



An Iconic Representation of Modern Architecture from Construction to Destruction: Tercuman Newspaper Building

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Abstract

The study focuses on the Tercüman Newspaper Building, which has recently drawn attention following its demolition. The Tercüman Newspaper Building was built in 1974 based on a project selected through a competition organized by Kemal Ilıcak. The architects of the building, Günay Çilingiroğlu and Muhlis Tunca, were influential figures in shaping the modern architectural practices of the period. In addition to the architects' design approach and education, Kemal Ilıcak's vision played a key role in shaping the building's architecture. The Tercüman Newspaper Building, one of the first examples of New Brutalism in Türkiye in the 1970s, stood out as a modern heritage structure that gained attention for its innovative structural analysis. Over its 49-year existence, the building was widely discussed both for its architectural design and its symbolic value. This study aims to examine the building's functional transformations from its construction to its demolition and contribute to its role in social memory. The first stage of the study, structured in four phases, establishes the theoretical framework and discusses demolition and conservation actions in the context of modern architecture. The second stage provides details on the plan, structure, and façade characteristics of the building, along with an analysis of its symbolic value. The third stage examines the functional changes the newspaper building underwent after changing ownership and the process leading to its demolition, also exploring the public reactions to the demolition. The fourth and final stage emphasizes that modern heritage buildings, which reflect the architectural practices and socio-cultural life of a period and should be preserved for future generations through a robust conservation mindset.

Keywords: Collective memory, Destruction, Modern architectural heritage, Tercüman Newspaper Building.

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INTRODUCTION

The rapid urbanization in parallel with the growth of industry and trade since the early years of the Republic had a significant impact on the architectural approach of the period. In addition, one of the most important factors shaping the architectural production of the period was political and economic change. Between 1960 and 1980, Türkiye entered a period of radical economic, political, and social change (Zürcher, 2008). A key event that laid the foundation for this transformation was the military coup of May 27, 1960. This military intervention ushered in a new era for Türkiye in almost every respect. In the 1961 constitution, the concept of the 'welfare state' became more prominent, autonomy was granted to universities and the press, and the influence of labor unions and professional organizations increased. Social and political issues began to be discussed with a more liberal approach, and the media's ability to highlight societal demands grew (Tekeli, 2007; Yücel, 2007).

The 1961 Constitution introduced several innovations in the structure of state institutions, bringing socialist thought to the forefront. Founded based on this idea, the State Planning Organization (DPT) was one of the most important mechanisms guiding architectural production in the country. The first Five-Year Development Plan (1963-1967), prepared in 1962 by the DPT, was based on the idea that scientific development and planning could be achieved in a non-political field. This plan aimed to define urbanization, industrialization, and development policies. The first plan was followed by the second (1968-1972), third (1973-1977), and fourth Five-Year Development Plans (1979-1983). These development plans facilitated planned urban growth in Türkiye and highlighted the hierarchical mechanisms shaping architectural design in society (Tekeli, 2007).

With these innovations in state policies and advancements in industry, the number of architecture schools began increasing, and private architecture schools were founded. Following the Academy of Fine Arts and Istanbul Technical University, which produced the first generation of architects in the country, architecture departments were established at Middle East Technical University (1956), Erzurum Atatürk University (1957), Dokuz Eylül University (1963), Karadeniz Technical University (1963), Konya Selçuk University (1970), and Trakya University (1977) (Erkol, 2016). During this period, as the number of architecture schools increased, architectural publications also proliferated. In the 1950s, the availability of domestic and foreign sources for Turkish architects to follow international architectural trends was highly restricted (Tuluk, 2009). By the 1960s, the growth of architectural education and production in Türkiye led to a rise in academic publications in the field. These publications enabled architects aware of global developments in architectural production to begin incorporating innovative strategies into construction and design activities in Türkiye. During this period, Türkiye experienced a growing shift toward designing and building with new construction technologies (Akcan, 2010).

In line with these developments, the process of urban change, which began in the early years of the Republic, has continued rapidly to the present day, with cities transforming significantly under the impact of industrialization and globalization. During this process of urban development, some buildings have lost their functionality over time, have become inadequate to meet demands, or have been demolished for political, economic, and other reasons. At this point, the act of demolition, which has been regarded as a means of urban modernization, especially in the last half-century, must be examined.

Paul de Man, who argued that modernization is possible through destruction, supports this idea with the words, “The whole power of the design of modernity lies in its desire to sweep away everything that came before.” In alignment with this perspective, Nietzsche states that the modern world should erase the past, asserting, “One must voluntarily forget the past in order to achieve something today” (Berman, 1999). Berman (1999), who stated that the act of destruction in modernism had taken precedence over all other actions, reveals its destructive character with the words, “Take your axes and hammers... and demolish, tear down venerable cities without mercy.” However, he also criticizes the destruction of lives and the loss of a sense of belonging that people once experienced in the demolished buildings.

The use of demolition as a means of modernization in cities can be observed in the urban development of many cities, such as Paris, St. Petersburg, and New York. Cities that undergo demolition with the idea of 'making room for the new' reshape the present by erasing the past (Berman, 1999; Çetken, 2011). Tanyeli (1998), who evaluated the impact of demolition on urban change through historical demolitions in Istanbul, defines its use as an urban planning tool under the concept of “making by demolishing. He characterizes the reshaping of cities by demolishing the old and constructing the new as a deliberate assertion of power. The transformative power of demolition is a means of asserting dominance over the city. Demolition is not only a tool of modernization but also an act that symbolizes who holds authority over the city. Cities are reshaped to serve the interests of those who control demolition (Tanyeli, 1998).

Conversely, some argue that demolition is often not the right decision for urban identity. Buildings originally constructed for specific functions, even after losing their original purpose, remain significant due to their forms and strong connection to their surroundings. They continue to embody the values that help shape the city's identity (Ganiç, 2016). Artun (2011) characterizes the demolition of certain urban buildings as symbolic defeats. In particular, the destruction of architectural works rooted in specific ideologies or movements is seen as the defeat of the cultures they symbolize. These demolitions result not only in the physical loss of buildings but also in the erasure of their societal impact and the cultural symbols of that period (Yanılmaz & Yalçınkaya, 2022). Buildings serve as integral parts of social life, carrying meanings beyond their

physical structures. Therefore, every demolition results in the loss of the memories, meanings, and experiences tied to the building.

At the same time, buildings, which are also a reminder, undertake an important mission in terms of social memory (Bekar et al., 2024). Memory, which enables us to connect with the past, has a collective quality beyond personal experiences in terms of its connections with time, space, society, culture and politics (Russell, 2006). According to the French sociologist Maurice Halbwachs (2016), who first mentioned this social nature of memory, people remember their past experiences only by referring to the memories of others and through some landmarks. These landmarks are often just a place (Vurucular Kesimci & Ciravoğlu, 2024). Therefore, the preservation of some spaces that play a key role in shaping social memory is extremely important both to ensure the continuity of memory and to carry urban continuity and cultural images to future generations. As mentioned above, the act of demolition results not only in the destruction of these spaces but also in the loss of social memory.

Modernization efforts through demolition have not only targeted historical buildings but have also included 20th-century modern buildings, which have been demolished for various reasons. In particular, the demolition of the first block of the thirty-three block Pruitt-Igoe housing complex in St. Louis, Missouri, in 1972 sparked a debate about whether modern architecture should be considered cultural heritage. Nevertheless, conservation theorists have struggled to recognize modern architecture as cultural heritage and deem it worthy of protection (Omay Polat, 2008). In fact, since modern buildings are not widely recognized by society, their evaluation as cultural heritage has led to hesitations. However, Mörsch, who views conservation in a broad context, emphasized that cultural heritage worthy of preservation exists in all periods, stating, 'There is no period in history whose architectural remains do not convey meaning' (as cited in Omay Polat, 2008).

DOCOMOMO (Documentation and Conservation of Buildings, Sites, and Neighborhoods of the Modern Movement), founded in 1990 to protect modern heritage, defined elements of modern heritage as 'products that lack historical references and incorporate modern design principles based on function, technology, or spatial conditions rather than ornament and decoration' (Sharp, 2000). Thus, with the support of non-governmental organizations, international efforts have been initiated to ensure that modern architectural structures meeting this definition can be preserved for future generations. The act of demolition, which threatens cultural heritage, has become a subject of debate for both historical and modern buildings, and strategies have been developed to preserve them.

As mentioned above, demolition and conservation actions in architecture and urban planning processes are approached from different perspectives. Striking a balance between demolition and conservation is crucial for the sustainability of cities. Demolition and

conservation involve a complex decision-making process in which each building should be evaluated based on its unique context. In this process, multiple factors -social, environmental, and economic, among others- should be taken into consideration. This study highlights the need to ensure the continuity of cultural heritage and urban memory, considering the social and cultural losses caused by each act of demolition.

In recent years, there are many buildings in Türkiye that have come to the agenda with their demolition and the decision to demolish them has been met with public outcry. One of these buildings is the Tercüman Newspaper Building, which sets an example for the innovative architectural practices of the Republican period with its brutalist mass form and contemporary and bold static analysis. The building, which survived for 49 years from 1974 until 2023, has been the subject of much debate over its formal, functional and symbolic value until its demolition, and has caused a great resonance with its demolition.

The Tercüman Newspaper Building, which undertakes an important mission with its architectural features, ideological and symbolic value, has not been sufficiently covered in the architectural literature despite being a prominent building among its contemporaries. The first article written about the building is Atilla Yücel's article titled "Tercüman Newspaper Building: On Form, Symbol and Function in Architecture" published in Mimarlık magazine in 1985. The newspaper building is also mentioned in Şevki Vanlı's article "A Few Aspects of Turkish Architecture in the Last 30 Years that I Consider Important" published in Yapı magazine in 2002. Vanlı (2006), in his book "Speaking of Architecture: The 20th Century Turkish Architecture that Doesn't Want to Be Known, A Critical Overview", in the chapter titled "Günay Çilingiroğlu's Search" interpreted the building as an individual design attempt. In Murat Gül's book "Architecture and the Turkish City: Istanbul's Urban History since the Ottomans" published in 2017, Tercüman Newspaper Building is described as one of the groundbreaking projects of the period. In addition to these studies, in Kaymak's (2019) master's thesis titled "Tercüman Newspaper Building as an Example of Avant-Garde Modernism in Türkiye", the architectural features of the newspaper building were revealed and the ideological values that were effective in determining the design approaches were questioned.

As seen in the literature review, the Tercüman Newspaper Building is discussed in this study in order to leave a permanent trace in the social memory and scientific literature in recent times when scientific publications on the building are limited and it has come to the agenda with its demolition. The aim of the study is to present an in-depth analysis of the functional transformations of the building from its construction to its demolition. Thus, it is aimed to reveal the social, cultural, economic, etc. contributions of a physically destroyed modern heritage value to the city and its inhabitants during its existence. At the same time, it was pointed out that other buildings, which are likely to be demolished in the

coming years, should also be protected with these considerations in mind.

RESEARCH METHOD

This study, which makes an architectural reading of the Tercüman Newspaper Building, one of the iconic representations of modern architecture, through its physical and symbolic value, is designed with a descriptive design. The study generally consists of four phases (Figure 1).

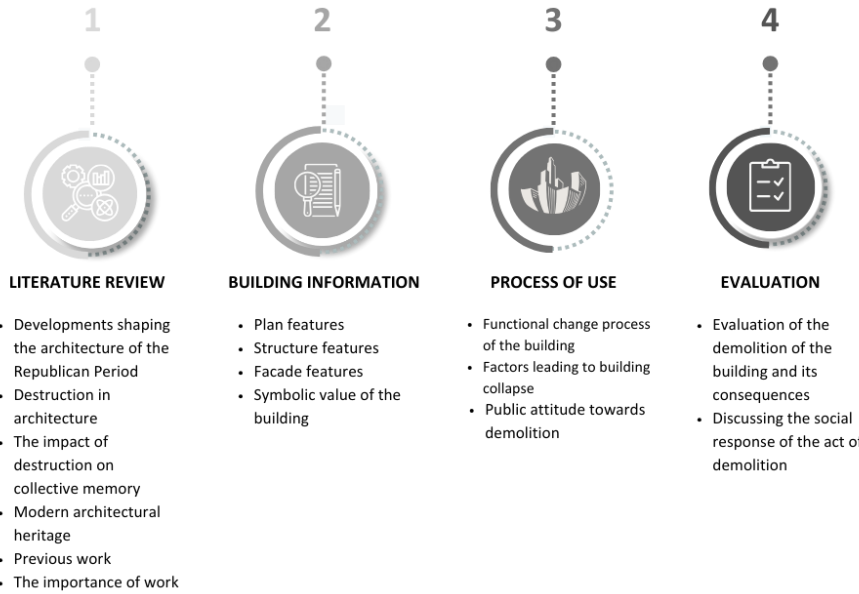


Figure 1. Stages of the Study

The first stage covers the theoretical framework. This section examines the developments that shaped the architecture of the Republican Period, the perception of demolition as a tool for modernization, different approaches to this issue, and the impact of demolition tendencies on social memory. Additionally, previous studies on the Tercüman Newspaper Building are reviewed. The second stage provides information about the building. This section presents its architectural features, including its plan, structural design, and façade characteristics. Next, the building's symbolic value is examined, focusing on its attributed meaning and how ideological goals manifest in physical space. The third phase of the study discusses the building's functional changes over time, the developments that led to its demolition, and public reactions to its destruction. The fourth and final part conducts a comprehensive evaluation of the building's architectural and symbolic value, the importance of preserving buildings that represent a period or movement, the social impact of demolition, and the place of the Tercüman Newspaper Building in collective memory. This study gathers information from past academic research, electronic and print publications, and websites.


BUILDING FEATURES

Tercüman Newspaper started its publishing life on May 26, 1955 in Istanbul's Babiali district, which can be considered the center of press and publishing activities. The newspaper, whose circulation did not reach the expected level from its foundation until 1961, underwent a significant transition after this year. Businessman and journalist Kemal Ilıcak joined Tercüman's management team in 1962 and eventually became the sole owner of the newspaper (Nuhoğlu, 2021).

By the 1970s, the newspaper's sales had increased considerably and it was no longer able to fit even in the few buildings it had occupied on the Babiali slope. The newspaper's ever-increasing circulation and Ilıcak's vision and goals for the future necessitated the design of a new facility that would reflect the publication's corporate identity (Nuhoğlu, 2021). As a result, the newspaper sought a new headquarters in order to increase the number of pages, expand its staff and build the largest and most modern press building. The process of designing the new building started by requesting preliminary studies from different architects within a certain program (Kaymak, 2019).

In 1972, as a result of a competition organized by Kemal Ilıcak, the project for the new building of the newspaper was awarded to Günay Çilingiroğlu and Muhlis Tunca, two representatives of modern architecture of the period. The architectural education and design approach of these architects played an important role in the development of modern architectural style in Türkiye. Çilingiroğlu realized original architectural projects by combining the principles of functionality, durability, and beauty with a pure and simple design approach. Together with Tunca, who adopted a similar design approach, Çilingiroğlu participated in architectural project competitions and developed a modernist architectural language with innovative and bold structural experiments (İSMD, n.d.). Aligned with this approach, the Istanbul Advertisement Site and the Tercüman Newspaper Building exemplify brutalist architecture, where raw materials are exposed, and functionality shapes the building volume. These are among the most important modern architectural works of Çilingiroğlu and Tunca. Among these works, the architectural details of the Tercüman Newspaper Building (Yücel, 1985) are presented in Table 1.

Table 1. Project information

Project Tag	
Employer	Tercüman Gazete ve Matbaacılık (Kemal Ilıcak)
Architectural Project	Günay Çilingiroğlu – Muhlis Tunca
Static Project	Rasin Etiman
Heating, Air Conditioning and Plumbing Project	Fikret Taşangil – Engin Kember
Electrical Installation Project	Bülent Cedetaş
Production Company	Çavuşoğlu – Kozanoğlu Construction
Construction Date	1972- 1974
Building Area	22.500 m ²
Building Image	

Architectural Features

The newspaper building was constructed in Zeytinburnu district on the D100 (E-5) highway, then called "London Asphalt ", in order to facilitate easy transportation and distribution to and from Yeşilköy (Atatürk) Airport (Figure 2). Zeytinburnu District is separated from the historical peninsula by the city walls, bordering the E-5 highway and 15-20 minutes from Atatürk Airport. For this reason, it is characterized as an important window of Istanbul opening to the outside. Therefore, the choice of this location for the construction of the newspaper building was a very conscious choice.

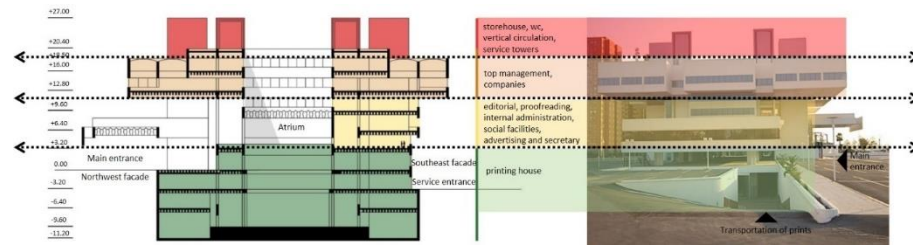

Figure 2. Location of the Tercüman Newspaper Building

The building is located in Merkezefendi Neighborhood, block 2969 and parcel 41. On a total plot of 80,000 m², in addition to the newspaper building, a tower block housing a business center and hotel complex was also built. However, in the following years, due to economic reasons, the entire 56,000 m² program could not be realized and only the newspaper building was built (Yücel, 1985).

The functional program of the building was grouped into three main groups and the shaping of the building was directed accordingly. Accordingly, the newspaper building consists of the printing house, editorial offices and administrative/social units belonging to the

newspaper, and sections belonging to upper management and companies (Yücel, 1985) (Figure 3).

Figure 3. Section diagram
[Accessed from section (Kaymak, 2019)]

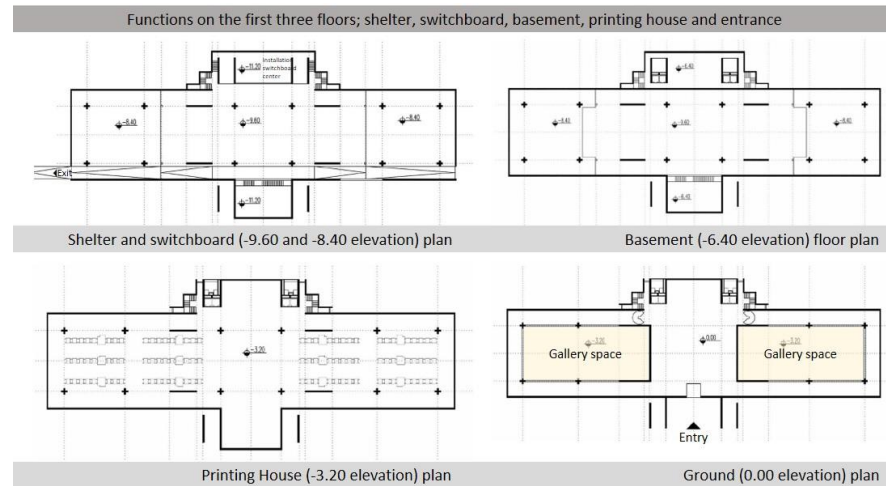


Plan Features

The bottom three floors consist of the shelter, switchboard, basement, printing house and entrance areas (Figure 4). The action areas related to the printing house are located in a 23.65 x 99.85 meter mass below the entrance level. At the lowest level (-9.60 and -8.40) there is a power plant and a shelter. The transportation of the prints to the outside is realized by means of ramps at this level. The basement floor at -6.40 consists only of a horizontal circulation line connecting to the elevators and stairs. The offset printing machines on the printing press floor (-3.20) are placed along a long line parallel to the form of the space. The 0.00 level, where the main entrance is located, is positioned at the center of the mass, and the gallery spaces symmetrically opened on both sides of the entrance provide a visual relationship with the printing floor.

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Figure 4. First 3 floor plans
[Accessed from plans (Kaymak, 2019)]



The second group of functions of the building, including the editorial and administrative/social units of the newspaper, consists of three different mezzanine floors (Figure 5). On these floors are the editorial offices, redaction, internal administration, social facilities and secretariat. These floors were retracted from the building boundary where the printing press and upper management units were located. Thus, the mass of the printing press and the mass of the top management were completely separated from each other (Yücel, 1985). There is no functional space on the northwest façade of the building. The only mass

element on this façade is the entrance eaves suspended from the load-bearing curtains. Spaces were placed on the southeast facade where the service entrance is located and on the side facades. In these facades, the upper and lower masses are tried to be separated from each other with fullness-void effects, retractions and transparent glass surfaces.

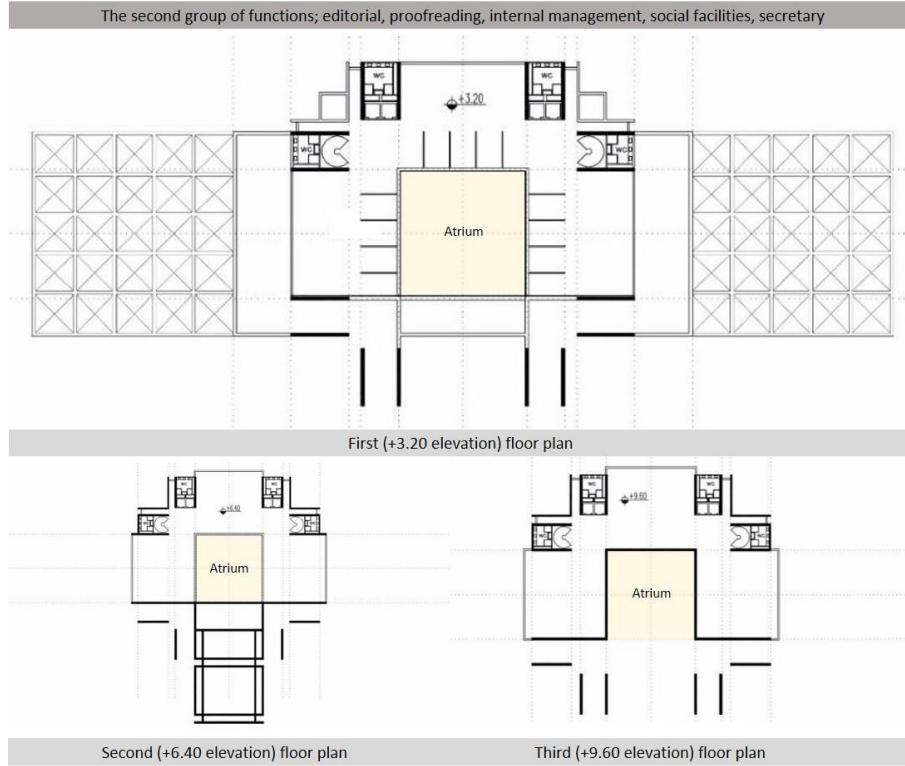
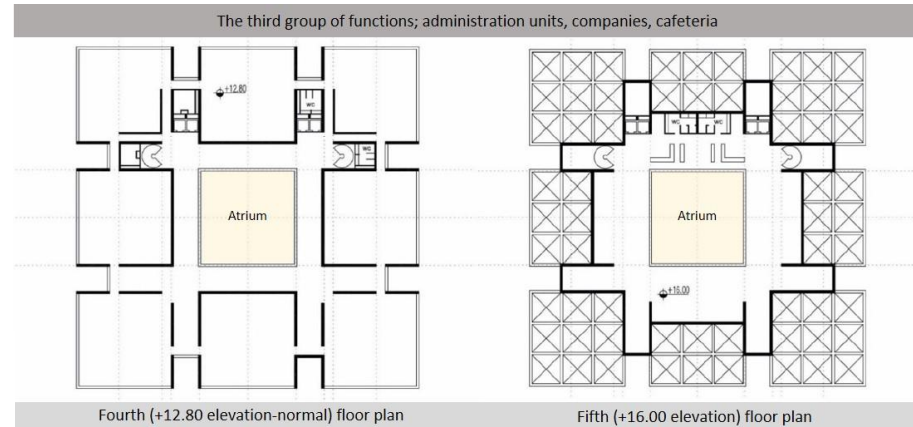


Figure 5. First, second and third floor plans [Accessed from plans (Kaymak, 2019)]

The upper management and corporate mass is the mass at the top of the building consisting of two floors, which can also be called the cantilever floor (Figure 6). Over 15 meters long and carried by cantilevers about 13 meters above the ground, this mass creates a "hovering effect" and gives the building a monumental appearance (Yücel, 1985). The total area of the administrative mass is 2500 m². On the fourth floor, which consists of eight rectangular modules of 15x15 meters, the courtyard is like a part of these modules due to its similar dimensions. These modules offer ample space for developing flexible solutions for different working arrangements. Just above the fourth floor is the fifth floor, which was created by drawing inwards. This floor is designed as a cafeteria and covers the circulation area and some of the modules. It has no openings on the facade and receives daylight only from the courtyard.

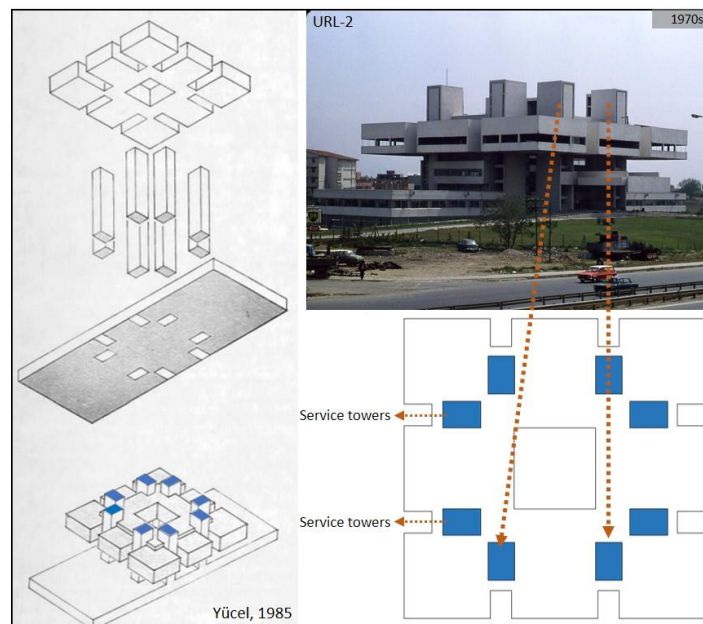
Figure 6. Fourth and fifth floor plans [Accessed from plans (Kaymak, 2019)]



Eight service towers of 3.8 x 7 meters, balancing and connecting the layered vertical structure of the building horizontally, constitute the most striking structural elements of the building (Yücel, 1985) (Figure 7). Each service tower consists of a space between two parallel curtain carriers. The four towers on the southeast facade contain volumes such as elevator, staircase, wc, storage, shaft (Kaymak, 2019). The four towers on the northwest façade, which is the entrance façade of the building, start to rise after the printing house mass and stab into the administrative mass at the top. The fact that these service volumes are massively separated from the building and have a prominent place in the façade characteristic emphasizes Louis Kahn's approach of "service spaces" and "served spaces".

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Figure 7. Orthographic representation of service towers



Structural System

Tercüman Newspaper Building is a bold example of its period not only with its architectural form but also with its structural system features. In the building, 16 tower curtains of 6.70 X 0.4 meters surrounding the service towers constitute the basic vertical structure of the building

(Figure 8). These tower bulkheads were cast in situ, and the courtyard space facilitated sliding formwork and crane operations (Yücel, 1985).

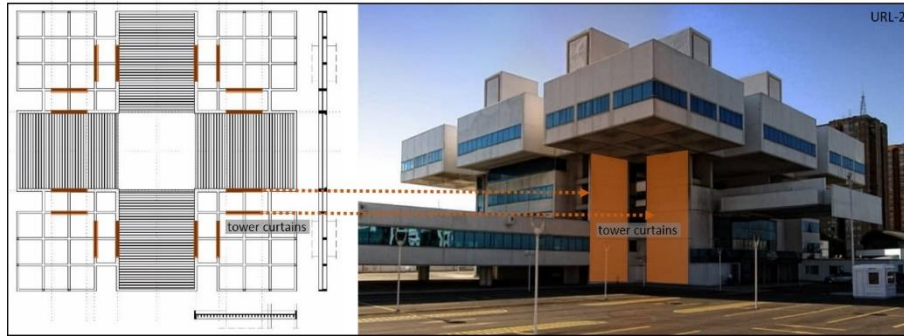


Figure 8. Tower curtains in the structure

The most striking aspect of the building's structure is the T-beams that carry the administration floor modules at +12.80 level with 15-meter cantilevers (Figure 9). Beams other than corner brackets are prestressed. Prestressed structural members are used as flexural members to cross large spans. By using these elements, it is possible to cross large spans with smaller cross-sections than normal reinforced concrete beams (Kaymak, 2019). A partial prefabricated system was used in the building with prestressed elements constructed after the static calculations of Rasin Etiman. The choice of prestressed prefabricated elements provided advantages such as fast production, durability and the construction of cantilevers that reinforce the "hovering" effect of the structure. On the other hand, it also brought along some of the problems mentioned by Yücel (1985) during the construction phase; "While a gross concrete structure was initially considered, the resulting surface corrugations were decided to be covered with plaster as a precast system, which would be safer, was deemed too heavy. The plasters that did not hold on the high-dosage concrete were poured; all surfaces were re-machined and plastered again."

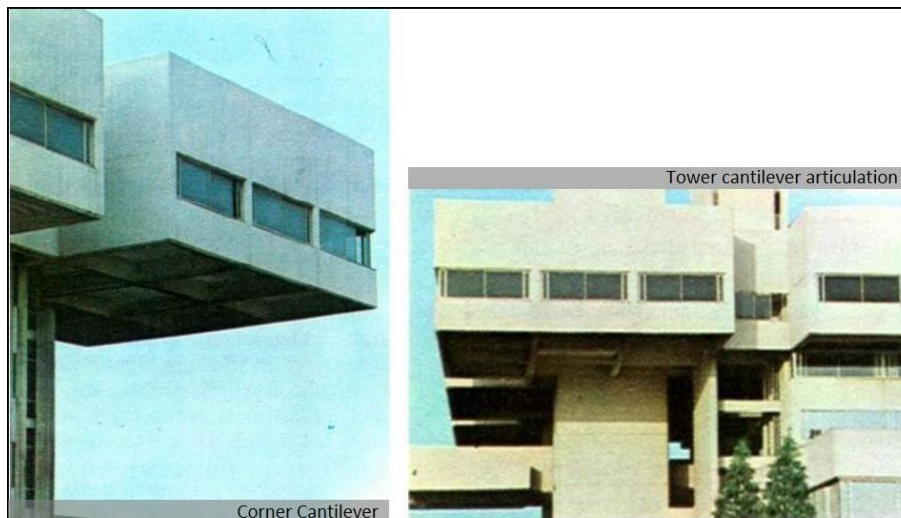


Figure 9. T beams carrying the cantilevers (Yücel, 1985)

Façade Features

The fragmented mass form of the newspaper building and its modular structure that rises by articulating with the structure are the most important elements that reveal its façade character. The horizontal and vertical mass mobility is partially balanced by the use of strip windows on the façade. While the strip windows increase the horizontal effect, they also create a space effect between the masses thanks to their transparent structure. In particular, the effect of separating the floors from each other is very powerful (Figure 10). On the vertical, narrow and vertical windows passing through the corners of the tower curtains reveal the boundaries of the service towers.

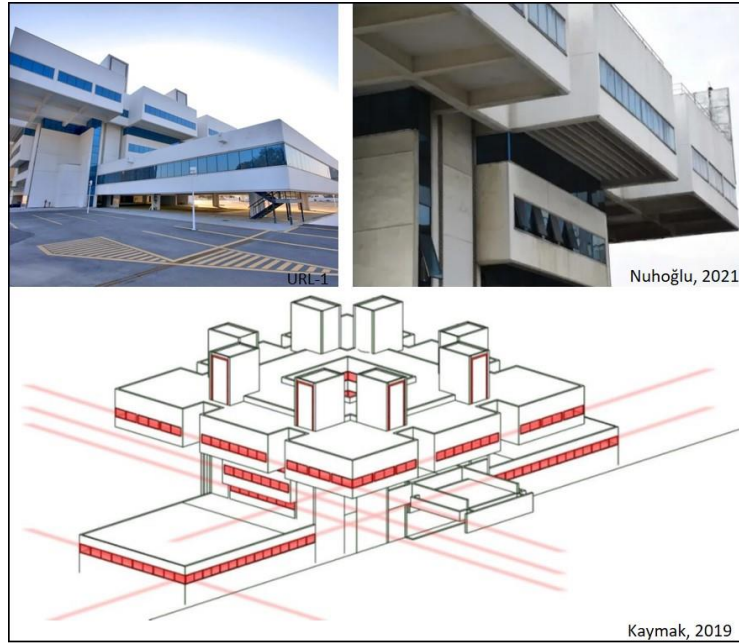


Figure 10. The effect of facade openings on mass

Symbolic Value of the Building

Since its establishment, Tercüman Newspaper has been on a rapid rise, especially with Kemal Ilıcak's entry into the administration and his ideological expectations. With the desire to be the best newspaper in the world, it aims to have the most modern and largest facilities to serve this purpose and to lead the press world. The strong and original form and monumental quality of the newspaper building constructed for this purpose is an expression of the goals and vision Kemal Ilıcak envisioned for Tercüman Newspaper (Nuhoğlu, 2021). Some of the features of the building were personally requested by Kemal Ilıcak during the design phase. Accordingly, he wanted the building to be designed to meet the needs of the newspaper for at least 50 years and, if necessary, to allow for horizontal and vertical growth even after 50 years (Yücel, 1985).

While other leading newspapers in Türkiye underwent a comprehensive restructuring process in the 1990s and 2000s, the fact that Tercüman took such a step in the 1970s has been interpreted as an important and courageous move in the history of the Turkish press and

media. The location of the new facility, disconnected from the urban context, allowed the building to be perceived as a whole from a distance in the nearby unbuilt environment and to reflect the institutional identity of the publication on the building (Nuhoğlu, 2021). Thus, the symbolic value of the building can be read dominantly through its plastic effect and monumentality. The building's strong form and impressive monumentality have made it an important reference point in the city. The monumental and symbolic value of the building was frequently emphasized by the newspaper:

“Two hundred and twenty-five square meters of concrete blocks at the four upper corners of our building, standing in a void without any support from below, may scare you. The fact that the eight large workplaces stand in space like wings is a novelty not only in Türkiye but in Europe as a whole. The ability to stop huge concrete blocks, each with spans of up to twenty-three meters, in a vacuum was made possible by an agreement with the world-famous Freyssinet Prestressing Company, and the fine calculations made by Rasin Etiman, the company's representative in Türkiye, in electronic brains for days, presented the miracles of the construction monument on the London Asphalt to our architecture. The hollow concrete blocks were suspended from the top by high-strength rebar, which was also specially manufactured in Germany and tensioned with special blocks. This system was also applied in the construction of the ring road crossings, and the concrete roads with wings on both sides became a miniature of the blocks of the Tercüman building. Our building was raised on sixteen load-bearing curtains rising from the main foundations laid twenty meters below the ground, and these curtains formed towers with separate functions on top of the building. Our building is waiting on the edge of the London Asphalt with its four winged spaces, towers, Tercüman's letter "T" jokes visible from all sides, the latest system printing-typesetting, color machines and cameras for the employees of a newspaper that has no other thought but to work for Türkiye, for the Turkish nation (Tercüman Gazetesi, 1975).”

With its ideological line, growth targets and visionary structure, Tercüman Newspaper creates a corporate image. This image has become concrete with the new facility building. Turning the symbolic value of the building into a functional element, the newspaper used the building as a background for all kinds of events such as sweepstakes, promotions, etc. (Nuhoğlu, 2021). During these events, famous names from the art and sports community of the period were hosted in the building and photographed from the interior, while the newspaper building formed a symbolic background for the events organized.

With its form and bold static analysis, the building parallels the architectural developments in the world in the same period. Architects Günay Çilingiroğlu and Muhlis Tunca, who closely follow the architectural approaches in the world, confirm this parallelism with their design approach in the newspaper building. With its monumental scale that can be perceived from distant points and its form that differs from its context,

the building not only gathers together the functional volumes of the newspaper, but also functions as a modern sculpture that reflects the representations of the newspaper (Kaymak, 2019).

FUNCTIONAL CHANGE PROCESS AND DEMOLITION OF THE BUILDING

This part of the study consists of two parts. In the first part, the functional changes that the building underwent from the day it was built until its demolition are mentioned. In the second part, the demolition process and the public's views on how the demolition was received are presented.

Functional Change Process

The Tercüman Newspaper Building, which attracted attention in terms of both its architectural and symbolic value at the time of its construction, could not serve the newspaper for 50 years as planned, and its function was changed many times by different institutions and organizations. Although mostly used as offices, it has also undergone some structural changes for functions such as education and trade. The process of change and development of the newspaper building from the day it was built to the day it was demolished is shown in Figure 11.

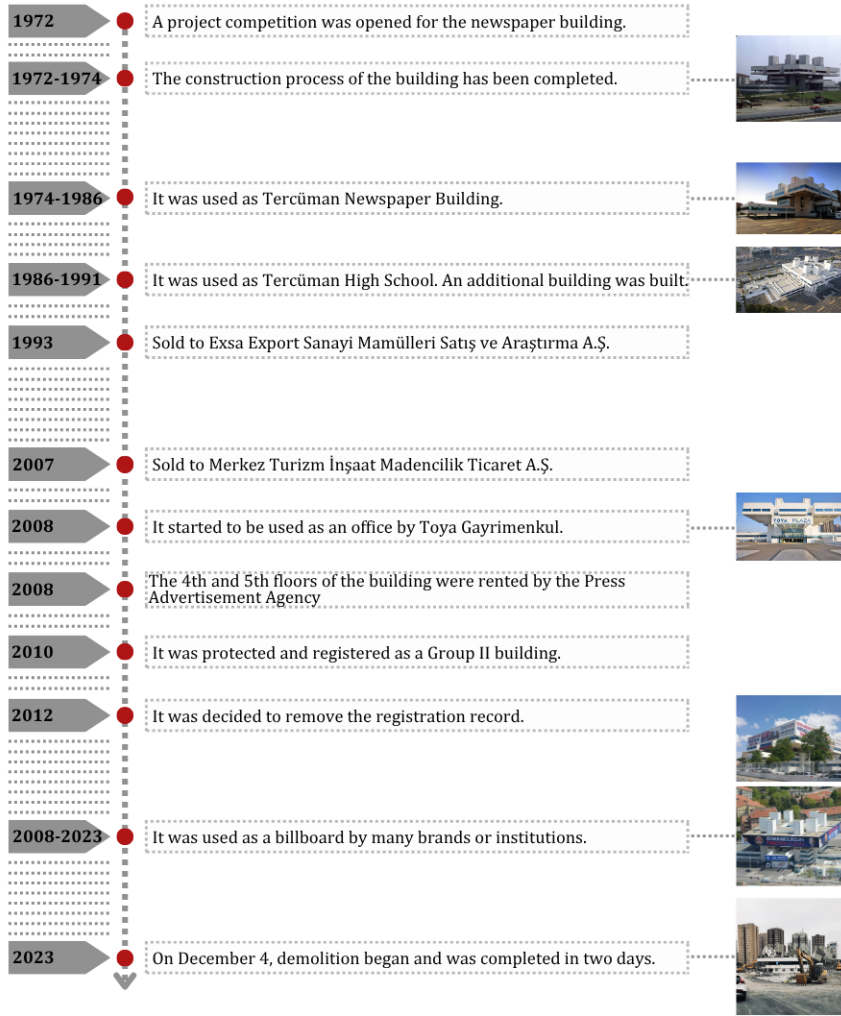


Figure 11. Time-dependent change process of the building

In 1972, the construction of the project, which was accepted as a result of the competition opened in 1972, was completed within two years. Since 1974, the building, which served the needs of Tercüman Newspaper and provided a background for its ideological goals, served the newspaper for 12 years until 1986. In the face of the economic difficulties Tercüman Newspaper faced, Kemal Ilıcak, the owner of the newspaper, turned to the education sector as a new means of investment. Accordingly, Tercüman High School was established in 1986 with a similar ideological approach to the newspaper and started to serve in the same building. Kemal Ilıcak's vision for the newspaper and his efforts to ensure that everything had to be in the "largest" and "most modern" buildings continued in the high school.

New space requirements arose during the transformation of the newspaper building into an educational building. A three-story horizontal mass has been added to the E5 highway façade of the building, especially to meet the increasing need for classrooms (Figure 12). In this mass, there are action areas such as dining hall, classrooms, wc, administrative units.

Figure 12. The addition to the building for the high school [Accessed from plan (Kaymak, 2019)]



The project of the additional building belongs to Günay Çilingiroğlu, one of the architects of the existing building. The linear addition to the ground floor was originally envisioned to be on all four facades of the building, but due to economic reasons, it could only be built on one facade. Despite its static strength, no classrooms were placed on the corner consoles, and these floors were reserved for less dense spaces (Kaymak, 2019).

The lowest floor of the annex building, at elevation -11.20, is planned entirely as a cafeteria. This floor has no access to the existing building and is designed as a completely open space without dividing walls. There are classrooms at -7.46 level. The relationship of the annex building with the existing building is provided by the stair hall added from the outside at the level of -3.20, which was the printing house floor in its previous function. In the annex building on this floor there are classrooms, principal, assistant principal rooms and toilets. The part that was used as a service entrance when it was a newspaper building started to function as the main entrance (Figure 13).

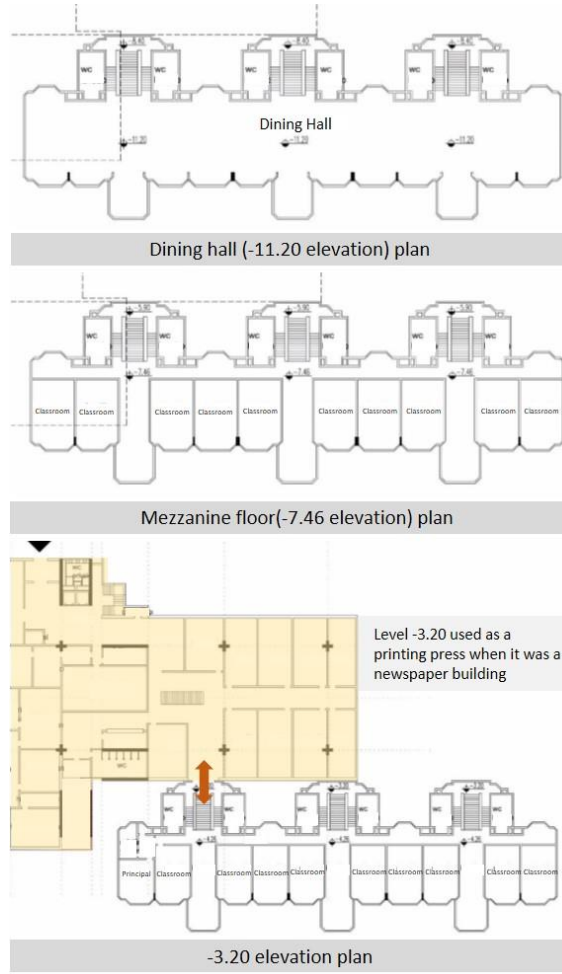
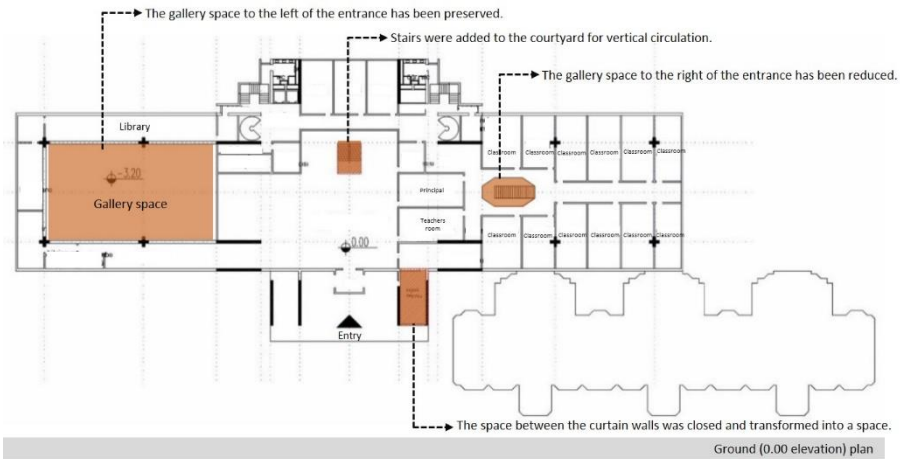


Figure 13. Annex building floor plans [Accessed from plans (Kaymak, 2019)]

On the façade where the annex building was built, the two curtain carrier walls on the -3.20 level were closed and started to be used for functions such as wc and storage. In addition, the number of stairs in the building has been increased for vertical circulation to meet the increasing circulation in the school building. In the existing building, a single-arm staircase was added to the central axis to provide circulation between the first three floors, the former function of which was the printing house mass. Similarly, another staircase was needed on the ground floor, rising from the center of the courtyard. The main entrance of the building is also preserved for the school. One of the gallery spaces on the ground floor of the newspaper building, which provides a visual connection with the printing house floor, has been reduced in size to create more space for classrooms and administrative units (Figure 14).

Figure 14. Spatial changes on the ground floor [Accessed from plan (Kaymak, 2019)]



The façade boundary of the first floor (+3.20 elevation), which was retracted compared to the upper floors, was completed forward at the level of the upper floor and joined to the existing space. These areas started to be used as classrooms. On the floor, whose former function was the upper management and corporate mass, 15x15 meter modules were divided to create offices with different functions. The modules in the corners function as units that bring together different areas of action: the school founder's section, the teacher's lounge, the els and the administrative section. Classrooms are located in the central modules and areas around the courtyard (Figure 15). Although the static strength of the building is quite good, the classrooms, which are high-density spaces, are not placed on corner consoles for safety reasons.

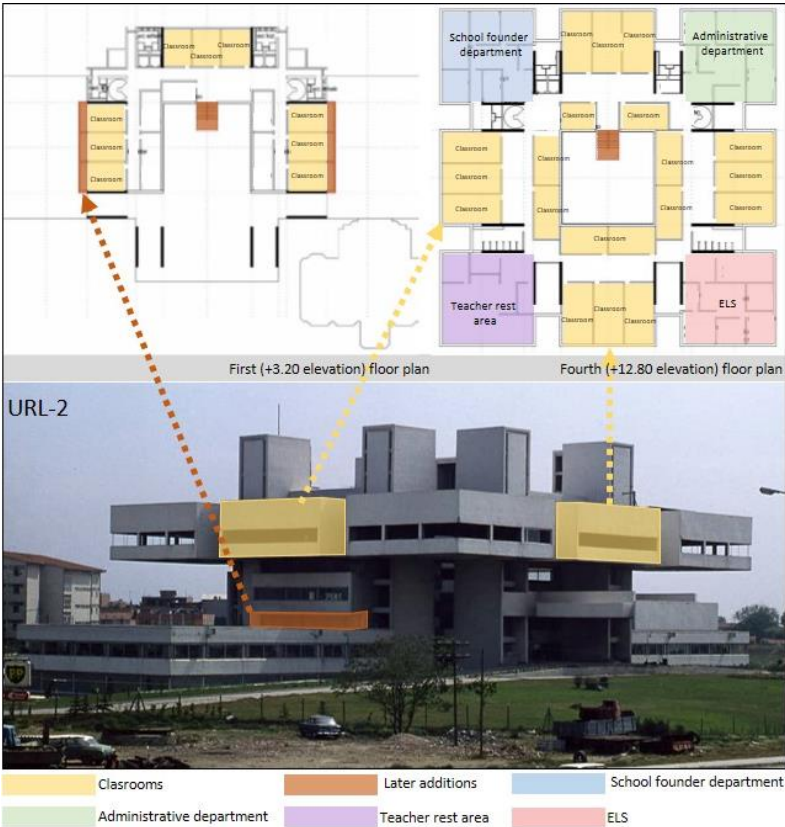


Figure 15. Layout of the upper floors

It is seen that the Tercüman Newspaper Building underwent a very comprehensive spatial transformation process while being transformed into an educational building. The linear addition to the building on the E5 highway facade was designed by Günay Çilingiroğlu, one of the architects of the building, in harmony with the building without disturbing the characteristic of the existing building. While the printing house and office floors in the newspaper building were transformed into spaces to serve the school function, they underwent a number of changes both with additions to the facade and revisions in the interior. The building, which served as Tercüman High School from 1986 to 1991, was vacated after it was sold.

The building, which was registered to Tercüman Gazetecilik ve Matbaacılık A.Ş., was first sold to Sasa Suni Sentetik Elyaf Sanayi A.Ş. on August 5, 1988. Subsequently, on June 4, 1993, while it was registered in the name of Hacı Ömer Sabancı A.Ş., it was sold to Exsa Export Sanayi Mamülleri Satış ve Araştırma A.Ş. The parcel where the building is located was sold to Merkez Turizm İnşaat Madencilik Ticaret A.Ş. on April 10, 2007. In 2008, it was revised by Toya Group under the name of branded office project and started to serve under the name Toya Plaza (Kaymak, 2019). Since these years, different floors and sections of the building have been used for multiple brands, institutions and organizations. During the same period, the Press Advertisement Agency fully leased the fourth and fifth floors of the building to use as its central management office.

The building, which has been described as a unique example of the new brutalism in modern architecture in our country since its construction, was requested to be protected as a "Cultural Asset" in an application made by the Istanbul Metropolitan Municipality Directorate of Conservation Implementation and Inspection on 26.03.2008. Two years later, with the decision dated 29.01.2010 and numbered 3562 of the Istanbul Regional Board for the Protection of Cultural and Natural Assets No. IV, it was decided to determine the protection group as II, to register it and to put it under protection (TMMOB MO İstanbul, 2023).

Over time, the facade of the building has been covered with billboards and its originality has been damaged (Figure 16). In addition to the application made by the Press Advertisement Agency on 25.08.2011, the Istanbul Association of Free Architects made an application on 11.11.2011.; it has been requested to take necessary actions to restore the building to its original appearance by removing the additions and unqualified additions that disrupt the aesthetic quality of the cultural property with iron construction and wooden panels on the building. In the face of the aforementioned letters and requests, on 25.03.2011, the relevant person requested the removal of the registration record of the building, the issue was evaluated with this application and it was decided to remove the registration record of the building with the decision dated 23.05.2012 and numbered 661 of the Istanbul Regional Board for the Protection of Cultural and Natural Assets No. IV (TMMOB MO İstanbul, 2023). The justification for this decision was that "the reinforced

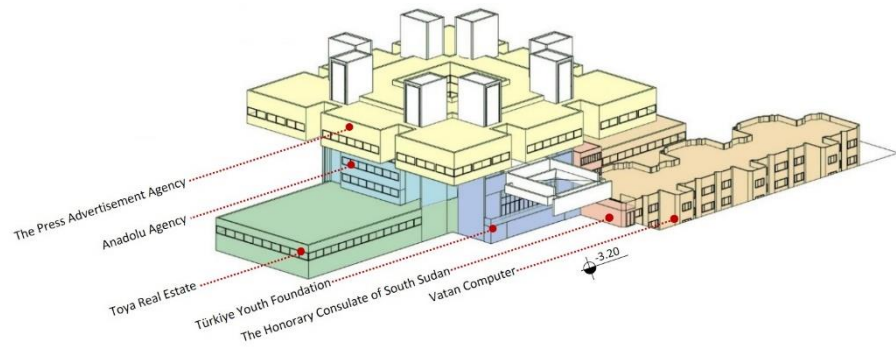
concrete building is not significant in terms of its historical, archaeological, environmental and other significance and characteristics".

Figure 16. Use of the building as a billboard (URL-2, URL-3)



Before its demolition, in its final use, the building's elevation difference on the southeast and northwest façades was equalized at the level of -3.20. The former main entrance at the 0.00 level was elevated, enclosed with glass between the carriers, and surrounded by a balcony. The building was used by multiple companies and institutions simultaneously for years (Figure 17). The institutions renting the building have organized the entrances from different points. Accordingly, the new main entrance on the southeast façade led to the Anadolu Agency on the second, third and fourth floors and the Press Advertisement Agency on the fifth and sixth floors. The sixth floor, originally a cafeteria, was repurposed by the Press Advertisement Agency for social functions such as a cafeteria and a gymnasium. The fifth floor serves offices, administration and meeting rooms. Part of the ground floor and the first floor was occupied by the Türkiye Youth Foundation. The left side of the new ground floor at the -3.20 level was used as Toya Real Estate's warehouse, and the right side as Vatan Computer's warehouse. The annex building built for Tercüman High School was used as a sales store by Vatan Computer. Prior to 2008, a four-story addition was constructed between the curtain wall of the newspaper building and the high school annex. This section was independent from the other buildings and was once used by the Honorary Consulate of South Sudan but had remained vacant in recent years. The floors of the newspaper building below the -3.20 level had not been used in recent years and had been left idle.

Figure 17. Use of the building after 2008 (Kaymak, 2019)



Criticism on the Demolition of the Building

Tercüman Newspaper Building could not preserve its structural integrity with the interventions made especially after 2008, and each institution made separate revisions to both the façade and the interior, which damaged the original quality of the building. In 2012, after the removal of the registration record, the building entered a process of de-identification with the billboards hung on its facade. Sensitive to this situation, the Istanbul Metropolitan Municipality Department of Cultural Assets Directorate of Cultural Heritage Protection submitted a petition on 10.03.2020. Accordingly, it requested "re-evaluation of the registration status of Tercüman Newspaper Building, as it is one of the outstanding examples of Brutalist architecture in our country and has revealed different architectural approaches and practices in the period it was built" (TMMOB MO İstanbul,2023). In response to this request, a detailed report on the technical and aesthetic qualities of the building in question was prepared on 29.11.2021 upon the request of the Istanbul Regional Board for the Protection of Cultural Assets No. II. Despite all these efforts, the fact that the building was not re-registered and left idle in recent years has dragged the building towards demolition. In fact, while the process of re-registration of the building was ongoing, the first steps were taken for the demolition of the building on December 4, 2023 on the grounds of earthquake risk, and the building was completely demolished on December 5, 2023 (Figure 18).

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Figure 18. Demolition of Tercüman Newspaper Building (URL-4)

The demolition of the building faced criticism from both the architectural community and people who had seen or used it. The DOCOMOMO Türkiye National Working Group, which conducts research on protecting modern heritage buildings, highlighted errors in the building's registration and de-registration process and expressed concerns about its demolition;

"...An analysis of the Conservation Regional Board's decisions reveals that the 2010 registration decision does not acknowledge the building's modern architectural heritage values. The 2012 de-registration decision's reference to Law No. 2863 highlights the inadequacy of current conservation legislation in preserving 20th-century modern architecture in Türkiye as cultural heritage. Resolving these contradictory legal processes and preventing the loss of modern architectural heritage will

only be possible by establishing a legal framework for the protection of 20th-century modern architectural heritage.” (on December 6, 2023).

After the demolition, TMMOB Chamber of Architects Istanbul Branch issued a condemnation letter with the following words;

“...The sudden demolition of the (former) Tercüman Newspaper Building, an "iconic" building engraved in the social memory as an "iconic" building, located outside the Istanbul Karasurlar, in Zeytinburnu District, Merkezefendi Neighborhood, block 2969, parcel 41, without any information shared with the public, is a great loss and this attitude is unacceptable...” (on December 17, 2023).

In addition to professional organizations, the public also expressed many opinions and criticisms about the demolition of the building. It is seen that these criticisms are shaped on basic issues such as the role of the building in the history of modern architecture, its impact on social memory and cultural identity, the possibilities of functional change and the lack of conservation awareness.

The Role of the Building in the History of Modern Architecture

The stylistic and structural features of the newspaper building, which is one of the important representatives of the brutalist architectural movement that has become widespread throughout the world since the 1950s, have been mentioned in some opinions expressed on social media;

“Interpreter Building is also being demolished. It was one of the most qualified brutalist buildings in the country, we all had an image of it in our minds. For years the facade was covered with advertising tarpaulins, now they are demolishing it. Let's see how far we go backwards” (H. K.).

“It was one of the most iconic examples of brutalist architecture in our country with its gigantic consoles, we all had its image in our minds. Every building can be retrofitted, but not every building can be demolished” (C. A.).

Social Memory and its Impact on Cultural Identity

In addition to its contributions to the history of modern architecture, the newspaper building also has an important place in the urban and social memory of Istanbul;

“...It was so iconic that its building, which changed hands many times even before Tercüman Newspaper existed, was always referred to as Tercüman Building. But this building no longer exists. The building that I admired even as a child, the building that gave me the feeling of "This building is special" at that age is no more” (N. Ö.).

“Some buildings, whether beautiful or ugly, are the memory of the city. The Interpreter building is like this” (M. M.).

Beyond its physical presence, the building has left deep traces in the social memory of many people through personal memories and experiences;

“...And finally, our memories... In other words, the main mechanism that makes a city, built environment 'ours', transforms and gives meaning

to it; our experiences. For me, Tercüman Building was a place where journeys, courage, artistry and borders made sense; and for millions of people like me, who had a relationship with this building, it was a place that they added to their lives with an infinite variety of feelings. It was a loyal part of our city, which we sometimes passed by with glimpses in our struggle for life, sometimes admiring its facades, waiting in front of it, spending time in it; always waiting for us in the same place. While we were still naively criticizing the advertising facades that occupied the building; suddenly one night, we witnessed the entire building being razed to the ground without question" (D. K.).

"The former Tercüman Newspaper Building, now TOYA Plaza, in Cevizlibağ, which I used as a workplace for years, is being demolished. I am saddened" (M. K.).

"It has a special place in my heart. Since my grandmother lived in Sefaköy, we used to take the 522 in front of Tercüman Building to come home from Ümraniye to her or back from her, especially when there was no metrobus. Then the metrobus came to Istanbul, it became my car... Every time I pass by there, I take a special look" (B. Ç.).

In the years when Tercüman Newspaper was published, it was also emphasized that the building was an important source of employment for the people of the region;

"...Known for the Tercüman newspaper, the building is iconic, one of the most recognizable buildings in Istanbul. It has made a great contribution to the neighborhood in terms of employment. Many of our citizens, especially women, retired from this building..." (C. Ç.).

Opportunities for Functional Change and Lack of Conservation Awareness

Public criticism has suggested that instead of demolishing the building, it should be re-functionalized with alternative uses;

"It's a shame. It's like a lost opportunity, it could have been turned into anything, especially a modern museum. If the architects are still alive, I feel sorry for them" (C. S. A.).

The unconscious approach and deficiencies in the conservation of modern architectural heritage in Türkiye are criticized;

"Tercüman Building was registered by the Conservation Board for its architectural value. Then the facade was covered with advertisements. No advertisements etc. can be placed on registered buildings. Istanbul Association of Freelance Architects reflected the situation to the Conservation Board. Board revokes the registration decision for some reason. Now they have demolished the building. It's a pity" (D. H.).

"For a long time invisible with ugly advertising signs, now completely destroyed" (B. A.).

The demolition of the building was widely covered in newspapers and news websites (Figure 19).



Figure 19. News about the demolition of the building

EVALUATION and CONCLUSION

The Tercüman Newspaper Building was constructed in the 1970s with an innovative architectural style that was unfamiliar in Türkiye at the time. This pioneering approach earned it a unique place in architectural literature. The building is a tangible reflection of the design philosophy and educational background of its architects, Günay Çilingiroğlu and Muhlis Tunca. In addition to the architects, the goals and strategies of the newspaper's owner, Kemal Ilıcak, were instrumental in shaping the building, particularly in relation to the newspaper industry. The Tercüman Newspaper Building can be characterized as an ideological statement, reflecting its progressive, modern, and visionary ideology.

The building has highly distinctive architectural elements that set it apart from its contemporaries. These elements include the functional separation in space organization, the division of service areas from the main mass, the integration of circulation and service cores into the massing, and the structure's innovative and bold approach, which contributes to its symbolic power. Although the goals set for the future of the newspaper and the new facility could not be fully realized due to several economic factors, discussions about the building's symbolism have persisted.

Although the new facility was designed to meet the newspaper's needs for at least 50 years, the building only served for 12 years due to lower-than-expected circulation figures and economic difficulties. Since the newspaper left the building, it has undergone significant spatial transformations, frequently changing hands for various purposes. Since the revisions for Tercüman High School were carried out by architect Günay Çilingiroğlu, the original structure and character of the building were largely preserved. However, in the following years, each subsequent user made modifications and attempted to alter the spatial organization according to their needs, partially compromising its originality. The building's facade being covered with billboards has gradually erased its identity. Although preservation advocates attempted to register the

building, its protected status lasted only two years. This situation led to the building gradually losing value, being neglected, left idle, and ultimately facing demolition.

The Tercüman Newspaper Building was an important representative of Turkish modern architectural practice, with its architectural and structural design, symbolic value, and ideological mission. One of Türkiye's first newspapers, Tercüman, physically represented press freedom debates in the country through its modern headquarters, located outside the city center. It was also an important part of Türkiye's democratization process, hosting many political and social events. Despite this, the building has not received sufficient recognition in architectural literature, nor has it been sufficiently mentioned by architectural historians and critics issues worthy of discussion. Although there is no documentary evidence, the political and ideological views of the newspaper's owner, Kemal Ilıcak, may have contributed to this lack of interest. Historically, some buildings have been judged by their political and ideological associations. However, an architectural work should be assessed independently of the ideologies of its builders, architects, or the politicians and decision-makers of the period and should be evaluated based on its artistic value. In particular, media buildings that reflect the sociopolitical agenda of their time and have documented recent history are an important part of the country's socio-cultural heritage. Failure to preserve these buildings not only leads to the loss of architectural heritage but also erases historical continuity.

Although the demolition of the newspaper building was justified by claims that it was not earthquake-resistant, the building's location and land value necessitate reconsidering the issue from another perspective. Considering that many buildings throughout history have been destroyed due to political and economic interests, including land speculation, it is evident that the Tercüman Newspaper Building has shared the same fate as others. The demolition of a building erases the memories and collective memory of those who lived in or encountered it. Social media reactions to the building's demolition show that people had established a connection with it, as it held a place in their past and memories. Each demolition gradually erases these memories and experiences. Thus, the shared cultural elements of society, its collective identity, and, consequently, its collective memory suffer irreversible damage.

Buildings that house journalistic activities in Türkiye serve as significant reference points of their time for society and convey media culture through their physical and symbolic values. Preserving these buildings effectively conveys the political and cultural atmosphere of their period to future generations. The Tercüman Newspaper Building was one of the iconic buildings that captured public attention during its 49 years of existence, but it was demolished, sharing the fate of many other unprotected buildings. This demolition erased both the physical space that played a key role in Istanbul's modernization and the building's imprint on public memory. The building held symbolic and

cultural significance due to its prominent role in press history and served as a unique example of modern architecture. Therefore, its demolition reflects the lack of appreciation for modern heritage in Türkiye. Finally, this study aims to revive interest in the newspaper building, which was underappreciated during its existence, bring it to the forefront following its demolition, and secure its place in collective memory.

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Resume

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