The Aga Khan Award for Architecture

ARCHITECT'S RECORD

CONFIDENTIAL

I. IDENTIFICATION

Project Title: ÇÜRÜKSULU YALISI RESTORATION PROJECT

Street Address: Topraklı Sok No:11 Salacak, Üsküdar

City: İstanbul | Postal Code: | Country: Turkey

Telephone: 166 39 01, 166 18 57 | Facsimile: | Telex:

II. PERSONS RESPONSIBLE

A. Architect/Planner

Name: Architect: Dr.Turgut Cansever Assistant: Reha Günay (Arch.)

Mailing Address: Rumeli Han No:88/5 D:9 Beyoğlu

City: İstanbul | Postal Code: 80080 | Country: Turkey

Telephone: 144 43 11 | Facsimile: 145 35 39 | Telex:

B. Client

Name: Muharrem Nuri Birgi-Selahaddin Beyazıd

Mailing Address: Topraklı Sok. No:11 Salacak, Üsküdar

City: İstanbul | Postal Code: | Country: Turkey

Telephone: 166 39 01 | Facsimile: | Telex:

C. Consultants (e.g. Engineers, Economists, Sociologists, Historians, etc.)

Name: Neşe Deriş (Electrical Engineering) Robert Asa (Electrical Engineer.)

Mailing Address:

City: | Postal Code: | Country:

Telephone: | Facsimile: | Telex:

D. Master Craftsman/Contractor

Name: Necati Çelik

Mailing Address: Çarşı Mahallesi, Çukurbahçe Sok. No:7

City: Bodrum,Muğla | Postal Code: | Country: Turkey

Telephone: 6141-2366 | Facsimile: | Telex:

Please cite other project affiliates overleaf

III. USE

A. Specify type(s) of use: Residence

B. User(s) or Occupant(s): I. Muharrem Nuri Birgi — II. Selahaddin Beyazıd

1. Occupation/Profession: I. Ambassador — II. Ship owner

2. Income Level (check one) _____ High _____ Medium _____ Low _____ Mixed

C. Specify any change(s) between planned and actual use:

-None-

IV. PROJECT TIMETABLE

(Please specify year and month)

A. Design: Commencement 1968 Completion 1969

B. Construction: Commencement 1969 Completion 1970

C. Date of Project Occupancy May, 1970

V. PROJECT ECONOMICS

(Please specify amount, currency and date of transaction)

	Amount	Currency	Date
A. Total Initial Budget	1,930,000	TL	1968
B. Cost of Land (with old building)	950,000	"	1968
C. Analysis of Actual Costs			
1. Infrastructure	200,000		1968-70
2. Labour			
3. Materials	600.000		
4. Landscaping	30,000		
5. Professional Fees	150,000		
6. Other	-		
D. Total Actual Costs (without land)	980,000		
E. Actual Cost per sq.m.	1,500		1970

F. Cost Comparison

Please indicate how the costs of this project relate to typical building costs in the country (check one):

_____ Average _____ 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

Please continue overleaf

VI. CONSTRUCTION DETAILS

A. Site and Building Area (please indicate in square metres)

1. Total Site Area 4000 m^2

2. Total Ground Floor Area 325 m^2

3. Total Combined Floor Area 650 m^2
(including basement(s), ground floor(s) and all upper floors)

B. Construction and Technology

Describe the structural system and the basic method of construction. For restoration projects, please describe the techniques used in the conservation of the original structure.

Deteriorated parts of the wooden skeleton were replaced with new ones. Oak, the most resistant hard wood was used, as in the original structure.
New wooden pieces were added to increase strength. Besides the wooden joinery details, steel junction elements were used as in the tradition.

Decorative wooden elements on facades were taken away.

C. Description of Materials
(please also indicate if locally produced or imported and whether fabricated on-site or elsewhere)

1. Foundations Stone masonry existing structure was preserved.

2. Principal Structural Members Wooden skeleton was preserved.

3. Infill Existing mud brick infill was preserved.

4. Rendering of Facades or Exterior Finishes Wooden facades were repaired by local pine wood with traditional method and was painted with traditional oil based ottoman paint.

5. Floors The wooden floors were repaired and covered over with rush mat.

6. Ceilings Repaired and redone according to the new designs and some of them were covered over with cloth and painted.

7. Roofing Wooden roof structure was repaired, lime mortar was used to fix the türkish tiles and to provide heat insulation.

8. Other èlements (please specify) Ornamentalistic elements as the staircases were also repaired.

D. Type of Labour Force (please indicate percentage)

%50 Skilled Workers %50 Unskilled Workers

E. Origin of Labour Force

%100 Domestic -None- Foreign

Please continue overleaf

VII. GENERAL GEOGRAPHY AND CLIMATE

Please describe the local climatic and geographic characteristics and the extent to which these have been taken into consideration in the design process.

The side windows of the 'cumba's enabling ventilation on hot summer days, the pancur's protecting from strong winter wind and summer sun, the wide windows letting sun heat the house on cold days were main elements used in accordance with climate.

The 'kerpiç' infill within the skeleton was completed to serve both for heat and noise insulation. The tiles, attached to the roof by lime mortar, also helped for heat insulation.

After Ambassador Birgi started to use the building, it was heated very economically.

Also, the reinforced concrete elements added for bathrooms helped to increase resistance against earthquake vibrations.

VIII. EVOLUTION OF DESIGN CONCEPTS

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

The Çürüksulu Yalısı is situated on an old wall overlooking the historical peninsula and the sea on the west facade; while the east facade is surrounded by a large garden enriched by monumental pine trees and a variety of bushes and flowers. The trees protect the east and south facades from the sun. The north facade is adjacent to the neighbour.

The house was a unit of the residential 'Külliye' developed around the Kavak Palace of Üsküdar, which was established during the reign of Süleyman the Magnificent, by Sinan in the 16th century and was due to restoration and alterations especially during 19th century.

The restoration works started in the year 1968 and were completed in three years.

At the beginning of the construction, we found traces showing that the structur is quite old. The north-west wooden corner columns on the first floor had an exquisite decoration belonging to 16th century. Some of the wooden covering under roof tiles were remains of 17th century decorated ceilings and there was a part carrying decorations of the 19th century on southern end of east facade.

The Pervitich Maps drawn arround 1920's shows that the Harem Wing was existing then. But the destruction on the plannimetric organisation of the building came about when 'Tırnakçızadeler', an important family at that time, devided the Harem and Selamlık Parts between the heirs.

The foundation walls and the wooden skelton showed clearly how a whole module was thorn down on the northern facade. As a result of this alternation the north stairway was pushed an module further down to south and the main entrance on the middle axe was cancelled and a new entrance, the one existing today was opened on the last module. These were two changes accepted as they are during restoration.

On the other hand the masonry part added to the north facade around 1930's was pushed back to be inline with the wooden facade. The facade relationship was also changed to seperate the two structurs from each other on the first floor and the additions on the roof at the same place were thorn down to inhibit the destruction they made on the wooden skelton. With these two changes, the building regained its cubistic character which was a basic architectural peculiarity. The ugly, dangerous fireplace on first floor, the wooden-iron technically, architecturally inappropriate balconies added to the west facade and the glass partition on the ground floor drastically dividing the entrance hall, were also thorn down.

The exterior wooden covering of the 1930's, the windows of the 19th century interior doors belonging to beginnings of 19th and 20th centuries, the pancur's, the shutters like venetian blinds, which had replaced the original wooden covers at the beginning of this century, the ceilings some of which were completely demolished belonging to different periods of 19th century were important elements to direct the restoration.

To establish the comfort standarts of modern times, central heating, sanitary and electrical installations were placed in the cavities of the structure, sanitary blocks were built next to the wooden skeleton but by reinforced concrete walls and on a reinforced concrete isolated floor. Extreme care was taken not to injure the structure , on the contrary the new elements strengthened the skeleton.

When renewing the wooden skelton, we used the traditional method of changing parts, adding 'şaplama'. The tiles were put on the roof with lime mortar which also helped for heat insulation and which kept the turkish tiles solidly in place.

Please continue overleaf

IX. PROJECT SIGNIFICANCE AND IMPACT

In what way is this project important ? Please describe the aspects of the project which represent a particular achievement (for example the technical, economic, or social achievement, or its response to culture, climate, etc.).

This restoration was one of the first examples to draw attention, reversing the tendencies considering the historical heritage as unvaluable and inefficient for everyday use which caused a very sad destruction last fifty years.

To refound the historical planimetry which became hidden with the additions and destructions of the past and to choose our attitude towards the totally lost, original architectural elements were our main problems. In this context, we tried to keep, with a consciousness of history, all the traces which came to being in time and took away all the additions which were not in accordance with the basic architectural character.

The approach accepted to direct the design and construction processes was a new one. Besides restoring the buildings original character and adapting modern living standards to it appropriately, we followed a new way resembling the 'tahmis' method in Ottoman poetry, where one added new verses to a poem written before by a different poet. The aim was to actualise the poem, enriching and directing it to aims for future.

Consequently, besides renewing the structure and cleaning away or reshaping the additions damaging the building, refounding the original stylistic peculiarities of the house, we tried to create the feeling of continuity of individual spaces and reestablished the rich multicoloredness of interiors reflecting the immaterialistic light and transient character of Ottoman arts, as in tents, rugs, clothes and tiles.

For the facade color, we choose 'aşı boyası', the dark red color which was the main choice of the Ottoman İstanbul wooden building tradition. Thus, the house rising above the old, high wall, with its sharp, geometric surfaces and corners and with its serene and serious color reflected the rich but mysterious life inside when the pancur's were open.

On the other hand, the dominant white color of interior walls strengthened the continuity of spaces, while the happy mixture of various colors created an example of a multicolored paradise surrounding man between the earth and the sky.

Thus, the restoration achieved its basic aim to preserve the heritage of the past, its second aim to enable its reuse and to actualise the past while establishing the continuity of past and present and its third aim to open horizons for future, for future renewals, to unify the attitudes related to the consciousness of the islamic love of beauty and the value attributed to the individual both of which are evaluated as the utmost points to be reached during cultural development after man becomes conscious of existance.

Since its restoration until Ambassador Birgi's death in 1987, the building had been an unseperable part of his life enriched with his antiques collection and entertained the best known personalities of the world as visitors.

Please continue overleaf

X. PRESENTATION REQUIREMENTS

A. The materials described below are the minimum requirements for project presentation. These materials will be used in the preparation of standardised presentations to be constituted by the Award office and reviewed by the Master Jury. Subsequently, they will form part of the permanent Award archives and may be made available for public consultation.

The submission materials should be clearly identified and should not be bound or mounted. For slides and photographs, a list of captions should be provided for each image; the name(s) of photographer(s) and date(s) of photography should also be specified.

1. Map indicating location of project in city, community, neighbourhood, or landscape.

2. Ten (10) photographs; preferred and maximum size for A4 presentation (18 x 24 centimetres).

3. Twenty (20) slides; 24 x 36 millimetres.

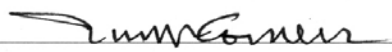
4. Drawings; preferred and maximum size for A3 format presentation (29,7 x 42 centimetres).
   Site, Roof, and Massing Plans;
   Floor Plan(s);
   Elevations;
   Sections.

5. Curriculum Vitae, or Firm's Prospectus.

B. The submission of additional materials is encouraged. Please specify any appended materials not listed above.

C. Please indicate other sources of information on the project(s), e.g. publications, personal contacts, etc.

Please note: The submission of this Record is a prerequisite to candidacy for the Award. All information contained in and submitted with the Record will be kept strictly confidential until announcement of the Award is made. Subsequently, such material may be made available by the Aga Khan Award for Architecture and you hereby grant the Aga Khan Award for Architecture a non-exclusive licence for the duration of the legal term of copyright (and all rights in the nature of copyright) in the Material submitted to reproduce the Material or licence the reproduction of the same throughout the world.

Signature 

Name (please print) Dr.Turgut Cansever Date 1 July 1991

All materials should be forwarded to:

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