



An Innovative Residential Building of the Early Turkish Republican Period: İkinci Evkaf Apartmanı¹

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Abstract

Kemaleddin Bey, who served as an architect in important positions for state institutions, is mostly renowned for his public building designs. However, residential buildings are also important in Architect Kemaleddin's career. During the heyday of the First National Architecture Movement, architects who embraced the trend followed certain rules in their designs so that an indigenous national style could be created and maintained. Nevertheless, these nationalist architects were still able to behave more flexibly when designing residential buildings in comparison to public buildings. This study focuses on how Architect Kemaleddin designed the İkinci Evkaf Apartmanı (Second Evkaf Apartment Building) in Ankara Ulus, one of the residential buildings where he could afford more flexibility and freedom in terms of design principles and architectural style, as well as structure, facade, and plan typology. This study aims to examine Architect Kemaleddin's approach to residential architecture, which is an everlasting concern for all segments of society, with a focus on his design for the İkinci Evkaf Apartmanı. In the research phase of the article, firstly the İkinci Evkaf Apartmanı was examined on site and the plans and projects of the building were obtained from the Ankara Vakıflar Genel Müdürlüğü Arşivi (Foundations General Directorate Archive). Afterwards, important newspapers and magazines of the period between 1918 and 1927, when Mimar Kemaleddin was actively designing houses in his professional life, were scanned. It is understood that articles were written with different attitudes, both traditionalist and modern, regarding housing architecture during this period. Architect Kemaleddin designed the İkinci Evkaf Apartmanı in such a contrasting environment, and it is seen that he was neither inspired by the traditional Turkish house nor designed a structure completely foreign to Turkish architecture.

1. INTRODUCTION

The İkinci Evkaf Apartmanı, which has its unique place among Architect Kemaleddin's residential building projects owing to its plan typology and construction techniques, proposed an unusual housing culture compared to the traditional residential architecture of Ankara in the 1920s. The building was designed to welcome a very social lifestyle with the various common areas it incorporated. During the period when the apartment was built, the intellectuals who observed the striking changes in the residential architecture of İstanbul had some concerns about how the Turkish House of the future should be. With the new regime making Ankara the capital, the focus on traditional residential architecture shifted to Ankara. However, there are also texts in the newspapers of this period that show modern style houses in Europe as examples and state that houses to be built in the future should completely depart from a historicist attitude (Table 1).² On the other hand, it is noteworthy that Kemaleddin Bey chose to realize this rather uncommon residential project for Ankara, at a time when there was a heavy emphasis bestowed upon virtues of traditional residential architecture by Turkish nationalist circles to which Kemaleddin Bey also

¹ The preliminary version of this paper was presented at the Mimar Kemaleddin Symposium organized by Gazi University Faculty of Architecture in Ankara on December 27-29, 2023.

² In this table, articles written about residential architecture in important newspapers and magazines such as *Servei Fünun*, *Türk Yurdu*, *Milli Mecmua* between 1918 and 1928 are listed along with their authors, subjects, and historical references.

belonged, a discourse also manifested in various publications. Another important issue is what kind of a vision did Architect Kemaleddin have regarding the future lifestyle of the society in Ankara, the capital of the Republic of Türkiye, and what kind of a design did he make in line with this. The different social areas in the İkinci Evkaf Apartmanı are important clues in this regard. The aim of the study is to examine what kind of a residential building design did Architect Kemaleddin prefer for the capital Ankara in an environment where regime change was experienced, social structure was changing and different ideas were expressed regarding residential architecture.

The study method consists of two stages. First, the data collected through on-site examination and fieldwork at the Second Evkaf Apartment Building campus, as well as zoning plans, facade drawings and interior photographs obtained from the General Directorate of Foundations Archive, were used as sources. In the second stage, articles written in important newspapers and magazines about residential buildings between 1918 and 1927, when Kemaleddin Bey was active in his professional life, were examined. During these years, opposing views were expressed on how residential architecture should be in the future. While one group advocated that houses to be built in the future should be built by taking inspiration from the traditional Turkish house, the other group wanted houses to be built that were completely different from the traditional Turkish house.

As a nationalist architect, the İkinci Evkaf Apartmanı, designed by Architect Kemaleddin in the last years of his life, has a simpler form than his other buildings designed in the national style, thus showing that Kemaleddin Bey was making an effort to harmonize with the modern architecture of the era. On the other hand, when the interior decorations of the building and the fine decorative details on the facades are taken into consideration, it is seen that Architect Kemaleddin did not deviate from the national style line to which he devoted 30 years of his life in the design of this apartment building.

2. THE EMERGENCE OF MODERN ANKARA HOUSE

The late 19th and early 20th centuries present a timeline along which the late Ottoman and early Republican architectural agenda witnessed the implementation of various architectural styles in parallel, such as eclecticism, neoclassicism, Art Nouveau, as well as the First National Architectural Style. In the late 1920s, modern architecture began to show its influence, especially in the capital Ankara. This also was a period when significant changes occurred in Turkish residential life and hence architecture, which became, next to public buildings, a stage for the implementation of all these architectural styles [1]. This period saw more frequent use of multi-storeyed residential buildings and apartment houses. However, there was no sharp transition from detached houses to apartments. Öncel argues that there is an intermediate type between apartments and detached houses in Galata. In Goad maps, these family houses are called habitation to distinguish between apartments and large multi-storey family houses. Habitation is defined as a form of housing where each floor does not have its own service volume and the floors are not independent. [2] However, Öncel found that some family residences defined as habitation in Galata had kitchens and toilets on each floor. She defines these residences, which were built in the first half of the 19th century, as an intermediate type and states that a kind of collective life existed in Galata before the apartments [2]. Due to the housing shortage in İstanbul, the mansions built in traditional style began to be converted to rental apartment houses to accommodate multiple families [3]. This also caused significant changes and became a social phenomenon in the life of Turkish society, which had been living in detached houses for centuries.

The evolution of Turkish residential architecture became a subject of concern for people from different professional groups, such as painters, novelists, doctors, etc. (Table 1). Before 1923 and the Republican Era, the primary focus of architectural concern in terms of residential architecture was on İstanbul houses, where great changes in space organization, material, and building techniques were already underway. However, after 1923, the focus changed to Ankara, which was being swiftly reconstructed as a new capital city. Several authors examined the traditional houses of Ankara and commented on them in various magazines and newspapers, sharing their opinions on what new Ankara houses should be like. Similar to previous views on İstanbul residential architecture, these texts, especially written between 1925 and 1930, reflected two major views: one arguing that the Turkish House concept should inspire the new houses in

Ankara, and the other defending the modernist vision and demanding that houses should be designed completely free of traditional architecture (Table 1). It was in this transformational context that Architect Kemaleddin, who was already experienced in residential architecture owing to his realized projects in İstanbul, was given the task of building new houses for Ankara. Hence both Kemaleddin Bey's and his contemporaries' views on what modern Turkish houses should be like must have had a significant impact on the final architectural products.

3. TRADITIONAL HOUSE VS MODERN HOUSE DEBATE

The general feature of the articles written about traditional houses in the Late Ottoman - Early Republic Period is that these houses are introduced in detail together with their plans. In these articles, where traditional houses are called "Turkish Houses", the houses are described by focusing on features such as facades, interiors, and architectural materials (Table 1). And the interesting thing about these texts is the comments made about the fact that new houses to be built should have elements from the Turkish House. Many of these comments can be seen in the texts of doctor Süheyl Ünver [4] and radiologist Rıfat Osman [5], who wrote serial articles about the Turkish House between 1925 and 1927, when intense construction activities were experienced in Ankara. Süheyl Ünver [4] and Rıfat Osman [5], who were doctors by profession, asked for help from experts at the end of most of their articles to continue the Turkish style in a way that would evolve into modern houses in the future. Similarly, Mübarek Galip [6] and Nureddin İbrahim [7] can be given as examples of writers who are not architects by profession but write articles about Ankara houses.

Architects Hikmet [8,9] and Ernst Egli [10], on the other hand, can be cited as examples of architects who wrote articles about the relationship between the Turkish House and the modern house. In a period when Ankara was undergoing intense construction activities, these architects cited Ankara houses and old Anatolian houses as examples of traditional houses in their writings. Architect Hikmet [8,9] has two articles on this subject, titled "Ankara's Houses" and "Turkish Architecture", published in the *Türk Yurdu* magazine in 1928. In his article titled "Ankara Houses", Arif Hikmet Koyunoğlu described Ankara houses in detail with photographs. In this article, Koyunoğlu stated that from the perspective of the architecture profession, there cannot be only one "Turkish House" because there are various traditional Turkish houses in different climates using different materials and construction techniques and stated that Ankara houses have an architectural nobility among these Turkish house types [8].

Table 1.

AUTHOR	WORK	SUBJECT	DATE	LOCATION	REFERENCE
Karoly Kos	İstanbul Şehir Tarihi ve Mimarisi	About how to modernize the traditional Turkish house	1918	İstanbul	Uğur Tuztaşı [1]
Hüseyin Avni	Eski Ev	About the increase in foreign buildings in İstanbul and old Turkish houses	1922	İstanbul	Dergah Mecmuası [3]
Servet-i Fünun	Asri Ev	Features of the modern house	1924	-	Servet-i Fünun Gazetesi [13]
Servet-i Fünun	Asri ve Medeni Ev	Features of the modern house with its plans	1925	-	Servet-i Fünun Gazetesi [13a]
Servet-i Fünun	Asri Bir Ev ve Dahili Manzaraları	Comparison of modern house and traditional house	1925	Munich	Servet-i Fünun Gazetesi [13b]
Servet-i Fünun	İlmi ve Asri Matbah Nasıl Olur?	Characteristics of modern cuisine	1925	-	Servet-i Fünun Gazetesi [13c]
Süheyl Ünver	Şark Odası	Features of a Turkish room	1925	-	Milli Mecmua [4]

Süheyl Ünver	Türk Evi	Features of the Turkish house	1925	-	Milli Mecmua [4a]
Süheyl Ünver	İzmit Hatıraları	Analysis of Izmit houses	1926	İzmit	Milli Mecmua [4b]
Süheyl Ünver	Amca Hüseyin Paşa Yalısı	It's about the decoration and preservation of the traditional house	1926	İstanbul	Milli Mecmua [4c]
Rıfat Osman	Edirne'de Türk Evleri	Examination of Turkish houses in Edirne with their plans, in three articles	1926	Edirne	Milli Mecmua [5]
Mübarek Galip	Ankara'nın Evleri	Analysis of Ankara houses	1926	Ankara	Muallimler Birliği Mecmuası [6]
Süheyl Ünver	Türk Evi Mimarisi Hakkında Birkaç Söz	About what a Turkish-style house should be like	1927	-	İstanbul Şehremaneti Mecmuası [4d]
Süheyl Ünver	Eski Türk Evinde Ocak	About the location and use of the hearth in Turkish houses and its applicability to modern houses	1927	-	Milli Mecmua [4e]
Nureddin İbrahim	Yeni Ankara'da Eski Türk Evleri	About the analysis of old Ankara houses and that those who do not know how to build traditional houses properly should leave the profession	1927	Ankara	Yeni Kitap Mecmuası [7]
Architect Hikmet	Ankara Evleri	Analysis of old Ankara houses and how old Turkish houses provide civil and sanitary conditions	1928	Ankara	Türk Yurdu [8]
Architect Hikmet	Türk Mimarisi	Contemporary features of old Turkish houses	1928	Ankara	Türk Yurdu [9]

Architect Hikmet [9], with a similar attitude, stated in his article titled "Türk Mimarisi" that traditional Turkish houses are suitable for today's needs and purposes in terms of plan and decoration. He emphasized that it would be possible to successfully determine the shape of the Turkish House with the inspiration taken from these houses [9]. Architect Hikmet emphasized that national identity can be achieved in newly built houses by examining and learning about traditional houses by Turkish architects, and concluded his article with the following words:

"Turkish intellectuals, who are heading towards the bright threshold of civilization, want to get rid of the neighborhoods and buildings that have become an international fairground day by day. "The distinguished people of the century are waiting for this Turk's own house and its definitive form from Turkish architects." [9]

Ernst Egli [10], in his article "Mimari Muhit" published in Türk Yurdu magazine in 1930, criticized the houses built in Yenışehir in Ankara, saying that they had nothing to do with modern architecture and that these houses were degenerate Anatolian-house types. Egli stated that Ankara is a dusty and sunny place and that the residence style with flower beds is not suitable for this region. He said that old Anatolian houses faced inwards, that the houses closed themselves against the street and dust thanks to the courtyard, and that this courtyard structure protected the houses from the sun and created shade areas. Egli stated that these traditional houses, which are suitable for Ankara's climate, can be an example of modern houses to be built with modern tools [10].

While traditional residential architecture in Ankara was examined by some authors in the first quarter of the 20th century, examples of modern and contemporary houses were given in various magazines and newspapers (Table 1). Discussing whether traditional houses can serve as an example for newly built houses, the previously mentioned authors examined traditional houses in terms of their design aspects. However, when the texts written on this subject, especially between 1925 and 1930, are examined, some

writers criticize old houses negatively because they are unhealthy, neglected, and far from comfort. For example, Ahmet Haşim [11], in an article published in İkdam newspaper in 1928, said that the houses where Turks lived were full of holes everywhere and that these houses should be replaced with new houses as soon as possible [11].

In another text published in İkdam newspaper, with an unknown author, comparing Ankara of 1923 and 1928, the old houses in Ankara in 1923 are mentioned as piles of crooked mud-brick houses. On the other hand, it was said that in 1928, magnificent buildings and elegant mansions were built in Ankara in 5 years. This comparison in the İkdam newspaper is also supported by photographs (Figure 1). In the photograph of Ankara taken in 1923, there are old adobe houses at the foot of the mountain, and on the next page, there are photographs of Ankara taken in 1928 [11]. In these photographs, the İkinci Evkaf Apartmanı (Second Foundation Apartment Building)³ and Foundation Houses, designed by Architect Kemaleddin, can be seen.

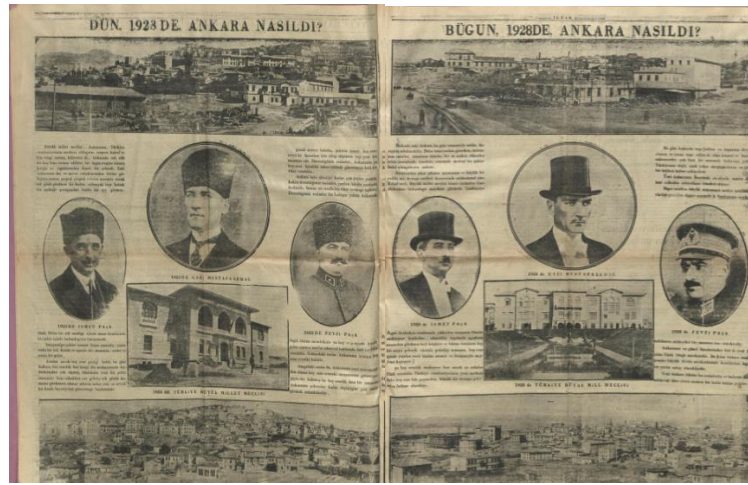


Figure 1. İkdam Newspaper, News article comparing Ankara in 1923 and 1928 [11]

During the same period, apartment buildings, European-style houses, and examples of modern residential architecture were frequently seen in magazines and newspapers, especially in Servet-i Fünun magazine [13]. As readers became curious about these housing projects, which were introduced as modern houses in Servet-i Fünun, and asked about the plans of the houses, such examples were increased in the magazine between 1925 and 1930, and scaled projects were shared in the magazine so that the readers could have these houses built. These modern houses are shown as examples with various images in the magazine, and their useful aspects are emphasized with the short texts accompanying these images. In the magazine, examples of houses with rooms with different functions were given, and with these examples, what a modern house should be like was discussed. The examples of modern houses shown include customized rooms that are not found in traditional houses, such as the breakfast room, toilet room, and dining room (Figure 2) [13].

³ In the rest of the article, the building will be referred to by its original name, İkinci Evkaf Apartmanı



Figure 2. House example given in the article titled "Asri bir ev ve dahili manzaraları". Breakfast room, toilet room and dining room respectively [13].

4. KEMALEDDİN'S APPROACH ON DESIGNING MULTI-STOREY RESIDENTIAL

Although Architect Kemaleddin wrote many articles about architecture, none of them is expressly on residential architecture. In his article about the transportation problem in İstanbul, included in Tekeli and İlkin's[14] book titled "Architect Kemaleddin's Writings", Kemaleddin briefly touches upon his thoughts on residential architecture. In his article titled "Transportation Provision in the City of İstanbul" published in 1917, Architect Kemaleddin said that it would be wrong and harmful to imitate the residence styles of German and French cities without any examination. In this article, Architect Kemaleddin criticizes the multi-storeyed residential architecture designed for workers in European cities because it is unhealthy. He expressed how houses should be built with the following words:

"Except some neighborhoods of our cities, which imitate European cities and have a large population of Christians, it is the detached house style residential architecture that is generally very suitable for the country."[14]

So Architect Kemaleddin approved the detached house model for Turkish residential architecture. Because, as he stated in his article, the detached house style has no drawbacks in terms of both health and social life. As an architect who studied in Germany and observed several multi-storeyed residences designed for workers, Architect Kemaleddin also stated that multi-storeyed residences should be prevented from prevailing in İstanbul [14].

In the newspapers examined, two texts titled "Takma ve Kabil-i Nakil Evler" [15] and "Harikzedegan Apartmanları"[16] were found, published in the Tasvir-i Efkâr newspaper in 1920, in which Architect Kemaleddin wrote his thoughts on residential architecture. At that time, when there was a housing shortage in İstanbul, Architect Kemaleddin criticized these houses, which European companies brought to the Ottoman Empire, in terms of materials and usefulness, in his text titled "Takma ve Kabil-i Nakil Evler" (prefabricated houses). He said that although his country was the homeland of wooden construction, it was wrong to buy trees and boards from Europe in the form of a ready-made house built with European workmanship. In this text, Architect Kemaleddin emphasized that local materials and craftsmen should be used as much as possible in residential architecture. He also added that the houses to be built should be fire-resistant and sanitary. Architect Kemaleddin stated in his article that he had been researching for a long time how to build the most suitable houses in terms of both climate and lifestyle in the country at that time. He concluded the text by saying that, due to the housing crisis in the country in those years, he decided to take a break from the large building projects he had been occupied with until then and work on the sanitary and solid housing design that the country needed [15].

Architect Kemaleddin did not write the news article titled "Harikzedegan Apartmanları" [16] himself, but the person who wrote the text contacted Architect Kemaleddin and added his views to this text. In this

news article, the project prepared by Architect Kyriakidis, which was planned to be built for the fire victims who became homeless due to the Great Fatih Fire that occurred in 1918, was criticized and Architect Kemaleddin's opinion was asked about this issue. Architect Kemaleddin was quoted in this news article as saying that it was inappropriate to build such buildings that would have nothing to do with national architecture at a time when great efforts were being spent to give up apartment building life in Europe [16].

Architect Kemaleddin has seven known multi-storeyed residential designs. Among these buildings, Üçüncü Vakıf Han and Harikzedegan Apartments were built in İstanbul; the first, second, and third Evkaf Apartmanı buildings and Railways Apartments were designed for Ankara. Apart from these buildings, he also designed an apartment building in Jerusalem, but this design was later converted into a hotel by Nigizberk [17]. There are some differences between Architect Kemaleddin's multi-storeyed housing designs in İstanbul and Ankara. Considering Architect Kemaleddin's designs for both detached and multi-storeyed houses in İstanbul, it is understood that he mostly preferred a layout with a sofa. Only in Harikzedegan Apartments, among the different flat designs, it is seen that some of the flats are designed in which the internal circulation is provided only by the corridor [18]. However, when we look at the plans of both the detached Vakıf Houses and the Evkaf Apartmanı buildings he designed for Ankara, we see that the circulation between rooms is provided by corridors.

Architect Kemaleddin created common spaces in his housing designs both in İstanbul and Ankara. As mentioned before, Architect Kemaleddin was not very keen on apartment-type residences, but there was a necessity in both the multi-storeyed residences he designed for İstanbul and the common spaces he created in these designs. Üçüncü Vakıf Han, one of these buildings, is located in the Galata district of İstanbul. There are many Neoclassical style multi-storeyed residences around this building. Architect Kemaleddin must have designed the Üçüncü Vakıf Han building, which is his only building in the neoclassical style, owing to user preferences and the general architectural texture of the Galata district. Although he criticized the multi-storeyed housing design of Architect Kyriakidis for the Harikzedegan Apartment project, he also designed the Harikzedegan Apartment project to be multi-storeyed due to the insufficient budget allocated to this project and the necessity of meeting the shelter needs of many families in a short time [19]. Since fire victims would inhabit these buildings, common spaces such as coal sheds, laundry rooms, and courtyards have been created to provide the necessary comfort conditions. The purpose of creating a common laundry in the Üçüncü Vakıf Han building may have been to adapt to the environment because there were common laundry facilities in many multi-storeyed residential buildings in Galata at that time. For the İkinci Evkaf Apartmanı building designed by Architect Kemaleddin for Ankara, there was no obligation to create common spaces, as in the case of İstanbul multi-storeyed residential buildings. However, for his İkinci Evkaf Apartmanı project, he created various common spaces where the user can participate in artistic activities, play billiards, or drink coffee.

5. İKİNCİ EVKAF APARTMANI

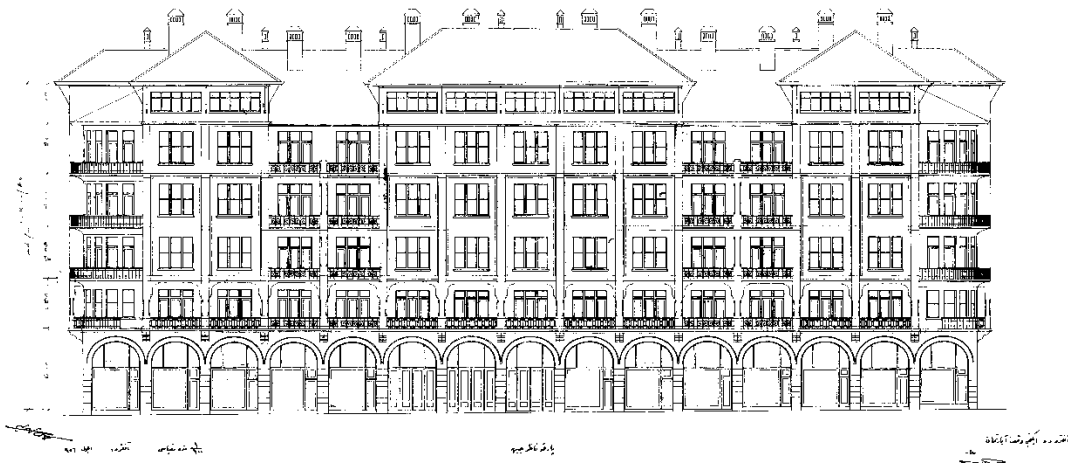


Figure 3. İkinci Evkaf Apartmanı Front View [20].

Architect Kemaleddin designed the İkinci Evkaf Apartmanı building in Ulus, Ankara, between 1926 and 1927, while he was working as the chief architect of the General Directorate of Foundations. The construction date of the building is between 1928 and 1930, after this death. The İkinci Evkaf Apartmanı, built right next to the plot where the Birinci Evkaf Apartmanı building and the Vakıf Houses are located, was one of the largest buildings built in Ankara at that time [17]. The building consists of seven floors, which include a basement and an attic (Figure 3). There are shops and a theater hall on the ground and first floors of the building, and apartments are located on the upper floors (Figure 4). There is a large open courtyard in the middle of the building. There is a theater in the section of this courtyard that rises to the second-floor level [20].

The building has four main entrances from the middle axis of all facades. Apart from the two stairs built to go up from the top of the Theater Hall, there are four stairs and four elevators leading to the flats. İkinci Evkaf Apartmanı building was built entirely with a reinforced concrete skeleton system and the building also had heating and ventilation installations [21].

The floor plans of the İkinci Evkaf Apartmanı building that have the richest content regarding space diversity are the ground and first-floor plans (Figure 5). Approximately three-quarters of the remaining area from the theater hall on the ground floor of the building consists of shops. Half of the ground floor on the front facade overlooking Gençlik Park consists of shops, while the other half is designed for a coffeehouse. There are double entrances on the east and west facades of the building, and beyond these entrances there are two courtyards, one closed and the other open. In a large part of the ground floor, there is a theater hall, originally called the Music and Oratory Hall, which later caused the building to be known as the Small Theatre (Figure 7). After entering from the west side of the building and passing through the courtyard, there are the main entrances of this music and oratory hall. At the end of the open courtyard, which is located next to the entrance from the west side of the building, there is an entrance to the backstage of the hall.

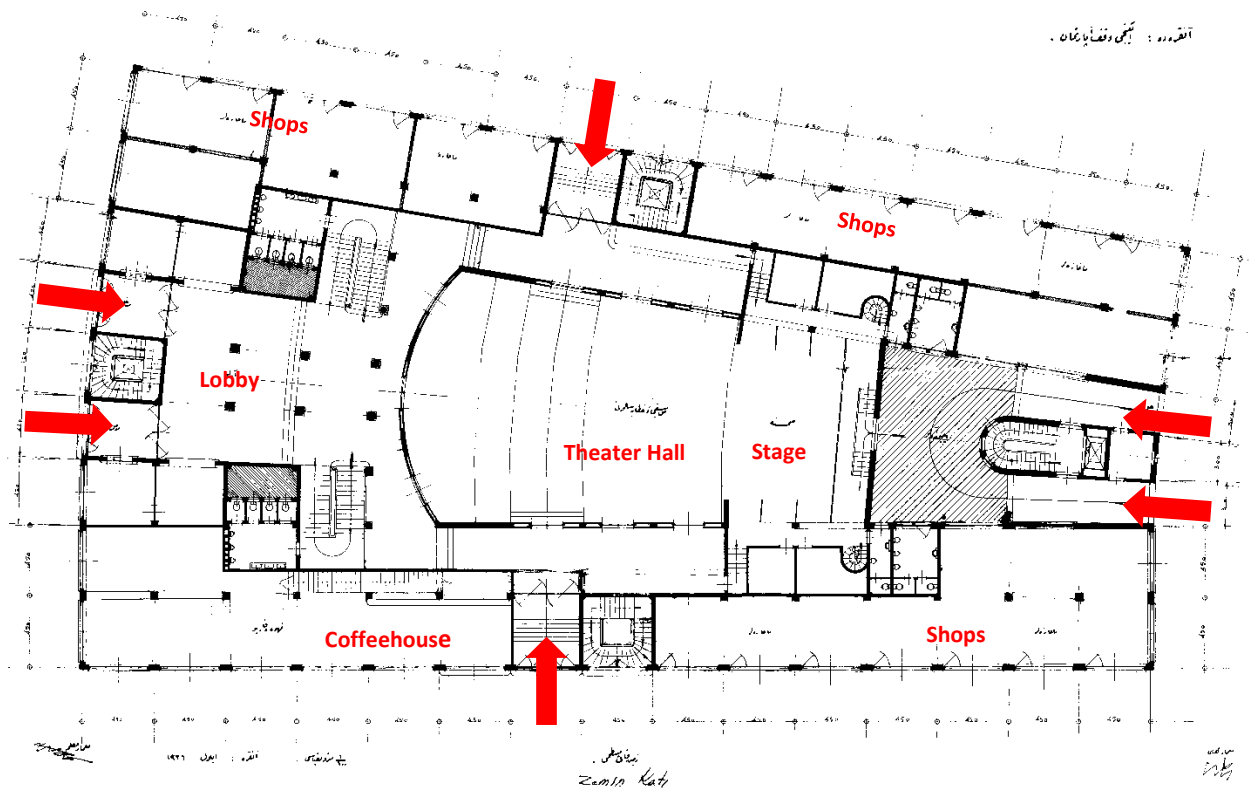


Figure 4. İkinci Vakıf Apartmanı Building Ground Floor Plan [20].

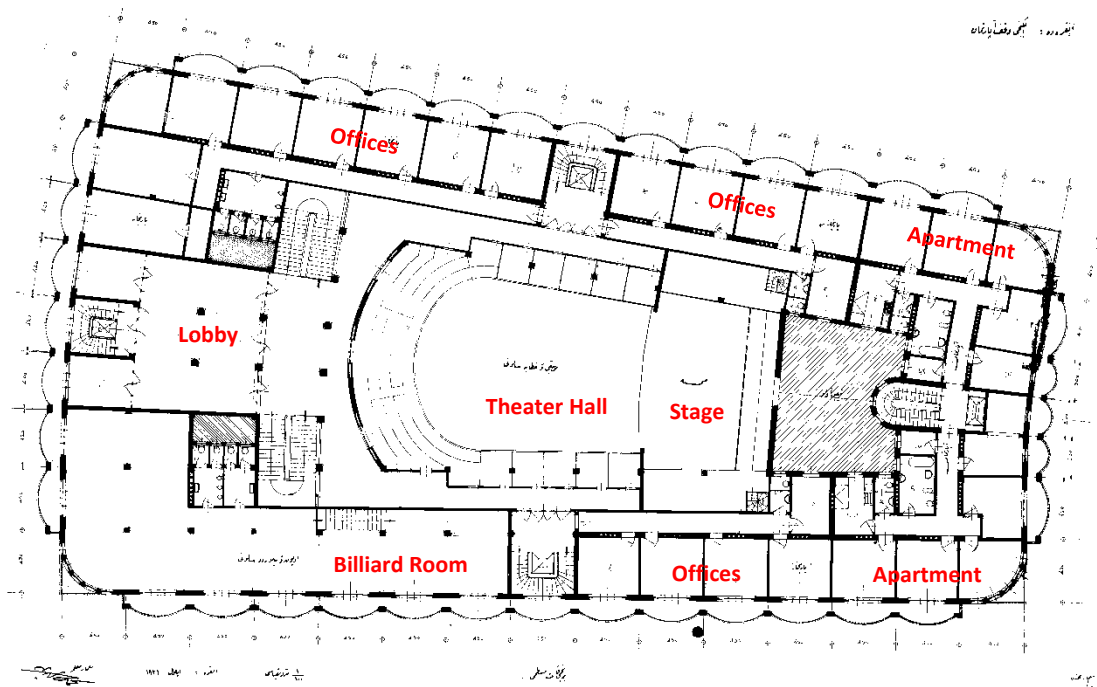


Figure 5. İkinci Evkaf Apartmanı Building First Floor Plan [20].

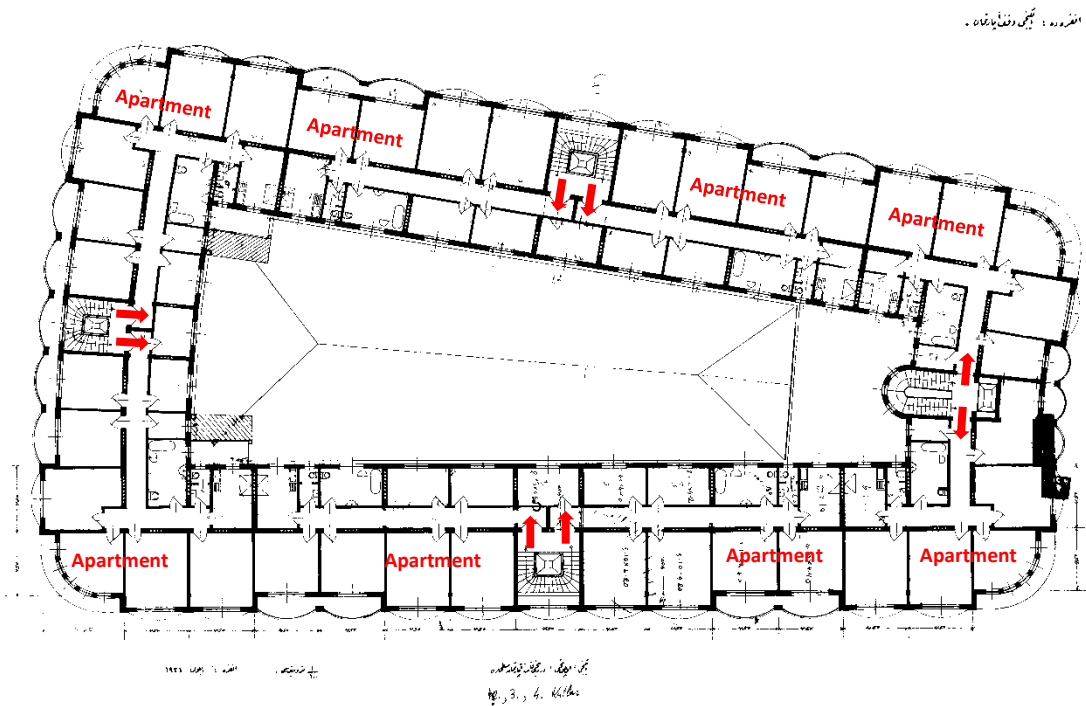


Figure 6. İkinci Evkaf Apartmanı Building Second, Third and Fourth Floor Plan [20].

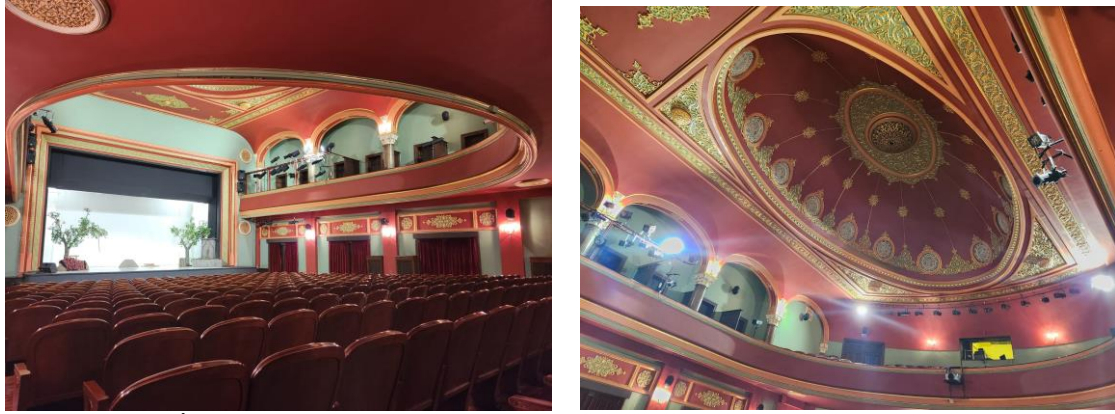


Figure 7. İkinci Evkaf Apartmanı Building Theater Hall (photos belong to the author).

Spaces serving different purposes have been created in the first-floor plan of the İkinci Evkaf Apartmanı building, as in the ground floor plan. On this floor, there is the upper part of the theater hall. There are two stairs behind the main entrance of the hall, and these stairs lead to the upper part of the hall. On this floor, there are two long corridors on both sides of the theater hall, and the doors in these corridors provide access to the lodges at the upper part of the hall. A game and billiard room was designed on the first floor, above the coffeehouse section on the ground floor. The game and billiards room on the upper floor can be reached via the stairs inside the coffeehouse. On the first floor, there are offices accessible from the stairs leading to the apartments in the north and south sections of the building. There are 18 offices in these areas, which are divided in a similar way to the apartments in the typical floor plan. In addition to the theater hall, game, and billiard room, and offices, the first floor plan also includes two apartments [20].

Architect Kemaleddin's satisfaction with the variety of spaces he created when he designed the İkinci Evkaf Apartmanı building can be understood from his words in a letter he wrote to his wife, Sabiha Hanım. He wrote the following words to his wife:

"This building, which will be built next to the foundation houses, overlooking the park, has a decorated music hall with a foyer and toilets on the first and second floors, a large casino, billiards and game halls, numerous shops, offices, and residences. It will contain apartments with all needs and sanitary equipment on the third, fourth, and fifth floors. The number of apartments is twenty-six. The music hall will be isolated with the latest isolation system and air conditioning equipment so that it will be cool in summer and warm in winter."[17]

The typical floor plan of the İkinci Evkaf Apartmanı building is designed to have eight apartments on one floor (Figure 6). It can be said that the communication between the apartments is weak since every two apartments on the floor are accessed via one staircase. Therefore, although spaces were designed on the ground and first floors of the building to gather users together and strengthen communication between each other, common areas were not created in the floor plans where the flats are located. When the space distribution in the flats is examined, it is understood that the service areas are located facing the courtyard, while the rooms are located on the periphery of the building. Circulation between rooms is provided by long and narrow corridors (Figure 8). The sizes of the rooms in the apartments are almost the same. In the houses of that period, rooms began to be customized and used for different functions, as in European-style residential architecture. However, since the dimensions of the rooms are approximately the same, it is not possible to distinguish between the living room, dining room, or bedroom [20].



Figure 8. İkinci Evkaf Apartmanı Building Interior Photos [20].

The facade design of the building is simple and balanced and generally devoid of decorations. On the other hand, the details in the balcony sections have ornaments like muqarnas-headed columns or decorated iron railings that will break this simplicity (Figure 9). The floors above the shops on the ground floor were extended outside and wavy stone consoles were placed under the balconies on the first floor. The building facade was designed symmetrically. The corners of the building are chamfered. The corners of the rectangular balconies on the western facade facing the street were beveled, and the tops of the balconies on the northern and southern facades were designed with semicircular arches. Thus, the sharp appearance of the facades was softened and a holistic softness was given to the facades of the building. The roof of the building has wide eaves and the facade reflects the characteristic features of the national architecture with its eaves.

While other buildings in the national style, such as the Osmanlı Bankası, 1.Meclis Binası, 2.Meclis Binası, Ziraat Bankası and Ankara Palas, located near the area where Evkaf residences were built in Ankara, have national architectural elements on their facades, the İkinci Evkaf Apartmanı was designed in a very simple layout compared to these buildings. Architect Kemalettin did not choose to use the pointed arch windows, which he used in many of his buildings, on the façade of İkinci Evkaf Apartmanı. In addition, the national architectural style reveals itself with the pointed arch windows, masonry railings and plaster relief decorations in the detached Evkaf Evleri located in the same area as the İkinci Evkaf Apartmanı. Therefore, considering the other buildings in the surrounding area and especially the detached Evkaf Houses, it is interesting that Architect Kemalettin designed the façade of the İkinci Evkaf Apartmanı in a simple layout.



Figure 9. İkinci Evkaf Apartmanı Building Facade Photos (photos belong to the author).

7. CONCLUSION

In 1920s, the written media such as “Türk Yurdu” and “Milli Mecmua” which were affiliated with Turkist societies, were increasingly publishing articles detailing the need to inspire from the traditional Turkish house for the design of modern houses to be built. The authors of these articles were contemporaries of Architect Kemaleddin, who also was a Turkist and member of Türk Yurdu Society and wrote for its magazine regularly. Among the nationalist authors writing for Türk Yurdu, we can for example name Hikmet Bey, who was also an architect. Hence this nationalistic discourse of Turkist media promoting traditional houses coincided with the design period of İkinci Evkaf Apartmanı Building by Kemaleddin Bey, which calls to mind a possible media and politics influence on his design process. As was, he was known to participate discussions related to architecture on media; for example when newspapers were publishing articles about residential architecture in İstanbul and emphasizing the housing crisis there, Architect Kemaleddin also contributed to the discussion with his own articles. Therefore, as one of the important nationalists of the period and an architect who took important roles in producing residential architecture in Ankara, Architect Kemaleddin must have been aware of what was written about the ideal Turkish house in the publications of the Turkist societies to which he himself also belonged. Moreover, Architect Kemaleddin’s all articles on residential architecture, which date to pre-Republican period strongly reflect the idea that the most appropriate housing typology in terms of the lifestyle, welfare, and health of the society was the detached house. Architect Kemaleddin strongly rejected the European-style multi-storeyed residential buildings at that time.

Kemaleddin’s later views on residential architecture after the proclamation of the Turkish Republic did not appear as written articles, however the residential buildings he designed for Ankara and especially İkinci Evkaf Apartmanı building must be representative of these new ideas. As is, this new tall apartment house’s discord with his previously expressed thoughts about the unsuitability of multi-storeyed residential buildings for the lifestyle of Turkish society is striking. Still, this is a residential building designed so that people could live a prosperous and healthy life, which was Architect Kemaleddin’s main objective for housing projects all along. It should be noted that Architect Kemaleddin’s pre-republican articles were expressing his thoughts on residential architecture for the welfare and quality lifestyle of late Ottoman society. But then, with the residential buildings he designed for Ankara and especially with the İkinci Evkaf Apartmanı building, his motivation was still the same, but in the service of an evolving new society. The civil servants who were meant to rent the flats in İkinci Evkaf Apartmanı actually represented the new Republican generation. Therefore, İkinci Evkaf Apartmanı building is arguably a residential structure designed by Architect Kemaleddin in alignment with this envisaged change in Turkish social structure and according to his interpretation of this social and cultural evolution of Turkish urban society exemplified by the civil servants residing in the new capital city of Ankara.

It can be said that the architect Kemaleddin did not agree with the idea of recreating the traditional Turkish house in a modern style, which was written with a nostalgic attitude by the intellectuals of the period. Because the İkinci Evkaf Apartmanı differs from traditional houses in terms of both plan and facade design, except for the wide eaves on the facade design. Traditional houses have a closed design with a courtyard structure. However, the İkinci Evkaf Apartmanı offers a lifestyle where people are close to each other due to its feature of being a multi-storey residential building and at the same time, different social areas have been designed in this building. In the İkinci Vakıf Apartmanı building, a very social area has been created in this building, as there are also apartments on the first floor, where there is a theater and a billiards room that can be used by the public from outside. Again, this feature represents a sharp departure from traditional houses.

İkinci Evkaf Apartmanı is a residential building that keeps communication between its users at a high level owing to its common spaces such as the theater hall, billiard room, offices, coffee-house, and laundry. The large theater hall inside this building was designed to accommodate not only the residents of the İkinci Evkaf Apartmanı building but also people coming from outside. The shops and coffee-house on the ground floor of the building also serve both residents and outsiders. Therefore, İkinci Evkaf Apartmanı provides its users with a strong communication, not only among themselves but also with external urban life. While designing the social common spaces in the İkinci Evkaf Apartmanı, Architect

Kemaleddin must have prioritized the users current and predicted or improvised needs, as was the case in his previous residential building projects. He arguably fulfilled his duty as an architect to address the detected changes in society with his designs. And though his preference for residential architecture was the detached house, he worked with a certain impartiality, while achieving the required multi-purpose building program for a modern Ankara housing project over a multi-storeyed structure. However, Architect Kemaleddin carried out this task so well that there was no second building accommodating such a variety of so popular spaces in Ankara at that time.

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