

Historic Background and Architecture of Çanakkale Martyrs Monument



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Abstract: Çanakkale Martyrs Monument, rising with all its glory today, is a monument built for the great memory of the soldiers who died on the front of Çanakkale. The process from the idea of the monument to the project contest and then the implementation and opening of the project has spread over a very long period of time. The process, which started with the creation of a public opinion, was kept alive with the agenda and follow-up of the press, and construction progressed with the important contributions of the Martyrs Cemeteries Reconstruction Society. The design of Doğan Erginbaş and İsmail Utkular won the competition organized for the monument project. This winning work is considered a product of II. National Architecture Movement and inspired by the German Architecture introduced under the leadership of Paul Bonatz in those years. The Monument was realized with significant financial participation and support of the people, therefore it is a work that has survived as a symbol of social solidarity in war and peace. This article aims to reveal the socio-political and architectural foundations and qualities of the Çanakkale Martyrs Monument.

Keywords: Çanakkale Martyrs Monument, Doğan Erginbaş, İsmail Utkular, architecture, monument, Paul Bonatz

Tarihsel Süreci ve Mimarişiyle Çanakkale Şehitler Abidesi

Özet: Bugün bütün görkemiyle yükselen Çanakkale Şehitler Abidesi, Çanakkale cephesinde ölen askerlerin yüce anısı için yapılmış bir anıttır. Abidenin fikrinin oluşmasından, proje yarışmasına ve ardından projenin uygulanıp açılışına kadar olan süreci oldukça uzun bir zaman dilimine yayılmıştır. Bir kamuoyu oluşturulması ile başlayan süreç basın gündemi ve takibi ile canlı tutulmuş, kurulan Şehitliği İmar Cemiyeti'nin önemli katkıları ile ilerlemiştir. Abidenin yapılması için açılan yarışmayı Doğan Erginbaş ve İsmail Utkular'ın tasarımı kazanmıştır. Kazanan bu eser, II. Ulusal Mimarlık Akımı içinde değerlendirilir ve o yıllarda Paul Bonatz önderliğinde tanıtılan Alman Mimarisi'nden esintiler taşır. Şehitler Abidesi, halkın önemli maddi katılım ve desteği ile sonuçlandırılmıştır bu nedenle savaşta ve barışta toplumsal el birliğinin de bir sembolü olarak günümüze ulamış bir yapıttır. Bu makalenin amacı Çanakkale Şehitler Abidesi'nin sosyo-politik ve mimari temellerini ve niteliklerini ortaya koymaktır.

Anahtar Kelimeler: Çanakkale Şehitler Abidesi, Doğan Erginbaş, İsmail Utkular, mimarlık, anıt Paul Bonatz

1. INTRODUCTION

Çanakkale, one of the fronts of the First World War, has been a unique place where Turkish soldiers, who heroically defended their homeland with superhuman strength at the cost of their lives, left an indelible mark on our national history as well as human history, with this great victory. Commanded by Mustafa Kemal, this front has the ideal of heroism to be passed down from generation to generation. However,

planning and completing the construction of a monument (Martyrs Monument) to glorify the memory of this heroism to be passed on to future generations, extended over a long time and the monument was completed with substantial support of the public. On October 30, 1924, the “Martyrs’ Cemeteries Reconstruction Board” was established by the order of Atatürk, and as the commission’s work was deemed insufficient, this time the “Martyrs’ Cemeteries Reconstruction Society” was established on 9 July 1926 [1] Members of the Society launched an initiative to build a monument on this area. In the 1930s, particularly in the period corresponding to the 10th anniversary of the Republic, the news about the construction of the Martyrs monument in Çanakkale, had widespread media coverage. In this period, the demand and activities of the National Students Union to build a monument in Çanakkale had also coverage in press [2]. Finally, the monument project contest, organized under the title of “Çanakkale Victory and Unknown Soldier Monument”, was concluded in 1944. However, the project, construction of which would cost considerable amount of money, turned into a national aid event with the campaigns of Reconstruction Society and Milliyet newspaper, which were closely monitored by the press.

The aim of this study is to analyze the building process of the monument with some reference to the news of that time in the press. In this regard, digital archives of Cumhuriyet and Milliyet newspapers were utilized in the study. The research has been divided into subtitles to cover certain years, the first section discusses the period starting from the formation of public opinion to the project contest. The second section evaluates the place of Martyrs’ Monuments in Turkish Architecture and Art, which is another objective of the study. The winning project belonged to Doğan Erginbaş and İsmail Utkular, who were students at the Technical University, and Feridun Kip, the master architect. This project has a style which can be associated with German Architecture that affected Turkish Architecture in those years. The New German Architecture exhibition opened under the leadership of Paul Bonatz is an important focal point in this sense, therefore, both the exhibition and Bonatz’s assessment on architecture are included in the article. The monument is also considered within II. National Architecture movement. In this regard, Architecture and Arkitekt magazines and visual media were utilized as a reference to the contest. Cihangir Yüksel’s graduate thesis on Çanakkale Martyrs Monument is an important resource for this section. In the next section, changes that occurred during the implementation of the project were evaluated, considering from the aspects of the planning structure and site plan. The following title narrates how the progress of the construction and the support and campaigns provided by the Turkish people, during the period from 1952 until the opening of the monument, took place in the press.

Çanakkale Martyrs Monument, which perhaps took its final shape with the reliefs carved on the pedestal in November 1999 and changes made recently, will maintain its significance for centuries and will be mentioned and considered a symbolic work of the history of the Republic of Turkey. The subordinate objective of this study, as of the previous ones, is to be a reference to other studies.

The main findings below were achieved in this article:

- The Çanakkale Martyrs Monument had been on the agenda of the press throughout the period starting from its very outset up until its opening.
- The Martyrs Cemeteries Reconstruction Society contributed a great deal to the realization of the monument.
- It is observed that social sensitivity backed up by the intense public support arised, during the construction process.
- Çanakkale Martyrs Monument was realized with the implementation of the winning project of a competition. At that time, project competitions for monuments stood as an approach that motivated architects and sculptors.
- Paul Bonatz was an influential name in the introduction and application of German Architecture in Turkey.

In the course of the research, periodicals were scanned, the architectural features of the building were evaluated comparatively, the studies made in this field were assessed, the Monument was analyzed in a holistic approach to its historical, social and architectural qualities, and finally, contribution was made to the literature.

2. BETWEEN 1930 - 1944: THE DEMAND TO CONSTRUCT ÇANAKKALE MARTYRS' MONUMENT AND THE FORMATION OF PUBLIC OPINION

The rise of the news about building a monument for the martyrs of Çanakkale occurred in the summer months of the 1930s. Vakit newspaper reported the meeting of the Martyrs' Cemeteries Reconstruction Society and the decisions taken, first of which was to visit the cemetery on August 14th. (Figure 1). For this purpose, a ferry departing from Galata Port would go to Çanakkale cemetery area where a conference and a religious memorial ceremony would be held. The second decision taken during the meeting was to organize a project contest among Turkish artists for a monument to be built in this region and to award the winner of the contest 500 TL. Article continued that the Academy of Fine Arts is conducting preparatory work on two projects, one of which will cost 500.000 TL and the other 1.000.000 TL [3].



Figure 1. Board of Directors of the Martyrs' Cemeteries Reconstruction Society [3].

Cumhuriyet newspaper, on July 9th 1930, published an article titled “Contest for the Çanakkale Monument” [4]. On August 6th 1930, under the headline “Foundation of Çanakkale Monument will be laid next year” it announced that it had been decided that the monument would be built by Turkish craftsmen and the construction would be tendered within a year [5]. On December 10 1930, the news, headlined “Martyrs Monument; Our Deputies will submit a motion to start the construction”, noted that the State Academy of Fine Arts wrote up a report on design, construction and estimated budget of the monument [6].

In the 10th year of the Republic, the agenda about the monument was centered around the actions of the National Students' Association. On September 8th, 1933, National Students' Association's trip to the Çanakkale cemetery was announced and the news said “Bravo to the youth! They will not only visit the martyrs and also erect a monument for them” [7]. The news continued with a critical review titled

“Çanakkale Monument”. The news on September 15th, 1933 mentioned that the National Students' Association initiated a campaign to collect money required for the monument, within a year.

On October 2nd, 1933, the article titled “Çanakkale Monument: An Open Letter to the Association” was written as a reply to A. Necdet and Tevfik Cemal. [8] In the letter it was stated that the idea of erecting a monument had come up long before the visit of the National Student Association, and informed about the project designed for the monument by the architect Sırrı Bey:

“The idea of Çanakkale monument is not something new. Perhaps it is something our young people have realized recently. Nevertheless, almost seven years ago, Ali Hikmet Pasha, the commander of Balıkesir corps, contemplated this idea and attempted to set up a memorial on the lands of Çanakkale, which had a great role in securing the Turkish sovereignty and bearing the bones of thousands of Turkish young people. For this reason, he had summoned Sırrı Bey, a distinguished architect of our country, and told him that he wanted to consecrate a monument to the glorious victory of the Turks. Sırrı Bey, upon receiving full instructions from Pasha, worked hard on it for many days and prepared the plans for the monument and when Ali Hikmet Pasha saw the plans, he found them quite eligible. In order to accomplish this great work, Pasha got into contact with the Ministry of Defense and made great efforts to get the allocation of 120.000TL, which was the estimated cost of the monument, however, the budget made it possible to get only 40.000 TL at that time. 25.000 of this money was used for ordering part of the marbles for the base of the monument. However, the fact that the remainder of the allocation was not received, required the postponement of the construction of the monument and the base marbles of 25.000 TL worth have been kept in Seddülbahir for seven years now.” [8].

The author, who stated that he received all the information from the architect Sırrı Bey and that he personally saw the project, gives the following information about the design of the monument planned to be built: *“However, I can add that I was enraptured when I pictured this 28-meter victory eagle in my mind based on the plans” [8].*

The design of Architect Sırrı Bey, which is conceivably an elevated eagle figure, was the first concrete step towards making a monument, but it could not be realized. In the rest of the article, there are words supporting the aid campaign of the National Students' Association can enable the construction of a monument with the cooperation of the people:

“...The sons of this nation, who did not hesitate to lose their lives in wars, of course, will not hesitate to make contribution to this campaign to honor the memory of the deceased. The Turks are as appreciative as they are altruistic... Come on fellows! Go for it! Let's work this out together and erect a monument out of respect for the memory of 55 thousand Turkish children died...” [8].

The articles about the exigency of erecting a monument in October gained momentum and the social agenda was created to raise awareness of the public. The image of the news dated October 6 was a photograph showing the images of skeletons and skulls stacked on top of each other, and conveyed the grief of the young people visiting the region and seeing the martyr bones in a miserable condition, with the following statement, “Such disrespect to the bones of the heroic martyrs of Çanakkale”, [9] On October 7, the source of the photograph published previous day, was stated to be the “Birlik” newspaper [2]. of the Students' Association, and the gravity of the situation in the region was explained. On October 8, it was reported that the Swedish government was going to build a memorial for Turkish soldiers who died

in their country, and in the following lines, it was pointed out that it had been eighteen years that there is still no monument in Çanakkale [10]. Immediately after the news on October 9, titled “We want respect and a monument dedicated to the martyrs of Çanakkale” [11], another news was published on October 10th titled “The government is preparing to erect a big monument”. In this article, it was stated that the government was working very seriously about erecting a monument in Çanakkale [12]. The news on October 14 again supported the necessity and importance of building the monument [13].

The article dated 14 November 1934 stated that it needed time and patience to build a monument having the required perfection and size [14]. The first campaign initiative to provide financial support was reported in the news dated December 23, but it was stated that the lottery was not allowed:

“The National Students' Association applied to the governor's office to organize a lottery for monument construction and raise 200 thousand TL with the tickets to be sold in two years.” [15].

Another news on December 2, 1935, stated that the National Students' Association's initiative of two years ago for the construction of the monument did not bring any results, and that there was no progress on the subject until that time. The news ended with the following words:

“When will we start this construction and get relieved of the moral burden of dedicating a monument to the people who brought us the biggest honor of the 20th century by sacrificing their lives and, thus are much worthy of it?” [16].

On April 4, 1936, the news, published based on the information given by the “Martyrs Cemeteries Reconstruction Society”, stated that building a monument in Çanakkale was an ideal, however accomplishing it under the economic circumstances was not possible for that day, and maybe, not even for many more years. [17]. The most important news worth mentioning afterwards was dated January 12, 1940. In the content of the news, it was declared that building a great monument in Çanakkale was on the agenda of the meeting of the Martyrs Cemeteries Reconstruction Society, which would be held in Eminönü Community Center [18].

Evaluating the news of the 1930s in general, it can be concluded that the contents related to the construction of the monument were successful in creating public awareness. Both the National Students Association and the Martyrs Cemeteries Reconstruction Society tackled this topic in good deal. In that period, the first draft project of the monument was an eagle figure designed by architect Sırrı Bey. It was decided that Turkish artists had to work in the design of the monument and therefore a report was requested from the Istanbul State Academy of Fine Arts for this purpose. The approximate cost of the monument was calculated and it was concluded that the cost might not be affordable for many years. The initiative of donation campaign and the lottery attempt of the Turkish Students Association were not successful. A project competition on this subject was held in 1944.

3. GENERAL TRENDS IN ARCHITECTURE AND ARTS IN THE '40s AND THE EFFECTS ON ÇANAKKALE MARTYRS MONUMENT

The Çanakkale Martyrs monument competition was launched with the project title “Çanakkale Victory and the Unknown Soldier Monument” and was finalized in March 1944. In order to explain both the winning project and other projects participating in the competition, it is necessary to address the elements that shaped the Turkish architecture and aesthetics of those years. Two general tendencies can be mentioned in the Republican period of Turkish art in the early 1930s: The first is the modernism phase which was seen in painting, sculpture and architecture, and continued until the end of the 1930s. 10th year of the Republic onward, especially in the 1940s, a second trend which is more national in character and is attached to tradition, is visible. The most important reason of a trend of such national character is that the culture and art were developed in a more closed atmosphere during the World War II. Through these years, all artists and designers were welcome to Anatolia which was rich in materials. Again, in the architecture of this period, the tradition was tried to be revived in two ways: The first approach was derived from the oldest Turkish civilizations, and the second approach was to collate Anatolian Seljuk and Ottoman art with modernism. Towards the 1940s, we witnessed the coexistence of the national architectural style theorized by Sedat Hakkı Eldem and the effect of German architecture which started in the 1930s.

Sibel Bozdoğan explains the period which started with Atatürk’s death and distinctly observed in the early 1940s:

“Although Turkey remained neutral in World War II and did not participate into the war, Turkish art, sculpture and architecture at the beginning of the late 1930s and 1940s testifies the close ties established with Germany and Fascist Italy. Both countries participated in the Izmir International Fairs in the late 1930s with magnificent pavilions (see Chapter 3) and comments praising the efforts of these countries in the field of art and culture were published in many popular publications. The peak of this fascination was the opening of The New German Architecture exhibition in Ankara in 1943, which was led by Paul Bonatz (1877-1956)” [19].



Figure 2. 1937 International Paris Exhibition, German Pavilion [73]

The “New German Architecture” exhibition led by Paul Bonatz (1877-1956), deeply affected Turkish architects and designers in those years. Bonatz, who then would work in Turkey as an architect and educator, organized this exhibition consisting of projects, models and photographs of architectural works

which were created under the rule of the National Socialist Party in Germany, at the Exhibition House in Ankara. In the exhibition, the works of architects such as Ludwig Troost, Albert Speer, Wilhelm Kreis, Wilhelm Haerte and Paul Bonatz were displayed [20]. In Arkitekt magazine, Abidin Mortaş evaluated the "New German Architecture" exhibition. According to him, the common feature of the designs is the use of massive stones enabling the persistency of the buildings, again these works are simple and monumental works with prominent proportions. The military monuments (Figure 3) designed by Architect Wilhelm Kreis to be built in various countries were evaluated as successful works in terms of appropriateness and in silhouette [20].



Figure 3. Wilhelm Kreiser; Project of the bridge to be built above Elbe, Hamburg [20]

In the opening speech of the "New German Architecture" exhibition in Ankara, Paul Bonatz said, "A new style can only emerge from social consciousness and revolution". According to him, almost every country was in search of a classical architecture inspired by its own past by getting rid of modernism, and the aim of architecture was to be abiding. Bonatz, who criticized modernism in general, mentioned that there were aspects of international styles that could not be adapted to every country. In modernism, structures had become too simplified and applied in the same way everywhere, regardless of differences between countries, nations and climates. For this reason, almost every country was looking for a new style by considering their own national roots. According to him,

"grasping one's own culture consciously means building up nationally... This leads to tradition... For us, classical means the will power to reach the absolute and the ultimate. In other words, the individual's fashion and enthusiasm will be avoided. As in the ancient times, the individual will not represent himself, but will be subject to the common and great will of the general public; the art of construction should be treated as the politics are..." [21]



Figure 4. Paul Bonatz; Part of a Road Bridge [20]

The same exhibition was hosted by Istanbul two months later. Architect Paul Bonatz held a conference on “New German Architecture” at the State Academy of Fine Arts on May 6, 1943 [22]. In this conference, he classified the buildings as general buildings, technical buildings and monumental buildings, and evaluated the monumental structures as separate and special. According to him, the best material to use to create a monumental and yet simple and solid structure is cut stone, which is frequently used in German architecture (Figure 4) [22].

German Architecture of 1930s also affected the II. National Architecture period in our country. Metin Sözen and Ahmet Mete Tapan explain the reasons as follows:

“The adoption of the understanding of nationalism by prominent faculty members of architectural schools and the desire to create civil architectures having classical Ottoman elements and yet dominated by monumental details show parallel features to the German architecture of the day. The architectural productions in Germany were aimed to reflect the power of the regime and administration and the spirit of nationalism. The use of cut stones, the arrangement of the column rows, the oppressing dimensions in architectural productions are the main elements of German monumental architecture. This kind of stylistic impact on our architecture, which is in a period of vacillation, is natural on the basis of cultural and political relations of the day with Germany. In addition, the coincidence of the political and artistic improvements in our country with the design trends in Germany enabled the implementation of such architectural development in our country. In this period, which we can consider as German eclecticism, the fact that the leading foreign faculty members of our architectural schools are German or Austrian is one of the elements that constitute the stylistic features of the productions of our second national architecture movement. It is a fact that, apart from Bruno Taut, one of the foreign lecturers of this period, all others are far from the real Bauhaus movement.” [23].

4. THE PROJECT COMPETITION FOR ÇANAKKALE MARTYRS MONUMENT, THE WINNER, ARCHITECTS AND THE CRITICISMS

The prerequisite for the “Çanakkale Victory and Unknown Soldier Monument” project competition, similarly to the Anıtkabir project competition, was a design with plain features in accordance with Turkish national architecture tradition [24]. The evaluation of the project competition started with the meeting of the jury on 15 March 1944 at the Army Officers Club and the winners were announced on March 29, 1944. There were 3 winning projects, namely first, second and third runner ups and 3 projects getting honorable mentions [25]. The owner of the winner project was announced as Master Architect Feridun Kip. Doğan Erginbaş and İsmail Utkular, who were the actual designers of the project, could participate in the competition in the name of Master Architect Feridun Kip, because they were senior students in Istanbul Technical University at that time [24].

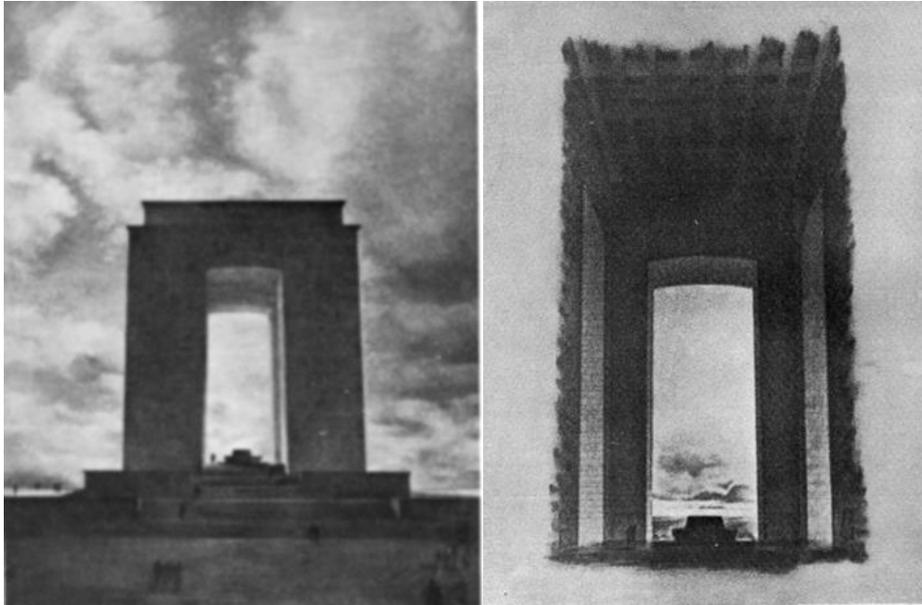


Figure 5, 6. The winner of Çanakkale Victory and Unknown Soldier Monument Competition [25]

The Changes in the location and implementation of Çanakkale Monument

Doğan Erginbaş stated that the project they participated within the competition was designed to be constructed in Alçıtepe. However, during the implementation stage, the location was changed to be Hisarlık because Alçıtepe is far from the sea and thus prevents the viewing of the monument from afar and from the sea [24]. Necmi Onur declared the reason of that decision change was the fact that soil in Alçıtepe was clayey [26]. According to Erginbaş, the monument was designed entirely from cut stone (Figure 7), but during the construction, the material was changed with modern architectural materials, concrete and iron, and the monument was later coated with granite and stones [24].

Plan and Design Features

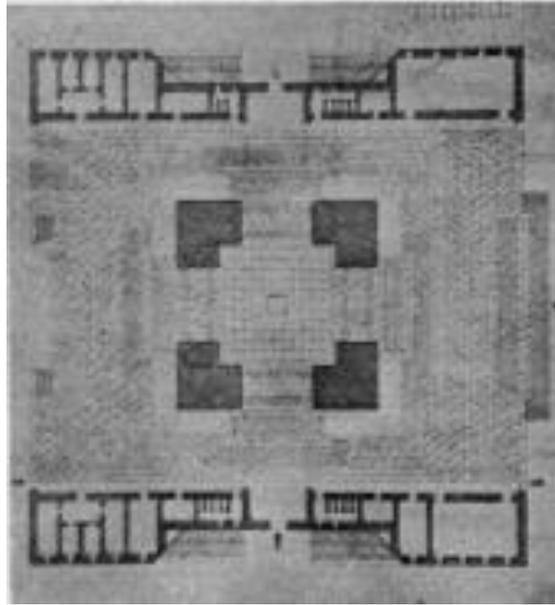


Figure 7. The Plan of the winner project of Çanakkale Victory and Unknown Soldier Monument Competition [25]

The main body of the monument was in the form of four square columns 10 meters apart, as in the plan, and these columns were topped by a 5m thick concrete slab. The main body with a hall of honor of 45x45m in the middle part was surrounded by a plateau measuring 30x30m. At the base of these four columns, a total of eight panels of 3x5 square meters, two facades on each foot, were reserved for relief carvings depicting Çanakkale War [27]. The projected tomb of porphyry marble to be located in the middle of the monument's hall of honor could not be built. The tombstone on which verses from Mehmet Akif's poem were inscribed was temporarily located on the seaside for the opening ceremony. On 17 November 1958, a competition was held for the mosaic designs planned to be made on the ceiling of the hall of honor, but this could not be realized either. A museum of war memorabilia was planned to structure in a way to spread completely underneath the monument's hall of honor to exhibit the remains of Çanakkale wars and it was only built in 1971 [24]. The four columns that make up the body are stone covered on reinforced concrete. The monument rises sloping upwards and therefore its width of 25 meters on the ground decreases to 23.10 meters on the top [28]. In 1958, an article about Çanakkale Monument stated that the capital of the monument was changed by the architects:

"... The architects desiring to comply with today's architectural understanding shifted the capital part of the monument into a simpler form without making major change in the basic lines of the project." [29]. After the capital part was completed, layers of bitumen was applied onto the capital of the monument to ensure durability." [1].

The site plan of the monument was described as follows:

"The lower base of the monument is 1m above the ground in the east and 4m above the ground in the west facing the sea. The entire area of the monument has a length of 170m in the east-west direction. Its width is 64m in the east and 45m in the west. The ceremony area is not designed. Although a pool to be located on the southwest of the base is not

built, the other parts are implemented according to the plan. In order to drain the rain water, gutters are placed on the parts facing the sea. The land of the monument is afforested, middle part is covered with grass and flowers. The monument is illuminated at night time.” (Figure 8) [24].



Figure 8. The Plan of the winner project of Çanakkale Victory and Unknown Soldier Monument Competition [25]

Sources of Inspiration in the Design of the Monument

The area where the project was designed for is a rural area by the sea, located in an extremely beautiful nature so the project was designed as an open form that will be surrounded by the nature. The monument also makes references to Turkish architectural traditions. Erginbaş expresses the prominent aspects in the design of Çanakkale Monument as follows:

“I and my friend İsmail Utkular created the form of the monument utilizing both the old architectural forms and our personal preferences. The monument rises on four columns. It is covered with a concrete void. This form also exists in prehistoric dolmens. Such forms are also found in nature, they came into being as a result of natural events. Though not exactly the same but in old Turkish tomb monuments also have this open and barred structure. We designed the capital part of the monument as an arch, this shape is not new and is seen very often. We decided to make it as flat concrete. Since it was going to be a structure on the rural side in the midst of all the images of nature, the sea, the sun and the stars, an open form was needed. A covered structure with doors was unimaginable. Even before this monument was built, that place was already a heroic monumental area. What we created is a symbol of people fighting against imperialism and defending their homeland, of the nameless Turkish soldiers.” (Figures 9, 10) [24].

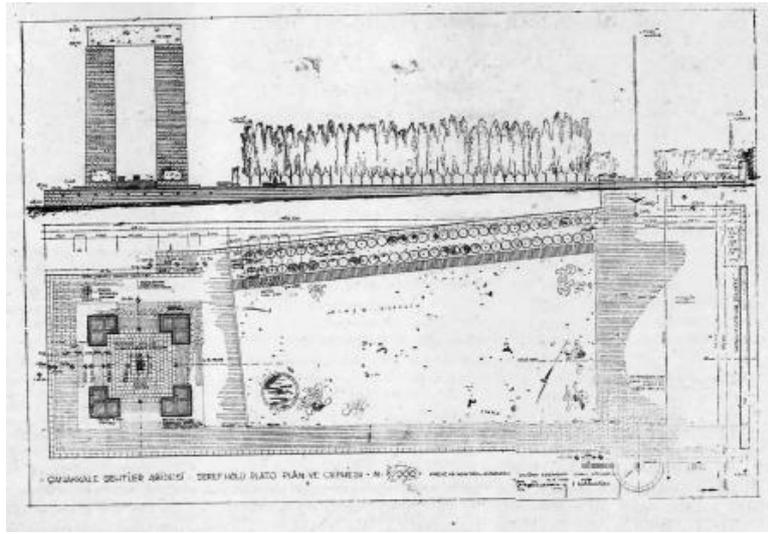


Figure 9. Plan of the Hall of Honour and Front Facade of Çanakkale Martyrs Monument [76]

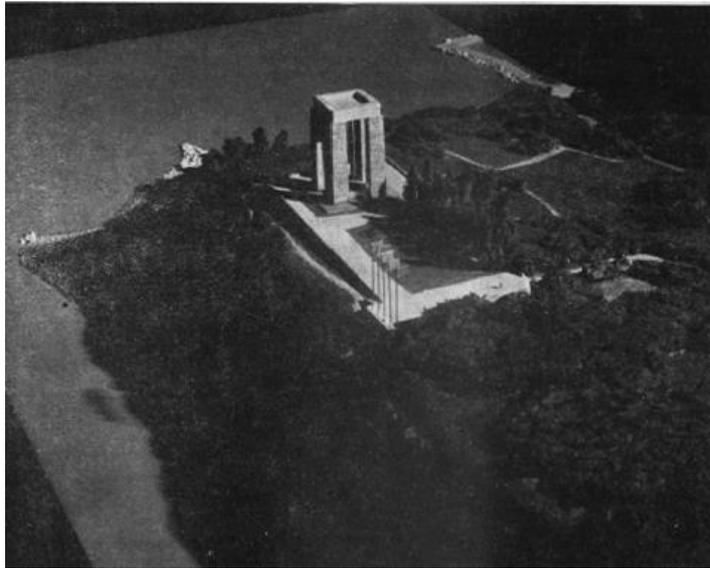


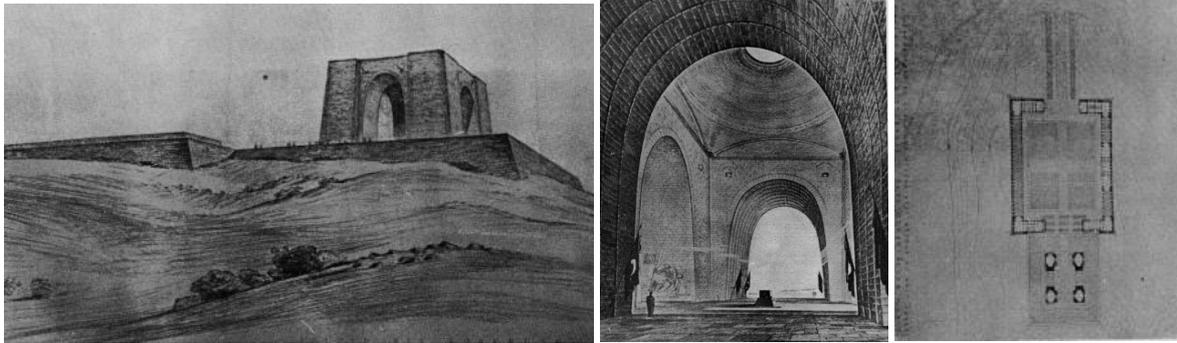
Figure 10. The Model of Çanakkale Martyrs Monument' [76]

Criticisms on the Monument and the News Until 1950

After the conclusion of the contest, both positive and negative criticisms related to the selected work were published in the press; one article dated April 22, 1944, criticized the selected work for not bearing any features from Turkish architecture.

Paul Bonatz makes the most striking criticism about the monument in his article published in *Architecture* magazine. According to him, the most important problem was that the specifications of the Anıtkabir and Çanakkale Monument competitions had similar provisions. In fact, these two competitions differed in subject, content and purpose. In particular, they were different in terms of function and outhouses. The halls, wardrobes, museum, library and other units for practical needs were necessary for the Anıtkabir

project, however, these are not needed at all for Çanakkale Monument. For this reason, according to Bonatz, the participants of the competition had to comply with the program of the Ministry of Defense, and as they considered and implemented the additional units, they reduced the effect of the original monument [30] (Figures 11, 12, 13).



Figures 11, 12, 13. 3rd runner up project by Sedat Hakkı Eldem, Rahmi Ediz, Samim Oktay, Demirtaş Kamçıl in Çanakkale Martyrs Monument Competition [75]

Bonatz noted that this winning work of the competition, which was open only to Turkish architects, was accepted as complete without any modification, unlike the one in Anıtkabir. The monument is an open one and a kind of work that integrates with its surroundings. "... The artist who made the monument of victory placed the sarcophagus of the "Unknown Soldier", that is, Mehmetçik, on a high hall with four sides open. Mehmetçik is not only lying there, but also keeps observing the lands he has spared with heroism from all sides ..." [30]. Bonatz also defined the monument as a timeless work of art that has reached eternity:

"There are such works of art that they reach eternity by going beyond time. The project that won the first prize is a piece of work that has reached this level." [30].

While describing the Çanakkale monument as a "new" work that is not under any influence, he used the following words:

"This project is neither Egyptian, nor Greek, nor a western work. It is an expression of today with all its ambition. This shape has not yet been built. It is brand new." [30].

İsmail Habib Sevük, in his article, stated that the location of the monument was very well chosen:

"... The place is really well chosen. It is a location which can be viewed from the Dardanelles, the offshore, opposite shore and the land area of the peninsula, that is, from all sides..." [31].

Sevük described the monument as a structure where full and void parts are well balanced and claimed that the work had features recalling the Rumeli fortress:

"... The first half of the 16-meter space above the gates was filled with a lay-on ceiling, and a capital section shorter than that was added to the top of the ceiling. Obviously, the craftsmen who created the monument discovered it in the Rumeli fortress. Four triumphal columns, while separate from each other by eleven meters wide gates, are also connected by the capital above the gates. This is, unraveling the mystery of uniting integrity with separation. The harmony when the full meets the void..." [31].

Metin Sözen and Ahmet Mete Tapan state that the projects participating in the competitions held in the same period are guided by the general attitude of the jury members:

“After the Anıtkabir, in competitions such as Çanakkale Monument (1944), Adana Municipality Palace, Istanbul Radio house, the attitude of the jury members and the results of the competition are the evidences of the monumentality, subjectivity and eclecticism in this period. Holzmeister, who led an international architectural movement in our country between 1927 and 1933, also involved in the developments in this period to a certain extent and had a strong influence especially in the field of monumental architecture. Anıtkabir Competition (1942), Istanbul University Faculty of Arts and Sciences (1943), Çanakkale Monument (1944), Istanbul Radio House (1945), Taşlık Casino (1950), and similar practices in various parts of the country are architectural actions aimed at reviving the nationalism understanding of this period.” [32].

In an article on October 5, 1948, it was stated that a monument worthy of the martyrs could not be built yet [33].

After the project was completed, the implementation did not start immediately and the issue started to be on the agenda of the press again. On February 19, 1949, the news reported that Çanakkale Martyrs cemetery was in a deplorable state due to negligence and lack of a watchman and that the pig herds dug holes around the monument's area [34]. In the content of two articles dated 1950, it is noticed that the debate on not building a monument in Çanakkale continued [35]. The reason of not implementing the chosen project was explained by the lack of financial resources [36].

5. 1952-1960 THE PERIOD FROM THE START OF MONUMENT CONSTRUCTION, AID AND DONATIONS TO THE OPENING MONUMENT

The most important development after 1952 was the establishment of the “Monument Building Committee”. The full name of the committee, serving under the Martyrs Cemeteries Reconstruction Society, is “Martyrs Cemeteries Reconstruction Society Construction Aid Committee”. İsmail Habib Sevük explaining the activities of the Committee, states that the monument can only be realized with the participation of every citizen, as it was the case in the front:

“... The committee immediately made a move that will spread to the whole country. As a matter of fact, monument committees have been active everywhere starting from the big cities. Just as the blood of martyrs from all over the country, from the highest officer to the most qualified soldier got together in the lands of Çanakkale; the great monument to be erected there should also have a share of aid of everyone from the richest to the poorest of the country. Here it is on the newspapers too. On August 30, the Monument committee will airdrop advertisement fliers from the skies of the homeland like a rain of patriotism. At the same time, since the committee will exhibit the large scale projects and plans of the Çanakkale monument at the İzmir fair, everyone will see with their own eyes what a magnificent and beautiful work of art this monument will be.” [37].

After the Monument Construction Committee was established, in order to start project and to provide necessary financial support for the progress of construction, donations were collected with the participation of people from the public, military and private institutions; and charitable sports events were organized. As a result, the budget of the monument was supplied substantially. In this period, the news about the monument in the press generally included all these activities.

Firstly, the work, which was planned to be 41 meters high, was introduced through photographs [38]. Five people from the Monument Construction Committee had a meeting with Celal Bayar, the President of the day, and he himself assured that all kinds of assistance on this issue would be provided [39]. The article dated September 16, 1952 was about bringing the architect of the monument to Çanakkale by the Monument committee and the news continued with the decision taken to call banks and the bar association for help and, the announcement of the list of people and institutions donated for the project [40]. In the articles dated 19 and 20 September 1952, “donation lists” were published [41]. Donations were nationwide and the news dated September 28, 1952 included the supports from other cities [42].

It is also observed that the construction of the monument became more concrete with the establishment of the committee. In the same years, the budget of the monument was also discussed in the press. On October 16, 1952, the Çanakkale Governor's Office and the Construction Aid Committee of Çanakkale got together and announced the estimated budget of the monument construction as approximately one and a half million Turkish lira. The article also mentions the large donation of four hundred thousand lira by the Istanbul Chamber of Commerce [43].

On November 10, 1952, Atatürk’s view about building a monument in Çanakkale was reminded

“... Yes, we must build big, very big monuments to commemorate our soldiers, but this is a matter of time and availability. However, let me tell you that Mehmetçik himself already constructed the biggest monument by providing that those lands are within Turkish borders” [44].

While the news about donations continued on 19-23 November, the news on December 9 1952 stated that the groundbreaking ceremony of the monument would be held on March 18th. [45]. The ceremony took place on April 17 1954, with the participation of military and political dignitaries [1]. On March 3, 1954 it was reported that, to contribute to the construction, Çanakkale Cup football matches were organized among high school and university football teams by a joint organization of the Monument Committee, student unions and the Representative Office of the Ministry of Defense [46].

Progress of the Monument Construction

The estimated budget for the monument construction was later revised as two million Turkish lira. However, the progress of construction was heavily dependent on donations. For this reason, the importance of donating was frequently brought up by media during the construction phase of the monument. The aids collected enabled the construction to rise, and the height reached was also followed by the media. Meanwhile, for various reasons, now and then, the construction stopped and started to progress again, and all was reported in the press until the opening of the monument.

In the news dated November 5, 1954, it was mentioned that the donations collected for the construction up to date were one thousand two hundred lira [47]. On September 4, 1956 it was reported that the monument was still incomplete [48]. The same year, a few days after the publication of a column titled “Çanakkale Monument must be completed” [49], the estimated completion date of the monument was reported as May 1st 1958 [50].

In the news dated April 8, 1957 it was criticized that the monument was not completed [51]. According to the news on July 28, 1957, the pedestal and nine meters of the columns of the monument were completed [52]. On July 30, 1957, Necmi Onur drew attention to the defects in the construction of the monument and underlined that the construction, after a two-year pause, will start again. Onur also noted how Emin Nihat Sözeri, the head of the monument committee and a retired colonel and pilot, made great contributions to

the monument by preventing the defective construction of the project, going after the stolen steel and materials and having them taken back, and also opening a second tender for the continuation of the construction. Onur's article also includes details about the budget required for the completion of the monument [53]. In the news on July 31, 1957, there is a photograph showing the monument's towering [54].

Meanwhile, aid and donation organizations for the monument continued. One of such organizations was the "Monument Cup" organized between Beşiktaş, Fenerbahçe and Galatasaray football clubs. At the end of the event, Beşiktaş football club donated all the revenue of the trophy to the monument committee [55].

According to Necmi Onur's meeting with the head of the monument building committee, the total budget of the construction was 216 thousand Turkish lira and 900 thousand lira was needed for completion. The cost of the monument had increased even more with landscaping and afforestation. For this reason, a commemorative stamp would be issued and each citizen would be able to support the monument by contributing 2.5 cents [56].

Following the news dated January 15, 1958, stating that the contractor suspended the construction for two months due to financial insufficiency, an aid campaign was initiated by Milliyet Newspaper on January 18, 1958 to ensure the continuation of the construction [1]. In February 1958, Necmi Onur wrote an article in Milliyet newspaper to attract the attention of the public to the British cemeteries and monuments in Chunuk Bair (Conkbayırı) [57]. In his next article, he reproved that the victorious Turkish nation has not yet been able to realize a memorial project while the defeated nations stood out with the monuments and tombs in the same region [58]. Necmi Onur and İlhan Demirel paid a visit to see the Turkish memorials in the region and criticized that Sergeant Mehmet's memorial had been neglected and Nuri Yamut's memorial had been built badly.

Following these two articles, the same people reported news on the Çanakkale monument on February 12, 1958, with photographs on which the scaffold of the monument was seen from Morto Bay. The monument needed financial support to continue:

"On the hill, the monument is half left alone and uncompleted. Surrounding land is covered with grass despite the cold weather. The woods on the scaffold are faded and some of them are rotten. The iron was in rust. Presently, the monument is 15 meters high above the pedestal. The height of the scaffold is 25 meters. People in charge told us that the construction of the monument could rise 5 meters per month in normal conditions. According to this math, the construction can only be completed five months after the start. Only if, 900 thousand Turkish lira is provided..." [59].

The article also included the history of the construction of the monument. It was stated that the first concrete step related to the construction of the monument was taken through a newspaper article in 1944 and later the project could not be implemented because of financial issues. Thereupon, in June 1952, Cemal Yıldırım, the head of the representation office, contacted the head of the monument construction committee and held a meeting in Istanbul with the participation of 46 scientists and company owners, and after this meeting they set up a construction committee and a sub-committee. At the same meeting, it was decided to build the monument in Alçıtepe first but because the soil of this area was clayey, it was then changed into Hisarlık Tepe. Groundbreaking of the Monument took place on April 19, 1954, it was handed over to the contractor on April 26, 1954. Since the contractor in charge did not fulfill his job properly, the construction was taken from this contractor on February 8, 1955, and a lawsuit was filed against him and his bank accounts were seized. The construction, then, was tendered to Ertuğrul Barla on September 10,

1956. Because an amount of 900 thousand lira was added to the construction's existing budget of 500 thousand lira, an aid campaign was launched in Milliyet Newspaper. It was also reported that the monument, planned to be resumed on March 15, 1958, would have an altitude of approximately 90 meters from the sea and itself was going to be 41 meters high. Some of the stone materials of the construction were supplied from villages 80 km away from Çanakale. In the rest of his article, speaking about the good preservation of the English and French monuments and cemeteries, the author stated that this construction, which had not been completed for 43 years, was a duty of loyalty, and if supported with small contributions, the memory of 251 thousand martyrs would be honored and the Turkish nation's loyalty to them would go down in history [59].

In the news on March 6, 1958, it was stated that the aid collected with the contributions of various organizations, institutions and individuals reached one million Turkish lira, and the construction continued with these aids [60]. On March 15, 1958, it was illustrated with photographs that the monument rose to 25 meters. It was stated that an elevator was placed on all four sides of the monument and additional iron supply was expected [61]. It was reported that the monument was twenty-seven meters on May 22, 1958, and the 10 m section that had been damaged on March 18 was repaired. [62] On August 4, 1958, the monument reached 30 meters 40 centimeters high. It was reported that when the monument reached 36.5 meters, four columns would be topped with a capital. This news and some previous news mentioned about the physical difficulties caused by the location of the monument. At times the construction was interrupted by adverse weather conditions like excessive wind and sometimes the motorboats were not able to dock the Morto Bay to unload the necessary materials [63]. The height was reported to reach thirty five meters on September 27, 1958 [64]. On November 11, 1958, the columns of the monument reached its highest point of 36.5 meters, and the placement of the horizontal capital of 5 meters started. It was reported that the black marble to be laid on the hall of honor's ground was brought from Mersin [65].

The News About the Opening of the Monument;

After a long construction period, the news about the opening of the monument started to appear in the press. On October 10, 1959, Master Engineer Erdogan Tolga, who was the supervising engineer of the construction, stated that Monument's capital part was completed [28]. Necmi Onur's article dated November 11, 1959, that included details about the construction of the monument, also noted that the monument which is unique in Europe would be completed and opened in 1960:

“The main body of the “Martyrs Monument”, the construction of which started in 1952, has now been completed. In the coming weeks, the scaffold will be dismantled, the concrete parts will be coated with granite and the excess parts of the granite stones will be rasped. Meanwhile, many other workers will make the entrance way of the Monument. The sarcophagus, to be placed in the middle part called the Hall of Honor, was carved by art school teachers and students, and the immortal poem of the great poet Mehmet Akif was engraved on it.

'O! the soldier, who fell a martyr for the sake of this land, ...

This sarcophagus stone will be placed in the middle and when the entrance way is completed, the monument will open with a ceremony in the middle of 1960" [66].

In the news dated February 15, 1960, it was noted that the opening was planned for August 21, 1960, the day corresponding to the Anafartalar Victory. The monument would open without landscaping and illumination [67]. In the news dated 15 August 1960, it was stated that the opening ceremony of the monument would take place on 21 August. In the news on August 18, however, it was stated that the supervising architects had mentioned that the monument had deficiencies and they wanted to postpone the opening [68]. Ulunay's article titled "Mehmetçik Monument" still claimed that the Martyrs Monument would be opened on Sunday, August 21, 1960. In addition, it was noted that the committee would have fulfilled its duty as of the opening date and that the monument would be remained unattended afterwards. The requirements for the full-functioning of the monument were listed: "This place has no manager, no clerk, no watchman, no gardener and no a guide to inform visitors." [69].

The monument was opened to visitors by the Chief of General Staff, Army Commander Cevdet Sunay with the participation of thousands of people at the ceremony held on 21 August 1960, the 45th anniversary of Anafartalar Victory [1].

6. THE NEWS AFTER THE OPENING OF THE MONUMENT

In 1963, some issues regarding the Monument were on the agenda of the press. In 1966, the news about the completion of the repair and construction of the Monument continued. The news confirmed that the Monument was opened before it was fully completed. The news dated January 14, 1966 stated that the monument would be covered with a not much visible roof to protect the foundation from the effects of rain and snowfall [70].

7. CONCLUSION

The topic of building some kind of memorial or a monument to honor Çanakkale Martyrs was constantly on the agenda of the press in 1930's with the intention to create public opinion. At the beginning, the formation of such an agenda was realized with the efforts of the Martyrs Cemeteries Reconstruction Society and the National Students Association and the support by the press. The press, at times, played a leading role in public opinion, contributing to the completion of the monument.

Reviewing the development of an idea about constructing a monument as a duty of loyalty to the martyrs of Çanakkale, Martyrs Cemeteries Reconstruction Society's demand of reporting the first designs of the monument from the State Academy of Fine Arts in 1930 (corresponding to the time under Namık İsmail's directorship) can be considered the first step taken. As we can follow on media, the second step in terms of design is Architect Sırrı Bey's monument form with an eagle figure. After the Anıtkabir Competition, "Çanakkale Victory and Unknown Soldier Monument Competition", which was only free for Turkish architects and artists, was finalized on March 29, 1944. The winning architects of the project were Doğan Erginbaş and İsmail Utkular and because they were still students, the name of Master Architect Feridun Kip was symbolically presented as the project owner in the competition.

The construction of the Monument extended over a long period of time. After the completion of the competition, the implementation of the winning project started with the establishment of the Monument Construction Committee in 1952. With the intense activities of the Committee and the support of the press and Turkish people, it was finally opened on 21 August 1960. The building process of the Çanakkale

Martyrs Monument has been difficult, its construction, which stopped frequently due to financial difficulties, was supported by the persistent agenda of the press. Ultimate to the support campaigns of Milliyet newspaper, donations, competitions, tournaments, sales of memorial stamps, and the contributions of all segments of the Turkish society, finally the Monument went down in history as a symbol of social solidarity.

It is concluded that the monument is related to German Architecture. Paul Bonatz and the “New German Architecture” exhibition opened under his leadership were the factors that affected Turkish architects considerably in this period, and his statements that every country should make the monumental designs based on its own tradition standing up against the modernism reinforced this tendency too. Both the Anıtkabir and the Çanakkale Martyrs Monument significantly bear the influence of the New German Architecture dominating those years. The German architecture of that period expresses itself in the form of the use of massive stones in monument design, emphasis on massiveness and monumentality, simplification, turning towards the tradition or the classical (such as the use of columns and pedestals). This monument rising up to the sky in the middle of nature, has openings in four directions and these gaps have a well balance with the massiveness that complements it. The monument, with its simplicity, being an open work, empty and full balances, is not that completely turned his back on modernism.

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