

The Aga Khan Award for Architecture

1998 ARCHITECT'S RECORD

1905.TUR

I. IDENTIFICATION

Project Title ERCÜMEN KALMIK MUSEUM
 Street Address SARAYARKASI SOKAĞI, NO: 35-37 AYASPAŞA
 City İSTANBUL Postal Code 80060 Country TURKEY

II. PERSONS RESPONSIBLE

A. Architect/Planner

Name AYŞE ORBAY
 Mailing Address ACISU SOKAK NO 13/3 BEŞİKTAŞ
 City İSTANBUL Postal Code 80680 Country TURKEY
 Telephone 9020 2601221 Facsimile _____ Telex _____

B. Client

Name AYŞE KALMIK
 Mailing Address _____
 City _____ Postal Code _____ Country _____
 Telephone _____ Facsimile _____ Telex _____

P.S. I regret to inform that Ayşe Kalmık has passed away in September 1997. She was the client and donated the building after its completion to the Ayşe and Ercümen Kalmık Foundation in December 1997.

C. Project Affiliates

Please list those involved in the project and indicate their rôles and areas of responsibility (e.g. engineers, contractors, economists, master craftsmen, other architects, clients, etc.).

Name	Rôle

Please cite addresses, telephone numbers and other project affiliates separately.

1/5

III. ARCHITECT'S BRIEF

Please describe the initial project programme.

The Ercüment and Ayşe Kalmık Foundation was established in 1991 by Mrs. Ayşe Kalmık with the principal aim of supporting younger artists in the field of fine arts. The old wooden house was acquired by the founder in 1991 because of its architectural qualities and with the intention of transforming it into a museum dedicated to the art and teaching of her late husband, painter Ercüment Kalmık. As one of the aims of the foundation is to contribute to the development of younger artists, a gallery for temporary exhibitions and a space to house activities such as painting courses and workshops, lectures, panel discussions etc. were also included in the program.

The work consisted in the restoration of the old house and the design of an addition behind it. In the final project, the old and the new buildings correspond to the main components of the architectural program: the restored house contains the exhibition spaces for the permanent collection, i.e. the paintings of Ercüment Kalmık; the new building offers a space for temporary exhibitions. These two exhibition areas are situated on the upper level and are connected by a bridge. The visitor, entering from the main door of the old house goes up a marble staircase, visits the museum, then passes through the bridge and continues his tour in the gallery, and finally reaches the garden. On the ground floor, the original entrance hall of the old house also provides access to the office rooms, on the left, and to an additional exhibition hall, on the right. This hall, the old coach entrance, goes through the entire house and leads to a paved courtyard over which the bridge can be seen. Across this courtyard, the ground floor of the new building contains a multifunctional room that can serve as an extension of the gallery space above, as an atelier, or as a conference room. Behind this room are located the various service spaces.

After the construction was completed, I have also designed some of the furniture (e.g. showcases and bookshelves for the museum, painting workshop equipment and an office desk) and helped to select the chairs for the offices and the conference rooms. In December 1996, Ayşe Kalmık donated the completed building together with its permanent collection to the Ercüment and Ayşe Kalmık Foundation. This foundation uses the building in conformity with its architectural program and organizes exhibitions, panel discussions, courses, concerts, and dance performances, as demanded in the foundation deed.

IV. EVOLUTION OF DESIGN CONCEPTS

Please describe the history of the project, from its conception to its final construction and actual use.

The old wooden house was built toward the end of the nineteenth century as an outbuilding of a much larger residence, the Scarlato Konak, which occupied the southern section of a large garden. At that time, the entire neighborhood was shaped by two- or three-storey houses with gardens. In the 1950s, most of these houses, together with the Scarlato Konak, were demolished by profit-driven promoters who constructed the large apartment buildings that have drastically changed the urban fabric in the area. This wooden house has survived in its transformed environment, squeezed between buildings much higher than itself, standing on a strip of land that corresponds to a small fragment of the old garden.

At the very start, the client Ayşe Kalmık expressed her desire to use the old building exclusively for the paintings of her late husband. She also wanted that this exclusive exhibition space be connected with a gallery.

The constraints imposed by the high masses of the neighboring buildings are considerable. The right thing to do, in my opinion, was to ignore the architectural order set by these questionable structures and to block their negative influence as such as possible at the periphery of the site.

From the moment I started thinking on the project, it appeared essential to rehabilitate the immediate environment of the old house, that is to provide the house with an open space that would not only let it breathe, but also enrich it architecturally. Thus the reorganization of the open space behind it emerged as a major component of the architectural design, and I saw the new building as an occasion to define that space and its relation with the old house.

At the time the old house was bought, its rear facade was blocked by some additions of little architectural significance. Moreover, the remaining strip of garden had a ground level much too high in respect to that facade. The major intervention on the old house took place on the rear facade. The adjacent additions were removed, and the garden level was lowered down to the level of the building's ground floor. The new building is placed behind the old house and participates in shaping a small, two-storey deep courtyard inbetween. On its other side the garden starts at the second floor level and gradually raises in terraces till the end of the lot. On that side an existing big tree determined the building's limit. The brick and stone masonry walls, which start right at the facade of the old house and run all along the two sides of the open space, were thought as elements to isolate the successive spaces of the

V. CONSTRUCTION DETAILS

A. Description of Materials

(please also indicate if locally produced or imported and whether fabricated on-site or elsewhere)

1. Foundations

As the wooden construction of the old building has undergone restoration, its old foundations were preserved. The foundations of the new building and the masonry walls are reinforced concrete beams.

2. Principal Structural Members

Existing wooden skeleton of the old building was conserved, while deteriorated wooden parts were substituted by new ones. The bridge has a steel structure. The gallery is a reinforced concrete structure. Its upper floor was constructed as a slab floor and the ceiling consists of reinforced concrete barrel vaults. The walls have reinforced concrete structure with brick or rag-stone infill. For the brick walls, special care was given to use the brick pieces recovered from the additions which were removed.

3. Infill

The airspace within the wooden skeleton of the old building was filled by styropor panes to improve heat insulation. As for the inner surface finishing upon the "bagdadi" a thin layer of plaster work was done, on which gypsum boards were implied in order to disguise cracks on the surface. The existing wooden lining of the street facade of the old building was conserved while the lining of the two other facades was completely renovated. As for the bridge and the gallery large glass panes within galvanised iron frames were used.

4. Rendering of Façades or Exterior Finishes

The wooden house was painted with dark red color "aşı boyası", used in the Ottoman tradition. The reinforced concrete structure of the gallery was left unpainted. The iron frames of the bridge and the gallery were painted with beige color. Most of the interior facades were painted white except for the rag-stone walls inside the gallery.

5. Floors

As the entrance of the old building, a part of its ground floor and in the new building, white marble of Marmara was used while remaining parts of the old building were finished with specially produced wooden coverings. The garden is paved with small pebbles set in concrete and in the courtyard flat rag-stone pieces were used.

6. Ceilings

The existing wooden ceilings of the old building were restored and painted white. The ceilings of the new building, including the inner surfaces of the vaults were also painted white.

7. Roofing

The roof of the old building was restored in the traditional manner. Its marsilian tiles were preserved and renovated. The vaults of the gallery were covered with sheets of lead by craftsmen specialised for lead covering. Galvanised iron sheet is used as the roof finishing of the bridge.

8. Other elements (please specify)

Lighting: Special care was given to the lighting, thus the lamps were designed by Şazi Sirel and Osman Sirel and the production was done, after trying a few prototypes by Lamp 83, a local firm in İstanbul.

Alarm system: The whole building was installed with imported burglary and fire alarm systems.

Accessories: The old door handles of the upper floor of the old house were reused and some of the door handles of the new building were handcrafted locally.

B. Construction Technology

Indicate the basic construction technology, methods, details or systems.

The construction of the reinforced concrete structure and the masonry vaults and the substitution of deteriorated structural wooden elements were done by the same team of craftsmen. The restoration and renovation of the non-structural wooden elements and all other carpentry work was done by the same carpenter. Most of the details were decided during the construction.

C. Type of Labour Force (please indicate percentage) 40% Skilled Workers 60% Unskilled Workers

D. Origin of Labour Force 100% Domestic _____ Foreign

small courtyard, the new gallery, and the garden from the neighboring structures, but their heights and textures were determined gradually in respect to the new building and the rearrangement of the garden in terraces.

From the beginning on this new addition was conceived as a low building not only to harmonize its mass with that of the old building but also to achieve a contrast with the overpowering presence of the surrounding structures. The basic geometry of its plan is not shaped by the limits of the lot although at both floor levels the full width available has been exploited. The reinforced concrete frame structure of the new building raises on a square plan that is aligned with the geometry of the old house and is detached from the side walls. At the gallery level the floor and the barrel vault roofing clearly reflect the geometry of the square. The triangular interstices at the floor level and the flat ceiling pieces on both sides of the vaults reflect the approach chosen by the builder of the old house, as similar irregular shapes can be seen in its side rooms.

The new building was also conceived as a visual expansion of the old house towards the garden. Therefore its reinforced concrete frame structure is filled only by large glass panes. This concept of the gallery not only enables the perception of a spatial continuity between the garden and the house, but also offers the possibility of displaying the art works in an exhibition space that is integrated with the exterior space and the garden. The transparency of the new gallery structure is also conceived as a contrast to the old house where the permanent collection is displayed in rooms isolated from exterior space.

The roof structure of the gallery that consists in two barrel vaults inscribed in a square completes the geometry of the building and emphasizes its independence from the constraints of the building lot, but its design also had to do with a concern of avoiding a flat roof that could suggest a capacity of receiving another floor on top of itself. The curved shapes of the two barrel vaults, placed parallel to the rear facade of the old house, rise just enough to complete the new building visually, yet do not block the sight of the roof of the old house from the gallery. The inner surface of these transversal vaults is lit by the daylight that enters from their tympana and, thus, enhances the flow between the interior space and the garden.

Throughout the design process architectural details and the use of building materials were studied meticulously in order to achieve an architecture that reflects a quality of design without becoming imposing. In the restoration work the additions are clearly distinguished from the existing house by their structures.

The restoration work has retained the existing structure and original spatial order of the old house. The only transformations on the upper floor consist of the rearrangement of the windows in the back and the creation of a wide arched opening between the two main rooms. On the ground floor, the two openings on both sides of the main entrance have been redesigned without imitating the details of the house. Also the courtyard facade of this level has been completely restructured. The missing or destroyed wooden elements, like window frames and shutters or ornamental pieces of the ceilings and facades have been replaced preserving the original details. Finally in both buildings, new lighting fixtures specifically designed for the exhibition spaces have been installed.

VI. TIMETABLE

(please specify year and month)

- A. Commission 1991 MAY
- B. Design: Commencement 1991 JUNE Completion 1992 JUNE
- C. Construction: Commencement 1993 MARCH Completion 1996 MAY
- D. Date of Project Occupancy 1996 MAY

VII. AREAS AND SURFACES

Site and Building Area (please indicate in square metres)

1. Total Site Area 328 M²
2. Total Ground Floor Area 198 M²
3. Total Combined Floor Area 400 M²
(including basement(s), ground floor(s) and all upper floors)

VIII. ECONOMICS

Please specify the amounts in local currency. Provide the equivalent in US dollars. Specify the date and the rate of exchange for US dollars at that time.

	Amount in Local Currency	Amount in US dollars	Exchange Rate	Date
A. Total Initial Budget				
B. Cost of Land	<u>778.000.000</u>	<u>200.000</u>	<u>1\$ = 3890 TL</u>	<u>12.4.1991</u>
C. Analysis of Actual Costs				
1. Infrastructure	<u>5.600.000.000</u>	<u>70.000</u>	<u>1\$ = 80.000 TL</u>	<u>AVERAGE</u>
2. Labour	<u>8.400.000.000</u>	<u>105.000</u>	<u>"</u>	<u>EXCHANGE</u>
3. Materials	<u>12.400.000.000</u>	<u>155.000</u>	<u>"</u>	<u>RATE</u>
4. Landscaping	<u>2.800.000.000</u>	<u>35.000</u>	<u>"</u>	<u>from 1991</u>
5. Professional Fees	<u>800.000.000</u>	<u>10.000</u>	<u>"</u>	<u>To 1997</u>
6. Other	<u>10.000.000.000</u>	<u>125.000</u>	<u>"</u>	
D. Total Actual Costs (without land)	<u>10.000.000.000</u>	<u>500.000</u>	<u>"</u>	
E. Actual Cost per sq.m.	<u>180.000.000</u>	<u>1.250</u>	<u>1\$ = 144.000 TL</u>	<u>12.06.1997</u>
F. Cost Comparison				

Please indicate how the costs of this project relate to typical building costs in the country:

 Average X Above Average Below Average

G. Sources of Funds

1. Please indicate the percentage of funds that came from:

100% Private Sources Public Sources

2. If funding was public, what percentage was from:

 Local Sources National Sources International Sources

IX. PROJECT SIGNIFICANCE AND IMPACT

In what way is this project important ?

The project shows that an old building can accommodate changes and acquire a new meaning without losing its original architectural qualities. On the other hand it proposes a new building that respects the scale of the old one but does not imitate its architecture. Thus this new building demonstrates that a modern architectural language can relate to traditional architecture without reproducing its most obvious features, and reciprocally, that important lessons can be taken from the traditional architecture in a modern context.

The valorization of the open space behind the old house is reminiscent of the enclosed exterior spaces filled with trees that were widespread in the urban fabric of Istanbul but were neglected in the twentieth century. Without falling into a nostalgic attitude the project reintroduces the arrangement of a building lot as a garden and at the same time gives it a new architectural significance. It treats the open space as an integral and enriching part of the two buildings while preserving the existing vegetation and improving it. As such the museum garden provides an essential breathing space for the neighborhood and presents an example for many other buildings in Istanbul and elsewhere that are in a similar situation.

An important aspect of the project on the technical level is the realisation of high quality construction combining modern and traditional building materials. A small group of masons and workers produced the reinforced concrete structure, the masonry walls and the renovation of the wooden skeleton with the same care.

Finally it is to be mentioned that the successful completion of the project owes much to the client's attitude from the early stages on. The late Ayse Kalmik not only adjusted her own project of a museum sensitively to the potential of the old house and its site but also remained very cooperative and supportive throughout the planning and construction periods.

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Name (please print) Ayşe Orbay

Signature Ayşe Orbay Date 07.01.1998