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## A HISTORICIST APPROACH IN THE DEVELOPMENT PROCESS OF MODERN TURKISH HOUSING; SEDAD HAKKI ELDEM'S RESİDENTIAL STRUCTURES

Alev ERARSLAN\*

### Abstract

The most important segment of the early Republican era architecture program was housing construction, and with the declaration of the Republic, it was geared towards functional rational Bauhaus architecture in both public and residential architecture. Functionalist trends in Turkish housing architecture, which came under the influence of Bauhaus between 1930-33, turned into a residential understanding comprised of spaces shaped according to their features and functions. Nevertheless, an architectural concept advocating domestic and national architectural values also emerged during the same years as the housing concept that reflected the innovative, enlightened ideology of the Republic and its policy of breaking with the past. Sedad Hakkı Eldem was the key figure in this group. Suggesting that a new style compatible with the social structure needed to be created, he emphasized that copying European styles would not suit our architectural purposes, whereby he put forward the traditional Turkish House as the reference source for national architecture at the "National Architecture Seminar" he launched at the Academy in 1933. With sketches and applications he implemented between 1931-33, Eldem began producing houses that attributed heavily to traditional Turkish House architecture. This article will review the manner in which Sedad Hakkı Eldem interpreted the Turkish house plan type and the elements of this layout during the modernization process of the Turkish house, based on a selection of houses built in the historicist architectural style.

**Keywords:** Modern Turkish House, Historicism, Sedad Hakkı Eldem.

### Introduction

The Tulip Era (1718-39) which initiated the 'Westernization' movement in Ottoman Architecture, was followed by the Political Reforms (1839), the Reform Edict (1856), the 1<sup>st</sup> Constitutional Monarchy (1876), as well as the 2<sup>nd</sup> Constitutional Monarchy (1908). Having started with these regulations, including a series of institutional, legal and urban organizations and rules, 'Westernization' was also influential in the field of architecture as well as changes at the political and social level. One of the influences of Westernization on architecture that began in the 18<sup>th</sup> century is also seen in the residential area. Activities pertaining to the modernization of Ottoman housing culture as a result of opening up to the West and the Westernization movement carried out during the era of Sultan Selim III (1789-1807) and his palace architect French Antoine-Ignace Melling constitute the early stage. (Tanyeli, 1996, 286). Melling designed a palace in Ortaköy/Defterdarburnu for Selim III's sister, Hatice Sultan, and made a Western-style mansion in this complex. However, Western influence on the dwelling is only found in the decorative features of this period. What Hatice Sultan really wanted was for Melling to create a new and different aesthetic identity to Ottoman domicile archetypes (Tanyeli, 1996, 287).

Starting from the early-19<sup>th</sup> century, waterside mansions, pavilions, villas, summer resorts, ambassadorial buildings as well as small shoreline palaces were built by state notables and wealthy non-

\* Assoc.Prof.Dr., Istanbul Aydın University, Istanbul-TURKEY, aleverarslan@gmail.com



Muslims on either side of the Bosphorus. Most of these were stone structures erected using the masonry system, utilizing western movements, such as Baroque, Rococo, Imperial, Orientalism, Neo-Classism, Eclecticism and Art Nouveau in the facade and interior decoration.

It was during this period when new housing types emerged in Galata and Beyoğlu, which was settled by those closest to western mannerisms, wealthy non-Muslim and Levantine Istanbul. The cultural content of daily life gained a multi-faceted identity as Istanbul's Muslim community expanded its borders towards the Galata-Pera region where the minority communities settled. Traces of this new urban housing repertoire, which appeared alongside traditional typology, are seen both in traditional neighborhoods and in large waterside mansions along the Bosphorus (Yücel, 1996, 307). 'Row Houses' are at the forefront of this new typology.

The transformation of upper-class home culture and family life in line with European norms took place about half a century prior to the Westernization reforms of the Kemalist Republic. Beginning with the Political Reforms of 1839, Istanbul's elite who dealt in trade and bureaucracy embraced the bourgeois mannerisms, table customs and furniture of European culture in their homes (Bozdoğan, 1996, 313). Everyday life went beyond neighborhood dimensions in the 19<sup>th</sup> century. As a result of the Westernization policies of Mahmud II (1808-39), some elements of the western interiors in the houses achieved new significance from the second quarter of the 19<sup>th</sup> century onwards. In addition to indoor Ottoman furniture such as cushions and couches, western items such as sofas, chairs, mirrored consoles, tables and table clocks came into use (Bozdoğan, 1996, 315). Dining tables arranged in line with Western tastes were the palace norm during the reign of Abdulhamid II (1876-1909). The first cultural changes in residential culture appeared in the highly adorned mansions of the palace court. In the 1870s, the intense indoor western influence in the Ottoman housing culture spread to big cities such as Izmir. While the lifestyle and cultural forms of the Westernization movement were primarily the preference of an exclusive segment and elitist side, these elements spread gradually to other parts of society whereby modernization trends that started in the metropolises became commonplace in Ottoman society (Yücel, 1996, 303).

Western elements in the interiors of the residences were also seen in interior descriptions of novels from that era (Tanyeli, 1996, 291). In these novels where the household environment of wealthy Istanbul mansions is explained, information about the rich western residences of the upper class Ottomans is also obtained. These novels that told of interior household spaces would eventually be replaced by books presenting models contemporary housing and living. Ahmed Mithat Efendi's novel entitled *Adabi Muâşeret* (1894) was a pioneer of this genre. The most renown of these publications, which provided a western housing standard for the upper-class Ottoman elite, was Mehmed Izzet's three-volume encyclopedia entitled *Rehber-i Umur-u Beytiye*, published between 1903-11 (Tanyeli, 1996, 294).

Turkish society was to go through some social, cultural and economic transformations with the proclamation of the Republic on 29 October, 1923. Atatürk wanted the new political model, which emerged with the declaration of the Republic, and the establishment of a 'nation state' to be symbolized in its architecture. With the foundation of the nation state, goals were set, such as the renewal of government's image, and symbolizing the success of the Republic. The reason for the establishment of the nation state was the emergence of a new political ideology, whereby Republicanism was concurrently shown in the new architecture (Uluğ, 2004, 42-43). The institutionalization period of the Republic was to reflect the slogan of "reaching the level of modern civilization" as physically as possible. (Batur, 1994, 449). Along with the establishment of the "nation state," Atatürk needed a symbolic movement to demonstrate the freedom of the country and the independence of a standing nation, and chose contemporary architecture as the symbol of the 'nation state' instead of the old architecture styles (Batur, 1994, 449).

The architectural concept that prevailed during the early years of the republic was the '1<sup>st</sup> National Architecture' style initiated by the architect Kemalettin and his contemporaries. However, the founder of the Republic, Mustafa Kemal, opposed nationalist historicalism, as he was in favor of the modern architecture school that was emerging in Europe. The modern architecture concept was just beginning to develop in Europe and there was no architect group that advocated this movement in Turkey. Atatürk abandoned 'nationalist architecture' as representative of the new Republic and adopted modern architecture, a revolutionary decision for that period. In trying to construct a nation, Mustafa Kemal's turning his back on historical national architecture can be explained through his own understanding of nationalism. He was not of the opinion that the establishment of a historical continuum would ensure national unity, but rather of the view it would provide Turkey's future by exceeding the level of contemporary civilization (Tekeli, 2011, 203-209). Atatürk invited a young faculty member from Vienna, the architect Ernst Egli in order to realize his



decision to make a transition to modern architecture in Turkey. Atatürk wanted Egli to bring modern architecture to Turkey. The fundamental changes made by Egli with the Academy of Fine Arts curriculum, the bringing up of successful architecture students with scholarships to Europe for education and job opportunities, and the designs of Turkish architects began to take shape in the axis of modernism. Initiated by Egli, the modern architecture process which rejected historicalism was continued by some young Turkish architects. It focused on functionalist-rational Bauhaus architecture in both public and residential architecture.

With the onslaught of modern life, the traditional patriarchal extended family was replaced by the core family. In fact, the concept of the core family instead of the traditional extended family was already adopted in Istanbul, and the *harem-selam* distinction in the homes of wealthy families was a thing of the past by the time the Republic was declared. The traditional wooden house in the garden was no longer sufficient to meet the needs of the Westernized Istanbul elite (Bozdoğan, 1996, 313). In pursuit of breaking with tradition, the Republican elite was seeking a new spatial order.

Housing architecture shows functionalist tendencies in Turkish architecture, which came under the Bauhaus school influence with the Republican Era. According to the functionalist architects, the house had to be simple and economical. It should provide calmness to its dwellers and feature all kinds of amenities (Alsaç, 1973, 14). Comprised of rooms that had no characteristics, the traditional Turkish House rapidly turned into a housing concept consisting of spaces shaped according to their importance, features and functions between 1930-33 (Batur, 1983, 1391). The traditional system, in which differentiation between the rooms of the house was based on the user's hierarchical status, was replaced with functionality. The concepts of living room, living room, bedroom, maid room, kitchen, bathroom, and toilet began to be arranged in the manner of independent spaces that served different needs. Traditional interior fixtures such as couches, storage cupboards, floor mattresses, oil lamps and hearths were replaced with modern Western-style furniture and amenities, such as armchair sets, chairs, beds, lamps and electrical appliances.

Also referred to as the 'cubic house,' the Republican era house developed around a wide middle hall, which was not just a distribution space. The volumes defined as the 'sofa' of this house, which was the house of a modern, secular society, were replaced by halls and corridors. Service volumes are grouped together. As a result of this new spatial order, rather than large 'sofas' and rooms with no different functions, there were now Western-style houses and apartments with rooms which had certain functions, arranged around the corridor or entrance hall (Bozdoğan 1996, 314). The circular plan, which is also reflected in the mass, was mainly used in seating and dining volumes as well as terraces and stairways (Batur, 1983, 1391). The use of horizontal band windows and corner windows was introduced and overhanging eaves were replaced with a flat terrace roof or hidden roof. Reinforced concrete frame or concrete flooring construction systems became commonplace. Edelputz plaster instead of cladding was applied using the German technique (Batur, 1983, 1391). In the architectural approach comprised of this functionalist planning of which the mass plastic and facade concept was synonymous with modern purism, the balcony or wide veranda along the entire facade was a highly popular motif (Batur, 1983, 1393) Sibel Bozdoğan listed the characteristics of the 'cubic house' that came to life in the 1930's as follows; *Modeling the aesthetic rules of modern architecture, this house was flat-roofed, with a large terrace and ascending, round and/or protruding, lean cubic volume, uninterrupted windowsill, balcony, rounded windows that define the service and circulation areas and are free of decoration. Le Corbusier's Villa Savoye inspired an entire generation* (Bozdoğan 1996, 316). Reflecting western lifestyles, the 'cubic house' was used as a stylistic determinant in city apartments, rental houses, and single family houses as well as garden villas.

Unfortunately, most of the houses designed with modern architectural principles are no longer extant. Among the architects engaged in modern housing applications were A. Ziya Kozanoğlu, Zeki Sayar, Abidin Mortaş, Semih Rüstem, Sırrı Arif, Arif Hikmet Koyunoğlu, Sedat Hakkı Eldem and Seyfi Arkan. In addition to Bauhaus, these structures had Le Corbusier and Art Deco influences as well (Batur, 1983, 1391). Starting in the 1930's, a rationalist style with some Art Deco elements and shapes came to the forefront. In particular, the mass plastic of Art Deco accompanied purism. Reflecting the innovative and enlightened ideology of the Republic and its policy of breaking with the past, this housing concept is seen in Istanbul, particularly in Taksim and in the surrounding neighborhoods of Ayaspaşa, Talimhane, Cihangir, Maçka and Şişli, as well as in Kadıköy's Moda and Erenköy (Batur, 1994, 449). Among the most significant specimens of modern housing of the 1930's in Istanbul are; Dr. Zeki Sayar in Kadıköy. Sani Yaver Villa, Ernst Egli's Bebek Ragıp Circuit Villa, Abidin Mortaş's Erenköy House as well as Sedat Hakkı Eldem's Ahmed Agaoglu House in Macka.



However, in the same era, the 'nationalism' principle of the new Republic drove some architects to create a 'national' architecture. While a sort of national solidarity and a tendency for self-sufficiency developed against functionalist and foreign architects, domestic and national architecture concepts replaced modernist tendencies of the 1930's. Referred to as the '2<sup>nd</sup> National Architecture Movement,' this trend developed a critical attitude opposing that of modern architecture which rejected tradition, and even expected state intervention in order to create the nation's own art (Batur, 1994, 450). Sedad Hakkı Eldem was the leader of this group, which defends regionalist and national forms. In an interview published in *Arkitekt* in 1939, Eldem expressed his opinions about national architecture, listing the features of the national style which accentuated the national character as; the suitability for the country's citizens, suitability for the country's workers, suitability for the country's land (climate-material), and in order for a national style to become national, it must be in accordance with the ideals and customs of that nation (Eldem, 1939, 221). In an article Eldem wrote for *Arkitekt* in 1940, he said; *In today's architecture, there is a movement from internationalism to nationalism. Each country has its own architectural style and it is a very essential condition that its building style is native*" (Eldem, 1940, 69). In this article, he points to completely regionalist and local architecture, mentioning the ways to be followed in order to come up with a domestic architectural style and the necessity of state intervention for a national architectural style. However, Eldem never used the term 'regional' for this architectural style, rather preferring the term 'national' (Bozdoğan, 2001, 291). Eldem led the opening of the 'National Architecture Seminar' at the Academy in 1933, continuing his regionalist messages here. Called the '2<sup>nd</sup> National Architecture,' this style lasted until the 1950's and became the basis of the design principles of the period. The aim of these seminars was to open up a research environment for a local and national architecture. In suggesting that a new style compatible with the social structure be created, and that European copying would not convey our architecture to its purpose, Eldem turned to the traditional Turkish House as a reference source for national architecture with the 'National Architecture Seminar' he initiated at the Academy in 1933. 'Housing' encompassing an important place in Sedad Hakkı Eldem's studies. For this reason, Eldem began producing houses that made pointed references to the traditional Turkish House architecture with the sketches and applications he carried out between 1931-33. In this article, some of the applied residences of Sedad Hakkı Eldem will be selected and the architect's Turkish house plan types and plan elements shall be examined.

### 1. The Architecture of Sedad Hakkı Eldem

Born in Istanbul on 18 August, 1908, Sedad Hakkı Eldem (d. 1988) completed his primary education in Geneva and secondary education in Munich. Having graduated at the top of his class at Department of Architecture of the Academy of Fine Arts in Istanbul, where he studied between 1924-28, Eldem went abroad on a three-year scholarship to work with Auguste Perret in France and Hans Poelzig in Germany, and met Le Corbusier during this time. (Kuban, 1994, 151). Returning home in 1931, Eldem worked with Giulio Mongeri in Ankara for a while, then entered the Academy of Fine Arts as an assistant in 1932, employed there until he retired in 1978.

As one of the representatives of European functionalism in the 1930's, Eldem's early-era buildings, which were heavily influenced by Le Corbusier, included the Maçka Firdevs Hanım House (1934), Fındıklı Electricity Utilities Building (1934), Yalova Termal Hotel (1937), and General Directorate of Customs and Monopoly in Ankara (1938). During the same era, the principle of 'nationalism' of the new Republic gave Eldem the impetus to create national architecture. Concurrently, a sort of national solidarity and self-sufficient tendency developed against foreign architects, whereby a domestic and national architectural approach replaced the modernist tendencies of the 1930's. This trend, called the Second National Architecture Movement, develops a critical attitude towards the attitude of modern architecture that rejects the tradition (Batur, 1994, 450). Referred to as the 2<sup>nd</sup> National Architecture Movement, this trend developed a critical attitude opposing that of modern architecture which rejected tradition, and even expected state intervention in order to create the nation's own art (Batur, 1994, 450).

Eldem led the opening of the 'National Architecture Seminar' at the Academy in 1933, continuing his regionalist messages here. Called the '2<sup>nd</sup> National Architecture' movement, this style continued until the 1950's and became the basis for the design principles of the period. The aim of these seminars was to open up a research environment for domestic and national architecture. However, the aim of the seminar was not to turn towards Ottoman religious architecture. In search of national architecture, Ottoman religious architecture could no longer be the point of reference in the Republic's secular culture policy (Batur, 1983, 1396). For this reason, Sedad Hakkı Eldem turned to environmentally friendly Turkish civil architecture





close to nature as a reference source for national architecture. Considered the manifesto of the Eldem Movement, his articles defended the structure concepts that complies with climatic and material conditions and is based on the local workforce. In one of his writings, *"The incarnation of the spiritual conditions of this architectural style has to do somewhat with the regime. State intervention is essential for coming up with a national style architecture"* (Batur, 1983, 1397). Eldem argued that a strong state should take a national architectural movement under its aegis. For this purpose, Eldem initially turns towards the pavilions and waterside mansions in Istanbul and then towards the Anatolian housing culture. He worked on the Sadullah Pasha, Köçeoğlu and Hasip Pasha waterside mansions (Bozdoğan, 2010: 538). In examining the Turkish House and Anatolian house, he exhibited a series of sketches called 'Anatolian Houses' in Paris and Istanbul in 1928 (Bozdoğan, 2001, 283) (Figure 1).

The discovery of Anatolian anonymous residential architecture gives birth to a local architecture loaded with references to history and tradition. The discovery of Anatolian anonymous residential architecture gives birth to a local architecture loaded with references to history and tradition. Eldem suggested a new style compatible with the social structure be created, and that copying European elements would not benefit our architecture's purpose. However, he advocated the reflection of Turkish architecture in a modern way and refused to revert to imitations. With these seminars, architectural values on the verge of disappearing would be identified, preparing an environment that would create a consensus in order to achieve a modern and national architecture, thus leading the research of national values (Eldem, 1982, 6). Within the scope of the 'National Architecture Seminars' he initiated with Egli's support, he also included his students in the Turkish House research he had previously conducted on his own. In the seminar, the lifestyles, climate, materials, architectural forms of the region where houses were surveyed were taken up whereas the characteristics that arose from local conditions were revealed. Moreover, the Anatolian rural house was documented. Thus, different architectural languages of a nation were determined. This seminar was also a regional architectural seminar (Eldem, 1982, 6). National Architecture Seminars would allow students to directly recognize Turkish Civil Architecture. According to Eldem, this seminar would also serve the "collective idea current" in creating an architecture suitable for the people of the country.

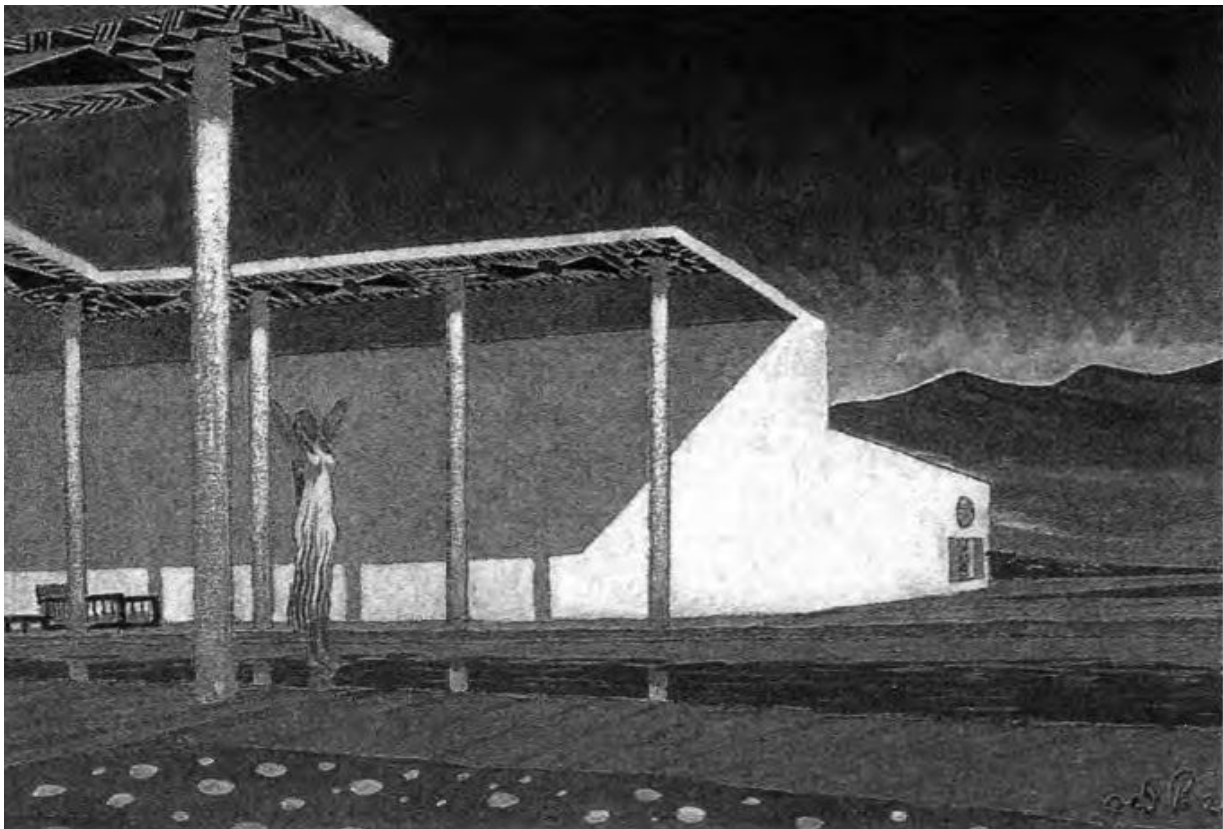


Figure 1: From the exhibition entitled 'Anatolian Houses.' A portico sketch of a rural house. The ceiling of the portico is decorated with rug motifs (Bozdoğan, 2001, 6.4)



The first structure by Sedat Hakkı Eldem that embodied this thought, and symbolized the 2<sup>nd</sup> National Architecture movement is the Taşlık Şark Coffeehouse in Maçka (1948). Eldem reflected his thoughts on domestic and national architecture on this most typical structure, whereby he incorporated a reverse T-diagram with three iwans in the *divanhane* of Amcazade Hüseyin Paşa Yalısı, which he considered the paradigm of the Turkish House (Figure 2). Featuring a reinforced concrete frame, the coffeehouse is perched atop a high retaining wall. For all intents and purposes, the structure is akin to the 'National Architecture' program manifesto (Bozdoğan, 2001, 289).

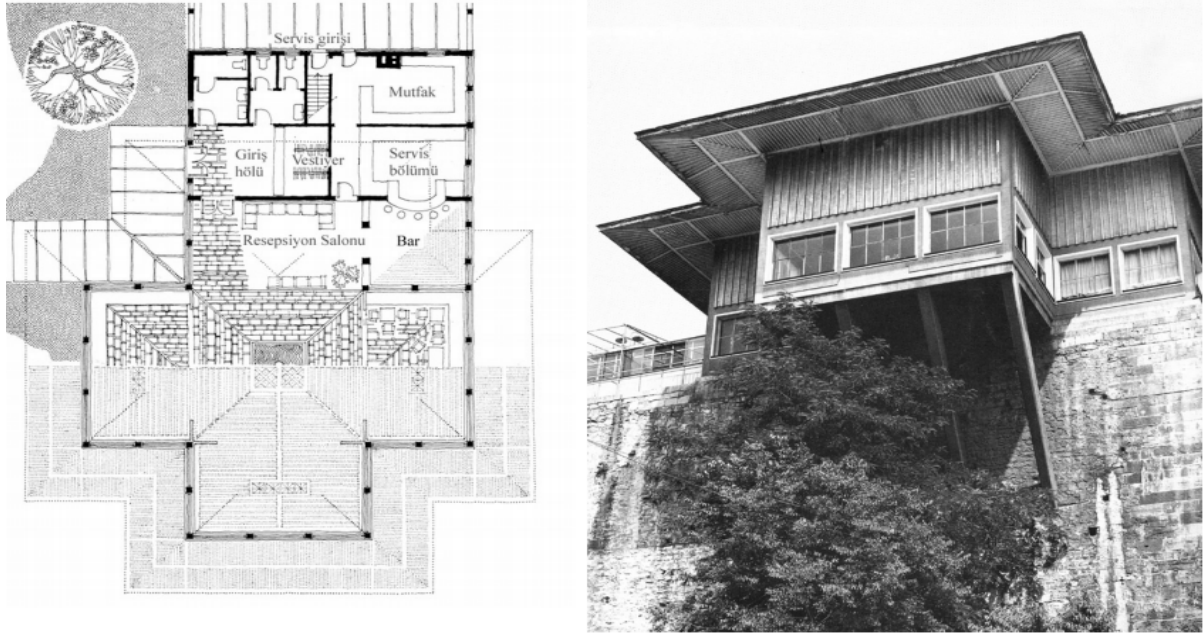


Figure 2: The Taşlık Kır Kahvesi (Batur, 1983).

Eldem wrote a book entitled *Turkish House Plan Types* in 1954. In this work, he accepts the 'sofa' as the main archetype which constitutes the Turkish House plan and creates a typology by adhering this 'sofa' (hall) element. Starting off from position of the *sofa*, Eldem put forward four main types in this typology; without *sofa*, the outer *sofa*, the inner *sofa* and the central *sofa*. For him, the *sofa* was a central space, a middle space. Most of the residential examples Eldem focused on between 1930-40 were the exclusive waterside mansions and villas of former Ottoman notables (Bozdoğan, 2001, 289). In producing contemporary structured houses that use and establish a function-form relationship, Eldem that not only benefitted from the external appearance, but the plan solution and spatial order of traditional Turkish civil architecture as well. These houses belonged to a social coterie that had a high income. While the program and construction techniques of the houses were different, they were all structures aiming to apply the character of traditional Turkish civil architecture to today's conditions. The 'sofa' was the reference element utilized in arranging the space. As for Eldem's use of central space in layout solutions, the inner *sofa*, the central *sofa* or pavilion plan with its classical context corresponded to an architectural form used particularly for his residential architecture, in connection with reinterpreting what was regarded as traditional (Aysel, 2016, 61). He applied his valid formulae to all his residences and through this stance, he wished to emphasize the anonymous character of the traditional Turkish House (Eldem, 1982, 6). A unifying feature is noticeable in all residential buildings. In particular, the 'the middle *sofa*' is a layout and a space element where he endeavors to enliven as a *leitmotiv*. He presents a detailed typological matrix based on the shape, configuration or location of the *sofas* in its structures (Bozdoğan, 2001, 289). The *sofa* could be an oval or an octagon, sometimes an *iwan*, sometimes an angular or a T-shaped or cruciferous hall or living room in his structures (Batur, 1983, 1398). Besides the 'sofa,' another form Eldem appreciated highly was the T-plan, which has a 'triple-*iwan* *divanhane*' layout. The T-plan was used in houses both in the *sofa*'s own form, as well as in the living room, dining room, library or office spaces positioned around the *sofa*. From a rational point of view, Eldem believed traditional Turkish houses had many elements that would remain modern. Amongst these rational elements were; *iwans*, protrusions, protruding eaves that gave shade, a low row of



windows where the scenery could be viewed, high ceilings that emitted light, and inner *sofas* closed to the sun and wind (Bozdoğan, 2001, 289). When considered from the standpoint of mass expression, Eldem used many items from the traditional Turkish House together with his own interpretation in his houses.

Besides the traditional Turkish house influences, Auguste Perret's structural expressive approach is seen in all of his houses. Another *leitmotiv* in Eldem structures is partitioning, window ratios and modulation in facade arrangements where these influences are observed. Critical of cubic architecture, Vertically proportioned window arrays of the upper floors which make up the protrusion or console over the closed, heavy-looking ground floor, as well as the how the columns and partitioning elements are lined up are features peculiar to Eldem's structures (Batur, 1983, 1398). The modular grid reinforced concrete framework is painted in different colors. The different colored supporting elements on the facade give the structure a grill-like appearance. Wide eaves and chimneys are other signature elements of his structures. With these structures, Eldem contributed greatly to both Istanbul's urban identity as well as the Bosphorus skyline.

Sedad Hakkı Eldem published a series of villa and mansion projects in *Arkitekt* under the title 'A House Project' between 1931-33. He interpreted the outer *sofa*, the inner *sofa*, the central *sofa* and the inverted T-shema, which are traditional Turkish House layout plans in these buildings. While some of them were merely sketches, a portion of them were to be presented to real customers (Bozdoğan, 1987, 43). The first of these houses, which were Eldem's first nationalist outputs, was his work entitled 'A Villa Project' published in *Arkitekt* in 1932. In making extensive references to traditional Turkish House architecture, this structure was designed as Eldem's architectural manifesto.

Endeared to the Turkish House with deep emotions, Eldem introduced his work with the following words; "After all, this work is the purest specimen of local architecture. It's original because it's a work that highlights Turkish civil architecture" (Eldem, 1933, 50). Eldem utilized the T-planned reception hall *divanhane* for the Amcazade Hüseyin Pasha Waterside Mansion, his favorite structure for this project. The structure's living room features a *divanhane* layout with three *iwans* (Figure 3).

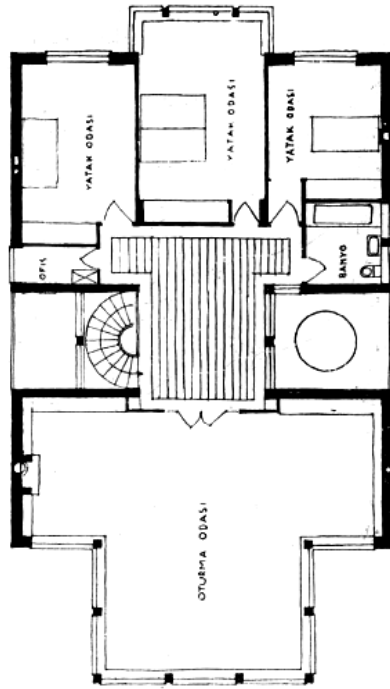


Figure 3: Eldem's 'A Villa Project' published in *Arkitekt* in 1932 (Eldem, 1933)

## 2. Sedad Hakkı Eldem and His Turkish House Applications

Published by Eldem in *Arkitekt*, these projects may be interpreted as 'modernizing tradition.' Eldem used the stylistic language and plan types of the traditional Turkish house for his modern villas on the Bosphorus shoreline that harmonized with the surrounding environment (Bozdoğan, 2001, 288). These studies are typological configurations of a traditional Turkish House. Among these configurations, Eldem's





favorite group were the of the 'middle and inner *sofa/karnıyarık* plan-type variants. Eldem was fond of utilizing these layouts in these structures.

One of the first buildings in this group was the Ağaoğlu House in Maçka (1936), which is no longer extant. Here, Eldem used his favorite oval *sofa*. As a traditional 18<sup>th</sup> century element, the oval *sofa* dominates the design of the entire house (Bozdoğan, 1987, 45, 46). Measuring 10 x 7.5 m., the large, oval living room (*sofa*) has a commanding view of the Bosphorus from the top floor of the two-storey building (Figure 4). The oval *sofa* protrudes from the front facade, comprising the overall mass plastic of the house. There is an iwan with sliding doors, one of which is designed as a library and the other is a dining room on both sides of the oval *sofa* (hall) (Eldem, 1938, 278). Here, rather than placing the oval *sofa* in the center of the house, Eldem placed the staircase hall with the circular staircase illuminated from the roof in the center. However, the oval *sofa* on the facade is both the 'middle space' identity of the house and the central distribution space of this floor.

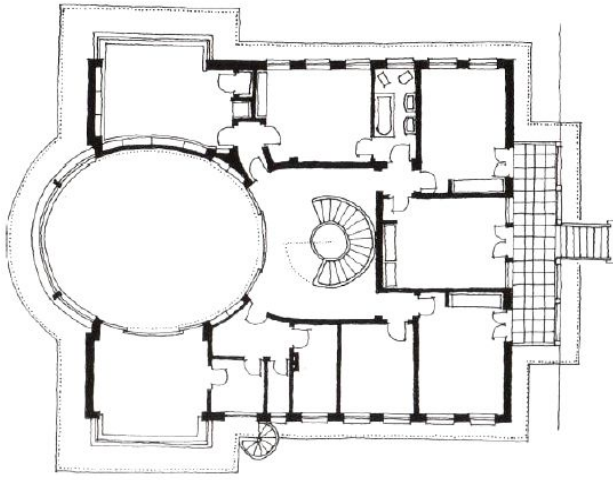


Figure 4: Ağaoğlu House, Maçka (Bozdoğan, 1987, 47).

Eldem used the materials of the mansion in the structure built over the foundations of an old villa (Eldem, 1938, 282). Niches were used on the walls as traditional Turkish house interior fixtures in the rooms. The wide eaves of the traditional Turkish House dominate the entire structure and particularly the oval *sofa* of the house, whereas the oval hall (*sofa*) where these eaves are prevalent create a bay window effect on the structure's outer mass.

Another layout that Sedat Hakkı Eldem enjoyed using in his buildings is the '*karnıyarık*' plan, the most famous example of which is the Rahmi Koç Residence. Situated in Tarabya Köyü on sloped land overlooking Tarabya Bay, this structure was built between 1975-80. Service areas and children's sleeping and living spaces are found on the ground floor of the two-storey building.





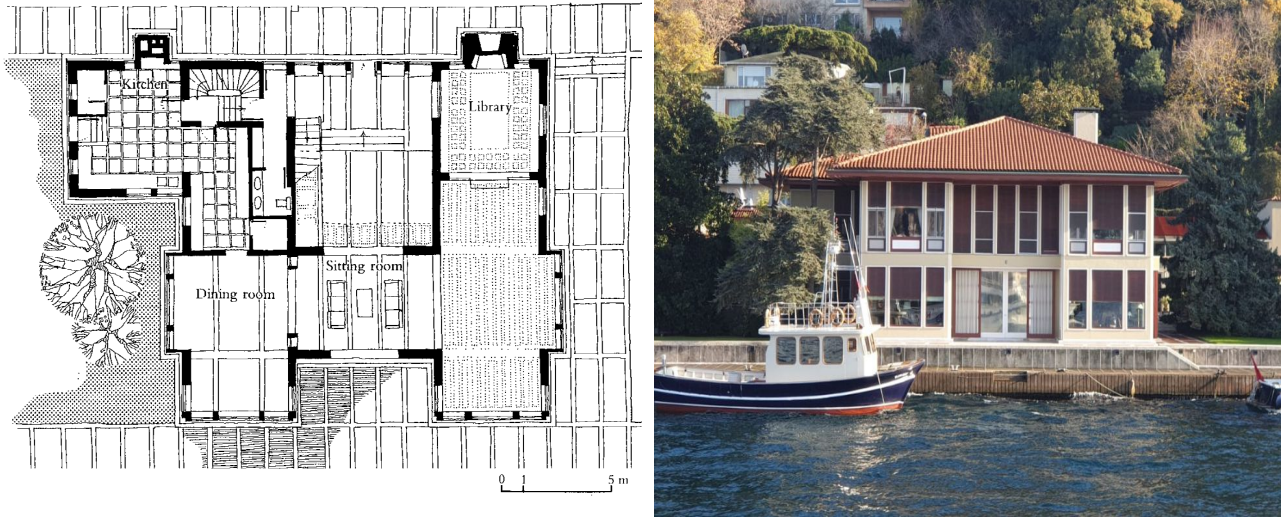


Figure 6: Suna Kırac Yalısı (Plan, Bozdoğan, 1987, 47; Photo, Author)

Sedad Hakkı Eldem used the renown layout of the Turkish House, the *outer sofa* in a group structure. One of these applications is the Uşaklıgil Mansion built in Tokmak Cape (1956-57). Eldem designed this two-storey building according to the L-shaped *outer sofa* plan type (Figure 7). A living room, a dining room, an office, a kitchen and a staff unit are found over the L-shaped *sofa* (hall) of the mansion's lower floor, where traditional references were used, while a bedroom, bathroom and dressing room are positioned on the upper floor L-*sofa* (Fig 7). The house staircase is in a corner of the L-*sofa* (hall) whereas the entrance to the house is from the L-*sofa*. The most basic element of the Eldem style is the window module system, which shapes the façade and forms the basic façade plastic here (Fig 7).

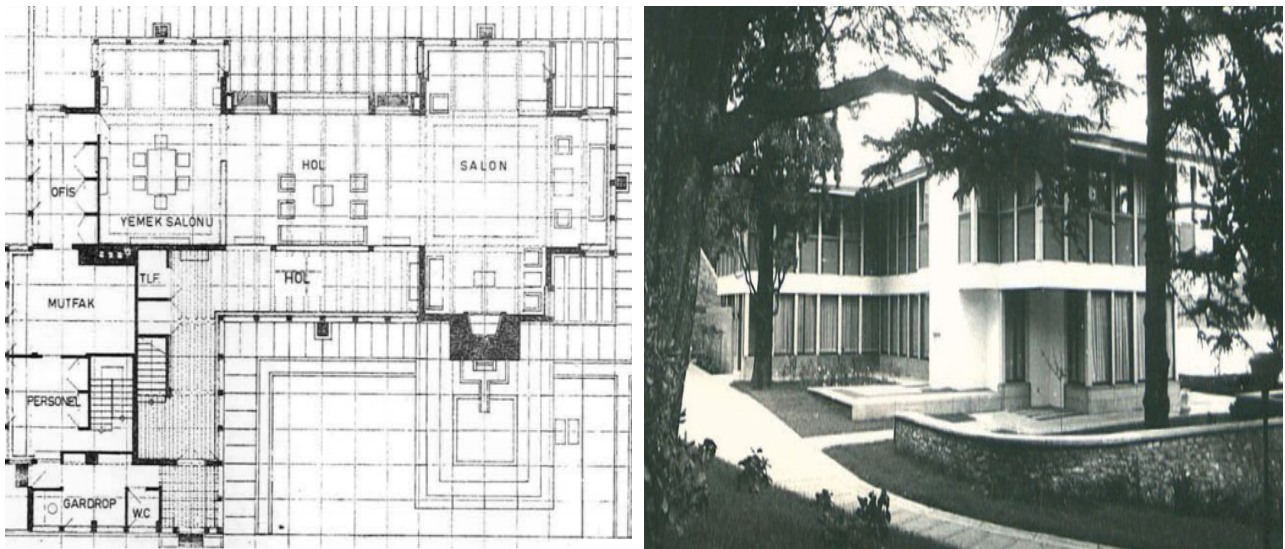


Figure 7: Top floor layout of the Uşaklıgil Yalısı (Eldem, 1971; Tanju, 2009)

Fond of utilizing the *inner sofa* and the *central sofa* with *iwan* stylizations in his houses, Sedad Hakkı Eldem incorporated the double-*iwan* octagonal *central sofa* layout with the Safyurtlu Pavilion in Yeniköy Setüstü (1945). This single-storey building features are two *iwans* on opposite ends of the octagonal *sofa*, one for eating and one for sitting (Figure 8). As is the case with traditional Turkish houses, there are other spaces with beveled doors in the corners of the *sofa* between the *iwans*. The central axis of the structure is a polygonal *sofa* without an entrance and staircase hall. Entry is accessed directly from the garden into the *sofa* (Tanju, 2009, 112). A fireplace is situated in the center of the wall of the octagonal *sofa*.



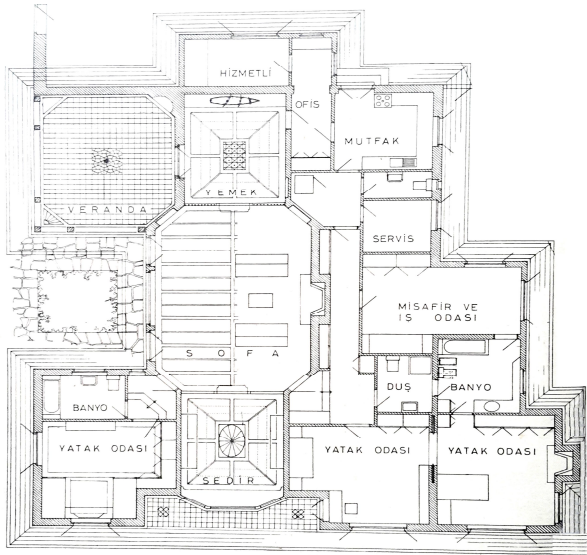


Figure 8: The Safyurtlu Yalısı (Eldem, Tanju, 2009, 112).

Another Eldem-designed structure, in which the *sofa* is the indispensable element in the spatial arrangement, is the İlicak Yalısı in Yeniköy (1978-80). As a variation of the *karnıyarık* layout, its *sofa* was designed with both ends oval-shaped and recessed (Bozdoğan, 2010, 229) (Figure 9). A terrace extends in front of the *sofa* on the upper floor. The ground floor *sofa* was designed in two stages separated with columns. The entry and staircase hall are located on the stage towards the garden of the *sofa* (Tanju, 2009, 76). There are dining and living rooms protruding pavilion-like towards the sea on two sides in this side of the oval *sofa*. On two sides of the *sofa* motif in the direction of the street facade are spaces arranged in the shape of an *iwan*. As a result, the *sofa* at this level was transformed into a two-*iwan* divanhane template. On the other hand, service spaces were designed as a connecting add-on element adjacent to the structure.

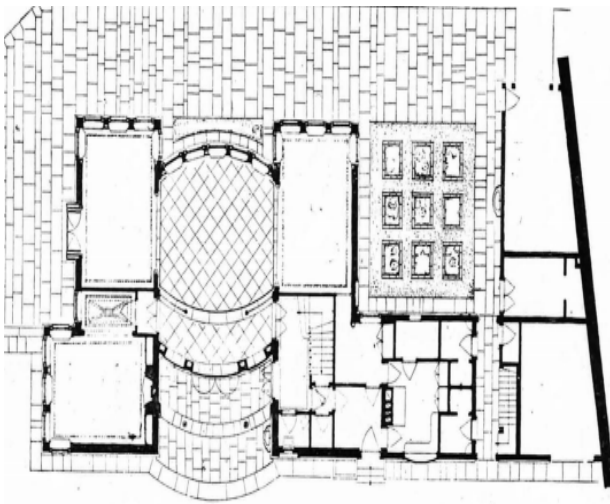


Figure 9: İlicak Yalısı (Plan: Eldem 1944, 148; Photo, Author)

### Conclusion

As one of the important architects who influenced Turkish architecture during the Republican Era, Sedat Hakkı Eldem was a notable representative of 'nationalist' architecture and conducted a traditionistic style of research. Having pioneered the idea of transferring prominent elements of traditional architecture to the present and building constructing over the accumulation of the past, Sedat Hakkı Eldem endeavored to establish a bond through the cultural heritage of traditional structures.





Highly appreciative of Anatolian housing culture, Sedad Hakkı Eldem initiated a “nationalist” architectural movement with the 2<sup>nd</sup> National Architecture concept. As recipient of the *Ağa Han Award*, the most indispensable housing building layout of this famous architect was the multi-purpose *sofa*, which was also the most thematic element of the traditional Turkish House. However, rather than directly selecting and using the historical forms, Eldem preferred to reach the design principles and criteria by analyzing layout dimensions, proportions and forms. He developed an architectural understanding that synthesized the elements of Anatolian housing culture with the waterside mansions and pavilions in Istanbul, thus embodying the idea of a local and national architecture.

Prof.Dr. Uğur Tanyeli sizes up his place in Turkish architecture with the following sentence;

“With his personality and products, Sedad Hakkı Eldem was the most controversial architect of Turkish architecture during the westernization era... He still continues to be a demigod for some and ‘devil’ for others. Nevertheless, of the just two Turkish artists included in the *Encyclopedia of Macmillan Architects*, which is comprised of the biographies of all the world’s architects, one is Sedad Hakkı Eldem. Considering that the second Turk in the same publication is Sinan, one gets a better idea just how influential Eldem was” (Tanyeli, 1990, 78).

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