PORTRAIT OF AN ARCHITECT FROM İZMİR: ERBİL COŞKUNER'S EARLY WORKS

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ABSTRACT

PORTRAIT OF AN ARCHITECT FROM İZMİR: ERBİL COŞKUNER'S EARLY WORKS

This thesis aims to examine the work of, Erbil Coşkuner, one of the prominent names of modern Turkish architecture in İzmir. The thesis adopts a chronological layout in order to contextualize Coşkuner's career against the historical background that influenced him. The text is divided into three sections to periodize his career in order to shed light on the formative influences behind Coşkuner's career as an architect, as well as his intellectual development. The main aim of the thesis is not to position Erbil Coşkuner as a "leading actor" of İzmir and Turkey's architectural scene and to construct a hagiographic narrative, but rather to understand his career within a broader historical framework.

The thesis is partially based on a series of open-ended interviews held with Coşkuner in person, and recorded with his consent. The interviews laid the groundwork for further research into Coşkuner's personal archives as well as publications based on his work. The primary material collected after the archival research and the interviews which helped construct a micro-history of the architect's career was then evaluated against histories of modern Turkish architecture. The thesis thus aims to question as well as contribute to this framework through the lens of Coşkuner's career.

ÖZET

İZMİR'DEN BİR MİMAR PORTRESİ: ERBİL COŞKUNER'İN ERKEN DÖNEM İŞLERİ

Bu tez modern Türk mimarisinin İzmir'de öne çıkan isimlerinden Erbil Coşkuner'in çalışmalarını incelemeyi amaçlamaktadır. Tezin içeriği kronolojik bir tarih yazımı yöntemiyle sınıflandırılmış; Coşkuner'in mimarlık süreci, tarihsel bağlamda neden-nasıl sorularıyla birbirleriyle ilişkilendirilmiştir. Tez, Coşkuner'in mimar olarak kariyerinin ve entelektüel gelişiminin ardındaki biçimlendirici etkilere ışık tutmak amacıyla kariyerinin dönemlere bölündüğü üç bölüme ayrılmıştır. Ayrıca Coşkuner'in çalışmalarını içeren kapsamlı bir araştırma ve değerlendirme de sunulmuştur. Tezde Erbil Coşkuner'i İzmir ve Türkiye mimarlık sahnesinin "önde gelen aktörü" olarak konumlandıran kurgusal ve yüceltici bir metin sunmak yerine Coşkuner'in yaşam ve kariyerine daha geniş bir tarihsel çerçevede bakmaya çalışılmıştır.

Tezin araştırma evresinin en önemli bölümünü Coşkuner'le yapılmış olan açık uçlu sorulardan oluşan görüşmeler oluşturmuş, bu görüşmeler Coşkuner'in bilgisi dahilinde ses kayıt cihazı ile kaydedilmiştir. Görüşmeler Coşkuner'in kişisel arşivleri ve çalışmalarına dayanan yayınlar üzerine daha fazla araştırma yapılması için zemin hazırlamıştır. Arşiv araştırmasından sonra toplanan birincil kaynaklar ve mimarın kariyerinin mikro tarihini inşa etmeye yardımcı olan röportajlar, modern Türk mimarisinin tarihsel arka planına göre değerlendirilmiştir. Bu nedenle tez, Coşkuner'in kariyeri aracılığıyla bu tarihsel çerçeveyi sorgulamayı ve katkıda bulunmayı amaçlamaktadır.

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CHAPTER 1

INTRODUCTION

1.1. The Subject of the Study

The transfer of architectural culture in regard to posterity enabled a differentiation to be made, allowing the contribution to the development of contemporary Turkish architecture. However, archiving and attempts to display architectural historiographies remained undervalued and inadequate in Turkey. Architectural monographs as a communicative medium and archiving tool aid the contribution while linking both past and present with a focus on a specific architect, evaluating his/her role in the formation of their professional practice through examination of the periodical architecture. This thesis focuses on the work of Erbil Coşkuner partially taking the form of an architectural monograph. Throughout his fifty-year career, Coşkuner received and was nominated for several awards (National Architecture Award, Turkey Precast Concrete Association Award, Aga Khan Award for Architecture) for projects ranging from residential to industrial and commercial which will be examined in this thesis.

Monographs, which are "detailed written studies of a single specialized subject"[1] encapsulating one's outputs, have been frequently used by architecture as well. Following the 2000s, the number of architectural monographs - which differ in range and focus significantly increased in Turkey. The majority of these monographs focus on the work of architects or offices based in Ankara or İstanbul.[2] There is a limited evaluation in Turkish architectural discourse focusing on certain names and cities. The number of researches regarding architects from İzmir, has become of secondary importance, having always been few in number compared to the other major

[1] "Monograph." 2020. In *Oxford Online Dictionary*. Retrieved from https://en.oxforddictionaries.com/definition/monograph

[2] For instance, Selda Bancı's dissertation aims to comprehend the correlation between "architecture and books" and focuses on some of the deceased well known Turkish architects' auto-monographs generated between 1950 and 1980. Another example is the monograph titled "Mimarlığa Emek Verenler Dizisi – III; Haluk Baysal-Melih Birsel" published by the Chamber of Architects Publications in 2007 and edited by Müge Cengizkan.

metropolises. However, to have an evaluative comprehension, this dissertation deals with an architect from İzmir[3] -who is still living; rather than focusing on architects from İstanbul or Ankara. Focusing on a single architect, Erbil Coşkuner, rather than several ones and their communication styles and design phenomena were deemed more useful in creating relevant work. Besides Coşkuner's role as a local architect who worked countrywide, the way he personally witnessed history provides more "realistic and fair reconstruction of the past"[4], and a clear and uninterrupted perspective on the (architectural) history of İzmir and Turkey today. Rather than focusing entirely on his architectural career, Coşkuner's "life-writing" -focusing on environmental and personal dynamics in which Coşkuner is formed and how he related his individual experience with his own time's social context- is also included.

1.2. Background and the Importance of the Study

The emergence of the term "life-writing" in the 1970s made history far more accessible to the reader and had a major impact on historiography.[5] Biographies have been criticized for years due to their conservative features because of the often strict and restrictive focus on individual -"great men"- stories. The "life-writing" mentality challenged biographies in defining social (sexist-ethnic-imperial) hierarchy and the disregard for neglected perspectives. The "life writing" ideology claims that all human lives have the potential to be interesting, although not guaranteed to be extraordinary. In this context, a human's history is always worth being examined.

The term "life-writing" does not actually have a precise definition; any form of written or visual representation or expression that describes individual life has the characteristics of life-writing. One form that life-writing takes is the monograph, which is separated from writing fiction based on creating a character ex novo. Monographs tend to present the material in detail (which is the life and the work of a certain author, artist or architect), with a deeper focus on criticism and analysis, independent of the author. Monographs construct what L. Edel calls, a "private mythology"[6]; seeking the structures and inner workings of a life to provide a flexible and permeable conceptual

[3] As a rare example, there is a recent study on a deceased well-known architect from İzmir, titled "1950-1980 Yılları Arasında İzmir Mimarlığında Mimar Fahri Nişli" by Berrak Suluova (2020).
[4] Thompson, P. 2000. *The Voice of the Past: Oral History*. Oxford: Oxford University Press, p.7.
[5] Caine, B. 2010. *Biography and History.* London: Palgrave Macmillan, p.84.
[6] Edel, L. 1987. *Writing Lives: Principia Biographica*. New York: W. W. Norton & Company, p.25.

framework rather than stereotypical and restrictive perspectives to further understand a complex, multidimensional human being, while also providing in-depth evaluation and criticism of the interactions between one's work, as well as his/her environment.

Architecture is one of the disciplines that most widely use monographs, presenting the retrospective of one's work in visual and textual literary forms. Alan Powers states that architectural monographs used to convey the relations between the works of the architect and the dynamics affecting these works relapse to the 15th century, a period when it was ultimately possible to publish books at last.[7] Since then, both architects and architectural monographers have utilized monographs as a means of presenting architecture. Architectural monographs were able to formulate strong foundations for architects' careers with their presentational features and encouraged architects to publicize their work and persona. They have not only become a form of publicity and marketing, but also a source of discursive conceptualization for the architect or of his/her work and professional identity, which use to keep up-to-date on the latest thinking of him/her.[8]

Traditional monographs (which are specialist book-length studies of a research-based topic, written by a single academic author)[9] attempt to reach the reader through carefully selected texts and visuals, thus creating "a hybrid way of conveying information"[10] and making readers aware of this connection. According to Şevki Topçu's analogy, these texts are the glue that holds the monograph's visuals together, whereas if the glue is not strong enough the context breaks, and the monograph loses its strength.[11] On the other hand, through texts and images a reservoir of ideas, which has greater influential power than the physical form, is produced. At its core, "the quality of a monograph is heavily dependent on the value of these ideas rather than the originality of its format".[12]

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7 Powers, A. 2002. ed. *The Architectural Book: Image and Accident*. Edited by Kester Rattenbury, This Is Not Architecture. London, New York: Routledge, p. 157.

8 "Researchers' Perspectives on the Purpose and Value of the Monograph," Oxford University Press Official Website. Cambridge University Press and Oxford University Press, January 1, 2019. https://global.oup.com/academic/pdf/perspectives-on-the-value-and-purpose-of-the-monograph (Accessed December 08, 2018)

9 Williams, P., Stevenson, I., Nicholas, D., Watkinson, A., and Rowlands, I. 2009. "The Role and Future of the Monograph in Arts and Humanities Research." *Aslib Proceedings* 61 no. 1, p.73.

10 Powers: 2002, p.160.

11 Topçu, Ş. 2019. "Sıradışı Bir Mimari Monografi: MASSX." Manifold Press. https://manifold.press/siradisi-bir-mimari-monografi-mass-x (Accessed February 18, 2019)

12 Lamster, M. 2011. "The Architectural Monograph: A Defense" Places Journal. https://placesjournal.org/article/the-architectural-monograph-a-defense/?cn-reloaded=1 (Accessed December 01, 2018)

Architectural monographs that rely on the power of social networks and management also have the capability to guide and determine the history of architecture. Architectural monographs should also be seen as results of a research that live longer than the buildings and the architects themselves; they prove complementary through the supportive documents and critical and explanatory researches deeming it possible to return to the past.[13] After World War 2, new technology (especially within an impact of visualization and reproducibility: photography and publicity) has provided new communication strategies. The monographs whose production increased with the spread of "media" and modernism, went far beyond simply being illustrated texts. Beatriz Colomina, who examined the introduction and the impact of mass media over modern architecture, argues that architecture was able to fully modernize only after contact with these forms of media.[14]

As a result of coming to grips with mass media, architecture succeeded in expanding its domain from producing only "tangible" works to conceptual ones. Thus the (modern) architect has started to develop production contexts beyond the physically constructed buildings in the industrial world[15]; then throughout post-modernism, usage of this power has reached a peak. In fact, architectural monographs often create more interaction than the buildings themselves and reach more people owing to the power of media outlets.

The architectural monograph, based on the early 15th century sketchbooks of Renaissance architects, has long attracted the interest of historians. Architectural publishing has helped conceptualize the architectural form and the ideology of the architect.[16] Hélène Lipstadt examines the types of architectural publications of five centuries, and traces how architecture was visualized and published back to the 16th century.[17] Developments in print publication generated new forms in media and the

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[13] Bancı, S. 2016. *"Printed Architectures: Architects' Auto-Monographs in Turkey, 1950s – 1980s."* (Unpublished Doctoral Thesis), Middle East Technical University, Ankara, p.8.

[14] [Modern architecture only becomes modern with its engagement with the media.] see: Colomina, B. 1994. *Privacy and Publicity: Modern Architecture as Mass Media*. Cambridge, Massachusetts: The MIT Press, p.14.

[15] Colomina, Beatriz. "On Architecture, Production and Reproduction." In *Architectureproduction*, edited by Beatriz Colomina. 1988. New York: Princeton Architectural Press, p.15.

[16] Lipstadt, H. 1989. "Architectural Publications, Competitions and Exhibitions." In *Architecture and Its Image: Four Centuries of Architectural Representation –Works from the Collection of the Canadian Centre for Architecture*, edited by Eve Blau and Edward Kaufman, 100-38. Montreal: Canadian Centre for Architecture, p.110.

[17] Lipstadt: 1989, p.130. Cited in Bancı, S. 2016. *"Printed Architectures: Architects' Auto-Monographs in Turkey, 1950s – 1980s."* (Unpublished Doctoral Thesis), Middle East Technical University, Ankara, p.9.

integration of the image and photography with media, accelerated the transformation from traditional society to mass society; enabled architectural publishing to reach a golden age in the mid-19th century especially with the advances in print, photography and reproduction techniques.[18] The "architectural publication" environment entered a more productive period in the 19th century, which helped create improved professional communication tools and define a new area for architectural production. From that day to this, architectural publications, in which professional announcements, articles on architectural history and criticism were published, led to the creation of a new competition and "professional communication" environment. Since the focus of architectural monographs are architects' lives and work, who themselves need to use architectural publications, their main interlocutors are usually architects. In this sense, monographs are important documents that enable the "subject architect" to obtain a place and eventually prestige in architectural practice.

In global context during the 20th century, new studies and criticism regarding architectural monographs accompanied by detailed researches about an architect increased with time. In Turkey, Selda Bancı sees 1950 as a threshold for the publication history of architectural monographs, when architects began to utilize monographs in order to display their completed works and constructing their professional identities in the process. In other words, the methods in which architects present their professional identities started to diversify; primarily during this period, when the percentage of architects within the country began to increase rapidly, in turn, creating a kind of competitive environment among private architectural offices. On the contrary, before the 1950s, the majority of architects were working in the public sector. Thus, during the 1950s, the number of self-employed architects increased, resulting with an increase in number of clients' requests for residential and commercial buildings.[19] Commercial buildings such as hotels, banks, and planning for private customers had expanded, contrary to buildings such as schools, public houses and ministries, which were dominating the architecture of the early Republican period. As a reaction to the increasement of the globalization and consumption culture, architectural monographs helped display their "architecture(s)" while aiming to obtain a place in professional

[18] Özdel, İ. 1999. *"Architectural Periodicals as a Reflective Medium of the Agenda: A Study on Turkish Architectural Media During the Republican Period."* (Unpublished Master Thesis), Izmir Institute of Technology, İzmir, p.15.

[19] Bancı: 2016, p.28.

environment. Predominantly following the 2000s when globalization began to affect all disciplines, the number of printed media on architecture based on specific architects or architectural firms are have especially increased.

John Hill argues that today architectural monographs, mostly serve as publicity tools that attract the public's as well as clients' attention. Furthermore, they often look like thick (ergonomically and ecologically incorrect) "coffee table books without much contribution to architecture and architectural publishing".[20] Therefore, architectural monographs have been criticized by many critics as "self-serving and sycophantic". Some of them arguing that they are not even "books". On the contrary, Jay Merrick asserts, they can only be used for cataloging purposes.[21] They are just "vacuous endeavors" that are not reflective or idea-driven.[22] According to Martin Filler, architectural monographs are "more than glossy hardcover promotional brochures to entice an uninformed and impressionable lay clientele".[23]

Monographic studies also help evaluate contemporary architectural practice in a country, inform or inspire other architects and examine the architecture of the period. They can provide valuable information on the state of mind of an architect and enhance critical debate in architecture. Simon Henley argues that architectural monographs, working as a "repository for unbuilt projects"[24], maneuver architectural culture forward by finding connections between critical thinking and built work.

An architectural monograph generates an interface between the "subject architect" and the reader, linking the past to the present via a reconstruction of the architect's career. In doing so, the author transmits the facts that he/she wants to get across to the reader with his/her own order and context.[25] Since a multitude of information could cause distraction, an architectural monograph - as any historical account- is a selective

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[20] Hill, J. 2013. "A Short Survey of Architectural Publishing." World Architects. https://www.world-architects.com/en/pages/insight/survey-architectural-publishing (Accessed February 06, 2019)
Cited in Bancı, S. 2016. *"Printed Architectures: Architects' Auto-Monographs in Turkey, 1950s – 1980s."* (Unpublished Doctoral Thesis), Middle East Technical University, Ankara, p.2.

[21] Jervis, J. 2015. "Why a Monograph?" Icon Magazine. https://www.iconeye.com/opinion/comment/item/11999-why-a-monograph (Accessed November 04, 2019)

[22] Schaik, L. 2014. "The Changing Landscape of Architecture Book Publishing." ArchitectureAU. https://architectureau.com/articles/the-changing-landscape-of-architecture-book-publishing/ (Accessed November 10, 2019)

[23] Filler, M. 2011. "Commentary: Is the architect's monograph our latest endangered species?" Architectural Record. https://www.architecturalrecord.com/articles/6184-commentary-is-the-architect-s-monograph-our-latest-endangered-species?v=preview (Accessed December 01, 2018)

[24] Jervis: 2015.

[25] Carr, E. H. 1961. "The Historian and His Facts." In *What Is History?*. New York: Vintage, p.11.

reconstruction by the author. Moreover, due to the mediated communication between the author and the "subject architect", monographs can never truly be complete. In order to provide more efficient research, the author assimilates, extracts, arranges and makes inferences towards the "private mythology" of the architect.

Compared to the past's inadequate, unbalanced documentation of sources, we live in a world where information is easier to store and retrieve as a result of the rise of digital media. At the end of the 1990s, collaborations with publishers for architectural monographs tremendously increased; it was clearly understood that the distribution of architectural monographs provided reputation and global recognition both to architects –for the ones already popular and the others who tried to be popular- and publishers in terms of popularity and sales. While acquainting "professional" readers with both technical and theoretical aspects of the architectural work, architectural monographs also griped the clients who were not familiar with reading architectural drawings.[26] They are not only in-depth documentations about the subject architect or his/her works and building processes, but also better options to influence clients, who have high "aesthetic" expectations than mediocre or ordinary representations. Moreover, readers from other disciplines that contemplated or inter-connectedly studied architecture and design, increased as well. The intended audience of monographs is no longer only architects; but a markedly more diverse group interested in architecture. Both architects and publishing companies wanted to benefit from lucrative improvement in printing techniques for the quality of the architectural monograph. Besides its advantageous features with the latest improvements, digital media's role began to alter, going beyond providing communication and information. Crossing boundaries in geography and time digital technologies, which, enabled access to information on anything anytime, anywhere. The publishing industry was affected and changed how books should be published in order for them to be marketable. Now that it is much cheaper to run a website and update it, architectural monographs were also negatively affected.[27] Since architectural monographs are "large" and exhaustive works, copy-editing and manufacturing costs turned publishers away from monographs. Monographs still survive, however, as Steele argues, "the high prices of academic monographs are often

[26] Hill: 2019.
[27] Powers: 2002, p.171.

an insurmountable access barrier for many academics, let alone students".[28] This results in declining sales and references to monographs in academic studies in the last 20 years. With the decrease in demand, publishing companies are losing interest in architectural monographs; shifting their attention to electronic publishing, which streamlines the production processes while standardizing the design of architectural monographs.[29] According to John Hill's "A Short Survey of Architectural Publishing"[30] in which he questions the future of architectural publishing in a digital world, loyal book readers still remain, insisting on books' tactility, utilizing architectural monographs as "print-on-paper books" for inspiration. In the meantime, most publishers like "Gestalten, GG, Images, The MIT Press, Lars Müller Publishers, Rizzoli and Princeton Architectural Press" convert most of their works into digital forms and transform into companies that produce digital media. Accompanied by websites, e-books, social media channels, PDF libraries, videos and podcasts, they handle the changes to book publishing spurred on by digital technologies. In other respects, some of the publishers use the technical improvements imposed by digital media as an opportunity -especially when considering the reduced duplication, distribution and storage costs- to move forward in this "new paperless era".[31]

When review from the late 20th century when Coşkuner began his career to today defined as "paperless era", Erbil Coşkuner and the other important architects based in İzmir were not involved in the "monography vogue". They however did not prefer using monographs intended towards enhancement of their popularity and did not further establish their professional identities within mass media. The majority of architectural monographs focus on the work of certain architects or offices based in Ankara or İstanbul who hold established professional reputations already. Choosing not to institutionalize like the architectural offices in these two metropolises, non-adaptation to innovations of technology and design techniques heavily integrated with computers and the lack of extensive documentation, affected the positions of architects from İzmir that always remained of secondary importance.

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[28] Steele, C. 2008. "Scholarly Monograph Publishing in the 21st Century: The Future More Than Ever Should Be an Open Book." *Journal of Electronic Publishing* 11 no. 2. Available at: https://quod.lib.umich.edu/j/jep/3336451.0011.201?view=text;rgn=main

[29] Williams et al.: 2009, p.71.

[30] Hill: 2019.

[31] Ibid.

1.3. Methodology

Architectural monographs are structured by a flexible framework instead of being based on a set of invariant rules. The way in which each architectural monograph establishes contact with the reader is different: for instance, as John Jervis identifies, there are open monographs that focuses on practicing architects rather than those who are deceased.[32] This dissertation aims to present an open monograph of "Erbil Coşkuner" (1944) in order to historically contextualize his work with reference to the period he practiced. It is not the main aim of the dissertation to position Erbil Coşkuner as a "leading actor" of İzmir and Turkey's architectural scene and to present a fictional and glorifying hagiography, but rather to understand his work within a broader historical framework. Another critical issue in terms of this thesis is the gender awareness; this is insistent on the inclusion of lives by hitherto excluded and marginalized others in androcentric historiography. However, this thesis aims to focus primarily on a man's perspective through his life and work, rather than that of a female narrative. Nevertheless, it's objective not to contribute to another "great man" history, but rather provide an alternative perspective into the limited and introverted architectural environment of İzmir.

This dissertation is organized according to a chronological structure that I believe will shed more light on the transformation of Erbil Coşkuner's work with reference to the transformation of the historical context that shaped architectural production. One of the most important and helpful features of a chronological organization is "periodization"[33]. However, the periodic intervals aim not to homogenize, but instead reflect Coşkuner's perception of life, personality, obsessions, concerns and architectural attitudes. Ultimately, the "subject architect" should not be seen as an unchanging figure, but the actor of an unstable and dynamic history, which led him to adapt to the tests of a lifetime.

The thesis is partially based on a series of open-ended oral history interviews[34] held with Coşkuner in person and recorded with his consent. The interviews -lasting 12

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[32] Jervis: 2015.

[33] Goff, J. L. 2015. "Prelude: Periodization and the Past." Translated by Malcolm DeBevoise. In *Must We Divide History into Periods?*. New York: Columbia University Press, p.5-13.

[34] Oral history interviews seek to "share authority" with the interviewee based on an interaction/dialogue. see: (Frisch, M. 1990. *A Shared Authority: Essays on the Craft and Meaning of Oral and Public History*. Albany: State University of New York Press, p.xx.)

hours in total- laid the groundwork for further research into Coşkuner's personal archives as well as publications based on his work. The interviews, which based on collecting stories about the Coşkuner's own experiences, that are innately subjective while telling "not just what he did, but what he wanted to do, what he believed he was doing, what he now think he did"[35]. The primary material collected after the archival research and the interviews which helped construct a micro-history of the architect's career was then evaluated against histories of modern Turkish architecture. Throughout the study, answers to certain questions were sought:

- Who is Erbil Coşkuner? What critical importance does Coşkuner have resulting the selection of him as a subject architect?
- What factors affect Coşkuner's character, and what reasons influenced his choice to pursue architecture?
- What are Coşkuner's main concerns and architectural approaches when evaluating a project?
- What are the transitions and breaking points both in Coşkuner's life and for architecture in Turkey in the last 50 years that covers Coşkuner's career?
- In the Turkish architectural scene over the last 30 years, what is İzmir's position and what differences lie between the architectural environment of İzmir, Ankara and İstanbul? How does Coşkuner attempt to evaluate the transformation of İzmir and Turkey?
- What potential does architecture hold as a representative medium? How does it engage, and express itself within political, social and cultural concerns?

As it will become clearer to reader, the dissertation is divided into three chapters with an introduction and a conclusion based on three temporal sections - to understand transitions and breaking points, both in Erbil Coşkuner's life and for architecture in Turkey in the last fifty years which covers Coşkuner's career. Chapter 2, titled "**BEFORE ARCHITECTURE (1944 – 1963)"** focuses on Coşkuner's childhood, primary and high school periods. In this section, Coşkuner's childhood in village institutes, then his way of living -and thinking- shaped by his family's move to İzmir, -which was under the influence of social/physical environments and conflicts- are seen against the historical context. This chapter reflects on Coşkuner's childhood and

[35] Freund, A. 2009. "Oral History as Process-Generated Data." *Historical Social Research* 34, no.1, p.24.

Turkey's turbulent political history which inevitably became an early formative influence on Coşkuner's life and career. Chapter 3, titled "**FORMATIVE PERIOD (1963 – 1971)"** focuses on Coşkuner's architectural education and the breaking points throughout Coşkuner's early career, a complicated period when, for Coşkuner, he tried to come to grips with "what architecture is and what it is not" as Turkey went through a heavily politicized history that witness two military coups. Chapter 4, titled **"PROFESSIONAL LIFE: BEING AN ARCHITECT -IN İZMIR- (1971 – …)"** evaluates the first years of Coşkuner's architectural profession, the architectural offices he worked, his decision to become an "independent" professional, as he began to question the role of space in architecture, the ones who Coşkuner influenced by and interact with, and the Turkey's new architectural understanding during in an adaptation process while comparing the metropolises of Turkey.

CHAPTER 2

BEFORE ARCHITECTURE (1944 – 1963)

Erbil Coşkuner is one of the prominent names of modern Turkish architecture in İzmir. This thesis examines his architectural practice in the historical context that determine the structure of production processes and socio-economic dynamics in Turkey. Primarily, this dissertation will focus on the time period in which Coşkuner has yet to meet the discipline of architecture, revealing the formative factors behind Coşkuner's choice of pursuing the path of architecture.

2.1. Who is Erbil Coşkuner?

Erbil Coşkuner was born in Gölköy, a town in Kastamonu, in 1944, when his father, Ali Özdemir Coşkuner, was working in one of the village institute, to a family of teachers: His father was from Rumelia, having migrated from Bulgaria to Turkey with his family. He graduated from the Gazi Institute of Education. Coşkuner's mother, Hamdiye Coşkuner, was a primary school teacher, and his grandmother was from Thessaloniki, and his cleric grandfather from Safranbolu. Upon the appointment of Coşkuner's father to Safranbolu, he met Hamdiye Coşkuner and they got married. Coşkuner's father, a high school history-geography teacher, lived in Gölköy until 1948, and that year he was appointed to the Kızılçullu Village Institute in İzmir. This institute was formerly the American College and later became a village institute. Coşkuner's father came to Kızılçullu Village Institute, while he stayed with his mother and two siblings in Ankara for 1-2 years. After staying in Kastamonu for a year, they migrated to İzmir. Coşkuner's mother exchanged position with another teacher[36] from Urla and lived there for one year. Their house was located opposite a generator-powered cinema; it was without electricity, illuminated only by a gas lamp. During this time, Coşkuner is five years old, his father was returning from İzmir to Urla only during the weekends - in the midst of trying circumstances, after a two and a half hour bus ride. The family

[36] This situation is defined in Article 73 of Civil Servants Law No. 657 as "becayiş" (exchange of positions by mutual consent).

reunited when Coşkuner's mother came to İzmir to become a teacher in Kızılçullu, his father had a teaching position there until the institute discontinued in 1952.



Figure 2.1. Gölköy Village Institute, 17.11.1949.
(Source: Erbil Coşkuner Archive)

2.2. A Childhood in the "Kızılçullu Village Institute": Village Institutes Phenomenon in Turkey

American Board, the American Protestant missionary organization, began to operate in many parts of the world in 1820. With the beginning of Turkish-American relations, American Board started to work also in İzmir. The commercial power of İzmir thanks to the port and the railway lines (such as İzmir-Aydın and İzmir-Turgutlu) attracted the attention of American Board missionaries.[37] In addition to the five American College established in Turkey, the reports were prepared by the officials of the organization for the İzmir American College and transferred to the Boston headquarters.[38] After being active in various fields for many years, in 1879, American

[37] Due to the position of İzmir, missionaries believed that it would be possible to go to Jerusalem and to be in contact with all non-believers, Muslims, Jews and all sects except Protestantism.

[38] Demir, C. 2014. *"Amerikan Board'un İzmir'deki Faaliyetleri ve İzmir Uluslararası Kolej."* (Unpublished Doctoral Thesis), Erciyes Üniversitesi, Kayseri, p.19.

Board opened boys and girls schools in Basmane to “maintain a thoroughly efficient Christian influence that may tell on the religious character and life of pupils”[39]. Two years later, the “American Collegiate Institute for Boys” was founded by director Alexander MacLachlan, with the institute’s objective being to educate predominantly Armenian and Greek children.



Figure 2.2. İzmir American College.
(Source: Levantine Heritage Foundation)

Alexander MacLachlan, who founded the St. Paul Institute in Tarsus in 1888, left there in 1891 to become the director of the boys’ school in İzmir. With the arrival of the new principal, the school’s name changed to “American High School for Boys”.[40] In 1902, the college’s management applied to the American Board committee to elevate the school to a college degree on the grounds that they had university-level education in terms of teaching staff and quality of education. As a result, the school became a Massachusetts-based company and was renamed as International College of Smyrna /

[39] "Eighty-Second Annual Report of the American Board of Commissioners for Foreign Missions." Boston, Massachusetts: The Board, October 4-7, 1892, p.30.
[40] Demir: 2014, p.172.

IC.[41] Over a span of twenty years, the school relocated to it's new residence in Kızılçullu (now Şirinyer). The American missionary John S. Kennedy paid for the construction of the new building in Kızılçullu. In the early 1930s, disturbing anti-nationalist developments took place throughout school due to missionary conflicts. In 1934, the school was forced to terminate because of the economic complications prompted by the 1929 world economic crisis. Also during World War I, because of the bombs dropped to college, students and teachers had difficulty. As a UK citizen, Alexander MacLachlan was banned from work and forced to leave college. As the number of students gradually decreased, the college became a shelter for prisoners at the end of the war. In 1936, the college delegation decided to move the International College to Beirut as a result of the cooperation with the American University in Beirut.[42] In 1937, as a result of an investigation conducted by the Provincial Directorate of Education (İl Eğitim Müdürlüğü), the building and farmland surrounding it found suitable for the village school was declared to be opened in Kızılçullu, İzmir.[43] The news was announced in the Cumhuriyet newspaper on February 7th, 1937 as follows: "A village teacher school will be opened in the American College building purchased by the Ministry of Education in İzmir to train village teachers."[44]

Since the Kızılçullu Village Institute (currently a base of NATO) was previously an American College, all buildings were built by the missionary organization. Under the instructions of Alexander MacLachlan, Sydney La Fontaine and Douglas D. Paterson were given responsibility for overseeing the relocation and construction of the International College campus in Basmane, to the new campus area in Kızılçullu. The delegation examined different architectural examples and met with various engineering and architectural firms in İzmir and Europe. As a result of the studies, it was decided that the construction company of the architect George Pennin would carry out the project. Company employees, Mr. Rambaoni and Courmouli, had been contracted for four buildings to be built on campus. Construction began in 1912 and was completed at the end of 17 months.[45]

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41 Ibid., 175.
42 Ibid., 281.
43 Kocabaş, K. 2016. *Köy Enstitülü Yıllar* İzmir: Yeni Kuşak Köy Enstitülüler Derneği Yayınları, p.15.
44 Cumhuriyet, no: 4576, 7 February 1937. [Maarif Vekaleti tarafından İzmir'de satın alınan Amerikan Koleji binasında köy muallimi yetiştirmek üzere bir köy muallim mektebi açılacaktır.]
45 Demir: 2014, p.212.

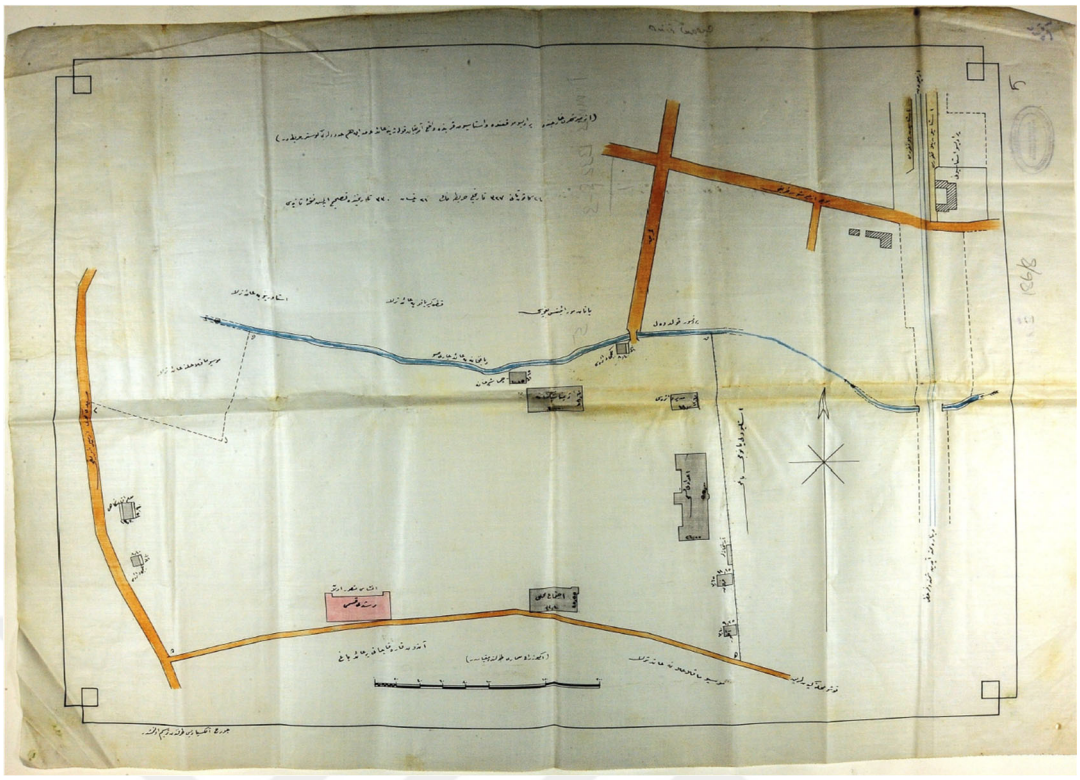
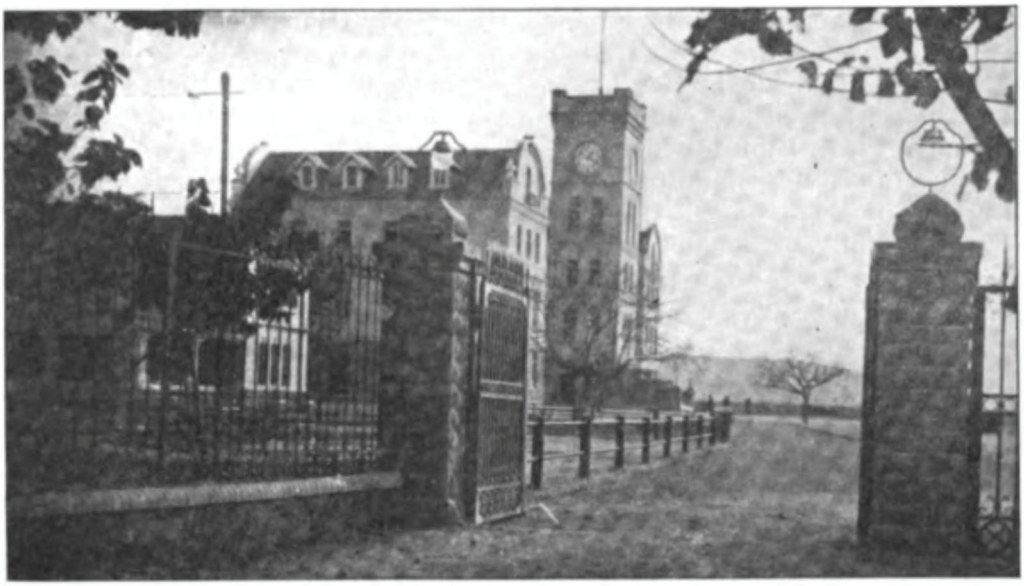


Figure 2.3. International College İzmir Campus Plan.
(Source: Demir: 2014, p. 349.)



INTERNATIONAL COLLEGE, SMYRNA

Looking south through the Northeastern Gate. Note electric lights on the gate posts and the substantial character of buildings, fence, etc.

Figure 2.4. Northeastern Gate of International College.
(Source: Missionary Herald: 1914, Vol. 110, p. 507.)

The entrance gate to the north of the campus and the historical bridge over the Meles Stream were connected. There was a security booth towards the right of the campus entrance. The east of land was the president's residence, the main building (MacLachlan Hall) teacher's homes, an oven and a barn. There was a conference hall to the south of the campus, a separate building was planned for the preparatory school in the same area, but this plan could not thoroughly acknowledge. To the north of the campus was a large gymnasium, tennis courts, football, basketball courts and a track. On the west and south end of the campus site was designated farmland.[46]

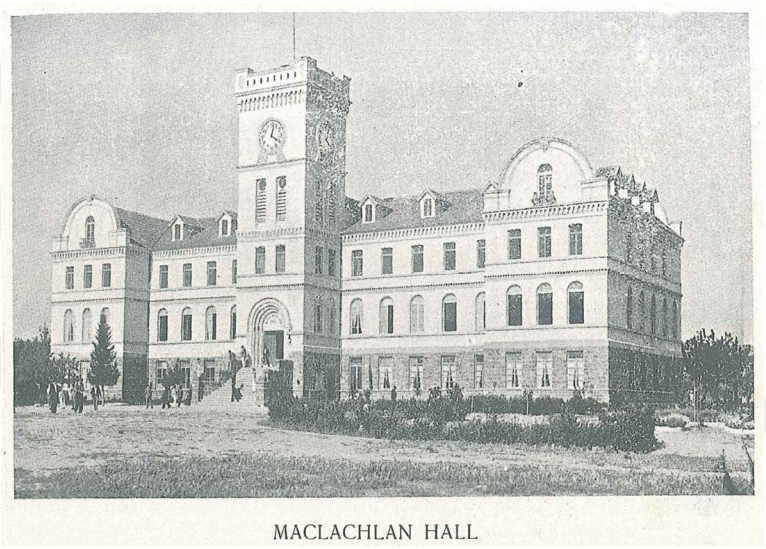


Figure 2.5. Main Building/Maclachlan Hall.
(Source: Levantine Heritage Foundation)

The main campus building, known as MacLachlan Hall, was located in the center of the campus site. The four-storey main building, 55 meters long and 21.5 meters wide, had a rectangular plan. In the middle of the building was a 21.5-meter-high clock tower. Classrooms, administrative offices, a library, dining hall and some dormitories were located in the building. Red trachyte stone and white compact bricks were used in the construction of the campus buildings, and this building was made of white Seydiköy stone.[47] Kızılçullu Village Institute was the first of four village

[46] Bartlett, L. 1902-1903. "Annual Report, Smyrna Station", *Salt Research*, p.9. https://archives.saltresearch.org/handle/123456789/44204
[47] Demir: 2014, p.214.

institutes in Turkey; in comparison to others, Kızılçullu was even referred as a "luxury" village institute because others were made up of tents. Unlike other village institutes, Kızılçullu was even equipped with a heating system.

At the Kızılçullu Village Institute, education was conducted in both practical and theoretical methods, with the aim of raising useful peasant teachers to village life. In addition to specialization in agriculture, poultry raising and livestock raising, Turkish, history, geography, mathematics, physics, chemistry, painting and music, a comprehensive education system was implemented in addition to fields such as blacksmithing, construction, apiculture, handicrafts, carpentry, using agricultural machinery and land cultivation.[48] In the institute training was carried out in two semesters, spring and fall, the courses focused primarily on secondary schools in fall and agriculture and technical courses in spring.[49] In addition, students studied English at the institute, as well as music education that resulted in a significant influence in the Kızılçullu Village Institute, followed by various other surrounding institutes. Mandolin was the leading musical instrument in music classes.[50] The institute's aim was to teach tomato and cabbage cultivation as well as classical music and European literature.



Figure 2.6. Classes in Kızılçullu Village Institute.
(Source: Kocabaş: 2016, p.734.)

[48] Öztürk, C. 1996. *Atatürk Devri Öğretmen Yetiştirme Politikası*. Ankara: Türk Tarih Kurumu Yayınları, p.154–155.

[49] In the initial years of the institute, practical lessons were met with opposition, backed by a misconception that students would be overworked- however it was combatted by individuals with a more levelheaded perception regarding village life, resulting in a lack of modification within the practical-theoretical course system, see: (Tahir, Kemal. *Bozkırdaki Çekirdek*. Ankara: Bilgi Yayınevi, 1972, p.32.)

[50] Soysal, M. E. 1940. *Kızılçullu Köy Enstitüsü Sistemi*. İzmir: Marifet, p.107-136.

Coşkuner states that he had a very open-minded, logical and patriotic family, and this rational way of thinking was also dominant in the Kızılçullu Village Institute. As members of a generation that survived the War of Independence, Coşkuner's family was ideologically adopting Turkism. However, they were never against the West and Western style education; on the contrary they "secretly" admired the West. This situation was not only reflected on their educator personalities; but also their daily lives. They always listened to classical music at home, read works from Western literature.



Figure 2.7. Coşkuner's father Ali Özdemir Coşkuner welcoming Celal Bayar (second from left) and Refik Koraltan (third from left) in Kızılçullu Village Institute (Source: Erbil Coşkuner Archive).

Since the country suffered from the lack of educational institutions, -especially outside of İstanbul- being a teacher was in demand at that period, therefore educators were highly respected. Because the teachers were the mediators who transferred the "society can be educated and transformed" approach -which formed the basis of the Turkish education system and maintained since Tanzimat period- to society in the most effective way. There were two principles on which this system is based: "How should a "new" person be? What does the country need?" As seen in the Ottoman Empire, the

state aims to establish a teaching system that will reproduce its existing political and social positions.[51] Education was heavily influenced by the nationalist ideology of the state. The main task of teachers of the village institutes was to instill an education system that "glorifies" the Turkish nation to the students.[52] Bureaucrats and politicians, rather than experts or intellectuals perpetuated this education system. The situation debuted the "benefit-oriented instrumentalism" which has been the main feature of the history of Turkish education.[53] In the case of the village institutes, there had been criticisms against politicians who were unaware the villages and their lifestyles. To some, the state took advantage of the public.[54] However, the educational policies of a country are quite important to be evaluated in terms of political interest.

2.3. Changing Life: From Gölköy to İzmir

Coşkuner and his family resided in teachers' lodgings (lojman) located in the Kızılçullu Village Institute, currently a base of NATO. Coşkuner states that his world had changed completely when he came to Kızılçullu from Gölköy, as a result of interest in the physical environment and the architecture that surrounded him. The buildings in the old college had impressed Coşkuner extremely, particularly by the clock tower within the institute.[55] Coşkuner described the clock tower and various other structures he was influenced by: "There was a clock tower there. We were going inside of the clock tower to see the mechanisms. It was a very large -3 meters in diameter- clock tower. That was like travelling to another world for me to come to the institute from Gölköy. There was a theater hall. I still remember the balconies and seating areas on the top of it. The students used to perform a concert there. As a child of 6-7 years old, although not too gaudy to see that hall, to stay in the lodging there, to enter the clock tower; those buildings still have an impact on me."

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51 Tanyeli, U. 2019. "Türkiye'de Okullar Nasıl Olmalı? Mecazi Ve Gerçek Anlamıyla Öğretim Yerine Erişim Mimarisi." *Arredamento Mimarlık* 334, no. 9, p.7-8.

52 Tahir: 1972, p.38.

53 Tanyeli: 2019, p.8.

54 Tahir: 1972, p.138.

55 Since the clock tower resided in the headquarters of NATO, it was forbidden to be photographed and therefore was unable to be examined.



Figure 2.8. The Clock Tower in Kızılçullu, 1951.
(Source: Erbil Coşkuner Archive)

Coşkuner's older sister, İnci Coşkuner (1941), studied at Çamlaraltı College. Coşkuner vividly remembers his sister's live concert at the radio house. His sister's concerts were several days a week in İzmir Radio which was on the right when you entered the İzmir International Fair's Basmane gate, which began broadcasting on March 25, 1951.[56] Coşkuner, who had previously listened to Ankara Radio, said that he still remembers the typical their Philips radio, a precious household item at the time with a lace piece. Coşkuner learned to play mandolin in primary school and at that time, he played the mandolin at the radio's live concert as his sister sang "How beautiful the sea is, run, run, go to the mountains!" ("Deniz ne kadar güzel, haydi koş, haydi koş dağlara!") After graduating from Atatürk High School, his brother Erkan Coşkuner (1937-2006) left for Germany to study civil engineering with the financial support of his family. After his return from Germany, he became a civil servant at İzmir Public Works and Settlement Directorate. Coşkuner stated that his brother was more extroverted and Coşkuner's choice of career was unanticipated by the family. Because while everyone assumed that Coşkuner would follow his brothers' career choice as a "civil servant", he instead became self-employed. His sister is still alive and now lives in Karşıyaka, İzmir.

[56] In Turkey, radio (emerged in 1930s) was the only communication and entertainment tool during that time. Although television broadcasts began in America in the 1950s, they began in 1968 in Turkey - with the establishment of TRT in 1964. Broadcasts were made three days a week and started to make every day in 1974, see: (Erdoğan, H. A. 2019. *"Günümüz Kitle İletişim Araçlarının Görünen ve Görünmeyen Yüzü: Türkiye Örneği."* (Unpublished Master Thesis), Selçuk Üniversitesi, Konya, p.24.)



Figure 2.7. Erbil Coşkuner and his family in 1940s: left to right, back row: Niyazi Coşkun, Ali Özdemir Coşkuner; middle row: Erkan Coşkuner, Hamdiye Coşkuner; front row: Erbil Coşkuner, İnci Coşkuner (Source: Erbil Coşkuner Archive).



Figure 2.8. Left to right, back row; Hamdiye Coşkuner, Ali Özdemir Coşkuner; front row: İnci Coşkuner, Erkan Coşkuner, 1940s (Source: Erbil Coşkuner Archive).

Erbil Coşkuner received his primary school education in Tuğsavul Primary School. In 1946-1947, the school was built as a practical school (uygulama okulu) in Kızılçullu Village Institute with only one teacher, and as an example for the village school in accordance with the school type plan that was built by the Ministry of National Education for the villages. Tuğsavul Primary School, which started to operate under the Village Institute in 1947-1948, had only four classes with a total of approximately forty students. The construction of the first floor of the building was completed in 1953. As the student population increased, more classrooms were needed, thus the second floor was made in 1962. This was a demonstration of a school in which the ideology was prevailing throughout Turkey since the Ottoman Empire-accompanied by an education system focused on inclining standardized-students is reflected.[57]



Figure 2.9: Coşkuner's friend "Gülin" and Erbil Coşkuner in Kızılçullu, 1952.
(Source: Erbil Coşkuner Archive)

[57] Tanyeli: 2019, p.9.

Coşkuner's interest in reading grew when he began primary school; in his early childhood, he read fairy tales rather than play outdoors, preferring to remain in his imaginary world. He consistently compared himself to other children: "I wanted to go to Kemeraltı for bookstores, while every child went to get toys. I was a "muhallebi çocuğu"[58]. My parents, instead, tried to get me out. I even remember my cousin, Nermin, who was a doctor saying, "This boy never sees the sun", and then my mother would take me to the balcony to get some sunlight –almost like a flowerpot! But I still obstinately wanted to stay at home with my books." Coşkuner attributes this situation to being the son of two teachers. He reminisced that he always tried to be a disciplined, student striving for the highest grades. Another curiosity of Coşkuner that grew when he began school was painting. He started making comic strips at Kızılçullu Köy Enstitüsü before commencing primary school. He also created the stories of these illustrated novels himself. At third grade, his cartoon (he doesn't remember what he drew) came first in a Turkey-wide competition.



Figure 2.10. Erbil Coşkuner (back row, midmost) with his teachers and other students from Tuğsavul Primary School (source: Erbil Coşkuner Archive)

[58] Turkish idiom "muhallebi çocuğu" means well-behaved boy.

In 1955 when Coşkuner began fifth grade, a significant event occurred in Turkey. The terrorist activities of an organization (EOKA) established by the Greek Cypriots against the Turks in Cyprus attracted people's attention, mutating into an international phenomenon. Turkey tried to prove the world that the island belonged to itself. Negotiations were held in London on August 29th, 1955. Foreign diplomatic service under the leadership of Fatin Rüştü Zorlu resumed their Cyprus contacts in London. On the night of September 5th, 1955, falsified news that a bomb exploded in the garden of Atatürk's residence in Thessaloniki was announced to the public by the newspaper "İstanbul Ekspres" owned by pro-government Mithat Perin. When news spread, on September 6th, 1955, thousands of people burned and destroyed the houses and workplaces of non-Muslims with digging, axes and sticks.[59]

The attacks and lootings that started in İstanbul also began to occur in İzmir and Ankara. A catalyst furthering the chaos in İzmir was the news published by the "Gece Postası" newspaper on September 6th, 1955. As a result, a crowd gathered in Konak Square burned Greek flags at the entrances of Lausanne and Dokuz Eylül gates, and the Greek Consulate in Alsancak.[60] Coşkuner, who was 11 years old at that time, could not comprehend the situation. He remembers that his family followed the news on the radio, the only communication tool of the period, day and night. Although he did not know the background of the events, he felt that there was a bad atmosphere from his family's reactions.

Adnan Menderes was summoned to İstanbul upon the outbreak of events, in the meantime the government proclaimed martial law. The incidents in İzmir were not as severe as in İstanbul due to the smaller Greek population. In total, 14 houses, 6 offices, 1 church, the Greek Pavilion and the Greek Consulate Building were attacked in İzmir.[61] After the incident, thousands of Greeks emigrated from Turkey. In order to compensate the damages in İzmir, a committee was formed. While trying to eliminate the physical and economic injury, officials also attempted to overcome the tensions between Turkey and Greece; because the Greek government suggested that the NATO headquarters should be moved from İzmir, it left Turkey in a tight spot.[62]

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[59] Çakmak, F. 2013. "6-7 Eylül Olayları Ve İzmir." Chap. Demokrat Parti İktidarında İzmir (1950-1960) In *İzmir Kent Ansiklopedisi: Tarih 2. Cilt*, 355-60. İzmir: İmaj Basım Yayın Reklamcılık ve Ticaret Ltd. Şti, p.355.

[60] Çakmak: 2013, p.356.

[61] Ibid., 357.

[62] Ibid., 358.

2.4. Characterizing a New Way of Living, From the 1950s to the 1960s

In 1959, Coşkuner took an exam conducted by the İzmir Maarif Koleji -today known as İzmir Bornova Anatolian High School. He was admitted to the boarding school in the third place and studied English in his first year. In 1954, Ministry of Education (formerly named as: Board of Education-Maarif Vekaleti) decided to establish four schools teaching in a foreign language, with the idea of "there is a need for young people who learn the major world languages and know how to benefit more from scientific studies for the increasing cultural and economic contacts between our country and the other nations and for the rapidly developing economic and technical studies in our country"[63]. Later, the number of schools was increased to six, and the names of the schools were sampled from foreign schools and decided to become "College". (Although their official names were colleges, these schools were called Maarif Koleji, because the Ministry of National Education established them.) The aim of the education in foreign language was "to provide students the ability to follow scientific and technological developments, publications in foreign languages and contribute to international meetings and publications"[64]. To this end, teachers from abroad were invited to teach mathematics, philosophy, biology, physics and chemistry in a foreign language. One of these schools, İzmir Maarif College began education with the financial support of fifty businessmen from İzmir in 1955, backed by foreign teachers from America, England and Scotland. In the first year, 38 boarding male students were enrolled. In 1960, İzmir Maarif Koleji[65] was the only school providing education in a foreign language in İzmir with 548.327 urban population (1,063,490 in total)[66]. Coşkuner was one of the few residents in İzmir who had education in Maarif

[63] [Memleketimizle dünya milletleri arasında günden güne artan kültürel ve ekonomik temaslar ve yurdumuzda büyük bir hızla gelişen iktisadi ve teknik çalışmalar için belli başlı dünya dillerini öğrenen, ilmi çalışmalardan daha geniş ölçüde faydalanmasını bilen gençlere ihtiyaç hissedilmektedir.] For more information, see: Suna, Y., and Durmuşçelebi, M. 2013. "Türkiye'de Yabancı Dil Öğrenme-Öğretme Problemine İlişkin Yapılan Çalışmaların Derlemesi." *Türkiye Sosyal Politika ve Çalışma Hayatı Araştırmaları Dergisi* 3, no. 5, p.10.

[64] [Öğrencilere bilimsel ve teknolojik gelişmeleri, yabancı dildeki yayınları izleyebilme, uluslararası toplantı ve tartışmalara ve yayınlara katkıda bulunabilme yeteneğini kazandırmak.] see: Gündüz, M. 2019. "Milli Eğitim Bakanı Celal Yardımcı Ve Eğitim Alanındaki Faaliyetleri." *Yakın Dönem Türkiye Araştırmaları* 35, p.92.

[65] In 1974, these colleges were accepted as high schools and in 1975 they became Anatolian High School. see: "History." *BALEV*, https://www.*balev*.org.tr/tarihce.

[66] Peker, M. 1993. "İzmir Nüfusunun Gelişimi." *Çağdaş Türkiye Tarihi Araştırmaları Dergisi*, p.281.

Koleji that had an important position in Turkey in terms of both teaching staff and educational qualifications.

When Coşkuner reflects back on his high school years, he makes some generalization regarding his former teachers and students. He states that he did not receive a decent education. He was under the impression that foreign teachers arrived for a Middle Eastern adventure. In other respects, he used the terms "Alsancak bourgeoisie" in regard to the students, explaining their effect on him: "I was the child of a middle-class family, we did not have a car. We first were coming to Bornova and then we were walking 2-3 kilometers to the pine road where the school located. My friends were taken to school by car on Sunday evening and they were picking up on Saturday - were half day- afternoon by their families or by their drivers."

As Şevki Vanlı asserts, the class distinction that Coşkuner felt overcome with as a child was one of the basic characteristics of the post-World War II era, when the bourgeoisie began developing, concepts that partitioned society, such as aristocracy and peasantry were formulated. The 1950s were a period of respite after the Second World War. In addition to the rest of the world, Turkey also turned into a more "relieved" period. After the transition to the multi-party administration system that corresponded to the pre-war period (1947), the opposition became the ruling party on May 14th, 1950 and the Democratic Party replaced it.[67] Preceding the Second World War, Europe was referred to as the West, following the war, the US became in possession of the Western title. After the war's conclusion, DP-ruled Turkey -already out of battle- had become politically sympathetic to the Western Club in a bipolar world.[68] Turkey officially elected to become "American-led Western alliance" by joining NATO (1952) and signing the Baghdad Pact (1955).[69] According to Sibel Bozdoğan, Turkey's -as a Muslim country- admission to the "Western Club" was only allowed due to its geopolitical condition that had the ability to hinder communism and the expansion of Soviet influence for the sake of America.[70]

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67 Vanlı, Ş. 2006. *Bilinmek İstenmeyen 20. Yüzyıl Türk Mimarlığı Eleştirel Bakış.* Ankara: Şevki Vanlı Mimarlık Vakfı Yayınları, p.207.

68 Hasol, D. 2017. *20. Yüzyıl Türkiye Mimarlığı*. İstanbul: YEM Yayın, p.134.

69 Bozdoğan, S. 2016. "Turkey's Postwar Modernism: A Retrospective Overview of Architecture, Urbanism, and Politics in the 1950s." In *Mid-Century Modernism in Turkey, Architecture across Cultures in the 1950s and 1960s*, edited by Meltem Ö. Gürel, 9-26. New York: Routledge, p.10.

70 Bozdoğan, S., and Kasaba, R. 1997. "Introduction." In *Rethinking Modernity and National Identity in Turkey*, 1-14. Washington D.C.: University of Washington Press, p. 2.

Turkey was also included in the Marshall Plan, utilizing the American government's assistance on military, agricultural mechanization, transportation, etc. In the early years of the DP government, Turkey lived a so-called "economic miracle". The "autarchic" growth model prevailing in the country was replaced by liberal economic policies; value of the "free enterprise system" increased in new policies.[71] This environment created a new world that was tremendously influenced by the American way of living, and further affected DP government to turn Turkey into "a little America". The management of DP which promises a "better life" through emulating to the capitalist economy, made so many amendments in Turkey; new programs, projects and structures that grew - allowing demands to change. Demands were determined either by local policies and the international relations of the new regime, or within the framework of consensus-based Westernization.[72] Coşkuner said that even though DP applied an effective management at first, its oppressive background emerged in time. The Coşkuner family was extremely Kemalist, and they supported the CHP government and its ideology. (In fact, since Coskuner was a socialist-international, he sometimes conflicted with his father who was an overly patriotic and nationalist.)

In architectural context, before 1950s, there was a majority of architects working as government officers in public sector or ministries' planning units.[73] During the DP government, number of clients' requests that residential and commercial buildings increased. Commercial buildings such as hotels, banks, and planning for private customers had expanded, contrary to buildings such as schools, public houses and ministries, which were dominating the architecture of the early Republican period. Images of the capitalist world began to influence everyday life through "modern" architecture. The market and the demand for architecture started growing, thus for architects, private architectural firms and partnerships. [74] The private sector organizations became the "authority" to determine the projects. However, Turkish architects were no longer limited (especially with the foundation of "Chamber of Architects" in 1954) with ideological constraints of nation state. Their essential role

[71] Tekeli, İ. 2007. "Türkiye'de Mimarlığın Toplumsal Bağlamı." In *Modern Türk Mimarlığı*, edited by Ahmet Evin Renata Holod, Süha Özkan, 15-36. Ankara: TMMOB Mimarlar Odası, p.27.
[72] Tekeli: 2007, p.28.
[73] Bozdoğan: 2016, p.15.
[74] Ibid.

became to create “happier, democratic and wealthier future for all”[75]. Within Western “rationalist” architecture approaches, their main concern shifted to provide social formation and development on housing and urbanization. Within the scope of increasing communication with the outside world, architecture magazines have started to come from USA, Japan and Europe.[76] Also foreign architects’ works started to be published in Turkish journals. American government -through Fullbright- organized summer schools and training programs for Turkish architects.[77] In 1956, a new school “the Middle East Technical University” was founded with contributions of the University of Pennsylvania. Turkish architects started to go abroad and experienced different architectural examples, and their admiration and awareness of the rational structures increased. [78] Eventually, architects abandoned the neo-classical “Nationalist Architecture” (which was inspired by the influence of nationalism developed in the late Ottoman Empire)[79], instead “International Style” became dominant, and architects like Le Corbusier, Mies van der Rohe, Marcel Breuer and Eero Saarinen highly fascinated the young Turkish architects. It appeared to be impossible to maintain a national architecture in a country, which was being politically and economically integrated to the international sphere.[80]

After 1958, Turkey’s internalization started to develop a new urbanizing culture of consumption baked by industrialization. In this critical period that changed the social dynamics, İzmir was striving to regain its identity (that lost as a result of the nationalization) as a multicultural and fertile industrial city. İzmir with increased industrialization and transport facilities had become one of Turkey’s major export and import centers. During the 1950s and 1960s, one of the occasions that increased İzmir’s economic and social power was the International Fair, which gained prominence in the management of the Democratic Party. With the transition to free market capitalism in trade, İzmir International Fair became one of the places where exchanged / import

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75 Bozdoğan: 2016, p.13.
76 Hasol: 2017, p.134.
77 Akcan, E., and Bozdoğan, S. 2012**.** *Turkey Modern Architectures in Histroy*. London: Reaktion Books, p.116.
78 Vanlı: 2006, p.206.
79 Tekeli, İ. 2010. "Yerel Mimarlık Tarihlerinin Yazılma Yolları Üzerine Düşünceler." In *Cumhuriyet’in Mekanları Zamanları İnsanları*, edited by Bilge İmamoğlu Elvan Altan Ergut, 305-17. Ankara: Dipnot Yayınları, p.313.
80 Tekeli: 2007, p.29.

goods were exhibited to many people from foreign countries.[81] The most anticipated firms in the fair were Americans' -because of Turkish people's desire of American lifestyle. Fair became an ideological platform for American exhibitions, displaying a postwar consumption culture and way of living based on practical, technological, comfortable and modern everyday life. Through suburban houses equipped with technological household goods, American consumer culture showed new domestic ideals as an opposition to "exiguous" socialist system.[82] America's reputation had risen in Turkey. People got excited every year to see American goods and lifestyles, which were highly different than Turkey's economic and cultural standard. Even if Turkish people could not afford any American consumer goods (that had price in dollar), they always wondered about them.[83] The Turkish people wanted to see "unprecedented" typical American homes, kitchens and kitchen appliances, products Americans use in their daily life, rather than seeing developments in the US industry, transportation or communication. Thus, Americans exhibited their living standards through simple, functional and durable home equipment and consumer products rather than luxury ones while aiming "establish a feeling of abundance, variety and quality".[84]

The foundation of Ege University and the headquarters established upon the selection of İzmir as one of the NATO centers (Headquarters Center of the Allied Land Forces Command of Southeast Europe) accelerated the migration of various socio-cultural groups to the city. In the mosaic structure, different districts revealed that each of them was hosting different income groups -different lifestyles such as inhabitants, immigrants and American families. It created industrial and slum zones in the city. However, human interaction as a necessity of social life has exceeded the limits of this differentiation.

Turkish society also ethnically homogenized in parallel with socio-cultural variety. Besides the separation of minorities in the country (Greek, Levanten, etc.) as a result of disproportionately imposed "Wealth Tax" on non-Muslims in 1940s, the

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81 Gönlügür, E. 2016. "Exhibiting American Domestic Modernity at the Izmir International Fair." In *Mid-Century Modernism in Turkey, Architecture across Cultures in the 1950s and 1960s*, edited by Meltem Ö. Gürel, 85-112. New York: Routledge, p. 88.

82 Ibid., 86.

83 Ibid., 93.

84 Ibid., 95.

migration from villages to cities created ethnic homogenization and "national bourgeoisie".[85]

As a contrast to Coşkuner's high school friends who were accommodating in Alsancak, during the year of 1959, Coşkuner's father built a house somewhere between Buca-Şirinyer. Coşkuner stayed in the house only during the weekends. Later, when the village institute closed, the house was demolished, and with the increased building rights, it was turned to the Coşkuner Office Block (İş Hanı), which became a lucrative investment for Coşkuner family. Since it was not necessary to have an architect-engineer for construction, a cadastre technician designed this two-storey "Chios" type house.[86] Coşkuner conveyed his memories regarding the house with these words: "I still remember the construction process of that house. I loved the smell of construction, and I still love it! It smelt of lime, cement, and damp. I loved going there. But my father built that house with a very tight budget. I remember they did not throw the nails away; rather they reused them by after removing and reshaping. When we were settling in there, I immediately began to comment on the arrangement of the furniture. My parents always listened my comments. I insisted and imposed about directions like "no, the dining table will not be put there"."

2.5. Constructive Experiences: Away from Turkey

Coşkuner's high school years were a time of transformative experience. In 1962, he participated in a nationwide competition, with an English composition, "Peace at Home, Peace in the World", for the first time in his life and won. He was invited for an interview at the Ankara Ministry of Education; and was selected to participate in a trip to the United States that would last three and a half months. The competition was organized by The World Youth Forum, sponsored by the now defund Pan American Airlines and the New York Herald Tribune. The World Youth Forum, which was firstly

[85] Akcan et al.: 2012, p.114.

[86] The houses called as Chios type are one of the various housing types shaped by the social structure and culture of the society in İzmir, which was a cosmopolitan city where various ethnic groups lived such as Muslim, Greek, Armenian and Jewish. In these houses, which are generally 2-storey, the entrance door locates in the middle of the long side. The entrance façade is arranged to receive the morning sun. On the top floor there is a small balcony or cumba (bay window) called ayazlık (porch). On the ground floor there are living room, kitchen, toilet and guest room; the bedrooms are upstairs. The entrance level is connected to the street at the front and to the courtyard at the back. see: (Bektaş, C. 2018. *Halk Yapı Sanatından Bir Örnek: Bodrum.* Muğla Büyükşehir Belediyesi Kültür Yayınları, p.53.)

held in New York in 1947 (right after the World War 2), “was established out of a conviction that the best way to promote world peace was to bring young people from around the world together to get to know each other and people of their own age in the United States”[87]. Thus, young people will be able to discuss national and international issues that concern the whole world with a large number of leaders; they would give the world messages of peace, equality and tolerance. While interacting, working and living with each other, young people would gain “the internal understanding of the current situation of global conflicts and the role Europe plays in them”[88]. The World Youth Forum, which was closed in 1972 due to financial problems, was also a platform to help spread American cultural imperialism.



Figure 2.11. Erbil Coşkuner as a competition winner, (left) “Yeni Asır” Newspaper, 19.12.1961. (Source: Erbil Coşkuner Archive)

[87] "History." World Youth Forum. http://www.htwyfaa.org/frontblocks/Editos.aspx?ID_EDITOS=35&ID_BRANCHES=171.

[88] “World Youth Forum (WYF) History.”, Union of International Associations. https://uia.org/s/or/en/1100011967.

First time ever on an international flight, Coşkuner remembers carrying a saddlebag to be a given as a gift to John F. Kennedy from Turkey; including "Turkish delight" and a meerschaum pipe. He described the journey as follows: "There were no other Turks, no friends for solidarity, I was scared. At that time, Nescafe (instant coffee) was a luxury item for Turkey. You could drink it, only if someone from abroad brought some. We had foreign high school teachers, who stayed in the Levantine houses in Buca, and we would visit them in their houses to listen to music records, I had drunk nescafe there a few times. Anyway, on the plane, the flight attendant brought me nescafe. Also, she brought milk in a small container alongside my coffee. It said "push". I pushed and the milk was all over my suit. She took me to the toilet to help me clean my suit. How embarrassing! Then the officers in the US picked us up from New York International Airport.[89] They took us to Sarah Lawrence Girls College in New York. It was Christmas time break and there were no students, as we stayed at the school's



Figure 2.12. Coşkuner in New York, 1962.
(Source: Erbil Coşkuner Archive)

[89] After the Kennedy assassination (1963), New York International Airport (was commonly known as Idlewild Airport) was renamed as John F. Kennedy International Airport (JFK).

dormitory. The entire trip was incredible! Kennedy and I had taken a picture. I gave him a meerschaum pipe, but I don't know if he even cared. We shook hands. Then we went to the White House, had dinner with the senators. I still remember that they gave us "Kentucky Fried Chicken" with white paper tassels on the ends. The Americans even showed us how to eat it…" The journey to America allowed Coşkuner to experience different lifestyles, cultures, and people- becoming a transformative experience that had a tremendous impact on him. Students from all across the world (from Africa to Japan), travelled by bus to Atlanta, South Carolina, Washington, New York, Philadelphia. Coşkuner was greatly influenced by the physical environment -compare to Turkey- created with the financial power of Western civilization. The American environment and period structures increased his interest in buildings gradually.



Figure 2.13. Coşkuner (Third row, second from left) and other students, before meeting Kennedy, 1962 (Source: Erbil Coşkuner Archive).

The summer after Coşkuner's return from America, the assassination of Kennedy occurred. That summer Coşkuner worked in camps in Hastings, England with his friends; he resided with Baskın Oran in the camp under primitive conditions. (Behind the tractor, he gathered hops while he was hanging from 2-3 meters above them.) He admired England despite the difficult working conditions.



Figure 2.14. John F. Kennedy with New York Herald Tribune Youth Forum Members, 15.02.1962, Coşkuner (second from right) and Kennedy (leftmost) (Source: John F. Kennedy Presidential Library and Museum)



Figure 2.15. Camp in Hastings, England, 1963.
(Source: Erbil Coşkuner Archive)

CHAPTER 3

FORMATIVE PERIOD (1963 – 1971)

Proceeding the time period in which Coşkuner had yet to meet the discipline of architecture, this thesis will focus on his architectural education, the reasoning behind this choice, the turning points throughout Coşkuner's formative period concentrating on an intricate time span, in which Coşkuner attempted to solve "what architecture is or what it is not", while Turkey witnessed complicated experiences.

3.1. Architectural Education

While in high school, Coşkuner was very interested in modern art and classical music. He also painted very well, having received advice from his art teacher to study fine arts. Since he was from a middle-class family, his parents rejected his plea to study fine arts and asked him to choose a profession that would earn him a living, like an "architect, engineer, or doctor" which was the tendency for many Turkish families at the time. He chose to be an "architect" and did not object to them since he was highly curios about buildings and the physical environment, as well as about architecture as a form of art. Upon graduating high school in 1963, he decided to study abroad under the influence of his English teachers at school, and entered foreign exchange exams (döviz imtihanı).[90] At the time a Turkish citizen had the legal responsibility to take one of these exams for an education abroad.

Coşkuner passed the exam and went to England at the end of 1963 to start the Ackerson School of English, which readied foreigners for university. His high school teachers had discovered the school and established the connections for his admission.

[90] The exam was prepared by the Ministry of National Education for official and private students who would be sent abroad within the scope of the Law No. 1416 dated 8/4/1929. Official students were ones who went on behalf of an official institution, and all the expenses were paid by these institutions, however those who went to study abroad at their own expense were considered private students. Private students were divided into two variations, "dövizli" and "dövizsiz". Foreign exchange students were those who had passed the examination prepared by the Ministry of National Education that provided all forms of education, livelihood, treatment costs and travel expenses. see: Resmi Gazete. 2015. https://www.resmigazete.gov.tr/eskiler/2015/05/20150502-6.htm (Accessed December 19, 2019).

Coşkuner arrived in England after a 4-day train journey and stayed in Oxford for 6 months. He describes the days he wandered the streets of Oxford as wonderful days when he was experiencing the physical environment on foot and on a bicycle. Having completed the program at Oxford, Coşkuner went to Paris upon the invitation of his high school friend Salih Zeki Pekin (1945-2016). Pekin was studying at the Ecole Spéciale d'Architecture and staying with his uncle, civil engineer Erhan Karaesmen[91], in France. Coşkuner states that his close friend Pekin, who was already studying architecture at the time, also influenced his choice of architecture as a profession. After staying abroad for an extended period, Coşkuner began to feel riddled with homesickness; and after spending his final winter in Paris returned to Turkey. He had missed university applications and semester was already in session leading him to begin the architecture-engineering school/academy (Ege School of Engineering and Architecture – "Ege Mühendislik ve Mimarlık Yüksek Okulu") in Buca. It happened to be Turkey's first private architecture school, established in 1963, and known as "Dokuz Eylül University" currently. Muzaffer Tunçağ, Coşkuner's brother in law, and Sedef Tunçağ, his sister in law, had also applied to the Ege School of Engineering and Architecture. However, after Muzaffer Tunçağ was admitted to the Department of Civil Engineering faculty in Berkeley, USA and he would leave İzmir for his education. After studying in Buca for 4 years, Coşkuner finished school as the first ranking student receiving 20 out of 20 from his graduation project. Despite the school having a distinguished academic staff most of which were visiting professors from İstanbul, he did not find the school up to his expectations. He wanted to change his university and applied to İstanbul Technical University Department of Architecture. He finds himself lucky today that in 1968, the school gave him an adaptation (intibak) exam for which he was the sole applicant. The exam lasted over three days, and Coşkuner passed, qualifying to study at the school for three years. Among Coşkuner's professors were distinguished names such as Doğan Kuban (1926-…), the famous architectural history professor Nezih Eldem (1921-2005) and Kemal Ahmet Aru (1912-2005).[92] While still a

[91] After completing his doctorate in Paris, Karaesmen worked on research projects in Switzerland and the USA. When returning to Turkey, he worked for many years as an academician at METU.

[92] Doğan Kuban: who was the Dean of the Faculty of Architecture at ITU between 1974 and 1977, founded the Institute of Architectural History and Restoration at the Faculty of Architecture in 1974, served as a member of the executive committee for the Aga Khan Award for Architecture, and had 70 books. Nezih Eldem: who was a UNESCO National Commission of Turkey Board member, received the National Architecture Award, and worked as a member of the Chamber of Architects. Kemal Ahmet Aru: who was an architect and urban planner appointed the foundations of urbanism in Turkey.

student at ITU, Coşkuner was thoroughly impressed by Şevki Vanlı's dormitory building in Tandoğan (1967), -as his many other structures. In addition, Turgut Cansever's Turkish Language and History Institution building (1967), Behruz Çinici's METU library building (1967), Doğan Tekeli's Manifaturacılar Complex (1968) (today's IMC music market) in İstanbul were other structures that greatly moved and inspired Coşkuner. He recounts his student days in İstanbul with these words: "At that time there was the Hilton (1955), and as a high-rise building, the Odakule (1976) in the middle of Beyoğlu. I stayed in Cihangir where you could still feel the dominant Levantine culture in Pera. Beginning with 1970, Beyoğlu had a great transformation, became provincial even. All the fancy cinemas were closed, and cinemas became crappy places that showed porn movies. The Levantine bourgeoisie disappeared. I could see that after the events of September 6-7 of 1955, most of the Greek population already left İstanbul. İstanbul was "bleeding". I think I fell in love with İstanbul during my stay and maybe I fell in love with England when I was abroad. But I liked İstanbul more: daily excursions to the Bosphorus, observing the seaside mansions and photographing them. When I had a commission coming from a client in İstanbul, I would do my best to stay longer. Beyoğlu, Bosphorus, opera, its unique culture, Atatürk Kültür Merkezi (it was not burned at that time, burned while I was studying there, November 27, 1970), going to see Arthur Miller's Cadıkazanı… These had connected me to İstanbul."

Comparing the school in Buca and ITU, Coşkuner thinks that to his surprise there was not much difference in terms of the educational curriculum, except for ITU's extensive steel-wood, static, and engineering courses and of course, the school's prestige as an elite higher education institution. The students took four-hour long exams in which they solved structural problems of static loads frame systems, using sliding rulers and mechanical calculators that Coşkuner remembers by the brand's name Facit, which had a ubiquitous presence in Turkey from state offices to those of accountants, architects and engineers. Designing with steel was taught via a German book titled "Stahl im Hochbau," a well-known textbook that is another testimony to the German influence at ITU. Having worked at architectural schools in the later part of his career Coşkuner thinks that his design studio education was not radically different, based mostly on a system of desk critics with appointments. While Coşkuner was not particularly attached to any of his professors, he feels the need to mention the negative impact of Asım Mutlu, curbing his appetite for a rather formalist and expressionist

attitude toward architecture. Coşkuner remembers that his experience in the university insisted on a limited functionalism that adhered to "forms follow function" as its first principle. Looking back, he evaluates his three years at ITU:

> I always think; if I hadn't gone to İstanbul Technical University and spent three years with a good, "experimental" architect, - it's a shame I said that, but- I would have been a much better architect. Teachers were very restrictive in design, but they were very good at teaching construction and detailing. But according to what I heard from my friends, I could have received a much more satisfactory education in terms of design if I had gone to the Academy of Fine Arts or Middle East Technical University.[93]

3.2. Turning Points Throughout Coşkuner's Formative Period

The architectural environment at the time of Coşkuner's graduation differed in a multitude of ways compared to previous periods. With the DP government's accession to power (1950), industry and trade-oriented capitalist development in Turkey -especially in İstanbul- had noticeably increased. Later the capital of the country shifted from the "capital" Ankara to the "imperial capital" İstanbul.[94] In the second half of the 1950s when economic turmoil had begun, Prime Minister Adnan Menderes ventured a restructuring of İstanbul.[95] Menderes argued that İstanbul, which had been previously under the rule of CHP, was neglected and promised to rescue the city from the appearance of the 1900s.[96] Under the slogan "We are, once more, going to conquer İstanbul", Menderes carried out a plan to change İstanbul from 1951 to 1956 with a team of Turkish architects. İstanbul, which grew like an oil stain -as İlhan Tekeli asserts-, had an "Operation Menderes" to make matters worse.[97] İpek Akpınar determines the modifications as destruction, promptness and an unnecessary flow of money. The government had promised to transform the city into an appealing location, though instead failed in focusing entirely on a single task. With DP government's uncontrolled urban interventions, the historic urban texture was gradually destroyed

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93 [Hep şunu düşünürüm; okula gitmeyip denemeyi seven iyi bir mimarın yanında 3 sene geçirseydim emin olun -bunu söylemem çok ayıp ama- çok daha iyi bir mimar olurdum. Tasarım alanında okullar çok kısıtlayıcı oldu ama yapı detaylarını çok iyi öğrettiler. Ama tanıdıklarımdan da dinlediklerim sonucunda Güzel Sanatlar'a ya da ODTÜ'ye gitseydim tasarım anlamında çok daha tatmin edici bir eğitim alabilirmişim.] Interview with Coşkuner, 03.04.2019.

94 Hasol: 2017, p.134.

95 Akpınar, İ. 2015. "Menderes İmar Hareketleri Türkleştirme Politikalarının Bir Parçası Mıydı?". *Arredamento Mimarlık* 290, p.87.

96 Hürriyet, 24 September 1956.

97 Tekeli, İ. 2019. "Prof. Dr. İlhan Tekeli Türkiye'de Şehircilikle İlgili Merak Edilenleri Cevaplıyor." Paper presented at the 4th International Conference on Urban Studies, Ankara.

although Menderes constantly emphasized his loyalty to the past.[98] The cost of the projects exceeded the government's estimated budget; this was due to excessive physical intervention, as a result municipal land was also deemed insufficient and the government inevitably received support from the central government. The city underwent a radical spatial and social change during which nearly 7300 buildings were demolished.[99] The homes of primarily non-Muslim groups were damaged and destroyed, resulting in the migration of Greeks. İstanbul -already damaged in the destruction of the 1955 events, lost its characteristic qualities both physically and socially as a result of the "Operation Menderes". Migrants from Anatolia settled in the houses evacuated by non-Muslims and internal migration accelerated.[100]

As İstanbul rapidly industrialized and capitalist development demanded a new workforce, migration towards urban centers increased throughout the country. Architecture was faced with two prolific construction processes that limited its impact due to lack of capital and infrastructure: Yap-Satçılık (Build and Sell), Gecekondu (Squatting).[101] Turkey with scarce resources and rapidly increasing urbanization did not serve citizens' housing needs. With the increasing demand for housing, it became difficult to meet the requirements of middle-class housing with a "single house" through the rising value of the lands in the city. It became impossible to build homes for single families on separate plots. As a result of these developments, the condominium law was enacted in 1965 that allowed the purchase of different units within the same apartment block.[102] As municipalities increased building permits low-rise single houses were eventually replaced by apartment blocks and when the land was really expensive, to high-rises. Contractors benefited immensely from the circumstances. Through "Build-and-Sell" (yap-satçılık), buildings were designed (!) to be sold. Design concerns were replaced by profit-raising purposes that led to low-quality housing production. The appearance of contractors as the middlemen between the architects and the client led to the disconnection between the designer and the user. In time this mentality led the architects to lose control over their designs. Unqualified and anonymous -so called- architectural productions effused all around the Turkey. In addition, there was no

98 Akpınar: 2015, p.88.
99 Ibid., 85.
100 Ibid., 89.
101 Tekeli: 2007, p.30.
102 Paker, N., and Uz, F. 2015. "50'ler Modernizmi İçin Bir Okuma: Çatışmalar Ve Uzlaşmalar Sahnesi Olarak "Apartıman"." *Arredamento Mimarlık* 290: 96-102.

comprehensive construction supervision. On the positive side, with the development of the domestic construction industry, construction materials were available at lower prices.[103] Contractors made incredible profits. These circumstances attracted architects – but not attracted Coşkuner- to go into contracting and build their own buildings. In the changing socio-cultural and political environment, apartment buildings -in repetitive plan schemes- became the dominant dwelling option and were mainly produced for middle and upper income groups in the central districts of the cities.[104]

Coşkuner states that like İstanbul and Ankara Yap-satçılık overwhelmed İzmir. He bemoans that when Osman Kibar (Mayor of İzmir between 1964 and 1973) gave permission for eight-storey-high buildings to be constructed in 1966, architects and contractors helped destroy the domestic heritage of the 19th and early 20th century Levantine bourgeoisie on the Alsancak waterfront (1. Kordon) and the early modern architecture specimens built during the 1930s, for multi-storey "modern" buildings. The houses of minority groups and Levantines had a more qualified appearance due to their stone façades, rich materials and craftsmanship, but were also damaged in the process.[105]

At the time, the state did not possess the economic resources in order to develop a proper social housing policy in cities and those who had to leave the countryside to seek work in the city were faced with a housing crisis due to the lack of affordable housing in Turkish cities. This situation led to the emergence of squatting on public land on the urban periphery called "gecekondu". Gecekondu owners were named as "viruses contaminating the city"[106] by the media. Some critics attributed the formation of slums as "ruralization of cities"[107]. Government decisions on gecekondu areas have varied over the years and were later unable to prevent the spread of gecekondus, which were subjected to both demolition and met by legal action.[108] As a response, the government used amnesty laws several times (1953, 1963, 1966, 1976)[109] before the elections and utilized it as an opportunistic campaign tool to legalize the gecekondus.[110]

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[103] Akcan et al.: 2012, p.161.
[104] Paker et al.: 2015, p.99.
[105] Ballice, G. 2004. "İzmir Kent Kimliği Oluşum Sürecinin Konut Yapıları Üzerinden İncelenmesi." *Ege Mimarlık* 52, p.42.
[106] Akcan et al.: 2012, p.165.
[107] Baydar, G. 1997. "Silent Interruptions: Urban Encounters with Rural Turkey." In *Rethinking Modernity and National Identity in Turkey* edited by Reşat Kasaba and Sibel Bozdoğan, 192-211. Washington D.C.: University of Washington Press, p.208.
[108] Akcan et al.: 2012, p.167.
[109] Ibid., 168.
[110] The left-oriented politicians in the country, tried to protect the gecekondus and gecekondu owners. However, gecekondu owners continued to vote for the right-oriented ones; because they did not

The government established the Ministry of Reconstruction and Settlements in 1958, in addition to preventive laws against unplanned urbanization. Architects opposed to government exploitation of urban planning for political purposes and inordinate urban growth. With the Chamber of Architects founded in 1954, the architects formed a professional organization and generated a public reaction for the first time.[111] Because the political construction interventions of the period were not a solution to the problem of urbanization or the protection of the historical values, a response of the opposition against the Chamber of Architects, Menderes stated "Don't interfere, or I'll close the Chamber of Architects".[112]

The impact of the crisis that led to the unplanned course of destroying architectural heritage, repressive regime, increasing economic problems was prevented by the takeover of the Turkish Armed Forces on May 27th, 1960. After the "1960 coup d'etat executions", left-right polarization in Turkey had increased substantially. However, democracy was re-established and a new liberal constitution, which defined Turkey as a "welfare state", was adopted.

With the collapse of DP government, there had been a lot of changes in the architectural field as well. As Sibel Bozdoğan asserts: "The consensus within the professional and educational establishment was toward mitigating the negative consequences of architectural high modernism by fragmenting its boxy aesthetic into modular systems or organic forms, replacing its slick surfaces of glass and plastered concrete with the more textured surfaces of the "new brutalism" of exposed concrete, brick, and wood, and revising its unrealistic formulations with regionalist overtones".[113] In the year of 1960 the Chamber of Architects published a manifesto about the lack of social housing -that still displayed the effects of DP government's interventions; because there was an economic injustice among wealthier and lower-income groups. The architecture community's representative organization, the Chamber of Architects, had shifted its focus not to the West, but to the gecekondu conflict and folk

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compare themselves with the people who could benefit more from the city and its advantages, but with the people still living in the villages. As a result of this comparison, they kept vote for the right-oriented politicians while considering themselves in better condition within relative deprivation (göreli yoksunluk). (see: Tekeli: 2019).

111 Tekeli: 2007, p.30.

112 Hasol: 2017, p.136.

113 Bozdoğan, S. 1997. "The Predicament of Modernism in Turkish Architectural Culture: An Overview." In *Rethinking Modernity and National Identity in Turkey*, edited by Reşat Kasaba and Sibel Bozdoğan, 133-56. Washington: University of Washington Press, p.145.

architecture.[114] In response, new institutions were founded such as the "Social Insurance Institution" (Sosyal Sigortalar Kurumu) and "Emlak Kredi Bank" (The Real Estate Credit Bank). Emlak Kredi Bank aimed to procure long-term and low-interest credit support for lower and middle income groups affected by housing shortage, to have a house in one of the mass-housing blocks made by Ministry of Reconstruction and Settlement (İmar ve İskan Bakanlığı). However, the result -as contrary to planned- was the apartments in which upper-income groups started to live.[115] Another innovation that emerged as a result of the new regulations in the same year was the State Planning Institution, founded due to the belief in a state technocracy and planning machinery independent of politics.[116] This organization attempted to influence the concept of planning within all fields. Thus for example, social sciences were not the communication tools of ideologies anymore. Architecture was to be considering on the basis of social sciences. National and international institutions established to discover scientific solutions to the problems. In 1968, the Building Industry Center (YEM) and in 1969, the Building Research Institute was established under TÜBİTAK (Scientific and Technological Research Council of Turkey). Architects gained a place in society. "Officer-architects" (memur-mimar) whose names, life stories and ideas were unknown before this period, became one of the most sought-after professionals at the end of 1960.[117] Prior to this period, the "renowned" -with their architecture career- ones were from bourgeois families of İstanbul or Rumelia. Proceeding this period, there were no obligations for the "3rd Generation Architects"[118], as Tanyeli calls the generation that includes Erbil Coşkuner, to have a lofty position in the social ladder. During this, architecture developed capitalist relations of production and architects with a "single identity"[119] (tekil kimlikli) could live off with only working on architecture. Before this period, architects were able to make a living by dealing with a second profession such as writing, urban planning and magazine publishing. As the private sector grew, its interest in architecture developed a larger market for architectural services. Alike all Western societies, class and sociological changes occurred as a result of differentiating

[114] Ibid., p.146.
[115] Ibid., p.141.
[116] Tekeli: 2007, p.31.
[117] Tanyeli, U. 2019. "Türkiye'de Mimarlık Kariyerlerinin Oluşumu: 1900'den Bu Yana Beş Kuşak Ve "Şimdiki Gençler" Harika Mı?." *Arredamento Mimarlık* 334, no. 9, p.57.
[118] Uğur Tanyeli's classification for architects from 1900 to today: 1st Generation: 1900-1920; 2nd Generation: 1920-1940; 3rd Generation: 1940-1960; 4th Generation: 1960-1980; 5th Generation: 1980-today. see: (Ibid., 58).
[119] Ibid. [only working on single job].

relations of production. Government commissions dominated the construction sector before the 1970s, when architects started to provide their services predominantly for private clients. The number of architects steadily increased. There were not many architects who were running their private offices. The "self-employed architect population" of cities was forced to compete with contractors in a challenging market environment due to limited job opportunities.[120] Connection with the clients with higher social status increased the architect's reputation and gained more business opportunities that earned more profit -at least compared to previous one.

In İzmir two profiles dominated the architecture sector. The first was architects that began working as contractors, producing apartment blocks in the Karşıyaka, Bostanlı, Üçkuyular and Bornova without differentiating themselves -in terms of design- from other architects. Apart from these, they "destroyed" the morphology of İzmir (two or four-storey buildings with wide eaves, hipped roof and rough rendering). Additionally, there were architects having established a new and modernist language, which also shaped İzmir's current architecture. Just to name a few: Güngör Kaftancı, Harbi Hotan, Fahri Nişli, Melih Pekel, Alp Türksoy and Faruk San. The realization was that these modernist projects were made possible by the industrialization in İzmir after 1960 (previously materials such as nails, hinges, door handles, cement were brought from İstanbul), and the developments in the construction sector and production facilities. Güngör Kaftancı came to İzmir from Uşak and carried out two years of his professional life at İzmir Municipality Project Office, [121] later founded GNA Architecture Office with Necdet Yorgancıoğlu and Ali Köstepen, was one of the architects Coşkuner appreciated. Coşkuner also greatly identified with Faruk San, founder of AFA Architecture. Coşkuner believed these architects distinguished İzmir in terms of architecture in comparison to other cities. In Ankara and İstanbul at that time, there were very ornamental buildings accompanied by "betebeli", "kilim-pattern" and mosaic pavements. In contrast these modernist architects designed plain structures with flat parapets and reinforced concrete pergolas on the roof terraces. In a new modernist design approach, rhythmically reiterative rectangular windows turned into wide openings. Balconies with thin iron railings designed to increase the horizontal emphasis

[120] Güner, D. 2006. "İzmir'de Modern Konut Mimarlığı 1950-2006." *Planlama*, no. 3, p.125.
[121] Kayın, E. 2005. "İki Mimarın Otobiyografilerinde 1950-1960'lı Yılların İzmir Kentinden Yansımaları." *Ege Mimarlık* 55, no. 3, p.34.

and transparency of the facade.[122] Asymmetrical or grid-like facades with a more modern language were created by using new materials.

Orhan Erdil joined Coşkuner's "visual teachers" afterwards. Orhan Erdil had just begun to reach popularity after coming back from America, around the same time Coşkuner graduated from university.[123] He first worked in Orhan Erdil's office when he graduated. Erdil's office was a mezzanine apartment on the 1. Kordon (Alsancak waterfront). Erdil had been working on interesting projects, rather than solely apartment buildings and residences; for example, while working at the office, Coşkuner designed an exhibition space in Eskişehir in addition to an apartment block he designed in Mustafabey. The exhibition project that excited Coşkuner, was presented to Eskişehir Chamber of Industry as a suggestion and was appreciated but not built. In the same year Erdil argued with a co-worker and the fellow employees protested Erdil. Coşkuner decided to stand by his colleagues though Erdil fired all of the workers.



Figure 3.1. Orhan Erdil, Balçova Thermal Pool, Balçova-İzmir (1984).
(Source: Serbest Mimar 16, 2014, p.25)

[122] Güner: 2006, p.129.
[123] In the words of Coşkuner, "Erdil was more ambitious than the other names". Erdil's work with precast systems and exposed concrete -influenced by American Rationalism- impressed Coşkuner.

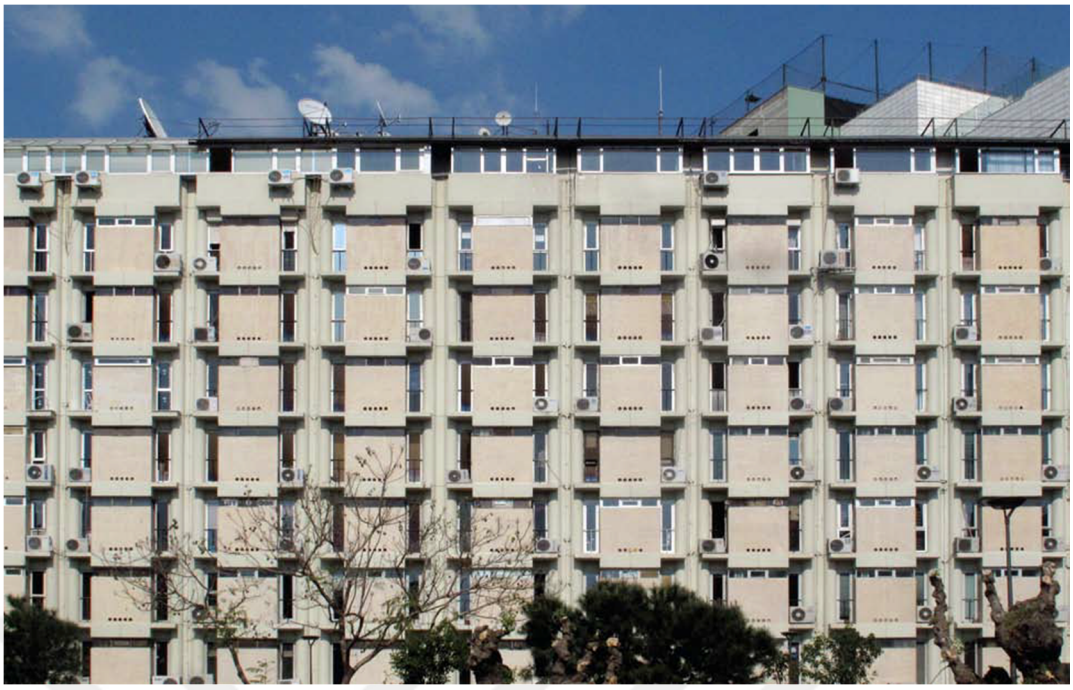


Figure 3.2. Orhan Erdil, Yeni Asır Business Center, Konak-İzmir (1974).
(Source: Serbest Mimar 16, 2014, p.26)

Around this time, Coşkuner took the assistant exam at Ege University and passed, though he decided against attending school and went instead to the Erzurum Construction Real Estate Directorate (İnşaat Emlak Müdürlüğü) at the age of 27 to complete his military service. In the years 1971 and 1972, Coşkuner designed soldiers' barracks in "Gaziler, Kağızman, Oltu, Damal, Erat Pavilions" in Erzurum and "Erzurum Folklore and Culture Association Administration Building" projects. Coşkuner went further east of Ankara for the first time in his life and remembers that he had a wonderful time travelling most of Northeastern Anatolia as a second lieutenant. Coşkuner approved reports of materials such as sand and cement used in the military base constructions and was entertained by high-ranking officers. Upon reaching Erzurum, Coşkuner became chairman of the branch by a notorious construction real estate manager. Coşkuner was forced to sign the tenders and approve the remuneration and payment orders issued by the manager unauthorized to sign. Coşkuner's tribulations were deemed well enough, galvanizing him to inquire his very high-ranking relative in Ankara to quit abandon his work. Coşkuner learned things such as the applications like quantity surveying (keşif-metraj), legal bidding for state tenders and calculating allowances (istihkak).

CHAPTER 4

PROFESSIONAL LIFE: BEING AN ARCHITECT -IN İZMİR-(1971– …)

This chapter will evaluate the initial years of Erbil Coşkuner's architectural profession, and his partnership with Salih Zeki Pekin (1945-2016) and Mustafa Kavadarlı (1945-…). The architectural approaches and the transformation of all the projects they conducted as "ER-SA" and "MATU" will be examined within a chronological framework. Proceeding to this, it will focus on Coşkuner's first independent experiences, his partnership with Sedef Tunçağ, challenges and his transformation as an architect that he began to interrogate the role of space in architecture, and finally it will focus on the recent period in his career that he continues to practice while he teaches.

4.1. An office in "Gül Sokak": From ER-SA to MATU

In the 1970s when Coşkuner started his architecture career, Turkey was in a tumultuous period following the May 27 coup the country's economic and political situation had worsened, as there weren't any political parties in government to rule.[124] The failure to form a functioning government affected the citizens daily. The Justice Party (Adalet Partisi) led by Süleyman Demirel emerged in 1965, capturing a majority of votes and forming a government alone. However, it was not enough to prevent the chaos and instead galvanized it. The Armed Forces regarded the Justice Party as a successor of the Democratic Party and were alerted. In letters addressed to the prime minister, he was informed that reforms should be carried out; this led to the widespread of rumors of military intervention. Under the influence of the 1968 Student Movement that had influenced the world, the liberated environment created by the 1961 Constitution - a movement that had started between the right and left group students, boycott actions began in universities. Against the left-wing youth movements targeting

[124] Akcan et al.: 2012, p.195.

American imperialism, organizations started in the right wing. Crimes such as murder, kidnapping, bombings and bank robberies increased.

Coşkuner perceived the reflection of intellectually backgrounded Youth Events in Paris was highly different in Turkey. Those who participated in these events in Turkey could not adequately understand the theoretical background of the political struggle, and thus created an environment dominated by the reactionary attitude of anarchists. Coşkuner expressed this anarchist environment he frequently witnessed while studying at the university: "At that time Nezih Eldem was teaching at the technical university. One day in class, he told us to design a villa. We refused to design villas for rich, we wanted to design housing for the workers. Every week there were one or two boycotts in the name of political protest. I never forget, people were shooting at each other. The damage of the bullets is still visible on the fluting of the Doric columns of ITU. There was no intellectual aspect to it; it turned into a conflict between nationalism and internationalism. Actually, I don't know if the left groups understood internationalism or not. I can't say that I was apolitical in all of this. But when I saw that the left did not go beyond anarchism, I did not feel very close to this environment. Because the events were extremely rough. There were people with beards and muddy "combat boots", rejecting everything bourgeois -including marriage. I was taking refuge in the corners of Taşkışla with some bourgeois students. That was the spirit of the time."[125]

The events reached a peak with the bloody uprising of 15-16 June 1970 in İstanbul and Kocaeli. Landless peasants began invading privately owned farms. Dissatisfaction with the Justice Party government and political turmoil increased. As a result, the power shifted with a memorandum issued by the Central Command of the Armed Forces on March 12, 1971. Martial law was declared for 2 years and 5 months on 26 April 1971. After the March 12 Memorandum, Demirel resigned and Nihat Erim founded a new government. However, after the memorandum, the anticipated reforms were not recognized and fundamental rights and freedoms including freedom of thought and press were restricted. During this period in which many journalists, academics, writers and intellectuals were arrested, newspapers were closed, books were confiscated, and publication bans were imposed, the press was subjected to great

[125] Interview with Erbil Coşkuner, 22.03.2019.

scrutiny.[126] Following Coşkuner's return from the military, Salih Pekin and Muzaffer Tunçağ, members of Doğu Perinçek Group (Aydınlık Grubu), were arrested and imprisoned in the post-memorandum period (1972). Coşkuner was also investigated by the National Intelligence Organization (MIT) because of his affiliation with the group; Coşkuner remembers that his mother burned Marx books before police arrived, stating "Oh Marx, what have you done to our children!".

The conflicts of the interim regime were reflected in the architectural environment. Technocratic modernism in post-coup architecture increased its severity. The gradual expansion of the state during the military and interim regime led to governments' enormous new public buildings. Public buildings expected to be accessible to all were built in monumental form. The language of modern architecture lost its compositional, structural freedoms and became neoclassical. The masses became oppressive characters, the windows became simple modules, the permeability of the ground floor disappeared. Architecture was reduced to ordinary building practices through the Ministry competitions; this caused the architecture to break its relationship between art and craft. In a utilitarian approach, architecture found itself somewhere between engineering and city planning.[127] On the other hand, the Chamber of Architects was under pressure. Architecture magazines such as Arkitekt ceased publication. The void to appear in the field of architectural journalism would later be filled by YAPI Magazine, which was started by Bülent Özer and Doğan Hasol during this period.[128] Turkish architects and construction materials produced in Turkey had now replaced foreign architects that had dominated Turkey within the first years of the Republic era. Turkish architects began to the search for distinct, more a substantial architectural approach within the discourse of modern architecture. The "yap-satçı" process began to lose momentum upon the development of the economic crisis in the late 1970s, however illegal building on public and private land never ceased. As Tekeli asserts, it was understood that migration from village to city was not a temporary thing.[129]

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[126] Acar, A. 2012. "12 Mart (1971) Döneminde Muhalif Bir Dergi: Ortam". *İstanbul Üniversitesi İletişim Fakültesi Hakemli Dergisi*, no. 42, p.2.

[127] Kayın, E. 2008. "Türkiye Koruma Tarihindeki Kırılmalar." *MİMARLIK* 343. http://www.mimarlikdergisi.com/index.cfm?sayfa=mimarlik&DergiSayi=354&RecID=1970#_edn21 (Accessed December 01, 2019).

[128] Hasol, D. 2015. "Yapı, 400'e Nasıl Ulaştı?." By Yasemin Keskin Enginöz (01.03.2015). http://www.doganhasol.net/yapi-400e-nasil-ulasti.html (Accessed November 21, 2019).

[129] Tekeli: 2007, p.32.



Figure 4.1. Urla Marine Biology Institute, 2020.
(Source: Photography by the author)



Figure 4.2. Urla Marine Biology Institute, 2020.
(Source: Photography by the author)

Doğan Hasol defines the 1970s as the period of the "quest against monotony" (tekdüzeliğe karşı arayışlar) in his book, "20th Century Architecture in Turkey"[130]. This was a period in which Erbil Coşkuner was also in search for his potential as an architect as well. During this time, Ersin Pöğün, the son-in-law of one of the most prestigious architects in İzmir, Fahri Nişli, founded Pöğün Architects in 1972 and offered Coşkuner the opportunity to work together. In the same year, Coşkuner and Pöğün received the project of the Marine Biology Institute in Urla (Urla Deniz Biyolojisi Enstitüsü). Coşkuner reminisces that they were both very excited by the project; however, their design was poorly constructed by an unqualified contractor.

In 1974, two-and-a-half years after Coşkuner and Pöğün started their partnership; Muzaffer Tunçağ and Salih Pekin were released from prison with the amnesty declared by the recently established Ecevit government. Based on the first syllabus of their first names Coşkuner and Pekin established ER-SA (Erbil-Salih) on the ground floor of the old 4-storey apartment building on Gül Street. Gül Street's -or Frank Street- name in the 20th century history books was Rue de Roses, in French. The reason for this name was the relatives of the shopkeepers and merchants there were French, and the city's most beautiful houses were built in there, which was once a rose field. In the 1900s, Gül Street was known as "Little Paris" with its luxurious shops, theaters, cafes and restaurants. Maintaining its popularity after the 1950s, there was one of the cultural activity centers where Levantine and wealthy Muslim families lived.[131] Thus, this was a very strategic choice on Coşkuner and Pekin's part to locate their office there.

ER-SA's first commission was the Turkey Agricultural Equipment Branch Board (Türkiye Zirai Donatım Kurulu) building, which would be constructed in Ödemiş, in 1974. An acquaintance of Coşkuner and Pekin's informed them about TZDK buildings being tendered in various regions. Doruk Pamir (1938)[132] was the consultant architect of the TZDK buildings. Coşkuner and Pekin participated in the tender, bid a very low price and received the commission. The two worked with great enthusiasm during each semester of the project. At the time the contracting authority merely obliged them to prepare the project in accordance with the Public Works

[130] Hasol: 2017.

[131] Asal, R. R. "Şark'ın Küçük Paris'i"nde Bir Sokak" İzmir Kültür ve Turizm Dergisi. https://www.izmirdergisi.com/tr/turizm/kultur-turizmi/54-sark-in-kucuk-paris-i-nde-bir-sokak.

[132] Doruk Pamir: who was an architect, academician, founder of "Studio 14" architectural office, and member of the Chamber of Architects and the Association of Architects in Private Practice (Serbest Mimarlar Derneği).

Specifications; Coşkuner and Pekin were allowed to design the building freely as there were no strict design regulations in place. The primary objective was to provide a modern character to the 600-m2 project known as Saman Pazarı in the Ödemiş town center, where previously a corrugated and galvanized sheet metal roof stood on a simple structure of steel columns and trusses. Designed in the form of a square plan that covered an area of 1800 square meters, the ground floor of the new project was to house a number of office units and a showroom to display TZDK products. Housing for TZDK officers were located on the upper floors that had a separate ground floor entrance. The design was finalized after several studies that ensured the architects of the buildings 3-dimensional qualities and the right proportions. Coşkuner stated that they held the prestige that the project was going to bring them above financial gain and worked toward establishing a solid reference for their careers.



Figure 4.3. Turkey Agricultural Equipment Branch Board, Ödemiş.
(Source: Erbil Coşkuner Archive)

Rewarding their efforts, they received the commission for the TZDK Regional Directorate Building in İstanbul in 1975. The project area in Fındıklı-Karaköy accompanied by a sloping terrain was located on the street at the end of the buildings previously built as attached structures. The new building was designed to be

approximately equal to the levels of the others. The facades that faced the street were designed in a diagonal symmetry. The most striking feature of the building that defines the elevation were lines of granite and glass arranged in a decorative L-shaped pattern, where the granite protrudes (30 cm) over the glass giving the whole the quality of a relief on an urban scale. As in Ödemiş, the ground floor of the project was arranged to house a number of office units and a showroom to display TZDK products. Housing for TZDK officers were located on the upper floors that had a separate ground floor entrance. The parapet and vertical elements on the facade were designed as white natural stone, and glass surfaces designed as black aluminum joinery and smoke-colored glass. However, the administration preferred natural colored aluminum and flat glass with travertine coating, as it would be more economic. In the year of 1999, the TZDK firstly sold the building to Vakıflar Bank, then to Halk Bank. Halk Bank decided to renovate the worn-out facades and consulted Coşkuner and Pekin for materials and regulations.



Figure 4.4. Turkey Agricultural Equipment Branch Board, İstanbul, 1977.
(Source: Erbil Coşkuner Archive)



Figure 4.5. Halkbank Karaköy Branch Building, İstanbul, 2001.
(Source: Erbil Coşkuner Archive)



Figure 4.6. Port Bosphorus Hotel, 2019.
(Source: Tiba Mimarlık Website)

After serving as “HalkBank” and then “Oyak Sigorta”, today the building is transformed to “Port Bosphorus Hotel”. In conjunction with the changing function of the structure in time, radical changes were also observed on the structure characteristic, especially on the façade. The façade of the structure displayed modernist attitude in the original design. The elements forming the L shape arranged to create diagonal symmetry also emphasized the rhythm in the integrity of the façade. Over time, the need for renovation in the façade came to the fore because of both the aging of the materials on the façade and the change in function of the structure.

In this renovation, an attitude that remained true to the original design was preferred by renewing the façade elements with material differentiation. However, with the last handover of the structure, a radical differentiation emerged in both function and façade design. Simultaneously with the transformation of the structure function into a hotel, which the building height and the floor heights were remained the same; the original modernist language on the façade was demolished by attempting a historicist style. A slight façade that neither reflects the spirit of the period nor takes into account the original design had been produced. L-shaped façade elements in the original design have been replaced by repetitive openings, and horizontal façade profiles that do not constitute integrity by themselves.



Figure 4.7. Turkey Agricultural Equipment Branch Board, Sivas, 1975.
(Source: Erbil Coşkuner Archive)

In 1975, Coşkuner and Pekin also designed the TZDK Sales and Regional Directorate Building in Sivas. The building had an L-shaped plan with two blocks symmetrically placed on both sides of the entrance hall with vertical circulation towers that accentuated the entrance volume.

The same year, Coşkuner and Pekin participated in a competition project for a building in Antalya with Öztürk Başarır, who was from Ankara. As Coşkuner started to go to the art gallery of ceramic artist Bingül Başarır, his friendship started with Başarır family. Thus, Coşkuner met with her husband Öztürk Başarır. Over the years, their friendship became a partnership with this competition. (At that time, the interaction of the architects in Ankara with the state was intense. As Coşkuner states, to be a good and important "competition architect", it was necessary to be in Ankara. Competition projects helped strengthen the relations between architects and the state in Ankara.) The resulting product dissatisfied them, and they could never agree on design decisions.

As they were designing a villa in Gümüldür in 1975, Coşkuner and Pekin would come to realize (also under the influence of Mustafa Kavadarlı's warnings) that running their practice merely on design projects was not lucrative enough to sustain the office. Coşkuner and Pekin abolished ER-SA and founded MATU (Mimarlık, Architecture - Araştırma, Research - Tasarım, Design -Uygulama, Construction); Mustafa Kavadarlı was on the founding team of MATU as well. In MATU, Pekin was responsible for job interviews, preparing reports and project proposals for customers. Kavadarlı was responsible for the office's accounting affairs. Having a well-known family from Alsancak, Kavadarlı was also active in customer relations. Coşkuner was the designer architect; he was not interested in paperwork and accounting. Upon establishing MATU in 1976, Coşkuner designed the Çetinel Villa in Gümüldür. The client was a car gallery owner and wanted to keep a number of cars beneath his home. Therefore, Coşkuner lifted the living quarters of the house above columns and left the ground empty for the cars. Informed by the shape and size of the building lot the building was designed in the form of a triangle connected to a staircase tower, near the seaside.[133]

In 1976, Coşkuner, Kavadarlı and Pekin were given the commission to design Gıda Çarşısı (Wholesale Foodsellers Market) that would establish them as a well-known architectural office in İzmir. In the 1970s, food wholesalers in İzmir were accustomed to trading into the Halimağa Bazaar, a location built as warehouses amidst

[133] Documentation of design cannot be found.

sloppy workplaces in the early 20th century. Food wholesalers worked within one or two-storey old, fusty stone and wooden buildings along the narrow and long roads. At the time, İzmir was rapidly transforming into a metropolis. Trapped at the center of the city, wholesaler merchants had difficulty continuing commercial occupations; adversely affecting the traffic of the city due to transportation activities. Dozens of trucks, motorcycles and wheelbarrows entered the narrow streets, parking in front of the workplaces to transport goods. To carry out these activities from within the city to a more accessible location, Wholesale Merchant Representatives contacted MATU. İzmir's mayor İhsan Alyanak, also President of the Chamber of Commerce Dündar Soyer, President of the Chamber of Industry Yılmaz Adıgüzel, as well as President of the Stock Exchange Hasan Güven supported the project and negotiations began with wholesalers. A suitable location was sought out for the new Food Wholesalers Market (Gıda Toptancıları Çarşısı); however, after the First World War, activity centers and modes of transportation in İzmir were changed as a result of the growth of city and the inadequacy of the old trade center. The primary criteria when searching for the location was a means of providing more rapid goods transfer, one of the most important factors in food trade. In order to maintain stamina in light of these developments, MATU conducted a field study documenting the city's activity limits. The decision made on the developing Halkapınar.

Halkapınar, named after the Halkapınar Water Resources in the region, was defined as the recreation spot due to the lake formed by this water source in the 19th century. Rumor has it that this lake in Halkapınar was where the goddess Diana (Artemis in Greek mythology) took a bath. Halkapınar (Diana's baths) was one of the attraction points for many Westerners to live.[134] As the factories started to establish in Alsancak at the beginning of the 20th century, the Greek workers from near islands started to come to the city. Both Greek and local workers and low-income groups started living in Halkapınar locating very close to Alsancak.[135]

Although Halkapınar's glory stretched back to the ancient times, during the 19th and 20th centuries the region was turning into swamp in heavy rain. This situation had made it impossible for the people to settle in the region for many years. The swamp, which industrial institutions expanded further, caused many diseases. In 1930, torrential

[134] Serçe, E. 2019. "Bir Tarih: Halkapınar." *BirGün Newspaper*. https://www.birgun.net/haber/bir-tarih-halkapinar-264260 (Accessed March 21, 2020)
[135] Kıray, M. 1972. *Örgütleşemeyen Kent: İzmir*. Ankara: Türk Sosyal Bilimler Derneği, p.52.

rain lasting 36 hours caused a flooding in Halkapınar; houses and trade stock was ruined, and many people became homeless. Part of the swamp area was dried in the Republic period and completely dried in 1973. However, effluent discharge caused a permanent stink in the region even felt today. On the other hand, Halkapınar started to grow in the commercial area between 1950-1960 with the development of İzmir's industry. The relocation of the İzmir port from Konak to Alsancak after the 1970s caused the warehouses behind the old port to be demolished and restructured; Halkapınar was determined as the new warehouse area, causing gradually became passive in a social context.[136]

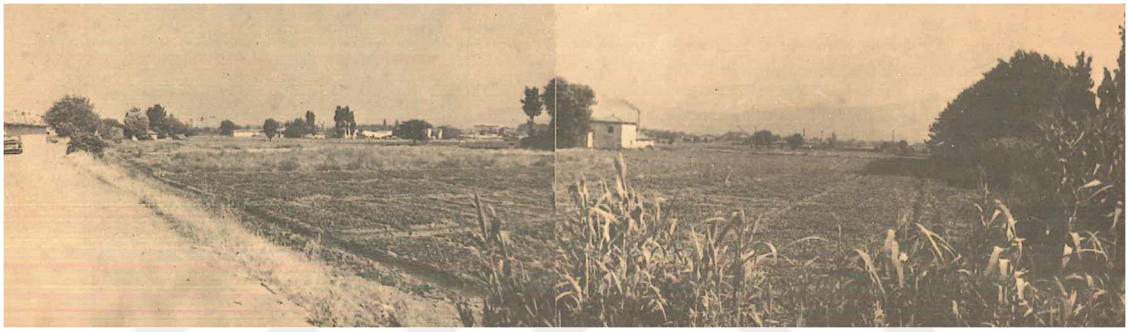


Figure 4.8. Land purchased for Gıda Çarşısı in Halkapınar, late 1970s.
(Source: Erbil Coşkuner Archive)



Figure 4.9. Erbil Coşkuner working on the Gıda Çarşısı project, 1976.
(Source: Erbil Coşkuner Archive)

[136] Tekeli, İ. 2017. "İzmir'de Nüfusun ve Ekonomik Büyümenin Mekânsal Farklılaşma Süreçleri." In *İzmir-Tarih Projesi Tasarım Stratejisi Raporu*, 7-33: İzmir Büyükşehir Belediyesi, p.30.

Land purchased for Gıda Çarşısı in Halkapınar at the time was a mere field of parsley. Development plans were prepared by MATU in order to ensure project's approval. Benal Gencol, the Planning Manager, was in favor of the planning activities. A survey was conducted with the food wholesalers; a program was prepared in order to assess the conditions, determining the quality of transportation, and the demands and needs of cooperative facilities for the new market. A pamphlet was created to display the preliminary projects, survey results, construction costs and dues to be paid by each partner. The preliminary projects were presented to the consultants at the cooperative general assembly on 21 February 1976, accompanied by the settlement plan and model prepared by Coşkuner. Within the meeting, the project principle, working method, techniques and materials to be utilized, possible costs and settlement principle were explained by MATU. A technical specification was issued at the end of February, and preliminary offers were requested from certain construction companies. Offers from seven companies were examined in terms of cost and quality.

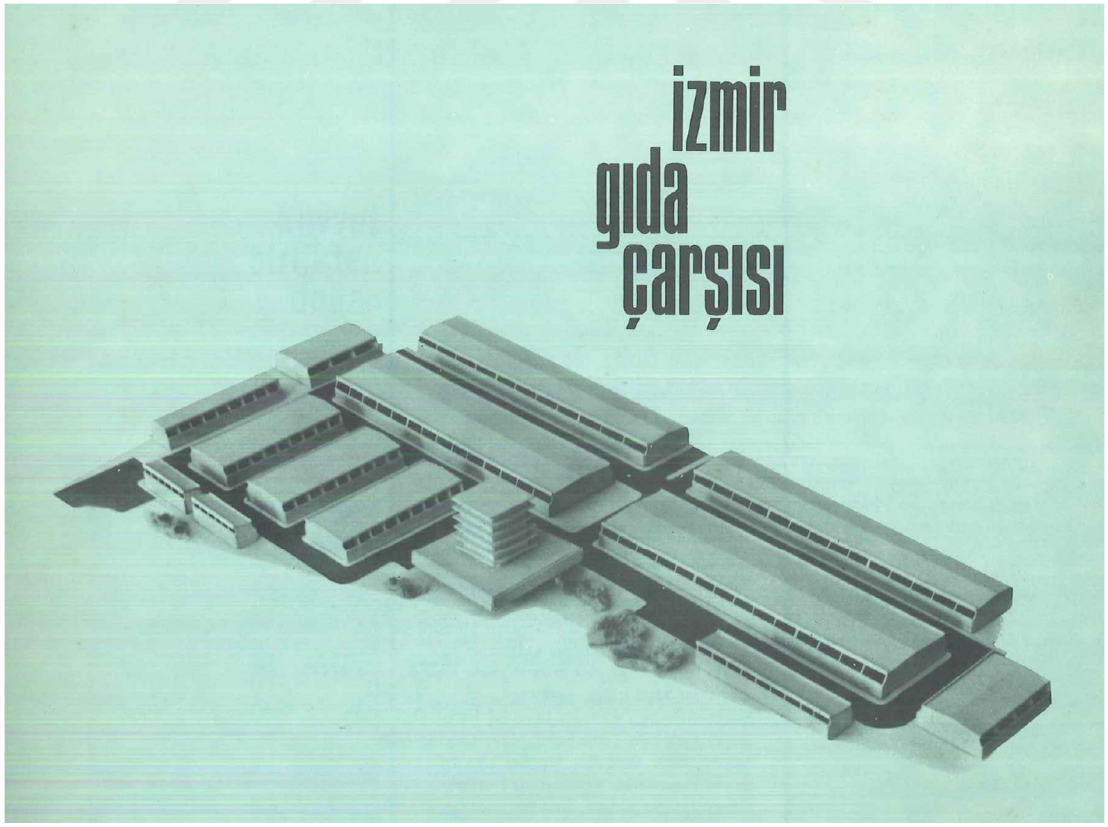


Figure 4.10. İzmir Gıda Çarşısı, model, 1976.
(Source: Erbil Coşkuner Archive)

Coşkuner, Kavadarlı and Pekin initially gathered information on the site. The cadastral condition of the land was thoroughly examined, prompting the map designed to demonstrate the site's topographical character. Once zoning lines were applied, negotiations with officials were conducted regarding the land's infrastructure. The most important factor determining the design of the bazaar (with a land area of 36,724 square meters and a construction area of 33,000 square meters) was the ease of transportation and storage within the commercial facility. The market was added to the texture of the city like a new neighborhood rather than a group of warehouses. Workplace sizes, functional requirements of shops, socio-economic dynamics and grouping of workplaces were additional factors affecting planning.

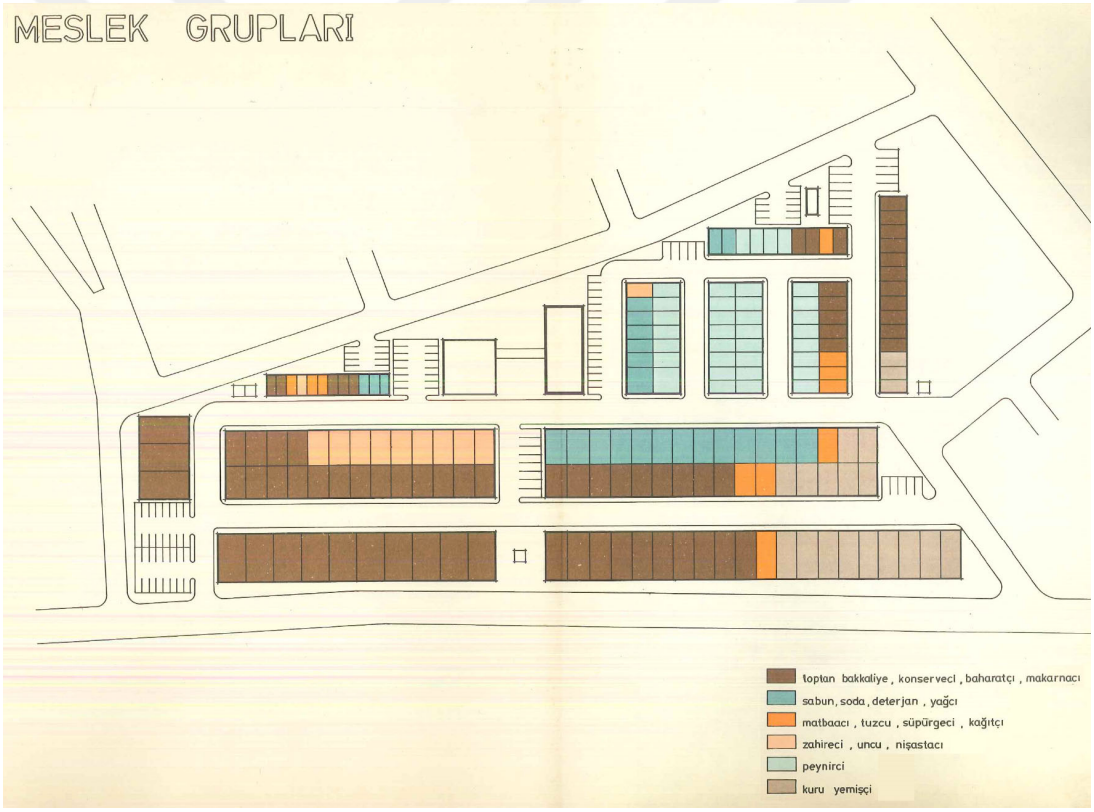


Figure 4.11. Gıda Çarşısı, spatial configuration according to occupational groups. (Source: Erbil Coşkuner Archive)

An entrance and three exits were provided along the east of the bazaar that was conceptualized to have an internal circulation. A space for non-business activities was also created. The center of the bazaar was located along the road, nearest to the pier

with pedestrian entrance axis. The supermarket located at the heart of the bazaar had been deemed a selling point where the wholesaler could profit. It was initially foreseen that the supermarket would engage in an intense relationship with other businesses. Green resting areas were designed around the center of the bazaar, situated at an optimum distance easily accessed from every workplace. Due to the intensive workplace placement, locations suitable for facilities such as parking and dining were determined as well. Shops with more storage space requirements were partitioned as two-storey, upper floor warehouse, lower floor shopping. The offices located within the bazaar were constructed on the ground floor, as they were more suitable for shopping. Surrounding the offices were banks and shops. Floor height was 4 meters on the ground floor and 3 meters on the first floor. All ground floor facades were thought to be open, so designed as galvanized roller shutters in order to provide goods entry.

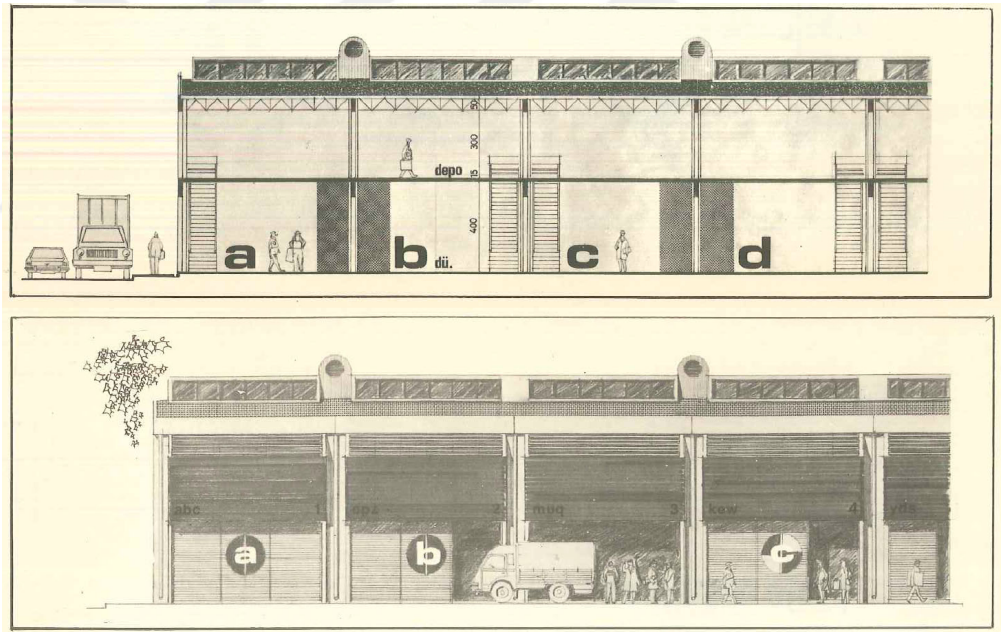


Figure 4.12. Gıda Çarşısı, two-storey shops, shutters on/off.
(Source: Erbil Coşkuner Archive)

The supermarket (later converted into a shop) and administration building were connected by a large terrace element on the first-floor level, and the relationship between low and high mass attempted to establish. The size and number of workplaces gathered from program data were applied to the layout plan during the design process,

and the optimum facade width and workplace depth relationship was considered. Accordingly, structural span was determined. MATU tried to locate as many workplaces as possible along the road, though a limited number of on-road workplaces had been acknowledged since they would be incapable of combatting large masses. Since MATU decided to make the construction prefabricated, the static axis was typed according to the depths of the building. The double-layer insulated "sandwich" aluminum cover (with trapezoidal cross-section) that requires a light construction was used as the roof cover. The carrier roof construction was made of light truss materials, placed approximately every two meters. Glazed lighting tapes were used on the roof to alleviate the problem of natural lighting. Wet areas like toilets in all workplaces were grouped together. A mechanical belt-conveyor was designed to provide fast and efficient transportation of the buildings' stairs. The conveyor was also designed to fold in order to save space. In addition to the shops, a high-rise office block was designed in the bazaar. While designing this block, Coşkuner was impressed by Le Corbusier. The inspiration was the Brazilian Ministry of Education and Health Building (1943), built by a team assembled by Lucia Costa, along with Affonso E. Reidy, Ernani Vasconcellos, Carlos Leão, Jorge Machado Moreira, Roberto Burle Marx, Oscar Niemeyer (he was an intern in Costa's office during that time) accompanied by Le Corbusier. In his years studying at Oxford, Coşkuner saw this building for the first time, when he received a published Penguin book, *Architecture Today*, with the Ministry Building on the cover.

The former Ministry of Education and Health Building, known today as the Gustavo Capanema Palace, named after Gustavo Capanema, Brazil's first Minister of Education. This 15-storey office building was a very different example for its period. It was the first modernist public building in Brazil, and the largest building ever built by Le Corbusier. In addition to modern techniques and materials (concrete and glass), local ones were also used in the construction of the building. Sun light on façades was controlled by adjustable "Corbusian brises-soleil" dividing the façade into boxes. The building was raised 3 meters above the ground on the pillars to provide pedestrian access. With the exposed façade and rooftop elements, the building made suitable for region's hot climate.[137]

[137] Naves, C., Amorim, D., and Szabo, L. 2006. "Brasília: Daylighting Analysis of Public Buildings Designed by Oscar Niemeyer." In *The 23rd Conference on Passive and Low Energy Architecture*. Geneva, Switzerland, p.1-2.



Figure 4.13. İzmir Gıda Çarşısı, 1978.
(Source: Erbil Coşkuner Archive)

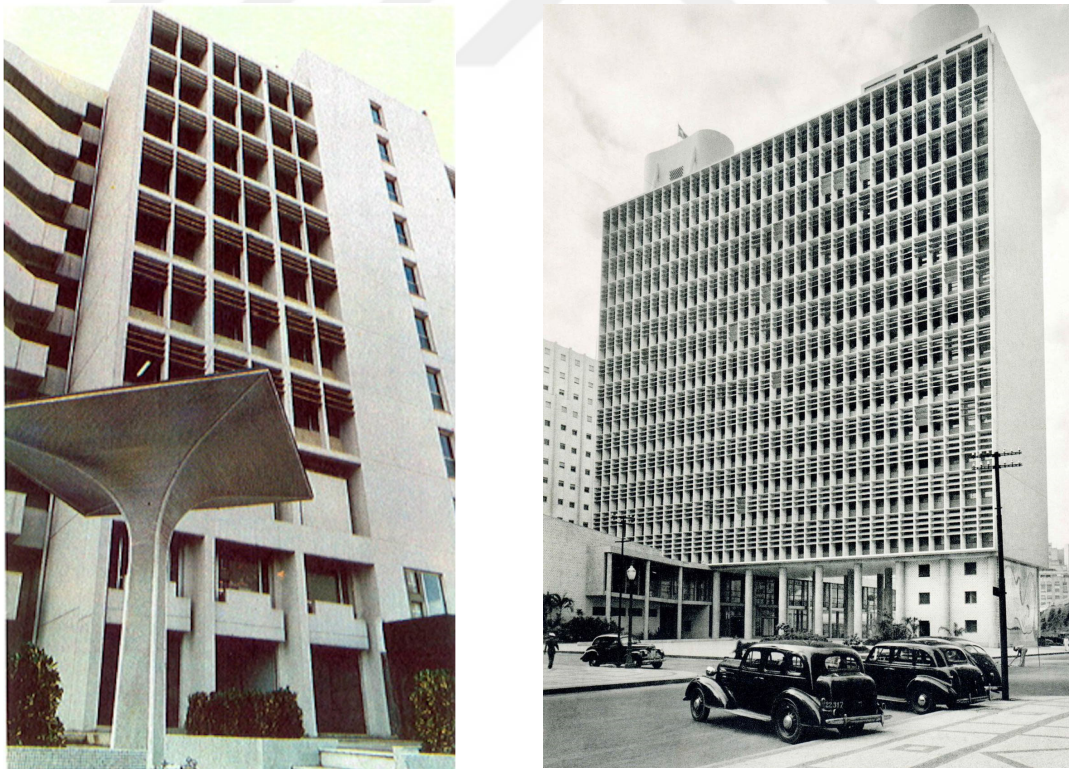


Figure 4.14. İzmir Gıda Çarşısı (1976) (left), Brazilian Ministry of Education and Health Building (1943) (right) (Source: Erbil Coşkuner Archive, Archdaily Website)

In the early 1990s, Kemeraltı began to transform. Hypermarkets, shopping malls and chain stores, which were growing rapidly throughout the city, had reduced the public's interest in the Gıda Çarşısı. In an increasingly competitive environment, these new shopping places provided advantages to the public, while created a change in traditional shopping. Thus, functional-spatial degeneration and (unlicensed) street vending in the Gıda Çarşısı region had increased. The Gıda Çarşısı, which was once designed as a solution to the city's commercial activities, gradually lost its value.

After the Gıda Çarşısı was realized, MATU became a well-established office in İzmir and began receiving important commissions. Coşkuner's sister-in-law Sedef Tunçağ also joined MATU as a part-time guest architect after she returned from USA. (She and her husband Muzaffer Tunçağ moved to USA in 1965, when Muzaffer Tunçağ was admitted to the Department of Civil Engineering faculty in Berkeley.) In 1997 Kavadarlı left the office to start his own practice, to combine design and contracting. He believed that it was not possible to make much money simply by design commissions. Coşkuner presumed Kavadarlı had different ideals of earning money. As a child of a middle-income family, Coşkuner's first priority was not making a big income, even later in his adulthood. After a period of disagreement, Coşkuner decided to leave MATU in 1977. From then on Pekin would continue MATU on his own. Kavadarlı and Coşkuner became partners for the construction of "Aydın Sahil Sitesi" in Yalova.

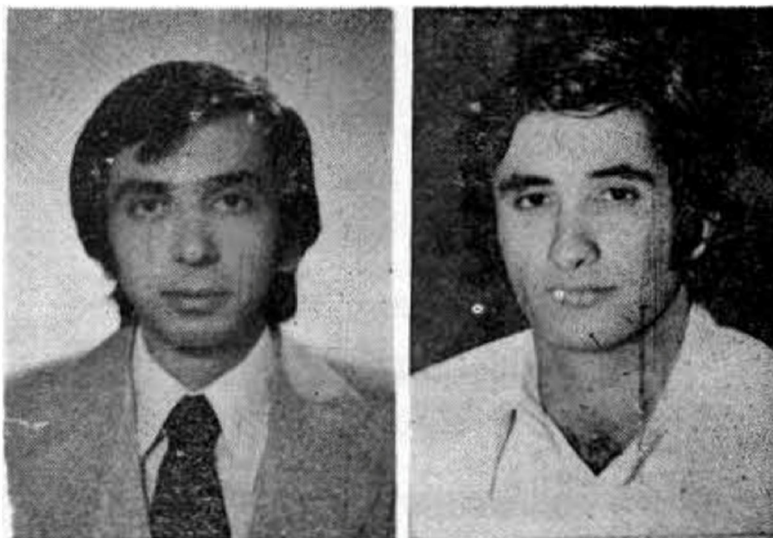


Figure 4.15. Mustafa Kavadarlı (left), Cafer Bozkurt (right).
(Source: Arkitekt Website, 1976. Available at:
http://dergi.mo.org.tr/dergiler/2/177/2254.pdf)

Kavadarlı was the contractor as well as the main investor of the "Aydın Sahil Sitesi" project while Coşkuner mostly took up the design work. Kavadarlı and his close friend Cafer Bozkurt (1945-…) furthered the project, but Coşkuner felt tremendously ill and returned to İzmir. The project taught Coşkuner a method called the "Cafer Technique". The technique was created when Cafer Bozkurt drew his blueprint in a single line thickness with 0.6 rapido pen. Coşkuner believed this technique added a distinct graphic feature to the drawings. To Coşkuner, drawings with the character of the line quality are always the best tools for architectural communication expressing and formulating ideas, as a contrast to rigid, dull and cliché computer-aided drawings. Thus, learning the "Cafer Technique" was extremely valuable for Coşkuner to enhance his hand drawing methods.

In 1978, Coşkuner married İnci Canses (1949). He worked alone for a few years. During this time, he designed the first AkHan Business Center for the Onyedioğlu family in Bergama. It was located on Kozak Street, across the Şadırvan Mosque in Bergama town center. The building owners were the family of İbrahim Hakkı Onyedioğlu, a high school friend of Coşkuner. It served as the Turkish Electricity Company Bergama Branch for many years. The building, active until 10 years ago, is no longer in use. However, İ. Hakkı Onyedioğlu doesn't want the demolition of the building even if it is out of use.

After having worked on his own for some time, Coşkuner partnered with Sedef Tunçağ (1946-…) in 1980. The 1980s was a decade that Turkey experienced a gradual transition from a closed welfare state to a consumer society. On 12 September 1980, a military coup by the Turkish Armed Forces ended the AP government led by Süleyman Demirel. The Grand National Assembly of Turkey was dissolved after the declaration of martial law. After the coup, political parties were closed, and their leaders arrested. Turkey was divided into thirteen martial law regions and the 1961 Constitution was suspended. Nearly all laws were modified after the coup; the 1982 Constitution, drafted by the Advisory Council designated by the military administration, was adopted.[138] Kenan Evren, the former Chief of Staff who led the coup, was declared president. Evren developed strict discipline methods. It was forbidden to criticize or publish anti-government news. Many professional institutions, including the Chamber of Architects, were shut down for a while and later opened under the strict surveillance of martial law.

[138] For more information, see: Koç, Y. 2014. "30. Yıldönümünde 12 Eylül Darbesi Ve İşçi Sınıfı." *Mülkiye Dergisi* 34, no. 268, 43-74.



Figure 4.16. AkHan in Bergama, 2020.
(Source: Photography by the author)

The periodicals such as Mimarlık and Arkitekt (which have been published since 1931) were discontinued for a period under the extraordinary circumstances that the country and the architectural community were going through. In addition to restrictive practices

affecting social and civil rights, decisions were also made that radically affected education. Universities lost their autonomy. Curriculums were altered in schools and new textbooks were prepared. Thousands of citizens were sentenced to death, imprisoned as suspects and lost their citizenship rights. Thousands of movies were banned, and tons of magazines, newspapers and books were burned. Three years later, the Motherland Party (ANAP) led by Turgut Özal came to power and the country began its reconstruction towards a liberal democracy.[139] With the transformation movement initiated by Özal, economic policies aimed at collaborating with global markets and the European Union accelerated. The country's closed and more statist economy was slowly transformed according to the rules of advancing neo-liberalism in the world, initiated by Thatcher and Reagan's economic policies. A free market economy gradually better linked to the global market and export-oriented production began to dominate within the country. Turkey had experienced significant improvements in the construction and construction materials industry. In the construction sector, luxury consumption materials, aluminum panels and glass coatings began to become utilized. The construction technology was developed with experience gained by Turkish architects and contractors who visited abroad. New materials and techniques positively impacted the quality of the structures.

The ramifications of the call for a more liberal democracy slowly surfaced in society as the oppressive post-coup atmosphere dispersed. Various groups such as liberals, feminists, Kurds and Islamists opposed the state's ideology and cultural norms, and cultural forms of expression (cinema, music, literature, etc.) challenged the paternalism of modernism. The universal attitudes of modernization theories in the cultural field were abandoned. The focus on the modernist elite and intellectuals shifted to marginalized people and their struggle for survival.[140] New oppositions such as inclusion of local and historical references in architecture and the popularity of hybrid forms in music such as arabesque (called gecekondu music) and pop arose. Television and radio channels had been established to cater to many tastes and income groups. As a result of the drastic changes within Turkish politics and the rise of populist Islam linked to Turkish ethnicity, the headscarf was allowed in the public sphere, and the

[139] Akcan et al.: 2012, p.201.
[140] Bozdoğan: 1997, p.147.

construction of mosques based on iconography of the Ottoman mosque increased. Unqualified versions of Ottoman mosques were mushrooming all over the country.[141]

1980s was an architecturally and socially productive period for Coşkuner. As he stated, there was an economic relief in the country. Political oppression had been replaced by a liberal government that people could express themselves more freely. Turkey began to be integrated into the Western lifestyle. Food and beverages such as bananas and nescafe (instant coffee) were imported to the country for the first time.

Effects of regulations based on neoliberal economy were also reflected in land, spatial and architectural use. The private sector gained power, and the majority of architectural activities shifted from Ankara to İstanbul. With the investment power of the private sector, the volume of construction increased significantly. A particular group of citizens increased their purchasing power, as well as the standards of the buildings they bought. The government created a resource by enforcing a tax called "Housing Fund" through various transactions, and it began to cooperate with the private sector in production. Major projects such as Batıkent (Ankara) and Bahçeşehir (İstanbul) settlements were realized.[142] During the Özal period, the revenue of municipalities started to increase depending on construction. The growth of cities had increased with the articulation of small parcels to the city. More than half of the country's population was urbanized. As urban populations increased Turkish cities grew into much larger urban agglomerations. The Ministry of Reconstruction and Settlement, responsible for organizing physical planning in the country, transferred its rights to the municipalities in 1983. The municipalities were given the authority to make development plans, although most municipalities did not have enough knowledge or experience.[143] Urban planning had become widespread in Turkey, akin to the way of life adopted by most of the modern world. However, attitudes regarding cities had begun to consider them as instruments of the capital, and municipalities abused the planning authority.

Turkey's involvement in the world market and increasing import activities due to the Customs Union led to the availability of new opportunities. Magazines that stopped publication resumed business. In addition to Yapı (1973) ve Mimarlık (1963),

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[141] Bozdoğan, S. 2007. "Reading Ottoman Architecture through Modernist Lenses: Nationalist Historiography and the "New Architecture" in the Early Republic." In *Muqarnas: An Annual on the Visual Culture of the Islamic World*, edited by Gülru Necipoğlu and Sibel Bozdoğan, 199-221. Leiden, The Netherlands: Brill, p.219.

[142] Vanlı: 2006, p.707.

[143] Hasol: 2017, p.214.

new architecture and design magazines such as Arredamento Dekorasyon (1989) (later it became Arredamento Mimarlık in 1998), and Tasarım (1989) were formed. Architectural monographs gradually began their ascent. Towards the end of the 1980s, architectural theory showcased itself to other disciplines, and it encountered new influences and discussions from abroad.

With postmodernism's foregrounding of a populist cultural politics and sympathy towards formal exploration, many architects in Turkey turned towards historicism and a more liberal architectural repertoire. Always interested in a formal liberalism Coşkuner and Tunçağ freely expanded their architectural vocabulary. In general perspective, the full spectrum of Anatolian cultural heritage will be brought into the sphere of reinterpretation, which was the case for architecture in Turkey. Even the most renowned modernist architects of Turkey began to use historical, regional forms and Islamic motifs in this period.[144] (For instance: Kervansaray Thermal Hotel in Osmangazi/Bursa, 1983, by Şaziment-Neşet-Emre Arolat; Andaş Shopping Center in Batıkent/Ankara, 1989, by Nuran-Merih Karaaslan.) A new kind of traditionalism emerged. Coşkuner was against this kind of design approach based on the "appropriation of the past for present purposes"[145], which he described as the inadequate, and imitating spirit of the time. He has always tried to exceed the limits, to discover innovations and to try different formal experiments in his designs. Within the identity conflicts, Turkish architects referenced different architectural tendencies. Şevki Vanlı divides these tendencies into six: Traditionals, Those Who Want to Be Different, Those Who Changes Accordingly, Rationalists, Those Who Do With Less, The Ones Seeking.[146] In one of the interviews conducted throughout this thesis, Coşkuner was asked in which group he evaluated his design tendencies within this classification. Coşkuner stated that he was interested in differentiations without restrictions in his entire life; and he determined himself as the one who wants to be different and seeking for alterations.

In 1984, the Mass Housing Administration (TOKİ) was established as a public institution under the Prime Minister's Office for the provision of social housing. With the organization of the mass-housing concept under a public office for the first time,

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[144] Bozdoğan: 1997, p.147.

[145] Nesbitt, K. 1996. "Introduction." In *Theorizing a New Agenda for Architecture: An Anthology of Architectural Theory 1965-1995*, 16-70. New York: Princeton Architectural Press, p.48.

[146] Vanlı: 2006, p.363. [Gelenekseller, Farklı Olmak İsteyenler, Yerine Göre Değişenler, Rasyoneller, En Azla Yetinenler, Arayışta Olanlar]

opportunity for architects to develop mass housing increased. TOKI, as both the manager and planner of the projects, created a standard building typology in Turkey. While producing capital-based projects, TOKI neglected both user profiles and the social, physical, economic and cultural context of the city.[147]

The popularity of tourism was increased in the country due to the policies of the Özal government in promoting international and local tourism as a major source of revenue for the country. The government made arrangements to facilitate Turkish and international investors to undertake large-scale commercial, residential and tourism projects. Turkey entered an insatiable construction period when construction was seen as a driving force of the economy for decades. With the intention of increasing revenue, public lands started to sell, and due to regulations and amendments assembly, coastal and green areas were damaged.[148] In spite of the rapid and excessive population increase in many cities, particularly in İstanbul, planning legislation was violated as the government and local governments looked the other way. As the private capital strengthened in other Anatolian cities, the state policies also started to determine by the capital itself, resulting characterless, out-of-scale structures began to change the physiognomy of cities. Property became a tool of speculation. In big cities, changes in planning legislation allowed the building of skyscrapers. With the economic mobility, high structures (such as Turkey İş Bank General Directorate Building (Levent-İstanbul, 1996, by Doğan Tekeli and Sami Sisa), Sabancı Holding & Akbank Towers (4. Levent-İstanbul, 1993 by, Haluk Tümay and Ayhan Böke)) had started being built. Architecture became a tool for creating an image for the private sector and wealthy customers. The first high-rise buildings belonged to public institutions in Turkey, later spreading to companies by passing on to private institutions. According to Şevki Vanlı, these display the transition of Turkey's nationalist economy structure to market economy, and the end of nationalist development.[149]

The gecekondus and illegal construction that had been going on for years had become more widespread in the 1980s. Frequent zoning and gecekondu amnesties for illegally constructed building stock caused the destruction of the urban texture. For instance, İstanbul-Sultanbeyli, previously a village, became a small-size city of illegally

[147] Tomruk, B. 2010. "Medium-Scale Anatolian Cities: Conceptual and Physical Routes of Urban Transformation." In *Turkey: At the Threshold*, edited by Hülya Ertaş, Michael Hensel and Defne Sunguroğlu Hensel, 46-51: Architectural Design, p.49.
[148] Akcan et al.: 2012, p.205.
[149] Vanlı: 2006, p.257.

built apartment blocks. Turgut Özal and his "Vote me and I will give you deed of real estates" [150] commitment caused the gecekondus to transform into apartments. The transformation of single-storey gecekondus -many of which were constructed in contradiction with urban planning- into 4-5-storey apartments, disorganized the cities.

The most striking urban transformation of the 1980s took place in İstanbul. When Bedrettin Dalan became mayor, İstanbul was subject to arrangements similar to "Menderes Operation". Dalan's unusual ambitions (such as transformation of İstanbul into Hong Kong or make İstanbul the most magnificent center of the Middle East with its skyscrapers)[151] had led to unorganized urban interventions. After the coup, Dalan, supported by Turgut Özal, allowed for the construction of many boulevards, skyscrapers, hotels, business centers and road projects, influencing the destruction of green and historical areas.[152]

Investment areas had also started to emerge in İzmir. With the proliferation of tourism, industry and the increase of specialized construction companies, seaside towns that had a considerable potential for summer tourism such as Foça and Çeşme became new foci for tourism-related investment. Towards the end of the 1980s, the coastal areas of İzmir began to be occupied by resorts and construction of summer residences. Identical to the Konak-İnciraltı coastline, earth embankment works were also carried out on the Bostanlı coastline. To combat the increasing gecekondu areas, public housings were built. Projects (such as Emlak ve Kredi Bank Houses and TOKI's EVKA) were organized aiming to control the irregular construction and eliminate the housing deficit through mass production.[153] As local and national planning legislation gave way to the building of apartment blocks as a more lucrative investment, the small family houses of İzmir began to be replaced by apartment blocks, although no significant investment was made regarding infrastructure. Mostly, in buildings facing the sea, reinforced concrete skeleton system was reflected on the facade. In houses where transparent glass surfaces going down to the floor between the horizontal floor plates and the balcony railings were designed in a way that would not cut the image, a simple and sometimes standardized form prevailed. In spite of increasing construction

[150] [Bana oy verin, ben de sizlere tapu dağıtayım.]
[151] [İstanbul, Beyrut'un yerini alacak, İstanbul'u ikinci Hong Kong yapacağız] see: "İstanbul'un Gönlünde Bir Aslan Yatıyor: Hedef Beyrut". *Milliyet Newspaper*, November 15, 1987. http://gazetearsivi.milliyet.com.tr/GununYayinlari/X3C8VaZF_x2B_MgfLDFSrMGPBA_x3D__x3D_ (Accessed February 21, 2020)
[152] Hasol: 2017, p.217.
[153] Güner: 2006, p.132.

activities and excessive reproduction of conventional plan typologies, more consciously formed buildings constructed in harmony with the environment, provided a contemporary identity to coastline of İzmir. Despite the İstanbul's architectural environment Coşkuner described as "shabby", İzmir's architectural environment was significantly more organized, with uninterrupted harmony between buildings. To Şevki Vanlı, this harmony led to similarities between the buildings, and eventually created the traditional İzmir architecture dominated by contractors. Apartment buildings built by contractors in order to make more profit were the dominant dwelling option. Although this approach was sometimes restrictive, İzmir looked not as chaotic as İstanbul did, most probably due the modernist Mediterranean simplicity of the apartment blocks that lined up the urban coast.[154]

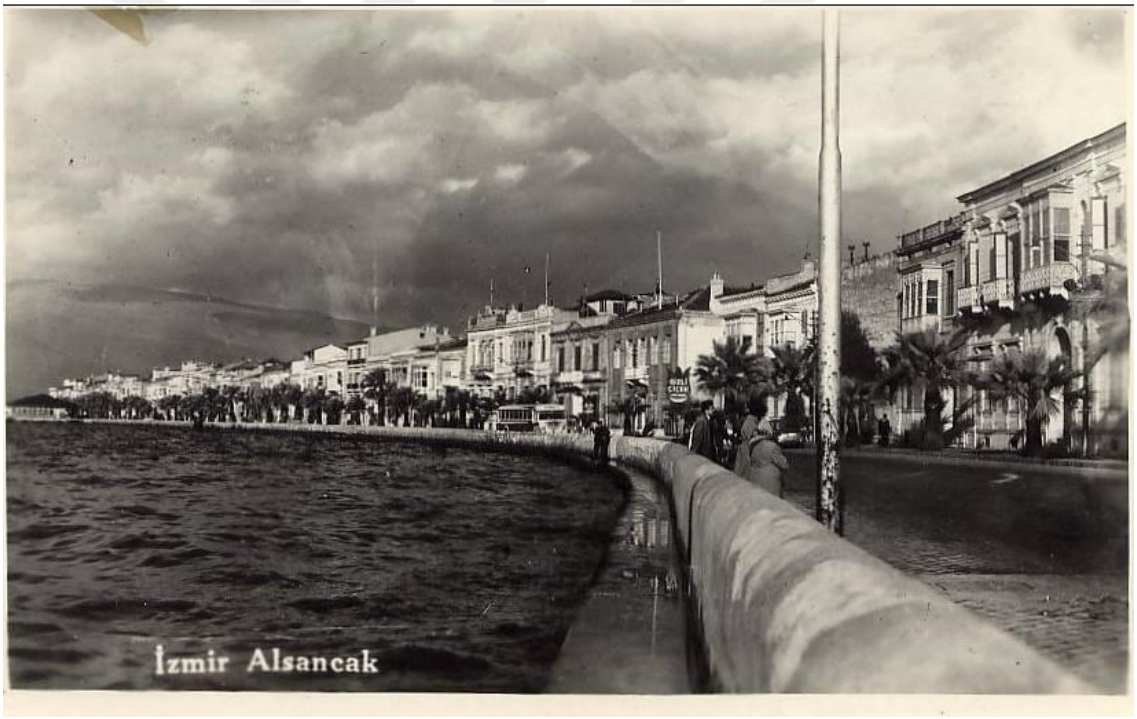


Figure 4.17. İzmir-Alsancak, Levantine houses and old mansions, 1940s.
(Source: Fatih Çavuş Archive, Available
at:http://www.fatihcavus.net.tr/resimler/resimler.html)

[154] Vanlı: 2006, p.702.



Figure 4.18. İzmir-Alsancak, after demolishment of old mansions and converting them to apartments, 1980s. (Source: Fatih Çavuş Archive, Available at: http://www.fatihcavus.net.tr/resimler/resimler.html)

4.2. "PRO-DEK"



Figure 4.1. Pro-Dek Architectural Office, Sadıkbey-İzmir.
(Source: Erbil Coşkuner Archive)

During the 1980s, İzmir did not have the size of offices that one would find in İstanbul, which could not even be considered as corporate when compared to corporate offices in the US. Coşkuner and Tunçağ's office was one of the rare offices that can earn money with the architectural projects in İzmir that dominating by yap-satçı projects. In 1980, Coşkuner went into partnership with Sedef Tunçağ and together they started Pro-Dek (abbreviation for **Pro**je (Project) and **Dek**orasyon (Interior Design)).



Figure 4.2. Erbil Coşkuner's Business Card (source: Erbil Coşkuner Archive)



Figure 4.3. E. Coşkuner & S. Tunçağ, 1988, at Pro-Dek, Coşkuner pointing to the model of their awarded "Austro Tobacco Storage and Processing Plant Building" (source: Erbil Coşkuner Archive)

Pro-Dek had become a successful, well-known office within the İzmir architectural scene, operating for an extended amount of time. Coşkuner and Tunçağ's partnership began with Tunçağ's return to Turkey and continued successfully for the years that followed. Coşkuner had already gained his status as a well-renowned architect while Tunçağ was in The United States. Tunçağ went on to state that she had learned a lot during her time with Coşkuner, believing they had been the vessels for significant architectural works in İzmir throughout their partnership. Both carried out these projects together in their shared office; tasks they undertook did not differ and proceeded to produce ideas expanding on prior architectural ideals that were held in high esteem at the time.

According to Tunçağ who describes herself and fellow architects as "space doctors", during the Pro-Dek partnership, she and Coşkuner had always carried out projects in terms of spatial experience that weren't subject to customer restrictions. The customers Pro-Dek confronted were aware of the importance of the architectural profession, thus generally took into account Coşkuner and Tunçağ's instructions, and sought a middle ground in discussions.

Coşkuner remembers that only after he started Pro-Dek with Tunçağ he felt like he was making money and bought his first car.[155] Coşkuner and Tunçağ (from one of the prestigious families of Ödemiş), received projects from the people who knew them in the "old-boy network" ("ahbap-çavuş ilişkisi" in Turkish) employer profile of İzmir. One of their earlier commissions was the renovation project for the Turkish American Cultural Association (TAKD), which they received from one of İzmir's well-known contractors. Later, in 1985, Pro-Dek made the Koçaş Business Center in Çankaya, project of Ankara-based İNTES (Turkey Construction Industry Employers Union), where Hayati Tabanlıoğlu[156] was the consultant architect. The project next to the multi-storey car park located near the ruins of the Agora, had been changed within the guidance from Tabanlıoğlu. The result was a project that Coşkuner described as terrible and had not satisfied him. Coşkuner insisted not to change his design and argued with

[155] [İlk arabam Fiat 131 idi. Ama bana Cadillac gibi geliyordu. Kendi paramla almıştım. Kırmızı koltuklu, dışı beyaz. O zamanlar Sadıkbey - Bak Apartmanı'nda oturuyordum. Balkondan çocuklar arabayı çiziyor mu diye bakıp dururdum.] "My first car was the Fiat 131: Red seater, white outside. But in my eyes it was a Cadillac. I bought it with my own savings. At that time, I was living in Sadıkbey-Bak Apartment. I was keep looking at the car from the balcony to check if the kids were damaging it." Interview with Coşkuner, 03.04.2019.

[156] Hayati Tabanlıoğlu (1927-1994): an important figure of the 20th century Turkish architecture, known for important projects such as the Atatürk Cultural Center and İstanbul - Yeşilköy Airport International Terminal.

Tabanlıoğlu, “Your building in Barbaros was extremely squatty, I did not like it at all.” Coşkuner, as one of the prominent architects of the period carrying out important projects in İzmir, defended his design decisions self-assuredly. However, even though Coşkuner thinks Tabanlıoğlu was wronged, he today respects Tabanlıoğlu, who is older than Coşkuner and had signed important projects.

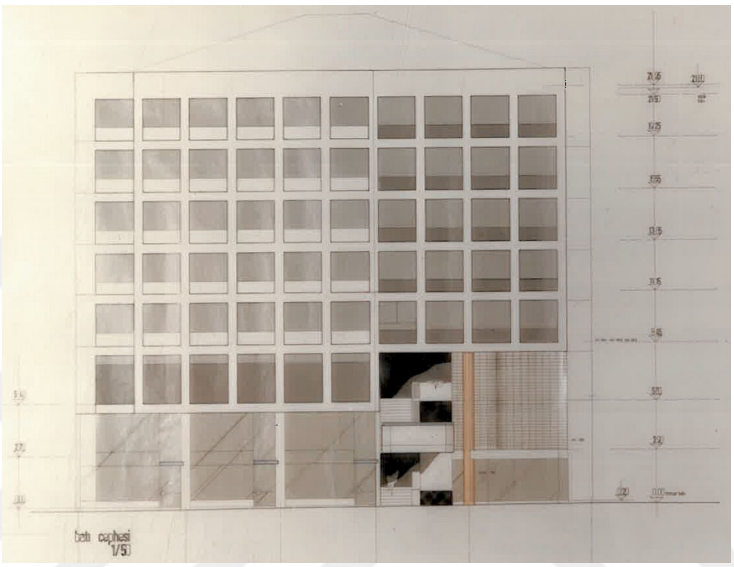


Figure 4.4. Koçaş Business Center Project, 1985 in Çankaya-İzmir. West Elevation.
(Source: Erbil Coşkuner Archive)

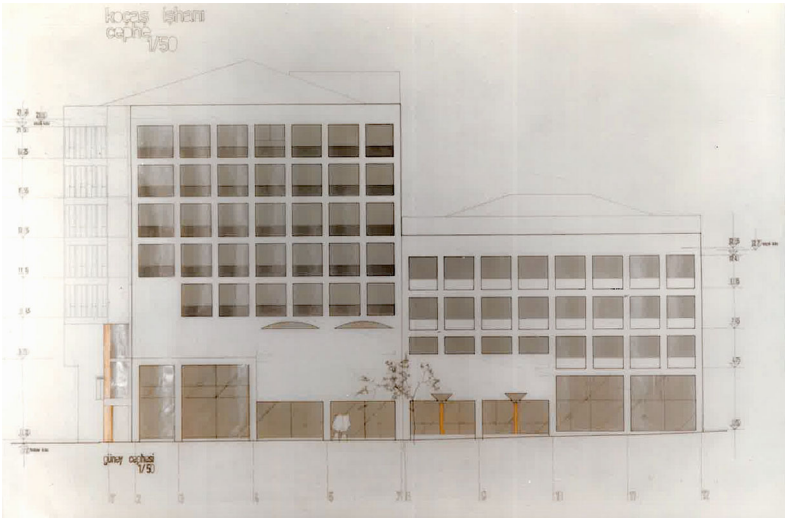


Figure 4.5. Koçaş Business Center Project, South Elevation.
(Source: Erbil Coşkuner Archive)



Figure 4.6. Koçaş Business Center Project, 2020.
(Source: Photography by the author)

In 1987, Coşkuner designed the Musullugil Business Center in Çankaya. For the first time in his career and for the first time in İzmir, he designed the center with a glass curtain wall. The firm to implement the curtain wall had to be contracted from İstanbul since there were no qualified firms in İzmir for the task.



Figure 4.7. Musullugil Business Center, 2020.
(Source: Photography by the author)

For Coşkuner, the functional -and profit oriented- demands of the client did not leave much room for spatial richness in the interior, thus he concentrated on giving the building a contemporary, state-of-the-art appearance. He focused on the proportional relationships of the façade and how the building related to the urban context. Coşkuner went on to criticize the situation that he confronted during the Musullugil Business Center project:

> In fact, the interiors of office buildings are constantly being altered; demolished then rebuilt again. Ayda Arel, architectural history professor, used to say: "Architecture is always evaluated from the outside, but as we all know, architecture is an art of space". Designing a façade is important, although we are now focused on façade when evaluating architecture. The same is true at the National Architecture Awards, for there is always an external view of the buildings on the competition boards, while little to nothing about the interior space is depicted. I believe "designing a building like a dress" is very shallow; in fact, this has been the case since the Baroque period. There are no spatial differences between Rococo and Baroque. Likewise, postmodernism has dressed the rational side of modernism. (The "raum" space debate of the Germans actually began at the end of the 19th century. The emphasis on (transforming) space, and the relationship of "space-time" actually goes back a bit earlier. Now we focus on parametricism, space determines almost everything. (Actually, this is not only reserved towards paratmetricism. This concept exists in modern architecture as well, for there are more possibilities within parametricism. There is a greater probability of recognizing what dreams expressionists had in regard to expressionism today. In the 21st century, it would be more efficient for Erich Mendelsohn (1887-1953) to create the Potsdam Tower (1921).)) I look back and honestly, I always felt like; I had to dress building skeletons. No more, no less. This is my self-criticism, or I was unable to comprehend such a project. I suppose there were not many opportunities in İzmir. I constantly felt the need to question myself as to whether we were dealing with exterior decoration.[157]

[157] [Zaten ofis yapıları olduğundan içi sürekli değiştiriliyor. Yıkılıp yıkılıp yeniden yapılıyor zaten. Ayda Arel vardır, mimarlık tarihçisi. "Genellikle mimari hep dışarıdan değerlendirilir, ama hepimizin bildiği gibi mimarlık bir mekan sanatıdır" derdi. Cephe yaratmak tabi ki önemli ama artık değerlendirirken cephe odaklıyız. Ulusal Mimarlık Ödülleri'nde de aynı durum geçerli. Yarışma panolarında hep binanın dıştan görünüşü var. Hemen hemen içerisiyle ilgili hiç bir şey yok. Mekanı sadece elbise gibi giydirmek bence çok yüzeysel. Aslında Barok'tan itibaren bakarsanız hepsi cepheyi giydirmeyle ilgili. Rokoko ile Barok arasında mekansal olarak tam bir fark yok. Aynı şekilde Postmodernizm, Modernizm'in rasyonel çizgisi üzerine bir elbise giydirmiştir. (Almanların bu "raum" mekan tartışması aslında 19. yüzyıl sonunda başlıyor. Mekanı dönüştürme vurgusu, "space-time" ilişkisi biraz daha erken aslında. Şimdi Parametricism'e geldiğimizde her şeyi mekan belirliyor neredeyse. (Aslında bu sadece Paratmetricism'e özgü değil. Aslında modern mimarlıkta da var onlar. Parametricism'de imkanlar çok. Ekspresyonizmin hayal ettiklerini bugün gerçekleştirme şansı çok daha fazla. Bugün Erich Mendelsohn için artık o küçücük sketchlerini, yapılarını yapmak -Potsdam kulesi örneğin- çok daha kolay.) Dürüst olmak gerekirse, şu sıkıntıyı her zaman hissettim; ben bir binayı, bir iskeleti giydiriyorum. "No more, no less". Bu benim özeleştirim. Ya da öyle bir proje gelmedi diyelim. İzmir'de de daha fazlası yapılamıyordu herhalde… Dış dekorasyonla mı uğraşıyoruz diye kendimi hep sorgulama ihtiyacı duydum.] Interview with Coşkuner, 03.04.2019.

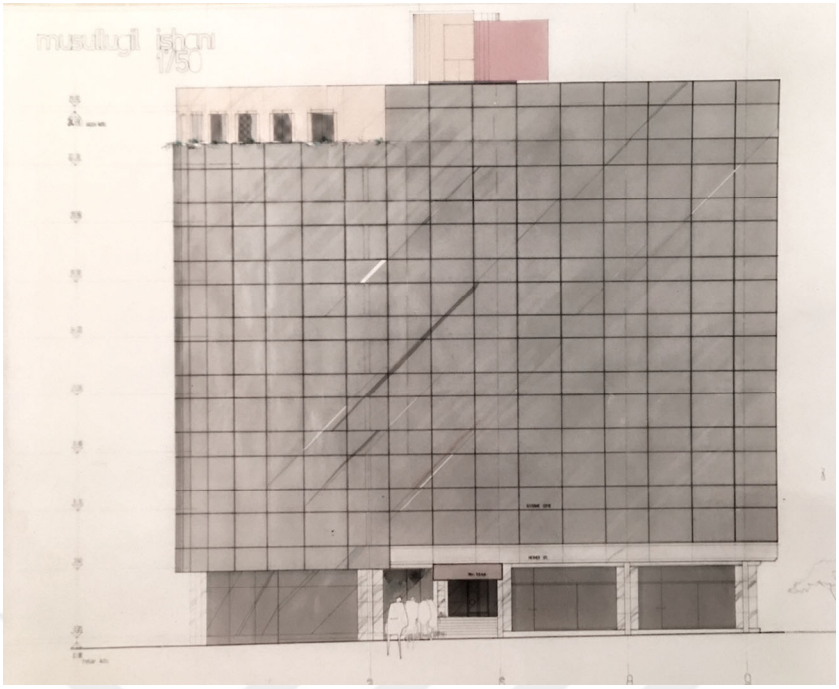


Figure 4.8. Musullugil Business Center Project.
(Source: Erbil Coşkuner Archive)

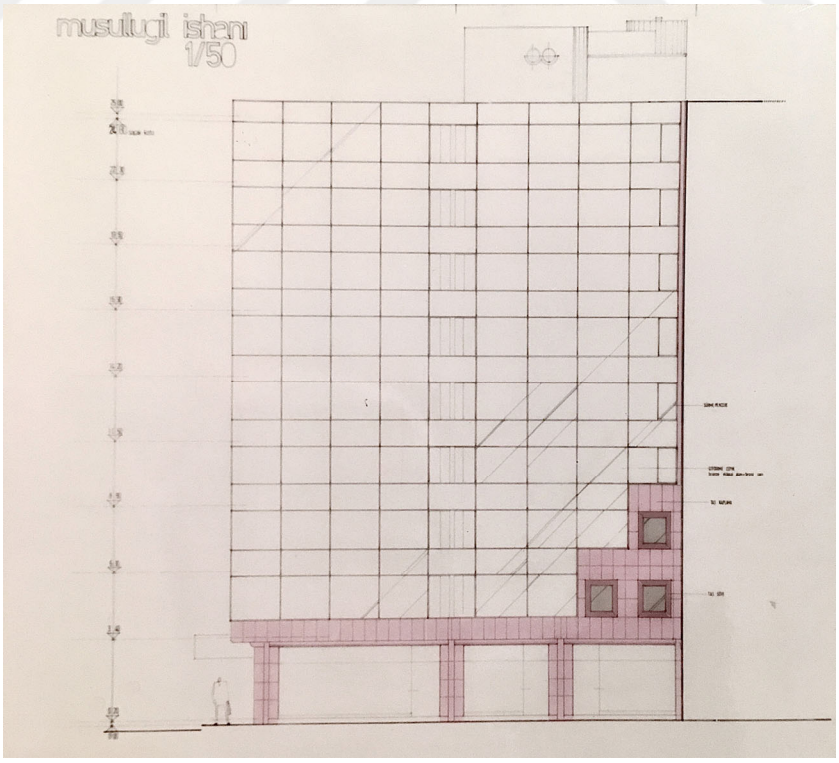


Figure 4.9. Musullugil Business Center Project.
(Source: Erbil Coşkuner Archive)

In the late 1980s, together with the growth of the country's population as well as its industry there emerged a bigger demand for commercial and industrial buildings. During this construction boom in the second half of the 1980s, Coşkuner and Tunçağ started to design large-scale projects such as business centers, housing cooperatives and factories. After the Musullugil Business Center in 1987, the two completed designing the Iron and Steel Plant Administration Building and Modern Rolling Mill Facilities (Demir Çelik-Çelikhane Yönetim Binası ve Modern Haddehane Tesisleri) in Foça for "İzmir Demir Çelik".

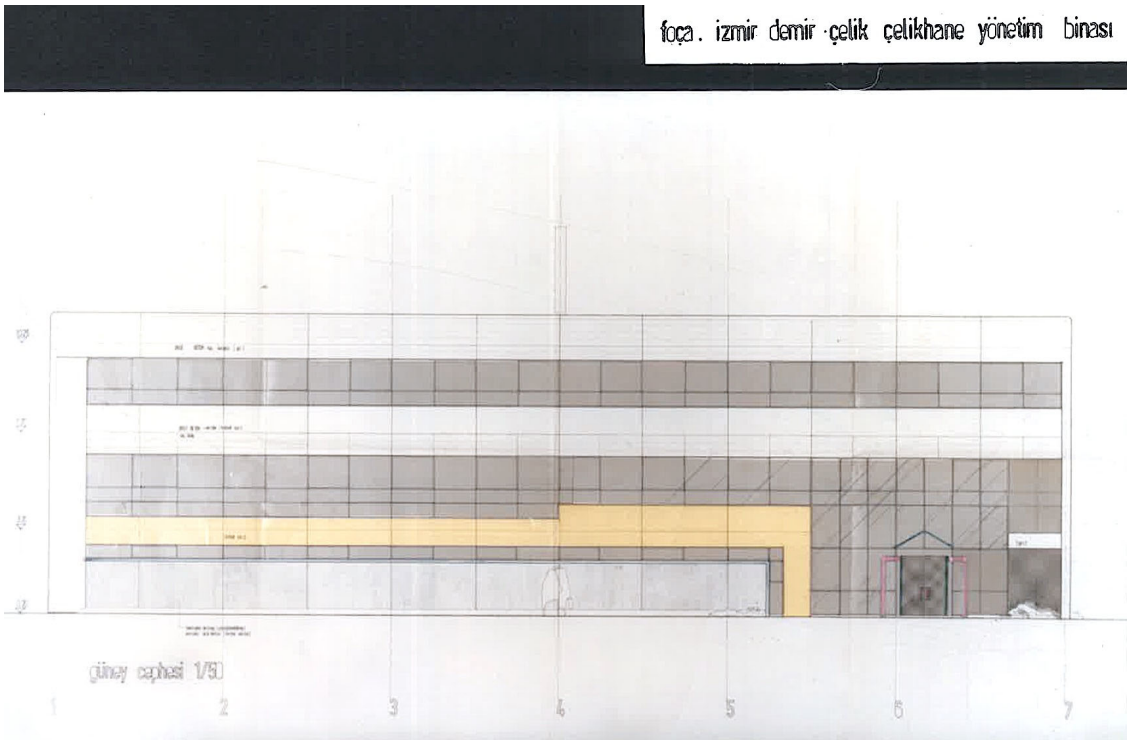


Figure 4. 10. Foça İzmir Demir Çelik-Çelikhane Project (1987), South Elevation. (Source: Erbil Coşkuner Archive)

After the factory project in Foça, Pro-Dek was introduced to the executives of the Austro-Türk Tobacco Company in October 1987 for the design of an operation and storage facility in İzmir. The building would be sited on the Bayraklı coast, known as the Salhane Industrial Zone at the time of its construction. The microclimate in the region was very suitable for tobacco industry, as tobacco must retain its moisture in storage. Before the design started, the contractor Altay Çizgenakat asked Coşkuner for

the building to be designed according to the demands of prefabrication for construction to be completed in a shorter period of time. After a period of research Coşkuner and Tunçağ sought the possibility for the two plots of land owned by the company to be incorporated, but according to the zoning law, it was not possible. Thus the building had to be conceived in two separate blocks. Therefore, Coşkuner and Tunçağ connected the two buildings on two adjacent plots by a bridge. Salhane was rapidly transforming from industry to office buildings at this time, and the municipality opposed the construction of industrial buildings. Although the future of Salhane as the new CBD was not as clear, the municipality planned to move industry elsewhere. Coşkuner and Tunçağ started to work on a new design consists of two separate blocks that the municipality would reconsider and made those arrangements through their design. They started the construction of the facility after Karşıyaka Mayor signed the license ex officio.

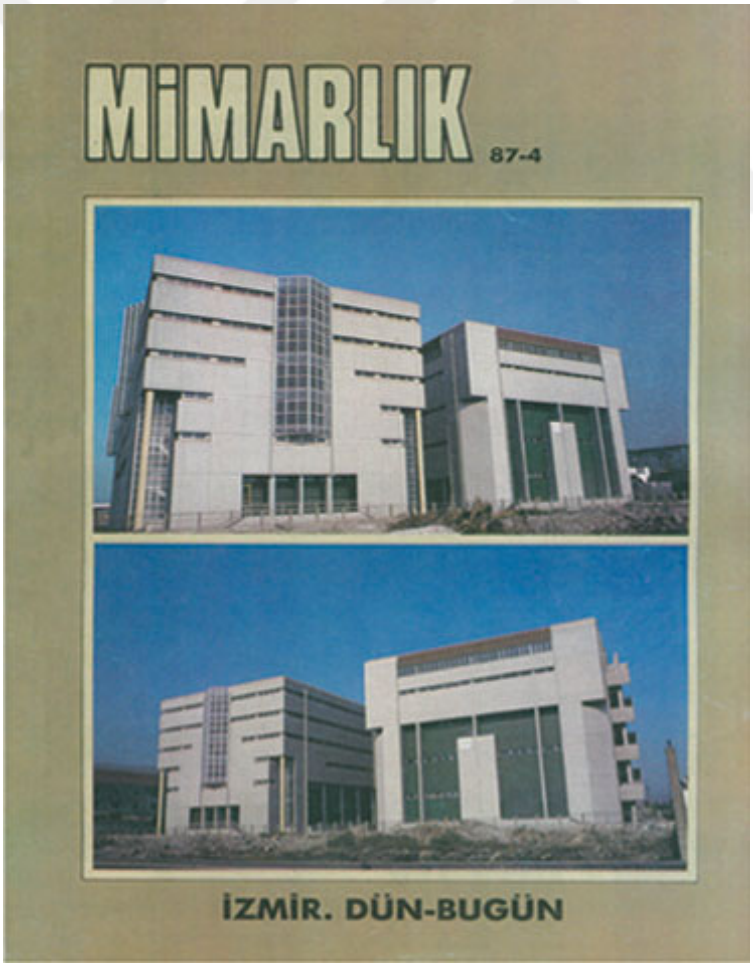


Figure 4. 11. Austro-Türk Tobacco Operation and Storage Buildings on the cover of MİMARLIK Journal 225th Vol. April 1987.

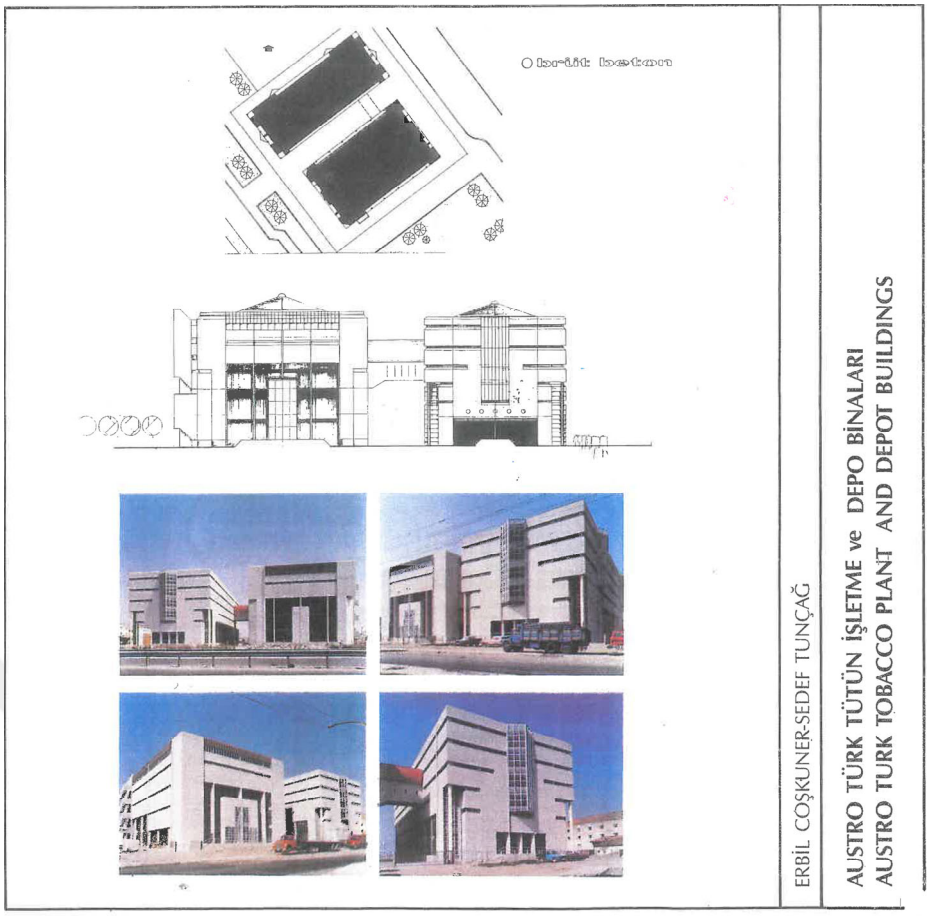


Figure 4.12. Austro-Türk Tobacco Operation and Storage Buildings (Source: Erbil Coşkuner Archive)



Figure 4.13. Austro-Türk Tobacco Operation and Storage Buildings, the groundbreaking ceremony, 1987. Erbil Coşkuner (front row, third from right), Sedef Tunçağ (front row, second from left) (Source: Erbil Coşkuner Archive).



Figure 4.14. Austro-Türk Tobacco Operation and Storage Buildings, 1988, Dokuz Eylul University students & Erbil Coşkuner hanging a sign (Source: Erbil Coşkuner Archive)

Austo-Türk Tobacco Company's tobacco plant (Block A) and depot (Block B) were constructed on a land of 5000 square meters, and both had a gross building area of 16500 square meters. The blocks were connected on two levels by means of a bridge above the ground floor level. While the tobacco plant had five floors the depot had six. The top floor of the plant was the administration area, facilities and additional units for the workers. Program differences in design were reflected on the façades of masses. Triangular glass bay windows of the depot were designed to examine tobacco samples. A reinforced concrete structure was cast in-situ on which prefabricated concrete panels were hung. The recessed walls on the bottom floor were made up of brick and covered by aluminum sheets. The windows were designed to provide the necessary air circulation and to protect the tobacco from direct sunlight. Coşkuner integrated the postmodern discussions of the period to the formal decisions of the design: the symmetrical façades, voids in corners, prismatic triangles and portals of the structures with almost the same dimensions... To decrease the massive effect of the buildings, the façades were partially left plain, and triangular bay windows of the depot were designed to minimize the monotonous impression at the side elevations. The exposed concrete

surfaces were covered with a thin acrylic paint. Bright colors were used as accents to balance the domination of the main color scheme that was grey.

Considering the achievements in the use of rough concrete with the design of Austro-Türk Tobacco Operation and Storage Buildings, Pro-Dek won the National Architecture Award Building Branch "Gray Art Award" and Achievement Award organized for the first time in 1988, with its jury Mustafa Aslaner, Fatih Gorbon, Enis Kortan, İlhami Ural and Afife Batur. Şevki Vanlı also stated the following regarding the design of this project in the "İzmir in the Last Twenty Years" section of his "20th Century Turkish Architecture" book: "They carried İzmir's contemporary architecture, which has a Mediterranean identity, to an international point."[158]



1. Ulusal Mimarlık Sergisi İzmir'de

Mimar Erbil Coşkuner öğrencilere bilgi verirken

Mimar Coşkuner ve Sedef Tuncağ plaket çakarken

1. Ulusal Mimarlık Sergisi, 21-25 Kasım 1988 tarihleri arasında Atatürk Kültür Merkezi'nde açıldı.

TMMOB Mimarlar Odası'nın organize ettiği ve Çimentaş Kültür Eğitim ve Sağlık Vakfı'nın katkılarıyla açılan sergi ilgiyle karşılandı.

İzmir'de, Mimar Sinan'ı 400. Yıl Anma Töreni, "Gri Sanatı" Ödülünü kazanan Austro-Türk Tütün İşleme ve Depo Binaları'na mimarları, Sedef Tuncağ ve Erbil Coşkuner tarafından ödül plaketi çakılmasıyla başladı. Öğrencilere ve konuklara mimarları tarafından yapı ile ilgili bilgi verildikten sonra tören, "Yapı Dalı Ödülü"nü kazanan İzmir Resim Heykel Müzesi'nde devam etti.

Müzenin mimarları Muhlis Türkmen ve İnal Göral'ın törende bulunamamaları nedeniyle, ödül plaketi Mimarlar Odası İzmir Şube Başkanı Şükrü Kocagöz tarafından çakıldı. Tören, beş değişik dalda yarışmaya katılan 180 mimari eser ve projeden oluşan serginin gezilmesi ve bir kokteyle sona erdi.

1. Ulusal Mimar Sinan Sergisi ödüllerinin sahipleri belli oldu

İZMİR (Tercüman)- TMMOB Mimarlar Odası ve Çimentaş Kültür ve Eğitim Vakfı'nın ortaklaşa hazırladıkları 1. Ulusal Mimar Sinan Sergisi'nin ödülleri sahiplerini buldu.

Mimar Sinan'ın ölümünün 400.yılı faaliyetleri arasında yer alan TMMOB'ye kayıtlı mimar, kamu kuruluşları ve proje sektöründe çalışan kuruluşların, üniversite öğrencileri ile araştırmacıların katılabildiği yarışmalı serginin 14 Nisan 1988 Perşembe günü Ankara Atatürk Kültür Merkezi'ndeki açılışında ödüller de sahiplerine dağıtılacak.

Ankara'dan sonra diğer illerde de tekrarlanacak olan sergide Büyük Ödül (Mimar Sinan Ödülü) Sedat Hakkı Erdem'e, Mimarlığa katkı ödülü Zeki Sayar'a verilecek. Bitmiş yapılara verilecek ödüllerde Türk Dil Kurumu binası inşaatı ile Cengiz Bektaş, İzmir Resim Heykel Müzesi İnşaatı ile Muhlis Türkmen, İnal Güral, Bursa Merkez Bankası Binası inşaatı ile Şevki Vanlı, Ersan Gömleksizoğlu, İstanbul Yeniköy'de konut inşaatı ile Utarit İzgi, Proje Ödüllerinde ise İstanbul Reklam Evi Projesi ile Haydar Karabey ödül kazanmaya hak kazandı. Grafik Sunuş Ödülünü "Grafik" adlı eseriyle Muhlis Türkmen kazanırken, İlk Çalışma Ödülünün Serdar Bayram ile Can Yegül'e verilmesi kararlaştırıldı. Yapı dalında en iyi brüt betonu kullanarak yapıya Çimentaş tarafından verilmesi kararlaştırılan "Gri Sanatı Ödülü"nü ise Austro Türk Tütün İşletme ve Depo Binası İnşaatı ile Erbil Coşkuner ve Sedef Tunçağ kazandı.

Figure 4.15. 1988 National Architecture Award on Cumhuriyet (left) and Tercüman (right) Newspapers, 1988. (Source: Erbil Coşkuner Archive).

Considering the limited architectural environment in Turkey, to win this competition organized for the first time was very important for Coşkuner and Tunçağ. After receiving the National Architecture Award in 1988, Orhan Erdil, Coşkuner's ex-boss, wrote an article saying, "Actually, those buildings are copies". Coşkuner said, "If it is a copy, Mr. Erdil, please reveal it. I am curious too." Erdil did not react to the

[158] [İzmir'in Akdeniz kimliği taşıyan çağdaş mimarlığını uluslararası bir noktaya taşımışlar.] see: Vanlı: 2006, p.511.

polemic he initiated later; he didn't reveal an example of which building was copied from. Coşkuner went on to state the following, "I observed this in most architects; when they acquire a job, they immediately begin seeking examples in magazines or books. That is not to say that it is wrong, simply that I don't do it. Édouard Herriot says, "Culture is what remains when one has forgotten everything". This is the case for me; the visuals accumulate in my mind, and when I come across something reminiscent, I am enabled to say, "I am inspired by that." I feared Erdil's response as to whether I copied something exactly. However, he did not reveal a thing."[159]



Figure 4.16. Erbil Coşkuner and Sedef Tunçağ at the 1st National Architecture Exhibition, 1988. (Source: Erbil Coşkuner Archive)

[159] Interview with Coşkuner, 15.03.2019.



Figure 4.17. Coşkuner and Tunçağ receiving the National Architecture Award from President Turgut Özal, 14.04.1988, Ankara (source: Erbil Coşkuner Archive)

In the same period Pro-Dek completed the design for Yenişehir Business Center project in Gaziler Street-Konak, in 1988. The business center, which consists of one hundred independent units, had shops on the first three floors and offices on the next upper floors. The 18500 square meter center was one of the most ambitious projects of its time, featuring an uninterrupted façade of approximately 130-meters, giving it the feeling of an audacious urban experiment as well as becoming its most distinguishing feature. The design of the project, where there were mostly shops selling construction materials, was completed as a result of negotiations with the board of the cooperative, since the zoning was formed according to building covering ratio/floor area ratio (TAKS/KAKS) system, a more flexible design made in this structure. However, the Development Directorate did not initially accept a 130-meter-long block. An article stated that there could not be a block longer than 30 meters in the İzmir Building Regulation as it prevented the building from obtaining a license for an extended amount of time.



Figure 4.18. Yenişehir Business Center, (north facade facing Gaziler Street) 1989.
(Source: Erbil Coşkuner Archive)



Figure 4.19. Yenişehir Business Center, (south facade) 1989.
(Source: Erbil Coşkuner Archive)

The conflict was to be later resolved by the Mayor of the period, Burhan Özfatura, who signed the license in person. In this structure, designed for a cooperative with 102 partners founded by Ekrem Demirtaş, the head of the İzmir Chamber of Commerce of that time, Coşkuner originally designed ramps so that the cars could pass through the gallery floor, and arranged openings on the front and back façades. The Yenişehir Business Center constituted an important border between the Roman neighborhood and the commercial district. Gaziler Street, where the business center was located, was the most important and dense street of the region that had just begun to develop with the construction of the Gıda Çarşısı. The façade facing Gaziler Street was

the most valuable part of the building. Coşkuner remembers Yenişehir Business Center as a "one-sided building," that is, the design had to prioritize the 130m long façade where the stores would be in touch with the city. The section of the building also reflects and reinforces this idea with an asymmetrical section. Behind the long line of stores was a large gallery space illuminated by inclined glass surface protected from the southern sun by sun-breakers. In order to connect the small parcel at the back to the building, a restaurant was built here and a connection to the main building was established by a bridge. Coşkuner explained the design of the project he described as complex: "The bridge had a highly industrial appearance. The restaurant at the back had a postmodern one. The front curtain wall had a modernist, purified look. I wanted something different, so I did it in a way that reflected that. I still cherish it."[160] Şevki Vanlı stated the following about the Yenişehir Business Center and Pro-Dek architecture in his book entitled *20th Century Turkish Architecture*: "Since the 1970s, the international representation levels of Erbil Coşkuner and Sedef Tunçağ's buildings, which utilize the possibilities of modern architecture, are interesting, and have contribute to our architecture with this project design."[161]



Figure 4.20. Yenişehir Business Center, (south façade) 1989.
(Source: Erbil Coşkuner Archive)

[160] Interview with Erbil Coşkuner, 22.03.2019. [Köprünün son derece endüstriyel bir görünüşü vardır. Arkadaki restoranın postmodern bir havası vardır. Öndeki giydirme cephede de modernist, daha arınmış, saf bir dili vardı. Ben zaten farklı bir şey olsun istemiştim, o yüzden böyle yaptım. Hala çok severim orayı.]

[161] [Erbil Coşkuner ve Sedef Tunçağ'ın 1970'lerden bu yana, her biri yeni tasarım olan, modern mimarinin olanaklarını kullanan yapılarının uluslararası temsil düzeyleri ilgi çekicidir. Bu proje tasarımı ile mimarlığımıza yetkiyle katkıda bulunmaktadırlar.] see: Vanlı: 2006, p.511.

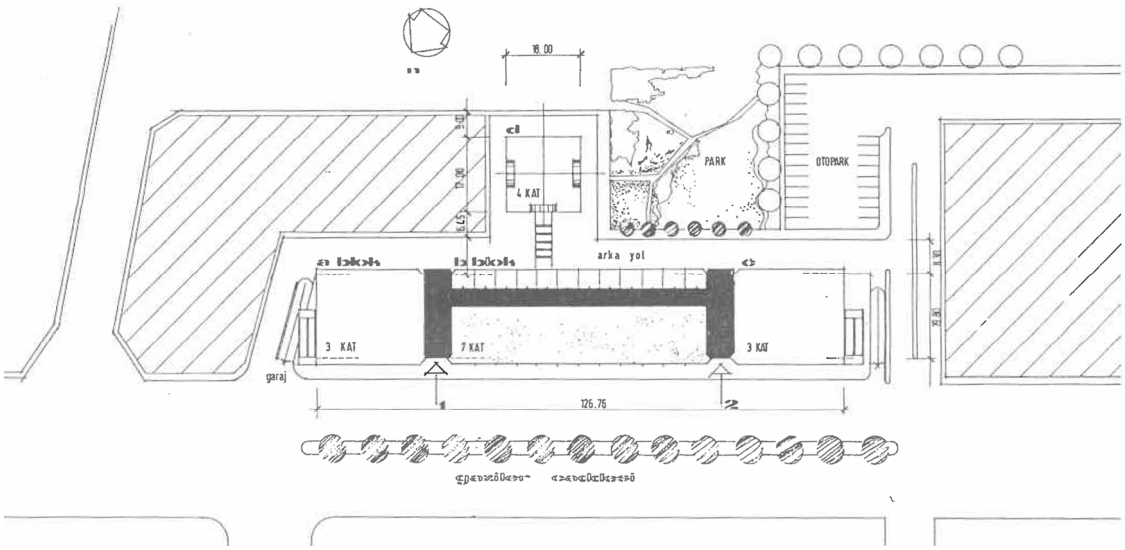


Figure 4.21. Yenişehir Business Center, plan.
(Source: Erbil Coşkuner Archive)

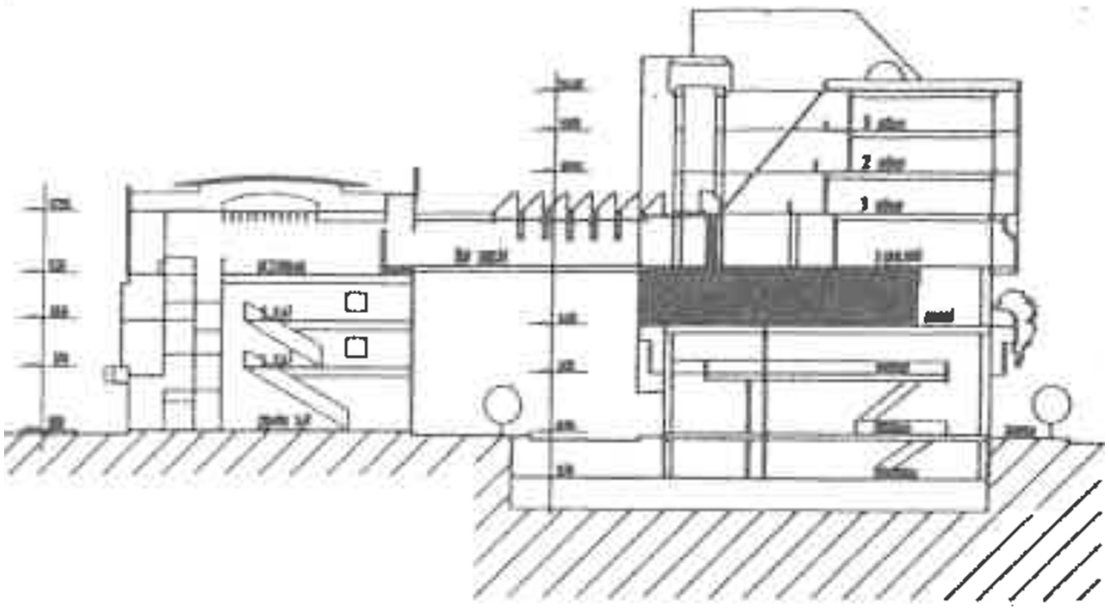


Figure 4.22. Yenişehir Business Center, section.
(Source: Erbil Coşkuner Archive)

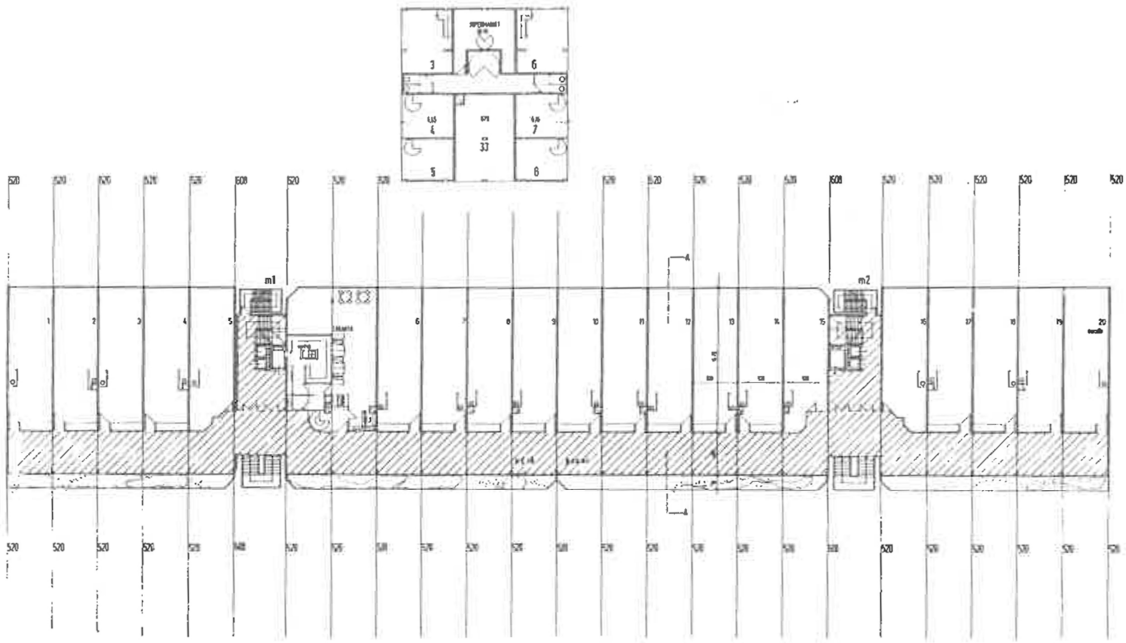


Figure 4.23. Yenişehir Business Center, passage plan.
(Source: Erbil Coşkuner Archive)

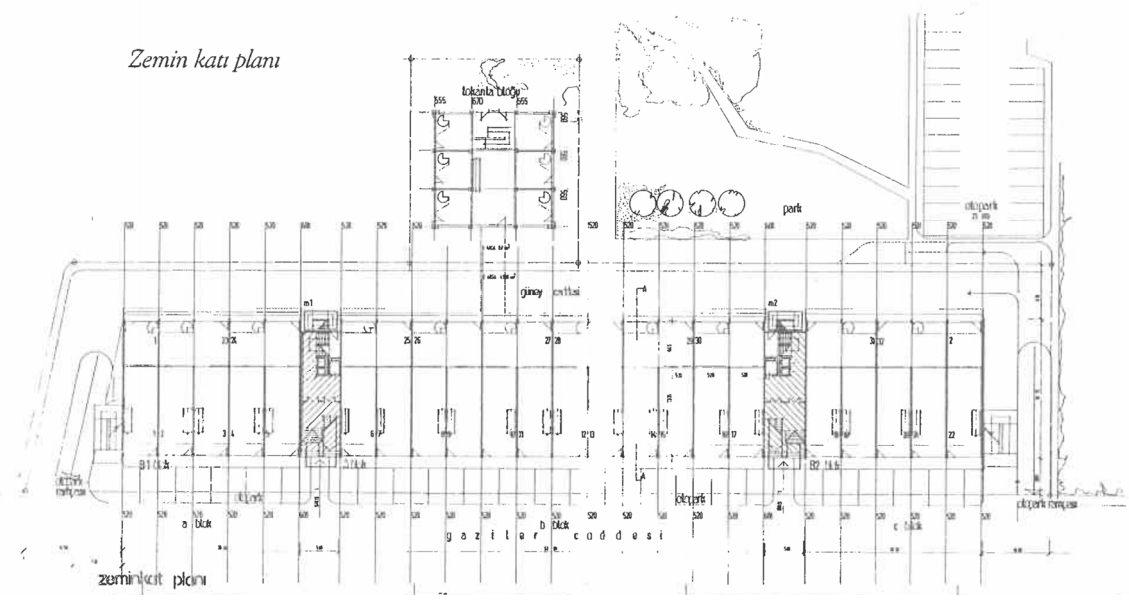


Figure 4.24. Yenişehir Business Center, ground floor plan.
(Source: Erbil Coşkuner Archive)

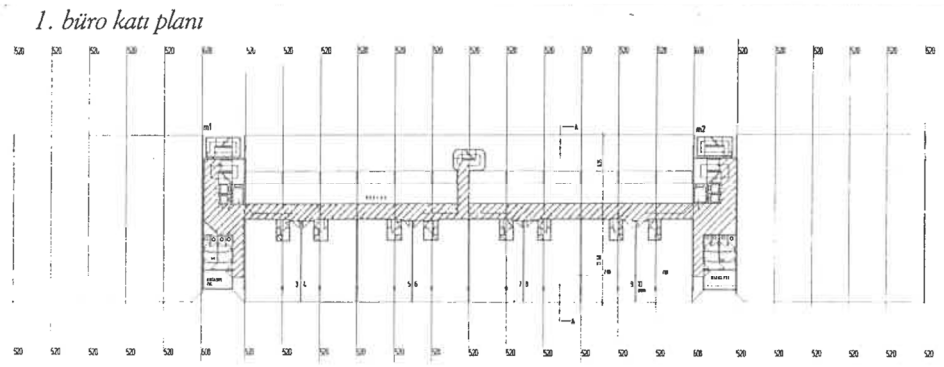


Figure 4.25. Yenişehir Business Center, first floor plan.
(Source: Erbil Coşkuner Archive)

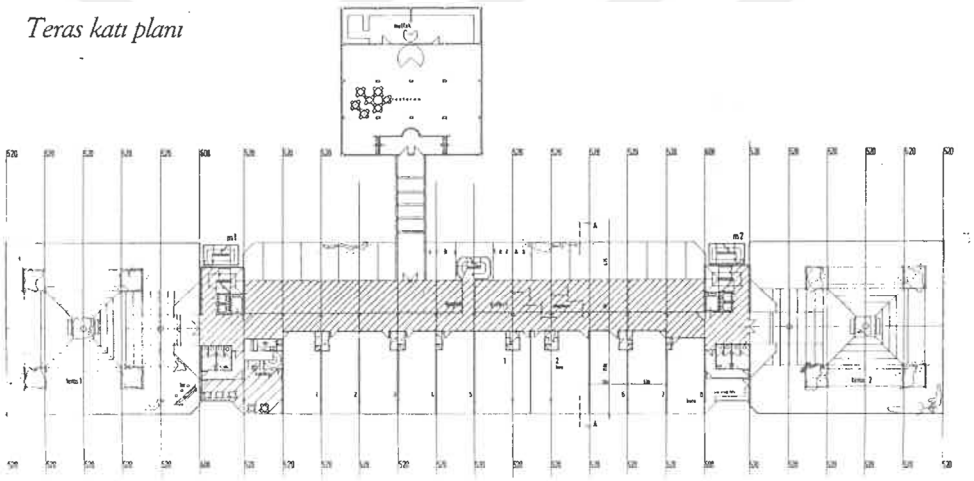


Figure 4.26. Yenişehir Business Center, terrace floor plan.
(Source: Erbil Coşkuner Archive)



Figure 4.27. Yenişehir Business Center project's model.
(Source: Erbil Coşkuner Archive)

After the coup in 1980 and the restoration of democratic rule in 1983, several legislative changes affected the spatial development of Turkish cities. As urban populations grew the transportation infrastructure in cities needed improvement as municipalities all around country invested heavily in overpasses, bridges and in the case of cities like İzmir, in coastal roads. Coşkuner and Tunçağ, were commissioned by the Mayor of the period Burhan Özfatura to design the southern coastal boulevard which was later named Mustafa Kemal Sahil Bulvarı in 1988. Hesitating at first, the office took the project on board which would later cause Coşkuner much regret. Lacking computer-aided drafting and design technology, Pro-Dek sought information at the Highways Directorate in Bornova and prepared their designs based on engineering templates given by the directorate. Coşkuner recalls that the municipality had no qualified technical personnel to consult during the design process and the office had to rely on its own devices for the project. The boulevard had to be closed soon after construction as there appeared to be flaws which led to accidents due to both the design and construction problems caused by the contractor. Coşkuner always regretted this "engineering" project they completed without having sufficient knowledge and experience.

Soon after the boulevard project was completed, Altay Çizgenakat of Akat Prefabrik LLC came to Pro-Dek for one of its most well-known buildings in İzmir, the Tevfik Fikret High School project. Pro-Dek was asked to work with a prefabricated construction system for the design to ease and increase the speed of construction. The building was to built on Cumhuriyet Bulvarı, one of Alsancak's main thoroughfares. With a simple and rational design for the project, Coşkuner aimed to challenge the assumption that prefabrication should usually be preferred for industrial structures. The building had a depth of 19.55 meters, and a length of 43.60 meters with the top floor to be built in steel. Four storeys high, the building had a typical floor height of 3.20 meters. The program consisted of twenty-five classrooms, five laboratories, a library, administration spaces, lounge rooms for staff and teachers, and necessary service spaces. The façade had abstract ornamentation made of metal bars in pure geometric forms -painted in bright primary colors. Against the somber tones of gray concrete, the bright colors aimed to create a cheerful atmosphere, reminding that this is a school building. The (+) sign (the symbol of positivism), appeared as a result of the intersection of the column and beam, was rejected on the grounds that it evoked the

“cross” symbol of Christianity. The external steel staircase painted in navy blue connecting the ground to the top floor was added without consulting Coşkuner and blocked arched projection which concluded the building in a subtle gesture. The modest ornament is reminiscent of but not as bold as Terry Farrell’s use of metal in the TV studios he realized in Camden, London or as Coşkuner described “having a brutalist features and elements resembled those by Stirling and Wilford”. Due to the success in the construction of Tevfik Fikret High School, Pro-Dek won the “Certificate of Honor” and the 1991 Turkey Precast Concrete Association Award. The building is an important addition to the life of İzmir, still functioning as intended.



Figure 4.28. İzmir Tevfik Fikret High School during construction, before the top floor was added, collage by Pro-Dek (Source: Erbil Coşkuner Archive).

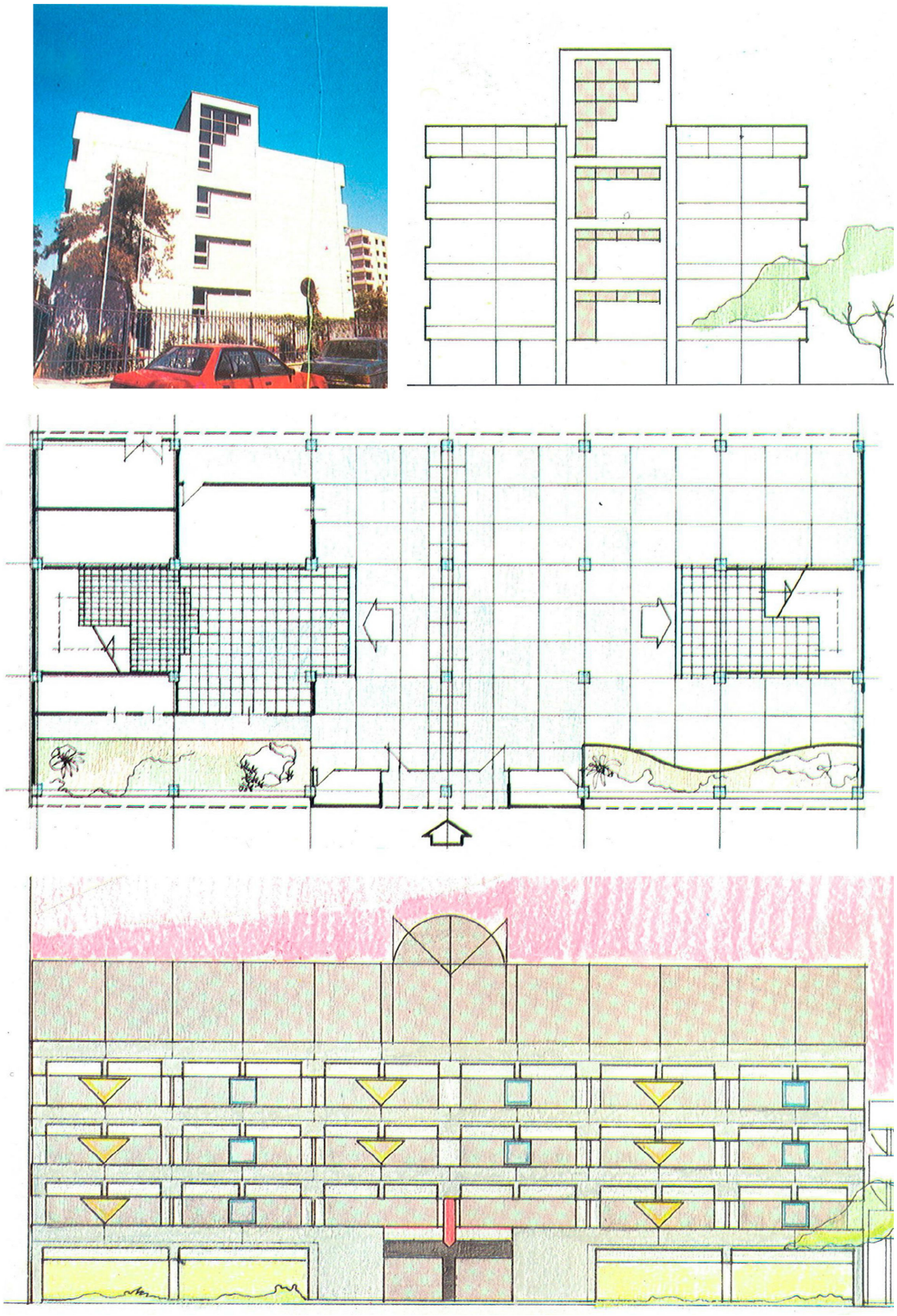


Figure 4.29. İzmir Tevfik Fikret High School, plan and elevations (not implemented as intended) (Source: Erbil Coşkuner Archive).

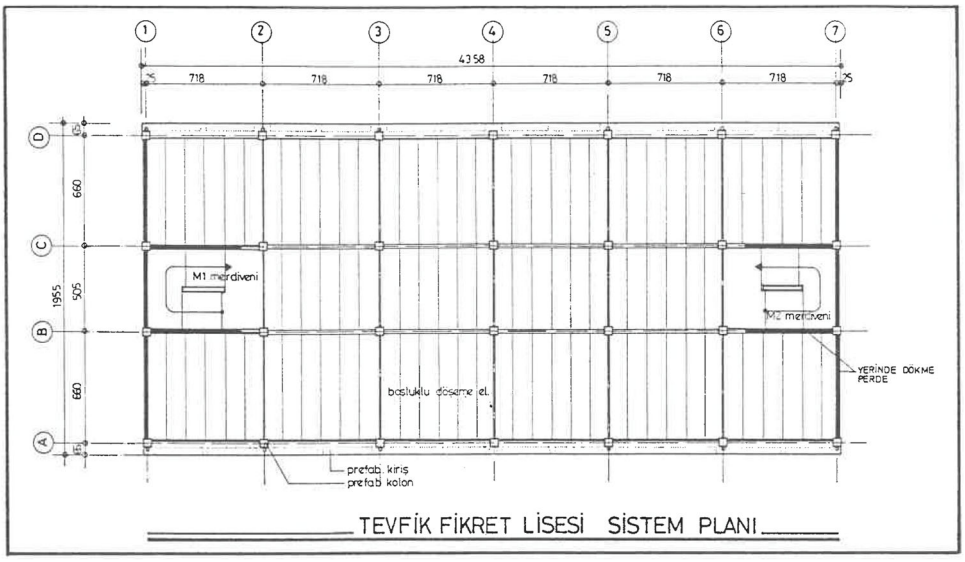


Figure 4.30. İzmir Tevfik Fikret High School, structural system detail. (Source: Erbil Coşkuner Archive)

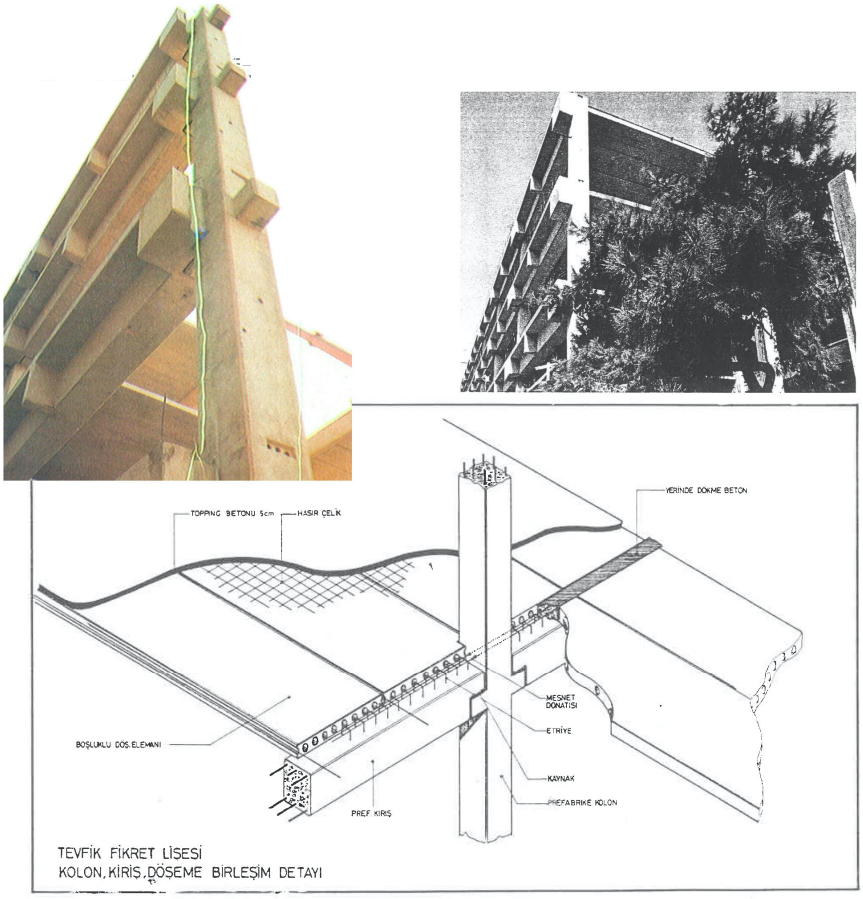
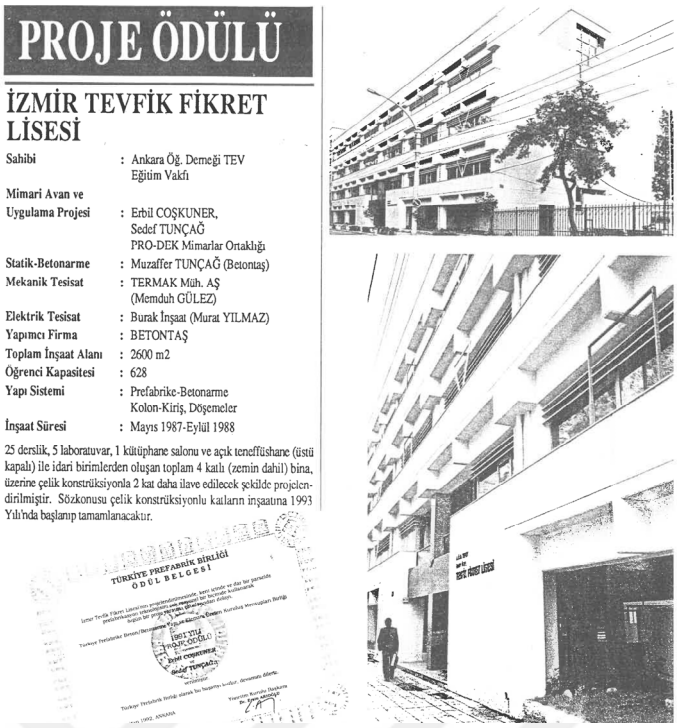


Figure 4.31. İzmir Tevfik Fikret High School, structural connection detail, collage by the author (Source: Erbil Coşkuner Archive).



PROJE ÖDÜLÜ

İZMİR TEVFİK FİKRET LİSESİ

Sahibi	:	Ankara Öğ. Derneği TEV Eğitim Vakfı
Mimari Avan ve Uygulama Projesi	:	Erbil COŞKUNER, Sedef TUNÇAĞ PRO-DEK Mimarlar Ortaklığı
Statik-Betonarme	:	Muzaffer TUNÇAĞ (Betontaş)
Mekanik Tesisat	:	TERMAK Müh. AŞ (Memduh GÜLEZ)
Elektrik Tesisat	:	Burak İnşaat (Murat YILMAZ)
Yapımcı Firma	:	BETONTAŞ
Toplam İnşaat Alanı	:	2600 m2
Öğrenci Kapasitesi	:	628
Yapı Sistemi	:	Prefabrike-Betonarme Kolon-Kiriş, Döşemeler
İnşaat Süresi	:	Mayıs 1987-Eylül 1988

25 derslik, 5 laboratuvar, 1 kütüphane salonu ve açık teneffüshane (üstü kapalı) ile idari birimlerden oluşan toplam 4 katlı (zemin dahil) bina, üzerine çelik konstrüksiyonla 2 kat daha ilave edilecek şekilde projelendirilmiştir. Sözkonusu çelik konstrüksiyonlu katların inşaatına 1993 Yılı'nda başlanıp tamamlanacaktır.

TÜRKİYE PREFABRİK BİRLİĞİ
ÖDÜL BELGESİ

Figure 4.32. 1991 Turkey Precast Concrete Association Award for İzmir Tevfik Fikret High School (Source: Erbil Coşkuner Archive).



Figure 4.33. İzmir Tevfik Fikret High School, 2020.
(Source: Photography by the author)

At the end of 1989, Pro-Dek designed the Venus apartment block for Savranoğlu family (completed in 1992) which faced İzmir Bay and Mustafa Kemal Sahil Bulvarı on the north and Mithatpaşa Street on the south, a prestigious location for an apartment block in İzmir. The family asked Pro-Dek to replace a smaller apartment

block on the site which was also named “Venüs Apartmanı” designed by Melih Pekel (1906-1963) in the 1950s that itself had replaced a 19th century mansion. Although the construction date of the older Venus Apartment is not exactly known (near the 1950s), its design impressed Coşkuner since his youth. The family’s decision to demolish the old building, which Coşkuner describes as one of the most qualified buildings in İzmir, left Pro-Dek in a difficult situation: “The paradox of designing a new building instead of the old one you’ve loved since your youth is a daunting experience... I think that Cultural Heritage Conservation Boards should deal more effectively with the issue of preserving qualified contemporary structures just like antiquities. However, it is nonsensical to discuss the brutality of “free market” conditions in a society whose cultural infrastructure is not sufficiently developed.” Coşkuner and Tunçağ tried to persuade Ruşen Savranoğlu not to demolish the building, but the owner refused to give up the project, claiming that he wanted a change.



Figure 4.34. Old “Venus” Apartment, Melih Pekel, 1987.
(Source: MİMARLIK Journal Archive)

The period when Coşkuner and Tunçağ started working on the design of the Venus was a time when debate on postmodernism had begun in the architectural press and schools in Turkey. According to Coşkuner, postmodernism in Turkey was viewed

as a negative influence. However, Coşkuner followed the contemporary architectural scene and the flourishing of postmodernism in architecture through magazines such as Progressive Architecture, Architecture Digest, Domus, and Architectural Design. He recalls being inspired particularly by leading figures of postmodernism in Europe such as Italian architect-designer Ettore Sottsass (1917-2007) and Austrian architect-designer Hans Hollein (1934-2014).



Figure 4.35. Venus Apartment, north façade facing the bay, Erbil Coşkuner, 1993, collage by the author (Source: Erbil Coşkuner Archive)

The new Venus consisted of seven residential and two business floors due to the slope towards the seaside. The owner wanted Venus to be immediately recognized among the buildings along the coast, which motivated the architects to pay specific attention to the visual aspects of the design and the urban image of the building. Preliminary designs of the building were prepared according to the owner's request to have duplex apartments on each floor and thus prevented the visual repetition created by overlapping identical residential floors. However, the idea was abandoned when it became clear that the apartments would have too high a cost for the İzmir housing market. It was then decided that only the final two floors would be duplex apartments, and the façade would reflect this setup. A reflective glass façade was used on the first floor on the coastal roadside. Different colors of marble cladding were anchored on a metal construction on the exterior, and balcony railings were made of stainless steel, in order to avoid future maintenance cost and to create a pleasing appearance. The use of

different materials and colors differentiated the new Venus from other apartments on the seaside boulevard.[162] Coşkuner thinks that the building ended up being quite a distinguished and admirable presence and continued the legacy of the old Venus.

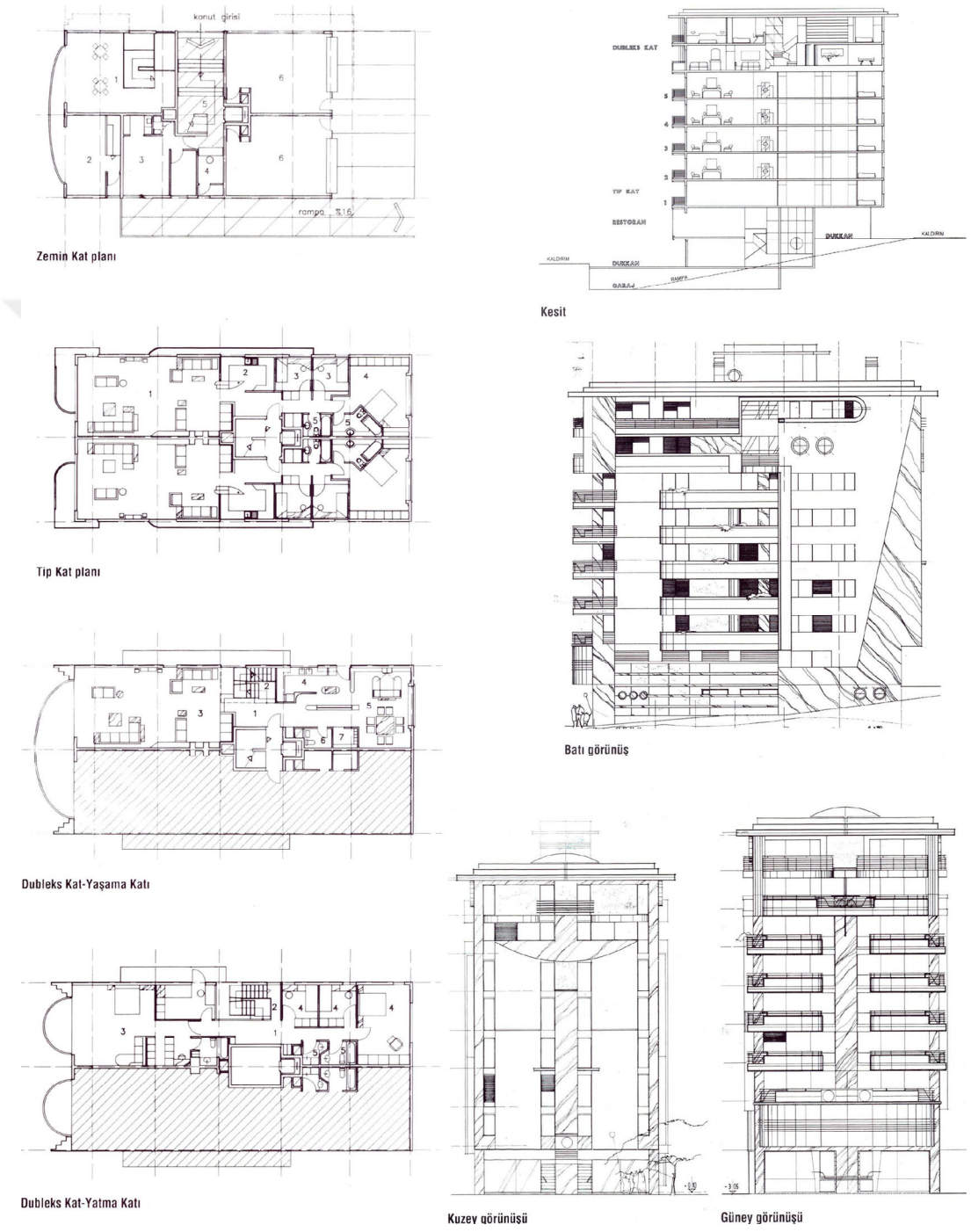


Figure 4.36. Venus Apartment plans, sections and elevations of the design. (Source: Erbil Coşkuner Archive)

[162] Terim, B. 2006**.** "İzmir'de Çok Katlı Konutlara Dünden Bugüne Bir Bakış". *Ege Mimarlık 57,* no. 2, p.39.

In 1989, Coşkuner and Tunçağ also designed the Koyuncuoğlu Trade Center (on a base area of 4250 square meters, totaling to 12750 square meters) project, planned to build in Salhane together with the Betontaş Company. It was designed for a site in further proximity of the city, removed from the chaos of traffic, parking difficulties and congestion. The first 3 floors of the 18-storey building were reserved for a shopping mall. The higher floors were designated for offices, topped by a restaurant facing bay views.



Figure 4.37. Koyuncuoğlu Trade Center, model.
(Source: Erbil Coşkuner Archive)

The Koyuncuoğlu Trade Center project containing highly postmodernist influences was not built, but it was included in the 1989 architectural exhibition catalog of the Association of Architects in Private Practice (Serbest Mimarlar Derneği)[163]. The Turkish Association of Architects in Private Practice was first established in 1987 in Ankara to represent architects in private practice and starting in 1992 later accepted

[163] Founder Members: M. Cumhur Umut İnan, Rauf Doğan Tekeli, Hayri Haydar Karabey, Cafer Bozkurt, F. Ahmet Günay Çilingiroğlu, H. Levent Aksüt, Aytaç Manço, Ersen Gürsel, Mustafa Sinan Genim, Yaşar Marulyalı, Ziya Canbazoğlu, Ayşe Hasol Erktin, İhsan Murat Tabanlıoğlu, Doğan Hasol, Yavuz Selim Sepin, Cengiz Bektaş, İbrahim Yalçın İleri, Mehmet Konuralp, Bünyamin Derman, Emre Arolat, Mehmet Neşet Arolat, Şaziment Arolat, Nevzat Sayın. see: ("History." *İzmirSMD*, https://www.izmir-smd.org.tr/Sayfa/2/Tarihce)

architects from İzmir and İstanbul for membership. When SMD was established, Coşkuner was invited to become a member. He accepted the invitation but left the association in 1998. The number of members from İzmir and İstanbul soon exceeded thirty, and an İstanbul branch of the association, soon to be followed by an İzmir[164] branch was opened respectively in 2002 and 2003.

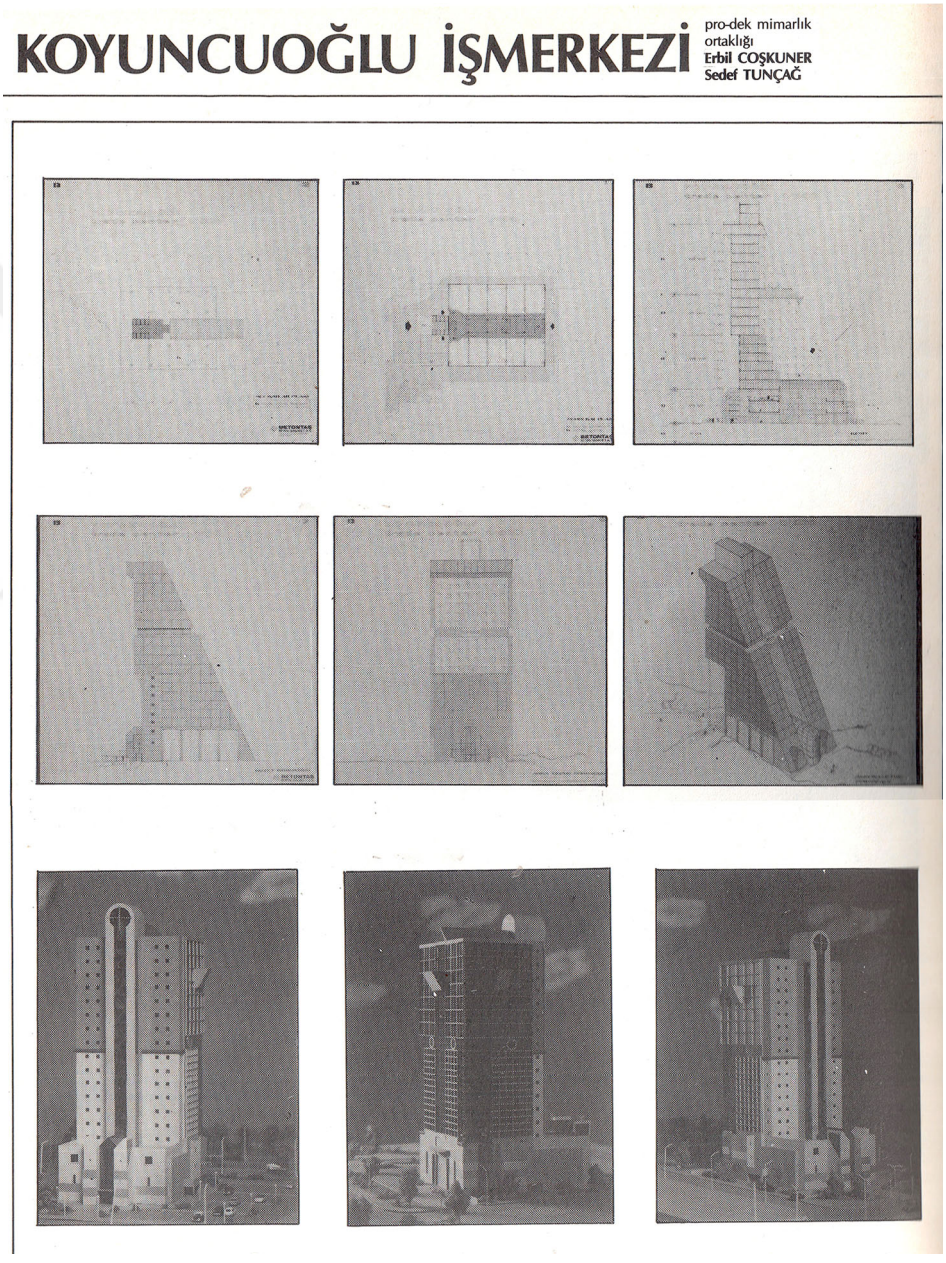


Figure 4.38. Koyuncuoğlu Trade Center, 1989 Architectural Exhibition Catalog of the Association of Architects in Private Practice (Source: AnkaraSMD Archive)

[164] Şükrü Kocagöz, Salih Zeki Pekin, Hüseyin Egeli, Vedat Zeki Tokyay, Sevgi Molva, Nafi Çil, Merih Dönmez, Ahmet Tamer Başbuğ.

After ProDek received the National Architecture Exhibition Award, Coşkuner was invited as a jury member to the same award in 1990 with Afife Batur, Cengiz Bektaş, Şevki Vanlı and Yıldırım Yavuz.[165] This was the first of his serving as a competition jury member. In 1991, he took part in the Selection Committee of the 1st Young Sinan Award Conceptual Competition organized by the İzmir Chamber of Architects.[166] The same year, Pro-Dek was nominated for the Aga Khan Award for Architecture with Austro-Turk Tobacco Operation and Storage Buildings and İzmir Tevfik Fikret High School.



The Aga Khan Award for Architecture

Genève, le 19 avril 1991

Prodek
Attn: M. E. Coskuner + Sedef Tuncag
Vasif Cinar Bulvari N° 9/4
Izmir
Turquie

Monsieur, Sayın Coşkuner + Tunçağ,

Nous avons le plaisir de vous informer que le projet intitulé *Tevfik Fikret High School* en Turquie, a été retenu pour le Prix Aga Khan d'Architecture 1992.

Veuillez trouver ci-joint un formulaire de 6 pages constituant le "dossier de l'architecte" qui, lorsqu'il aura été complété et renvoyé, sera rassemblé en un dossier contenant la documentation visuelle et un formulaire parallèle sollicité au client. L'évaluation du projet sera basée sur les informations contenues dans le dossier de l'architecte et par conséquent, il est important que vous détailliez le projet de la manière la plus complète qu'il soit. Une attention toute particulière devrait être portée à la Section X qui indique quel matériel visuel est requis. Un code de référence a été assigné à ce projet et nous vous serions reconnaissants de bien vouloir le noter sur tous documents que vous voudrez bien nous soumettre ainsi que pour toute correspondance que vous échangerez concernant ce projet. La date limite de réception de ces informations et de tout matériel les accompagnant a été fixée au 1er mai 1991. Veuillez bien accuser réception de cette lettre et de ses annexes par retour du courier en utilisant la carte postale ci-jointe.

Nous vous prions de bien vouloir considérer la procédure de nomination comme confidentielle et de ne pas mentioner la nomination de ce projet; nous apprécions votre discrétion à cet égard.

Nous restons à votre disposition pour tout complément d'informations dont vous auriez besoin et nous vous prions de croire, Monsieur, à l'expression de nos sentiments distingués.

En iyi dileklerimle, Suha Özkan

Suha Özkan
Secrétaire général

Référence: *1201.TUR*

Annexes: *un formulaire "dossier de l'architecte"*
une carte postale à retourner
une brochure des lauréats 1989

Steering Committee
His Highness The Aga Khan, *Chairman.*
Selma al-Radi, *Archaeologist, Baghdad and New York.* Mohammed Arkoun, *Professor of History of Islamic Thought, Sorbonne.*
John de Monchaux, *Dean of the School of Architecture and Planning, Massachusetts Institute of Technology.* Arif Hasan, *Architect, Karachi.*
Ronald Lewcock, *Professor of Architecture, Aga Khan Professor of Design in Islamic Societies, Massachusetts Institute of Technology.*
Charles Moore, *Architect, Professor of Architecture, The University of Texas at Austin.* Ismail Serageldin, *Architect-Planner, The World Bank, Washington D.C.*
Muhammad Yunus, *Economist, Grameen Bank, Dhaka.*

32, Crêts-de-Pregny, 1218 Grand-Saconnex, Geneva, Switzerland, Telex 415418 AKAA CH, Facsimile (22) 798 93 91, Telephone (22) 798 90 70

The Aga Khan Award for Architecture

Genève, le 11 mai 1992

M. Erbil Coskuner
Vasif Cinar Bulv. 9/4
Alsancak
35220 Izmir
Turquie

Monsieur, Değerli Erbil Bey,

Suite à notre échange de correspondance de l'année dernière, je souhaiterais vous informer de l'état actuel de la procédure du Prix. Les neuf membres du Jury indépendant se sont réunis les derniers jours du mois de janvier et ont examiné chacun des 259 projets qui ont été retenus pour le prix 1992. Ils ont soigneusement étudié chaque dossier et ont ensuite établi une liste de 27 projets qui font actuellement l'objet d'une enquête sur place par des experts et des photographes. Malheureusement, nous avons constaté, à notre grand regret, que le projet *Fabrique de Tabac Austro-turque* ne figurait pas parmi ceux qui ont été retenus par le Jury.

Celui-ci se réunira à nouveau fin juin 1992, au moment de la présentation des projets à la lumière des informations nouvelles réunies sur le terrain. Le jury décidera alors des projets primés, mais aucune annonce ne sera faite avant mi-septembre, à l'occasion de la Cérémonie officielle de remise du Prix Aga Khan d'Architecture 1992.

Comme vous le savez, le Prix d'Architecture est organisé selon une procédure cyclique de trois ans. Les projets sélectionnés restent en lice pour les cycles ultérieurs, pour autant qu'ils répondent aux critères de sélection de chaque cycle envisagé. Les nominations de projets peuvent être reportées d'un cycle à l'autre et tous les dossiers sont conservés dans notre centre de documentation, où ils sont régulièrement mis à jour. Nous espérons rester en contact avec vous et toute information complémentaire sur le projet ci-dessus sera la bienvenue.

Avec ma sincère reconnaissance pour votre contribution au déroulement du Prix 1992, je vous prie de recevoir, Monsieur, mes plus cordiales salutations. En iyi dileklerimle.

Suha Özkan

Référence: *1139.TUR*

Steering Committee
His Highness The Aga Khan, *Chairman.*
Selma al-Radi, *Archaeologist, Baghdad and New York.* Mohammed Arkoun, *Professor of History of Islamic Thought, Sorbonne.*
John de Monchaux, *Dean of the School of Architecture and Planning, Massachusetts Institute of Technology.* Arif Hasan, *Architect, Karachi.*
Ronald Lewcock, *Professor of Architecture, Aga Khan Professor of Design in Islamic Societies, Massachusetts Institute of Technology.*
Charles Moore, *Architect, Professor of Architecture, The University of Texas at Austin.* Ismail Serageldin, *Architect-Planner, The World Bank, Washington D.C.*
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32, Crêts-de-Pregny, 1218 Grand-Saconnex, Geneva, Switzerland, Telex 415418 AKAA CH, Facsimile (22) 798 93 91, Telephone (22) 798 90 70

Figure 4.39. The Aga Khan Award for Architecture Nominations, 1992. (left) nominated with İzmir Tevfik Fikret High School. (right) nominated with with Austro-Turk Tobacco Buildings (Source: Erbil Coşkuner Archive).

[165] "MİMARLIK 241, 2. Ulusal Mimarlık Sergisi ve Ödülleri '90", *MİMARLIK*, pp.20-32, 1990. http://dergi.mo.org.tr/dergiler/4/288/4084.pdf (Accessed October 19, 2018).

[166] "MİMARLIK 245, Haberler: 1. Genç Sinan Ödülü Fikir Yarışması Sonuçlandı", *MİMARLIK*, p.26, 1991. http://dergi.mo.org.tr/dergiler/4/299/4222.pdf (Accessed October 19, 2018).

Following the success of Austro-Türk, Pro-Dek received the Atatürk Organized Industry-Spierer Tobacco Administration, Manufacturing and Warehouse Buildings commission to be built in Çiğli.



Figure 4.40. Spierer Tobacco Administration, Manufacturing and Warehouse Buildings, elevations (Source: Erbil Coşkuner Archive)

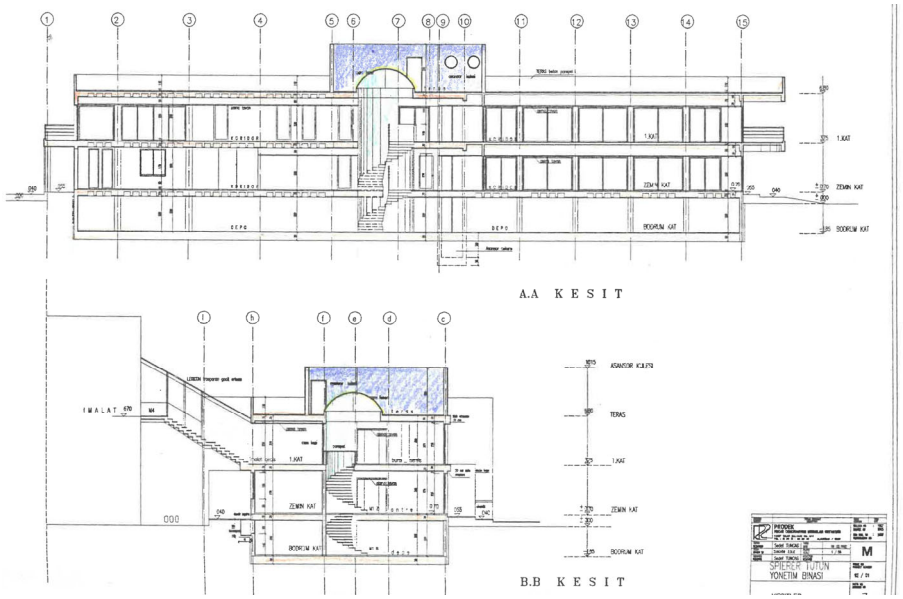


Figure 4.41. Spierer Tobacco Administration, Manufacturing and Warehouse Buildings, sections (Source: Erbil Coşkuner Archive)

In the 1990s, gated communities (as Bozdoğan and Akcan state, "a segregated and sterilized neighborhood that would include only people of their own economic status")[167] started becoming popular in Turkey among the affluent classes. İzmir started growing westwards after the completion of the Çeşme Highway, which the accessibility of Çeşme increased, making the small town one of the most significant resort towns of İzmir. In the meantime, suburban developments along the highway such as Sahilevleri, Narlıdere, Güzelbahçe, Seferihisar, Zeytinalanı, Çeşmealtı and Urla were also rapidly transformed. The first transformations in these regions were the construction of small plots, the renovation of low-quality old summerhouses and the development of agricultural lands.[168] The sites consisting of detached houses with gardens that model Kemer Country in İstanbul attracted the attention of upper income groups. As Bozdoğan and Akcan asserts: "The holiday home boom on the Aegean and Mediterranean coasts for upper middle-class families and the metropolitan elite became yet another source of revenue for architects" [169]. Pro-Dek was commissioned an important number of summerhouses and housing communities in the area starting with the early 1990s. These include the Çeşme Kuğu Houses, Çeşme Ayayorgi Hotel, Çeşme Gürcan Oral Villası, Çeşme Yılmaz Gürsel Villası, Çeşme Venüs Holiday Houses, Çeşme Akat Villas, Çeşme Madenoğlu Villası and Urla Menesköy Cooperative Housing Society, Urla İTOKent (consisting of 246 houses)- Bazaar- Club Building projects.



Figure 4.42. Çeşme Akat Villas.
(Source: Erbil Coşkuner Archive)

[167] Akcan et al., 2006, p.253.
[168] Güner: 2006, p.134.
[169] Akcan et al., 2006, p.260.



Figure 4.43. Urla İTOKent, model.
(Source: Erbil Coşkuner Archive)

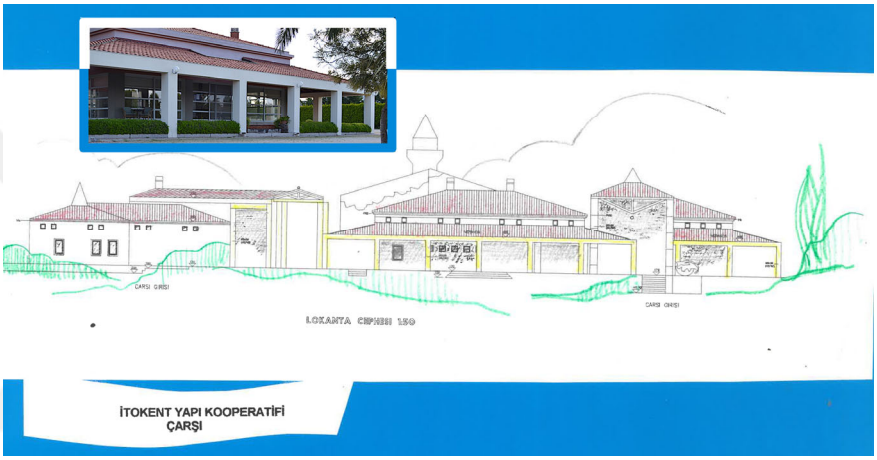


Figure 4.44. Urla İTOKent, bazaar and restaurant.
(Source: Erbil Coşkuner Archive)



Figure 4.45. Urla İTOKent, 2020.
(Source: Photography by the author)

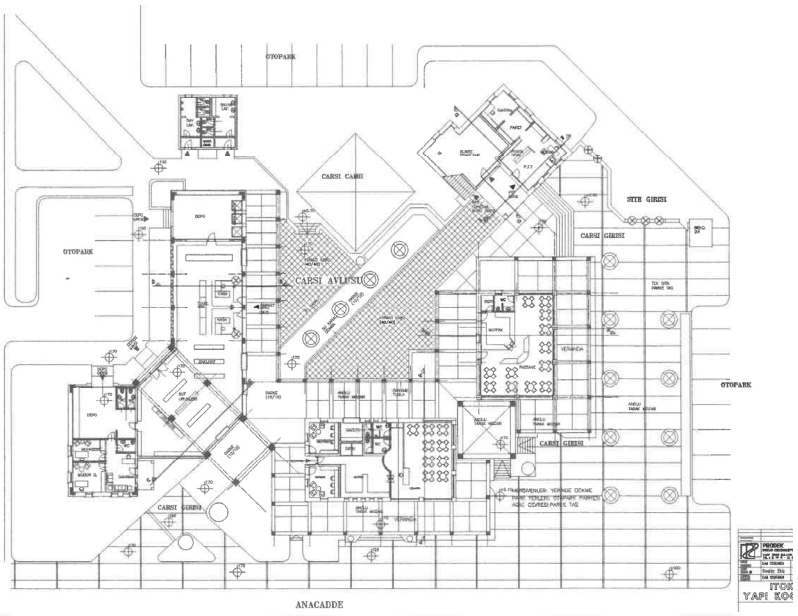


Figure 4.46. Urla İTOKent, shopping and social facilities plan.
(Source: Erbil Coşkuner Archive)

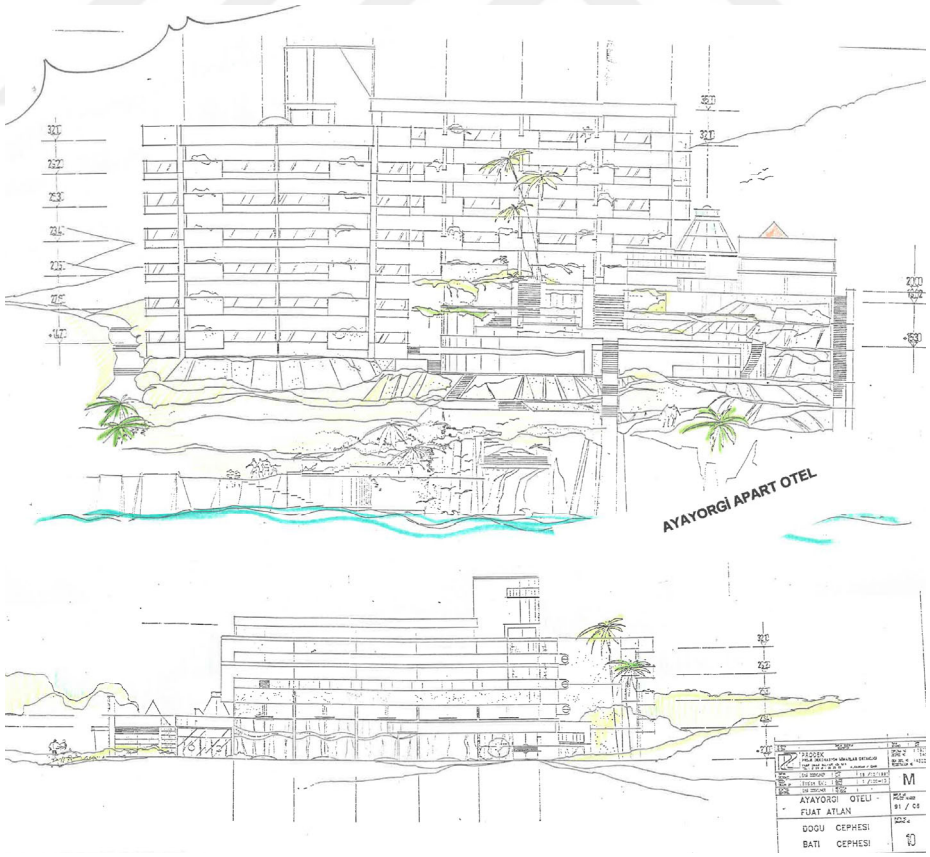


Figure 4.47. Ayayorgi Hotel (demolished).
(Source: Erbil Coşkuner Archive)

The architectural environment of İzmir was quite different from that of İstanbul and Ankara in the 1990s. Coşkuner mentioned that contrary to the two metropolises, it wasn't possible to be a "competition architect" in İzmir as the ambition was noticeably less:

> The architectural competitions in Turkey were always based in Ankara. Merih Karaaslan (1949-2002), for example, was extremely talented and diligent, even if he fell ill, he would resume work. He relocated from İzmir and settled in Ankara. Competition architecture required such commitment. I did not prefer settling in Ankara, my family resided in İzmir, here was my comfort zone. We were going to Çeşme or Gümüldür on the weekends with my friends. But there was great capital in İstanbul. In other words, to be a good and important architect, it was necessary to be in Ankara or İstanbul. I couldn't achieve much in the periphery. It was necessary to work hard in İstanbul and deal with bureaucracy in Ankara. This was actually a life-changing decision.[170]

On the contrary to Coşkuner's expectations, Pro-Dek did receive a commission from İstanbul, a group of housing blocks to be built as part of TOKİ's Halkalı 2nd Stage Mass Housing Project in 1994.[171] Coşkuner and Tunçağ designed 3 types of housing blocks for the Halkalı B7 Region completed in 2001.

[170] [Türkiye'de yarışmalar hep Ankara çıkışlıdır. Merih Karaaslan, örneğin, çok yetenekli ve çalışkandı. Çalışmaya devam ederdi hastalıktan ölse de. Ankara'ya yerleşti. Bu derece "adanmış" olmayı gerektiren bir iş yarışma mimarlığı. Ankara'ya da yerleşmezdim. Annem babam buradaydı, sabah kahvaltım hazır, rahatım yerindeydi. Hafta sonları Çeşme'ye, Gümüldür'e gidiyorduk arkadaşlarımla. İstanbul'daysa büyük sermaye var. Yani iyi ve önemli bir mimar olmak için ya Ankara'da olacaktınız ya da İstanbul'da. Periferide pek bir şey olamıyorsunuz. İstanbul'da çok çalışmak lazımdı, Ankara'da bürokrasiyle uğraşmak. Bu bir hayat tercihi aslında.] Interview with Coşkuner, 15.03.2019.

[171] The investment potential of Halkalı increased with the health and transportation investments as well as the construction of private universities in the region after the TOKİ project, which was deemed to be built by the Prime Ministry in the former landfill. For more detailed information, see: (Küçükali, U. F. 2015. "Yer Seçimi Sürecinde Yeni Yerleşim Alanları Üretiminin Doğal Yapı ve Planlar ile İlişkisinin Yeniden Düşünülmesi- Küçükçekmece İlçesi – Atakent Mahallesi Örneği". *Planlama* 25, no. 3: 212-26.)

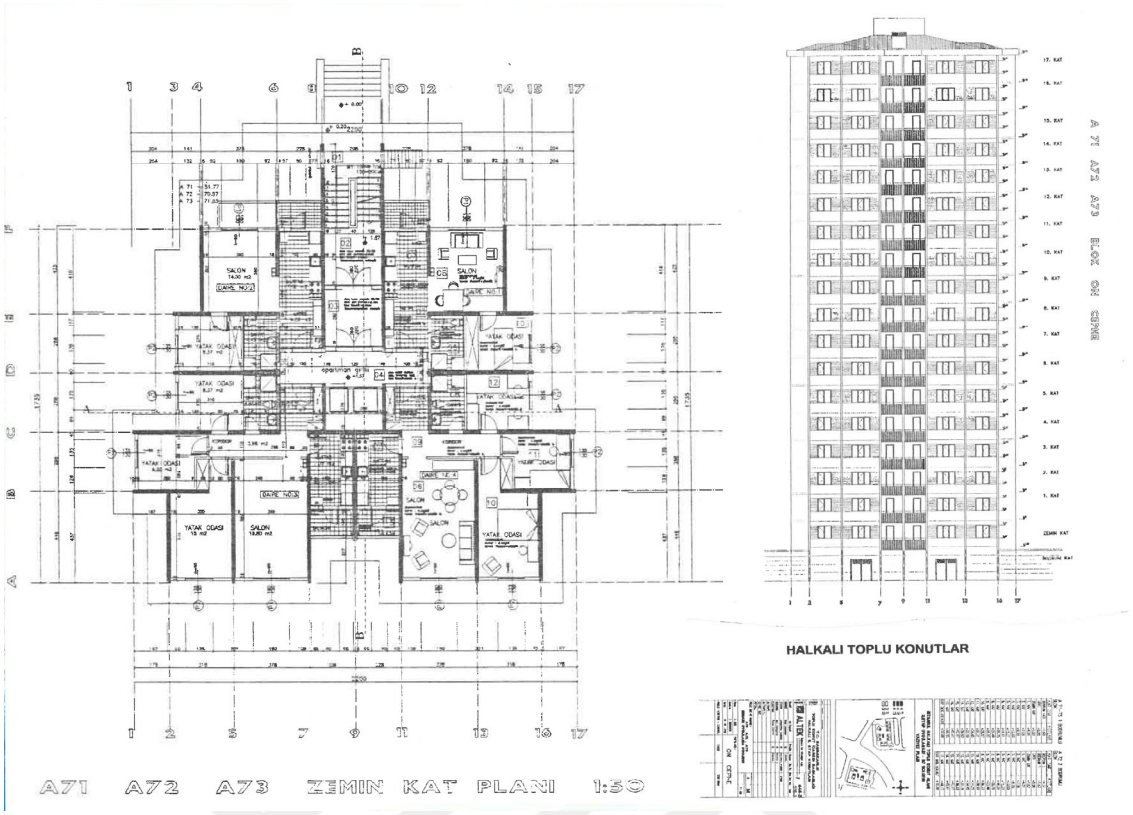


Figure 4.48. TOKİ, Halkalı-İstanbul.
(Source: Erbil Coşkuner Archive)

In 1994, Coşkuner and Tunçağ were commissioned to design a library extension, the Naomi Foster Library and Media Center to the American Collegiate Institute of İzmir. Before the commission was given, Pro-Dek entered an audition held in English with the board of trustees, a group comprised of affluent women. The board of trustees insisted that the building should not work against the existing greenery and Coşkuner sought for ways to incorporate the building into the landscape. Coşkuner suggested to think of the building as a large "pebble" covered in moss, as the building would have a green roof that attached itself to the slope. Pro-Dek was given the commission after the board saw how the form of the building conformed to the site. The roof of the library building lifted on a colonnade on one side and resting on the slope on the other served as a terraced garden with built-in clerestory lighting. When the building was completed, the workmanship did not satisfy Coşkuner's expectations, but the board were very pleased.



Figure 4.49. İzmir American College Naomi Foster Library and Media Center, collage by Pro-Dek (Source: Erbil Coşkuner Archive).

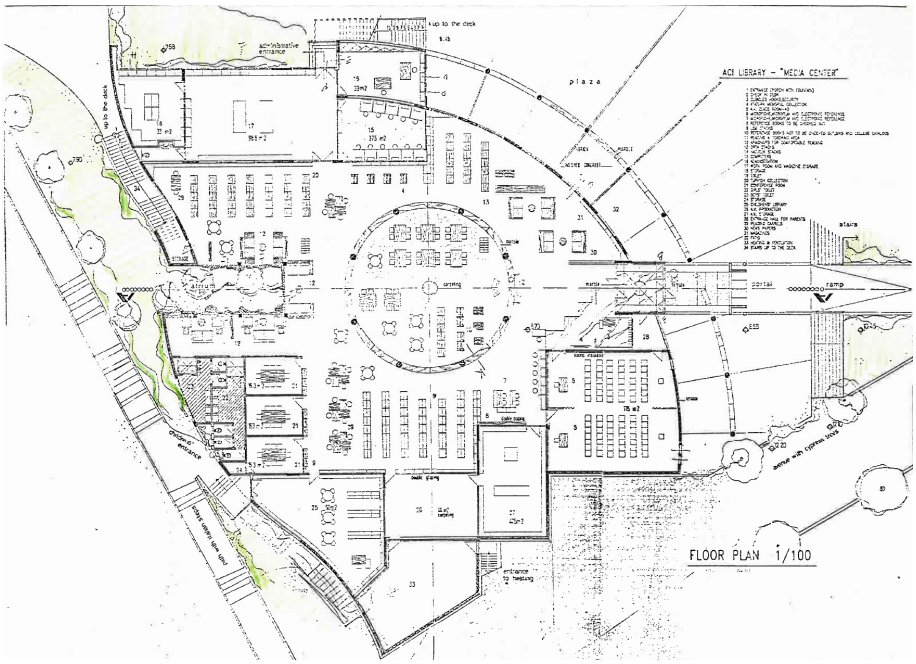


Figure 4.50. İzmir American College Naomi Foster Library and Media Center, plan. (Source: Erbil Coşkuner Archive)

The early 1990s, saw the introduction of computer-aided design and drafting technologies and a proliferation of new construction materials in Turkey. Although such changes brought forward many advantages in the long run, the transformation also meant financial difficulties and a process of adaptation that required a qualified office team. However, the architectural presentation capabilities of CAD software soon became popular in the market, and most customers started to demand realistic computer modeling in projects. [172] For Coşkuner and Tunçağ who mainly expressed themselves by well-crafted manual drawings and models, this was an important turning point. Coşkuner remembers that he felt like his control over design was heavily compromised by the introduction of CAD:

> After the computer was brought to the office, I felt that I had no authority as the "chief designer" anymore. Since I could not draw on the computer, I was only able to describe for our team of architects what to draw. Then, he or she who was able to work with the computer could take the project under his/her control. I thought we would have been better off if we could work with a computer and Pro-Dek could institutionalize in another direction, but we were not able to sustain the office.[173]

During the 1990s, İzmir not only grew towards its coastal periphery but construction activity also increased in the city center. The number of gated communities and mass housing rose steadily in the city center and around the ring road which made is faster to reach the center for the more affluent classes. Especially since the second half of the 1990s, the "return to the city" trend started in the housing market, and Karşıyaka and Bornova experienced a construction boom as new building regulations made it possible to build higher and denser.[174] During the earlier years of this boom Coşkuner and Tunçağ designed Ortakköy Villas, a group of semi-detached houses in Bornova (1995). Upon the request of Cahit Gönlübol, whom Coşkuner met during the Gıda Çarşısı project, it was decided to establish a suburban complex consisting of 45 semi-detached houses of 100 square meters on the land purchased by the cooperative members. According to requested number of houses in the project, the land's size was

[172] The widespread use of computers brought many changes not only in the market but also in universities. Computer-aided design programs and computer skills needed to be taught in worldwide educational communities. (Some of the first leading universities that try to reconcile teaching methods with technology, Massachusetts Institute of Technology, University of California, Columbia University, etc.) see: Allen: 2012, p.214.

[173] [Bilgisayar ofise girdikten sonra, benim patron mimar olarak hiç bir hükmümün kalmadığını hissettim. Çizim yaparken ekibin başına geçip, "hayır şu şöyle olacak" diye komutlar verirdim kendim kullanamadığımdan. Bilgisayarla çalışabilen kişi projeyi kontrolüne alabilir. Bilgisayarla çalışabilseydik ve Pro-Dek'i başka bir yönde kurumsallaşabilseydik daha iyi olurdu diye düşünürdüm, ama ofisi devam ettiremedik.] Interview with Coşkuner, 17.04.2019.

[174] Güner: 2006, p.138.

insufficient. Coşkuner solved the problem of limited space while arranging the space configuration in vertical axis and designed each villa as 3 floors (+ basement). In the villas where the living room and the kitchen were located on the ground floor, living spaces were located on the upper floors. Some of the members of the cooperative were the people who had just moved from America to İzmir. Due to the demands of these customers and limited space, master bedrooms are located in the attic. Today, Ortakköy Villas are located in Bornova, EVKA 3 region, and there has been no change in the designs of the villas that are in good condition.



Figure 4.51. Ortakköy Villas, Bornova, photo of the model.
(Source: Erbil Coşkuner Archive)



Figure 4.52. Ortakköy Villas, Bornova, 2020.
(Source: photo by householder Meriç Atasoy)

What followed Ortakköy Villas was one of the most interesting and daring projects by Pro-Dek. In 1996, Çimentaş's Vice President of the Executive Board and General Coordinator Öner Akgerman commissioned the duo to design a building which would serve as a social center for Çimentaş employees in Pınarbaşı. The building, located in a narrow parcel in the industrial districts of Pınarbaşı, İzmir, was designed as three blocks connected to each other by an underground car park. All three blocks were of different height (the western block was two, the middle block four, and the eastern block was three storeys high) creating an intricate rhythm of masses. In the color scheme Pro-Dek preferred a range of pastel colors that accentuated the differentiation in the massing, especially with the elliptical tower of earthen red that immediately struck the eye against the lower cream-colored horizontal blocks capped with a green third floor.



Figure 4.53. Çimentaş Social Service Building.
(Source: Erbil Coşkuner Archive)

On the ground floor, there was a kitchen and dining hall with a capacity of 2500 people. The three separate blocks which contained different functions (administration-offices-restaurant) of the firm were accessed via separate entrances. Sun-controlled areas were created in three blocks that received natural light from their inner surfaces facing each other. Akgerman asked for a building of prestige, recognizable among the indistinct industrial landscape. Although Coşkuner failed persuade Akgerman to implement the project as he imagined, the building was completed in 1998 and remains one of Coşkuner's favorite projects: "This project was one of my formalist experiments. Form has always been very important to me -no matter what. Therefore, postmodernism and the liberal atmosphere it brought for architecture was like heaven for me."

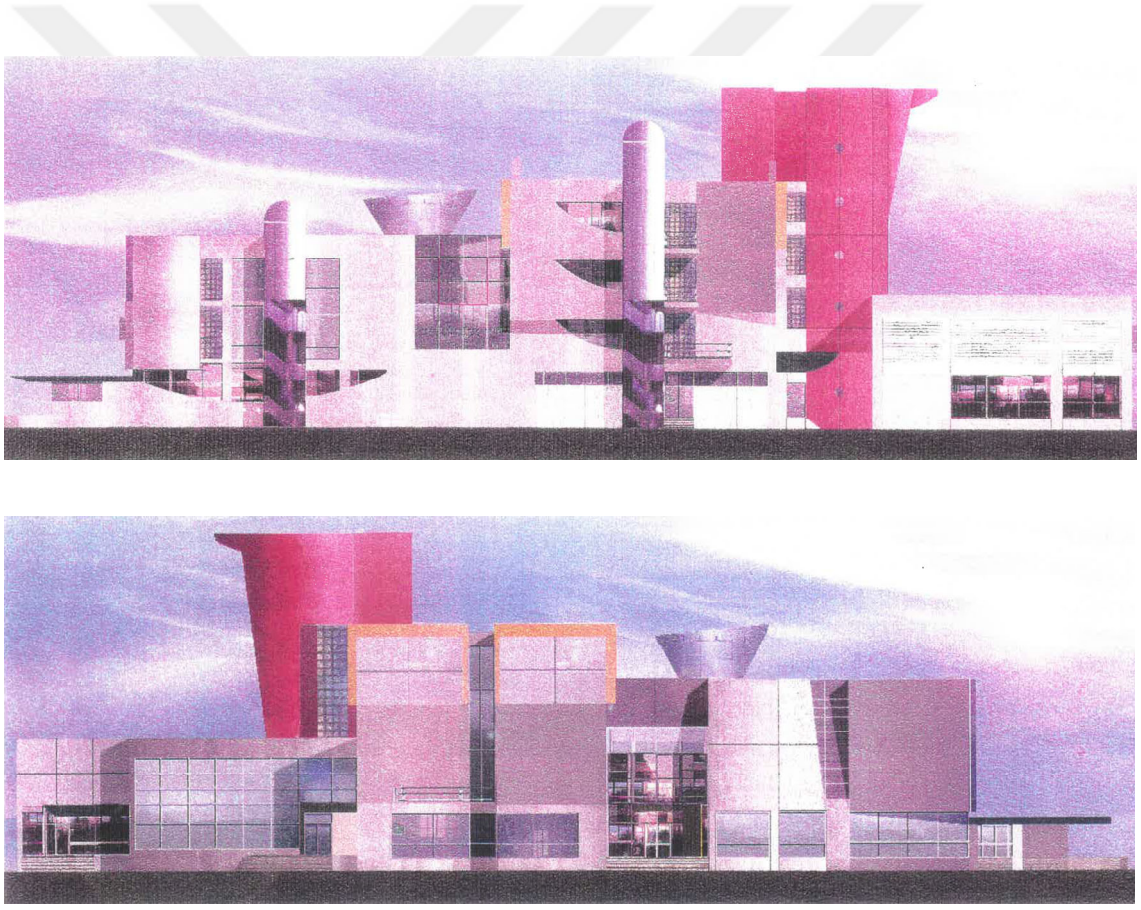


Figure 4.54. Çimentaş Social Service Building, elevations.
(Source: Erbil Coşkuner Archive)

In this project, Coşkuner sought to overcome the limited rationalism and functionalism associated with modernism during his architectural education. Partly, he

idealized the forms aiming to create a contradiction. Besides the elements made of modern building materials, some details in sculptural forms were covered with bright colors (for instance, orange elliptical element) excluding gray and white that modern architecture was obsessed. At the time Coşkuner and Tunçağ were interested in complexity and contradiction as advocated by Robert Venturi. They employed a dynamic formal language accentuated by the use of color and the fragmentation and juxtaposition of masses. With the use of symmetry-asymmetry and continuity-discontinuity in support of the "both / and" phenomenon (the coexistence of two different features simultaneously), a multiplicity and ambiguity had been established that disrupts dominance and hierarchy.[175] A funnel-shaped roof lighting was designed by opposing the rigid configurations of orthodox modernism. The forms, sizes and styles of the windows and openings were also designed variously (not either/or) to create disorder and discontinuity.

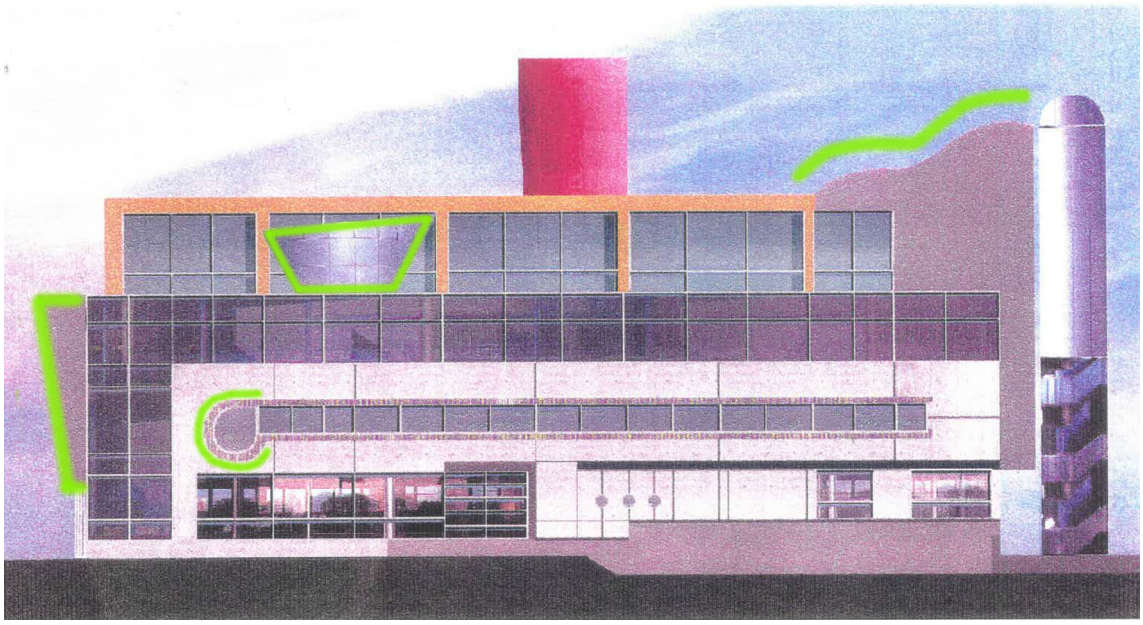


Figure 4.55. Çimentaş Social Service Building, interruptions and discontinuity.
(Source: Erbil Coşkuner Archive)

[175] For more information see: Venturi, R. 1977. "Contradictory Levels: The Phenomenon of Both-and in Architecture." In *Complexity and Contradiction* 23-34. New York: The Museum of Modern Art.



Figure 4.56. Çimentaş Social Service Building, details.
(Source: Erbil Coşkuner Archive)

In June 1999, exhibition called "Yıldız Buluşması" (Yıldız Meeting) was organized by Yıldız Technical University Faculty of Architecture in order to investigate 27 examples from Turkish architecture. In the meeting, there were examples of peripheral architecture, as well as İstanbul and Ankara. Pro-Dek participated in this exhibition with Çimentaş Social Service Building. Some critic and student views on this exhibition were published in the August 1999 issue of *Arredamento Mimarlık*. In one of these, Aslı Serbest's article on distinctive architectural expressions, she depicted the example of Çimentaş Social Service Building in the context of the subject and explained such projects with the following words: "I find brave and creative ideas privileged because it allows for the possibility to think of the "unthought" and "impossible"."[176]

[176] Serbest, A. 1999. "Yıldız Buluş(ul)Ması: Na-Mümkün Bir Öykü." *Arredamento Mimarlık*, no.7, 98.

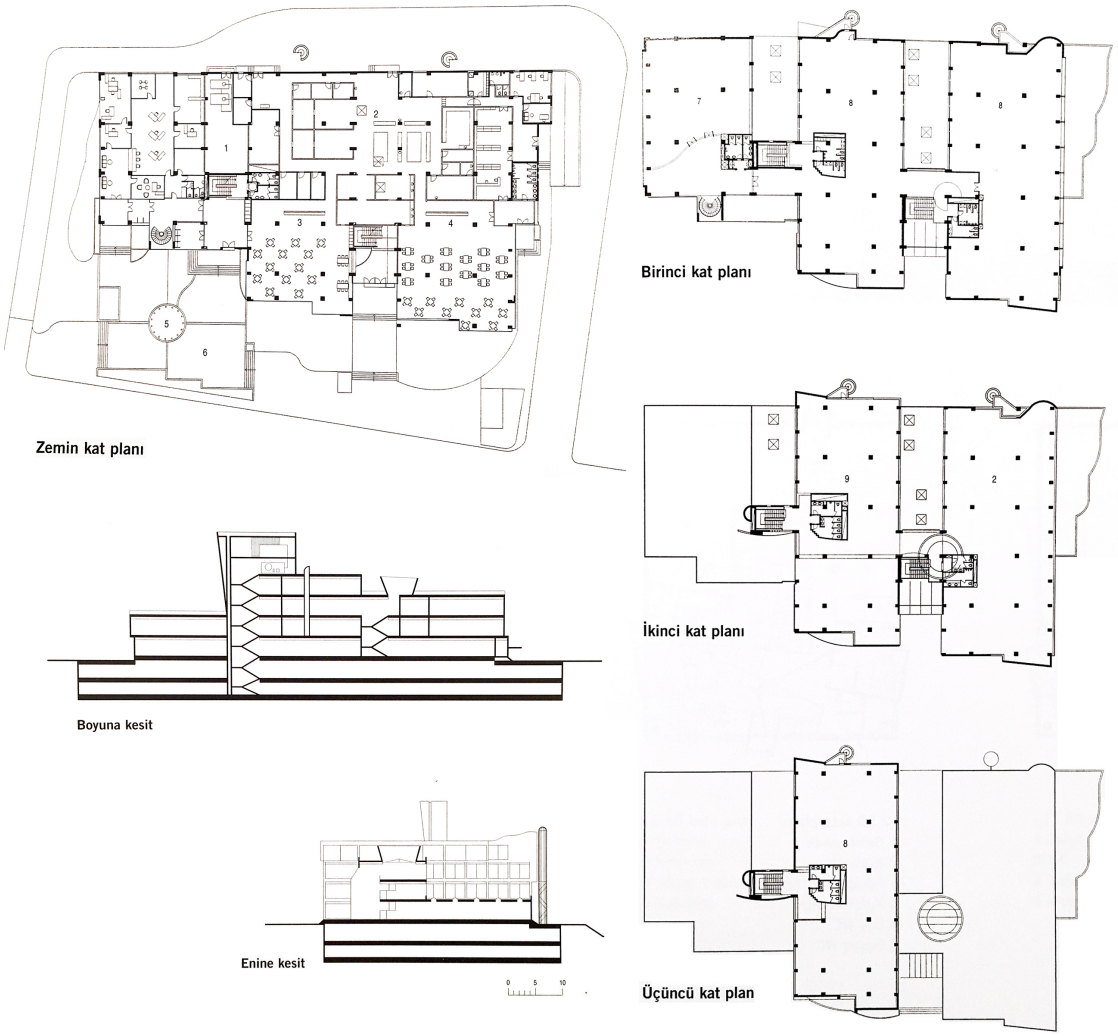


Figure 4.57. Çimentaş Social Service Building, plans and sections.
(Source: Erbil Coşkuner Archive)

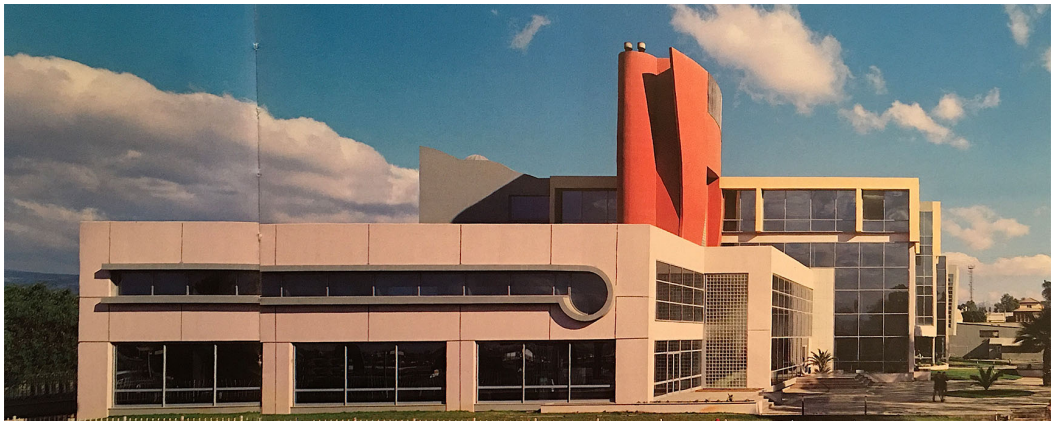


Figure 4.58. Çimentaş Social Service Building.
(Source: photo by Cemal Emden, source: Mimarlık Yıllığı 1, 2000, p.138)

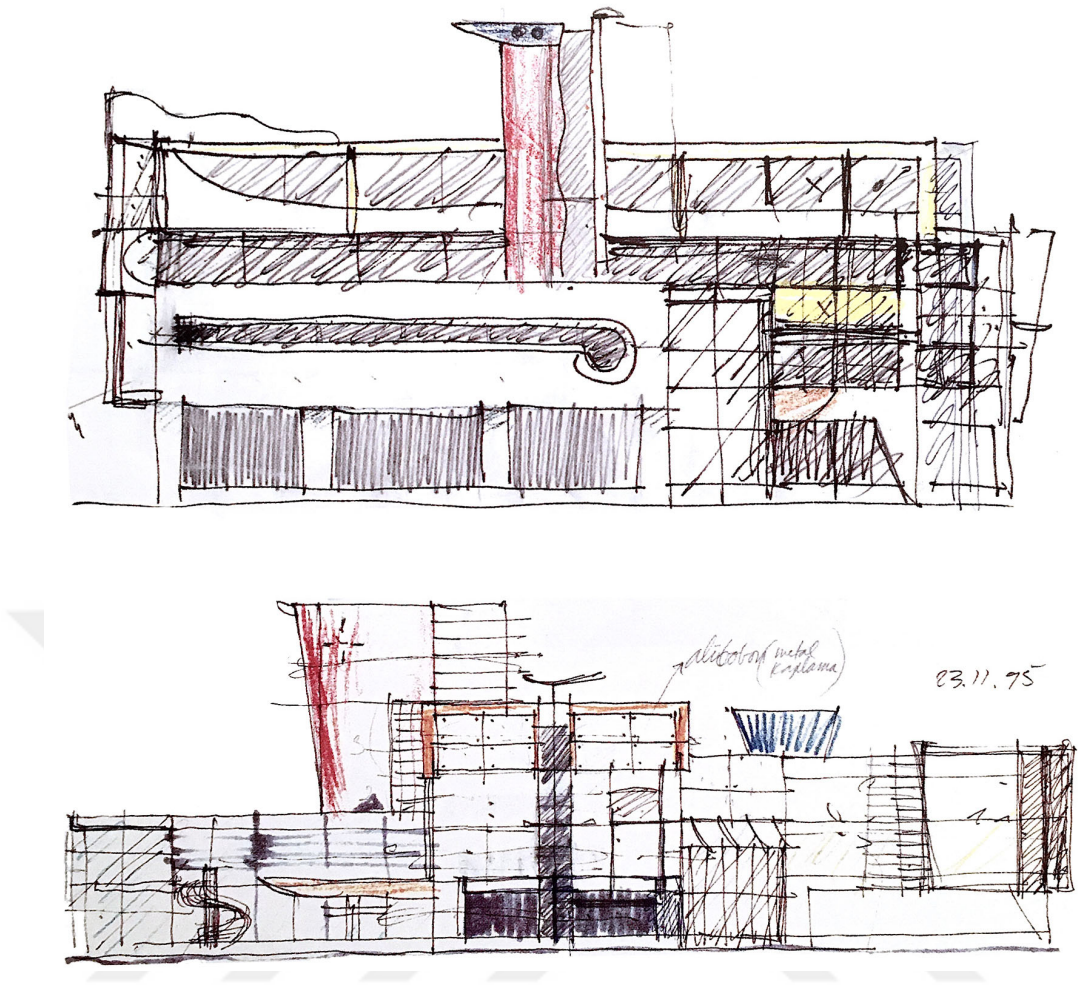


Figure 4.59. Çimentaş Social Service Building, diagrams.
(Source: Mimarlık Yıllığı 1, 2000, p.138)

Çimentaş was acquired by the Italian Cementir in 2001 after it went bankrupt. Unfortunately, the building was abandoned, and fell to neglect. Coşkuner visited the building in 2004, in an excursion organized during the İzmir Architecture Week, along with a group of architects. Seeing the building in its run-down state, Coşkuner was quite upset. Coşkuner was invited to speak on the building in the symposium entitled "Identity, Legitimacy, Ethics: Architecture of Turkey" (Kimlik Meşruiyet Etik: Türkiye Mimarlığı Sempozyumu) in Ankara. The purpose of this symposium was to examine the different architectural examples from Turkey under these three headings. In the symposium, where the selected projects were mostly from İstanbul and Ankara, Çimentaş Social Service Building from İzmir was chosen as the project representing the concept of "identity". Coşkuner's daughter Elif Pekin, gave the presentation on behalf of her father.

In 1997, Coşkuner and Tunçağ entered the competition for the Üçkuyular service Area, bus terminal, and produce market and received first prize.[177] However, the municipality decided to utilize the area as an open marketplace without any permanent structure on it.

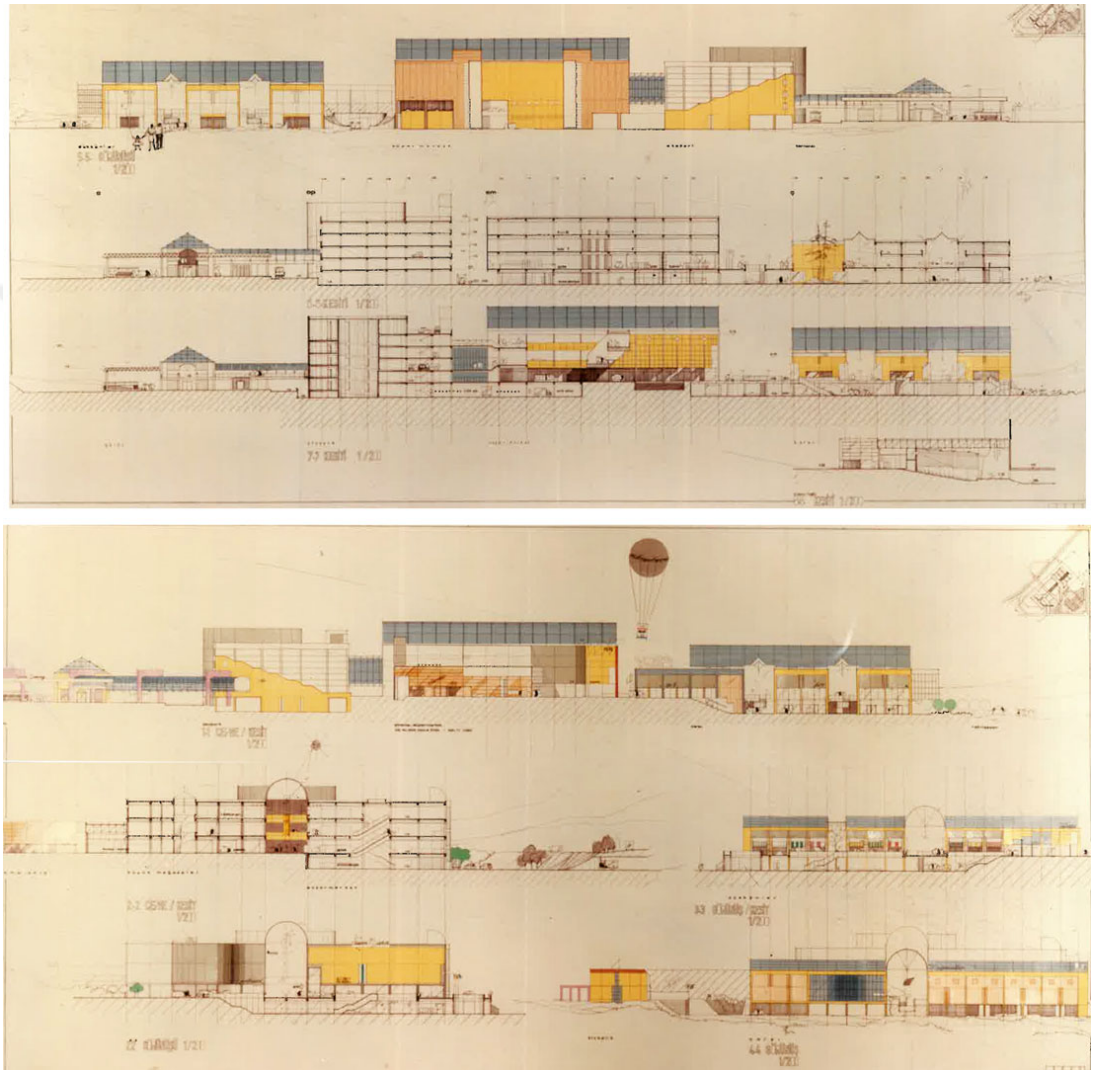


Figure 4.60. Üçkuyular Service Area, Terminal, Bazaar Project.
(Source: Erbil Coşkuner Archive)

As Turkey was gradually transforming into a consumer society under a neoliberal economy during the 1990s, the country witnessed the proliferation of shopping alternatives, introducing larger closed shopping malls. In İzmir shopping was

[177] Coşkuner did not prepare detailed technical drawings for this project that remained as concept design.

historically concentrated in Konak and Alsancak and started to spread west following the growth and expansion of the city along the new highway. After the first examples began to rise in Ankara and İstanbul (e.g Galleria Ataköy Shopping Mall, the first shopping mall of Turkey, 1988 by architect Hayati Tabanlıoğlu; Atakule, 1989 by architect Ragıp Buluç; Karum, 1991 by architects Von Gerkan, Marg und Partner with Yılmaz Gedik/Koray Construction Company; Akmerkez, 1993 by Fatin Uran, etc.), shopping malls also began to be built in İzmir.

In 1998, a limited participation competition was organized for a shopping mall in Üçkuyular (to be built on the site where the new İstinye Park is being built). Coşkuner entered the competition and won. However, the municipality decided to utilize the area as a service area and the winning project was not built until 2 years ago when İstinye Park took over the site after creating quite an outrage in the public.

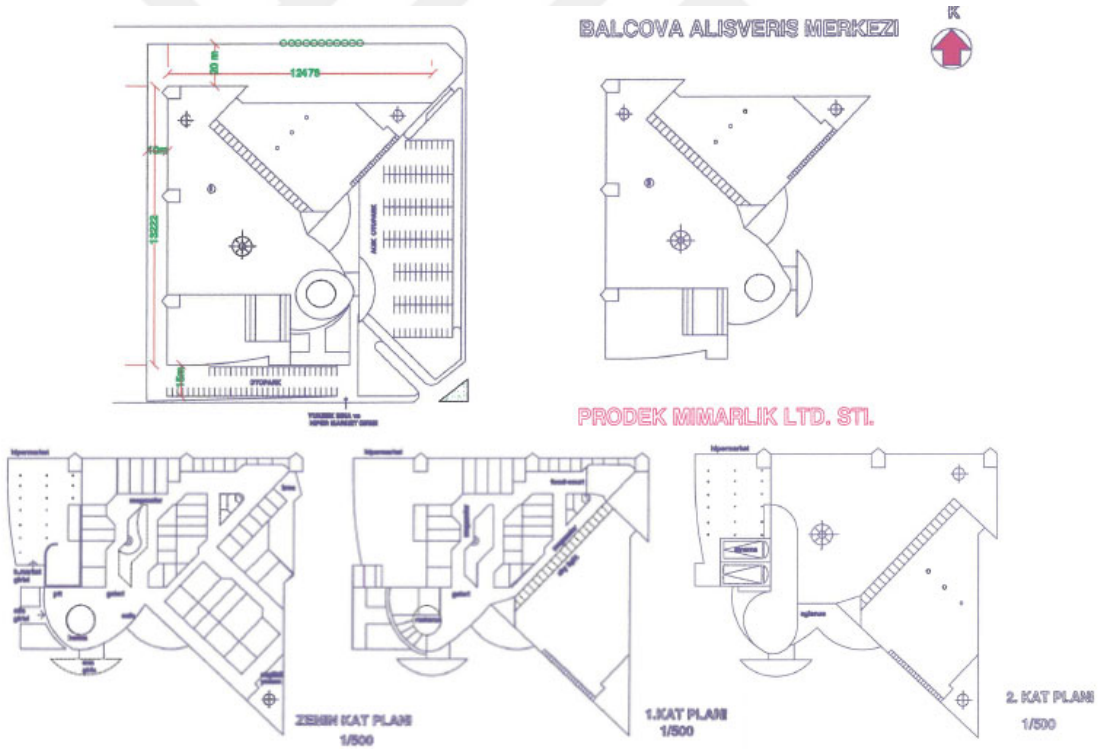


Figure 4.61. Balçova AVM proposal.
(Source: Erbil Coşkuner Archive)

An important factor in İzmir's expansion towards the west, The Balçova-Narlıdere line was deemed a major commercial artery in the late 1990s, and saw the

development of, maybe too many, shopping malls. The new shopping malls of Turkey had now become new public arenas of conspicuous consumption in İzmir. As significant investment targets, shopping malls transformed the socio-economic dynamics of cities and consequently their spatial organization. As one of the most experienced offices in İzmir, investors brought in projects for shopping malls to Pro-Dek in 1998. Although Pro-Dek's proposal for Palmiye Shopping Center[178] (1988) was not be built, their next proposal for another shopping mall was to be built.

In the same year, Odak Construction Company commissioned Pro-Dek for the Agora Shopping Center (AVM) project in Balçova which proved to be one of the most successful shopping malls in İzmir in the twenty some years after it was built. Agora was initially planned as a single block to be built on a site of 10000 square meters parallel to the Çeşme Highway. The project was enlarged by another 10000 square meters, after the adjacent parcel was bought. Although the investors pleaded to the municipality to unify the two parcels into one, the permission was not given and the two blocks were connected by a bridge, resulting in a bipartite arrangement of the 20000 square meters. In a funny twist of fate this was the second time that Pro-Dek were obliged to divide a program conceived as one into two, in the form of two buildings after Austro[179].



Figure 4.62. Agora AVM, 2001, soon before construction was completed.
(Source: Erbil Coşkuner Archive)

[178] Instead of Coşkuner's design proposal, Semra Teber's was accepted and built.
[179] Previously mentioned on pages: 91-96.

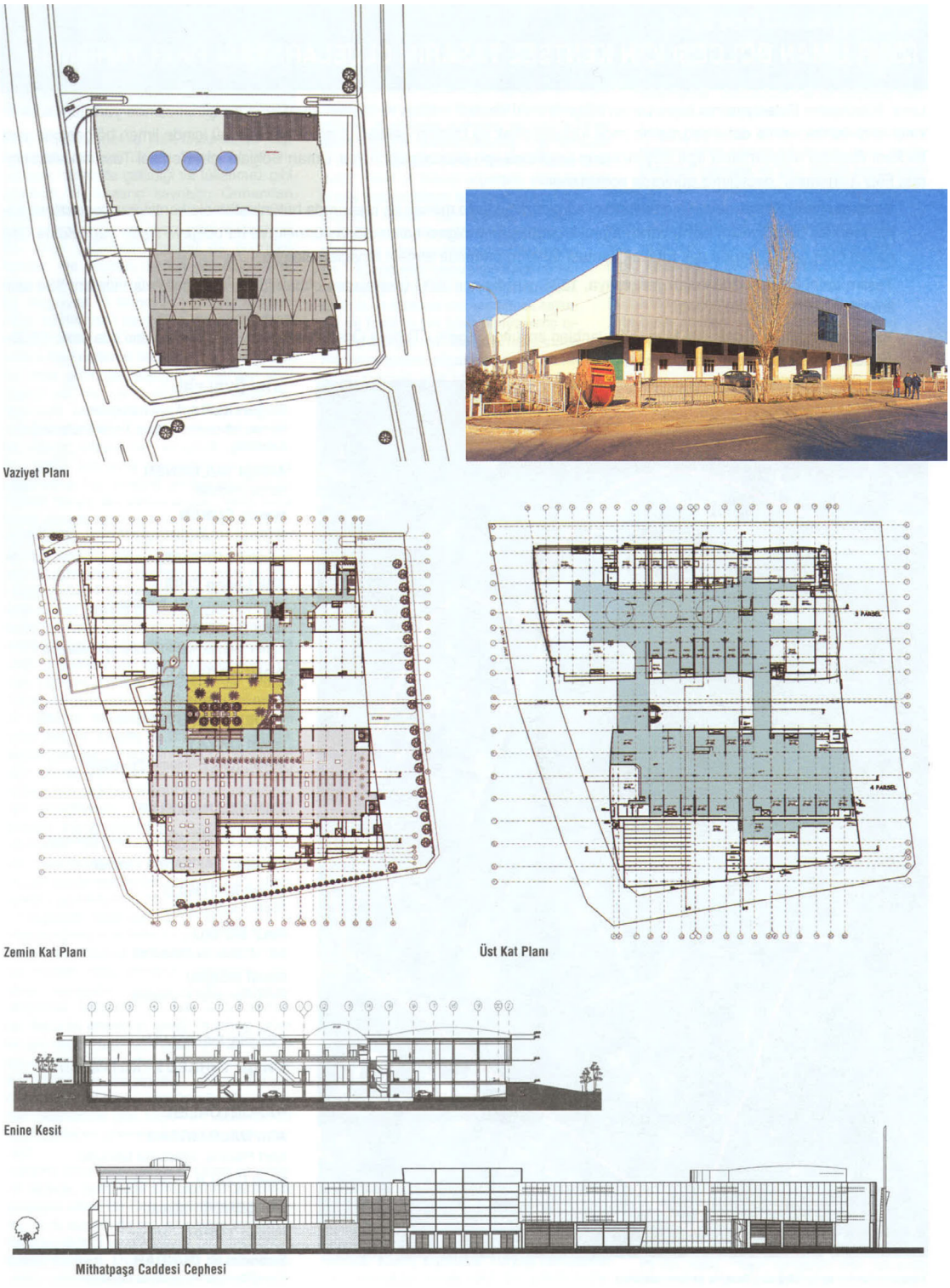


Figure 4.63. Agora AVM, plans and elevations, 2001.
(Source: Ege Mimarlık, 40/41)

The gap between the two building blocks was soon to be incorporated into a courtyard allowing the investors to open up cafes and restaurants to the outside. After the indoor smoking ban in Turkey, the courtyards proved to be even more popular in addition to the popularity of spending time outdoors in İzmir. According to Coşkuner the interior organization quite meticulously followed “the best-selling-strategy” plan typologies. But the mandatory distance between the plans and the resulting courtyard would prove to the benefit of the mall. The most important factor in interior design was to facilitate the customers’ circulation by enabling the different function areas in the building to relate with one another. Thus, cinema, bowling, food courts and department stores were located in a connection. Partially clad in aluminum panels and painted in cool pastel colors a relatively flexible and dynamic outer shell was designed to give the building a more recognizable urban appearance. Although the client argued for a historicist stylization that would allude to the Greek Agora, Coşkuner stood firm behind their design, rejecting demands for a pediment and Ionic columns to be pasted on the façade. Although the dynamic projections of the upper floor reflected a dynamic volumetric composition of the interior, these were to be cancelled during construction and the façade ended up being decorative rather than volumetric. The client also demanded the building to be “striking”.



Figure 4.64. Agora Shopping Center, perspective.
(Source: Erbil Coşkuner Archive)



Figure 4.65. Agora Shopping Center, 2018.
(Source: AgoraAVM Website. Available at: http://agoraizmir.com)

At the beginning of 2000, some homeowners in İTOKent, designed by Coşkuner in 1991, decided to rent their houses to foreign NATO members. Upon this, the head of the cooperative, Ekrem Demirtaş, consulted Coşkuner for the interior designs of the houses planned to be rented. This interior architecture and environmental design took about 2 years. Following this project, in 2002 Coşkuner received the social facility building, landscaping and interior design project of Sıraselviler (1995 by architect Nafi Çil), -another residential site that was chaired by Demirtaş. In this 5-year project, Coşkuner worked with architect Kaan Duran.

In 2007, Coşkuner, together with Kaan Duran again, designed the Nif Bağları (Vineyards) Winery, which took 2 years to build in Kemalpaşa, İzmir. Unlike the archetypal cave-like winery concept made of stone in rustic style, Coşkuner designed a modern concrete, glass, and steel structure stands on 300 acres vineyard. The facility completely surrounded by vineyards designed with a glass front façade to provide the costumers the landscape view. In 2016, Coşkuner made the additions of a new tasting room and restaurant for Nif Winery.



Figure 4.66. Nif Winery, 2019.
(Source: Nif Bağları Website. Available at: http://www.nifbaglari.com)

In the same year, Coşkuner was commissioned by Ekrem Demirtaş to design a facility consist of a winery and a restaurant in Torbalı, İzmir (on the Ephesus Ancient City road). Located on a land of 1168 decares, the "İdol Şarapçılık (Winery)" [180] facility had a 3 thousand square meter cellar section, a tasting area, a bar, a kitchen, a meeting room for 40 people and a patio for 200 people.

When the polluting industries were moved from Bayraklı and the zone was cast as the new central business district of İzmir in the most recent masterplan, The Austro-Turk Tobacco Operation and Storage Facility was (1987) was evacuated.[181] Megapol Construction Company took over the property in the early 2000s and decided to renovate and repurpose the facility as an office building in compliance with the new zoning regulations. While the former building was largely a "closed" box as required by the old program that consisted mainly of storage spaces, the new office building required transparency. Accordingly, the massive façade of the building replaced by a transparent double-glazed façade in order to provide adequate natural light and to overcome the western exposure of the new office spaces. During construction, however,

[180] The name of the company changed as "Lucien Arkas Bağları (Vineyard)" in 2010, when Lucien Arkas became a partner of İdol Şarapçılık.
[181] The building, which was first transformed into Salhane Business Center, was later transformed into a political party center, construction company and media organization.

the double-glazing was not implemented in order to reduce cost and the expected environmental benefits were not realized. With its turquoise glazing and light green tiles, the building is still one of the most recognizable buildings on the Bayraklı waterfront.



Figure 4.67. Early rendering of the Austro-Turk Buildings renovation scheme.
(Source: Erbil Coşkuner Archive)

Coşkuner's renovation was highly sensitive to the existing building which kept most of the characteristic elements of the façade, such as the free-standing fire escape tower, or the monolithic continuity of the building mass, intact. However, material and detail suggestions were not built in accordance with Coşkuner's instructions. The building was finally transformed into the office of Kanal (Channel) 35.

Tunçağ recounted that the two conducted all projects with great pleasure and excitement throughout their professional lives, but the Austro-Turk Tobacco Operation and Storage Buildings project evoked a particularly unique meaning for her. Coşkuner and Tunçağ worked diligently on all details in regard to this project, undertaking the supervision of it's construction. However, Tunçağ is still remorseful that Austro-Turk Building's function had been altered in an uncontrolled manner. Tunçağ believed despite the fact that the structure containing the qualities that could have significant value in Turkey's architectural history, it was neglected.



Figure 4.68. Kanal 35 Office, 2014.
(Source: Hümeyra Akkurt Archive, in *Serbest Mimar* no.16)

After 2008, Coşkuner gradually removed himself from architectural practice and was more engaged in architectural education and pro bono commissions. In 2009, Coşkuner was invited to the final jury of the İzmir Institute of Technology Faculty of Architecture 2nd grade Architectural Design Studio as a guest jury member. Upon the invitation of one of the project executives, Prof. Dr. Fehmi Doğan, Coşkuner, who is experienced in winery architecture, evaluated the students' projects on the design of the winery in Urla-Yağcılar Village. Following semester, Coşkuner has been offered to become a part time lecturer at İzmir Institute of Technology (IZTECH). Since Coşkuner had already closed his office in 2008 and did not work on a certain project during that time, he accepted the offer and worked in architectural design studios of IZTECH until 2014. One of the projects that he conducted during this time was the "Urla Sıra Mahallesi Romanları" pro bono project. In 2013, Urla Municipality and İzmir Institute of Technology, collaborated to meet the objective of the project at hand, and in doing so, create suitable living conditions meant to provide "urban rights" and "favorable housing rights" to the Roman residents living in the Sıra Mahallesi (neighborhood). The

physical and social conditions of the neighborhood were determined according to the surveys conducted throughout different age and gender groups. The living conditions, education and health conflicts, social relations, economic and social integrations established with Urla and its surroundings, were ultimately decided by the survey's results. After the field research was completed, the architectural design team, including Erbil Coşkuner, Fehmi Doğan, Tufan Zenger and Gianluca Can Genova began to work. A new project was proposed, taking into consideration the spatial conditions and physical qualities of the existing houses, that had insulation and lighting complications. A solution to these shortcomings were pursued in the new project. Houses with semi-open spaces such as courtyards or terraces, were designed, rather than houses with no interior-exterior distinction. Accordingly, four different housing type plans were initially designed, differing according to the number of persons per household. To ensure



Figure 4.69. 1+1 A Housing Type (left) and 2+1 C Housing Type (right) proposals for "Urla Sıra Mahallesi Romanları" project (Source: Erbil Coşkuner Archive)

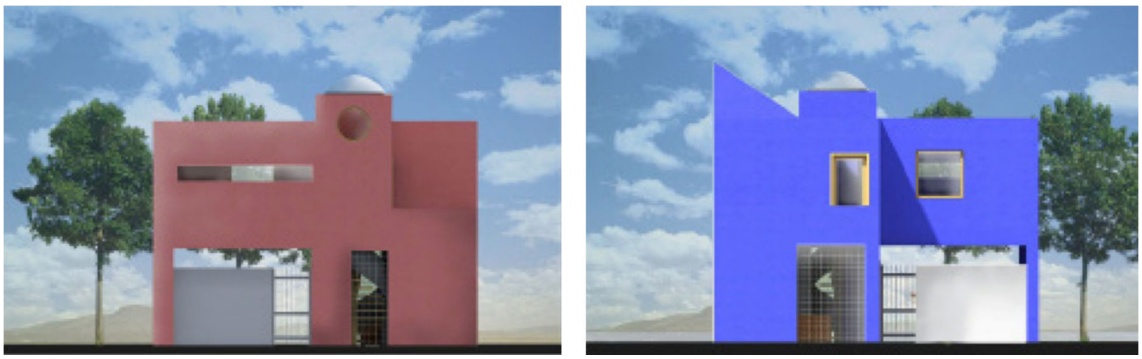


Figure 4.70. 2+1 B Housing Type (left) and 3+1 D Housing Type (right) proposals for "Urla Sıra Mahallesi Romanları" project (Source: Erbil Coşkuner Archive)

the continuity of social life in the neighborhood, multipurpose hall, markets, sports fields, parks and cafes, were also designed for its residents to frequent.[182]

It was a different experience for Coşkuner to work with students, attend field trips in Athens and Munich, and be with people who produce creative ideas. Coşkuner thinks that his experience in the ITU insisted on limited rules was not satisfactory for him in terms of design. When he worked at architectural schools in the later part of his career, Coşkuner encouraged students to think more "experimental" to enable them to adopt a formalistic and expressive attitude towards architecture; while doing so, he questioned and evaluated his understanding of architecture through architectural design lectures. After a one-year break, Coşkuner started working at İzmir University of Economics (İUE) Department of Architecture upon an invitation from lecturer Thanos N. Stasinopoulos. He has been continuing his academic career in İUE since 2015.

[182] Although the residents of Sıra Mahallesi were very pleased with the design, İzmir Metropolitan Municipality rejected the proposal, so it remained as a concept project.

CHAPTER 5

CONCLUSION

At the age of 76, Erbil Coşkuner remains a significant figure of İzmir's architectural scene as he intermittently continues to practice while he teaches, and he is connected to a social network that has an important bearing on İzmir's cultural life. Throughout his career, albeit incomplete, Coşkuner has kept a chronology and a personal archive of his projects, which provided a significant input for this thesis. In preparing this analytical monograph I tried to see Coşkuner's life and career within a broader historical framework foregrounding his personal perception of this history. The focus generally relied on personal as well as environmental dynamics, which Coşkuner heavily referenced his works. Transcribing Coşkuner's relation to his own individual experiences through his surrounding social contexts, remained of strictest importance. Coşkuner's well-established professional life was full of adversity, as well as immense achievement. His name, as well as the prestige it upholds, remains one of the most significant names to be learned from for the generations that follow.

To discover "Coşkuner's micro-history", and make inferences regarding Turkey's macro-history and architectural milieu, this thesis concentrated on Coşkuner's influences and his idiosyncratic approach to architecture as it changed throughout this history.

As one can follow through his work cited in this thesis what influenced Coşkuner varied over the years as the world and the world of architecture changed with it. One can trace the impact of this history on Coşkuner's choices as well as his attitude toward architecture. Although his earlier interest in painting, form and color had to give way to architecture for a secure career and to make a living, his interest in form and color in architecture remained constant. Born to a family of idealist teachers in the young republic, he developed himself into an intellectual as he observed his siblings completing university degrees, his friends going abroad for education and so on. As he rose upon the ranks of architecture in İzmir, Coşkuner also fulfilled the expectations of Turkey's modernization project, the sons and daughters of the new middle class turning into the new republican elite.

Apart from the social network he belonged to what separated Coşkuner from his peers was his never-ending curiosity and his appetite for learning. Long before his university years, Coşkuner used to examine a variety of sources, magazines and books that he could visit and access in libraries in line with the opportunities in İzmir. Coşkuner used to go to the American Library beneath the building in place of today's İzmir Palace. Although he had limited access, he studied foreign books. He sat on the leather chesterfield armchairs imported from America in the high ceiling library and examined the old issues of the magazine "Life". There was also Mazarakis that sold completely foreign books ahead of the American Library. Since Coşkuner's family could only purchase one book as a New Year gift, Coşkuner used to read the old comics there. The book "Pride and Prejudice" by Jane Austen, which Coşkuner read during his middle school years, had a special importance for him. The old provincial life, the society of the landed gentry of the British Regency, "delicacy" in the lifestyles of bourgeois families influenced Coşkuner. The admiration that occurred in those days continued throughout Coşkuner's life; he always had a curiosity and admiration for England. Coşkuner did not only read foreign books during his childhood; but also the works of important writers from Turkish Literature such as Kemal Tahir, Yakup Kadri Karaosmanoğlu, Ömer Seyfettin and Sait Faik Abasıyanık.

As Coşkuner followed foreign books and magazines, his curiosity about European and American cultures and lifestyles had also increased -especially during his high school years. Because during this period, DP-ruled Turkey created a new environment that was tremendously influenced by the American lifestyle and products. Turkish people began to consider using American goods as a privilege. One of Coşkuner's greatest wishes at that time was to buy blue jeans sold in American PX (post exchange) that had opened due to the NATO base in İzmir. However, since these were military institutions, Coşkuner was unable to buy jeans from there. Only when the jeans began to be sold in the flea market, he was able to purchase them.

The trip to America that Coşkuner went when he was 16 was an experience that changed his perspective. Seeing the Empire State Building, walking on the spiral ramp of the Solomon R. Guggenheim Museum, having knowledge about neoclassical architectural works increased Coşkuner's admiration and interest in the Western world. Especially after visiting the Museum of Modern Art in New York, Coşkuner realized the weakness of the cultural and intellectual infrastructure in Turkey. Coşkuner, whose

curiosity towards painting increased over the years, admired expressionism when he was young. Over the years, his curiosity shifted to post-expressionism and abstract art. A big fan of Picasso, Coşkuner was following abstract art both from Turkey and Europe. However, in the limited art community of İzmir, most of the artists moved to İstanbul to make more money and become more popular. Nevertheless, Coşkuner was following many artists and trying to visit their exhibitions in İzmir's limited art environment. Some of these names were Mustafa Ayaz, Fahri Sümer and Canan Tolon.

As experienced different cultures and architectural works, Coşkuner's interest in forms and physical environment had increased, resulting in his decision to become an architect. Before beginning his architectural education, Coşkuner believed that the ability to paint was a necessity in order to be a successful architect. After involving himself in the field, he later recognized that architecture was something that could be taught and learned. Thus, during his school years, Coşkuner regularly followed "L'architecture d'aujourd'hui" and "Architecture Record", and throughout his career, insisted on keeping up to date with the architectural scheme outside of Turkey. Coşkuner explained that for a large duration of his career, he aimed to improve himself through travelling, reading architectural periodicals and keeping a strong connection to art; because what Coşkuner valued above all was maintaining an open mind towards distinct approaches and retaining his curiosity; this, he believed, would be an investment towards his growth as an architect.

Always interested in a formal liberalism, Coşkuner has tried to exceed the limits, to discover innovations in the world and to try different formal experiments in his designs. However, the architectural transformation of İzmir, which Coşkuner witnessed every moment of, changed Coşkuner's attitude towards architecture gradually. In Coşkuner's childhood, for example, people could swim in Karşıyaka and Alaybey; the mansions in the 1st Kordon (Alsacank waterfront) remained undamaged. İzmir, especially Alsancak, had a more refined identity compared to Ankara and İstanbul. (Ankara and İstanbul city silhouettes were ruined by the interventions of the "contractors from Black Sea Region" [183] .) To Coşkuner, this was a significant opportunity for İzmir. Coşkuner's fellow colleagues from Ankara were in high spirits about visiting İzmir because more characteristically lean and qualified buildings remained dominant there. However, in the time of Osman Kibar, with the interventions

[183] Contractors from Black Sea region have stereotypical bad reputations in Turkey due to their lack of architectural and aesthetic concerns.

of planners from Ankara, the houses in the 1st Kordon were destroyed and replaced by apartment blocks, and radical interventions took place on the coast. According to Coşkuner, the architects in İzmir also suffered from this physical environmental disaster. Urban interventions had noticeably damaged İzmir as the architects had shifted away from the design process. Although disheartening, this situation created many job opportunities for the architects of İzmir as well.

Architectural offices in İzmir were quite limited to commissions coming from İzmir and its Aegean hinterland and did not have much access to commission from outside the region like offices in İstanbul and Ankara. In the İzmir's architectural environment, as Coşkuner asserts, projects were always carried out with familiar/friend recommendations. The customer profile, which had more limited opportunities compared to İstanbul, had restrictions as to not spend much money when consulting the architect for the project. Although architects desired to immerse themselves in different and original works in line with the restrictions, they could not go beyond the standard typology due to financial limitations; thus, mediocre projects had increased in İzmir. In 1990, the ever-increasing capitalist system influenced architects from İstanbul, Ankara and abroad, as they began producing "unusual" works in İzmir, without financial inhibitions. Another conclusion inferred during this thesis is almost all of the architects knew each other in the introvert and limited architectural environment of İzmir, including Coşkuner. There was tight-knit friendship, kinship or partnership among architects.

İzmir did not have the size of offices that one would find in İstanbul, which could not even be considered as corporate when compared to corporate offices in abroad. Coşkuner and Tunçağ's office was one of the rare small offices that can earn money with the architectural projects in İzmir. Stating that they did not get many projects as Pro-Dek, Coşkuner could make a maximum of 4-5 projects in a year: "In theory, it was a good thing. If the architect did not follow the constructive procedure of the project, things would gradually grow significantly worse in the future. The clients provided both the design and not directly depositing their income into one individual. We received our payments monthly. We paid the salaries and insurance fees of the employees with that sum of money because we were not completing many projects at that time."

Politics and culture have always been of major importance in Coşkuner's life, and a source of interest for him. In "Turkey: Modern Architectures in History", Sibel Bozdoğan and Esra Akcan state, architects were politically more active figures before 1990, the politics of which was largely shaped by the Chamber of Architects. Coşkuner always kept a distance to political engagement in the way it was propagated by the Chamber of Architects during his career. According to Coşkuner, an architect can only be involved in politics to a limited extent when one considers the architects' relationship to the customer:

> In architecture, the employer is either the state or the bourgeoisie. If you work for them, you have to be "striking" -which is a very superficial term. This is not an ideology; I do not know how much a person could be affected by the political-social environment of the period. There is no such thing as "I am a socialist, therefore I will not do it" … To be honest, I do not see myself as a politically-engaged architect particularly affected by the historical conditions of my youth. Salih Zeki Pekin, Mustafa Kavadarlı and Mehmet Hamuroğlu, they were the ones who were more ideologically-engaged. I prefer to be the "architect of a discourse".[184]

For instance, one's political commitment can have no bearing on the design of a shopping mall or a private house, architecture itself is not political. Coşkuner agrees that by the late 1990s, and the rise of consumer culture in Turkey especially during the AKP reign, architecture grew as a profession, with architects removing themselves from politics. Looking back, Coşkuner evaluates the leading figures of the architectural community, which influenced his generation:

> In fact, there were not many "starchitects" or one could not talk about the phenomenon of "starchitecture" before the 2000s in Turkey. However, we might think of Cengiz Bektaş and Turgut Cansever as two important figures of influence representing two ideological poles. While Cansever represented a more conservative segment, Bektaş was the spokesperson for what he saw as the continuation of an Anatolian architecture in a modern idiom. I cannot say that it was necessarily a very lively arena of debate for architecture. (Names like Melih Karaaslan and Şükrü Kocagöz can be added to this discussion.) Before the 1990s, I believe the architectural community was very much shaped by the ideological influence of the Chamber of Architects. The way I see it, the architectural community was mainly split into two types of architects: those who were state servants (memur-mimar) which comprised the majority of its members, versus architects in private practice.[185]

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[184] Interview with Coşkuner, 26.04.2019. [Mimarlıkta iş veren ya devlettir ya da burjuvazinin kendisidir. Onlara hizmet ediyorsanız, bir yerde "çekici olmak" zorundasınız. "Çekici" çok yüzeysel bir terim. Bu bir ideoloji değil tabi. Bir insanın o dönemin politik-sosyal ortamdan ne kadar etkilenildiğini ben çıkaramıyorum. Hiçbir şekilde "ben sosyalistim dolayısıyla yapmam" gibi bir durum yok. Dürüst olmam gerekirse o zamanki toplumsal-ekonomik koşullardan çok da etkilendiğimi düşünmüyorum. Salih, Mustafa, Mehmet Hamuroğlu gibi isimler benden çok çok daha ideolojik olarak angajeydiler. Ben bir söylemin mimarı olmayı tercih ederim.]

[185] Interview with Coşkuner, 22.03.2020. [Aslında 1990'larda Türkiye'de çok "starchitect" veya "starchitecture" söylemi yoktu. Cengiz Bektaş ile Turgut Cansever'i örnek gösterebiliriz. Onların arasında da bir kutuplaşma vardı. Cansever daha muhafazakâr bir kesimin temsilciyken, Bektaş da

Coşkuner agrees that certain ideologies and their affiliated movements around the world attempted to reflect certain political programs on architecture such as the Russian revolution and its aftermath, or fascism in Italy and Germany had a direct impact on architecture. However, in Turkey such a direct relationship between politics and architectural expression never really materialized. To illustrate his view, Coşkuner reflects on the work of Cansever and Bektaş. He argues that it is impossible to deduce the two architects' ideological position simply by looking at Bektaş's Turkish Language Society building or Cansever's Turkish Historical Society building. Put simply, it is impossible to gain an understanding of someone's political disposition through architecture, and vice versa, utilizing architecture as a tool of political discourse is a redundant and useless effort.

When review the last 30 years of the İzmir architectural scene, there remain very few names that have operated for an extended amount of time. Erbil Coşkuner is one of these names, having brought a multitude of different, further qualified projects to İzmir architecture. With these projects, an important shift in the formation of the city's character by breaking grounds in İzmir's architecture, has occurred. Celebrating his 50th year within the architectural profession, Coşkuner always strived towards exceeding expectations and limits. He sought to discover and celebrate innovation within the profession and attempt different formal experiments in his designs. When hesitation arose regarding postmodernism in Turkey, Coşkuner truly went the distance in seeking alterations, as he was interested in difference and newness without restriction. Through postmodernism, Coşkuner conducted a multitude of creative and "daring" projects, and this time became regarded as Coşkuner's most productive period in his entire career. Erbil Coşkuner aimed to challenge customers causing limitations in design, but never allowed his perspective to narrow. Coşkuner insisted on persevering in his search for new methods in his approaches. His never ending curiosity and appetite for learning led him towards education, and encouraging students to think with a more expansive and more "experimental" lens, in order to enable them to adopt a formalistic and expressive attitude towards architecture; while doing so, he questioned and evaluated his own comprehension of architecture through design lectures. Believing that there is always

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Atatürkçü, Anadolu mimarlığının sözcüsü gibiydi. Çok büyük tartışma ortamları da yoktu. (Melih Karaaslan, Şükrü Kocagöz gibi isimler bunu pastiş bir noktaya taşıdılar.) Türkiye'nin 1990 öncesi mimarlığı, Mimarlar Odası'nın belirlediği ideolojiye dayalıydı. Gördüğüm kadarıyla, mimari topluluk ikiye ayrılmıştı: üyelerinin çoğunu oluşturan devlet memurları (memur-mimar) ve özel sektörde çalışan mimarlar.]

something new to be learned from anyone, Coşkuner remains a humble being. His relationship with his students expanded Coşkuner's own point of view, and ipso facto he became able to convey his ideas effectively to people in the last period of his career.

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APPENDICES

APENDIX A

LIST OF INTERVIEWS

Coşkuner, Erbil. March 15, 2019, İzmir, Personal Interview.

Coşkuner, Erbil. March 22, 2019, İzmir, Personal Interview.

Coşkuner, Erbil. April 03, 2019, İzmir, Personal Interview.

Coşkuner, Erbil. April 17, 2019, İzmir, Personal Interview.

Coşkuner, Erbil. April 26, 2019, İzmir, Personal Interview.

Coşkuner, Erbil. March 22, 2020, Telephone Interview.

Tunçağ, Sedef. April 9, 2020, Telephone Interview.

Coşkuner, Erbil. May 08, 2020, Telephone Interview.

Coşkuner, Erbil. May 22, 2020, Telephone Interview.

APENDIX B

LIST OF ARCHIVES AND PERSONAL COLLECTIONS

AnkaraSMD Archive

Erbil Coşkuner Personal Collection

Levantine Heritage Foundation

SALT Research

APENDIX C

CHRONOLOGICAL LIST OF THE WORKS AND PROJECTS OF ERBİL COŞKUNER

1970: Eskişehir Organized Industrial Zone Administration Building Proposal (Unbuilt)

1971-1972: Erzurum "Gaziler, Kağızman, Oltu, Damal, Erat Pavilions" (Constructed)

Erzurum Folklore and Culture Association Administration Building (Constructed)

1972: Urla, İzmir Marine Biology Institute (with Ersin Pöğün) (Constructed)

1974-2000: Ödemiş, İzmir Turkey Agricultural Equipment Branch Board Building (ER-SA) (Constructed)

1975-1978: İstanbul Turkey Agricultural Equipment Branch Board Building (ER-SA) (Constructed)

1975-1979: Sivas Turkey Agricultural Equipment Branch Board Building (ER-SA) (Constructed)

1975: Antalya Development Plan Revision Proposal (ER-SA with Öztürk Başarır) (Unbuilt)

1975: Sındırgı, Balıkesir Kadıoğlu Apartment Block (ER-SA) (Constructed)

1976: Gümüldür, İzmir Çetinel Villa (Constructed)

1976-1980: İzmir Gıda Çarşısı (Wholesale Foodsellers Market) (MATU) (Constructed)

1977: Yalova, "Aydın Sahil Sitesi" (with Mustafa Kavadarlı and Cafer Bozkurt) (Constructed)

1978: Bergama, İzmir AkHan Business Center (Constructed)

1979: Denizli Kireççi Villa (Constructed)

Denizli Ergür Villa (Constructed)

1982: Bornova, İzmir "İyi Dostlar" Cooperative (Pro-Dek) (Constructed)

1983: Bornova, İzmir Attaroğlu Operation and Storage Building (Pro-Dek) (Constructed)

1985-1989: Çankaya, İzmir Koçaş Business Center (Pro-Dek) (Constructed)

1985: Alsancak, İzmir Elçin Apartment Block (Pro-Dek) (Constructed)

1986: Alsancak, İzmir Lozan Apartment Block (Pro-Dek) (Constructed)

1987: Çankaya, İzmir Musullugil Business Center (Pro-Dek) (Constructed)

Foça, İzmir Iron and Steel Plant Administration Building and Modern Rolling Mill Facilities (Pro-Dek) (Constructed)

İzmir, "Özge İnşaat" Auto Showroom (Constructed)

Bayraklı, İzmir Austro-Türk Tobacco Operation and Storage Buildings (Pro-Dek) (Constructed)

1987-1988: İzmir Tevfik Fikret High School (Pro-Dek) (Constructed)

1988: Gaziler Street, Konak Yenişehir Business Center (Pro-Dek) (Constructed)

Gaziler Street, Konak Ekrem Demirtaş Office Building (Pro-Dek) (Constructed)

Güzelyalı, İzmir Coastal Road Project (Pro-Dek) (Constructed)

1989-1992: Mithatpaşa Street, İzmir Venus Apartment (Pro-Dek) (Constructed)

1989: Konak, İzmir Koyuncuoğlu Trade Center (Pro-Dek) (Unbuilt)

Early 1990s: Çeşme, İzmir Ayayorgi Hotel (Pro-Dek) (Demolished))

Çeşme, İzmir Gürcan Oral Villası (Pro-Dek) (Constructed)

Çeşme, İzmir Yılmaz Gürsel Villası (Pro-Dek) (Constructed)

Çeşme, İzmir Venüs Holiday Houses (Pro-Dek) (Constructed)

Çeşme, İzmir Akat Villas (Pro-Dek) (Constructed)

Çeşme, İzmir Madenoğlu Villası (Pro-Dek) (Constructed)

Urla, İzmir Menesköy Cooperative Housing Society (Pro-Dek) (Constructed)

1991: Urla, İzmir İTOKent - Bazaar - Club Building projects (Pro-Dek) (Constructed)

Çiğli, İzmir Atatürk Organized Industry-Spierer Tobacco Administration, Manufacturing and Warehouse Buildings (Pro-Dek) (Constructed)

1993: Çeşme, İzmir Kuğu Houses (Pro-Dek) (Constructed)

1994-2001: İstanbul, TOKİ Halkalı 2nd Stage Project (Pro-Dek) (Constructed)

1994: İzmir American College Naomi Foster Library and Media Center (Pro-Dek) (Constructed)

İzmir American College Teacherage (Pro-Dek) (Constructed)

Yenişehir, İzmir Yeni Halimağa Bazaar (Pro-Dek) (Constructed)

1995: Bornova, İzmir Bornova Ortakköy Villas (Pro-Dek) (Constructed)

Urla, İzmir Erbil Coşkuner Villa (Constructed)

1995-1999: Pınarbaşı, İzmir Çimentaş Social Service Building (Pro-Dek) (Constructed)

1997: Üçkuyular, İzmir Service Area, Terminal, Bazaar Proposal (Pro-Dek) (Unbuilt)

Çeşme, İzmir Erbil Coşkuner Villa (Constructed)

1998: Üçkuyular, İzmir Balçova Shopping Center Proposal (Pro-Dek) (Unbuilt)

1998-2001: Balçova, İzmir Agora Shopping Center (Pro-Dek) (Constructed)

2000: İzmir Adnan Saygun Art Center Limited Participation Competition Proposal (Pro-Dek) (Unbuilt)

Urla, İzmir İTOKent's Interior Architecture and Environmental Design (with Kaan Duran) (Constructed)

2002: Urla, İzmir Sıraselviler's Interior Architecture and Environmental Design (with Kaan Duran) (Constructed)

2003: Çamdibi-Bornova, İzmir Office Building for Nail Özkardeş (with Kaan Duran) (Constructed)

2004: Pınarbaşı, İzmir Social Facility for Nail Özkardeş (with Kaan Duran) (Constructed)

2005: Gaziemir, İzmir Apartment Block for Nail Özkardeş (with Kaan Duran) (Constructed)

İskenderun Apartment Block (with Kaan Duran) (Constructed)

2006-2007: Renovation of Austro-Türk Buildings (with Kaan Duran) (Constructed)

2007-2009: Kemalpaşa, İzmir Nif Bağları (Vineyards) Winery (with Kaan Duran) (Constructed)

2007: Torbalı, İzmir İdol Şarapçılık (Winery) -now Lucien Arkas Bağları (Constructed)

2007: Torbalı, İzmir Urban Design Project (with Kaan Duran & Turan Türkal) (Unbuilt)

2008: Gaziemir, İzmir Shopping Mall Project Prosal (with Kaan Duran & Volkan Can) (Unbuilt)

Bornova, İzmir Öztim Office Building (with Kaan Duran)

2013: "Urla Sıra Mahallesi Romanları" Project Proposal (Design Team: Fehmi Doğan, Erbil Coşkuner, Tufan Zenger, Gianluca Can Genova) (Unbuilt)

2014: İZTO–İzmir Chamber of Commerce Service Building (with Kaan Duran) (Unbuilt)

2019: IYTE Science High School (Fen Lisesi) (In Process)