

## Sedad Hakkı Eldem



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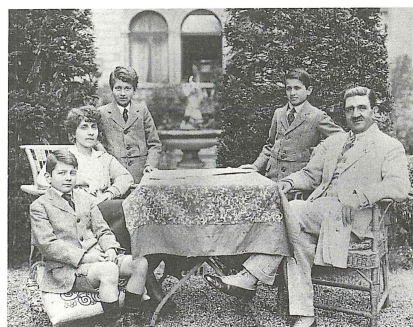
If one identifies two prevailing modes of re-introducing tradition and cultural continuity into contemporary architecture of the non-western world today — namely, a populist and an elitist mode — Sedad Eldem stands as the paradoxical at first glance, given the fact that he has devoted a lifetime to the study and reinterpretation of *anonymous* Turkish houses, rather than to the better known masterpieces of High Ottoman style architecture. However, while the Turkish house is undoubtedly the fundamental inspiration, as well as the ‘trademark’ of Eldem’s architecture, its folkloric elements clearly elude his vision and taste. He prefers palatial tapestry or the floral patterns of a Hereke carpet to the *kilim*; classical music (Western or Turkish) appeals more to his ears than the sound of the *saz*. And bewildered by the rapid transformation of his beloved Istanbul, he laments the “invasion” of the city by uprooted rural masses, thereby voicing the sentiments of the many members of a traditional elite. The socio-economic dynamics in Turkey, particularly from the 1950s onward, is rapidly sweeping away the last remnants of the Ottoman capital as they knew it, in what may perhaps be seen as the ultimate “revenge” of the commonfolk upon the “Sublime Porte” that had kept them out for long centuries.

It is not possible to understand Eldem’s architecture without also looking at his rather exceptional cultural and societal background. As the descendant of an elite Ottoman family, he is related, on his mother’s side, to such prominent personalities like Ibrahim Edhem Paşa (an Ottoman intellectual and statesman instrumental in the preparation and publication of *L’architecture Ottomane*, 1873 on occasion of the Empire’s participation

in the Vienna International Exposition) and Osman Hamdi Bey (founder of the Imperial Museum of Antiquities, 1881 and the Academy of Fine Arts, 1882 where Eldem spent a lifetime first as a student, then as educator). On the other side, Eldem’s father was an Ottoman diplomat who served in Geneva, Zurich and Munich where Eldem spent virtually all of his childhood and youth. Thus, from the beginning, the twin sources of his formation, i.e. his traditional Ottoman background versus his predominantly Western upbringing, constitutes the “deep structure” of his cultural consciousness, in terms of which most of his work is intelligible. Such culturally “hybrid” situations are by no means atypical in the “Westernised” non-Western world. Yet it is clearly more evident in the specific case of the Turkish intellectual since the turn of the century — always caught between the Orient and the Occident (just like the land itself) and always “unresolved” in what he/she wants to be. The “in-between condition” is painful but also full of potential. So has it been with Eldem who has discovered the East in the West and the West in the East: looking at the drawings of Frank Lloyd Wright’s prairie houses he has envisioned the Turkish house, and looking at the Turkish houses in Anatolia he has seen the “modernity” of proportions and constructional logic.

Paul Ricoeur, in his famous piece on “Universal Civilisation and National Cultures”, remarks the need to first have a Self in order to be able to encounter the Other. Eldem’s life and career can be seen as this struggle to discover the Self so as to transcend it; and as such, it bears testimony to an increasingly convincing observation that significant work is produced at cultural boundaries — at the intersections of East and West, of tradition and modernity, of convention and innovation, or however one may wish to formulate it. In a more or less unique career spanning more than half a century and over one hundred buildings/projects, he has sought an architecture in the spirit and principles of the Turkish civic building tradition. Yet, he has derived his intellectual tools (typological analysis, regulating grid, functionalist ordering, rationalist sensibility, etc.), representational techniques (plan, elevation, perspective) and professional/disciplinary inspiration (Le Corbusier, Perret, Frank Lloyd Wright, Poelzig) from an essentially Western architectural train-

Omer Sedad (third from left) with parents, brothers, Munich, 1916.



Article by  
Sibel Bozdoğan.  
Quotations are excerpts  
from an interview with  
Sedad Hakkı Eldem by  
Engin Yenil.  
All drawings and  
photographs courtesy  
of the Sedad Eldem  
Archives, Turkey  
unless otherwise  
indicated.



ing. He has been critical of the “facelessness” and “placelessness” of a “glass box architecture” or of all reduced and trivialised versions of modernism. Yet he has remained a committed modernist throughout his life.

After delineating these parameters, it is not easy to trace a singularity and complete clarity of position in Eldem’s architecture. Nor is it possible to classify his work, without grave oversimplifications, into distinct periods or “styles”. What can at best be resumed from a survey of his vast *oeuvre complete* is his insatiable, sometimes indiscriminate appetite for building, which has both earned him a well-deserved reputation as the first name in contemporary Turkish architecture, and at the same time, exposed him to various kinds of criticism. It is important to underline that Eldem is not an architect exclusively of ideas, designing in the seclusion of his own world; he is a man of action and a major cultural figure — a prominent educator, researcher and *bon vivant*,<sup>1</sup> close to the bureaucratic, industrial and business elite of the country, which also comprises his major clientele. This largely accounts not only for the priority of the imperatives of programme and patronage in his work, but also his receptiveness to the political/cultural consciousness of an era and its repercussions in the architectural culture at large. It is essential, therefore to view his work within the broader historical/cultural/social context in which he operates; also, in order to once more illustrate that labels need to be handled with care in architectural criticism. All adjectives frequently used in reference to Eldem’s work — terms like nationalist, regionalist, historicist, eclectic, etc. explain less about his architecture than about the context in which such discursive categories are produced and reproduced, are loaded or emptied of values.

The so-called First National Architecture Movement in Turkey constitutes the first strong undercurrent within which, or more precisely in opposition to which, Eldem has developed his ideas. The theoreticians of the Movement and the leading architects of the time, Vedat (Tek) Bey, Kemalettin Bey and Giulio Mongeri instructed Eldem as a young student in the Academy of Fine Arts (1924–28). The Movement’s ideal of

**Yenal:** What makes your buildings exhibit a recognisable character different from any other architect’s work?

**Eldem:** The reason why I diverge from many architectural styles that have been experimented with in Turkey is that I am trying to install architecture as an anonymous practice whereby stylistic virtuosity or pretentious gestures are eliminated. For instance, if you take housing as an example, I immediately think in terms of Turkish house-types, urban forms, window-types, room-types, etc., which have been standardised and perpetuated through centuries. One cannot help asking why not maintain the continuity today? And if one does so, the consequent architecture is inevitably more neutral and modest. But don’t forget that anonymity in architecture is not easy matter and not many architects can do it well.

a Turkish “architectural renaissance” was formulated at the turn of the century, as the architectural counterpart of the ideology of the reformist Union and Progress Party: i.e. the ideology of maintaining national identity while simultaneously assimilating Western civilisation. The consequent juxtaposition of Western building types, compositions and technologies with motifs from Ottoman High Style — domes, arches and tile decoration in particular — was extensively implemented in public buildings, banks, post offices, schools, and was still largely in effect in the early years of the new Republic.

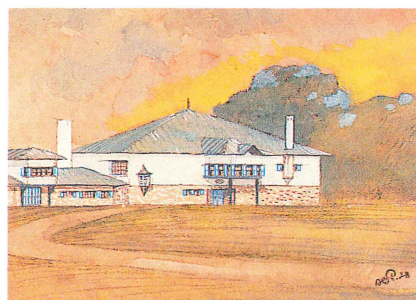
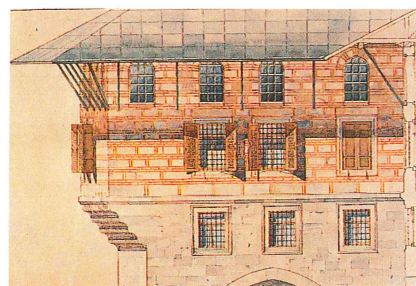
Eldem’s radical disagreement with the vision of his teachers seems to have spurred his enthusiasm to wander about in residential neighbourhoods and make sketches of the largely neglected urban fabric of anonymous timber houses, discovering an alternative source of “Turkishness” in them. In these houses, earlier qualified by Le Corbusier as “architectural masterpieces”<sup>2</sup> Eldem finds the kernel of his life-long enterprise: the possibility of a culturally relevant architecture of Turkish scales, proportions and constructional norms fixed by convention and tested through centuries. His typological consciousness echoes that of

the Enlightenment theorist Quatremere de Quincy in the sense that *type* is the constructional logic of form derived from reason and use. The Turkish house in Eldem’s case, is a cross-cultural by-product, derived from countless examples all over the territories of the Ottoman Empire. It is characterised first by the typological variations of the plan according to the location, shape and configuration of the central hall, or *sofa*, and secondly, by the modular repetition of windows deriving their logic from timber-frame and infill construction. These constitute what historians call the *leitmotifs* of Eldem’s architecture<sup>3</sup>: his distinct and recognisable “style” that appears and reappears in different sites, scales and programmatic requirements. It is important to mark that his preoccupation with the Turkish house was essentially that of a committed modernist: in the Turkish house, he has found precisely those “modern” qualities of lightness, transparency and modular logic which lend themselves to skeletal construction, to be reinterpreted in reinforced concrete.

Eldem’s ideal of a native/national<sup>4</sup> style found a favourable political/cultural

<sup>3</sup> For instance in Afife Batur, “To be Modern: Search for a Republican Architecture” in *Modern Turkish Architecture, Holod and Evim ed.* University of Pennsylvania Press, 1984, pp. 89–90.

<sup>4</sup> In the 1930s the words *yerli* (i.e. native) and *milli* (i.e. national) were used interchangeably by Eldem.



Top: Detail from *Hünkar Kasrı* (imperial pavilion), Yenikami, Istanbul — survey drawing, 1927.

Above: Watercolour of the Countryside Houses for Anatolia, 1928–29.

<sup>1</sup> See Engin Yenal, “Profile of The Man” in Sedad Hakki Eldem, *A Mimar Book*, 1987.

<sup>2</sup> Charles Edouard Jeanneret, *Voyage d’Orient*, 1967 (1910–11), forthcoming in English.



**Yenal:** Can we say that the aesthetics of the Turkish house, of Turkish architecture, of the Turkish city is a combined outcome of anonymous architecture and the technology of timber building?

**Eldem:** You have put it very well. This is precisely the issue which demands attention and research: the constructional logic of these compositions which stems from a particular lifestyle. It is a simple technology that responds to human scale; it exhibits its principles on the facade, in the roof, and in the materials. It is a natural outcome of convention: it is very unlikely to go wrong.

milieu within the etatist and nationalist policies of the 1930s. To reinforce his ideal institutionally, Eldem established the National Architecture Seminar in the Academy, devoted to rigorous research and documentation of the surviving examples of traditional Turkish houses. Although a large part of these surveys and drawings have perished in the 1948 fire in the Academy, the Seminar still constitutes the initial source of Eldem's monumental publication: *The Turkish House series*<sup>5</sup>.

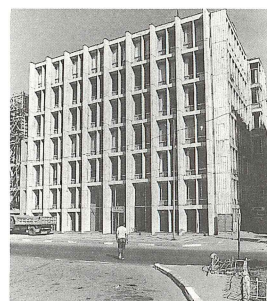
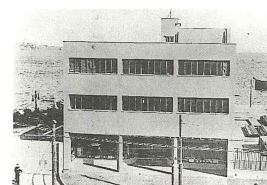
Through the 1930s Eldem formulated his nationalist discourse as an explicit critique of the *küçük* style of the official architecture in Ankara, executed under the patrimony of foreign architects from Central Europe and Germany: buildings with flat roofs, cubic mass and grey stucco finish. This is the period of Turkish architects' struggle for professional legitimacy and recognition which Eldem enthusiastically joined, publicising his "three points towards a national architecture": namely, response to native culture, suitability to domestic labour force and technicians, and appropriateness in terms of land, climate, materials<sup>6</sup>.

In the early 1940s this discourse acquired a political/ideological overtone, under what Eldem calls the "obvious influences of the era": more specifically, the powerful propaganda of the national architectures of Italy and Germany, particularly appealing to a young generation

of architects in search of self-confidence, the impacts of the 1943 New German Architecture Exhibition in Ankara, and the personality and influence of Paul Bonatz, both in practice and in teaching. This is Eldem's "stone age" as he himself calls it, with a powerful bent towards monumentality, giant orders and stone finishes, particularly manifesting itself in two university buildings — Istanbul University Faculty of Arts and Sciences (1942-43) and Ankara University Faculty of Sciences (1943-45). In this period, the collaboration and dialogue of Eldem with Emin Onat (his partner and also a teacher in the Istanbul Technical University) and with Paul Bonatz (appointed as the consultant to the Ministry of Education) has made the decisive mark on Turkish architecture, prompting historians to call the period "Second National Architecture Movement" (as distinct from the First National Architecture Movement inspired by the Ottoman High Style).

The 1950s indicate a turning point in Eldem's career following a major shift in Turkish politics and culture in the aftermath of the 1950 elections. The ruling etatist ideology of the Republican People's Party was defeated by the recently-formed Democratic Party with its liberal, pro-American orientation. The new climate is symbolised by the "international style" making its *debut* in Turkey with the Istanbul Hilton Hotel, which bears the signature of Eldem in collaboration with the U.S. architectural giant SOM. While bringing him significant popularity and international recognition, this episode marks a break with Eldem's earlier nationalist and ideologically motivated discourse. Largely surrendering the role of the architect as the "motor force" of any larger social/political programme, Eldem gradually consolidates his position as the architect of the elite, resorting to the private sector as his major clientele. Following the Hilton Hotel, he has experimented with flat roofs, large glazed surfaces and cantilevers in a number of private villas.

Eldem's dialogue with modernism is a curious one indeed, occasionally unfolding as a building/project, distinctly outside the major thrust of his native/national architecture paradigm. As early as 1934, he made his seminal allusion to early European modernism with the offices and warehouse of the Electric Company in Istanbul: the SATIE build-



Top: Istanbul Hilton Hotel, Istanbul, 1952-1984. Centre: Electric Company Building/SATIE, Findikli, Istanbul, 1934.

Above: Akbank General Directorate, Findikli, Istanbul, 1967-1968.

ing now demolished. The building can be read as a cultural extension of Eldem's post-graduate encounter in Paris and Berlin (1928-1930) with the offices and work of Le Corbusier, Perret and Poelzig, with the epoch-making developments in reinforced concrete, with Frank Lloyd Wright through Wasmuth papers, with the Bauhaus and the Weisenhof Siedlung, and with the ultimate promise of modernism. Its open plan concept, cubic mass, flat roof, horizontal band windows and plaster finish constitute the singular, significant divergence of Eldem from his Turkish house *leitmotifs* — to the extent of being designated by historians as "one of the first examples of International style in Turkey"<sup>7</sup>. This term, however, is misleading in the case of Eldem's predilections since he is a fervent critic of the glass skin or glass box idea, in favour of exposing the logic of the reinforced concrete skeleton as a

<sup>5</sup> Sedat Hakki Eldem, *Türk Evi I: Osmanlı Donemi*, Istanbul: Tac Vakfı, 1984. The second volume is forthcoming.

<sup>6</sup> Sedat Hakki Eldem, "Milli Mimarlık Meselesi" *Arkitekt*, 1939, pp. 220-221.

<sup>7</sup> İnci Aslanoglu, *Erken Cumhuriyet Donemi Mimarlığı*, Ankara: Middle East Technical University Publications, 1980, p. 162.



uniform grid on the facade (more in the spirit of Terragni than Mies), as illustrated by his Akbank Headquarters Office Building in Findikli, Istanbul (1967-68). This episode undoubtedly remains marginal to Eldem's major enterprise of cultural continuity with Turkish civic building tradition. Yet for historiographic purposes, it is important to demystify the notion of unity and consistency in an architect's career. Eldem is very open about his receptiveness to diverse ideas, about the legitimacy of experimenting with different intellectual sources, and about his qualms concerning historians' and critics' tendencies to impose structure and consistency upon a complex and often conflicting picture.

Another episode opens up in the 1960s when the New Regionalism debates permeated Turkey with a critical reassessment of the international style of the previous decade, towards what Atilla Yücel calls "... a new re-historicised architecture"<sup>8</sup>. The sterility of context-free rationalism is criticised and site, context, circumstance and "place-making" are taken onboard. Representative of this cultural climate is Eldem's Social Security Office Complex in Zeyrek (1962-64) — a milestone in contemporary Turkish architecture, and given an award by the Aga Khan Award for Architecture in 1986. Here Eldem extends his preoccupation with building typology into the realm of urban morphology, deriving his inspiration not only from the traditional timber houses, but also from the character and scale of the streets and squares containing them. With a deep understanding of and sensitivity to the *mahalle*, the smaller unit of the urban fabric, Eldem has undertaken his major contextualist experiment in Zeyrek. It is ironic that, after all the enthusiasm and care on the part of the architect to fit the complex into its surroundings, the context has almost disappeared today, under the sweeping dynamics of urban political economy.

Although the contextualist consciousness displayed in Zeyrek remains somewhat unique in Eldem's career, the one context *par excellence* for him is the Bosphorus, with which he is passionately involved both as a scholar re-

building extensively along its shores. He has compiled one of the richest archives on the history of the Bosphorus and has published extensively, including a volume on his favourite *Amcazade Hüseyin Paşa Yalısı* (1699) that has inspired much of his work as a tradition-conscious architect. He was also trusted with prestigious commissions to renovate or remodel the larger Bosphorus Palaces on the edge of the water, including the renovation of the Academy of Fine Arts in various stages after the fire in 1948. It is possible to say that as far as the Bosphorus is concerned, Eldem's commitment to and knowledge of history weighs considerably heavier than his architect's appetite for novel design. With due respect to what he perceives to be a most powerful stock of precedent — surviving in documents and in memory if not in reality — he puts tradition before creation. The acknowledged trademark of Eldem's career is the private Bosphorus villa or *yali*, comprising the bulk of his commissions after the 1960s. The role of patronage is of paramount significance in this episode. Built for the wealthy industrialists and businessman, these villas and *yalis* bear testimony to the significance of the client factor in ensuring quality, maintenance and enlightened collaboration: as in the case for instance, of Eldem's dialogue with the Koç family, the leading industrialists of the country. The villas are essentially variations on the characteristic Eldem themes: a reference to traditional plan-types of the Turkish house, the syntax of the reinforced concrete frame, the modular logic of the grid, repetitive window patterns and wide overhanging eaves. In his mature career, the same *leitmotifs* are carried over to another building type, the embassy, which he has interpreted as a large house during his involvement with three embassy buildings in Ankara (Indian, Dutch and Pakistan Embassies).

Close to his eighties today, Eldem remains curiously alone, without many followers in the Turkish architectural scene and without a major published exposition of his position and ideas about architecture<sup>9</sup>. This is partly due to his own uncompromising, individualistic and at times difficult character as educator and designer; but it is largely due to the cultural climate of opinion that had

**Yenal:** Today we have a growing number of Western architects and firms working in Islamic countries, with claim to produce an "Islamic architecture". What do you think of this renewed interest in the Islamic?

**Eldem:** The danger today is the tendency to endow Islamic architecture with a decorative and orientalist flavour that has an exotic appeal for Europeans and Americans. This is an unnecessary exercise because the real power and meaning of the greatest works of Islamic architecture reside more in character and construction.

been unfavourable to his enterprise for quite a long time. With the recent award from the Aga Khan Award for Architecture he has finally received a long overdue recognition.

In the aftermath of the critique of a placeless and sterile modernism that has devastated the cities of the non-Western world, the urgent question today is how to assert identity and cultural continuity without trivialising them into stylistic stereotypes and *pastiches*. Once more with reference to Paul Ricoeur: "... only a faith which values time and change and puts man in the position of a master before the world, history and his own life, seems fit to survive and endure. Otherwise its fidelity to the past will be nothing more than a simple folkloric ornamentation. The problem is not simply to repeat the past; but rather to take root in it in order to ceaselessly invent"<sup>10</sup>. This is an ideal that Eldem has pursued through his architecture from as early as his days in the Academy. His own words provide the most informing summary: "As a student I was doubly rebellious. Firstly I was violently against the neo-Turkish of domes and arches; secondly I was equally against the *küçük* international style. And at the same time I was passionately in love with the Turkish house. If thereafter, I was able to achieve something in my career, I owe this achievement to the persistence of these strong feelings in me"<sup>11</sup>.

<sup>10</sup> Paul Ricoeur, "Universal Civilisation and National Cultures" in *History and Truth*, Evanston: Northwestern University Press, 1965, p. 282.

<sup>11</sup> Sedat Hakkı Eldem, "Son 120 Sene İçinde Türk Mimarisinde Millilik ve Rejyonalizm Arastirmalari", *Mimaride Türk Milli Uslubu Serneri*, 1984, p. 57.

<sup>8</sup> Atilla Yücel, "Pluralism Takes Command" in *Modern Turkish Architecture, Holod and Evin ed.*, University of Pennsylvania Press, 1984, p. 141.

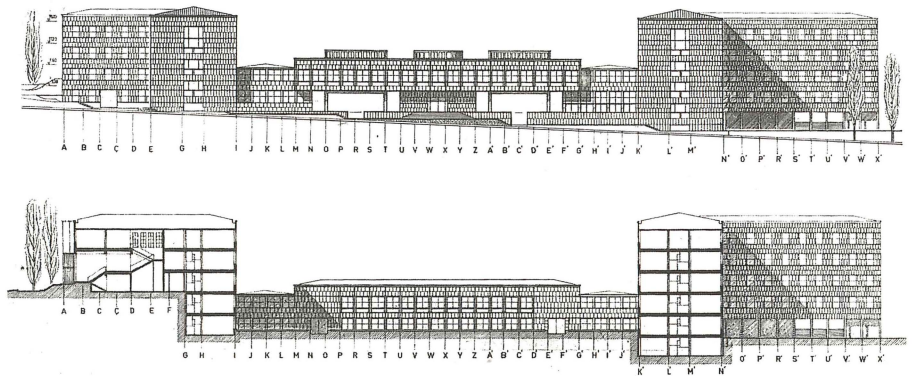
<sup>9</sup> See Suha Ozkan, "Echoes of Sedat Eldem" in *Sedat Hakkı Eldem, A Mimar Book*, 1987.



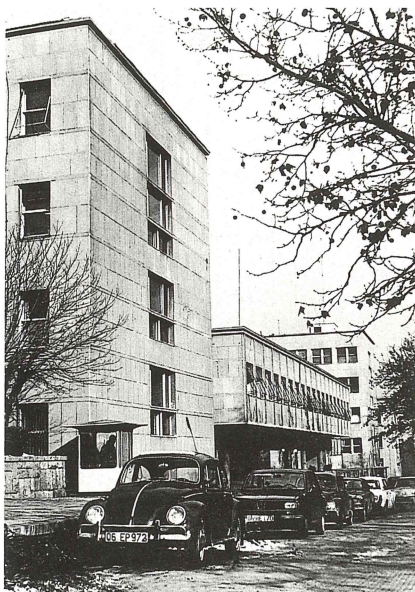
# State Monopolies General Directorate

Ankara, 1934-1937

Winning project in an international competition in 1934. It was partly built in 1937 as a modified and incomplete version of the original design. Today it is used as the Prime Ministry Building.



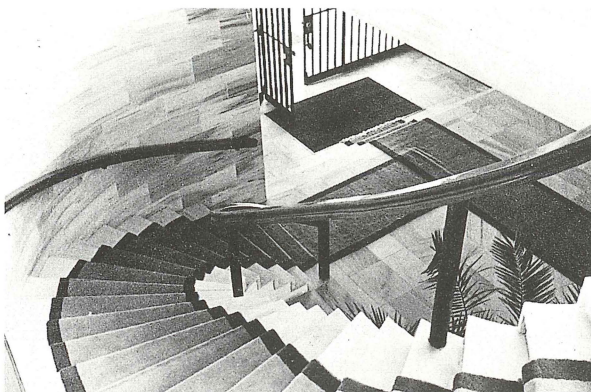
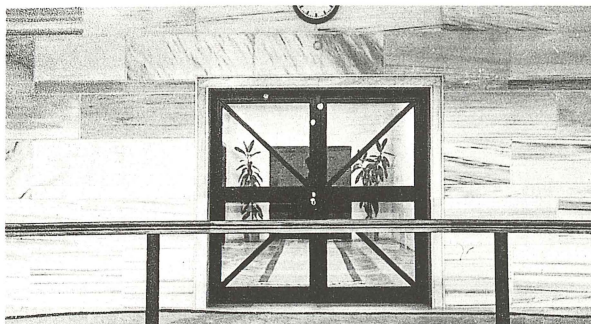
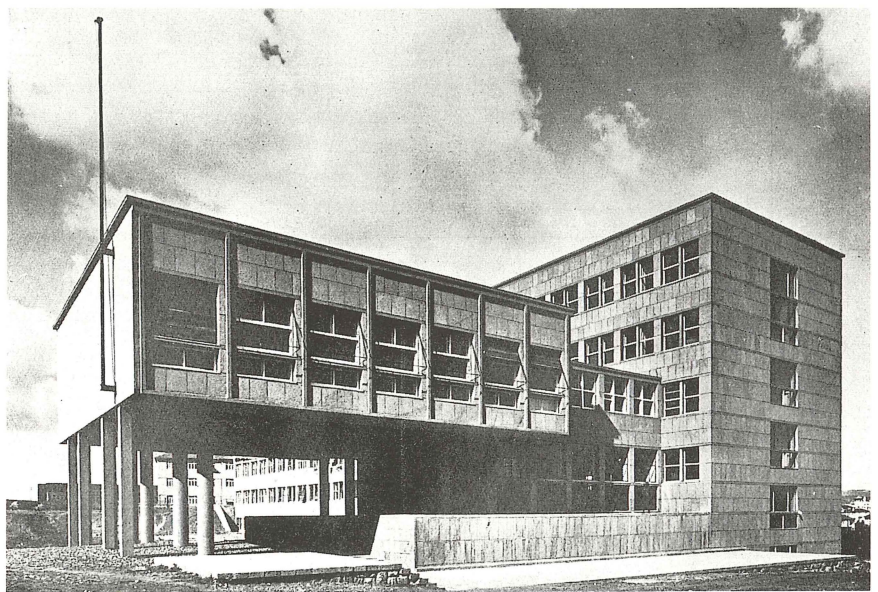
Section and elevation.



Above: State Monopolies General Directorate, Ankara, 1934-37.

Above, right: View of front block.

Right and below: Interiors.

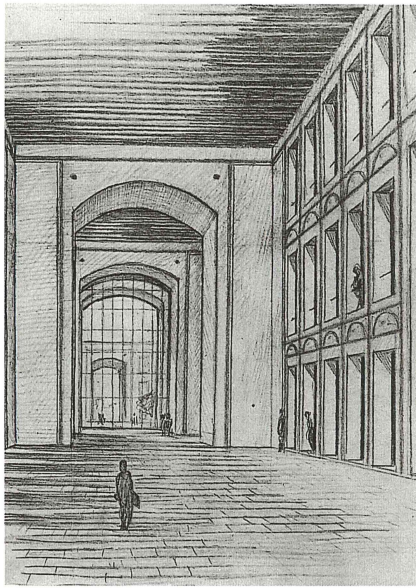
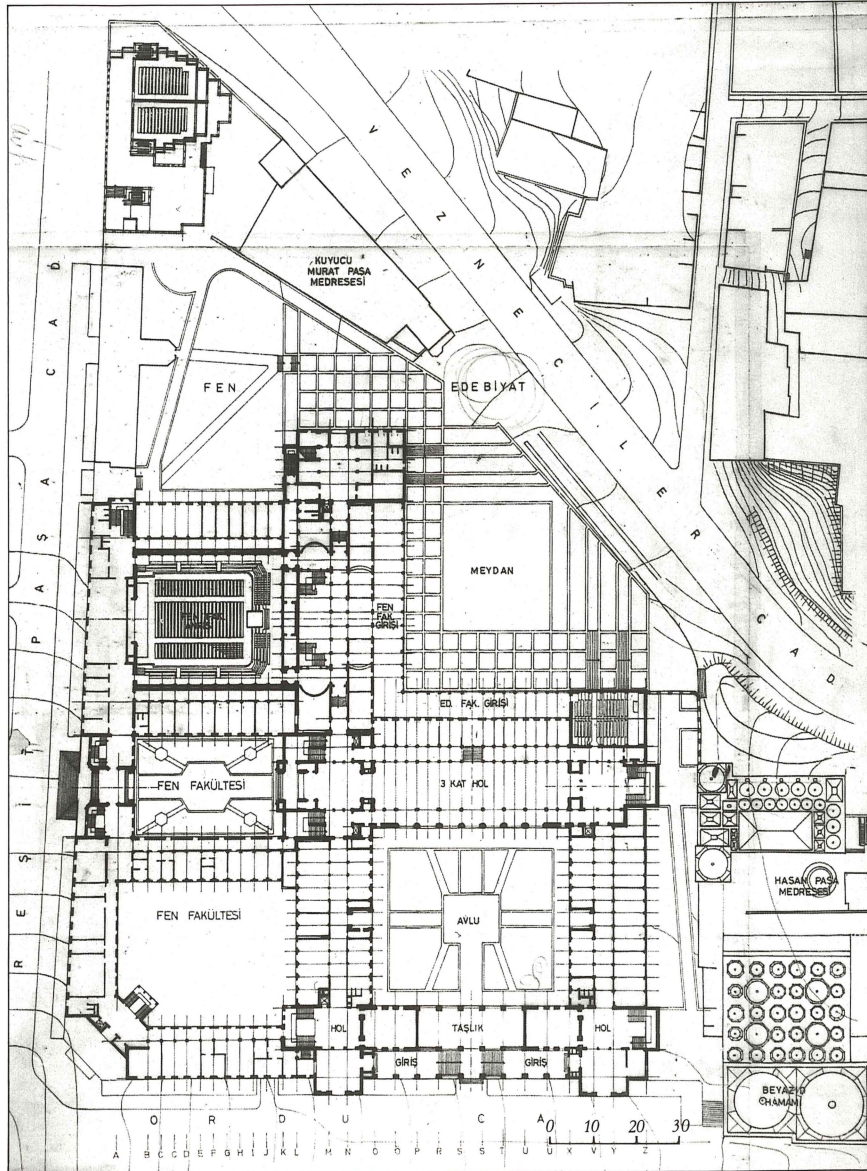




# Istanbul University, Faculty of Sciences and Letters

Istanbul, 1942-1944

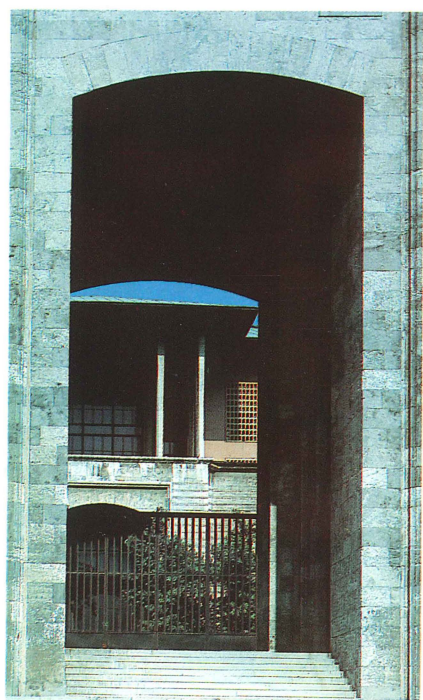
Designed and built in collaboration with Emin Onat from 1942-1944. Conceived with the initial idea of "quadrangles": square courtyards surrounded by buildings, adopting the prevailing trend of monumentality, use of giant orders and stone facing.



Above: Preliminary study.  
Right: Plan.  
Right, below: General view.







Top: Reşit Paşa Caddesi entrance courtyard.  
 Above: Reşit Paşa Caddesi, main entrance to  
 Faculty of Sciences.  
 Above, right: Reşit Paşa Caddesi, elevation.  
 Right: Entrance to "Aula Magna".

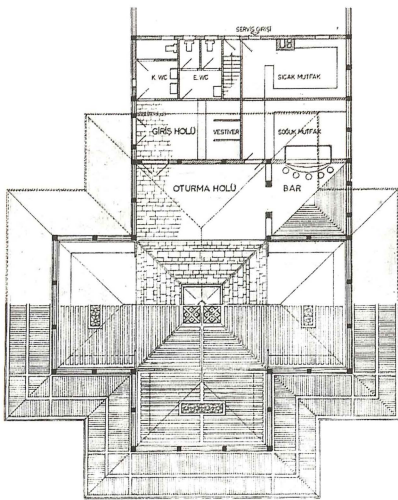
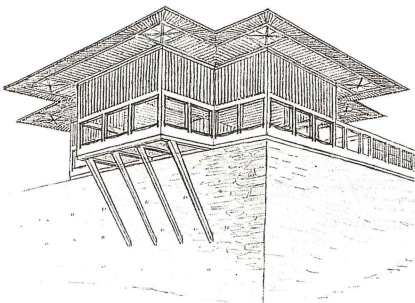
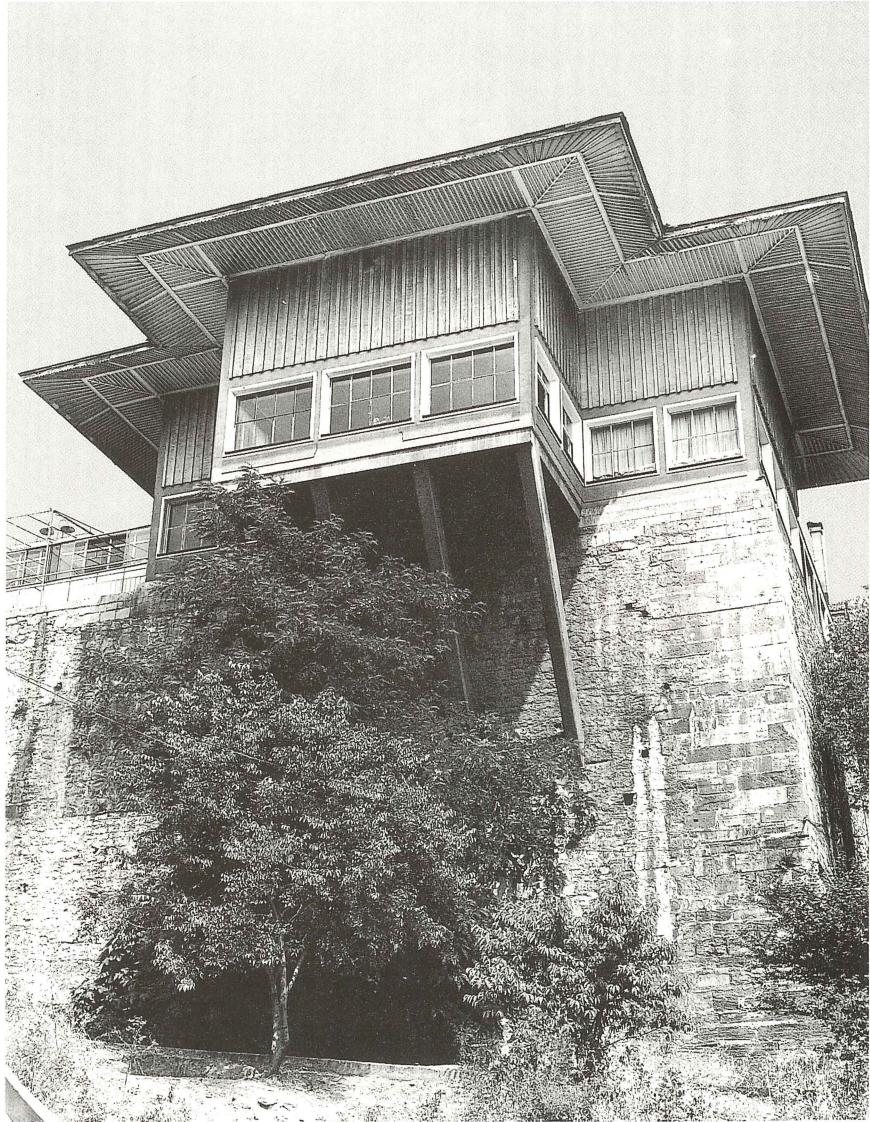




# Taşlık Coffee House

Macka, Istanbul, 1947-1948

Built on the edge of the high retaining wall of the "Taşlık" promenade with an exquisite view of the Bosphorous. A small structure designed as part of a public park scheme. Its plan adopts the "Turkish house" type with a central hall/*sofa* making an acknowledged reference to the 17th century example of Amcazade Köprülü Huseyin Paşa Yalısı. The reinforced concrete structural frame is combined by an extensive use of wood finishing on both the exterior and the interior.

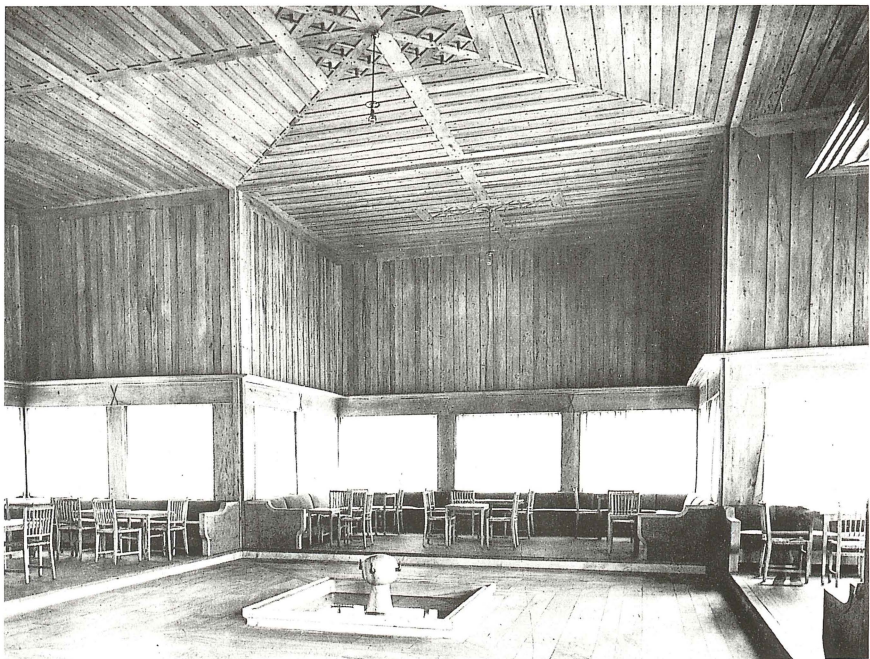


Plan.

Top: Perspective study.

Top, right: Front view.

Right: Interior.

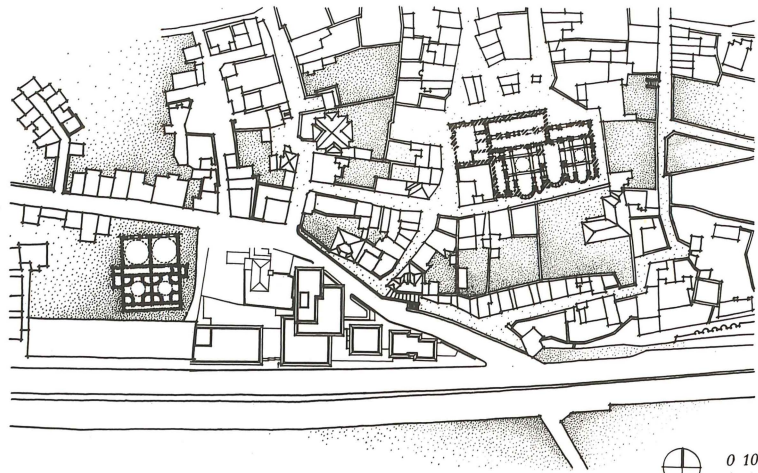




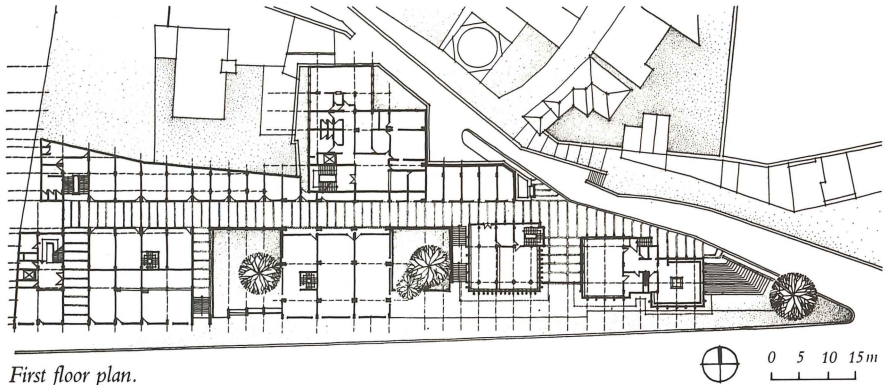
# Social Security Agency Complex

Zeyrek, Istanbul, 1962-1964

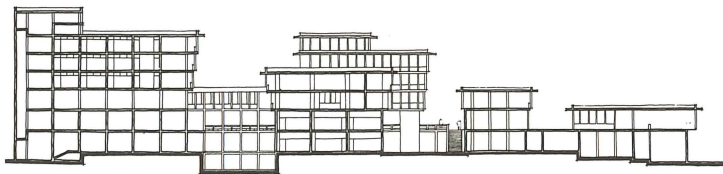
Built between 1962 and 1964 as a rental complex of shops, offices and clinics for the Social Security Agency. Subsequent change of use has turned the building exclusively into offices and archives substantially impairing the original idea. Contextually significant as an attempt to fit the scale and character of the surrounding traditional urban fabric of the Zeyrek district. This project won the 1986 Aga Khan Award for Architecture.



Site plan.



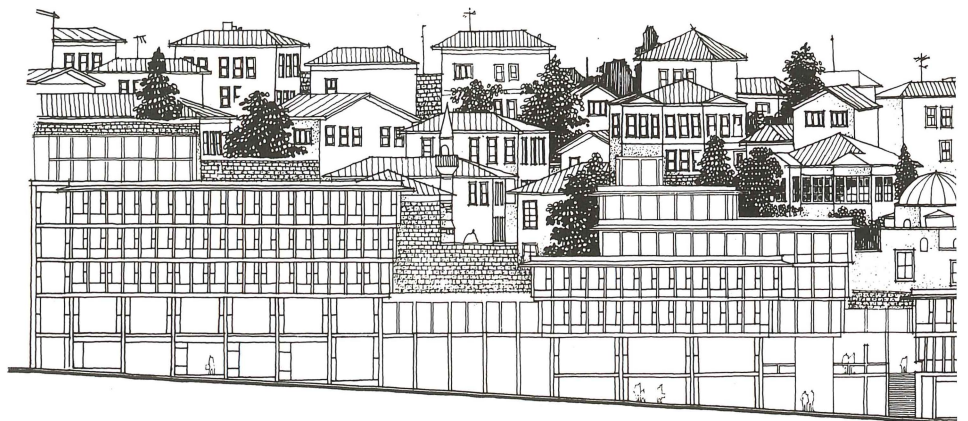
First floor plan.



Longitudinal section.



Detail of the main facade of the buildings, or 'pavilions' as they appear in the context of older structures in the traditional urban fabric of the Zeyrek district. Photograph: A. Diindar, AKAA.

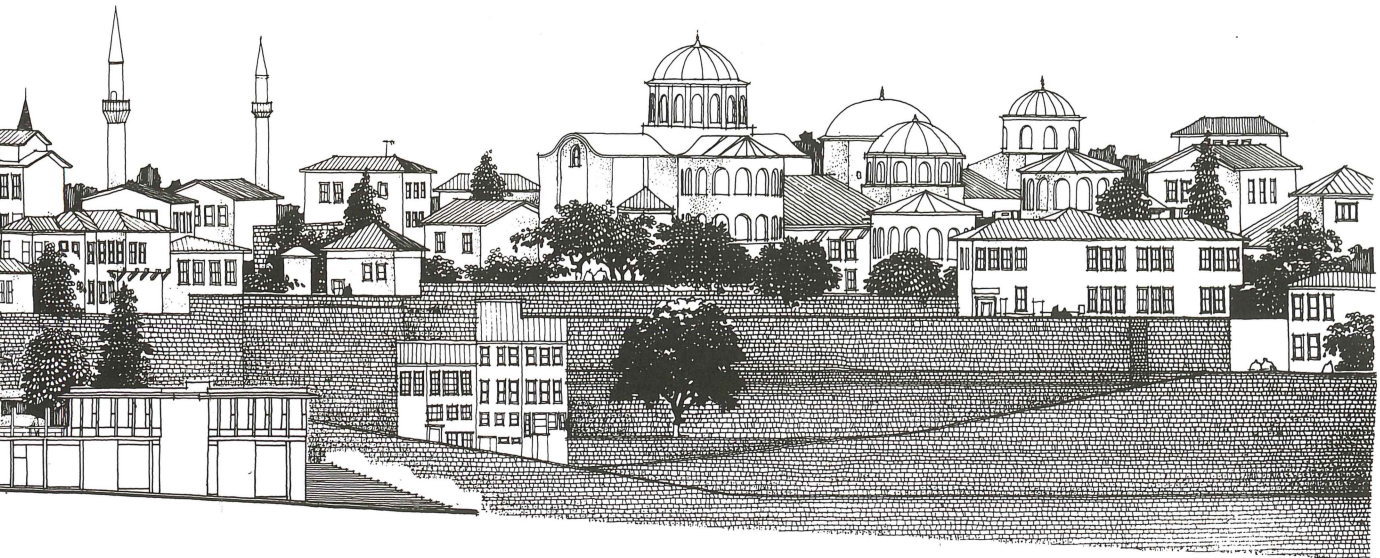


Panoramic elevation of the site.

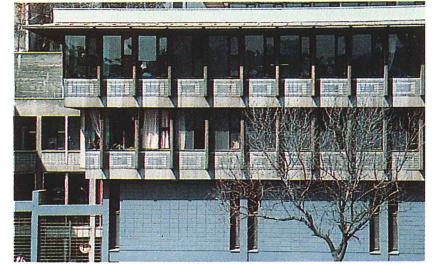
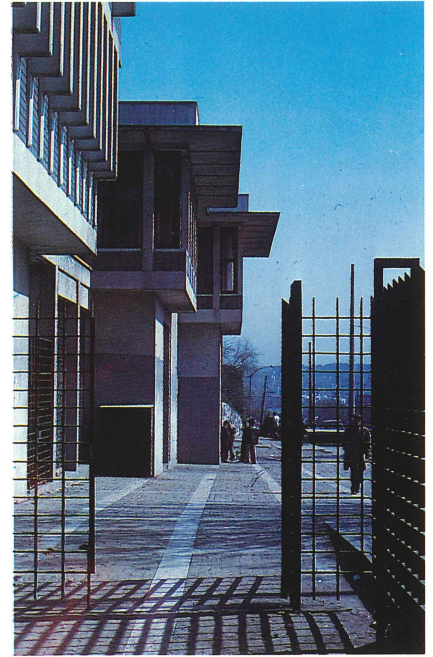
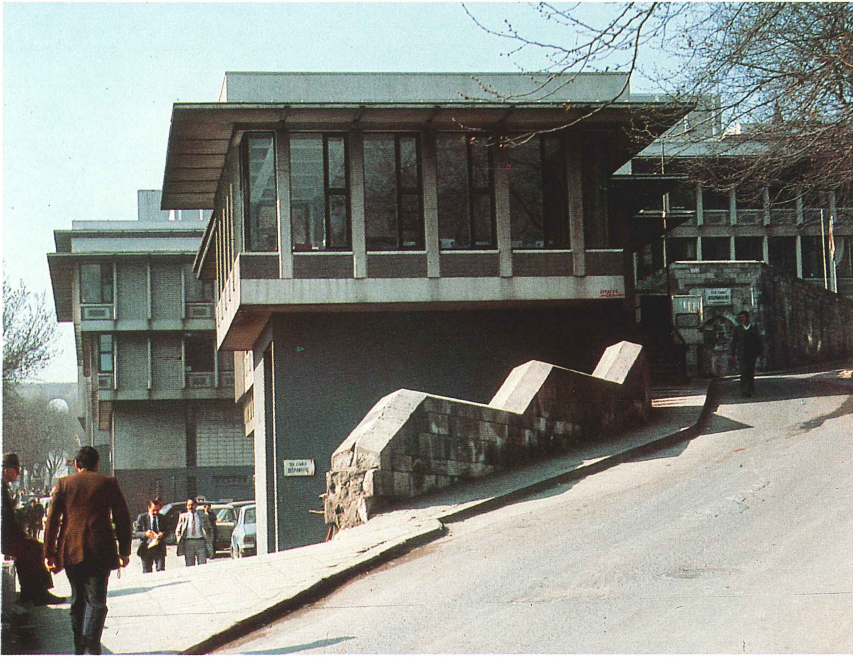




General view of the Boulevard with the Social Security Complex on the right. Photograph: Pehlivanoglu, AKAA.







Top: View from sidewalk. Photograph: Pehlivanoglu, AKAA.

Top, left: View of the complex from the angle of the site. The passageway created between the pavilions begins with the stairs to the right in the photograph.

Left: Detail of the buildings on the site.

Above: Detail of the main facade of the building. Photographs: A. Dündar, AKAA



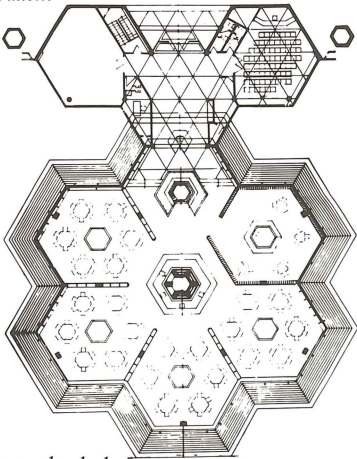
# Koç Foundation, Atatürk Library

Istanbul, 1973-1975

Designed as a cultural complex of library, museum and exhibition halls. Only the library was built through 1973-1975. Hexagonal geometry is adopted for the plan superimposed on a triangular structural grid. It is a closed system with stacks in the basement, the administration, offices and entrance above it, and the main reading rooms and auditorium on the top floor skylit through hexagonal lanterns with plexiglass caps.



*Elevation.*



*Entrance level plan.*



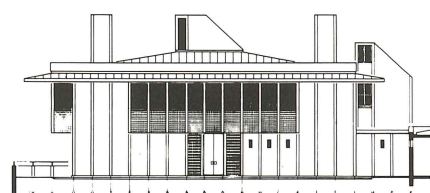
*Right, top and above: General views.  
Right: Interior.  
Photographs: Atelye Mat.*



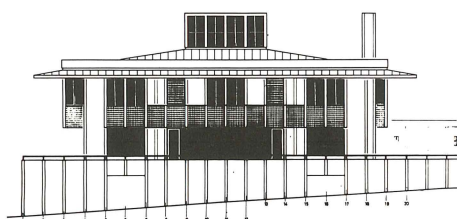
# Dutch Embassy Residence

Ankara, 1973-1977

The initial proposal was prepared between 1973 and 1975 with all working drawings and details but the construction was postponed. The design adopts the traditional central hall/sofa plan type and expresses the underlying modular grid on the elevations with prefabricated artificial stone cladding elements. The building was finally constructed through 1975-1977, as a modified and slightly simplified version of the original design, retaining the initial character of the elevations. Today the building houses the residential/reception functions of the Dutch Embassy.

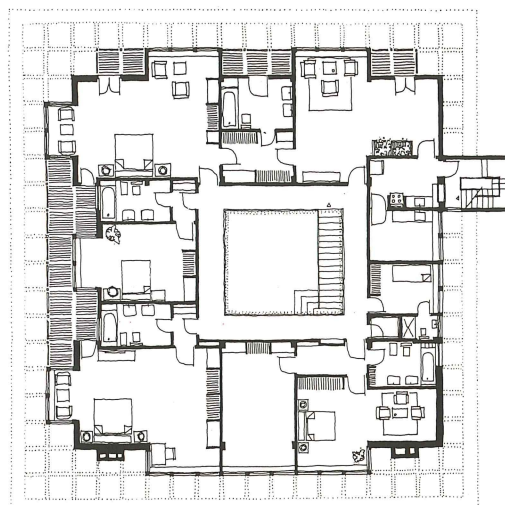


Entrance elevation.

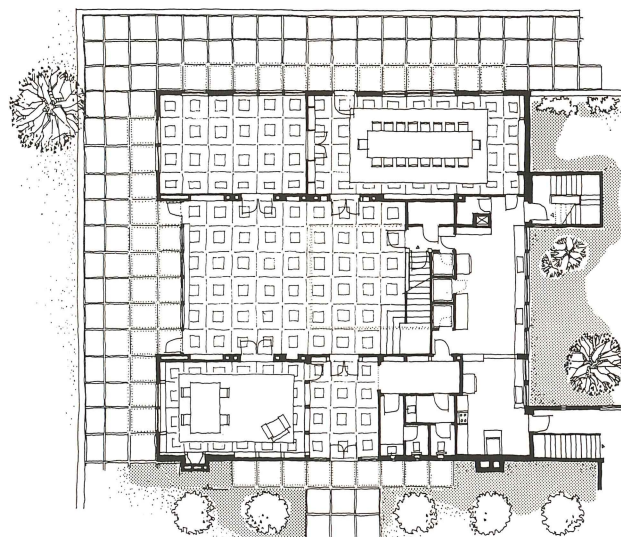


Section.

0 2 4 6



First floor plan.



Ground floor plan.

0 1 2 3

Right: Central sofa.  
Far right, above: Garden/Street view.  
Centre: View from entrance plaza.  
Far right: Detail of entrance elevation.  
Photographs: Atelye Mat.





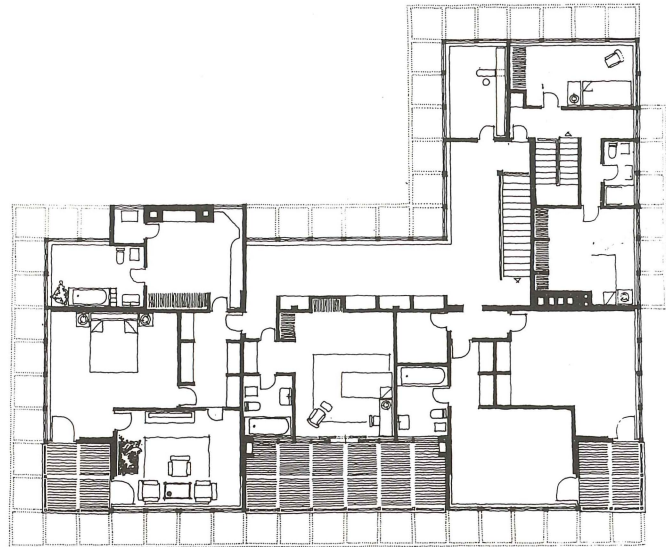




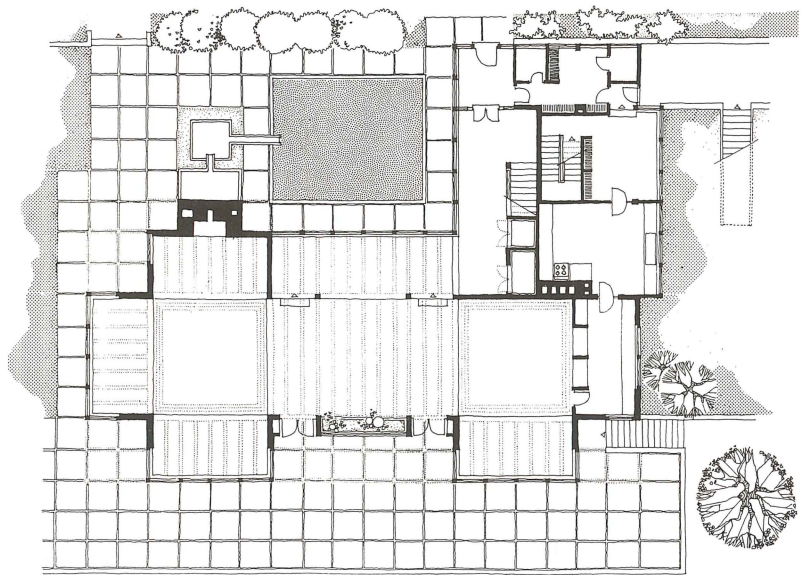
# Bosphorus Residences

## Uşaklıgil House, Emirgan Istanbul 1956-1965

One of the prominent Eldem houses along the Bosphorus, with the predominance of the modular grid expressed in plan, elevations and pavement patterns. The ground floor contains the living and the dining wings connected by a marble-paved central hall/sofa all facing the view. The upper floor is given to bedrooms and servants' quarters.



*First floor plan.*



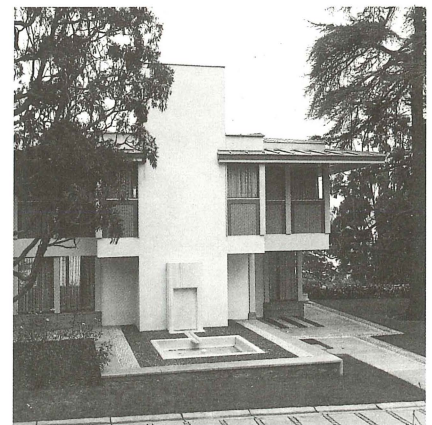
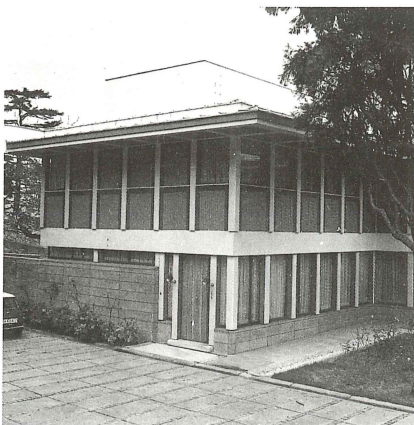
*Ground floor plan.*

*Below: Entrance.*

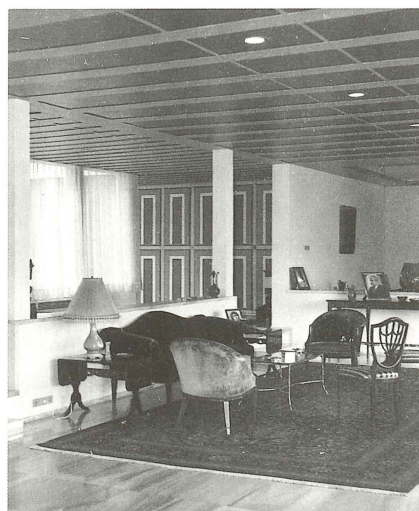
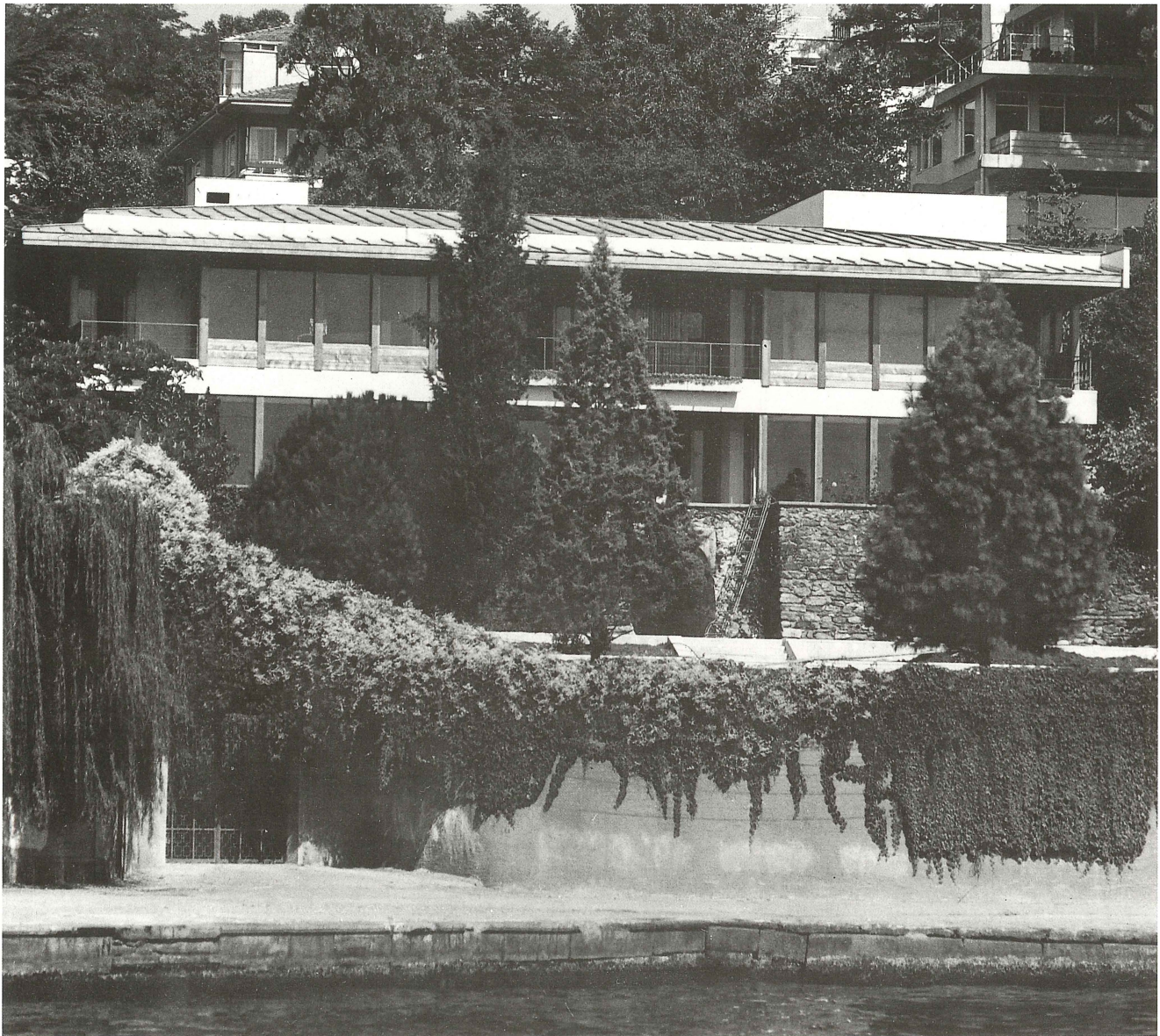
*Centre: Side view towards the Bosphorus.*

*Below, right: Fountain and pool at the back.*

*Photographs: Erdal Aksoy.*





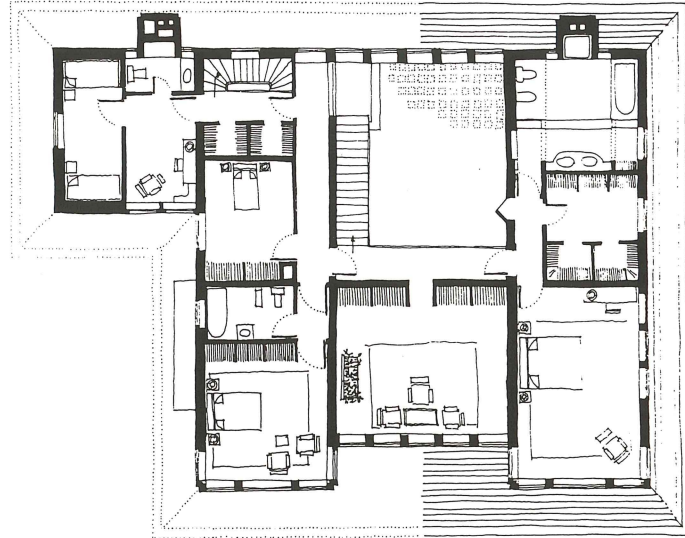


*Top: Front/Bosphorus view.  
Above: Interior.  
Photographs: Erdal Aksoy.*

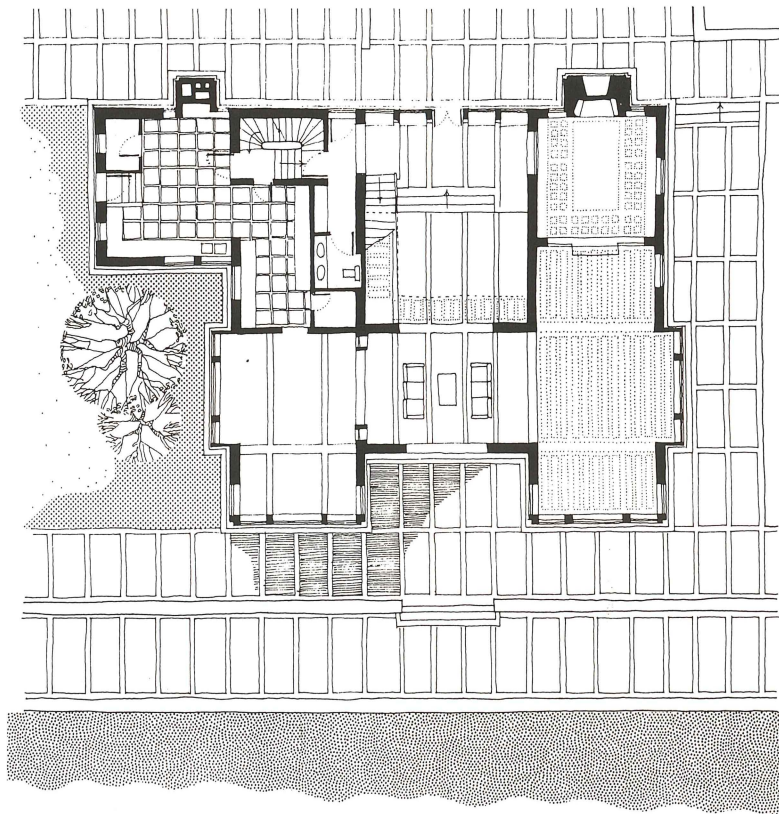


**Suna Kiraç House/Yalı**  
Vaniköy, Istanbul, 1965-1966

Built on the edge of the Bosphorus above the foundations of an existing building. Another interpretation of the traditional Turkish house with central hall/sofa flanked on two sides by the projections of the living and dining areas.

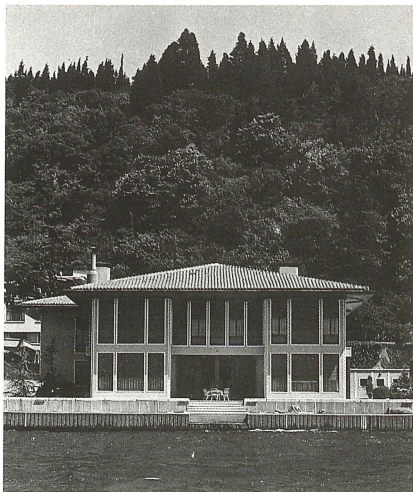


*First floor plan.*



*Ground floor plan.*

0 1 2 3m



*Front view from the sea. Photograph: Engin Yenal.*





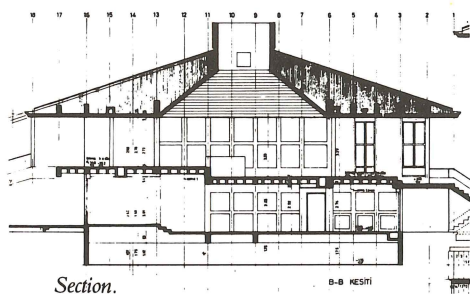
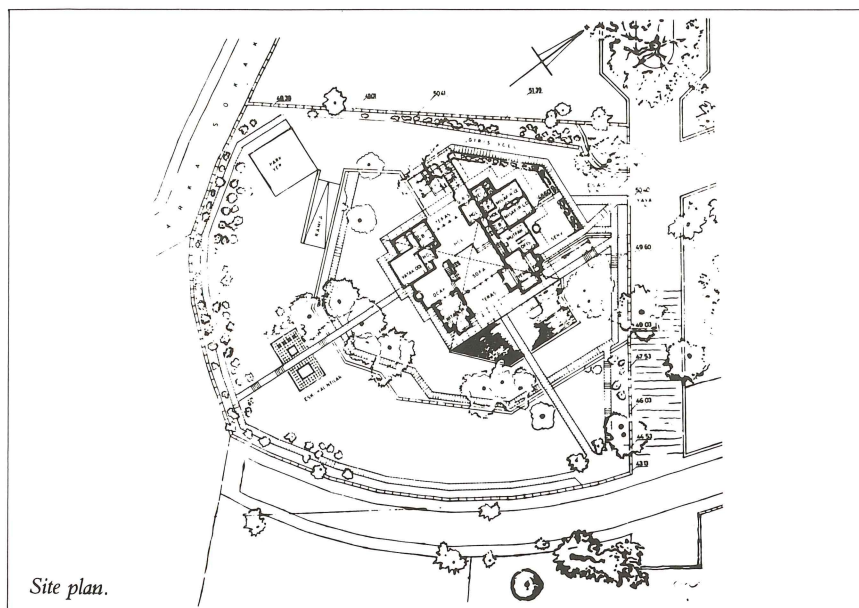
Top: View from the sea.  
 Left: Swimming pool and the garden pavilion.  
 Above: Corner view from the sea.  
 Photographs: Engin Yenal.



## Rahmi Koç Villa

Tarabaya, Istanbul 1975-1980

A significant private villa within the overall scheme of about sixteen houses scattered on the hill overlooking the Terabya Bay. Built from 1975-1980 for the prominent industrialist of Turkey, Rahmi Koç, a consistent client of Eldem's. With allusions of traditional plan types, the central hall stands out as the dominant element of the overall design, further emphasised by a skylight through a high lantern.







Left: Central hall.  
 Left, below: Front view overlooking the Bosphorus.  
 Below: View of back entrance.  
 Photographs: Ahmet Ertug.

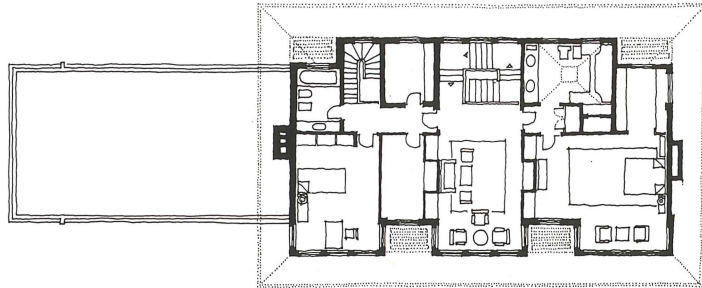




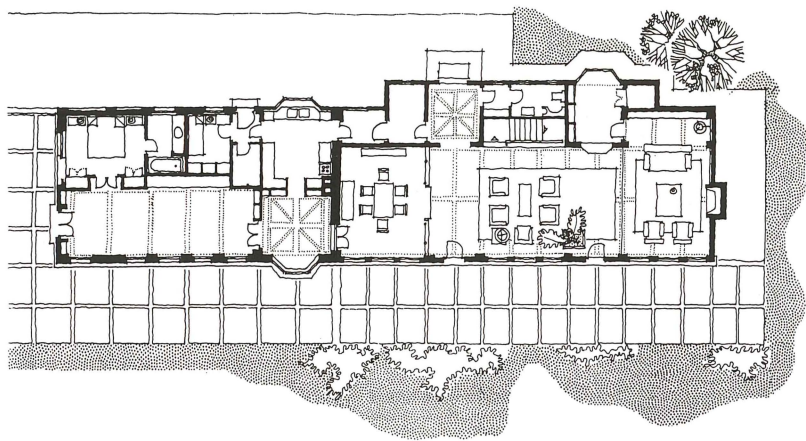
## Komili House/Yalı

Kandilli, Istanbul, 1978-1980

Built in the garden of an existing *yalı* set back from the sea, viewed through the high and slender trunks of the trees. Modelled after the traditional plan type of the existing building, as a two-storey arrangement with projecting bays on the upper floor and wood finishing on the exterior. Elongated for maximum frontage to the sea, the building terminates at one end with a swimming pool and an open pavilion for barbecues.



*Upper floor plan.*



*Ground floor plan.*



*Above: Separation between the living room and the study.*

*Right: Swimming pool and garden.*

*Far right: General exterior view.*

*Photographs: Ahmet Ertug.*





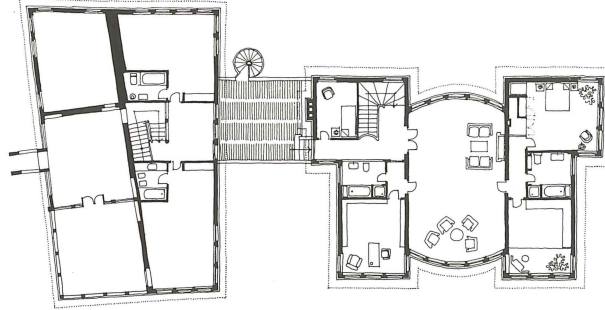




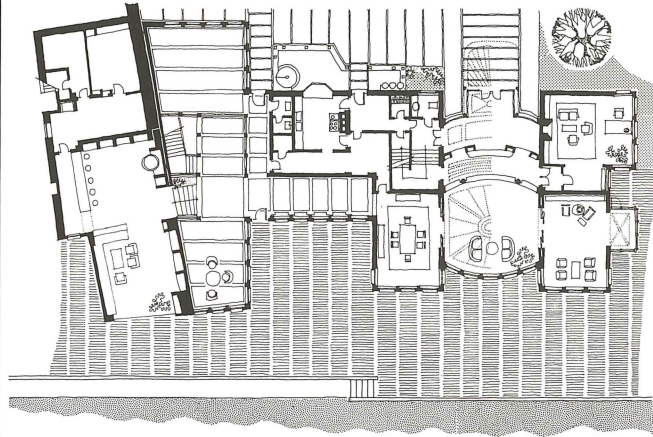
## **Ilicak House/Yalı**

Yeniköy, Istanbul, 1978-1980

Designed to the traditional flavour of the *karmyarik* plan type, both in plan and elevations. The major feature of this plan type, the central *sofa*, transversely cuts through the house. The use of wooden built-in closets, cupboards and furniture are inspired by the Turkish house. A glass passage and a winter garden gives access to the children's wing, and a separate "tea pavilion" in the garden.

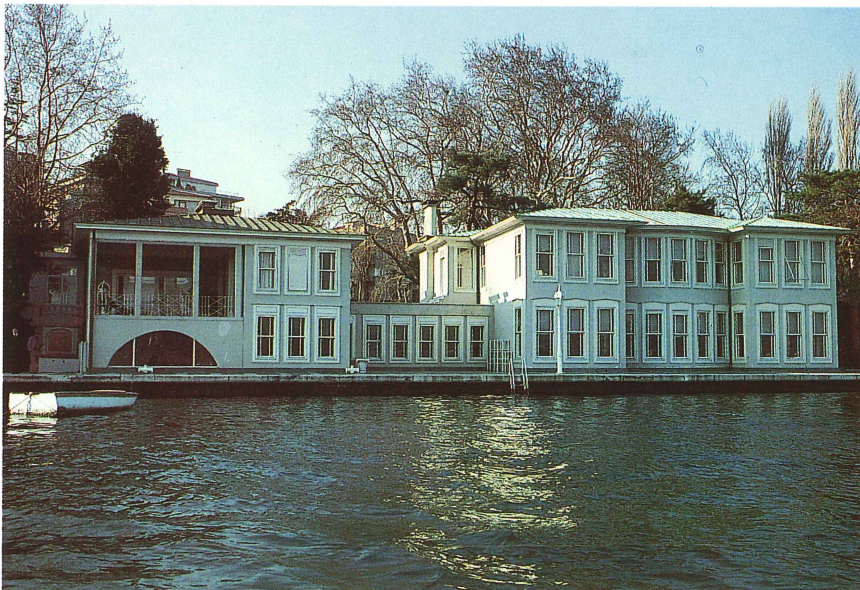


*First floor plan.*



*Ground floor plan.*

*Below: Front view overlooking the Bosphorus.  
Photograph: Suha Ozkan.*



Sibel Bozdogan received her training at the Middle East Technical University (M.E.T.U.) in Ankara and at the University of Pennsylvania in Philadelphia. Currently, Dr. Bozdogan is an instructor at the Rensselaer Polytechnic Institute in Troy, New York.

Engin Yenil studied architecture at the Academy of Fine Arts in Istanbul and at Carnegie-Mellon University in Pittsburgh. He has worked as a practising architect in Istanbul, Zurich, and the Middle East. Dr. Yenil is presently in private practice in Istanbul, where he also continues his interests in research and teaching.