

The Architecture of Abdullah Onar in The Light of 21st Century Developments

Hasret Destebanođlu

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Approval of the Institute of Graduate Studies and Research

Prof. Dr. Ali Hakan Ulusoy
Director

I certify that this thesis satisfies the requirements as a thesis for the degree of Master of Science in Architecture.

Prof. Dr. Rafooneh Mokhtar Shahi Sani
Chair, Department of Architecture

We certify that we have read this thesis and that in our opinion it is fully adequate in scope and quality as a thesis for the degree of Master of Science in Architecture.

Prof. Dr. Kokan Grchev
Supervisor

Examining Committee

1. Prof. Dr. Kokan Grchev

2. Assoc. Prof. Dr. Ceren Boğaç

3. Assoc. Prof. Dr. Devrim Yücel Besim

ABSTRACT

Recent developments in Cyprus, an important island by its location in Mediterranean, interestingly inspires to look back at its rich history. The island was administered by different entities during different periods. Throughout, this richness affected the social, cultural and political issues that has an important influence on the architecture in Cyprus. Modernism (Modern Movement), as one of the most influential 20th century developments in architecture, started to be seen in the 1950s in the island, at the end of British period (1878-1960). However, modernism in Cyprus represents and symbolizes different meanings because of the specific history, events and developments until 1974 that brought the island to be divided into two parts.

By following the traces of modernism, this thesis will focus on the architect Abdullah Onar and some of his buildings that are marking modernism of architecture in T.R.N.C (Turkish Republic of Northern Cyprus). The recently published book of “Bir Modern Geçmiş” by Anber Onar, daughter of Abdullah Onar, provides information of the memories, intentions, the philosophy of modernism in his projects and makes it possible to dig in to understand the value of his works into the modern architecture of Cyprus to preserve and keep an awareness for the collective memory. Hence, the contributions in the developments of architecture of the 21st century in Cyprus will be concluded in this perspective.

Keywords: Abdullah Onar, modernism, modernism in Cyprus, housing.

ÖZ

Akdeniz'deki konumu itibariyle önemli bir ada olan Kıbrıs'taki son gelişmeler, zengin tarihine bakmak için ilham vermektedir. Ada, farklı dönemlerde farklı uygarlıklar tarafından yönetildi. Dolayısı ile bu zenginlik, Kuzey Kıbrıs mimarisi üzerinde önemli etkisi olan sosyal, kültürel ve politik konuları etkilemiştir. 20. yüzyılın mimarideki etkili gelişmelerinden biri olan Modernizm (Modern Hareket), adada 1950'lerde, İngiliz döneminin sonlarına doğru (1878-1960) görülmeye başlanmıştır. Ancak Kıbrıs'ta modernizm, adanın ikiye bölünmesine neden olan 1974 yılına kadar kendine özgü tarihi, olayları ve gelişmeleri nedeniyle farklı anlamları temsil etmekte ve simgelemektedir.

Bu tez, modernizmin izlerini takip ederek, mimar Abdullah Onar'a ve Kuzey Kıbrıs Türk Cumhuriyeti'nde modern mimariye damgasını vuran bazı yapılarına odaklanacaktır. Abdullah Onar'ın kızı Anber Onar tarafından yazılıp yayınlanan “Bir Modern Geçmiş” adlı kitap, Abdullah Onar'ın projelerindeki modernizm felsefesi, anıları ve niyetleri hakkında bilgi vermekle beraber, toplumsal hafızayı korumak ve yaşatmak için, Kıbrıs modern mimarisine katkıda bulunan projelerinin değerinin daha iyi anlaşılması için yeni kapıların açılmasını mümkün kılmıştır. Bu çalışmalar ışığında ise Kıbrıs'ta 21. yüzyıl mimarisinin gelişimine katkıları bu perspektifte sonuçlandırılacaktır.

Anahtar Kelimeler: Abdullah Onar, modernizm, Kıbrıs'ta modernizm, konut.

DEDICATION

To My Family

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Chapter 1

INTRODUCTION

Cyprus is the third largest island in the Mediterranean Sea which takes place on the historical crossway of trade and culture (Figure 1) (Mesda, Y., 2011). Due to its strategic location in the Eastern Mediterranean, Cyprus has been under the control of different entities that resulted in its rich history, followed by certain noticeable architectural developments.



Figure 1: Map of Cyprus (Atun, R.A, Doratlı, N., 2009, p:114)

Expression of architectural styles, movements and influences throughout the history of Cyprus represents varieties of political power and cultural dominance. This is the reason why in the British period it was preferred not to have any traces of the Ancient Greek revival in the built structures since the Greek Cypriots had an ideology to unite

Cyprus with Greece (Given, M., 2005). With the strategy of modern architecture and its platform, not having a connection with the past and with the arrival of the architects to the island who studied abroad in the 1930s appeared as some of the reasons which led to the emergence of modern architecture in the island (Yavuz, E., 2021). After World War II, when Cyprus gained its independence from the British in 1960, they used modern architecture as an important tool and a symbol for modernization and post-colonial developments (Pyla, P., Phokaides, P., 2009). Also, towards the end of the 1950s and the beginning of the 1960s, Turkish Cypriot architects who studied abroad returned to the island and started to practice their architecture. However, the political conflicts between the two communities starting in 1963 led the architecture to be interrupted until the division of the island into two parts in 1974 (Pyla, P., Phokaides, P., 2009) which became difficult for researching and gathering information about the heritage of modern architecture because of the lack of people, institutions and mechanisms who could create architectural discussions and the knowledge.

Recent developments on the line of modernism follow up brought the name of an architect, Abdullah Onar- Abdullah Mulla Ali Onar. He was born in 1929 in Kaleburnu in the region of Karpasia and graduated from English College in 1949. In the same year, he left Cyprus for his bachelor studies in London which was at Constantine Technical College in the Building Technologies field. In 1952, he attended the architecture program at Durham University with a scholarship while he worked in different companies as a technician during his education life (Onar, A., 2021). He returned to the island in 1956 and worked for one year in the Department of Construction of the Republic of Cyprus. Abdullah Onar is one of the most fruitful, productive and one of the first architects in Cyprus who has many projects in different

typologies, such as housing, apartment blocks, offices, educational buildings, office blocks and many more (Terlik, F., Kara, C., 2005), around the island especially in Famagusta, Nicosia, Kyrenia, Limassol, Larnaka and Paphos (Onar, A., 2021). He approached his designs around the “form follow function” notion which was contextual and gave importance to the ideas of his clients. He was one of the pioneers of modernism which helped the architectural developments of its time.

1.1 Aim of The Research

The main aim of this thesis is to re-evaluate and re-affirm the role of modernism in Northern Cyprus which was kept aside because of the political context. These aims will be achieved through the works of Abdullah Onar. Another aim of this thesis is to re-evaluate the originality and the values of Abdullah Onar’s works so to be a part of the process of constant follow up of all the traces of modernism as part of the general architectural history of Cyprus. There are some questions that will help to clarify the ideas and intentions of Abdullah Onar so to be able to understand his architecture in Cyprus and its contributions to today’s architecture. The questions are as follows:

- How 21st century perspective formulates the architect’s contributions to architecture and modernism in general?
- Which values can be recognized as comparable, influencing and important for the author’s understanding and development?
- How historical, educational, political and cultural context influenced Abdullah Onar’s architectural approach?
- How and where the architect’s ideas were manifested?
- How to re-evaluate Abdullah Onar in the global world today?

1.2 Research Methodology

This research is conducted by qualitative research methods such as literature review, data collection, interviews, case studies and historical and comparative methods. Literature review is used to understand the historical developments during different periods and how those developments affected architecture besides social, administrative, economic and political aspects over in time. In addition, it is used to understand the concept of Modernism. The emergence of the Modern Movement, Bauhaus and European Modernism, Modernism in Mediterranean Region, Modernism in Turkey and last but not least Modernism in Cyprus are the subjects covered in this part. In this way, the factors of the emergence of the Modern Movement, foundation of Bauhaus within European modernism, the principles of Bauhaus and how modernism was held in different regions such as Mediterranean Region, Turkey and Cyprus are defined. The sources of this study mainly consist of articles and books found from internet sources and some books are taken from the university library. The information about Abdullah Onar and his buildings was collected from the book “Bir Modern Geçmiş” written by his daughter Anber Onar, journals of the Chamber of Architects of the Turkish Republic of Northern Cyprus, articles found on the internet and interviews done with Anber Onar. The data collection for the drawings of the projects is directly taken from the archive of Anber Onar with her permission. Some of the photos of the buildings are taken by the author herself.

The structure of this thesis is organized into five chapters. The first chapter is the introductory chapter that defines and explains the aim of the research, its limitations and its methodology. The second and the third chapters are based on the literature reviews about the historical background of Cyprus and general overview of

modernism: influencing aspects on the works of Abdullah Onar which forms the base of the research that paves the way to the main topic which is discussed in Chapter four of this thesis. Chapter four focuses on the architect Abdullah Onar and the analysis of his buildings. Lastly, chapter five covers the outcomes of the analysis which helps answering the questions mentioned before in the “Aim of the Research” part that derives the conclusion of the research.

1.3 Limitations

Throughout his career, Abdullah Onar has designed approximately 640 buildings around Cyprus which are registered and traceable including different types such as housing projects, apartment blocks, office buildings, mixed-use, schools, cinemas, banks and many more. On the other hand, according to the family sources, it seems that there are many more projects that he designed but were signed under the names of different architects because of the ongoing circumstances and the political issues that are almost non-traceable and still unclear how it will become possible to trace his works so to be able to know how they were developed and how they influenced his further works. It has been determined that the number of housing projects is more than the other types and the density of housing projects is mainly located in Köşklüçiftlik in Nicosia. Therefore, housing projects in Köşklüçiftlik are chosen to be analyzed as the projects of Abdullah Onar. With this tendency, Abdullah Onar's approach to design, his attitude towards his customers and how his architectural understanding is reflected in his projects will be examined.

Chapter 2

HISTORICAL BACKGROUND OF CYPRUS

2.1 Introduction

From the articles written about him, the talks with his daughter Anber Onar and following his interest through his works, it seems that Abdullah Onar was well introduced into his own architectural history. It is visible that he was aware of the distant history, influences of the history on architecture and especially modernism that is going to influence him. To be capable of seeing and understanding his works in line with modernism, it is important to know the historical background of Cyprus and to interpret the influences of history with architecture.

History of the island dates back to the Neolithic settlements which is followed by the Bronze Age in which copper was found and was an important resource for Cyprus. The emergence of first civilization occurred with the immigration of Mycenaean from Greece around 1450 BC (Özay, N. 1998). Afterwards, Cyprus was conquered respectively by Phoenicians, Assyrians, Egyptians, Persians, Romans, Byzantine, Lusignans, Venetians, Ottomans and the British Empire until the establishment of the Republic of Cyprus in 1960 (Mesda, Y. 2011). The control was in the hands of both Turkish Cypriot and Greek Cypriot communities until 1963 where the tension between them increased. The tension reached to its peak in 15 July 1974 in which Greece started the internal conflicts. With the interference of Turkey in 20 July 1974, the island divided into two parts where the Turkish Cypriots fled to the northern part of the island

and the Greek Cypriots to the southern part. Firstly, Turkish Federal State of Cyprus established in 1975 (Özay, N. 1998). Then, it declared itself as an independent country in 15 November 1983 as Turkish Republic of Northern Cyprus (T.R.N.C) which is only recognized by Turkey, still today (Mesda, Y. 2011).

Since the island has been under the control of different entities, the island affected in political, cultural, social, economic, administrative and religious aspects. This stratification also contributed to the formation of different architectural styles which were either accepted by the following entities that provided some changes or new ones were made according to their cultural, religious and political considerations.

Periods being presented will be as follows:

-Byzantine Period (330 AD-1191 AD)

-Lusignan Period (1192 AD-1489 AD)

-Venetian Period (1489 AD-1571 AD)

-Ottoman Period (1571 AD-1878 AD)

-British and Post-Colonial Period (1878 AD-1960 AD & Till Today)

2.2 Byzantine Period (330 AD-1191 AD)

In 395, Roman Empire divided into two parts; western and eastern which is also known as Byzantine Empire. Cyprus was under control of Byzantine Empire from 330 AD to 1191 AD (Mesda, Y. 2011).

During the Byzantine period, Cyprus had a peaceful time until the arrivals of the Crusaders. The Byzantine administration organized the social structure of the island

by the laws according to their perceptions. According to the laws initiated by Emperor Constantine, people were made serfs and were forbidden to leave the land where they were born. A central administration was established and government officials were connected directly to the Emperor. On the other hand, there were no regulations for the rich landowners and merchants who have their privileges [URL 1].

Paphos was the capital of Cyprus under the Roman rule. However, it went through destructive earthquakes that remained in ruins (Hill Sir G., 1949). During the Byzantine rule, the capital moved from Paphos to Salamis (Cyprus Tourism Organization, 2015) which was an ancient Greek city state which became a ruin as a result of earthquakes and reconstructed by the Byzantine Emperor Constantius who named the city as Constantia [URL 2].

There were few important industries in the island during the Byzantine period. Pottery and silver plates were important in the area of Laphitos (Lambousa or Karavas) in which the pottery is still active in the region and the plates are being exhibited in the Cyprus Museum in Nicosia. Also, silk-worm was introduced to the island even though it was known in the Greek lands (Hill Sir G., 1949).

Christianity spread rapidly on the island and the first Orthodox church was established [URL 3]. Church of Cyprus became autocephalous (being independent from external and patriarchal authority [URL 4]) in 488 by resisting in order not to be united to the Patriarchate of Antioch (Hill Sir G., 1949). This gave the power to the church for electing their own leader and self-governing. In addition, the leader gained the benefits such as signing with red ink, having a royal scepter and wearing a purple cape. All of

these emerging developments started the beginning of Church's responsibilities in political issues (Mallinson, W., 2011).

With the spread of Christianity, many religious buildings such as monasteries, churches and chapels were built. Domes started to be built for the first time during this period (Mesda, Y., 2011).



Figure 2: St. Barnabas Monastery, (Özay, N., 2005, p:66)

St. Barnabas Church and Monastery (Figure 2) is one of the most important work of this period including five domes (Özay, N., 2005) which was built on the place where the tomb of St. Barnabas was found, who is considered as the founder of Church of Cyprus (Cyprus Tourism Organization, 2015).

Constantia (Salamis) (Figure 3) has been affected by earthquakes and the Byzantine Emperor Constantius renovated the Grand Bath and the Gymnasium of Constantia (Stewart, C., 2014).

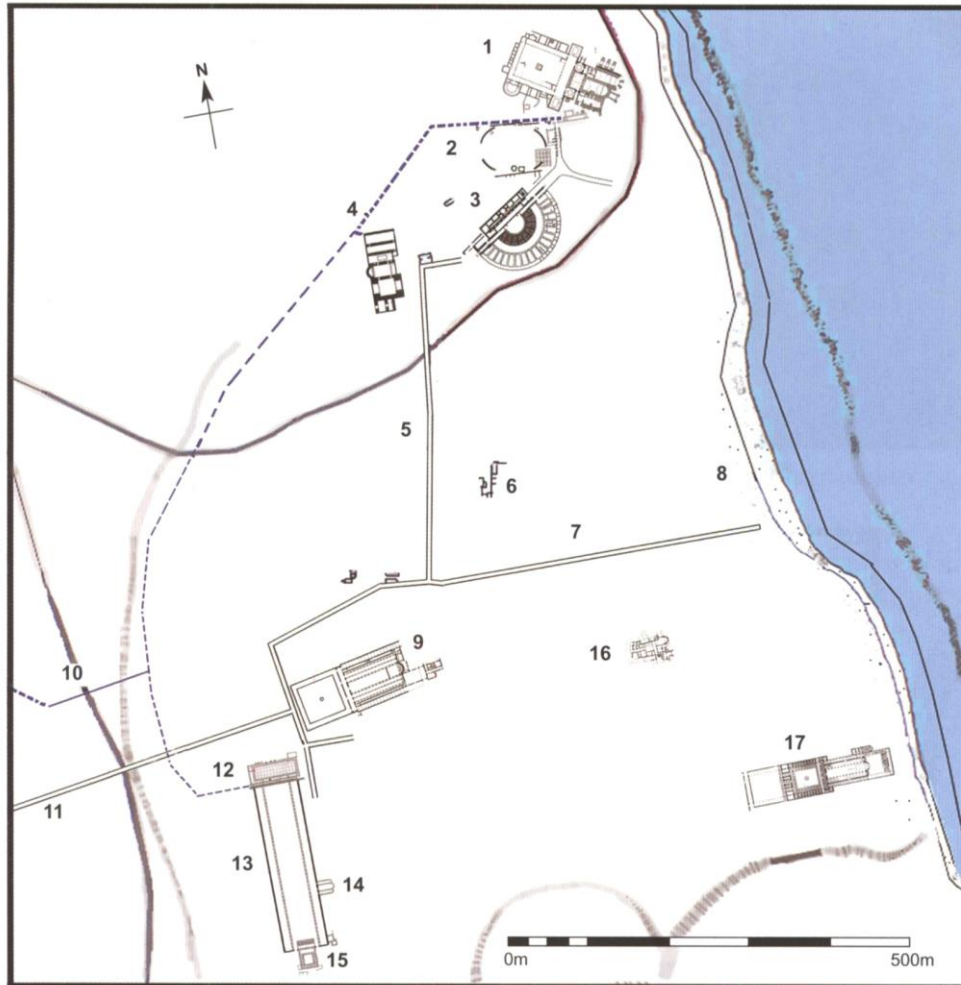


Figure 3: Constantia (Salamis) during the Byzantine period (Stewart, C., 2014, p:3)
 1. Grand Baths/Gymnasium; 2. Amphitheatre; 3. Theatre; 4. 'Roman' Baths; 5. Cardo Maximus; 6. Byzantine house; 7. Decumanus Maximus; 8. Harbour; 9. Cathedral of St Epiphanius; 10. Aqueduct from Chytroi: remains of piers; 11. Road to St Barnabas Monastery; 12. Loutron; 13. Forum; 14. Basilica church; 15. Temple of Zeus (later converted into a church); 16. L'Huilerie (Byzantine villa); 17. Campanopetra Basilica (church)

Since Cyprus was an attraction point for both Christianity and Islam, there were raids to Cyprus by the Muslims during this period. Therefore, Kantara Castle, Bufavento Castle and Kyrenia Castle were built for security reasons (Hill Sir G., 1949).

2.3 Lusignan Period (1192 AD-1489 AD)

There were lots of attacks by the Muslims. In 1191, during the Third Crusade, I. Richard – Richard the Lionheart- who is the king of England, conquered the island (Özay, N., 2005). In a short time, he sold the island to Knights Templars, however, they had to give it back to I. Richard because of the local uprisings (Cyprus Tourism Organization, 2015). At the end, I. Richard sold the island to the former king of Jerusalem, Guy de Lusignan. Nicosia being the capital, they ruled the island for almost three hundred years which was considered as the most brilliant period of the island (Mesda, Y., 2011).

During this period, feudal regime was introduced. It was based on a hierarchical order between lords and vassals where the king was on the top of the pyramid. Lords were responsible for military services and loyalty and they were given lands. Vassals were responsible for tax collection and lands. They were mostly consisted of villagers. However, merchants were treated as citizens (Mallinson, W., 2011).

Sugar, wine and agricultural products were the production and exportation of Cyprus. Lace and weaving production introduced. Famagusta, which is a port city, grew into a large city because of trading (Cyprus Tourism Organization, 2015).

Society was multicultural but most of the population consisted of Greek Cypriots. Latins did not abandon nor their culture or religion (Coureas, N., 2014). Guy de Lusignan tolerated the Orthodox Church, however, after two years of his death, his brother Amaury took the control and did not provide any toleration to the Church of Cyprus. He ensured the dominance of the Catholicism and the Latin Diocese of Cyprus

was established. Latins started to collect the tithes (öşür) and the lands were transferred to the Latin Church of Cyprus [URL 5].

As the Lusignans took the control of the island, their culture also left the traces to the architecture of the island. Houses, mansions, cathedrals, monasteries and churches have been built.



Figure 4: Flying buttresses of St. Nicholas Cathedral (photo taken by the author)

Gothic is the architectural style of this period. The Gothic buildings have thin towers. The characteristics of this style are the flying buttresses which are the external support systems, pointed arches, ribbed vaults and the decoration elements such as rosettas, colored windows and gargoyles (Figure 4) (Vondráčková, T., Nývlt, V., Němec, F., 2016).

St. Nicholas Cathedral in Famagusta (now known as Lala Mustafa Paşa Mosque) (Figure 5) and St. Sophia Cathedral in Nicosia (Selimiye Mosque) can be the best and the most important cathedral examples belonging to this period. Other examples can

be listed as Bellapais Abbey which is used as concert hall and cultural purposes today, Kyrenia Castle and Lusignan House (Ozay, G., Ozay, N., 2004).

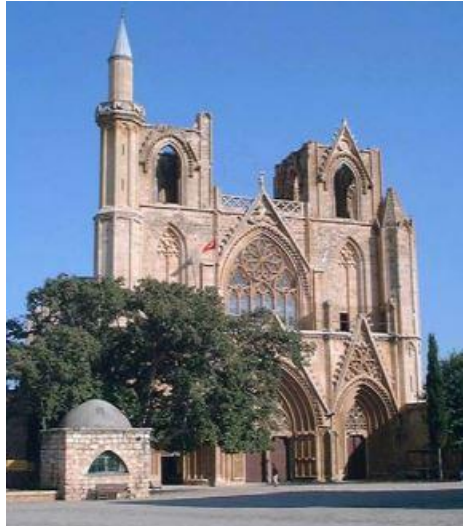


Figure 5: St. Nicholas Cathedral, Famagusta (Walsh, M., 2005, p:2)

2.4 Venetian Period (1489 AD-1571 AD)

King James II was married to Venetian Caterina Cornaro who is the last queen of the island. When James II died in 1473, Caterina Cornaro ruled the island for five years and in 1489, the island started to be ruled by the Venetians. The main aim of Venetians was to hold Cyprus in order to be able to provide easy access for their ships in Eastern Mediterranean (Mallinson, W., 2011).

After Venetians took over the control, Lusignans did not leave the island and they lived as landlords. Venetians preserved the feudal structure, the constraints and the exploitations from the Lusignan period continued. Therefore, the community asked for help from the Ottomans who were attacking the island at certain periods of time. The earnings and the income was transferred to Venice [URL 6].

During this period, Catholic Church attempted to impose its theology on the Orthodox Church. Lace started to be produced in Lefkara which is still a local product of the island. Wheat, sugar, cotton, wine, olive oil and barley was the products being exported from the island. Most of the products were exported from the port of Famagusta. However, port of Larnaca became the most important port towards the end of this period because of the exportation of salt (Mallinson, W., 2011).

All of the investments were made only for military purposes (Mesda, Y., 2011). Before ruling the island, Ottomans attacked to Karpas Peninsula in 1489. An agreement has been made between the Ottomans and Venetians in which the Venetians payed the taxes to the Ottoman and Ottoman granted the Venetians in İstanbul with new rights [URL 7]. Ottomans destroyed Limassol in 1539. Ottomans made an attempt with the Venetians to give Cyprus to them but when it got rejected, Ottoman army conquered the island in which they landed near Limassol and laid siege to Nicosia under the command of Lala Mustafa Pasha in 1570. A few days later, Kyrenia was taken without any effort [URL 8]. However, Famagusta resisted starting from September 1570 until August 1571 when Bragadino, the commander of Famagusta Fortress, surrendered with a treaty including five points [URL 7].

The focus of Venetians was on military aspects. Therefore, defending Cyprus was important. In addition, the use of gunpowder in 15th century took place in the warfare and thus a new fortification system was needed. A new military architecture emerged. Since the balls can be shot by the use of gunpowder, the walls needed to be thicker, shorter and angled on the exterior. Also, round towers were needed for deviating balls. (Camiz, A., Khalil, S. I., Demir, S. C., Nafa, H., 2016).



Figure 6: The Walls of Nicosia (Panayiotou, A., 2017, p:29)

During the Venetian period, since Ottomans were attacking to Cyprus, the architecture was developed according for defense and protection. This fortification became a symbol of domination of Venetians (Atun, R.A, Doratlı, N., 2009). Walls of Famagusta were replaced and strengthened and new walls were built around Nicosia (Figure 6) (Mallinson, W., 2011).

2.5 Ottoman Period (1571 AD-1878 AD)

Falling of Famagusta is accepted as the beginning era of the Ottoman Empire in the island. Ottomans ruled the island for three hundred and seven years, between 1571-1878. Ottomans had interest in Cyprus because Rhodes, Crete and Egypt was already in their hands [URL 7]. Since they expanded their power in the Mediterranean Sea, Cyprus was in a strategic point which led the Ottoman Empire to focus on it.

After the conquest, most of the Latins who lived in the island either died or abandoned. As Turkish population, first of all, the members of the Ottoman army settled with their

families and they became landowners. After, according to the Ottoman settlement policy which started in 1572 and ended in 1689, Turks- who were volunteers and the ones who suffered from disasters that had no home- were brought to the empty parts especially from Anatolia. Other than the soldiers, public officials were brought as well. The migrations have been occurred mutually from Anatolia and Syria [URL 7]. In addition, some of the Orthodox Christians and Roman Catholics changed their religion to become Muslim for not paying high taxes and to get rid of the lower status (Mallinson, W., 2011).

Ottomans cancelled the feudal system and instead put into practice the *millet system* in which the non-Muslim people could be controlled by their own religious authorities. The Church of Cyprus was declared as the head of the Greek Cypriot population and it was the end of the Roman Catholic Church's pressure on Orthodox Christians in the island (Mallinson, W., 2011). With this millet system, people lived autonomously and comfortably. There were representatives from of all societies who took part under the name of Divan in which the decisions that they took were transferred to the Sultan and if he approved, then those decisions became a rule. This also provided the political equality among the societies in Cyprus [URL 9].



Figure 7: The “Megali Idea” map of Rigas Ferreros. (URL 11)

The era of Ottoman Empire passed without important incidents except the protests about the high tax payments provided by the Ottomans (Mallinson, W., 2011). Turkish Cypriots and Greek Cypriots lived in the same neighborhood next to each other, both in rural areas and cities (Göregen, M., 2016). However, in 1821 with the Greek War of Independence, the ideology of Greek nationalism came out which is the Greek Cypriots’ demand for Enosis- uniting with Greece. This nationalist idea is the part of “Megali Idea” which means to create a Greek nation that was mentioned first in 1791 by the Greek poet Rigas Ferreros who created a map including the places after the independence of Greece (Figure 7). The idea of Enosis started to take place with the power of church and the education in schools by the educators coming from Greece (Yellice, G., 2012).

The Ottomans, did not only contribute to the social, cultural and political aspects in the island but also they left their traces on architecture. Most of the churches and the cathedrals converted into mosques by adding the Islamic elements such as minarets and mihrabs (Turkan, Z., 2016). Ottomans also built new mosques such as Arab Ahmet

Mosque in Nicosia (Figure 8); tombs for the important people and inns which are public buildings. Inns, which were built for the people in order to accommodate and satisfy the needs of the foreigners coming to Cyprus, were the first architectural pieces of Ottomans in Cyprus. Inns have two floors and the rooms are opening to the porticos around the open inner courtyard. The upper floor is used as accommodation purposes while the ground floor is used as warehouses and the animals are housed in the courtyard (Figure 9) (Turkan, Z., 2016). Büyük Han (The Great Inn) is one of the most famous inn which is located in the walled city of Nicosia (Özay, N. 2005).



Figure 8: Arab Ahmet Mosque, Nicosia (Kiessel, M., Tozan, A., 2021, p:7)



Figure 9: The Great Inn (Büyük Han), Nicosia (photo taken by the author)

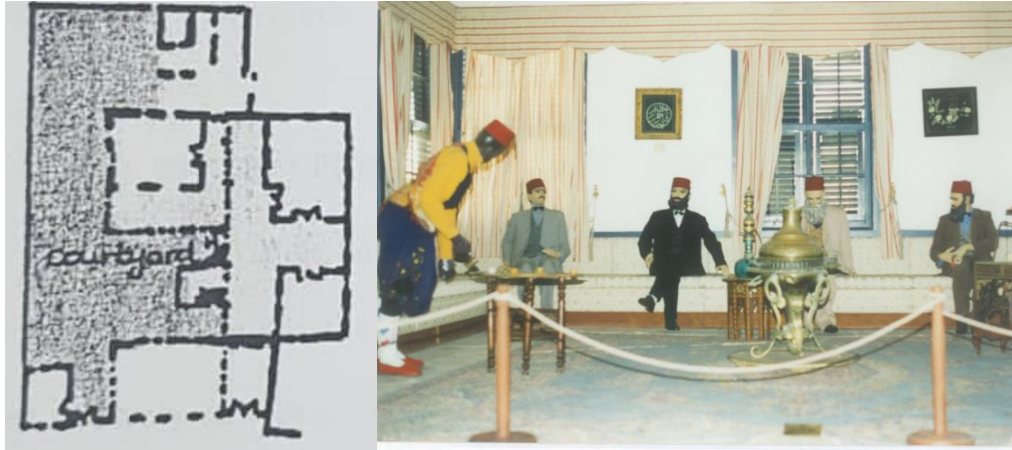


Figure 10 and Figure 11: Plan of Derviş Paşa Mansion, Nicosia (Özay, N., 2005, p:70) and The main room of Derviş Paşa Mansion (Turkan, Z., 2016, p:346)

After the Ottomans conquered the island, lots of people migrated from Turkey especially from the Anatolian region and they built their own houses (Özay, N. 2005). The houses generally consist of two stories. The entrance is made through a courtyard (Figure 10). The sitting room is multi-purpose room which is called as “Sofa”. The main room of the house is known as “Selamlık” and can be turned into a living, dining or a sleeping room (Özay, N. 2005). This room is the most ornamented room of the house (Figure 11). The houses are constructed as masonry structures by the usage of stone, wood and mudbrick materials. Dervish Pasha Mansion, Saçaklı House and Lusignan House (Ottoman Mansion) in Nicosia are the examples of Ottoman Period houses (Turkan, Z., 2016).

2.6 British and Post-Colonial Period (1878 AD-1960 AD & Till Today)

The dominance of the Ottoman Empire in the Mediterranean started to be jeopardized by the threat of Russia. Britain, on the other hand, also was concerned about Russian influence in the Mediterranean and needed a base in the region to be able to secure its trade routes to India. In this sense, at the Congress of Berlin in 1878, the British and the Ottomans signed an agreement in which the British rented the island in exchange for providing security to the Ottomans against the threats from Russia (Mallinson, W.,

2011). Ottoman Empire entered the World War I in 1914 on the side of Germany. After that, Cyprus was annexed by the British and was offered to Greece if they would have entered the war against Germany. Greece entered to the war in 1917 on the side of Allies and the offer was off the table. The Republic of Turkey handed Cyprus to Britain in 1923 with the Treaty of Lausanne and in 1925, Britain declared Cyprus as “Crown Colony” (Zafersoy, H., 2011).

English was declared as the official language but Greek and Turkish were also accepted to be used as official languages. All the laws could be made with the approval of “Kavanin Meclisi” (Kavanin Assembly) which consisted of 4 British civil servants and 3 representatives at first that later turned into Legislative Assembly consisting of 6 British, 9 Greek Cypriot and 3 Turkish Cypriot [URL 10].

Since there has not been much developments in the domain of agriculture for a long time, British decided that new innovations should be made and lots of reforms has been carried out. Department of Agriculture established in 1896, a Modern Farm and Animal Production Facility (Atalasa) was established in 1902 and an agricultural school was established in 1909 in order to teach the new techniques to farmers and extend this to the whole island (Tozan, A., Akın, G., 2009).



Figure 12: Cyprus State Railways (Mısırlısoy, D., Günçe, K., 2023, p:116)

During this period, affirmative developments also has been made in the field of transportation. Neglected land transportation routes have been maintained and a good quality transportation network has been established. In addition, the Cyprus Government Railway (Figure 12) was opened in 1905 as Famagusta-Nicosia line and in 1907 as Nicosia-Güzelyurt line in order to transport the mines and the agricultural products from Güzelyurt to Famagusta port. The first intercity public transportation started in 1911 by Cyprus Motor Transport and Development Company (Zafersoy, H., 2011).

The number of schools increased and the education system renewed. Since the early period, English lessons were included in the schools. The schools provided their budgets with the money collected from the villagers. There was also annual financial support by the state to the schools that accepted inspector visits which meant the control of conditions, curriculum and content of the schools. However, some Greek schools did not benefit from the state budget and accepted the support of church and donations so to have an autonomous education system (Tozan, A., Akın, G., 2009).

Even though the developments occurred around the island, Cypriots were opposed with the ruling of British. Greek Cypriots were against because the taxes collected by the Church of Cyprus during the Ottoman period was banned. Turkish Cypriots were against because British administration kept Turkish Cypriots at the background in order to favor Greek Cypriots such as retiring the Turkish Cypriots working in the state agencies and replacing them with Greek Cypriots. Another and a common reason was that British officials collected the hire purchase from the people that needed to be given to Ottomans but the money was used elsewhere. The pressure started to be increased in the island and especially with the “divide and rule policy”, the two communities

started to be separated [URL 10]. This separation triggered the Greek Cypriots about the idea of uniting with Greece –Enosis. Also, Greek Cypriots had hope from the British officials since they helped the Ionian islands and Crete to unite with Greece (Mallinson, W., 2011). When the first Enosis (as the political union of Cyprus and Greece) plebiscite decision came as a result, they deliver those demands to the British officials but they got rejected. In 1931, Greek Cypriots set fire to the provincial hall in Nicosia (Figure 13) and made their first uprising against the British administration. In the plebiscite held in 1950, British officials mentioned that the item was not legal and it is their internal affairs. Later, with the support of archbishop Makarios, Greece wanted again to emphasize the idea of Enosis in United Nations' general assembly.



Figure 13: Province hall in Nicosia (Zafersoy, H., 2011, p:9)

However, this idea also was rejected. In response, Greece sent Colonel Grivas to Cyprus to establish the organization called EOKA. They made their first attack to the British facilities in 1955. However, after three months of the attack, it changed their focus to Turkish Cypriots who were the real threat to Enosis and because of this situation, lots of Turkish Cypriots left their villages to safer places (Yücel, O., 2021).

Many legal regulations based on zoning and construction occurred during this period. It is noticeable that the regional laws were made instead of the whole island in which

its aim was the improvement of the cities. Two types of lands were considered. *Arazi Miri* can be considered as the lands which were out of cities and villages which were mainly for soil cultivation but later as the settlements got bigger, construction could be made; *Mülk* is the old settlement land that could be built on. The first comprehensive regulation was in 1927 and named as “Arazi Miri Üstünde Binalar, Yollar ve Kuyular İnşaat Yasaları” (Laws for Buildings, Roads and Wells on State Land). This regulation got separated into two as “Kent Planlama” (Urban Planning) and “Yollar ve Binalar Düzenleme Yasası” (Law of Regulation of Roads and Buildings) according to the resolution made in 1945. Regulations haven’t been made only to the new settlement areas but also to the rules of new buildings and regulations which aimed the protection and the improvement of the historical walled cities of Nicosia and Famagusta. “Eski Eserler Yasası” (Antiquities Act) was created for the first time in 1905 and in 1935 comprehensive changes have been made (Tozan, A., Akın, G., 2009).



Figure 14: Central Court in Nicosia (Tozan, A., 2008, p:55)

During the beginning period of British, public buildings and houses started to be built. British rulers were living and working outside of the city where the locals were living. Construction of the province hall outside of the walled city in Nicosia was the reason of the city to enlarge outwards. Some of the constructed buildings symbolized the status of a new way of ruling and some of them sought only to create spaces for the

function. The buildings were simple and without show off either that British wanted to create quick solutions for the urgent needs or couldn't decide what kind of architectural language to use. The first example of colonial architecture in the island is now used as the Central Court in Nicosia (Figure 14). The building materials were local such as yellow stone, wood and brick. The buildings were reflecting the colonial architecture in which that the arched opening of the porch was built with cut stone that extrudes outwards on the facade defining and emphasizing the entrance. The stone jambs around the window and the pilaster at the outer corners of the building are some of the characteristics of colonial architecture (Tozan, A., 2008). Balconies played an important role in the houses that are generally semi-open spaces which is provided by a different culture and life-style. This type of housing can be seen in Zahra Sokak in Nicosia (Figure 15) (Özay, N., 2005).

By the middle of the British period, it can be seen that houses belonging to civil servants and more public buildings were built throughout the island than in previous times. The early examples of modernized architectural products in Cyprus are the usage of different plan types depending on the number of users and needs. (Tozan, A., Akin, G., 2009).



Figure 15: Houses from early British period in Zahra Sokak (photo taken by the author)

New construction systems and materials started to take place as there were new developments in the industrial world. Therefore, concrete and reinforced concrete started to be used instead of the previous ones. The use of concrete provided different types of buildings to be emerged since it has the possibility to create wider openings and more floors (Özay, N., 2005).

Most of the periods are explained and mentioned briefly in which the progress and the changes can be seen in social, administrative, economic, political and architectural aspects until 1960, the end of the British period which is more stable and easy to follow. All the events on all layers of the society are considered as being post-colonial developments. However, with the establishment of the Republic of Cyprus in 1960, the architectural progress has gone under different political circumstances and rapid developments. Abdullah Onar, who returned to the island after completing his education in England in 1956, witnessed the culture brought to Cyprus by the colonial state and the changes in the political aspects after 1960 and he tried to practice his profession under these circumstances. To be able to understand Abdullah Onar's own architectural approach who had the opportunity to see, absorb and compare all these changing conditions, it is essential to understand modernism itself in the first place.

Chapter 3

GENERAL OVERVIEW OF MODERNISM: INFLUENCING ASPECTS OF THE WORKS OF ABDULLAH ONAR

This chapter examines the factors that triggered the emergence of the Modern Movement, the spread of this movement with Bauhaus and how this movement affected the Mediterranean region, Turkey and especially the location of this thesis, Cyprus. Possible influences or aspects of modernism being well known to Abdullah Onar are going to be investigated later in this research.

3.1 Emergence of Modern Movement

Before directly moving to the modernism in architecture, it is important to understand the reasons and the past events which triggered or caused the emergence of the Modern Movement. Understanding the ideology behind it, will be more clear to clarify the relationship between the reasons and the results. In addition, it will be more easy to understand how architecture adapted the elements of the new changing world to the existing context of that period.

3.1.1 General Ideology of Modern Movement

The Modern Movement is a movement that appeared in the late 19th and early 20th centuries in architecture, literature, arts and philosophy in Western societies. 20th century can be considered as the century of changes in different manners such as innovations in science and technology, World War I and II and changes in social,

cultural and political aspects (Özay, N., 2005). Modernism is basically the criticism of the tradition (Calinescu, M., 1987).

However, these ideas were not invented as a new concept. The ideas of modernism dates back to the Renaissance and the period of the Enlightenment. After the fall of the Roman Empire, the period started where the God had the answers for everything that no one could ever answer. Religion was in dominancy in the middle ages. With the Renaissance in the 14th century, this way of thinking started to change starting from Italy and spreading to Europe (Henket, H. J., 2015). A new term “Humanism” (Humanitas) came up by the Florentine philosopher Leonardo Bruni. Humanism is a philosophical view which emphasizes human values and achievements apart from religious dogma. It focuses on the objective research guided by the human mind (Roth, L., M., 2014). The idea that people have their own will to do and to create their future took place. Therefore, churches lost their dominancy. Also the new scientific discoveries helped the intellectuals to be able to move forward and to get rid of the past. The new way of understanding emerged in which everything can be understood through reasons because every cause is the outcome of the nature laws. Briefly, science and rational thinking took over the place of old and religious thinking of the “Dark Ages” (Henket, H. J., 2015).

Coming towards to the Enlightenment in 18th century, the era is also called as the “The Age of Reasons”. This period not only associated with philosophical and scientific revolutions but also with political ones in which the French Revolution in 1789 is counted as the most important one where it replaces the civil society from the ancient regime to a rational one (Peters, M., A., 2019). The Enlightenment can be considered as a social process rather than a historical period. It is the process of human beings to become more self-directed and more aware of their powers intellectually (William, B.,

2017). The outcomes of the Enlightenment can be counted as liberty, equality, human rights, modernization of the societies, the ideals of French Revolution, socialism and liberalism (Henket, H. J., 2015).

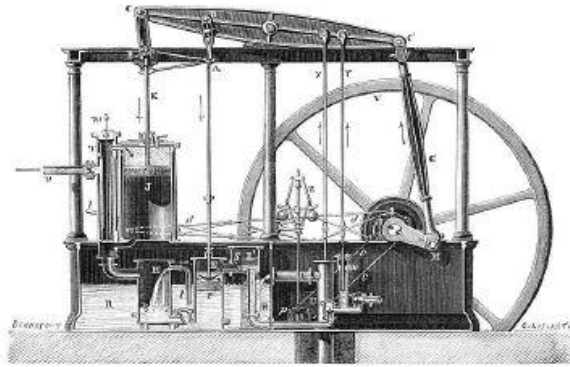


Figure 16: The steam engine invented by James Watt (Menga, L., 2022, p:108)

Industrial Revolution is one of the factors that helped the emergence of the Modern Movement. It is the result of the new inventions of the new changing world. As the steam engine (Figure 16) founded by James Watt, it provided a new industry with machines. This new industry brought a radical change to the world with the developments in technology such as mass production, standardization and production of new materials such as steel, iron and glass. With this new way of production in the industry, it increased the need for workers and raw materials which were provided from the colonial lands. The increase in the labor population led the creation of big cities where people left the rural areas for working (Menga, L., 2022).

Darwin, Nietzsche, Freud and Marx were the philosophical leaders of Modernism (Zahibi, S., 2010). Regarding to art in Modernism includes various avant-garde styles such as Expressionism, Surrealism, Futurism (Figure 17), Formalism and Impressionism in which the speed, the dynamism and the space is represented.



Figure 17: The painting Stati d'animo I. gli addii by Umberto Boccioni, 1911 (Karataş, T., Arslan, A. A., 2020, p:470)

Briefly, this movement in philosophy, arts and social organization rose to create new forms reflecting the new industrial world including the new technologies and urbanization and to get rid of the traditional that was considered as outdated. In other words, it can be said that, it is the period, criticizing the social order and the new world emerging. Modernism can also be defined as social progress that accepts the power of human to create, improve and reshape their environment with new perspectives.

3.1.2 Modern Movement in Architecture

The Modern Movement in architecture emerged in response to these social and technological changes mentioned above. Rejection of historical architectural styles were needed because those old styles could not adopt to the new modern industrial way of life.

The industrial revolution played an important role in modernism because the revolution of material started by the use of reinforced concrete, iron, steel and glass that replaced the use of stone and brick from the former periods. Also, these materials gave opportunity for architects to design and create large spaces, stronger, lighter,

higher and more flexible structures. For new construction systems, prefabrication and mass production became new techniques that allowed architects to design and construct buildings more quickly and also different types of buildings such as factories and exhibition centers. The earliest example of both modernism and prefabricated structure is the Crystal Palace by Joseph Paxton which was constructed in 1851 for the first World Exhibition in London (Figure 18). The building's cast-iron components and glass panels were produced off-site (Özay, N., 2005). The adoption of industrial developments in architecture is clearly stated by, one of the pioneers of Modern Movement, Le Corbusier in his book 'Towards a New Architecture' as "A house is a machine for living in" (Levine, R., 2018).

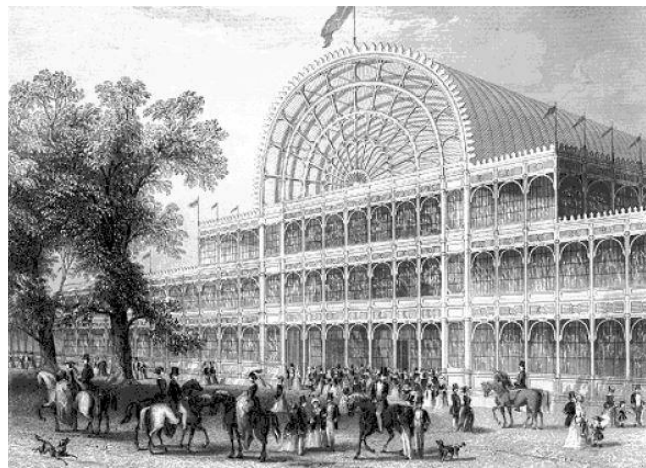


Figure 18: Crystal Palace by Joseph Paxton, London (Menga, L., 2022, p:115)

Also, after the World War 1, Europe was trying to recover from the damages and also in search for finding new solutions for housing that the costs of the construction were lower and construction to be faster. Therefore, the developments in the industry and the damages after the World War 1 helped and accelerated the emergence of the Modern Movement.

Louis Sullivan, an American architect who is considered as “the father of American modernism” or “father of skyscrapers” and the founders of the “Chicago School” is famous with the phrase “Form Follows Function” which is one of the best known and the directing principle in modern architecture. The Mainwright Building (Figure 19) which is considered as the prototype of the modern office building is the landmark project of Sullivan (Smith, K., 2012).

However, the phrase “Form Follows Function” is referred to the Vitruvius Triad: firmitas, utilitas and venustas, which can be translated as firmness- solidity, commodity -usefulness and delight- beauty. For Vitruvius, a good architecture is the combination of firmitas, utilitas and venustas. He claims that a good architecture should be useful, functional and respond to the needs of the people and the community who use it; the selected materials should be strong and suitable for the purpose and last but not least the building should mimic the nature to be able to achieve its beauty (Vitruvius, 2021). This rational ideology comes from Aristoteles who declares that the perceived matter is not separated from the form. Therefore, what is perceived as the function of the building is actually the form of the building (Thomas, A., 2020).



Figure 19: The Mainwright Building by Louis Sullivan (Curtis, W. J. R., 1983, p:39)

In general manner, the characteristics of Modern Movement can be summed up as;

- Functionalism (Form Follows Function).
- Refusing ornamentation or tradition.
- The use of new materials such as steel, glass, iron and concrete and exposing them in their natural way “Truth to Materials”.
- The use of simple forms in order to create simple compositions to be able to achieve aesthetic values (Amen, M. A., 2017).

To be able to spread this philosophy, many schools established in Europe in the beginning of the 20th century such as De Stijl in Netherlands and Bauhaus in Germany.

3.2 Bauhaus and European Modernism

Bauhaus, which was founded in Weimar in 1919 by Walter Gropius, has an important effect on the spread of the Modern Movement. The school was the combination of the elements of design education and fine arts. The pioneers of the Modern Movement in Europe such as Walter Gropius, Ludwig Mies Van der Rohe and Le Corbusier depended on the ideologies and the principles of this school. Bauhaus, itself, was not just an idea but an institution. However, to be able to understand the Bauhaus practice, it is important to understand the political background of Germany between 1919-1933, the effects of Russian constructivism and the contributions of abstract art.

3.2.1 Germany Between 1919-1933

After the World War I, Germany lost its lands and raw material resources, the army was disbanded and it was going through under severe financial burdens. The Treaty of Versailles which was signed between Germany and the Allied Powers had harsh agreements as well (Çetinkaya, G., 2019). After the World War I, German Kaiser II Wilhelm fled from the country and the need of a new regime came to the fore by the tension in the country. The main aim was to establish a democratic republic instead of

the German Empire. The Russian Revolution in 1917 also raised the hopes for the social uprising in Germany. All of these facts were a sign for a social uprising which was inevitable.

The rulership started to support SPD - (Social Democratic Party of Germany) which is a political party as a center-left social democratic influenced by the Marxist ideology and had an important role in the German Revolution- because they argued that the revolution only could be prevented by the top in which they demanded handing it over to the competent democracy politicians. The socialist movement which represented the workers split into two major left parties: The Social Democratic Party of Germany (SPD) which also known as the "Majority" Social Democratic Party of Germany (MSPD) and the Independent Social Democratic Party of Germany (USPD) (Yüksel, U. S., 2021).

In 1918 October, a constitutional reform passed. Although the army wanted to end the war, the Marine Corps decided to initiate a final attack against the British Navy in October 1918. The privates reacted to this decision and rebelled against the commanders and officers. The Workers' and Soldiers' Councils started to establish and began to spread all over Germany. The crowds hit the streets in 9th November. SPD declared the "German Republic" also known as "Weimar Republic".

Even though the harsh circumstances during the Weimar Republic, there have been also positive developments which is known as the "Golden Era" or "Golden Twenties". There have been many improvements both in social life and arts. The freedom factor came to the fore in every aspect. Women and LGBTI people had freedom. On the other hand, art became more avant-garde with the movements such

as Expressionism and Cubism which started to adopt itself to the characteristics of its age. The art and design relationship became an important issue. Not only the individual artistic production was sufficient but the establishment of schools such as Bauhaus enabled art to take place in daily life. Art was not only for lookout but also useful and sufficient to use. However, not everyone was happy with these changes in the cultural aspects. Conservatives had the idea of betrayal of their own traditions (Demirel, M. R., 2017).

The divisions between the left parties, the ongoing uprisings because of the power struggle between the rulerships and the revolutionary groups and the failure of the 1919 January Revolution were the key factors of the emergence of NSDAP in 1920 (National Socialist German Workers' Party) (Yüksel, U. S., 2021). Hitler, who became the leader of the party, extended the party by taking the advantage of the German people's military love, national feelings and became anti-Semitic. His aim was the destruction of the Treaty of Versailles, hostility to communists, the superiority of the German race and being anti-Semitic. The slogans of the Nazis attracted many intellectuals, unemployed university students and the lawyers, doctors, merchants who were complaining about the rivalry of the Jews either joined the party or supported. In 1933, Hitler was appointed as the head of the government and it was the end of the Weimar Republic. He had the power of making the laws without the parliament. Nazis started to get rid of the political opposition and consolidate its power. In 1934, he became dictator (Çetinkaya, G., 2019).

The ideology of the Nazis was based on racism and anti-Semitism. The German people were the master race. The persecution and the discrimination of the other races, especially Jews, accelerated and the concentration camps emerged. They either

imprisoned, killed or exiled those who opposed them such as liberals, socialists, communists and Jews. Briefly, the fascism was at the forefront.

3.2.2 Abstract Art and Russian Constructivism

In 1917, the Russian Revolution, especially the October Revolution had a very important impact on societies and world as well as on arts. It was the end of the tsarism, transformation from capitalism to socialism occurred (Fitzpatrick, S., 2017) and therefore, a new way of living and an order came up. With all the changing circumstances, there was a need to break off from the old and keep pace with the new which was modernization so abstraction began to be effective in arts. Following the characteristics of this period, art takes on a new purpose and simply describes not what is known and seen by everyone but what is abstract beyond the visible which can also change according to time and place. Cubism, Futurism and Constructivism can be considered as the art trends which affected modern architecture and Bauhaus.



Figure 20: Three Musicians by Pablo Picasso (Birol, G., 2006, p:10)

In Cubism, which is an art movement based in France in the early 20th century, the appearances of the same object at different times are drawn which emphasizes the relativity and variability of time and space. It is basically the principle of the disruption

of the object and interpretation in different ways. Either the objects are put on top of each other or the geometrical forms are distributed. In both ways, the object loses its main style and becomes into something new. Pure geometrical forms such as cubes, spheres and cones are used and the main principles are transparency, interlocking of the forms and asymmetry (Figure 20) (Birol, G., 2006).

Futurism is a social movement and art originated in Italy in the 20th century. It focuses on speed, technology, motion, dynamism, violence, youth, transportation objects such as cars, airplanes and industrial city. According to this, the flow of time demands on the continuous flow of the space, its dynamism and its imbrication with other spaces at different levels. The father of futurist architecture Antonio Sant'Elia who envisioned a futurist city named Citta Nuova (Figure 21) expressed out the influence of futurism in architecture as “We must invent and rebuild the Futuristic city like an immense and tumultuous shipyard, agile, mobile and dynamic in every detail; and the Futuristic house must be like a gigantic machine” (Asim, F., Shree, V., 2018).

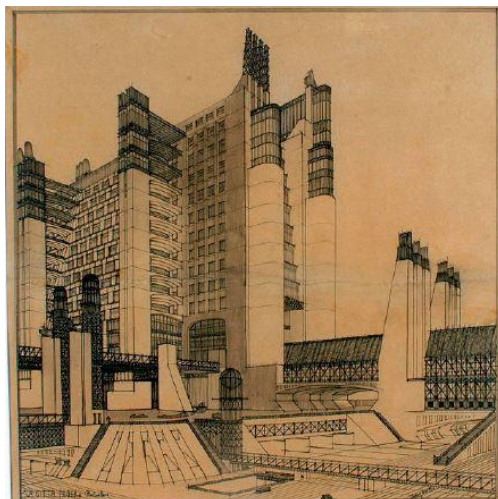


Figure 21: La Citta Nuova by Antonio Sant' Elia (Asim, F., Shree, V., 2018, p:2)

Constructivism is an art that based in Russia in the 1920s. In similar to Futurism, reflecting the modern industrial world, putting forward time and space and rejecting the ornamentation are important in constructivism as well. However, constructivism was related with aesthetics that structures take shape according to the functions are considered as the tool for the aesthetics, in other words, “machine aesthetics” (Birol, G., 2006). Especially after the post-revolutionary Russia, Russian Constructivism had new connection between the artist, his work and society. Also, it was seen as a tool in the transformation of social and political process. The constructivists, including the names Tatlin, Rodchenko, Malevich, El Lissitzky and Wassily Kandinsky, they used geometry, didn’t imitate anything and considered Constructivism as the representation of the future culture in the highest level (Lodder, C.,1983). In addition, their ideals were making the three dimensional forms constructed. They focused on construction rather than the concept (Nisbet, P., 1985). Tatlin Tower or the Monument to the Third International by the artist and architect Vladimir Tatlin in 1913 in Russia, was the first non-utilitarian construction (Figure 22) (Lodder, C.,1983). However, including Tatlin Tower, and most of the projects designed for the ideal world during this period have never been to be built because the Union of Soviet Socialist Republic was not economically secure. After a while, the artists and the architects such as El Lissitzky and Kandinsky were part of the Bauhaus spreading the principles of abstract art and the Constructivism.

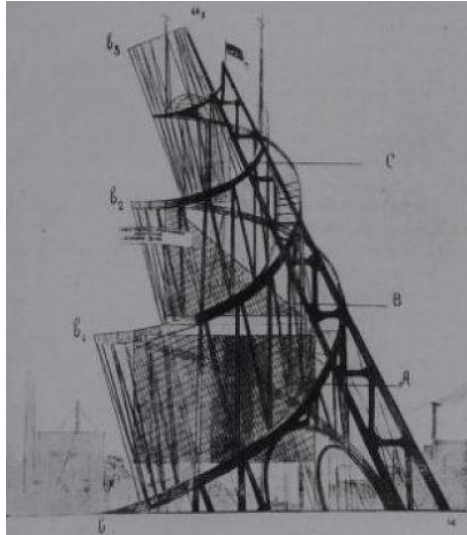


Figure 22: Tatlin Tower by Vladimir Tatlin (Lodder, C., 1983, p:61)

3.2.3 Bauhaus and Its Principles

Bauhaus established in Weimar in 1919, reflecting the new period in Germany which was the result of World War I, the developments in the industry and technology, revolutions in Germany, abstract art and the Russian Constructivism. Since it was a revolutionary approach, lots of artists such as Vassily Kandinsky, Paul Klee and Oscar Schlemmer and also architects such as Ludwig Mies Van der Roha, Le Corbusier and Hannes Mayer contributed to the school (Re, J., 2005).

The basic principles of Bauhaus can be listed as:

- Rejection of the tradition.
- Abstract shapes and forms which were basically square and rectangles.
- Mass production.
- Standardization.
- The use of new materials especially steel, glass and concrete.
- Open plan.
- White colors (Amen, M. A., 2017).

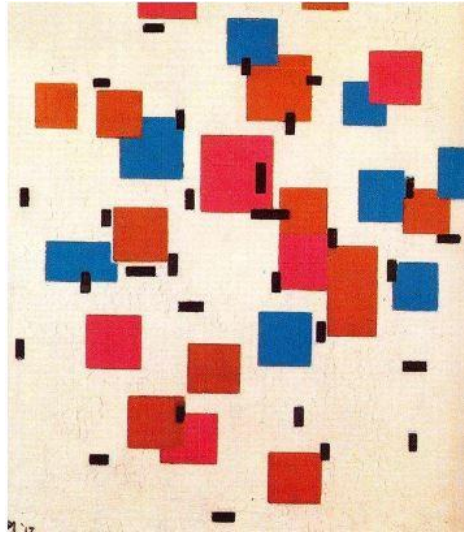


Figure 23: Composition in Blue by Piet Mondrian (Geary J. B., 2017, p:284)

The founder of the school, Gropius was affected by people such as Behrens who he worked together earlier and by schools such as the De Stijl in Netherlands. De Stijl (The Style) was a group consisting of artists and architects which was founded in 1917. It was influenced by the works of the artist Piet Mondrian who developed the type of design called as Neo-Plasticism from Cubism. The characteristics are the use of primary colors (red, blue, yellow and White), interlocking of geometrical forms, bare surfaces, asymmetry and black lines (Figure 23). De Stijl aimed to achieve a pure reality in which it was a visible fact laying under the spiritual vision (Özay, N., 2005). The units of the spaces should be highlighted as pieces thrown out from the center so that the tradition is broken and the masses can be in different height, sizes and positions. Schroder House in Utrecht built in 1924 is the most important building of the group (Figure 24) The façade of the building is resembling Mondrian's painting (Biol, G., 2006).

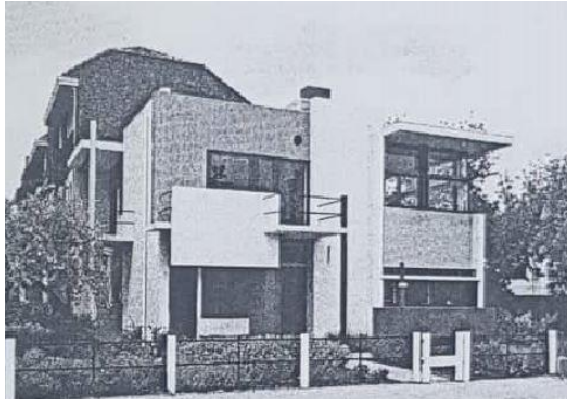


Figure 24: Schroder House in Utrecht by Gerrit Rietveld (Özay, N., 2005, p:26)

The aim of Bauhaus was to bring arts and crafts together which had equal value and should be working in harmony to be able to create a total art work. According to Gropius, artist had a responsibility to the community and the community had to turn the responsibility by supporting the artist (Re, J., 2005). The education basically shaped around the *Vorkurs* -the basic design principles course being taught today around the world- which provided throwing away the traditions from the past (Roth, L., M., 2014). The course was taught by Swiss teacher and a painter Johannes Itten. As time passed, Itten and Gropius started to conflict by over the equal value of artist and the craftsman and ended up with the resignation of Itten. Laszlo Moholy-Nagy assigned for his position who was more oriented into Constructivist Elementarism (Baran, C., 2004).

In 1923, the curriculum was shifted to the combination of art, craft, technology and functionalism. The approach of the school leaned to be objective. The reasons of the change depended on both according to the instructors coming to the institution and the support by the government in order to encourage the industry to supply finance to the workshops in which there was a chance of mass production of products which were well designed, functional and high quality such as furniture, textiles and lighting

fixtures. It can also be said that, architecture was not a part of the curriculum until the late 1920s. The principles in housing design can be considered as straight lines, right angles, simple facades, cubic forms, glass curtain walls, flat roofs, open plan, without ornaments, practical and functional (Figure 25) (Re, J., 2005).



Figure 25: Gropius House in Dessau by Walter Gropius, 1924 (Amen, M. A., 2017, pg.24)

Since the school was supported by the government, it started to be associated with them and also for the left-wing and liberal. The contributions of Bauhaus during 1919-1924 were opposed by the Weimar public which were stacked to their traditions and were more conservative. Therefore, the school was moved to Dessau in 1925 by the decision of Walter Gropius (Re, J., 2005). The new building was built by Gropius and was represented the innovative ideas of the school itself. Simple shape was used, arranged according to the functions, the corners were unsupported of the structure and the innovative materials such as glass was used to show the transparency and solidity (Figure 26) (Özay, N., 2005).



Figure 26: Bauhaus School Building in Dessau by Walter Gropius in 1925
(Özay, N., 2005, p:29)

The newspapers of the right-wing denigrated the school by doing bolshevist architecture and art. Meantime, the Nazi party was growing and they considered the school as communists especially because of the Russian artists in the school. When they came into the power in 1933, the school was shut down (Re, J., 2005). After the shutdown of the school, most of the architects, including the last director Ludwig Mies van der Rohe, moved to USA and started to spread the ideology of Bauhaus there.

3.3 Modernism in Mediterranean Region

As the Modern Movement started to be spread, the principles of it began to be adopted. It should not be forgotten that the culture, politics, economics and geography affects the design (Rodriguez, R. M., Castillo, J. P., Rosado, A. L., 2014).

The Mediterranean is surrounded by the African, Asian and European continents (Figure 27). Mediterranean means “in the middle of the land” and comes from the Latin in which “Medius” means middle and “Terra” means land (Al-Din, S. S. M., 2017).



Figure 27: Mediterranean Map (prepared by the author)

From its location and name, the importance of Mediterranean can be understood. It is a multicultural region in which ancient civilizations flourished and empires were established. It is the bridge between the west and the east. Because of this multicultural structure, it provides similarities of their history, religion, traditions, climate and topography (Gravagnuolo, B., 2010). Therefore, it can be said that the Mediterranean has its own characteristic and influence.

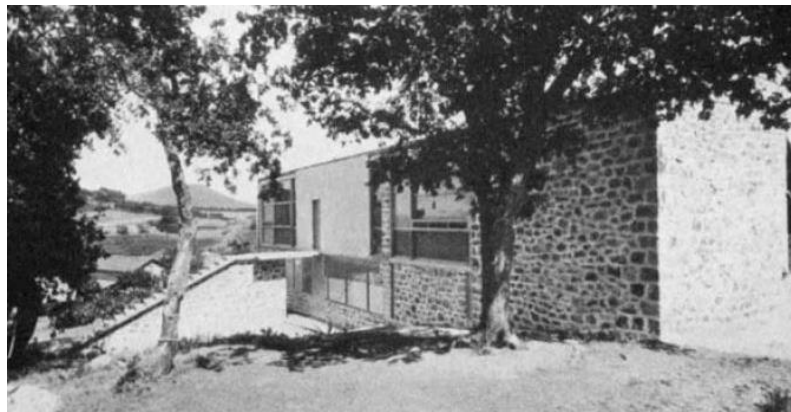


Figure 28: Villa Mandrot in Le Pradet, France in 1931 by Le Corbusier (Lejeuene, J. F., Sabatino, M., 2010, p: 5)

Mediterranean Modernism is the merging of modern with vernacular in which the spaces and the materials are adopted to the context and culture. It is not opposed to the

modern but survives within (Gravagnuolo, B., 2010) where the rational meets with the culture. The main characteristics of Mediterranean Modernism can be considered that the buildings are generally one or two heights having mostly flat roofs, painted white or earth in order to relieve the hot temperature, without ornamentation, simple masses, built by the local techniques and materials such as stone (Figure 28). It is possible to say that it has a minimalistic approach by its simplicity. Another important factor can be considered as the climate that the design of the buildings such as the courtyards, terraces, gardens, number and type of the windows shape accordingly (Al-Din, S. S. M., 2017).

The aesthetics of the building is created by the contribution of light. The light changes the behavior of the surfaces by creating strong light or sharp shadow and the spaces become light, dark, shadow, black or white (Figure 29) (De Pasquale, G., 2019). Le Corbusier explains the importance of the light as: “The masterly, correct and magnificent play of volumes brought together in light.” (Fernandes, H., 2021).

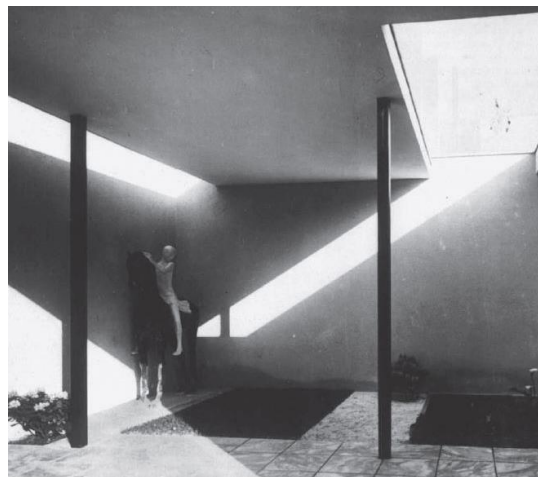


Figure 29: Villa Figini in Milan in 1935 by Luigi Figini (Gravagnuolo, B., 2010, p:40)

The effect created by Mediterranean modernism is not only its locality and simplicity, but also the feelings and emotions it leaves on people (Rodriguez, R. M., Castillo, J. P., Rosado, A. L., 2014). In 1965, Le Corbusier wrote a note about his experiences and expressions about Mediterranean during the La Voyage d'Orient in 1910-1911 as:

“Along those years I have become a man of everywhere. I have traveled across the continents. Yet, I have only one deep attachment: The Mediterranean. I am a Mediterranean, strongly... Mediterranean, Queen of form and light. Light and space... My reactions, my roots, they must be found in the sea that I have never ceased to like... The sea is movement, and endless horizon.” (Gravagnuolo, B., 2010, pp:33).

3.4 Modernism in Turkey

With the collapse of the Ottoman Empire, which had a religious and feudal rule, after the World War I, the Republic of Turkey, a nation-state following the examples in the west, was proclaimed in 1923 under the leadership of Mustafa Kemal Atatürk.

The modernization process in the west was a result of a long time where the scientific developments in the 18th and 19th centuries led to political and social transformations and nation-state model. However, these basic processes did not occur in Turkey and everything implemented in a very short period of time (Franck, O. A., 2015).

With the establishment of the republic, national and social reforms began. However, this modernization process was the continuation of the westernization took place in the Ottoman Empire in the 19th century with Tanzimat period and with the Young Turks (Jön Türkler). While westernization only appealed to a certain small group in the upper class in the Ottoman, modernization in the republic targeted a wider audience, including the middle class (Karasozen, R., 2017).

3.4.1 First National Architectural Movement (1908-1930)

While the western influence continued in the Ottoman Empire, the neo-classical style that was used in Europe began to appear. The ones, who went to Europe, saw the buildings that were not constructed in the Ottoman Empire, so a small group of foreigners who studied in Europe became important. Coming towards to the end of 19th century, with the influences of eclecticism and art nouveau, lots of confusions were experienced.

The intellectuals began to find a solution. They decided that the training of Turkish architects was needed for the revival of old architecture without breaking away from the west. In addition, those who were influenced by the emerging Turkish nationalism, led by Ziya Gökalp, paved the way for the establishment of the First National Architectural Movement (Erdoğan, Ü., Eynallı, E., 2015).

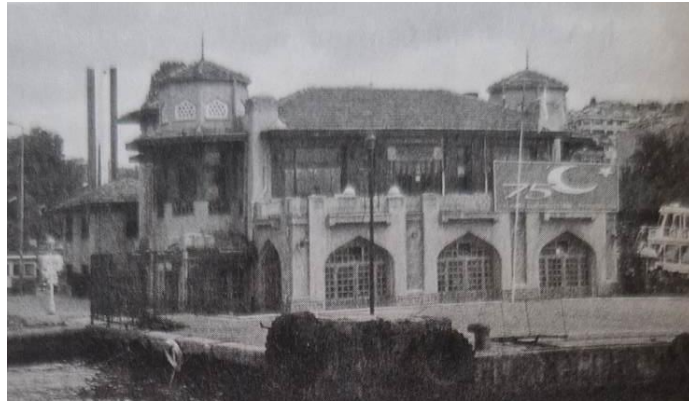


Figure 30: Beşiktaş Ferry Terminal by Ali Talat Bey, 1913 (Bozdoğan, S., 2001, p:40)

Although it was a style that started in the Ottoman Empire period in 1908, it continued until 1930 and showed its main effect in the Republican period (Tokat, E., 2017). The leading architects of this movement, Vedat Tek and Kemalettin Bey, both were educated in “Hendese-I Mülkiye Mektebi”. After the constitutional era in 1908, Vedat

Bey became department chair, Kemalettin Bey became an instructor and an Italian architect who was another leading architect of the movement, Giulio Mongeri joined the school.

This style was basically seen in public buildings such as banks, governmental offices, post offices, train stations and ferry terminals in İstanbul (Figure 30) and later on in Ankara after it announced as the capital of the Republic. New construction techniques such as concrete, glass and steel (Figure 31a) and the elements of Ottoman such as domes, roof consoles, arches and tiles were used (Figure 31b) (Bozdoğan, S., 2001).

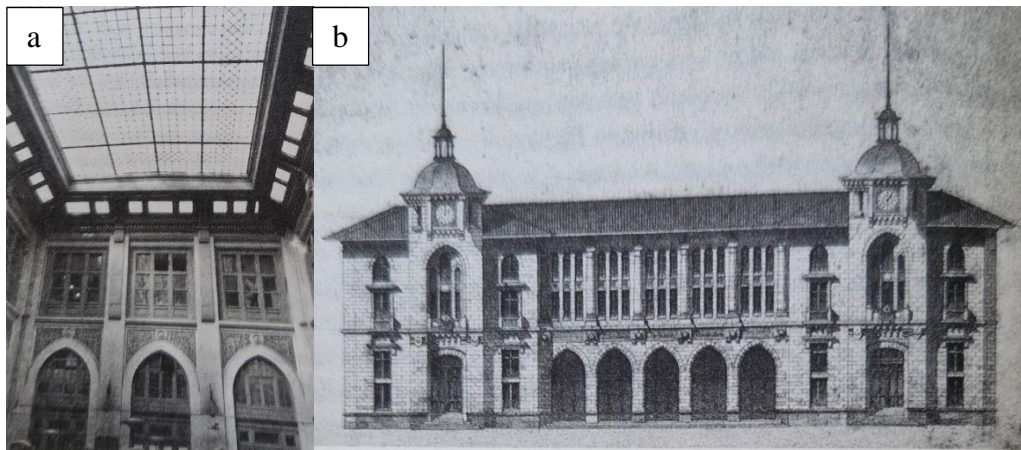


Figure 31: Sirkeci Central Post Office by Vedat Tek in 1909. a: Interior of the building and the glass roof. b: The front façade of the building (Bozdoğan, S., 2001, p:38)

The usage of these elements led the community to be familiar with the new architecture (Ozaslan, N., Akalin, A., 2011). The main attention was on the facade design rather than paying attention to the space organization. (Ökesli, D. S., Tüter, R., Yılmaz, N., 2016).

3.4.2 New Architecture (1930-1939)

With the establishment of the state, it was in search of a new social, cultural, economic and political structure. It was also in search of a new identity. As Ankara was announced as the new capital of the Republic, it was decided to take the first steps of modernization here. The aim was to reconstruct the city as a planned modern city to be the symbol of modernization in order to spread it to the other cities (Çubukçu, E., 2021).

In the first years of the Republic, the Modern Movement, which brakes with the past, in Europe was spread. First National Architectural Movement also started to lose its importance. In 1930, European Modern Movement started to be taking into consideration since the rationalist, functionalist and non-ornamented principles were compatible with the ideals of Kemalism. Thus, it can be said that, modernism was not only preferred because of its aesthetics but also for a political message such as the need for a vertical tower to be able to give speeches. CHP Tower, designed by Seyfi Arkan in 1933 symbolized the victory of secularism over religion by being higher than a minaret which resembles Russian Constructivism (Figure 32) (Bozdoğan, S., 2001).

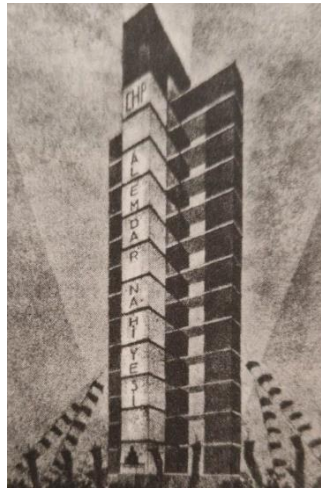


Figure 32: CHP Tower by Seyfi Arkan in 1933 (Bozdoğan, S., 2001, p:121).

However, there were no architects in the country to cope with the new architectural style. Architects from Central Europe and Germany were invited to Turkey by the government. Most of them were the ones who escaped from the Nazi regime in 1933. These architects not only designed buildings in Turkey but also played key roles in the establishment or improvement of departments of important universities in Ankara and İstanbul as teachers, administrators and consultants.



Figure 33: İsmet Paşa Kız Enstitüsü by Ernst Egli in 1930 (Bozdoğan, S., 2001, p:96).

It is obvious that the architects coming from Germany and Central Europe brought modernism to Turkey. However, it cannot be said that the architecture totally belonged to the European Modern Movement because the designs were not lighter in the manner of construction methods in the manner of usage of concrete or steel but they were heavy and stone claddings were used. Modernism in Ankara was mainly about being symmetrical and in order, they rejected eclecticism, cubic compositions as simple forms were used (Gazioğlu, E., 2017). The other characteristics can be considered as rationalism, functionalism, rounded corners (generally in balconies and entrances), rectangular plans, linear strips, use of corner windows and horizontal and vertical band windows. Mostly public buildings were built (Figure 33) (Karasozen, R., 2017).

The leading architects can be listed as Clemens Holzmeister, Ernst Egli, Martin Wagner, Bruno Taut, Martin Elsaesser, Franz Hillinger, Margarete Schütte-Lihotzky and Wilhelm Lihotsky.

3.4.3 Second National Architectural Movement (1939-1950)

Towards the end of the 1930s, the New Architecture lost its importance because of the foreign architects not being aware of the Turkish culture and the Turkish architects started to get rid of from the foreign influences in national architecture (Gazioğlu, E., 2017). Especially with the death of Atatürk in 1938, revolutionary republic came to an end. Sedad Hakkı Eldem thought that architectural style should be local according to every country and cannot be taken from abroad (Bozdoğan, S., 2001). Therefore, the Second National Architectural Movement began. Being inspired by the civil architecture not by the religious buildings and more plain design could be the differences between the First and the Second National Architectural Movement (Tokat, E., 2017).

With the establishments of architectural journals such as Mimar, Mimarlık and Arkitekt, well known Turkish architects expressed their thoughts about the foreign architects through their articles which became an important indicator (Taraz, N., Yılmaz, E., 2019). The main architects of this movement are Sedad Hakkı Eldem and Emin Onat, Orhan Arda, Bedri Uçar, Ömer Günay, Nihat Uysal, Bruno Taut and many more. They wanted to nationalize the modern. According to them, the architecture should be regional, in coherent with the materials used such as stone coverings and the local climate. The buildings should be monumentalized -as monumentality in architecture increased in demand in Nazi regime of Germany, Stalin regime of Russia

and Mussolini of Italy-, classical and regional which was considered as the prerequisite for modernism and rationalism (Çubukçu, E., 2021).



Figure 34: Faculty of Science and Literature of İstanbul University by Sedad Hakkı Eldem, 1942-1943 (Bozdoğan, S., 2001, p:320)

One of the most important buildings during this period is the Faculty of Science and Literature of İstanbul University designed by Sedad Hakkı Eldem in 1942-1943. The building is elevated with colonnades and Ottoman mixed masonry techniques were used. The traditional elements were monumentalized in a classical and modern way (Figure 34).

Another important product is Anıtkabir. When Atatürk died in 1938, an international competition has been announced for his tomb. According to the instructions, it was written that it should be a place that symbolizes the Turkish nation and where Atatürk will be respected. Emin Onat and Orhan Arda won the competition. The building was built on a higher place that was reachable with stairs like Acropolis. It was the monumentalized and abstract version of the classical temples (Figure 35) (Bozdoğan, S., 2001).

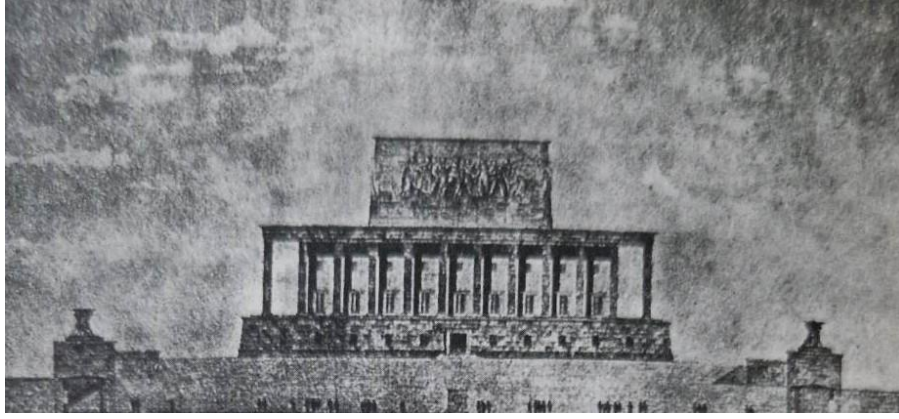


Figure 35: Anıtkabir by Emin Onat and Orhan Arda in 1942 (Bozdoğan, S., 2001, p:336)

From 1923 until 1950, the Republican People's Party was in power. In the 1950 elections, Democrat Party had the power which was more liberal and the political system shifted from single party regime to a multi-party democracy (Gazioğlu, E., 2017). With the developments going in Turkey, the consequences of the Second World War in every aspect led the architecture became dull (Karasozen, R., 2017).

3.5 Modernism in Cyprus

Cyprus met with modern architecture during the British Colonial period due to the unsteady political situations, the absence of any architecture schools and the arrival of the architects to the island who studied abroad in the 1950s. Expression of architectural styles throughout the history of Cyprus represents political power and cultural dominance. The forms of modern architecture which do not have a connection with the past is one of the reasons why the British preferred this movement so not to have any traces of the Ancient Greek revival in the built structures as the Greek Cypriots had a desire to unite the island with Greece (Given, M., 2005).

To gain the trust of the Cypriot people and to show the authority of the colonial administration, the symbols of the British and local architectural elements were used

together. In public buildings, local elements such as yellow sandstone and arched arcades were used alongside modern approaches such as the explicit display of structure and the use of unadorned surfaces. On the other hand, hipped roofs, porch, use of local stone and designs with louvers for sun protection were encountered in housings (Figure 36) (Georghiou, G., 2013).



Figure 36: Vasif Munir House, Nicosia (Yavuz, E., 2021, p:23)

The years between 1930 and 1960 can be seen as a transitional period not only in the domain of politics, social life but also in architecture as well in which the international tendencies started to be seen. The architectural practice in Cyprus already started by the architects educated in different European environments who returned to Cyprus (Fereos, S., Phokaides, P., 2006). However, until the 1950s, there were no Turkish Cypriot architects on the island due to the lack of a university in Cyprus and financial difficulties of studying abroad. The architects who was working with the state permission were either Greek Cypriots or European (Zafersoy, H., 2011). Polys Michailides who worked in Le Corbusier's office for a short time, took a role in the modernization of architecture in the island. In his orphanage building in Nicosia, the rationalist approach can be seen in the facade design (Figure 37). Horizontal band

windows, flat roof and the use of concrete with limestone together in the construction shows the transition (Fereos, S., Phokaides, P., 2006).



Figure 37: The front elevation of Orphanage building designed by Polys Michailides in 1934 (Fereos, S., Phokaides, P., 2006, p:15)

The use of reinforced concrete has not only brought flexibility to architectural design possibilities but also brought the opportunity to respond more quickly to the increasing need of buildings for different functions (Koldaş, U., Gürdallı, H., 2017). In housing projects, eaves, consoles, use of pilotis large balconies, wide openings are used to provide opportunities to design open plans in the public spaces (Aydınlı, C., Ç., Gürdallı, H., 2021). The functions are related together and separated as private and public spaces. Local culture and traditional architecture such as the use of local materials were reflected to the modern approach and climatic conditions also affected the designs. The house of Theodotos Kanthos, designed by Neoptolemos Michailides, is considered as the first house which reflects pure modern architecture (Figure 38) (Fereos, S., Phokaides, P., 2006).

The influences of Le Corbusier in the modern architecture of Cyprus have clearly seen even though he did not have any projects on his own in Cyprus. By his rationalist and functionalist approach that are based on the five points such as simple facades, free plan, elevating the ground floor with pilotis, use of horizontal band windows to strength the outdoor and indoor relationship and roof garden (Ali, F. A., 2018).

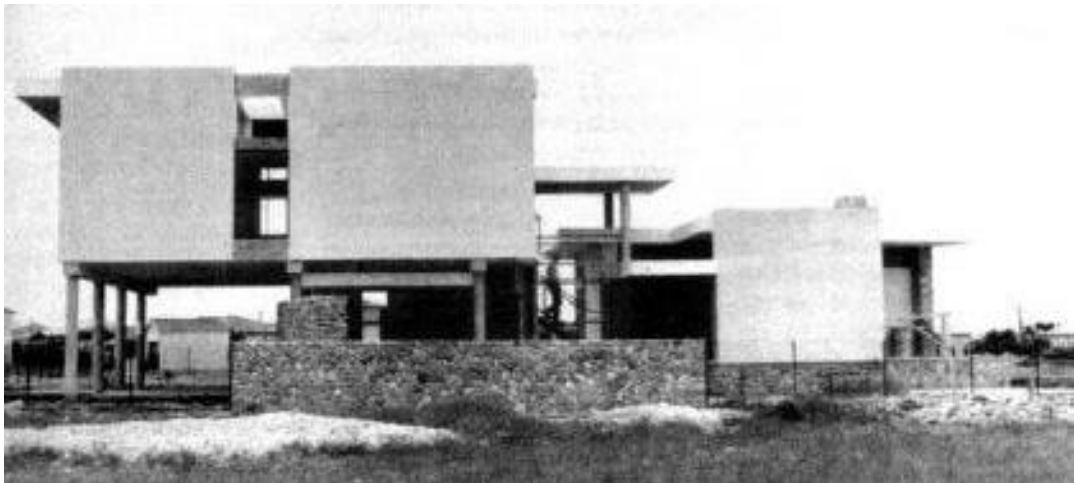


Figure 38: Theodotos Kanthos house by Neoptolemos Michailides in 1949-1952 (Fereos, S., Phokaides, P., 2006, p:17)

In the 1950s, Turkish Cypriot architects who studied abroad began to turn back to the island. The first architects who returned to the island are Ahmet Vural Behaeddin (İTÜ), Abdullah Onar (Durham, 1956), İzzet Ezel Reşat (Sheffield, 1957), Ayer Kaşif (İTÜ, 1959) and Hakkı Atun (İTÜ, 1959) (KTMMOB, Mimarlar Odası, 2023). With their return to the island, people started to be aware of this profession because before them, assistants of lawyers had permission from the government for designing projects in the simplest way in which the houses did not have any privacy since they were all gathered around a centered hall. Also, the need for training qualified personnel and foremen showed up in every field in order to strengthen the construction sector in the Turkish Cypriot community that was in the hands of these architects (Onar, A., 2021). After their arrival, they established the Union of Turkish Cypriot Engineers and

Architects in 1960 and in 1970 they founded Chambers of Turkish Cypriot Engineers and Architects (Onar, A., 2022). They all followed the modern approach because their education depended on that and they wanted to reflect the Bauhaus attitude (Figure 39) (Yavuz, E., 2021).



Figure 39: Süleyman Onan House by Ahmet Bahaeddin in 1961 (Pyla, P., Phokaides, P., 2009, p:45)

Despite the developments and improvements in many aspects during the British Period, the public was not satisfied with the administration and the British period ended with the establishment of the Republic of Cyprus in 1960. After 1960, Cyprus experienced intense modernization process (Aydınlı, C., Ç., Gürdallı, H., 2021). Despite the end of the British rule, the architects continued to maintain the same modernist attitude. Modern architecture was preferred during the colonial period because it was objective and did not contain any reference to any nation however after

1960, the modern architecture started to be used as an important tool and a symbol for modernization and decolonization (Iranfar, M., 2018).

In the 1960s, Turkish Cypriot architects who studied abroad returned to the island and opened their own offices and started to practice their architecture (Pyla, P., Phokaides, P., 2009). After gaining its independence, the island was dragged into a fragmented period with the chaotic environment that started in 1963. Due to the incidents, Turkish Cypriots migrated to safe areas in 1964 and they withdrew from the government (Güven, E., 2005). Because of these conflicts, communication, safety, food and other primary needs were hard to find. In addition, architectural works had been limited due to these circumstances, the economic recession and the lack of materials due to the embargo (Feridun, S., Feridun, A., 2013).

With the coup d'état by the Greek military and the military intervention of Turkey in 1974, the island resulted in a destructive division into two with fictitious lines, military buffer zones and borders both in the capital and the entire island which symbolize the unsolved political conflicts between the two communities that shapes today's situation and the architecture. The Republic of Cyprus continued to develop and had grand projects from the famous architects such as Eleftheria Square by Zaha Hadid and the university library and Tower 25 by Jean Nouvel in Nicosia (Pyla, P., Phokaides, P., 2009). On the other hand, T.R.N.C. (Turkish Republic of Northern Cyprus) faced many difficulties in financial, political or architectural support to develop accordingly.

Turkish Cypriot architects contributed to the modern architecture and left many projects in the island. Abdullah Onar is one of the architects who belongs to a wonderful generation contributing to the development of modern architecture in

Cyprus. Abdullah Onar is selected in this research because he represents the influences of this culture in the modernist approach. Within this balance we can recognize his importance in the collective memory. His knowledge about the history, interest in art and educational background will be recognized and projects will be analyzed accordingly in the next chapter about contributions of Abdullah Onar.

Chapter 4

CONTRIBUTIONS OF ABDULLAH ONAR

Abdullah Onar is one of the pioneer architects of the modern architecture in Cyprus who belongs to a generation that contributed to the modern architecture in Cyprus. To be able to understand his contributions to architecture, it is important to know him. Therefore, in this chapter, a brief introduction about him will be given to be able to understand his background. In addition, his approach to architecture will be searched and the individual projects will be analyzed. According to these analyzes, his contribution to today's development and the follow up of the architecture for the future will be understood.

4.1 Brief Information About Abdullah Onar

Abdullah Onar was born in 1929 in Kaleburnu which is the last Turkish village in Karpasia region (Figure 40). He was the youngest child of a family of nine children who was interested in nature, loved knowing about plants, catching fish, swimming, seeing historical places and exploring ancient burial places. His interest to art started when he was young by sculpting (Onar, A., 2021).

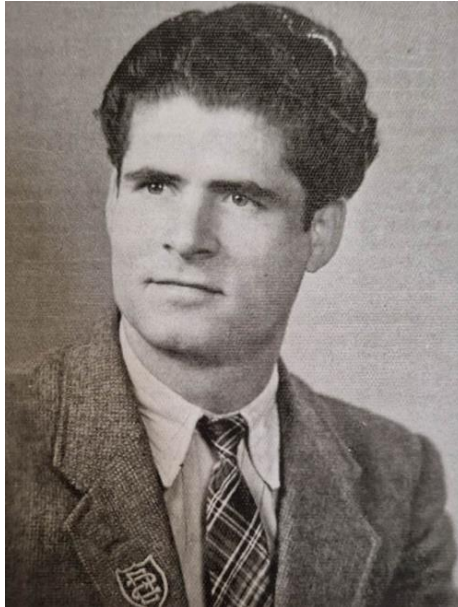


Figure 40: Abdullah Onar (Onar, A., 2021, p:31).

He went to Nicosia English School from 1943 to 1949. During his school years, he was the head of the hockey team, he won championships and degrees in many sports. He was also interested in geometry and art classes.

His interest in art is the key reflecting his love for architecture. It is possible to see his drawings done in different techniques, such as watercolor paint (Figure 41) and sketches by charcoal (Figure 42) which are archived as a family legacy by his daughter Anber Onar which might become an investigation for the further researches. On that sense, in Anber Onar's book, she stated her father's idea about architecture and motto as "A good architect should be a good artist and architecture is the mother of all arts." (Onar, A., 2022, p: 46). Thus, it is understood that, he never saw art and architecture as different disciplines but as complementary elements (Figure 43).



Figure 41: Watercolor painting by Abdullah Onar (Onar, A., 2022, p:9)

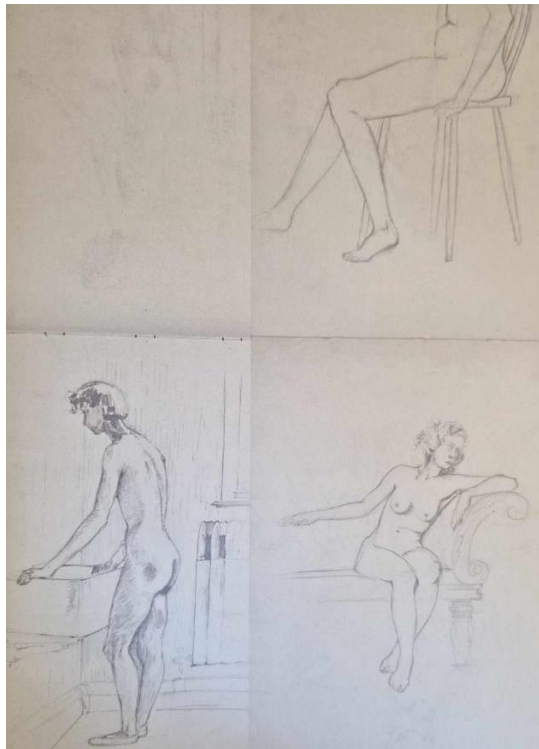


Figure 42: Charcoal drawing by Abdullah Onar (Onar, A., 2022, p:47)



Figure 43: Architectural drawing rendered by Abdullah Onar (Onar, A., 2022, p:156)

As soon as he graduated from English School in 1949, he went to England next to his brother for his architectural education and started his education in Building Technologies in Constantine Technical College. While studying, he also worked as a technician in Matthew Trotter Architectural Firm between 1950-1952 (Onar, A., 2021).

During his architectural studies, professors from other universities were visiting for giving critics to the project designs. In one of the critics, he met a professor from Durham University who told him that he liked his projects and drawings that he should apply to Durham University. He applied for government scholarships which was difficult to get but to be able to get the scholarship, he needed to be accepted from the university in the first place. Durham University accepted him and he completed his education between 1952-1956. He was very talented in art and design (Figure 44). He

had a chance to travel to other European countries during his education to be able to see the classical architecture and visit museums. While studying at Durham University, he worked in the City Architects Department. He worked in the same company full time for a short time after graduating in 1956 and before turning back to Cyprus (Onar, A., 2022).

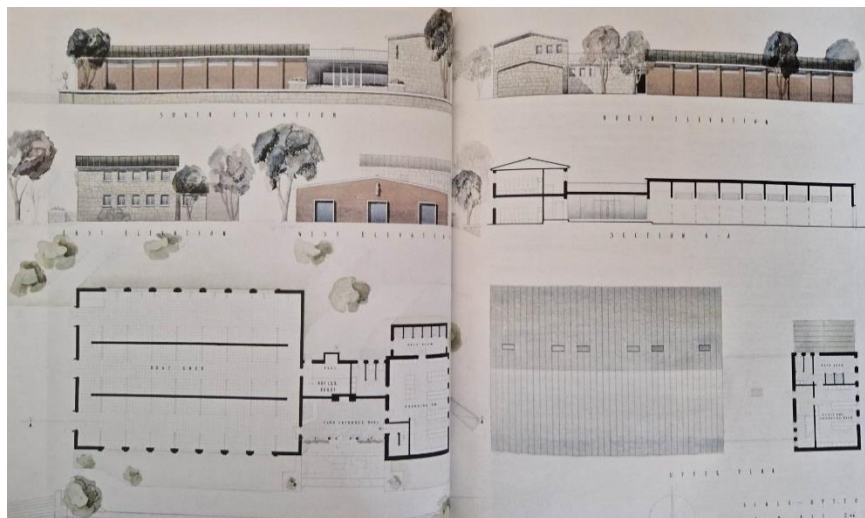


Figure 44: One of Abdullah Onar's projects in the 2nd grade at Durham University (Onar, A., 2022, p:38)

As being mentioned about his successful studies in England, he was capable of profiling his approach to architecture, design and community. Although he studied in England, he was concerned about his social environment and that is why he showed his respect to his country by understanding the need for architects and he returned back for practicing his profession. On that account, he wanted to establish his own office and be beneficial for his country. Thus, he came back to Cyprus in 1956 (Onar, A., 2022). He started to carry out projects starting from Famagusta. In 1957, he began to work in Colakides & Economou Architects in Limassol for a short time to get experience in his country. Afterwards, he started to work in construction department in Nicosia. However, since he could not continue to his private projects, he resigned

and established his own office. Between 1957 and 1960, he designed projects to both community members and had a considerable number of projects designed for Evkaf (Figure 45). Following the records, between the years 1956-1960 he had designed more than 60 projects which mostly located in Famagusta and the rest in Nicosia, Limassol and Larnaca (Onar, A., 2021).



Figure 45: Evkaf building in Famagusta by Abdullah Onar in 1957 (photo taken by the author)

During the period 1960-1963 he designed around 70 projects that most of them are located in Köşklüçiftlik. With his designs, Köşklüçiftlik became more modernized with a simple language that contributed to the development of the area (Onar, A., 2021).

Between 1963-1968, due to the conflicts, all business areas including architecture have been disrupted. Most men were sent to positions and headquarters to fight as combatants during this period even though they were accepted to the university. During these disrupted periods, since the society was in general economic difficulties, he gave perspective courses to the ones who could not go to the university so to contribute in their educations and selling different art pieces from wood with his friend

to provide additional income. He had to have Greek Cypriot architects to sign the buildings he designed for his Greek Cypriot clients because they could not allow the signature of a Turkish architect or they could not build any buildings either. (Onar, A., 2022).

With the normalization of life in 1968, Abdullah Onar's own work intensified. He completed nearly 240 projects between 1968-1974 which mostly located in Nicosia (Onar, A., 2021). Due to the increase in his work, he expanded his office and working team. As the settlement spread outside the old city walls and due to the lack of cost-effective places to be built near the city center, Abdullah Onar came up with the idea of build-sell for the first time and started to make people homeowners with modern, high quality and affordable prices (Figure 46). The idea of this apartment block was an interesting idea at its time. Since his approach to the city was being in the position of walking comfortably to meet their basic needs considering the minority of the public transportation and private cars, his intention with the idea was to provide a modern life in an economic way without making the city too large as a result of unnecessary sprawl (Onar, A., 2023). In addition, the idea of the first multi-story office building belongs to Abdullah Onar as well (Figure 47) (Onar, A., 2021).



Figure 46: Temel 1 Apartment Block, Nicosia, 1958 (photo taken by the author)



Figure 47: Onar Office Block, Nicosia, 1974 (photo taken by the author)

Until 1996, he succeeded many projects in his office. Most of his projects are in big cities such as Nicosia, Famagusta, Kyrenia, Limassol and Larnaca. There are 588 projects which are registered only to his office. There are other projects that he did while he was working in other offices and the ones which are unregistered. While housing projects are the leading type of projects, it is followed by apartment and mixed used building projects. Apart from these, he prepared projects for different functions such as office buildings, factories, cinemas and banks (Onar, A., 2021).

4.2 Abdullah Onar's Architectural Approach

To be able to understand his works in a wider context, his personalized data needs to be analyzed that have a strong emotional impact on his architectural approach. Abdullah Onar's architectural education in Newcastle during the post-World War II period was influential in his vision in the manner of social context and modernist approach (Onar, A., 2023).

Abdullah Onar considered architecture not only as designing buildings but rather as a responsibility to the community. Therefore, he always put people/users in his focus throughout his whole career and tried to reflect his perspective on architecture to his projects in that way. He designed the buildings according to the conditions of the day with a vision of future so that people can live in quality and modern spaces (Onar, A., 2021).

According to him, the main important factor on designing a project depended on the user. The designs developed according to their needs and life-styles which should match with the quality of their lives. He considered the needs of the wife and husband separately so to understand the way they want to use their house. Besides, he also considered the budget as an important factor for his clients, therefore, he had a wide range of client profile from low-budget homeowners to very wealthy ones since he never did projects that cost more than his clients' budgets (Onar, A., 2022).

The forms of the buildings were shaped by the functions which shows the importance of functionalism in his designs that he followed the idea of “form follow function”. According to him, a house should be represented as a house by showing its characteristic through its design. One of the main aspect which affects the functional organization is the natural light and natural weather conditions (Terlik, F., Kara, C., 2005). His intention was to be able to take the natural light and elements into the living spaces and provide functional use of the spaces together in harmony.

With the modern life-style, privacy began to be an important aspect of the designs that functions started to be grouped and separated depending on being private or public spaces (Fereos, S., Phokaidis, P., 2006). In addition, the new way of life-style needed

flexible spaces to be used accordingly which was provided by the use of reinforced concrete. Abdullah Onar used the advantages of the reinforced concrete in his designs so to have the desired forms shaped by the functions, to create wide and flexible spaces and to have wider openings on the facades (Onar, A., 2022).

He gave importance to the local touches as a part of his design. The entrances of his buildings are generally retracted so to create a semi-open space which is a reference to the traditional “sünderme”. Sünderme not only provides the relation between the outdoor and indoor spaces but also is used to control the climatic conditions. Different architectural elements are used to define sünderme in each floor such as; on the ground, arches or columns made of stone which also function as structural elements and on the first floor, the columns are made of timber and wood screens are used (Figure 48) (Pulhan, H., Numan, İ., 2005).



Figure 48: Sünderme in the Cypriot traditional houses (Pulhan, H., Numan, İ., 2005, p:165)

The use of local materials can be considered as an indication of preserving the culture and the identity of Cyprus. According to Stuart Hall, this attitude is described as a natural reaction against globalization (Stuart, H., 1993). Although modernism emerged as a social response to the changing world and had a big impact, after the Second

World War, it began to be questioned because of its monotony, lack of belonging to a particular society and the lack of user identity and emotions (Yavuz, E., 2021). So far, it will become evident that Abdullah Onar approached with the critical vision, aimed to strengthen the sense of place, to provide the place identity and reinforce the collective memory by involving the user in the design process. This intention can also be read as a search for a new identity for the communities that went through difficult periods of political, social and economic disturbance. Briefly, it can be said that climate conditions of Cyprus, the needs of the people, the economy, the locations of the buildings, the functions and the character of the buildings suitable for the function always came to the fore for him.

4.3 Selected Works of Abdullah Onar

Throughout his career, he designed many different types of buildings reflected his vision. As it was mentioned before in the limitations part, housing projects in Köşklüçiftlik are chosen to be analyzed. The house projects which are located in this region can be seen in Table 1. However, as mentioned before in the limitations part, only some of them will be analyzed which are traceable, existent in the archive and according to the possibility to confirm the originality to be able to understand his architectural approach. The other buildings are introduced in this thesis in Table 1 to give a general idea which can be analyzed for the further studies. In this manner, firstly, a general information about the development of Köşklüçiftlik will be given to be able to understand the region. Then, the detailed analyses will be done about the selected projects.

Köşklüçiftlik is in the capital city Nicosia, T.R.N.C. (Turkish Republic of Northern Cyprus). Nicosia was ruled by many different rulers such as Lusignan, Venetian,

Ottoman and British. With the political conflicts between Greek Cypriots and Turkish Cypriots, the island divided into two parts in 1974 and also the capital city, Nicosia. Due to the increase of population, the city started to expand outside of the walled city during the British period (Öngül, Z., 2021). One of the first neighbourhoods of Nicosia to be settled was Köşklüçiftlik (Figure 49) (Bağışkan, T., 2019). Kanlıdere is located in the west and the Venetian city walls of old city of Nicosia is in the south of Köşklüçiftlik (Öngül, Z., 2021). Köşklüçiftlik was used to be a farm. Around the 1910s, three mansions were built that the title deed belonged to Mustafa Fuat Efendi (Öngül, Z., 2021). According to Bağışkan (2019), the area was registered as Keushk Chiflik so it is considered that the first mansion was built in 1881 or before.

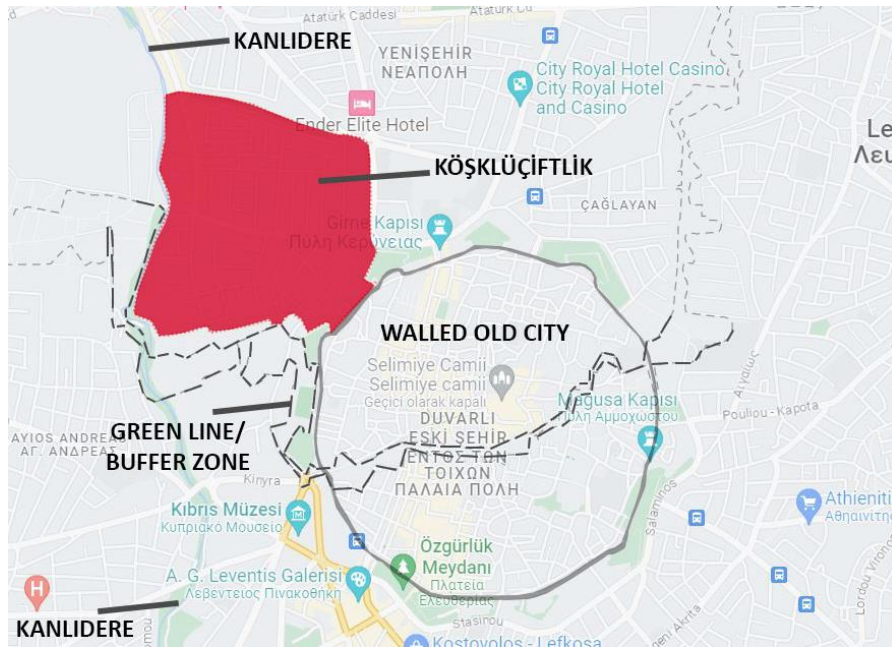





Figure 49: Location of Köşklüçiftlik in Nicosia, T.R.N.C. (URL 12 and edited by the author)

In 1930s, alongside the Turkish families, Armenian families also settled. Therefore, the need of buildings increased. In the 1950s, the area grew quickly that the apartment blocks started to be built by Abdullah Onar in the first place. With the increase in the

population, Köşklüçiftlik Primary School, now it is Şehit Tuncer Primary School, was built in 1956 by Ahmet Vural Baheaddin. Coming towards the 1970s, mix-used residential buildings started to be built in which the ground floor is used for commercial purposes and the other floors as flats which is the today's appearance of Köşklüçiftlik (Öngül, Z., 2021). Until the end of the 1974, the area was all empty fields and woodland could be seen all the way to the Kyrenia mountains.

Table 1: The house projects of Abdullah Onar in Köşklüçiftlik area in Nicosia, T.R.N.C. (Prepared by the author) *

HOUSE PROJECTS OF ABDULLAH ONAR IN KÖŞKLÜÇİFTLİK, NICOSIA, NORTH CYPRUS		
#	Photo	Information
1		1958, C.M. House
2		1958, E. H. House
3		1960, Abdullah Onar House









4







1960, Ertoğrul Güven House

5		1960, K. C. House
6		1960, Mısırlızade (Piano) House
7		1961, Ayhan Suphi House
8		1961, Jale Dizdarlı House

9		<p>1961, Niyazi Ali House (The original plan was one floor house. Addition has been made)</p>
10		<p>1961, U. B. House</p>
11		<p>1962, J. H. House</p>

12		<p>1962, Adnan Tahsin House (The original plan was one floor house. Addition has been made)</p>
13		<p>1969, Aydın Selçuk House</p>
14		<p>1969, S.R. House</p>

15		1969, Ş.M. House
16		1970, K.A. (Original project by Ahmet Vural Baheaddin. Restoration is by Abdullah Onar)
17		1970, K. A. House (Original project only with ground floor. Addition has been made)
18		1970, Vechi House

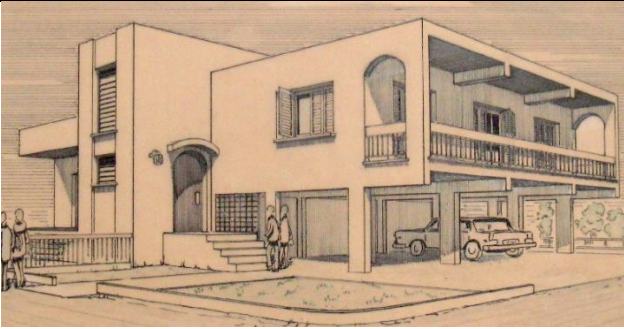
19		<p>1970, Yüksel Raşit House</p>
20		<p>1971, M. A. House</p>
21		<p>1971, Ö. S. House</p>

22




1972, M. Ö. House

23



1979, Sevim Mehmet
Münir House (Original
project was one floor
house. Addition has
been made)

24		Atay House
25		House
26		House

27		<p>House and an office to a union (The original project was one floor design. Addition has been made)</p>
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*The old photos and the sketches are taken from the archive of Anber Onar and the other photos are taken by the author. Information about the buildings are taken from the map prepared by Anber Onar which can be found in the book “Bir Modern Geçmiş” as a QR code.

As it can be seen from the Table 1 and mentioned above, there are many projects in this region designed by Abdullah Onar. However, only seven of them will be analyzed in this research because of their different plan organizations of its time and the compositions of the elevation resembling and reflecting the modern approach. The selected projects are Abdullah Onar House, Ertoğrul Güven House, Mısırlızade (Piano) House, Adnan Tahsin House, Niyazi Ali House and Sevim Mehmet Münir House (Figure 50).

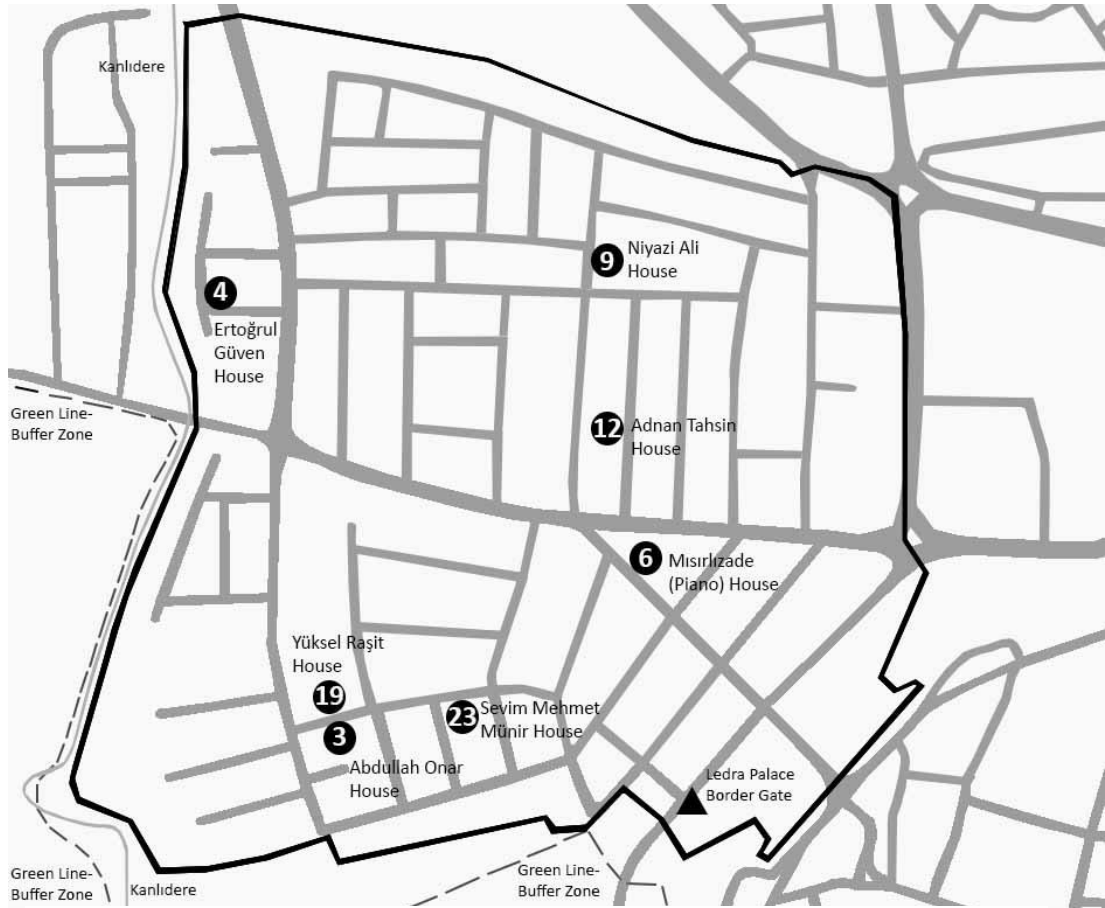


Figure 50: Locations of the selected projects in Köşklüçiftlik, Nicosia (prepared by the author)

4.3.1 Abdullah Onar House

This house is Abdullah Onar's family house (Figure 51). After marrying to Aysan Muhsin K. Paker, they bought their land in Köşklüçiftlik in 1960 and they settled to their house in 1962. The building is designed as one building but to be used as two separate living spaces that are connected internally because grandparents lived under the same roof in a separate living space with the Onar family. During the design process, Abdullah Onar and his wife took every decision together and even sometimes he paid more attention to the needs of his wife such as that she did not want any chimney in the house because of its cleaning would be difficult (Onar, A., 2022).



Figure 51: Abdullah Onar House in 1962 (photo taken by the author)

The house is 420 m² and constructed with reinforced concrete. The use of linear and simple elements which are the overflowing floor surface and roof, porches and pergolas add a horizontal emphasis to the composition that reflect the principles of modern architecture (Figure 52). The façade of the house is done with a different technique. Instead of paint plaster, the surface was covered with mosaics and carved with a hammer by hand (Onar, A., 2022).

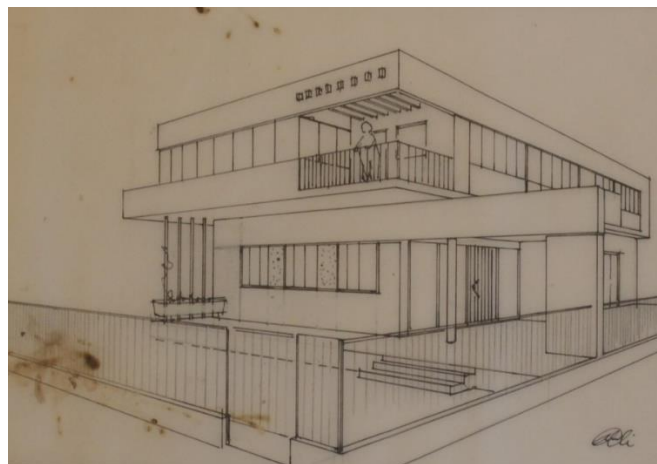


Figure 52: The sketch of the façade of Abdullah Onar House by Abdullah Onar (from Abdullah Onar archive with the permission of Anber Onar)

There are two entrances in the ground floor. The door on the left, which faces to the east, goes either to the upstairs or to the ground floor. The door on the right, which faces to the west, is the main entrance of the ground floor. The entrances are both defined and protected from any weather conditions by the overlapping slab of the first floor which is supported by columns reflecting the idea of *sünderme* as mentioned before. As can be seen in the ground floor, there are no columns inside the spaces which are all hidden in the walls. Since it is column-free inside the living room area (the long horizontal part on the bottom), more flexible spaces are ensured. If privacy is needed, it can be provided with separators. The rooms are disconnected from the public part with a door and they are placed along a corridor all facing to the south. The kitchen can be considered as the center of the house, emphasizing the importance of women in the modern life. Kitchen being in the middle of the house which serves to the other rooms in an equal distance and has a connection to the garage located at the back (Figure 53).

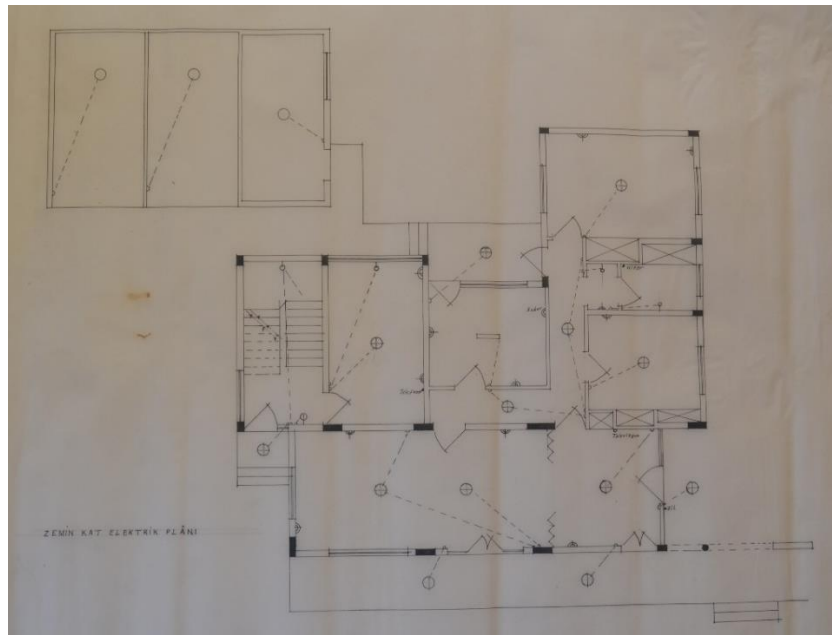


Figure 53: The ground floor of Abdullah Onar House (from Abdullah Onar archive with the permission of Anber Onar)

The first floor plan has the same plan organization as the ground floor (Figure 54). However, the only difference is the expanding of the living area overhanging to the ground floor and creating a terrace in the first floor. The fact that the rooms are placed towards the west is a move made to take the advantage of the wind coming from Kanlidere but the windows are not made large and blinds were used to prevent the sun coming from the west. Therefore, all the rooms from almost all sides have natural ventilation. Glazed areas are used widely in the first floor living area since it faces to the north direction which provide natural light to the interior spaces.

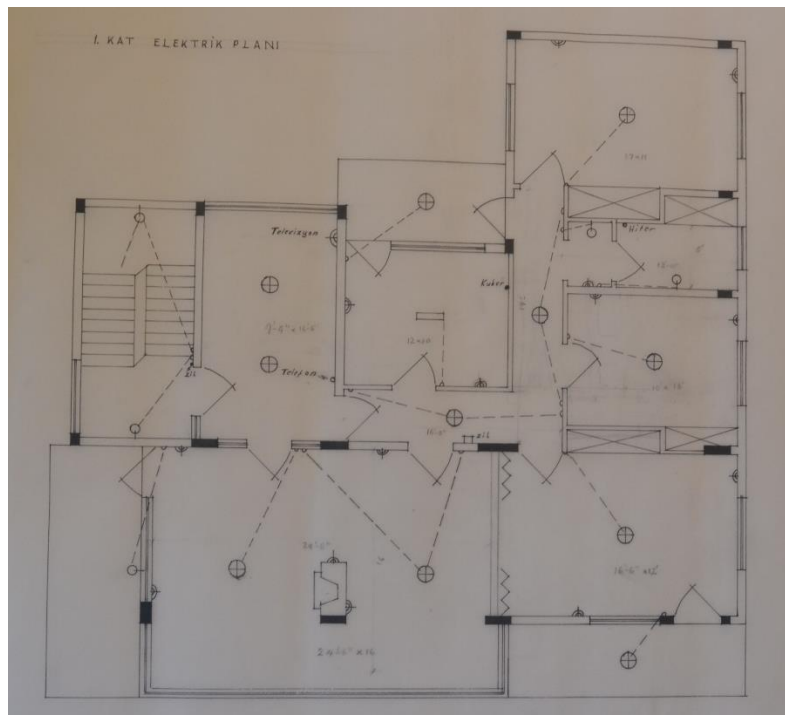


Figure 54: The first floor of Abdullah Onar House (from Abdullah Onar archive with the permission of Anber Onar)

The library, the wardrobes and the timber covers were made by Abdullah Onar himself and most of the furnitures were brought from England (Onar, A., 2022). Nowadays, the house is used by Anber Onar that she uses the ground floor as her studio and lives upstairs.

4.3.2 Ertoğrul Güven House

Ertoğrul Güven House, which is located in Köşklüçiftlik, is designed as a two floor house for a family (Figure 55) (Yavuz, E., 2021). It is visible that the house carries out not only the traces of the modern movement but also the characteristics of the local that interpreted to the context of that era. In addition, the house is designed according to the needs and life-style of the family.



Figure 55: Ertoğrul Güven House by Abdullah Onar (Yavuz, E., 2021, p:33)

The entrance of the house is towards the west. To be able to prevent the sunlight and to emphasize the entrance, this part is retracted with a curved way. The first floor is supported by circular columns and comes over this retracted part and creates a semi-open area. The entrance part is supported by columns/pilotis (Figure 56). In addition, the west façade to being the entrance part, it is the façade that faced the landscape. The golf course located beyond Kanlıdere at that time, indicates that the residence basically included the idea of orientation to a large landscape. This was the reason why this plot was selected because it reminded the landscape of the hometown of the Finnish mother (Yavuz, E., 2021). This view was seen not only from the first floor but also from the living room in the ground floor which was elevated so that it was private from the ones passing from the road and was a part of the house as well (Onar, A., 2023).



Figure 56: North-west view of Ertoğrul Güven House (Yavuz, E., 2021, p:33)

During this period, functions started to be grouped and separated depending on being private or public. Generally, the public spaces –kitchen, living room- are located in the ground floor and connected with the entrance whereas the private spaces –bedrooms- are located on the first floor (Fereos, S., Phokaides, P., 2006). After analyzing the building, easily it can be seen that Ertoğrul Güven House is designed in this manner as well.

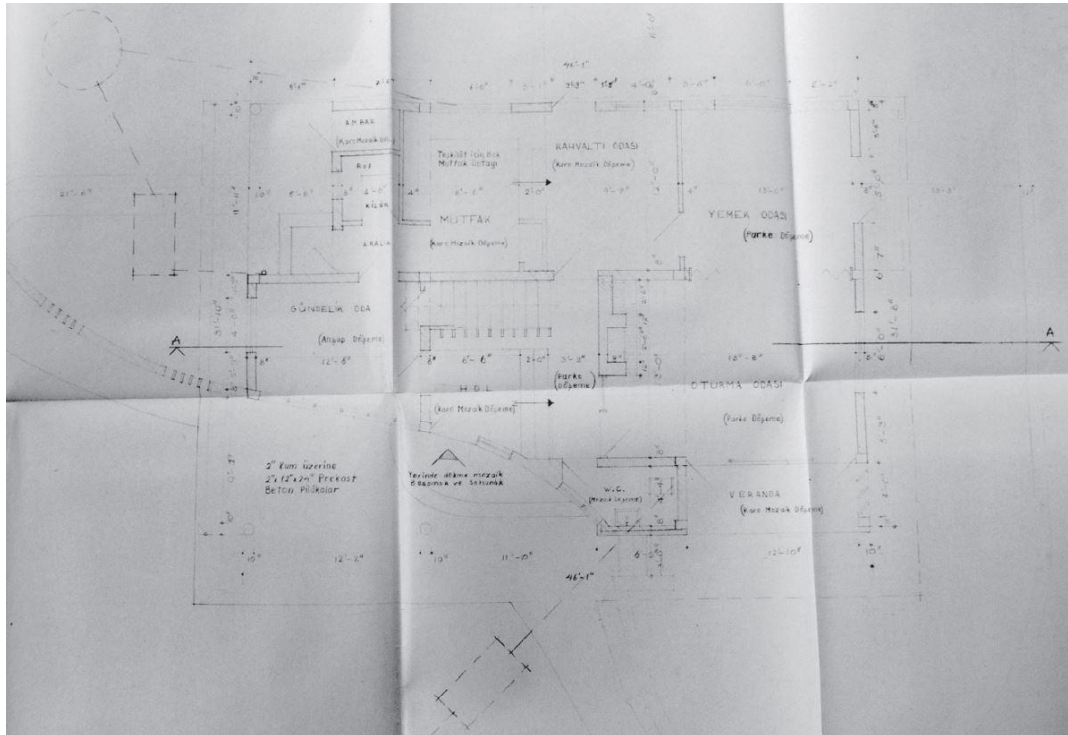


Figure 57: The ground floor of Ertoğrul Güven House (Yavuz, E., 2021, p:34).

The ground floor consists of entrance hole, living area, daily room, pantry, kitchen, breakfast zone and dining room. Kitchen, breakfast zone, pantry and dining room are grouped together since their functions are related to each other. This part is elevated from the other functions but the connection between the daily room and living room is provided as well. Living room and the dining room is disconnected with a separator which provides a flexible space (Figure 57). The linear and small windows used on the entrance façade have been preferred both to provide natural ventilation and to let the sunlight coming from the west into the interior at a minimum level. The use of linear windows is a reflection of modernist design approach. Placing the restroom on this facade is also another attempt for letting the sunlight coming from the west. Briefly, by placing the least used spaces on the west facade, retracting the walls and creating the semi-open space are a well combination of both modern and traditional.

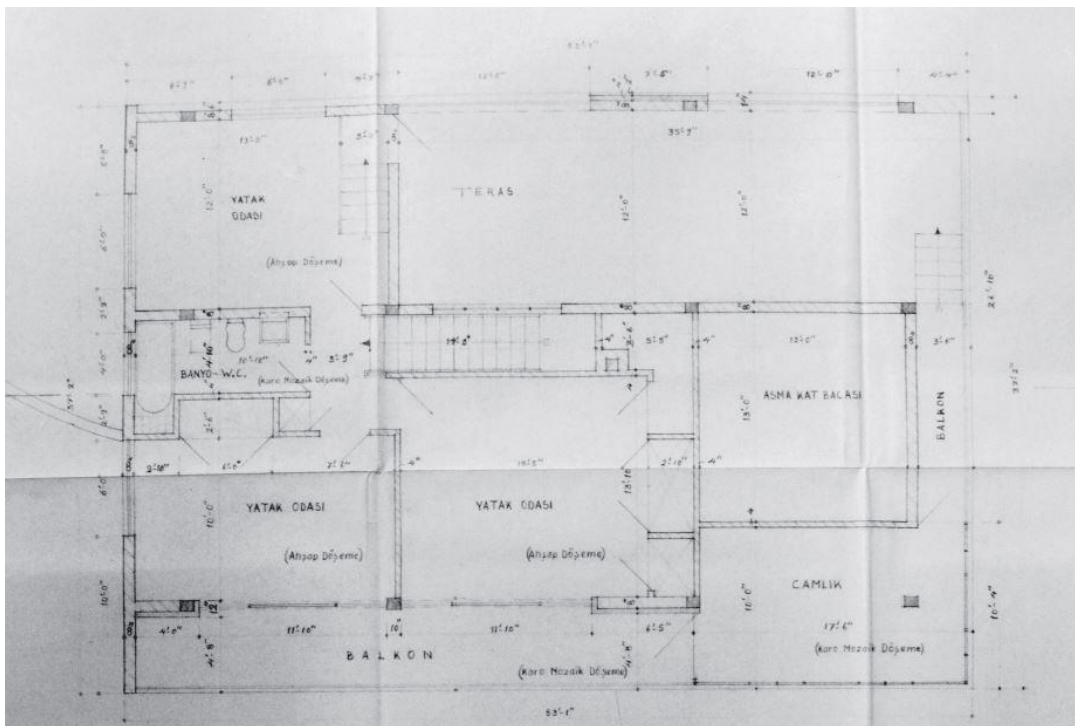


Figure 58: The first floor of Ertoğrul Güven House (Yavuz, E., 2021, p:35)

The first floor is supported by the columns/pilotis which makes the mass seem weightless and consists of three bedrooms, bathroom, two terraces and a room covered with glass (Figure 58). One of the terraces functions as a roof garden since it sinks into the angled roof. The same principle, retracting the walls of the bedrooms, is used in this floor as well to prevent the sunlight. The glass covered room is a well taught room that is connected to both terraces and acts as a flexible room in which it gets warmer in winter and can be opened in the summer. It also provides natural ventilation when needed. The big windows are used for natural ventilation.

Briefly, the house reflects the principles of modernism as mentioned before which are having a flat roof, elevating the building with pilotis and using linear and big windows to provide indoor and outdoor relationship. Based on the available data, it can be concluded that even though the design approach is reflecting some of the modern characteristics, at the other side, we still have local characteristics: the identity, the life-style and culture of Cyprus, being preserved in a way to stay close to the traditional architectural elements and their interpretation.

4.3.3 Mısırlızade (Piano) House

The house belongs to Osman Mısırlızade who was a wealthy person and a timber merchant known by the Greek Cypriots, Turkish Cypriots and British people during the British period. In addition, he was one of the founders of the Turkish Bank and one of the largest shareholders of the bank (Yavuz, E., 2021). The house was built in 1960. With the use of linear elements, the floors stood out by separating them from each other. The level differences in the plan design are emphasized by dividing the linear elements into two on the façade. Due to this elevation difference, the house has an angled roof so to have enough height for the rooms (Figure 59).



Figure 59: Mısırlıoğlu House by Abdullah Onar, 1960 (photo taken by the author)

The house faces to the south-west direction. Like almost in his designs, again the entrance is retracted and the slab of the first floor overhangs. Entrance hall is the main focus of the ground floor that the access to the all rooms are provided from here and the public and private spaces are separated. The main façade of this hall has a permeable surface with the wooden poles so to create a smooth transition. The public spaces are defined in the ground floor and the private spaces are separated from the rest of the house by the stairs which are situated in the first floor. From the right of the entrance hall, the living room and the dining room are situated which are designed as flexible spaces. With the corridor situated above the entrance hall, daily room, the wet spaces and the kitchen are located and with a door in the corridor, it is possible to connect to the dining and living area. The kitchen has an access to the garage which is on the left side of the house and stands on pilotis so to diminish the mass of the house (Figure 60).

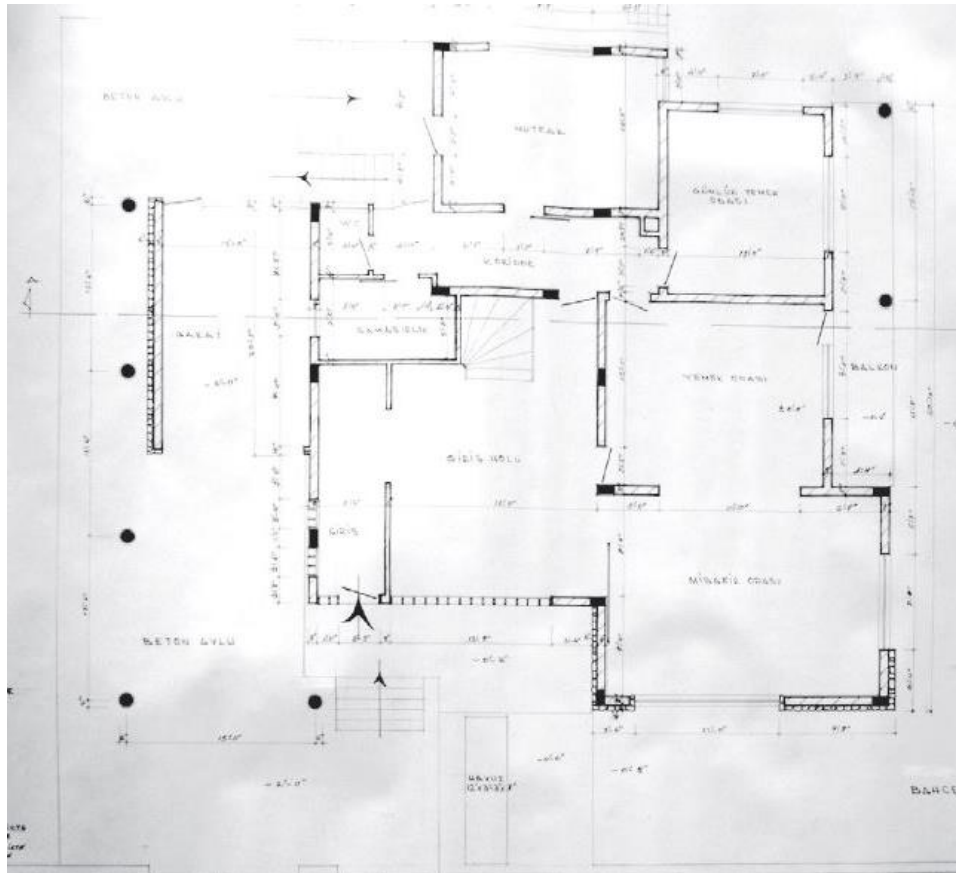


Figure 60: The ground floor of Mısırlızade House (Yavuz, E., 2021, p:28)

As it is mentioned above while examining the façade, the first floor has different levels (Figure 61). In the first landing, on the left side, daily room, a studying room and one bedroom are located. These functions are more of common use areas. In the second landing, on the right side, three bedrooms are located and towards the top, a bedroom and a bathroom can be found. With this intention, the most private areas are separated from the common use ones. To emphasize the level difference, the middle part, which is the terrace, a curved line is used. This is the reason why this house is also called as Piano House.

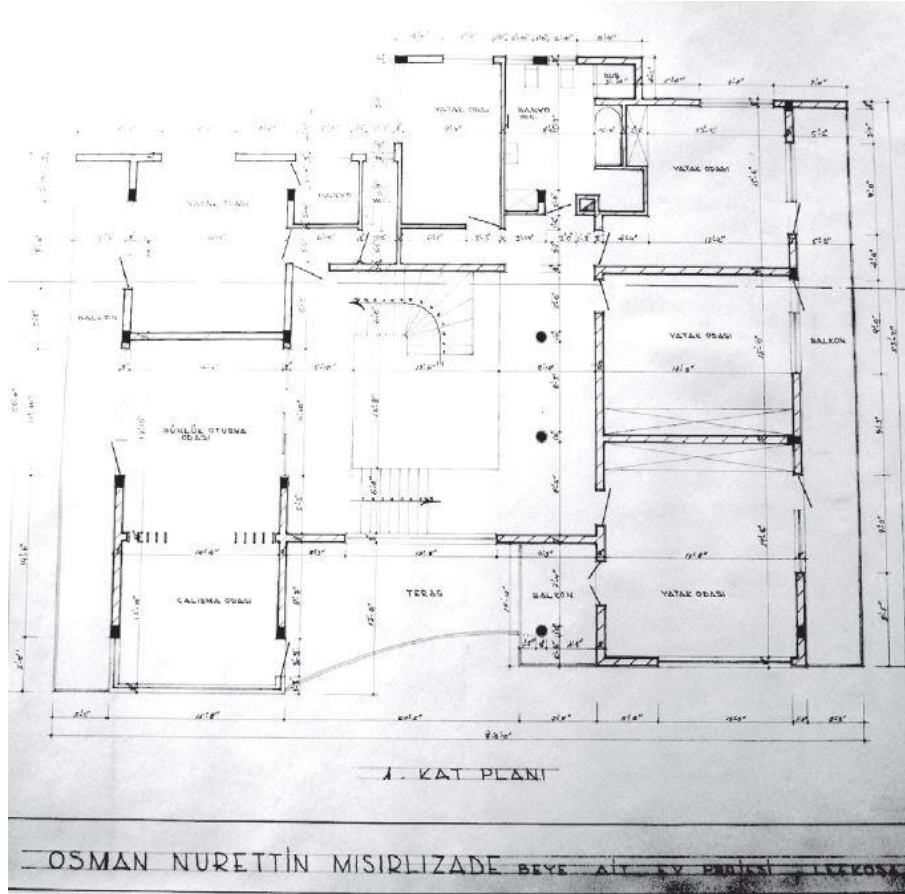


Figure 61: The first floor of Mısırlızade House (Yavuz, E., 2021, p:28)

4.3.4 Niyazi Ali House

The house belongs to a family with 2 children that was designed in 1961 (Figure 62). However, in 1976, two more floors were added to the existing building by Tuna Veysi who is an architect that worked in Abdullah Onar's office for a while. Each floor was given to one daughter. Therefore, now, the building is used as a family apartment block (Figure 63) (Onar, A., 2023).



Figure 62: The original design of Niyazi Ali House with single floor, 1961 (from Abdullah Onar archive with the permission of Anber Onar)



Figure 63: Today's appearance of Niyazi Ali House with the additional floors (photo taken by the author)

The house faces to the west. The walls are set back so to prevent the direct west light inside the spaces. The entrance is situated on the right part and the living room with the dining area is located at the left having a direct access which designed as an open plan. The kitchen and the bathroom are situated in the middle of the house for a better and easy access from the other rooms. The bedrooms are located at the very left of the house to be able to separate the public and the private areas (Figure 64).

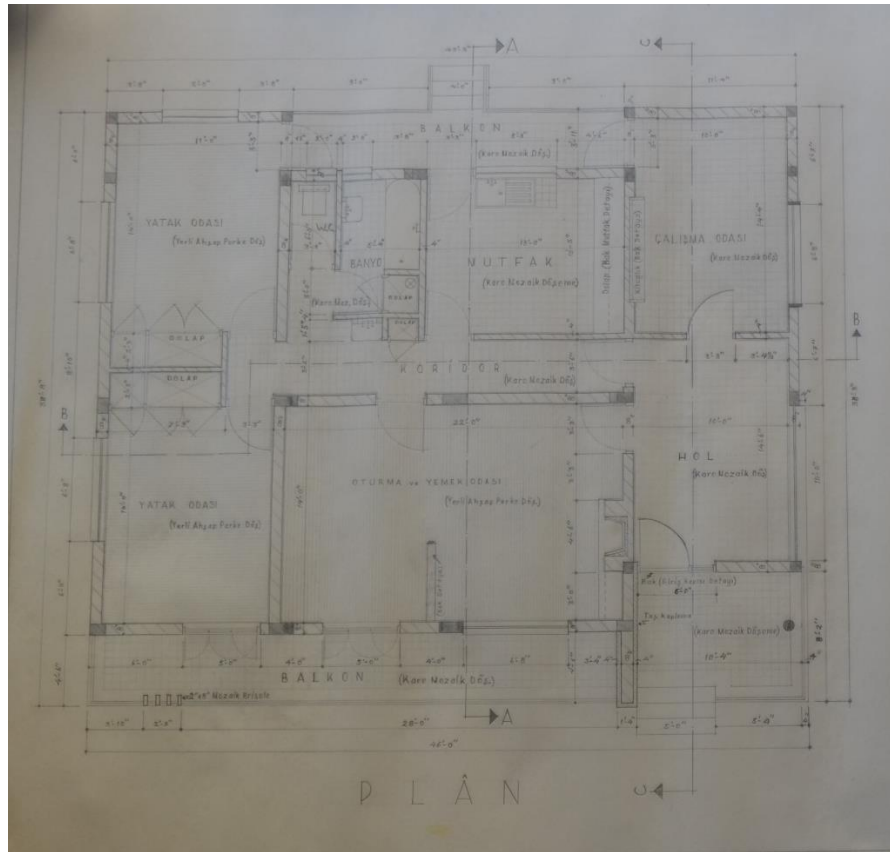


Figure 64: The original plan of Niyazi Ali House with single floor in 1961 (from Abdullah Onar archive with the permission of Anber Onar)

From the facade design, it is understood that the additional floors have the same floor plan as the original house itself. The staircase is added to be able to reach to the other floors. If the original entrance facade is examined, vertical wall is higher than the normal height of the building and horizontal linear slab is lower than the normal height of the building. This movement made intentionally to define the entrance which is also supported by a column. Even the house is in a rectangular plan outline, with the level differences of the elements used on the facade, a dynamism has been brought to the design. Therefore, this created the identity of the house (Figure 65) However, with the additions of the other floors, this identity has been lost.



Figure 65: The original entrance Facade of Niyazi Ali House (from Abdullah Onar archive with the permission of Anber Onar)

4.3.5 Adnan Tahsin House

The house designed as a one floor house in 1962 (Figure 66). However, the other two floors were added afterwards (Figure 67) (Onar, A., 2023).

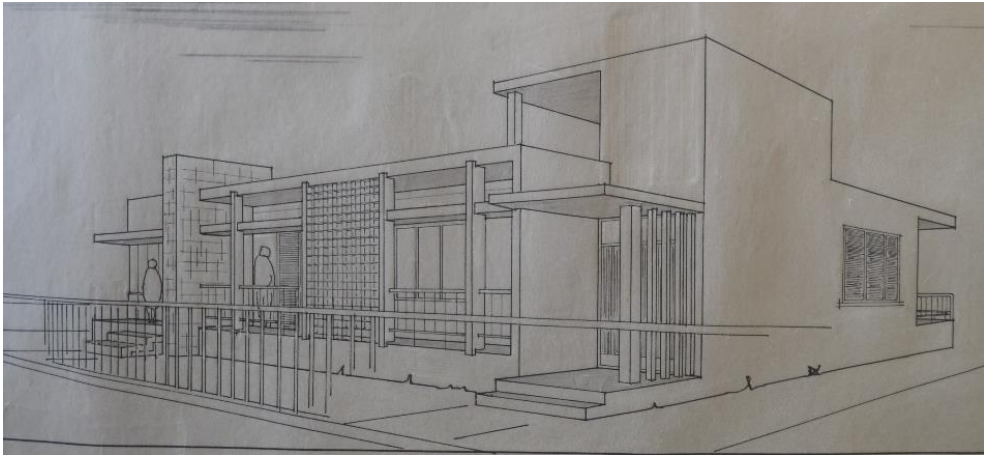


Figure 66: The sketch of original Adnan Tahsin House by Abdullah Onar in 1962 (from Abdullah Onar archive with the permission of Anber Onar)



Figure 67: Today's appearance of Adnan Tahsin House with the additional floors
(photo taken by the author)

The house faces to the east. The main entrance is located on the left side of the building. Like in the other projects, the walls of the ground floor are set back to create a semi-open area so to provide a smooth transition from outdoors to indoors. On the right side of the building, a staircase is located either for the future additional floors or to be able to use the roof. The living room is designed as an open plan with the dining area but has singular separators to define the spaces. The kitchen is located at the back of the staircase which has a direct access from the dining room and from the garage located at the back of the house individually. A study room is placed right into the entrance hall which can be considered as a transitional space. The bathroom is located in the middle so that is easy access from all of the rooms. To separate the private and public spaces, the bedrooms are located at the end of the house. Basically, three zones can be seen in the plan organization. Public spaces are located in front of the building and the

transition is provided by the study room and the bathroom and the private spaces are located at the end (Figure 68).

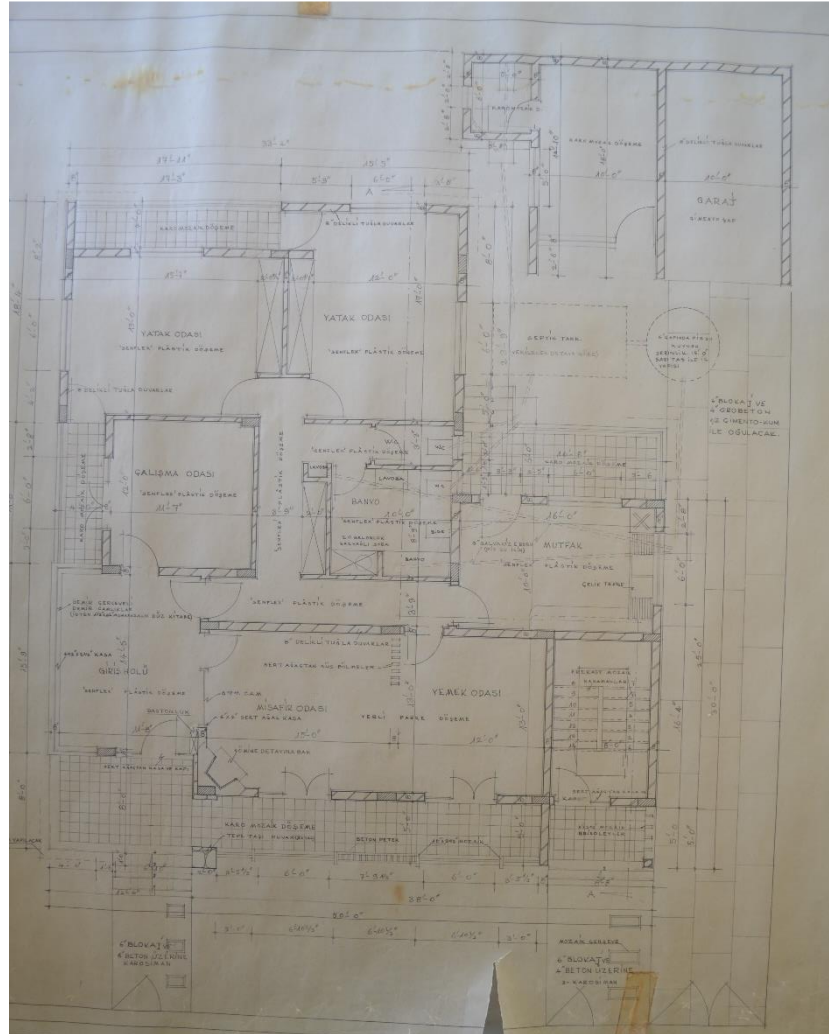


Figure 68: The original ground floor of Adnan Tahsin House (from Abdullah Onar archive with the permission of Anber Onar)

The original façade design has similarities with the Niyazi Ali House. Dynamism is provided by the use of elements in horizontal and vertical way with level differences. Also, honeycombed is used as a decorative element which aims to reflect the light smoother (Figure 69). The identity of the building is achieved by the façade design and the identity of the plan is determined by the space organization.

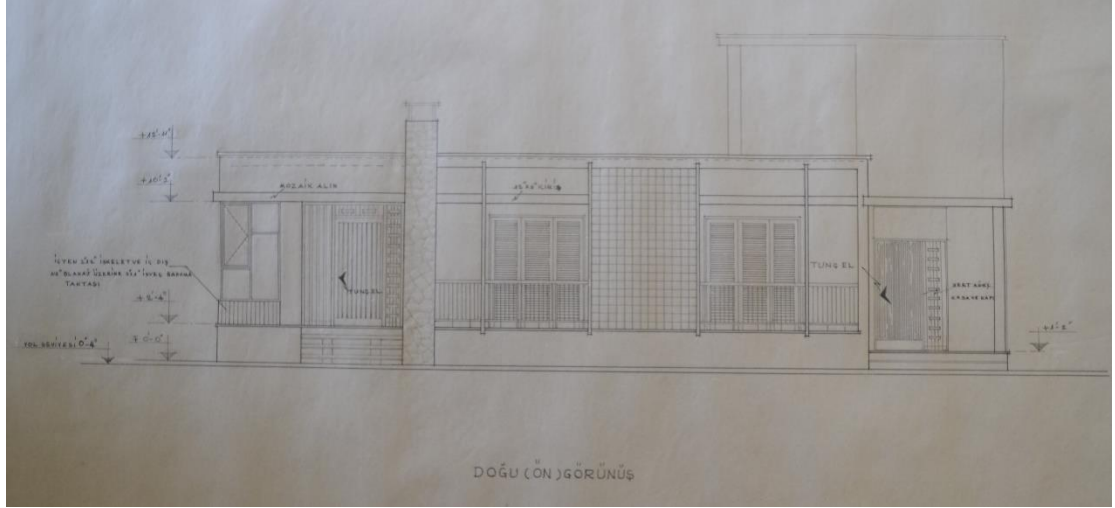


Figure 69: The original entrance façade of Adnan Tahsin House (from Abdullah Onar archive with the permission of Anber Onar)

Since there is not any information about both the architecture and the floor plans for the additional ones, it is hard to talk about the space organization. What can be observed from the façade is that the façade is not matching to the original one in which the identity has been lost.

4.3.6 Yüksel Raşit House

The house belongs to a family with four children and is located directly opposite of Abdullah Onar House (Figure 70). The house left with its framed building for a long time and construction finished in 1970. The house was originally designed as two floors. However, in the 1980, another floor was added to the existing building and some of the terrace area in the first floor converted into a room (Onar, A., 2023). When the façade is examined in general, it can be said that it has similar features with the Abdullah Onar house. The reinforced concrete load-bearing system clearly shows itself in certain places. While blinds were used on the existed windows in the first version of the house but this was not required in the room windows which were added later.



Figure 70: Yüksel Raşit House by Abdullah Onar (photo taken by the author)

The entrance of the house is towards the south and defined by the overhanging slab of the first floor. If the space organization of ground floor is examined, this time it is clearly seen that the hall which has the staircase is in the center of the house and the functions are grouped and separated from there (Figure 71). This attitude refers to the old type of plans but adapted to the context of that time. The entrance is divided from the rest of the spaces with singular elements which are also transparent so to be able to provide the connection and directly has an access to the studying room. The living room with the dining room is located on the west in which they both have access to semi-open spaces. The kitchen and the bathroom are located at the back of the stairs however, the functions are grouped together and disconnected from each other with the placement of doors on the opposite sides.

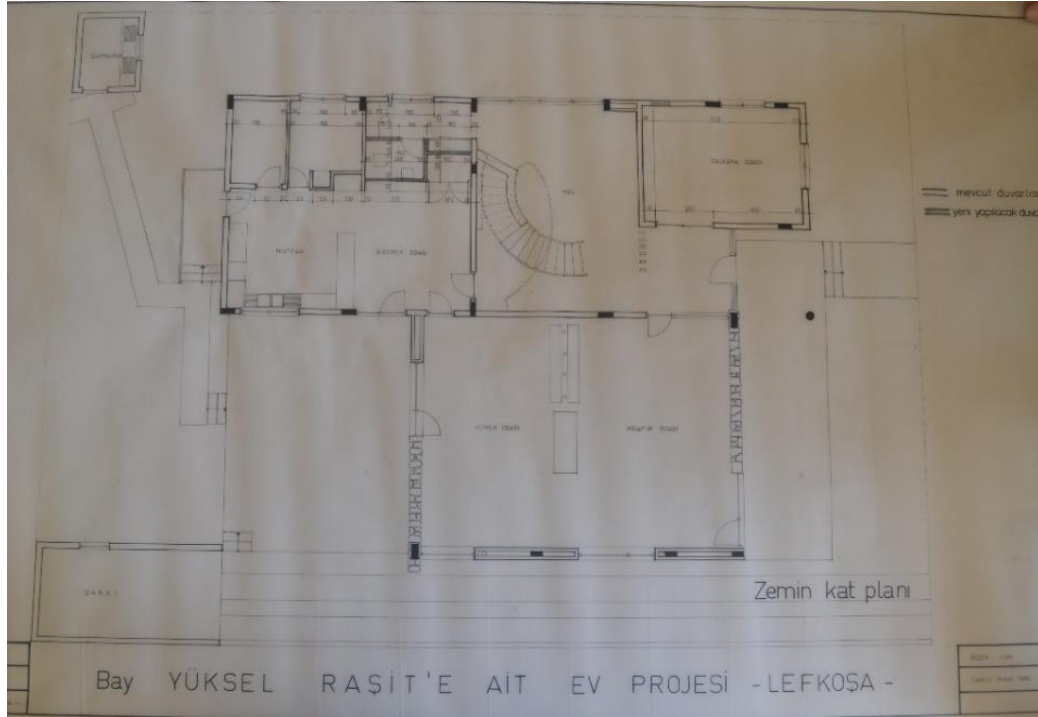


Figure 71: The ground floor of Yüksel Raşit House (from Abdullah Onar archive with the permission of Anber Onar)

The drawing of the first floor belongs to the renovation project of the house (Figure 72). It is obvious that before the change, two rooms were directly opening to the hall. However, in the changed plans, the rooms became more private. The master bedroom with its bathroom is located towards the south part, separated from the others to provide more privacy. Access to the other rooms is from the corridor which is accessed through an opening in the other part of the hall and also each one of the rooms are ventilated naturally. From the middle part which is the hall, there was a direct access to the terrace. However, as seen in the Figure 70 part of the terrace is closed and converted into a room.

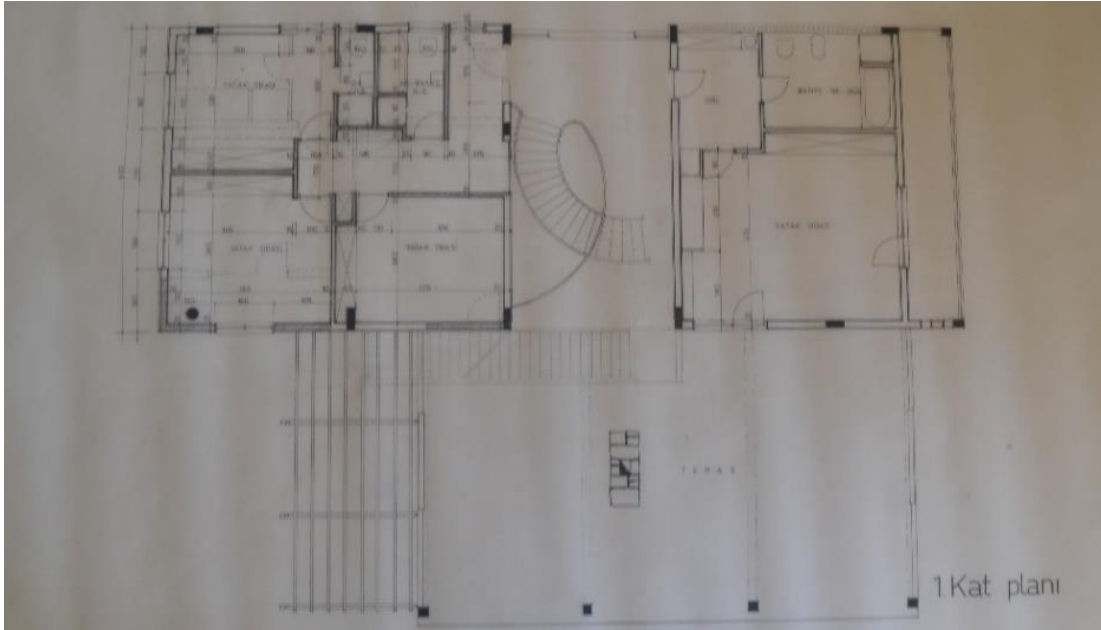


Figure 72: The first floor of Yüksel Raşit House (from Abdullah Onar archive with the permission of Anber Onar)

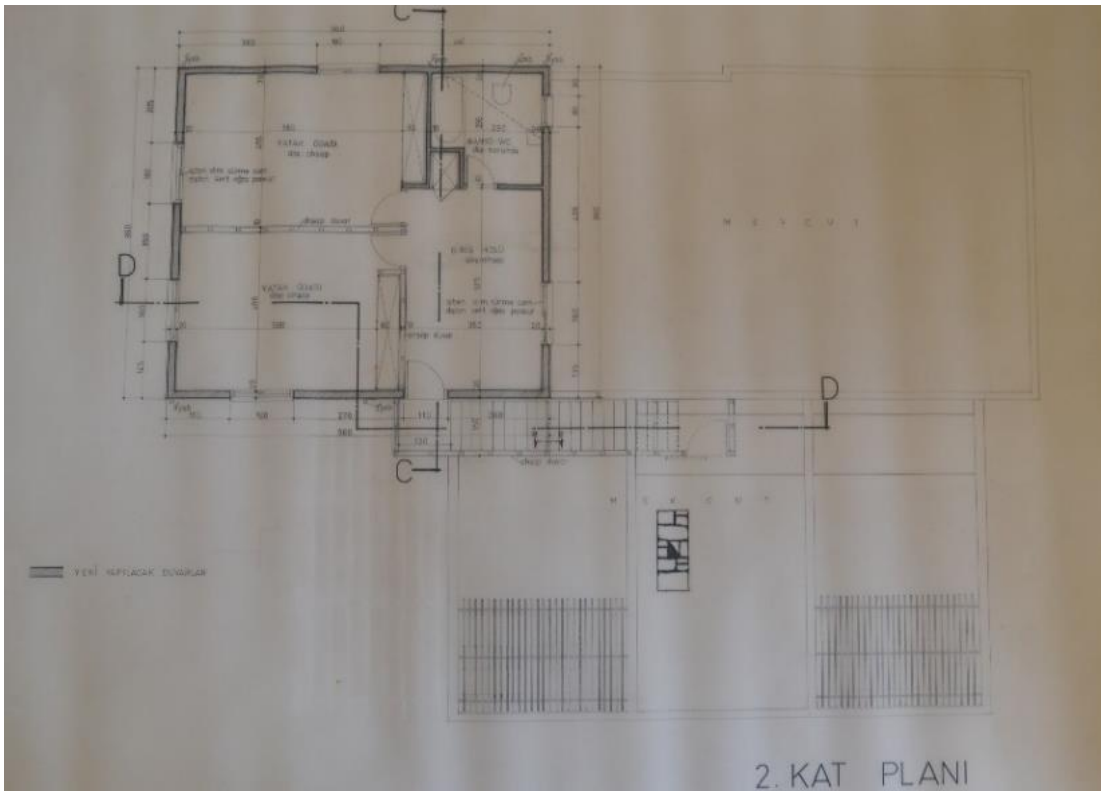


Figure 73: The second floor of Yüksel Raşit House (from Abdullah Onar archive with the permission of Anber Onar)

Since the second floor is added later, a staircase also added to the terrace in the first floor (Figure 73). The stairs lead to the common hall area which consists of two bedrooms and one bathroom.

4.3.7 Sevim Mehmet Münir House

The house was designed in 1971 (Figure 74) but in 1988 upper floors were added for their children and now is used as a family apartment block (Figure 75) (Onar, A., 2023).

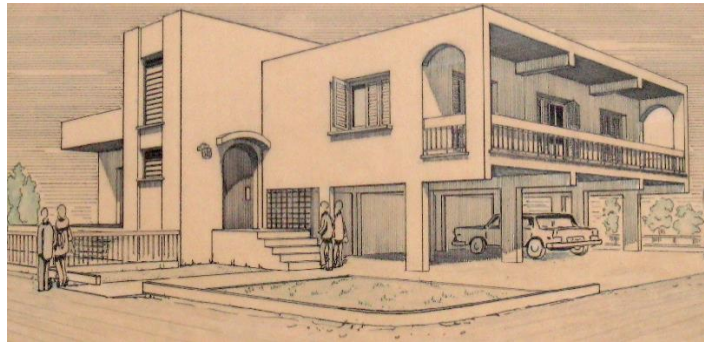


Figure 74: The sketch of original Sevim Mehmet Münir House by Abdullah Onar in 1971 (from Abdullah Onar archive with the permission of Anber Onar)



Figure 75: Today's appearance of Sevim Mehmet Münir House with the additional floors (photo taken by the author)

The land is a rectangle shape and the building is formed accordingly. The entrance is made from the staircase side which is located in the north part. The floor plan is divided into two zones. The left part is the public spaces facing to east and the right part is the private spaces facing to west. Even though the division of the spaces are done by placing them on the opposite sides, another distinction is made by the level difference created by the stairs. Another exception of this plan organization can be considered as the use of two different wet spaces so not to connect with the private parts. The center of the house is the hall where the distributions are made to the other spaces. The living room and dining room is designed as an open plan and are in direct relation with the kitchen. The three bedrooms are reachable from the stairs and are placed along a linear corridor having a bathroom at the end (Figure 76).

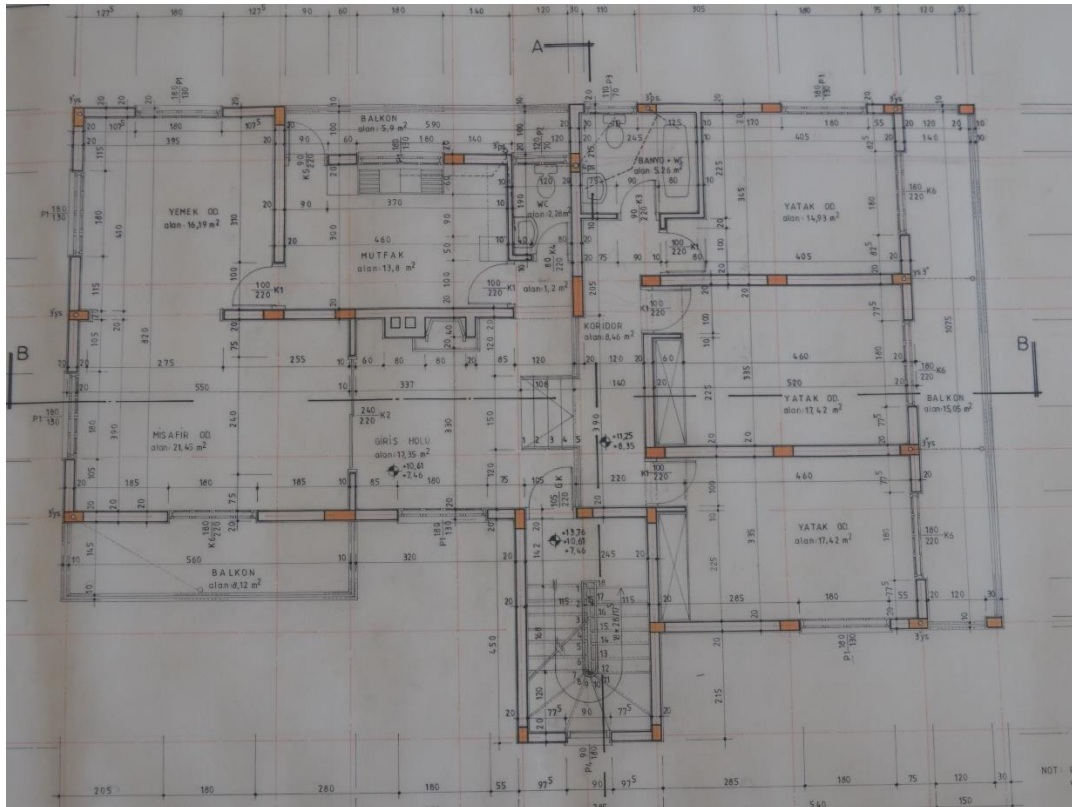


Figure 76: The typical floor plan of Sevim Mehmet Münir House (from Abdullah Onar archive with the permission of Anber Onar)

The façade design is left simple. The staircase part is catching the eyes with its solid mass but the overhangs of the terraces are the only dynamic elements used in the north and west facades. On the west façade, there are circular shaped gaps on the both sides of the terraces which includes contrast and enables the solid void relationship (Figure 77). The west part of the ground floor is elevated on pilotis so to provide enough car parking area for the users. Since the bedrooms are facing to the west, the walls are retracted and the slab above which overhangs prevent the direct light coming from the west.

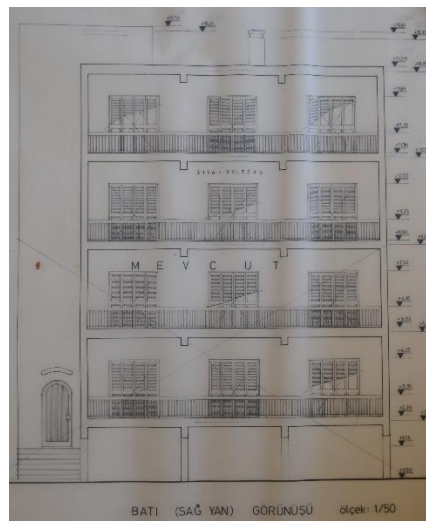
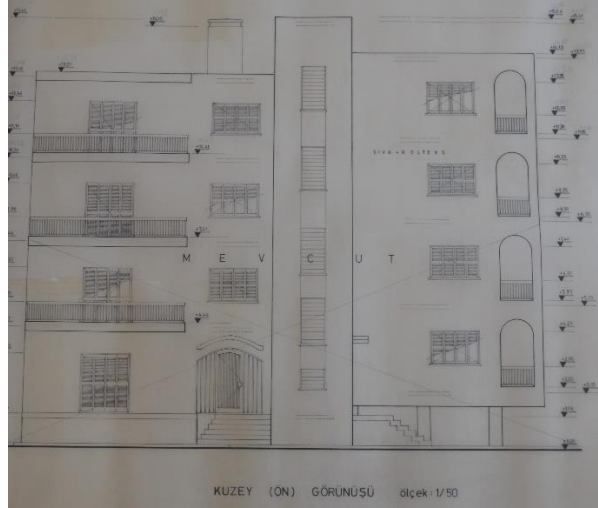


Figure 77: The north façade and the west façade of Sevim Mehmet Münir House (from Abdullah Onar archive with the permission of Anber Onar)

4.3.8 Overall Evaluation of the Selected Projects

The selected housing projects are located in Köşklüçiftlik in Nicosia which is a flat area and ready to be developed in 1960s. Not having many buildings around provided the advantage of different views and benefiting from the west wind coming from Kanlıdere. Since, the selected housing projects are oriented according to different directions, their functions are organized accordingly; considering the climatic conditions such as natural wind and light. In general, it is observed that, most of the ground floors are set back and the slab of the first floor overhangs with the support of column or columns that creates a defined entrance and also a semi-open space which is the modern approach of representing the traditional “sündürme”. In all of the houses, functions are grouped as private and public spaces. When the house has two floors, the public spaces are situated on the ground floor and the private ones are on this first floor. If the house plan has only one floor, public spaces are close to the entrance where the private ones are situated at the very far of the house. Also, in all projects, it is possible to see flexible spaces either having separators or wooden poles which define the boundaries of the spaces. Some of the housing projects have level differences in the same level to distinguish the private and public spaces. Generally, the facades are kept in simple forms and some parts of the structure are exposed. Also, the use of the local materials in the houses shows the cultural value given by Abdullah Onar. By synthesizing the old and the new, he provided people a modern way of life and preserved the culture by representing it in a modern way so not to lose the collective memory and the identity of the society.

Chapter 5

CONCLUSION

By analyzing some of the works of Abdullah Onar, it is possible to understand his architectural approach by reading the elements used in his designs. Since modernism was a social respond to the changing world, Abdullah Onar put the user at the center of his projects. To be able to design efficient, functional and useful buildings, he considered the needs of the users, their economic situations as well as the natural conditions. His small touches such as using local materials and using the traditional elements show that he gave importance to the cultural values. Architecture can be considered as a tool for Abdullah Onar in which he adapted the old to the new so to recognize the cultural values of the community in the new emerging way of life.

Being aware of uncontrolled developments in the field of architecture, it is clearly seen that they are non-contextual, non-planned and non-humanized that is damaging the context, culture, nature and etc. Whatever we are doing today, we failed to consider the future of the community, the development of the cities and to recognize the values from the past. These are the reasons why we have to re-evaluate and re-affirm the values of local architects following the principles of modernism because as we see from the analyzes of the buildings of Abdullah Onar, it is possible to keep pace with the modern architecture, adapt the principles to today's circumstances and also put the humanistic vision into consideration to be able to move forward as a community.

Abdullah Onar spent most of his time in his own country being aware of the layered rich history that emerged as a result of the ruling of different civilizations which contributed to the development of the island. Studying in England, working in different companies and travelling to other European countries widened his vision towards the new way of life emerging around the world and also his architectural perspective. Because of the political issues, tensions between the two communities resulted in the division of the island into two. These communities who shared the same culture, ate at the same table and lived together, were also working together. Because of this, Abdullah Onar had a lot of Turkish Cypriot and Greek Cypriot customers. However, with the increase of the tensions, the Turkish Cypriots were forbidden to do business in Greek Cypriots' region. Therefore, Abdullah Onar's projects were signed by other Greek Cypriot architects in this time period. This has led to the fact that the projects he has done are not registered in his name and that the traces of these projects cannot be found easily. Although there are about 640 projects registered under his name, it is difficult to understand the development of the projects and how the projects affected each other in the historical process because of the untraceable ones. Therefore, it is not possible to fully understand how Abdullah Onar's architectural approach was shaped according to different regions, topographies, climatic conditions and etc... Living and trying to practice his profession in a chaotic environment including the political circumstances in the island and the new emerging modern world was hard. However, he tried to find his own way and vision by combining the traditional with the new so to be able to adapt his culture to the new modern life.

Abdullah Onar is obviously a talented architect who contributed to the development of modern architecture in Cyprus and especially in T.R.N.C. (Turkish Republic of

Northern Cyprus). The fact that he completed his education in England, worked in various companies while continuing his education and followed the traces of architecture and art by visiting other European countries during his education were influential in manifesting his ideas.

To conclude, as a result of this research, it is possible to see and to recognize throughout the works of Abdullah Onar that he is a very talented and a sensitive architect who contributed not only to the modern architecture of Cyprus but also to the cities, people and collective memory of the society as well. Therefore, considering the example of Abdullah Onar, it is important to pay attention to the legacy of the Turkish Cypriot architects, kept the awareness and the values so not to lose the traces with the historicity of the architecture. Not considering and paying attention will result in loss of identity, loss of the culture of the society and the traces of Turkish Cypriot architects that contributed to this island.

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