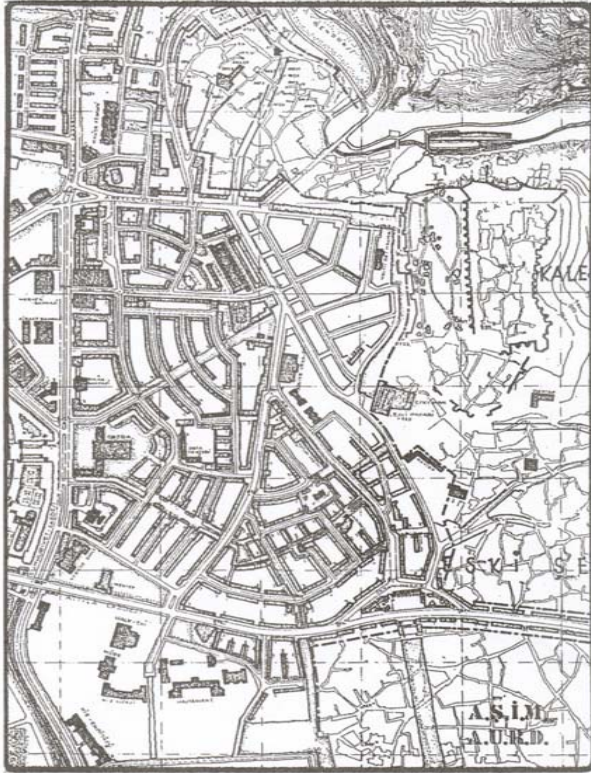
**Figure 57.** Atatürk and the Students of İsmet Paşa Girls' Institute.  
(*Atatürk Albümü*. 1990. Ankara: Milli Eğitim Bakanlığı).



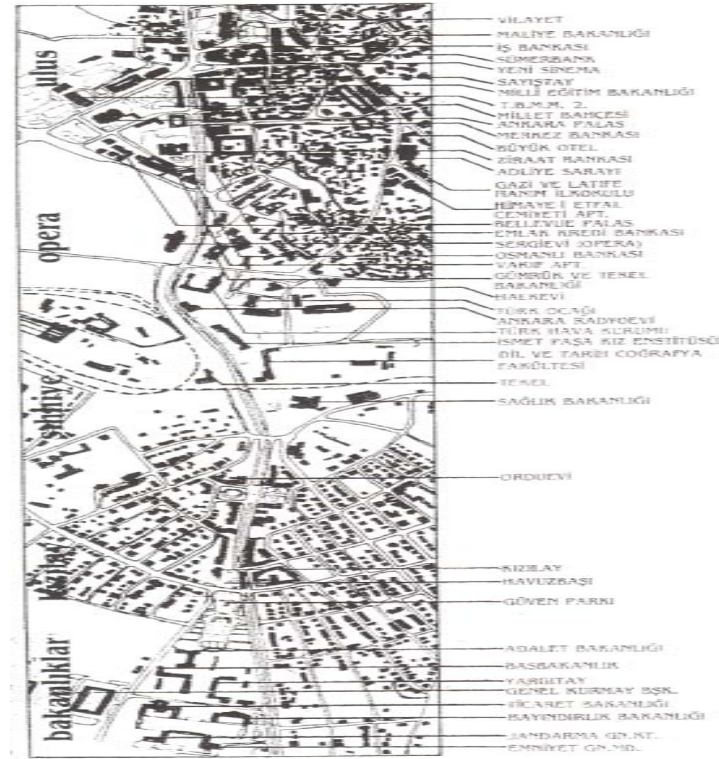
**Figure 58.** Ankara in the 1930's.

(Sözen, Metin. 1984. *Cumhuriyet Dönemi Türk Mimarlığı*, Ankara: Türkiye İş Bankası Kültür Yayınları).





**Figure 59.** The Old City in Jansen's Plan of Ankara. (Tuncer, Mehmet. 2002. *Tarihsel Çevre Koruma Politikaları*, Ankara: TC. Kültür Bakanlığı Kültür Eserleri.).



**Figure 60.** Atatürk Boulevard –the Main Axis of Ankara. (Mimarlık, 1985, Vol.2-3, p.8.)





**Figure 61.** Exterior View from School of Commerce (Ankara 1928-1930).  
(Photographed in 2003 by the Author).



**Figure 62.** Exterior Views of Cebeci Secondary School (Ankara 1938).  
(Photographed in 2003 by the Author).



**Figure 63.** Front Façade of Cebeci Secondary School (Ankara 1938).  
(Photographed in 2003 by the Author).



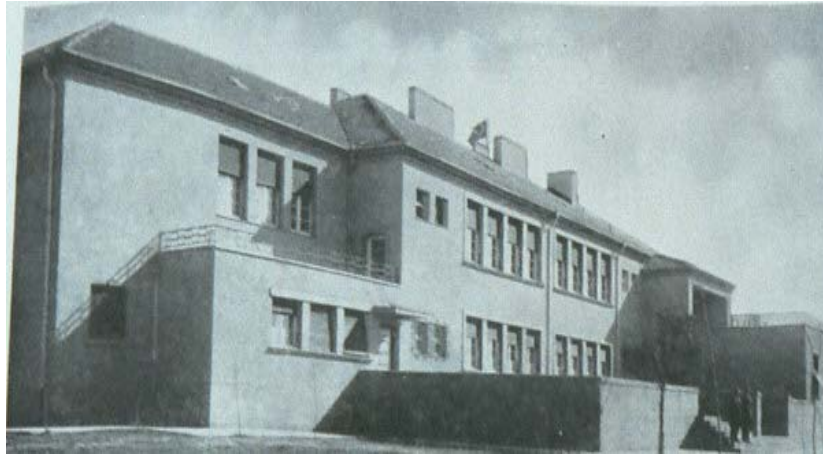
**Figure 64.** Garden of Cebeci Secondary School (Ankara 1938).  
(Photographed in 2003 by the Author).



Ankara, Erkek Ticaret Lisesi.

**Figure 65.** Views of School of Commerce (Ankara 1928-1930).

Sözen, Metin. 1984. *Cumhuriyet Dönemi Türk Mimarlığı*, Ankara: Türkiye İş Bankası Kültür Yayınları).



**Figure 66.** Left Façade of School of Commerce (Ankara 1928-1930).

(*La Turquie Kemaliste*. Juin 1934. No.6, p.6.).





**Figure 67.** Ankara Girls' High School (Ankara 1930).  
(*La Turquie Kemaliste*.Decembre 1934. No.4, p.31.).



**Figure 68.** School of Political Science (Ankara 1935-1936).  
(Sözen, Metin. 1984. *Cumhuriyet Dönemi Türk Mimarlığı*, Ankara: Türkiye İş Bankası Kültür Yayınları).



**Figure 69.** Turkish Navigation Society (Ankara).  
(Sözen, Metin. 1984. *Cumhuriyet Dönemi Türk Mimarlığı*, Ankara: Türkiye İş Bankası Kültür Yayınları).



İsmet Paşa Kız Enstitüsü - 1937

**Figure 70.** Exterior View from İsmet Paşa Girls' Institute (Ankara 1930).  
(Postcard).





**Figure 71.** İsmet Paşa Girls' Institute (Ankara 1930).  
(Ankara, 28 Resim, Türk Tarih Kurumu.).

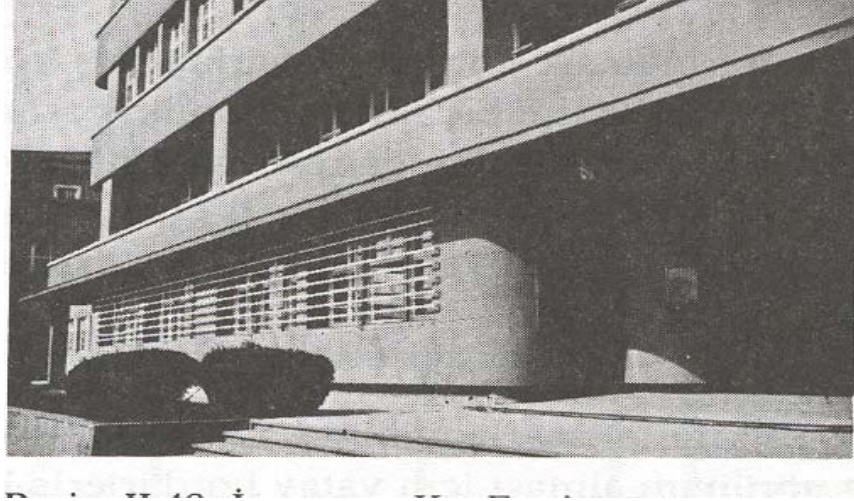


**Figure 72.** Front Façade of İsmet Paşa Girls' Institute (Ankara 1930).  
(*La Turquie Kemaliste*. Juin 1934 No.1, p.5.).



**Figure 73.** Main façade of İsmet Paşa Girls' Institute (Ankara 1930) on  
Atatürk Boulevard.  
(*Kız Enstitüleri ve Sanat Okulları Ankara Sergisi*. 1938. Ankara: Devlet Matbaası).





**Figure 74.** İsmet Paşa Girls' Institute (Ankara 1930).  
Aslanoglu, İnci. 2001. *Erken Cumhuriyet Dönemi Mimarlığı (1923-1938)*,  
Ankara: ODTU Mimarlık Fakültesi Yayınları, p.173.).



**Figure 75.** İsmet Paşa Girls' Institute (Ankara 1930).  
(*La Turquie Kemaliste*. Decembre 1934 No.4, p.31.).



Ankara, Zübeyde Hanım Kız Enstitüsü, cephesinden ayrıntı.

**Figure 76.** Front Façade of İsmet Paşa Girls' Institute (Ankara 1930).

(Sözen, Metin. 1984. *Cumhuriyet Dönemi Türk Mimarlığı*, Ankara: Türkiye İş Bankası Kültür Yayınları).





**Figure 77.** Front Façade of İsmet Paşa Girls' Institute on the Boulevard.  
(Photographed in 2003 by the Author).



**Figure 78.** Front Façade of İsmet Paşa Girls' Institute.  
(Photographed in 2003 by the Author).



**Figure 79.** Entrance of İsmet Paşa Girls' Institute.  
(Photographed in 2003 by the Author).



**Figure 80.** Balconies at the Back Façade of İsmet Paşa Girls' Institute.  
(Photographed in 2003 by the Author).

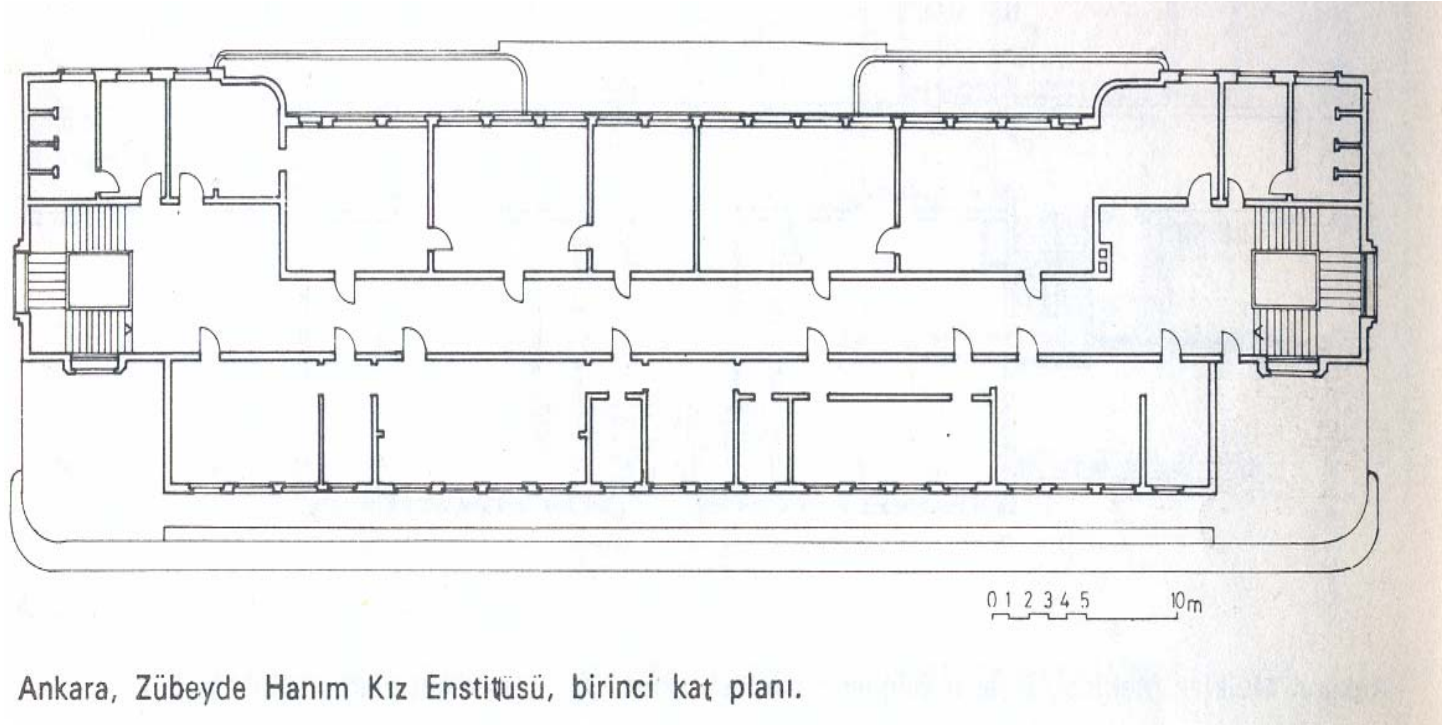




**Figure 81.** Front Facade of İsmet Paşa Girls' Institute.  
(Photographed in 2003 by the Author).



**Figure 82.** Back Facade of İsmet Paşa Girls' Institute.  
(Photographed in 2003 by the Author).



**Figure 83.** First Floor Plan of İsmet Paşa Girls' Institute (Ankara 1930).  
(Sözen, Metin. 1984. *Cumhuriyet Dönemi Türk Mimarlığı*, Ankara: Türkiye İş Bankası Kültür Yayınları).



**Figure 84.** Interior Corridor of İsmet Paşa Girls' Institute.  
(Photographed in 2003 by the Author).



**Figure 85.** Staircase at İsmet Paşa Girls' Institute.  
(Photographed in 2003 by the Author).





**Figure 86.** Sports Area of İsmet Paşa Girls' Institute.  
(Photographed in 2003 by the Author).



**Figure 87.** Front Façade of İsmet Paşa Girls' Institute.  
(Photographed in 2003 by the Author).



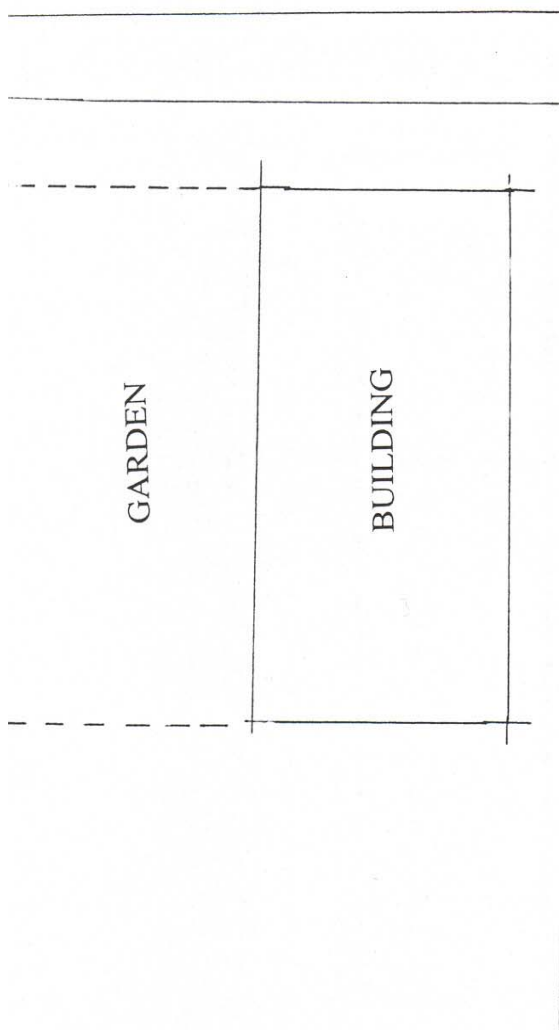
**Figure 88.** Garden View From İsmet Paşa Girls' Institute.  
(Photographed in 2003 by the Author).



**Figure 89.** Views of Ground Floor of İsmet Paşa Girls' Institute.  
(Photographed in 2003 by the Author).



**Figure 90.** View of the Back Wall of İsmet Paşa Girls' Institute.  
(Photographed in 2003 by the Author).



### ATATÜRK BOULEVARD

Figure 91. Building, Garden and Boulevard Relationship.  
Drawn in 2003 by the Author.).



## TABLES

YEARS	SCHOOLS	BOYS	GIRLS	TOTAL
1923-1924	4894	273107	62954	341941
1930-1931	6598	315072	174227	489299
1940-1941	10596	661279	294468	955747

**Table 1.** Showing the Number of Boys and Girls in Primary Schools.  
Akyüz, Yahya. 2001. *Türk Eğitim Tarihi*, İstanbul: Alfa Yayınları, p.319.

**Table 2.** Showing the Number of Boys and Girls in Secondary Schools.

YEARS	SCHOOLS	BOYS	GIRLS	TOTAL
1923-1924	72	-----	-----	5905
1930-1931	83	20148	6945	27093
1940-1941	252	69097	26235	95332

Akyüz, Yahya. 2001. *Türk Eğitim Tarihi*, İstanbul: Alfa Yayınları, p.324.

**Table 3.** Showing the Number of Boys and Girls in High Schools.

YEARS	SCHOOLS	BOYS	GIRLS	TOTAL
1923-1924	23	-----	-----	1241
1930-1931	57	4333	1366	5699
1940-1941	82	18861	5981	24862

Akyüz, Yahya. 2001. *Türk Eğitim Tarihi*, İstanbul: Alfa Yayınları, p.325.

**Table 4.** Schedule of Girls' Institutes.

Kızlarımızın bu okullarda okudukları derslerin aşağıdaki tablosu; kadın terbiyesinin ve kadını hayata hazırlamanın ne kadar önemli ve şümüllü bir iş olduğunu göstermektedir.

**a) Umumiğ Dersler :**

	SINIF : I Haftada	SINIF : II Haftada	SINIF : III Haftada	SINIF : IV Haftada	SINIF : V Haftada
Türkçe	5	3	2	2	2
Tarih	3	2	2	—	—
Coğrafya	2	2	1	1	—
Medenî bilgiler	—	—	—	2	2
Fizik	—	3	1	1	1
Şimî	—	—	1	—	—
Tabiiğ İlimler	3	2	1	1	—
Matematik	5	3	2	1	1
Defter Tutma	—	—	—	—	1
Yabancı Dil	5	2	2	2	2
Jimnastik	1	1	1	1	1
Müzik	1	1	1	1	1
Elyazısı	1	—	—	—	—
Askerlik	—	1	1	1	1
	26	20	15	13	12

**b) Umumiğ Meslekiğ Dersler:**

Dikiş Başlangıcı	8	—	—	—	—
Nakiş	2	2	2	2	2
Resim ve Tezyiniğ Resim	4	3	1	1	1
Yemek Pişirme	—	3	3	2	—
Evidaresi (çamaşır yıkamak, temizlik, ütü, kola)	—	2	2	2	—
Çocukbakımı	—	—	—	1	1
Hıfzıssıhha ve Evidaresine Tatbiki	—	—	1	1	—
	14	10	9	9	4

**c) Dikiş İhtisası Şubesi :**

Biçki - Dikiş	—	7	9	12	20
Moda	—	3	2	2	2
Çamaşır	—	—	2	2	1
Dikiş Teknolojisi	—	—	1	—	—
Dikiş Meslekigresimi ve Kıyafet Tarihi	—	—	2	2	1
	—	10	16	18	24

**d) Moda İhtisası Şubesi:**

Moda	—	3	7	10	15
Çiçek	—	—	4	4	6
Biçki - Dikiş	—	7	2	2	2
Moda Teknolojisi	—	—	1	—	—
Moda Meslekigresimi ve Kıyafet Tarihi	—	—	2	2	1
	—	10	16	18	24

(Kız Enstitüleri ve Sanat Okulları Ankara Sergisi. 1938. Ankara: Devlet Matbaası, p.34).

**Table 5.** Showing the Number of Students in the Girls' Institutes.

KIZ TEKNİK ÖĞRETİM GENEL MÜDÜRLÜĞÜ			
<p>Kız Teknik Öğretim Genel Müdürlüğü 10.VI.1933 tarih ve 2287 sayılı kanunla kurulan Mesleki ve Teknik Öğretim Genel Müdürlüğüne bağlı bir şube olarak faaliyetlerini sürdürürken 2287 sayılı kanunu değiştiren 4113 sayılı kanunla Kız Teknik Öğretim Müdürlüğü olarak teşkilatlandırılmış, sonradan ihtiyaç ve gerek görülmesi üzerine Bakanlık Makamının 1.III.1960 tarih ve 2180 sayılı onayı ile şimdiki adıyla yeniden düzenlenmiştir.</p> <p>Genel Müdürlük; orta dereceli endüstriyel ve ev ekonomisi eğitimi ve ren örgün eğitim kurumlarıyla yaygın eğitim okul ve kurslarına ilişkin hizmet ve çalışmaları yapmak ve yürütmekle yükümlü bulunmaktadır.</p> <p>Kız Teknik Öğretim Genel Müdürlüğüne bağlı kurumlarda sayısal gelişme;</p>			
— Kız Mesleki Liseleri (Kız Enstitüleri)			
Yıllar	Okul Sayısı	Öğrenci Sayısı	Öğretmen Sayısı
1927-1928	2	456	—
1929-1930	4	423	28
1939-1940	14	2 135	264
1949-1950	47	8 529	901
1959-1960	98	11 836	1 468
169-190	129	10 326	2 841
1974-1975	170	22 080	3 721
1979-1980	233	36 233	6 024

(Sorguç, Bahir. 1982. 1920'den 1981'e Milli Eğitim Bakanlığı, İstanbul: Milli Eğitim Basımevi, p.399.).



**Table 6.** Showing the Increase in the Number of Vocational Schools for Girls.

Mesleki ve Teknik Öğretim Dairesine bağlı okul ve kursların muhtelif yıllardaki miktarı ile öğretmen ve öğrenci

Öğretim yılı	Yüksek dereceli okullar				ORTA DERECELİ OKULLAR												Akşam Okulları				Okul ve öğrenci sayısının GENEL TOPLAMI				Gezici Köy ve İlçe Kursları						
	Okul		Öğrenci sayısı		Erkek Teknik Öğretim okulları		Kız Teknik Öğretim Okulları		Ticaret Öğretim Okulları		Akşam Okulları		Okul ve öğrenci sayısının GENEL TOPLAMI		Okul ve öğrenci sayısının GENEL TOPLAMI		Okul ve öğrenci sayısının GENEL TOPLAMI		Okul ve öğrenci sayısının GENEL TOPLAMI		Okul ve öğrenci sayısının GENEL TOPLAMI										
	Okul sayısı	E	K	Toplam	Okul sayısı	Öğrenci sayısı	Okul sayısı	Öğrenci sayısı	Okul sayısı	Öğrenci sayısı	Okul sayısı	Öğrenci sayısı	Okul sayısı	Öğrenci sayısı	Okul sayısı	E	K	Toplam	Okul sayısı	E	K	Toplam	Okul sayısı	E	K	Toplam	Okul sayısı	E	K	Toplam	
1927-1928	—	—	—	—	9	1089	2	—	456	456	5	488	45	533	—	—	—	—	16	1577	501	2078	—	—	—	—	—	—	—	—	—
1927-1938	—	—	—	—	11	2847	13	25	1979	2004	5	1049	260	1381	21	113	7503	7616	50	4034	9750	13784	—	—	—	—	—	—	—	—	—
1938-1939	1	536	65	601	11	2975	13	28	2147	2175	5	1153	294	1447	21	552	5510	6062	51	5244	8016	13568	—	1	—	—	—	—	—	—	—
1939-1940	1	733	60	793	13	3729	16	28	2342	2370	5	1248	289	1537	32	638	6458	7096	67	6376	9149	15525	2	1	—	—	—	—	—	—	—
1940-1941	1	768	61	829	13	4301	17	29	2470	2499	7	1367	311	1678	32	662	6966	7628	70	7127	9808	16935	9	11	—	—	—	—	—	—	—
1941-1942	1	1038	101	1139	17	6095	22	37	2941	2978	7	1498	298	1796	37	539	10994	11533	84	9207	14334	23541	10	11	—	—	—	—	—	—	—
1942-1943	1	858	93	951	22	7802	29	37	3763	3800	13	2005	357	2362	50	255	13841	14096	115	10957	18054	29011	11	31	—	—	—	—	—	—	—
1943-1944	2	1428	136	1564	31	9899	35	52	4492	4544	16	2629	455	3084	59	300	11215	11515	143	14308	16298	30606	20	87	—	—	—	—	—	—	—
1944-1945	3	1821	211	2032	42	13593	37	60	5537	5597	18	3103	511	3614	70	418	13739	14148	170	18995	19989	38984	30	111	—	—	—	—	—	—	—
1945-1946	3	1969	135	2104	65	20657	39	75	6717	6792	22	3490	502	3992	78	466	14741	15207	207	26657	22095	48732	39	151	—	—	—	—	—	—	—
1946-1947	4	2559	280	2759	86	27275	43	79	8041	8120	23	3795	458	4235	88	679	18018	18697	244	34387	26717	61104	52	214	—	—	—	—	—	—	—
1947-1948	5	2797	577	3374	86	26684	45	92	8503	8595	23	3982	435	4417	89	480	19178	19658	248	34035	28693	62728	56	254	—	—	—	—	—	—	—
1948-1949	5	2803	557	3360	87	24069	46	102	8622	8724	22	3909	359	4259	92	737	21145	21882	252	31620	30674	62294	63	282	—	—	—	—	—	—	—
1949-1950	6	2611	567	3178	90	21972	52	104	8957	9061	23	3687	295	3982	104	331	21606	21937	275	28705	31425	60130	91	379	—	—	—	—	—	—	—
1950-1951	6	2757	727	3484	91	22024	56	65	9540	9605	23	3961	271	4232	103	437	21141	21573	279	29244	31679	60923	97	419	—	—	—	—	—	—	—
1951-1952	6	2598	661	3259	90	19913	65	55	9937	9992	22	3741	262	4003	106	369	21050	21410	289	26667	31910	58577	104	423	—	—	—	—	—	—	—
1952-1953	6	2789	638	3427	94	18262	72	58	10185	10243	22	4190	283	4473	118	231	22890	23121	312	25530	33996	59526	149	473	—	—	—	—	—	—	—
1953-1954	6	3343	652	3995	97	24004	77	75	10105	10180	22	5237	447	5684	129	695	27693	28388	331	33334	38897	72251	185	513	—	—	—	—	—	—	—
1954-1955	6	4288	662	4950	97	28463	77	69	10593	10662	22	6105	631	6736	137	346	28387	28733	339	39271	40273	79544	212	528	—	—	—	—	—	—	—
1955-1956	7	4899	682	5581	98	33068	83	67	10957	11024	22	7121	859	7980	145	1631	29250	30881	355	46786	41748	88534	247	582	—	—	—	—	—	—	—
1956-1957																															
1957-1958																															
1958-1959																															
1959-1960																															
1960-1961																															
1961-1962																															
1962-1963																															
1963-1964																															

(Özalp, Reşat. 1956. *Rakamlarla Türkiye’de Mesleki ve Teknik Öğretim I (Orta Dereceli Okullar)*, Ankara: Maarif Basımevi).

**Table 7.** Showing the Increase in the Number of Students in Manisa İsmet İnönü Girls' Institute.

Ö Ğ R E T İ M Y I L I													
İdarî kadro, öğ- renciler ve kurslar	1937 1938	1938 1939	1939 1940	1940 1941	1941 1942	1942 1943	1943 1944	1944 1945	1945 1946	1946 1947	1947 1948	1948 1949	1949 1950
Öğretmen sayısı	9	15	20	22	22	20	20	20	19	20	20	17	24
Memur sayısı	1	2	2	2	2	3	4	4	3	3	3	3	3
Hizmetli sayısı	1	3	7	8	8	8	9	9	10	10	10	10	11
Gezici kurs ve öğretmen sayısı	—	—	—	1	1	4	4	5	5	12	12	13	13
Gezici kurs öğrenci sayısı	—	—	—	19	20	55	143	200	123	177	220	350	593
Akşam öğrenci sayısı	99	177	197	166	171	167	167	140	184	196	101	124	127
Akşam mezun sayısı	—	47	53	34	28	25	21	59	48	52	40	46	62
Enstitü öğrenci sayısı	28	84	167	214	187	208	160	148	176	226	253	269	272
Enstitü mezun sayısı	—	—	15	25	24	29	30	29	33	33	44	40	35
Öğretmen okuluna giden öğrenci sa.	—	—	7	13	14	11	4	7	5	7	1	—	—
Öğrenci yurdu öğrenci sayısı	—	—	8	26	53	70	46	28	44	44	65	56	68

Açılışından bu güne kadar muhtelif hususlarda okulun inkişafını  
gösterir istatistik bilgi

(Manisa Kız Enstitüsü Tanıtım Broşürü. 1950. İzmir:Doğanlar Basımevi).

**Table 8.** Showing the Increase in the Numbers of the Schools.

9. Keadini yenileyemeyen ve devrinde dayatırız kalan Darülfünun yerine İktisadi Üniversitesi kuruldu (1933).
10. Eğitime emsiviyet arayan kadınlara karnâ eğitime geçildi.
11. Çâğ dışı ve insan haklarına aykır uygulamalar (dayak vb.) kaldırılarak eğitim demokratleştirildi.
12. Eğitime ülke kalkarması uyumlu hale getirildi (Köy Enstitüleri 17 Nisan 1940).
13. Eğitimin niceliği (sosyal araç) de niteliğe paralel olarak gelişti (bkz. ablo 1, 2, 3).
14. Meslek ve Teknik Öğretim Örgütü kuruldu.
15. Sanat eğitiminde Batı ile boy ölçülür bir düzeyde gelindi ve tüm dünyada tanınan sanatçılar yetiştirildi.
16. Batı ve Doğu klasikleri Türkçeye çevrilerak tüm dünyaya elehyat ve düşünce aktarıldı.

Tüm bu gelişmeleri ayrıntıları ile anlamak bu kitabın yazılış amacı değildir. Bu değişiklik ve gelişmeleri Cumhuriyet Eğitiminin Temel Nitelikleri bölümümüzde, söz konusu niteliklerle ilgili ölçüsünde ele alacağız. Ancak, burada Osmanlı'dan Cumhuriyet'e eğitim alanında nelerin değiştiği genel çizgilerle ele alınacaktır.

c) Osmanlı'da Nasıldı, Cumhuriyet'le Nasıl Oldu?

[illegible]

\* Cumhuriyet kurulduğu sırada Milli Eğitimimizin okul, öğretmen ve öğrenci sayılarından genel durumu aşağıdaki gibi idi:

Okul Türleri	Okul Sayısı	Öğretmen Sayısı	Öğrenci Sayısı
İlkokul	4894	10238	341941
Ortakul	72	796	5905
Lise	23	513	1241
Öğretmen okulu	20	3258	2528
Meslek okulu	44	258	4019
Üniversite ve yüksek okul	9	307	2914
<b>Genel toplam</b>	<b>5062</b>	<b>12437</b>	<b>358548</b>

Cumhuriyetin temel kurumlarının oluşturulduğu 23 yılın sonunda Milli eğitiminin genel durumu aşağıdaki düzeye geldi.

Okul Türleri	Okul Sayısı	Öğretmen Sayısı	Öğrenci Sayısı
Resmî ilkököl	14886	28461	1439373
Okul Ok.	121	892	15008
Resmî Ortaok.	217	3271	58618
Okul Ortaok.	40	516	6289
Resmî Lise	56	1334	22081
Okul Lise	28	313	3228
Öğretmen Ok.	31	752	16329
Sanat Ok.	125	2175	39618
Tarım Ok.	14	188	2831
Orta Tıccar Ok.	24	70	2653
Tıccar İhsis	13	88	1991
Sağlık Ok.	15	67	1074
Teknik Ok.	4	149	628
Konservatuvar	2	51	488
Türkiye Meslek Ok.	9	240	1668
Universite fakülteleri ve Yülcük Ok.	31	1207	21682
Genel toplam	15616	30974	131250

(*Ankara İli'nin Cumhuriyet Öncesi ve Cumhuriyet Dönemi Eğitimi*, 1998. Ankara Valiliği MEB, Ankara: THK Basımevi p.113.).



## APPENDICES

### APPENDIX A

The Government Decision Regarding the Sending of a Turkish Teacher to Europe.

**T. C. BAŞVEKÂLET**  
Kararlar Müdürlüğü  
Sayı: 2  
1044

**KARARNAME**

Ankara İsmet Paşa Kız Enstitüsü moda Kualitimi Kâmile Feyzi Hanımın İtalyan Kız Sanat Mekteplerinde mesleğine ait tetkikatta bulunmak üzere, 14735 sayılı kararnameden istisnaen, Napoliye gönderilmesine izin verilmesi; Maarif Vekilliğinin 5/7/934 tarih ve 2672 sayılı tezkeresi ve Maliye Vekilliğinin 10/7/934 tarih ve 2874 sayılı mütaleanamesi üzerine İcra Vekilleri Heyetince 15/7/934 te tasvip ve kabul olunmuştur

15/7/934

REİSİCÜMHUR

*Reis M. Kemâl*

Bg. V. *Şenel* Ad. V. *S. Şenel* M. M. V. *Kemâl* Da. V. *S. Kaya*

Ha. V. *H. I. Şenel* Ma. V. *Şenel* Mi. V. *Şenel* Na. V. *Şenel*

İk. V. *Şenel* S. İ. M. V. *S. Şenel* G. İ. V. *Şenel* Zr. V. *Şenel*

030 13 01 02 27 52 4

(T.C. Başbakanlık State Archives General Directory, 1044, dated 15.7.1934, 030 13 01 02 27 52 4).

## APPENDIX B

The Government Decision Regarding the Buying of Modern Clothing and Models from Europe for İsmet Paşa Girls' Institute.

**T. C. BAŞVEKALET**  
MUAAMELÂT MÜDÜRLÜĞÜ

Şube: \_\_\_\_\_  
Sayı: 13901

**KARARNAME**

İsmet Paşa Kız Enstitüsünün dikiş ve çapka atelyeleri için lüzumu olan muhtelif model ve patronların Paristen satın alınması x için (1.600) liralık döviz sarfına izin verilmesi; Maarif Vekilliğinin 25/2/933 tarih ve 5987 sayılı tezkeresile yapılan teklifi ve Maliye Vekilliğinin 27/2/933 tarih ve 2949/87 sayılı mutaleanamesi üzerine İcra Vekilleri Heyetinin 27/2/933 toplantısında kabul edilmiştir.

27/2/933

REİSİCULHUR

*Gazi M. Kemel*

B. V. *İsmet* Ad. V. *Mustafâ Kemal* M. M. V. *Levânî* Da. V. *S. W. W.*

Ha. V. V. *S. W. W.* Ma. V. *Mehmedîkhalîk* Mi. V. *S. Fehîm* Na. V. *E. H. H.*

Ek. V. *M. C. C.* S. I. M. V. *S. Fehîm* G. I. V. *Ali Rıza H.* Zr. V. *M. H. H.*

030 13 01 02 34 12 5

(T.C. Başbakanlık State Archives General Directory, 13901, dated 27.2.1933, 030 13 01 12 64 31 15).

## APPENDIX C

The Government Decision Regarding the Buying of Modern Clothing and Models from Europe for Ýsmet Pa'a Girls' Institute.

**T. C. BAŞVEKÂLET**  
KARARLAR MÜDÜRLÜĞÜ

Karar sayıs  
2  
4430

Kararname

**T. C. BAŞBAKANLIK CUMHURİYET ARŞİVİ**

Meârif Vekilliğince İsmetpaşa kız enstitüsü atölyeleri için Fransa'da getirtililecek olan ilgişik listede yazılı muhtelif cins elbiselik ve şapka-  
lık kumaş, model elbise ve şapka, Garnitür ve saire ile çiçek malzemesin-  
den ithali memnu olan kısmının tahdid harici memlekete sokulmasına izin  
verilmesi; İktisat Vekilliğinin 21/4/1936 tarih ve 5781 sayılı tezkeresi  
üzerine İcra Vekilleri Heyetinin 21/4/1936 toplantısında onanmıştır.

21/4/1936

REİSİCÜLHUR  
K. Atatürk

Bş. V. Ad. V. M. M. V. Da. V.  
H. V. Ma. V. Mi. V. Na. V.  
İk. V. S. İ. M. V. G. İ. V. Zr. V.

030 10 01 12 64 91 15

(T.C. Başbakanlık State Archives General Directory, 4430, dated 21.4.1936, 030 13 01 02 34 12 5).

## APPENDIX D

### The Government Decision Regarding the Site and the Budget of Ysnet

Türkiye Cumhuriyeti <b>BÂŞVEKÂLET</b> Muamelat müdürlüğü Şöbd. 1 Sayı 8079		T.C. BAŞBAKANLIK CUMHURİYET ARŞİVİ	
Kararname			
<p>Mukaddeme Evkaf Umum müdürlüğü tarafından Türk ocağı merkez he- yetine satılan ocak binası civarındaki arsanın, ocağın ihtiyacından fazla kalmasına ve malf sebeplere binaen İcra Vekilleri Heyetinin 24/ teşrinivel/928 tarih ve 7264 numaralı kararıyla ve ferağ harcı ocak tarafından verilmek şartıyla fazla kısmının evkafa geri alınması ka- bul olunmuştur .</p> <p>Şimdiye kadar ferağ harcı verilmemesinden dolayı muamelesi yapıla- mamış olan (23,000) metre murabbai arsanın kız enstitüsü inşa edilmek ve her iki ferağ harcı da evkaftan tesviye olunmak üzere (45,000) li- ra bedel mukabilinde Maarif Vekâletine ferağı, Evkaf Umum müdürlüğü- nün 26/5/929 tarihli tezkeresiyle yapılan teklifi üzerine İcra Veki- lleri Heyetinin 26/5/929 tarihli içtimasında tasvip ve kabul olunmuştur</p>			
26/5/929			
REİSİCÜMHUR			
Gazi M. Kemal			
M.M.V.	Ad.V.	Bş.V.	
<i>M. Kemal</i>	İçtimada bulunmadı	<i>İsmail</i>	
Ma.V.	Ha.V.	Da.V.	
<i>S. Sarıgül</i>	<i>S. Rıfat</i>	<i>S. Rıfat</i>	
S.M.t.V.V.	İk.V.	Na.V.	Mr.V.
<i>Reay</i>	<i>Ata</i>	<i>Reay</i>	<i>Emel</i>

(T.C. Başbakanlık State Archives General Directory, 8079, dated 26.5.1929, 030 18 01 12 4 32 7).



## APPENDIX E

The Government Decision Regarding the Delaying of the Construction of İsmet Paşa Girls' Institute.

*Türkiye Cumhuriyeti*  
**BASVEKÂLET**  
Muamelat müdürlüğü  
Şöbd. 4  
Sayı 8073

Kararname

T. C.  
BAŞBAKANLIK  
CUMHURİYET ARŞİVİ

Münakasa ve ihâlât kanununa tevfiakan 25/5/929 tarihinde 325,000 Lira bedelle ihalesi iora edilen (İsmet Paşa Kız Enstitüsü) binası inşaat bedelinin bir kısmı 929 senesi bütçesinin 717 inci Meslek Mektepleri faslına mevzu tahsisattan verilecekse de inşaatın bu senei Maliye nihayetinde ikmali mümkün olamayacağı anlaşıldığından muhasebei umumiye kanununun Ellinci maddesine tevfiakan gelecek seneye sarı teahhüdât iorasına müsaade verilmesi Maarif vekâletinin 25 /5/929 tarih ve II693numaralı tezkeresiyle yapılan teklifi üzerine İora vekilleri Heyetinin 26/5/929 tarihli iqtimaında tasvip ve kabul olunmuştur .

26/5/929

REİSİCÜMHUR  
Gazi M. Kemal

M.M.V. Ad.V. Bş.V.  
İqtimada bu...  
Ma.V. Ha.V. Da.V.  
S.İ.M.V. İk.V. Na.V. Mf.V.

030 18 01 02 4 32 1

(T.C. Başbakanlık State Archives General Directory, 8073, dated 26.5.1929, 030 18 01 02 4 32 1).

## APPENDIX F

The Government Decision Regarding the Plumbing Installation and the Construction of the Playing Area of İsmet Paşa Girls' Institute.

**T. C.**  
**BAŞVEKÂLET**  
MÜAMELÂT MÜDÜRLÜĞÜ

Şube :  
Sayı : 11125

**KARARNAME**

I/4/931 tarih ve 10899 numaralı kararnameye seyildir :  
Ankara İsmetpaşa Kız Enstitüsü bahçesinin tesviyesi, talebe oyun yerlerinin ikmalî , sulama tesisatının ve Bağçe duvarlarının yapılması için (32,000) liramın sarfına müsaade itası ; Maarif Vekâletinin 25/5/931 tarih ve 74420 numaralı tezkeresiyle yapılan teklifi üzerine İcra Vekilleri Heyetinin 25/5/931 tarihli toplantısında tasvip ve kabul olunmuştur .

25/5/931

REİSİCUMHUR  
Gazi M. Kemal

Bş. V.  
İsmail

Ad. V.  
Yusuf Kemal

M. M. V.  
Zevce

Da. V.  
S. H. H.

Ha. V. V.  
S. H. H.

Ma. V.  
M. H. H.

Mf. V.  
M. H. H.

Na. V.  
M. H. H.

İk. V.  
M. H. H.

S. İ. M. V.  
M. H. H.

080 18 01 02 20 34 10

(T.C. Başbakanlık State Archives General Directory, 11125, dated 25.5.1931, 030 18 01 02 20 34 10).

## APPENDIX G

The Government Decision Regarding the Delaying of the Heating System and Electric Installation of İsmet Paşa Girls' Institute.

*Türkiye Cumhuriyeti*  
BAŞVEKÂLET  
Muameleât Müdürlüğü  
Şube  
Sayı: 9112

Kararname

T. C.  
BAŞBAKANLIK  
CUMHURİYET ARŞİVİ

Ankarada yaptırılmakta olan İsmetpaşa Kız Enstitüsünün 9250 liraya yaptırılacağı anlaşılan Elektrik tesisatının müstaceliyetine mebni münakasa ve ihalât kanununun madde-i mahsusası mucibince pazarlıkla yaptırılması ve bu tesisat için lüzumu olan (7400) liralık malzemenin 4/12/929 tarihli kararnameden istisnaen hariçten alınması , Maarif Vekâletinin 2/4/930 tarih ve II76/I433 numaralı tezkeresiyle yapılan yapılan teklifi ve Maliye Vekâletinin 4/930 tarihli mütaleenamesi üzerine İcra vekilleri Heyetinin 9/4/930 tarihli iqtisamında tasvip ve kabul olunmuştur .

9/4/930

REİSİCUMHUR

*Gazi M. Kemal*

B. V.  
*İsmet*

Ad. V.  
*M. Kemal*

M. M. V.  
*Mustafâ Kemal*

Da. V.  
*S. W. K.*

Ha. V.  
*S. W. K.*

Ma. V.  
*S. Sarıca*

Mf. V.  
*Cemal H.*

Na. V.  
*Nezî*

İk. V.  
*S. W. K.*

S. İ. M. V.  
*S. W. K.*

030 18 01 02 9 20 1

(T.C. Başbakanlık State Archives General Directory, 9112, dated 9.4.1930, 030 18 01 02 8 7 10).

## APPENDIX H

The Government Decision Regarding the Electric Installation of İsmet Paşa Girls' Institute.

*Türkiye Cumhuriyeti*  
BAŞVEKÂLET  
Muamelât Müdürlüğü  
Şube  
Sayı: 9442

Kararname

BAŞBAKANLIK  
CUMHURİYET ARŞİVİ

Ankara'da inşa edilmekte olan İsmet Paşa Kız Enstitüsü ve Orta ticaret mektebi binalarının kalırmfer ve Elektrik tesisatı 1929 mali senesinde ikmal edilemeyeceğinden muhasebeî umumiye kanununun 50 inci maddesi muvabince bu taahhüdün gelecek seneye de sirayeti ; Maarif vekâletinin 8/5/930 tarih ve 2247 numaralı tezkeresiyle yapılan teklifi üzerine İcra Vekilleri Heyetinin 22/5/930 tarihli iqtimaında tasvip ve kabul olunmuştur .

22/5/930

REİSİCÜMHUR

*Gazi M. Kemal*

Bş. V. *İsmet*

Ad. V. *M. Zalt*

M. M. V. *M. Abdülkadir*

Da. V. *S. V. V. V.*

Ha. V. *S. V. V. V.*

Ma. V. *S. V. V. V.*

Mi. V. *Cemal Küreni*

Na. V. *V. V. V.*

İk. V. *S. V. V. V.*

S. İ. M. V. *S. V. V. V.*

030 18 01 02 41 26 5

(T.C. Başbakanlık State Archives General Directory, 9442, dated 22.5.1930, 030 18 01 12 4 32 7).



## APPENDIX I

The Official Letter Written to the Prime Ministry by the Minister of Foreign Affairs.

Türkiye Cumhuriyeti  
Hariciye Vekâleti  
İkinci Daire Reisliği  
Şube 3.

23084  
532

T. C.  
BAŞBAKANLIK  
CUMHURİYET ARŞIVI

Yüksek Baş-Vekâlete

Ankara - 2 T. Sanl 1938  
Hulâsa Tahran'da inşa edilen  
"Hüneristanı Duhteran" hakkında.

437  
294

İran Şahı memleketimizi ziyaretleri esnasında gezdikleri muhtelif mekteb ve müesseseler meyanında pek begenip takdir etmiş oldukları İsmet Paşa Kız Enstitüsü gibi bir Enstitü'nün Tahran'da da yapılmasını arzu eylemişler ve büyüklüğü , tarzı inşası ve hattâ rengi dahi İsmet Paşa Enstitüsü'nün aynı olan ve Tahran'ın en güzel caddeleri'nin biri üzerinde inşa edilen bu bina'nın küşad resmini bizzat kendileri icra etmişlerdir.

( Hüneristanı Duhteran ) ismi verilen ve 200 yataklı olan bu müessese İsmet Paşa Kız Enstitüsü'nün programını tâkib edecektir . Yüksek saygılarımla arz'eylerim .

Hariciye Vekili

Hıfzı  
3 - XI - 938

-1-

(T.C. Başbakanlık State Archives General Directory, 437/294, dated 3.11,1938, 030 10 26 17 62 24).

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Cumhuriyet  
Hakimiyet-i Milliye  
La Turquie Kemaliste (1934-1944)  
Mimar (1931-1934)  
Mimarlık  
Ulus  
Yedigün

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