

**ARCH 264 | History of Built Environment**

**2022-2023 Spring Term | Research Paper**

**Instructor | Ph. D. Serpil Özalöglu**

**Report 01 | Guest Lectures Response Paper**

**Sevgi Melisa Karaca | 22003303**

## **Cinnah 19: Redefining Urban Space and Function**

Cinnah 19, located on Cinnah Street in Ankara, is one of the most successful examples of modern architecture of its time and is still one of the unique structures in Turkey. The story of the apartment building on the parcel owned by the 'Squares Directorate Workers Building Cooperative Directorate' at that time, on the parcel at 17 Posta Caddesi, begins with the application made to the Ankara Municipality Zoning Directorate with a petition signed by Nizami Atacan on 4.5.1955. While the original plan dated 1955 was signed by the Architect Necdet Dağ, the renovation project dated 1958 has the signature of Nejat Ersin, whose name is now mostly mentioned with this apartment in Ankara. Although it was initially built for use by DHMI, it was opened to civilian use in the following years.

### **Concept and Idea**

The design, thought to be inspired by Le Corbusier's Unit d'Habitation, one of the most important examples of modern life and residential architecture, also bears the traces of influential modernist architects such as Oscar Niemeyer, Lucio Costa, and Durrel Stone.



The name of Cinnah 19 has changed over time and has come to the present day. The first known name of Cinnah Street is Posta, even though there is a Posta Street in Ulus, Yeni Posta Street. It takes its name from the Post Office building that is still there today, just like

the old Posta Street in Ulus. After 1960, his name was Dr. The governor was changed to Reşit in 1975 by the mayor of the time, Vedat Dalokay; it was renamed Cinnah Street, taking its name from the founder and first president of Pakistan, Muhammed Ali Jinnah. In summary, he started his life as Posta 17, Dr. The Governor comes to this day as Reşit 19, and finally as Cinnah 19.

The building is currently an architectural space in Ankara, with the renovation of two duplexes by the Architects Association in 1927. The building has been turned into a point that attracts architects and especially young architects. The association also draws attention to the renewal and re-evaluation of this building, which preserves its original identity. Cinnah 19 is one of the strong examples that reflect the modern architecture of Ankara.

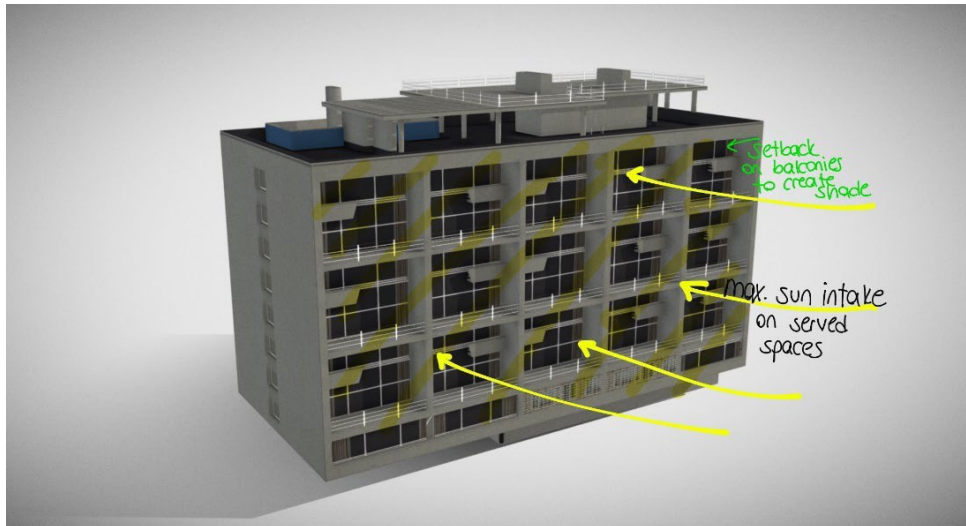
Cinnah 19, a design that can still be described as 'experimental' today, aims to be a project that leaves the topography as it is, designs duplex apartments for each user, takes into account the daily life of the society that will use this place, and creates spaces for gathering/socialization.



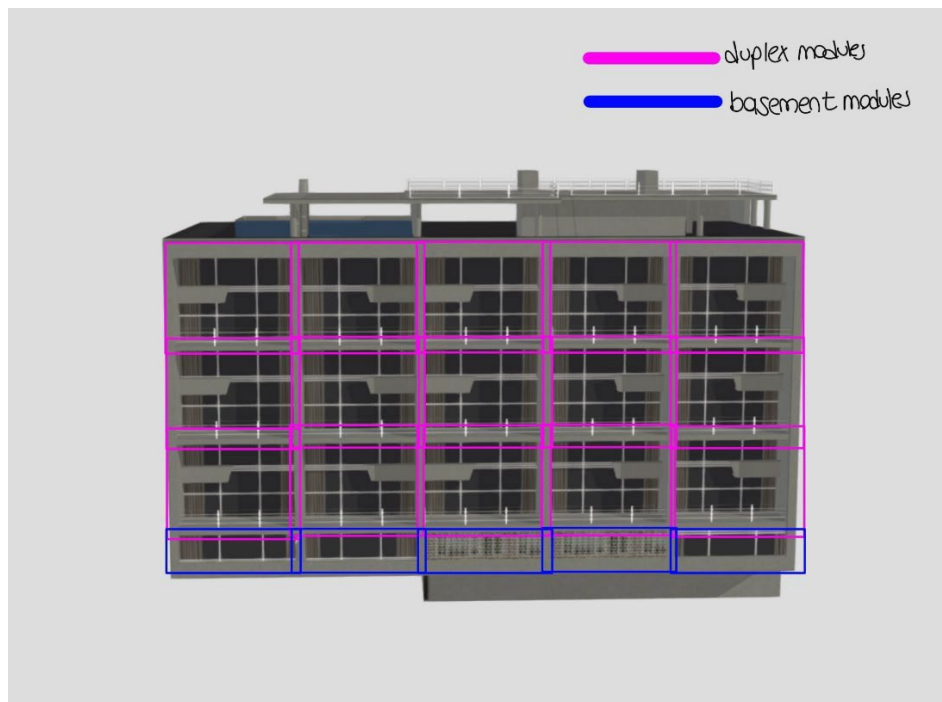
### **Spatial analysis**

One of the crucial points that revealed Cinnah 19 is the cooperatives that started with some projects in Turkey in the 1935s. 1948 with the increase in this number, very successful results were obtained in mass housing. It is a law that facilitates some payment situations and housing acquisition through joint efforts with specific organizations. The law creates a process

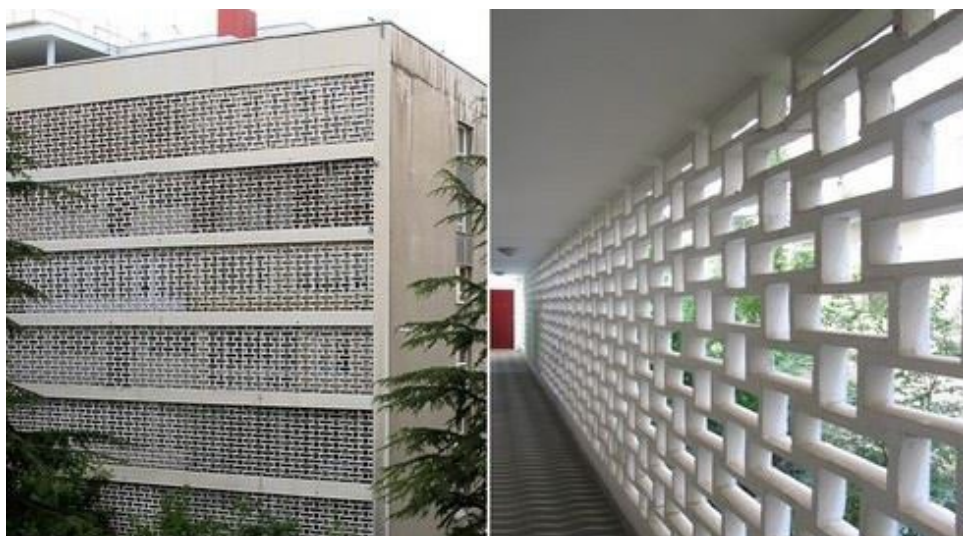
that sets specific standards for mass housing units and enforces them with cooperative organizations. Cinnah 19 is one of the examples of this process. The building shows these standards as having remarkable architecture. The parts based on geometry in their design, mass, location, and structure show that this everyday use and standardization can be designed in a very advanced way.



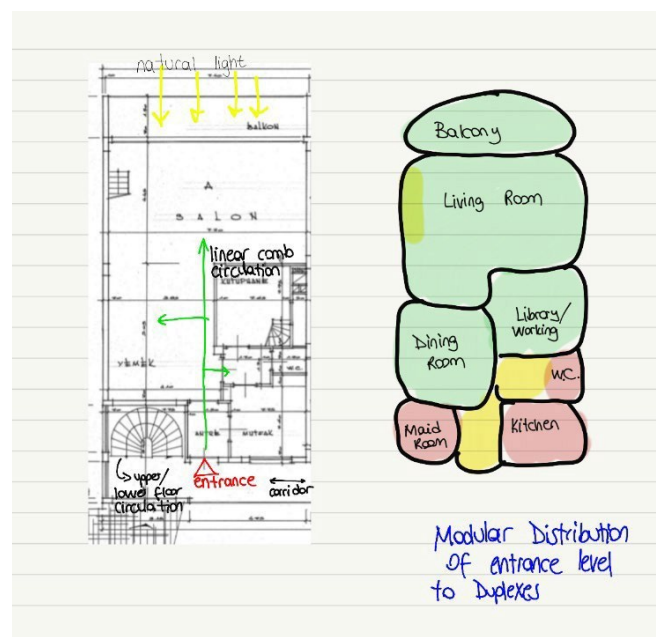
Cooperative apartments still maintain the same designs and exteriors today. Many of these buildings' architects or owners do not care about the standards of the living environment or the common goals. He thus made an effort to construct a unique residence while taking his clients' preferences into account. He developed a contemporary flat instead of comparable cooperative structures by accomplishing this. In other words, because this apartment was constructed utilizing contemporary and European methods, it had a substantial worth and was terrific compared to that period.



The building has a rectangular plan scheme. The building includes 15 duplexes and two regular apartments and is a 5-story building. In addition, there is a shared garden area, rest areas, terrace, and storage areas. In this context, Cinnah 19 is a modern building with utopian common areas such as a sun terrace and a rooftop swimming pool. The building, which brings vertical movement to the street, raised on columns, turned to the north, and the landscape, aimed not to disturb the settlement of the area with this approach. The northern and southern facades of the building are divided into functions according to this approach. The north façade is a façade that reveals the cellular geometry of the apartments.

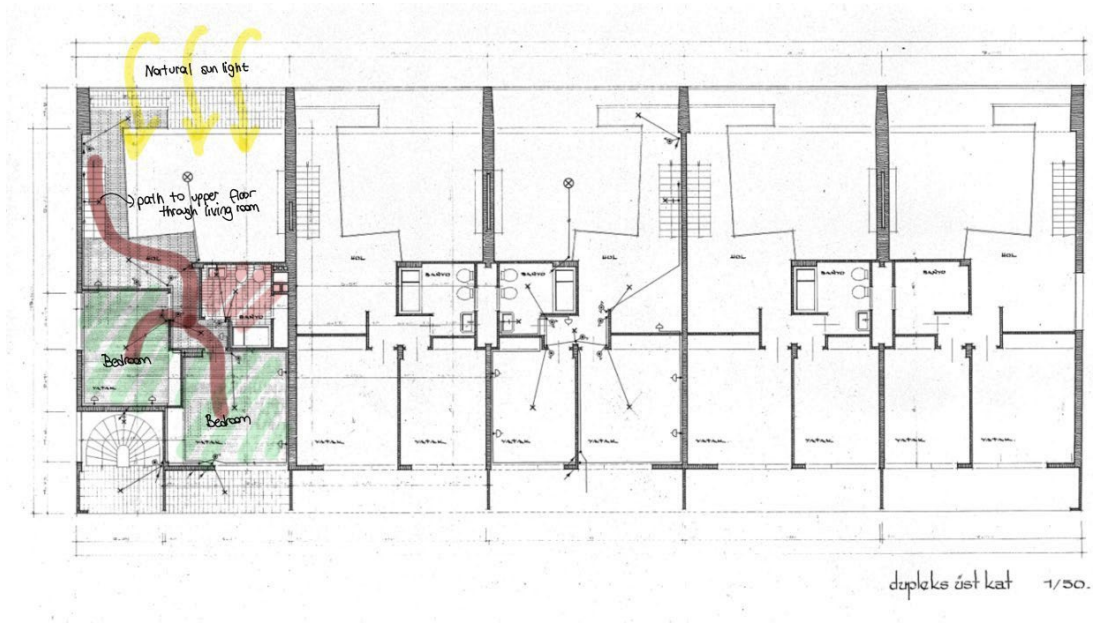


On the other hand, all the corridors that provide circulation in the apartment are placed on the south façade. On this façade, a unique solar control is provided to close the corridor. The semi-open wall with a geometrical arrangement that gives the building its character accompanies the apartment corridor and forms the façade. The design of this façade is also enriched with the use of black and white mosaic in the flooring. The point that should be noted here is that modernist architecture has a side connected to industrialized construction materials and this intensive production. This common attitude is an approach that symbolizes freedom in architecture. When looking at the building from the rear, it is impossible to read the duplex floor arrangement. Only those who know can understand that one floor from the ground floor is designed as the corridor that provides the entrance to the apartment, and the upper floor is designed as the balcony of the second floor of the apartment. When viewed from the front, the tiny balconies from the second floor of the apartments are accessed via a bridge adjacent to the staircase connecting the living room to the upper floor.



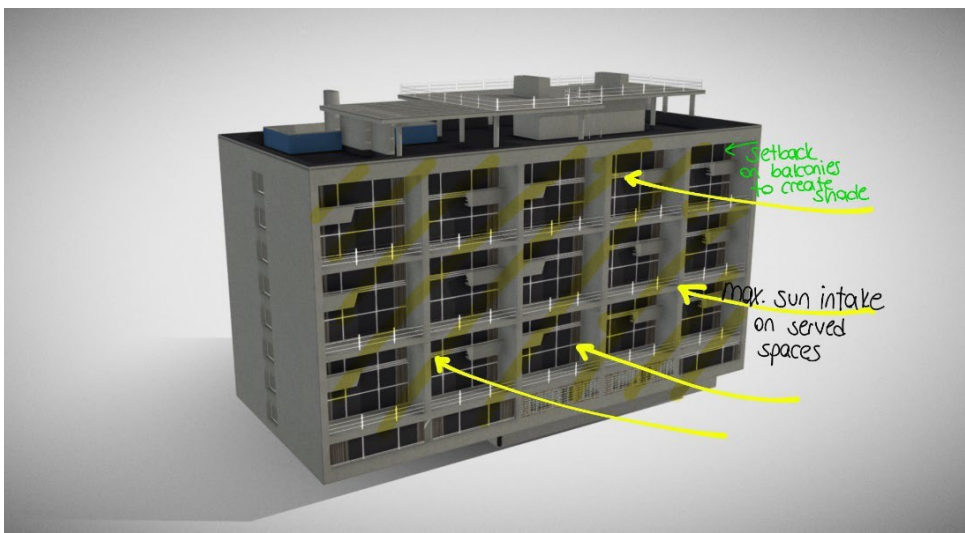


Duplex apartments have a kitchen directly adjacent to the entrance hall – whose windows face the apartment corridors – and behind it, a small square room joined to the living room in some apartments. When the second floor is entered, a third room on the upper floor is left with an inner balcony, and the two rooms are opposite each other.



### In-Out

In the years it was built, Cinnah 19 was a structure that dominated the view of the city from its street. For this reason, the common areas are gathered in the northern parts that face this view. Expansive balconies both look at this view and connect the living units to the outside world. Two elements enhance the vertical effect of the building: the two-story-long balconies and the original elevation of the building on columns so that the building does not touch the topography. The project considers the society both within itself and in its environment. The pool on the terrace was added to the building in 1958 and was used until 1967. There is a bar, fireplace, showers, cabins, and toilets on the terrace, a utopian common area for its time. A large part of the terrace is also covered by a large canopy, as it is intended as a public space: except for the pool and solarium (sunbathing area). Nejat Ersin aims to balance the calmness and individuality captured with the residential units in this large common area. Unfortunately, the terrace has lost its social identity and is unused today.



When looking for inspiration for this project, Nejat Ersin was unambiguously quoted as saying that Le Corbusier, Oscar Niemeyer, Lucio Costa, and Edward Durrell Stone were among the architects who had influenced him.

Le Corbusier, for instance, constructed the incredibly well-known Unité d'Habitation building in Marseille. This building was constructed with a modern approach for its users and community lifestyle. Its surface was split into grate-like sections, and it stands on a piloti while having big windows and balconies. Additionally, the home includes a sizable patio that is quite useful. This terrace contains a leisure area.



These requirements are all met by Nejat Ersin's flat. There is a swimming pool, a fireplace, and an American bar for apartment tenants on Cinnah 19's patio. He was utilized collectively, according to Ersin. Le Corbusier is said to have constructed various flats of various sizes and sandwiched several duplexes between these homes. However, since this flat was for



a cooperative, Ersin needed help to build it similarly. It calls for Ersin to have the same rights as the other members. Thus, all the dwellings' volumes and forms must have been uniform. He created each unit as a duplex with identical sizes because of this. Ersin claims that one of the most crucial factors in making this decision was to give homeowners a cozy ambiance and a natural home setting.



Additionally, Stone, an English architect, had an impact on him. Like Stone, who used concrete grills for all his constructions, he wished to utilize white concrete grills. Ersin utilized them on a few of the apartment's facades to offer a stunning and fantastic outlook. He was successful because even now, as people pass this building on the street, they continue to be amazed and shocked by it. It is also known that they are refractor units because of the textural aspects that this look imparts. They use light and shadow to achieve harmony. Additionally, the patio has another renovation that looks like a barbecue. They demonstrate that they are both functional elements of this structure and a tiny social facility on the terrace.

In addition, this building is easier to read than other housing complexes. For example, it had specific fundamental characteristics like continuity, and the usage of horizontality and verticality was suitable and obvious. Its windows are perfectly aligned along the whole length of the building. In other words, the concrete grills were integrated using an aligned proportion, creating continuity in that area. Thus, when they were put together, repeating units began to take shape, and continuity could be seen. The grills were also utilized in each floor's halls.

As a result, instead of showing the whole surface of the structure in its entirety, this upholstery became a clustered view. In addition, rhythm in architecture is a crucial component

that makes the structure appear intelligible. Buildings are solid and readable when they are in harmony. On the north side of Cinnah 19, the architect established a rhythm. Balancing was achieved by asymmetrically placing the balconies.



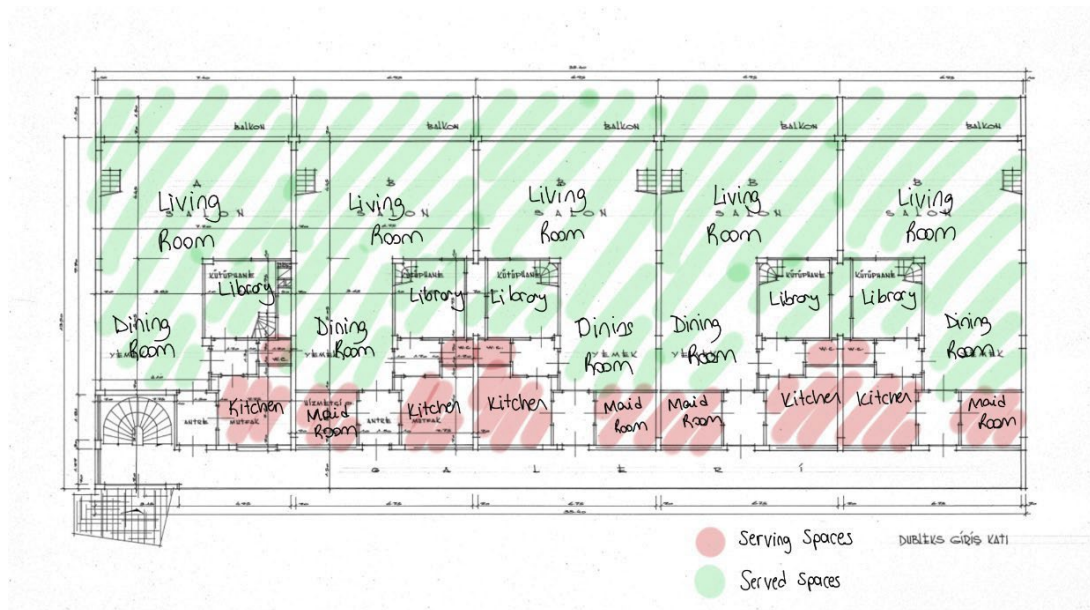
Its adaptation to the environment is evident when we discuss this construction's relationships with the urban area. The topography was not harmed or disturbed during construction. Nothing was altered even though it was built on the curved ground. In addition, several pilotis were applied. The earth may be altered to become level terrain so that a structure can be built on it. Certain architects have done this. Ersin, though, preferred another approach. Falling Water House and Villa Malaparte are two well-known instances of this circumstance in the global sphere.

### **Evaluation Scale**

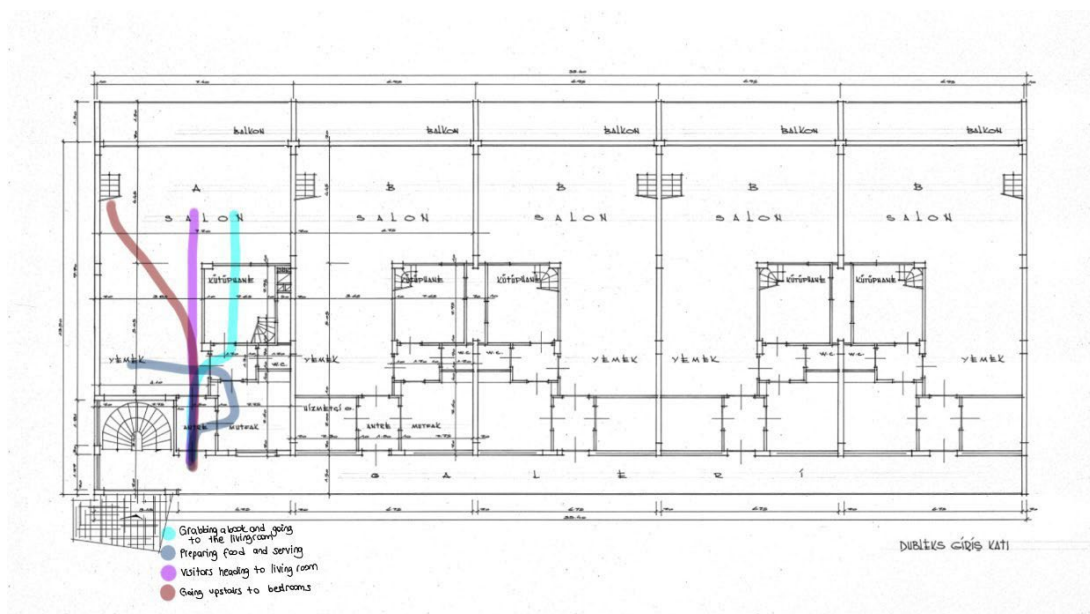
The architectural form of a building plays a crucial role in accommodating and enhancing the functionality of its interior spaces. In the case of the Cinnah 19 Apartment, the form is carefully planned and executed to ensure optimal use of space for residential purposes. The layout of the building considers the needs and requirements of the inhabitants, providing a comfortable and functional living environment.

The form of the building is likely to incorporate various factors, such as the number of units, the size and arrangement of rooms, the placement of common areas, and the

integration of amenities. These considerations are crucial for creating a harmonious balance between privacy, communal spaces, and functional efficiency within the domestic program.



Moreover, the form of the Cinnah 19 Apartment is likely to prioritize natural light and ventilation, essential for a healthy and pleasant living experience. The placement of windows, balconies, and outdoor spaces is carefully considered to maximize views, daylight, and airflow, creating a sense of openness and connection to the surrounding environment.



## A Journey of Architectural Delight: Exploring the Cinnah 19 Apartment

As we step into the realm of the Cinnah 19 Apartment, we are immediately captivated by its architectural allure. Every inch of this residential masterpiece tells a story, inviting us on a journey of discovery through its carefully crafted spaces and thoughtful design. From the

grandeur of its facade to the intricate details within, the Cinnah 19 Apartment leaves an indelible impression, stirring a sense of wonder and appreciation for the power of architecture.

The moment I approach the building, its dynamic form draws us in. The architectural composition stands confidently, blending contemporary elements with a nod to tradition. The sleek lines and geometric patterns adorn the facade, creating a fascinating visual rhythm and hinting at the delights that await.

As we enter the entrance, we are greeted by a world of refined elegance and meticulous craftsmanship. The interplay of light and shadow dances across the walls, highlighting the carefully curated materials that adorn the interior. The high-quality finishes, from polished wood to gleaming Stone, create a sense of opulence and sophistication.

Moving through the living spaces, we are struck by the seamless integration of form and function. The open-plan layout embraces a sense of fluidity, allowing natural light to permeate every corner. Expansive windows frame captivating cityscape views, forging a deep connection between the interior and the outside world.

The architects have prioritized the residents' comfort and well-being, as evidenced by the abundance of green spaces. Lush rooftop gardens, vertical green walls, and inviting courtyards infuse nature into the urban fabric, providing a serene retreat from the bustling city. These green sanctuaries offer moments of tranquility but also contribute to the sustainability of the building, fostering a harmonious relationship between architecture and the environment.

As we explore further, we are delighted by the flexibility and adaptability of the living spaces. Multipurpose rooms and cleverly designed storage solutions cater to the diverse needs of the residents, allowing them to personalize their environments and create a space that truly reflects their lifestyles. It is a testament to the architects' understanding of the

evolving demands of modern living and their commitment to enhancing the quality of life for the inhabitants.

Beyond the aesthetics and functionality, the Cinnah 19 Apartment evokes a sense of community and connection. The intelligently designed communal areas serve as meeting points, fostering social interaction and a sense of belonging among the residents. It is a place where neighbors become friends, where shared experiences and stories are woven into the fabric of daily life.

Leaving the Cinnah 19 Apartment, we are filled with a renewed appreciation for the artistry and ingenuity of architecture. This remarkable residential building has transcended its physical form, embodying harmony, inspiration, and human connection. The Cinnah 19 Apartment stands as a testament to the transformative power of architecture, leaving an everlasting impression on those fortunate enough to experience its splendor.

## References:

Cengizkan, A. (2002). “‘Cinnah 19’” Ütopik Mi Gerçek Mi? *Mimarlık Dergisi*. Retrieved

May 25, 2023, from <http://www.mimarlikdergisi.com/>

Ersin, N. (2002). Retrospektif. *Mimarlık Dergisi*.

İmamoğlu, B. (2002). CUMHURİYET DÖNEMİ MİMARLIĞI “Mimarlık Tarihi Araştırma  
Stüdyosu” Çalışmasının Düşündürdükleri: ANKARA’DA MİMARLIK, 1950–1980.

*Mimarlık Dergisi*.

Bilsel, C., & Cengizkan, A. (2002). NEJAT ERSİN’LE MESLEK VE ÖRGÜTLENME

ÜZERİNE. *Mimarlık Dergisi*.

Cengizkan, A. (2000). *Discursive formations in Turkish residential architecture / Türk konut  
mimarlığında söylemsel oluşumlar Ankara, 1948 - 1962* [PhD Thesis]. METU  
Architecture.

Cengizkan, A., Balamir, A., Altan, E., & Boyacıoğlu, E. (Eds.). (n.d.). *Bina Kimlikleri*

*Söyleşileri– 7 MEYDANLAR MÜDÜRLÜĞÜ KOOPERATİF APARTMANI – CİNNAH*

19. TMMOB Mimarlar Odası.