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THE ROLE OF THE AGHA KHAN ARCHITECTURAL AWARDS IN THE DEVELOPMENT OF TURKISH REGIONALIST ARCHITECTURE

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Abstract

With a design approach that prioritizes regional and socio-cultural data such as local climate and topography, local materials, local construction systems, local workforce and local culture and traditions, regionalist architecture became widespread throughout the world with the famous Egyptian architect Hassan Fathy. Initiated by architect Kemalettin Bey and his colleagues as a backlash against western architects and architectural styles, this movement influenced Turkish architecture in the early-20th century. Regionalist tendencies in Turkish architecture continued in response to modern architecture, which was the architectural ideology of the early-Republic era. In 1933, a prominent architect of the time, Sedad Hakkı Eldem, initiated a style called 'National Architecture' with the 'National Architecture Seminar' at the Academy (*Sanayi-i Nefise Mektebi*), which was to last until the 1950s. By the 1980s, regionalist approaches comprised of widespread discourse as a response to the quest for identity in Turkish architecture. During this era, the Agha Khan Architecture Awards emerged as a supportive factor for regionalist approaches. Turgut Cansever, Nail Çakırhan and Cengiz Bektaş were amongst the architects who stood out with their regionalist attitudes. The objective of this article is to determine the contributions of the Agha Khan Architecture Award in the development of Turkish regional architecture.

Keywords: Regionalism, Agha Khan Prizes, Regionalist Architecture in Turkey.

Introduction

Regionalism in Architecture is a design concept which keeps regional and socio-cultural data such as local climate and topography, local materials, local construction systems, local workforce and local culture and traditions in the forefront. As an architectural understanding that is unique to the place and culture, the purpose of regionalist architecture is to create an identity based on countries and cultures.

As the famous Egyptian architect, Hassan Fathy became popular, an approach in which regionalism theory was expounded upon and local climate, local topography, local material and local culture were developed (Fathy, 1973, 78). With the *New Gourna Village* he founded in Egypt in 1948, Fathy emphasized local values and cultural characteristics on the architectural agenda. Responding to the identity problem in

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architecture with regionalism, Fathy argued that architecture encompass to cover the cultural and environmental aspects of a society (Fathy, 1973, 102).

Another regionalist architect, Amos Rapoport sorted out the features of regional architecture in the form of a claim that had no institutional and aesthetic claims, harmonized with the environment and climate, respected the natural environment, among other structures, and allowed changes in a certain order (Rapoport, 1969, 87). Expressing that cultural factors outweighed physical factors in the determination of regional architectural products, Rapoport drew attention to the necessity of architectural design to respond to culture, that is to say, it is culture-specific (Rapoport 1969). According to Tzonis, while representing the identity of a region and community, architectural elements are also loaded with complex political meanings (Tzonis, Lefaivre 1996, 14). According to another regionalist theorist, Kenneth Frampton, regionalism is a conscious resistance to global modernization that puts pressure on traditions and locality (Frampton, 1992, 314).

The regionalist approach in Turkey began with the 1st National Architecture Movement. Initiated by the architect Kemalettin Bey (1870-1927), who was sent by the state in 1895 to further his architectural education to Berlin, where he became the assistant to Prof. Jachmund, and his colleague Vedat Tek (1873-1942), the 1st National Architecture Movement was a reaction that emerged in the late-19th century towards the Western architecture styles of foreign architects such as Alexandre Vallaury, Raimondo D'Aronco, Giulio Mongeri, Jachmund and Gaspare Fossati, as well as the influence these architects had upon the architectural curriculum taught at the Academy (*Sanayi-i Nefise Mektebi*). Having influenced Turkish architecture in the early-20th century, Turkish architects, led by architect Kemalettin Bey and colleagues, began to produce their first works in 1910 with new style tendencies dominated by Seljuk and Ottoman structures and the traditional Turkish house in form-mass and decoration. This was when the attempt to resurrect historical heritage that historical regionalism emerged.

Instead of the old architecture styles, Ataturk subsequently chose contemporary architecture as a symbol of the 'new state' as the image of the new Republic and the new regime (Batur 1994, 449). With the Republican Era, Turkish architecture was influenced by Bauhaus trends and exhibited functionalist tendencies. However, the 'nationalism' principle of the early Republic years created a desire to generate 'national' architecture in some architects. A sense of national solidarity and a tendency towards self-sufficiency developed against functionalist and foreign architects, and the concept of 'domestic and national' architecture replaced the modernist tendencies of the 1930s.

The famous architect Sedad Hakkı Eldem headed this group, which defended regionalist and national forms. In defending his architectural principles in an interview he conducted with Arkitekt in 1939, Eldem listed them as; *the suitability for the country's people, suitability for the country's working class, suitability for the country's soil (climate-material), and compliance with the ideals and customs of that nation in order for a national style to become national* (Eldem 1939, 221). In referring to a completely regionalist and local architecture in this article, he mentions the ways to be followed in order to come up with a local architectural style, as well as the need for state intervention in the quest for a national architectural style (Bozdoğan 2001, 291; Batur 1983, 1397; Eldem 1940, 69).

In 1933, Eldem conducted the groundwork towards the opening of the 'National Architecture Seminar' at the Academy, where he continued his regionalist messages. Referred to as the 2nd National Architecture,' this style continued until the 1950s and became the basis of the design principles of the era. The purpose of these seminars was to offer a research environment for local and national architecture. In his articles, which can be considered as manifest of Eldem movement, he advocates the understanding of structure that fits the climate and material conditions and is based on the local workforce. Suggesting that a new style had to be created in accordance with the social structure and that copying European styles would not serve our architecture any purpose, Eldem turned to the Turkish civil architecture that was eco-friendly and close to nature as a reference point for national architecture at the 'National Architecture Seminar.'

The concepts of regionalist architecture and opinions on this issue continued after Sedad Hakkı Eldem. In his article entitled, *"Modern Mimarinin Gerçek Yolu: Çevre Şartlarının Değerlendirilmesi veya Rejyonalizm"* (The Real Way of Modern Architecture: Evaluation of Environmental Conditions or Regionalism). Doğan Kuban explained what regionalism was not, stating that he wanted regionalism to resist architectural cliches as a reaction to the International Style (Kuban 1961, 57). According to him, regionalism was not based on imitating regional forms or ancient creations. Kuban argueed that regionalism is an evaluation of folk art and tradition and added it was not always related to political nationalism (Kuban 1961, 58). Written during the same era, another important piece of literature was a doctoral thesis by Bülent

Özer entitled"*Rejyonalizm, Üniversalizm ve Çağdaş Mimarimiz Üzerine bir Deneme*" (An Essay on Regionalism, Universalism and Our Contemporary Architecture) (1964). In this publication, Özer evaluated universalism and regionalism without theoretical and social emphasis by reducing universal and regional approaches to functional categories (Demirgüç 2006, 21).

Although they were used as a response to the quest for identity or as a tool for popular consumption for promotional purposes, regionalist approaches constituted widespread discourse in the 1980s. The Agha Khan Architectural Awards emerged in this era as a supporting element of the regionalist approach in Turkey which saw an noticeable increase of structures that could be called 'regionalist' (Demirguç 2006, 23). Turgut Cansever, Nail Çakırhan and Cengiz Bektaş were amongst the architects who were in the forefront with their regionalist attitudes in this era.

Architect Süha Özkan stated the ideology behind the Agha Khan Architecture Awards as "re-evaluating cultural continuity and establishing and constructing a contemporary architectural discourse that link the past with the future" (Demirgüç 2006, 23). Generally, Agha Khan Architecture Award is presented to buildings that relate to the past and designed according to regional characteristics. Özkan mentioned that it was difficult to discuss the issue of 'identity' in architecture apart from regionalism at the first seminar of the Agha Khan Architecture Awards hosted in Kuala Lumpur. In stating that geographical regions define a society in terms of cultural and environmental aspects, Özkan said that regionalism is the main movement against the attitude of modern architecture that neglects local cultures (Demirgüç 2006, 3).

The objective of this article is to determine the contributions of the Agha Khan Architecture Award in the development of Turkish regional architecture.

TheAgha Khan Prizes

Established in Geneva in 1988, the Agha Khan Foundation has focused on the idea of reviving societies in the Islamic world in the social, cultural and economic fields. The purpose of the foundation is to improve the 'built-up environment' in regions where Islamic communities are found. The Agha Khan Architecture Prizes, Agha Khan Historical Cities Program, Music Initiative in Central Asia, Archnet Database with free access, and Massachusetts Institute of Technology and Agha Khan Islamic Architecture Program at Harvard University are included in its structure (Andaç, 2010, 4).

Agha Khan Architecture Prizes are architectural awards presented by the Agha Khan Cultural Foundation, which is the cultural foundation of the Agha Khan Development Network (AKDN), founded by the religious leader of the Shia İsmailî sect, Karim Agha Khan IV. Ever since they were first presented in 1977, the prizes have been awarded every three years to architectural works that serve the communities in the regions where Islam is influential (Andaç, 2010, 4).

The aim of the award is to support qualified architectural projects in Moslem countries with the criteria that the structure has been in use for at least one year. Projects that provide architectural excellence and meet social, economic, technical and environmental factors are taken into consideration. Projects that support sustainability in the environmental, social and economic arenas, that emphasize the need to increase the quality of life in local communities, and show ethical sensitivity to their context are important for Agha Khan. Prizes are awarded to projects that can pioneer the development of the Islamic world in a creative way, by innovating local resources and initiatives to meet the functional and cultural needs of the user. Agha Khan jury members constitute a wide diversity of international committees such as architects, restorers, archaeologists, art historians, historians, museums, sociologists, philosophers and artists.

The Agha Khan jury is in consensus in regards to the three primary topics of the award system. These three crucial topics are; a). the needs of the poor in relation to buildings for use as social housing through architecture for society, b). efforts to preserve historically and culturally meaningful structures and urban fabric that play a role in contemporary societies, and c). Providing a place to headings in contemporary architecture and environmental design by setting out from the necessity of finding suitable answers to cultural traditions with climate and local data (Hasol 2001).

The Agha Khan Prize was awarded in Turkey to a total of 10 architects and 13 projects. Three of these were for restoration projects, namely Rüstem Pasha Caravanserai (Ertan Çakırlar, 1980), National Palace Parks Program (1984) and the Sultanahmet Houses (Çelik Gülersoy, 1986). The structure awards were awarded to the Ahmet Ertegün House (1980, Turgut Cansever), Turkish Historical Society (1980, Turgut Cansever), Demir Holiday Village (1982, Turgut Cansever), Social Insurance Institution (1986, Sedad Hakkı Eldem), the Gürel Summer House (1989, Sedat Gürel), the Nail Çakırhan House (1993, Nail Çakırhan), the

TGNA Mosque (1995, Behruz Çinici), the Olbia Social Facilities (2001, Cengiz Bektaş), the B2 House (2004, Han Tümertekin) and İpekyol Textile Factory (2011, Emre Arolat).

Turkish Historical Society

Born in Antalya in 1921, Turgut Cansever graduated from the Istanbul Fine Arts Academy, Department of Architecture in 1946, and received his post-graduate degree from Istanbul University Faculty of Literature in 1949. He completed his doctorate in Art History Department with Ernst Diez. Cansever created a design process that harmonized architectural principles with the local topography, taking into consideration the relations of landscape, shadow-sun, privacy, tranquility and neighborhood (Cansever 1981, 67). As the recipient of the Agha Khan Architecture Award for the Turkish Historical Society Building, Bodrum Ahmet Ertegün House and Bodrum Demir Holiday Site, Cansever is the only architect in the world to receive the Agha Khan Prize on three separate occasions.

Instilling a regionalist attitude in all his buildings, Turgut Cansever's Turkish Historical Society building in Ankara was built in 1966 and received the Agha Khan Architecture Prize in 1980. Held at the Shalimar Gardens in Lahore, Pakistan, the competition's Grand Jury was comprised of Kenzo Tange, Titus Burckhardy, Abdullah Kuran, Sherban Cantacuzino, Mona Serageldin and Giancarlo Islam, with its selection committee comprised of Oleg Grabar, Hassan Fathy, Nader Ardahan, Agha Khan, Garr Campbell and Doğan Kuban (URL 1).

Awarded in the 1st term of the Agha Khan Prize, Cansever incorporated the 'closed courtyard madrasah' plan of the Seljuk architecture in his building. Covered with a bright aperture dome (*cupola*), he transformed the 'enclosed courtyard' of Seljuk architecture into a glass-covered middle hall. Thus, there is a central plan conference hall with overhead lighting and book storage rooms on the ground floor, as well as a library, reading halls and offices on the upper floors (Fig 1, 2).

The concept of space gathered around the building's central courtyard, combining contemporary construction technology with the interpretation of traditional, reflects the introverted character of the Ottoman space layoıut. According to Cansever, this courtyard is also an externally preserved continuation of the city square (Özorhon 2008, 97). The central space (hall, inner courtyard) continues the length of the building. This inner hall (courtyard) plays an active role in the main space layout of the building (Fig. 1, 2). In this manner, according to the architect, the building was designed as a whole unit, protected from the outside, a monumental fortress-like tectonic building. The spaces around the middle hall (enclosed inner courtyard), which upholds the features of the Seljuk central (inner) courtyard madrasah plan, and the tectonic building units constitute integrity (Düzenli, 2005, 65). İnsana ulaşan sadece aydınlıktır. The light seeping from the building's central middle hall is so controlled that sunlight does not reach directly into the space (Fig 2). Only brightness reaches those inside. It is this brightness that gives the inner space of the building its calm, dignified, calm and peaceful state (Akgün, 1999, 109).

Comprised of volumes lined around the square geometry of the central hall, this hall (inner courtyard) is the most important of the building's symbolic indicator elements. The light seeping from the courtyard is a semitic tool (Akgün, 1999, 110). The architectural elements in the building are both individual as well as part of an integral whole, thus they are interpreted as an interpretation of the principle of "*vahdet-i vücud*" (multiple unity) that exists in Sufism (Akgün, 1999, 111).

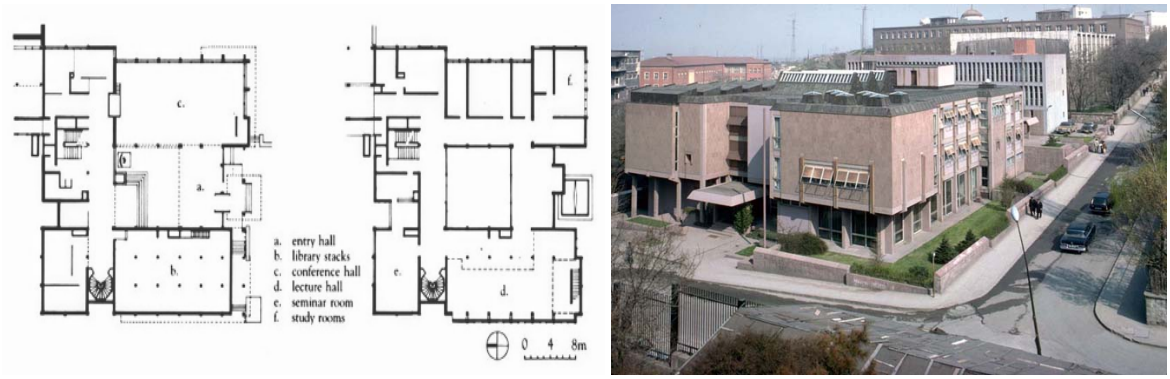

Fig 1: The Turkish History Society Layout (Cansever 1966, Fig 12) (URL 1).

Fig 2: Turkish History Association Central Hall (enclosed inner courtyard) (Demirgüç 2006, Fig. B.9).

Cansever defined his structure as follows; *The building was built around a central hall according to a central plan. A library, conference hall, meeting rooms, administrative offices, exhibition spaces and lounges were positioned around this hall, which is illuminated with overhead lights. By illuminating the perimeter of the middle hall, an attempt was made to render a character that was closed off from the outside, protected and preserved in the values the building gathered within* (Cansever 1966, 26).

The Agha Khan Architecture Prize Selective Board Report assessment regarding this hall (inner courtyard) is as follows: *"The three-storey central atrium (hall) reflects the Ottoman madrasah organization. All the main activities in the building are grouped around this hall. The building gets its from light this central hall. The central space is the building's common area. Contemporary and traditional materials are used together in the building. The aluminum window frames are compatible with wooden screens. The central 'oasis' courtyard in which the main functions are clustered around is based on the formal organization of the central courtyards of the madrasahs. Though the space is viewed as a continuation of the surrounding urban space, it is well-protected from external influences such as light and the sun. The defensive character of a 'ribat' and the appearance of a "Learning Fortress" reinforce the intrinsic orientation characteristic of traditional architecture"* (Özel 1981, 14).

The same attention is observed in the architect's use of materials, who combined and interpreted the universal and local (traditional) in the shaping of the building. The use of building materials also attracted the attention of the Agha Khan Selection Committee, which stated the following in their report; *"The combination of modern and traditional materials and forms fuses objective rationalism with a solemn regionalist attitude"* (Özel, 1981, 14).

Turgut Cansever explained the material selection of his building thusly; *the structure is arranged according to a central plan, wheras it has an externally closed off expression to explain this central character; in order to render its gathering character, the structure was taken on the poles and raised from the ground with protrusions; in addition, the fact there was no desire for the building to be based on a single technological invention has greatly influenced the concepts of building technique and materials* (Cansever, 1966, 28).

The Ertegün House

Completed by architect Turgut Cansever in 1973, this structure was also awarded in the 1st Term Agha Khan Architecture Prize in 1980, the same year as the architect's Turkish History Association Building. The building, which won the second Agha Khan Prize for Turgut Cansever, is the summer residence he built in Bodrum for the famous US music producer and manager Ahmet Ertegün and his wife Mica.

Turgut Cansever designed a residential project for Ahmet and Mica Ertegün, preserving the two-winged Salih Efendi Mansion on Neyzen Tevfik Street in downtown Bodrum (Fig 3). The Ertegün House is comprised of two buildings linked with a door. In 1973, it was turned into a summer house with an annex that left the old building behind completely independent. While the old building is stone-crafted with narrow windows, the new annex utilized circular concrete columns, wooden partition walls, doors, and

adjustable shutters crafted from oak that provide light and air to the living space. Thus, a free flow was rendered in the interior spaces between the old and the new buildings.

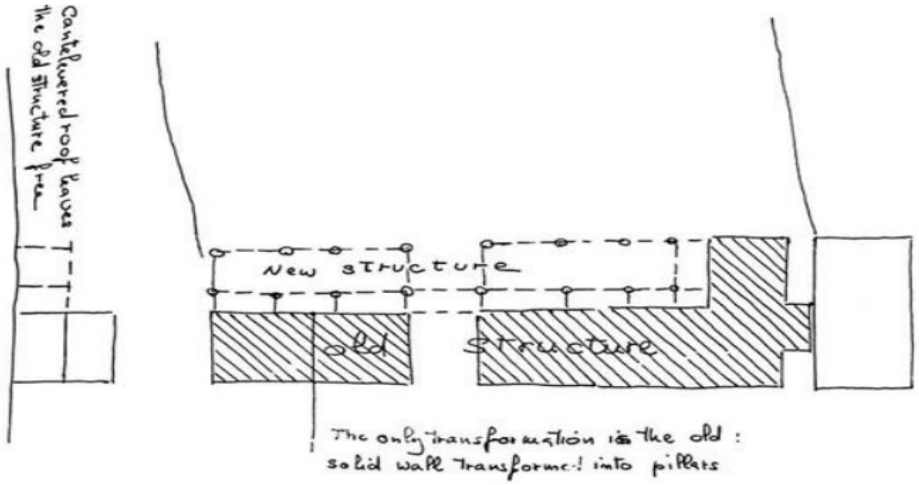

Fig 3: The Ertegün House, Bodrum. Old ve New Structure (URL 2).

The Ertegün House is a summer residence that was designed by preserving the century-old Salih Efendi Mansion. Back in the day, the two-wing structure was designed as separate structures for the two brothers and their families. In the structure joined by a single door, the two-storey left wing was used as the *Selamlık* and the two-storey right wing was used as the *Haremlik*. In this condition, Turgut Cansever's involvement with the building, which was a traditional Turkish house, was a contemporary touch that respected the past. In preserving the original structure, Cansever laid out Ertegün House by adding a linear plan independent annex to the existing building. This supplement speaks a different design language which does not mimic the original structure.

Positioned parallel to the street where it is located, the building consists of three linear spaces, the single-storey annex and a garden bordered by a wall (Fig 4). Built from reinforced concrete, the new annex adds a different architectural expression as it is combined at a distance with the old masonry stone structure. In the context of the space he created in the annex, which may be semi-opened or closed, Cansever stated that he was inspired by the gazebos used throuıghout the region. The architect stated this annex was designed for climate control, to be open or closed depending on the time of day or season (Demirgüç 2006, 31).

The space layout of the Ertegün House was constituted as follows; while utilizing the *Selamlik* section of the existing building as a living room, bedroom, bathroom with a working room on the second floor, Cansever set up the *Haremlik* section to serve as the dining room, kitchen and six bedrooms, each with a bathroom on the second floor. In addition to eliminating the boundaries between indoor and outdoor with hinged shutters, the additional structure provides a living space that allows the house to benefit from daylight as much as possible, and presents a living space that solves the inward-oriented structure of the existing building by rendering it transparent (Fig 5) (URL 2).

Turgut Cansever stated that the Ertegün House is not only an effort to establish the relationship between the past, present and future, but also answers the relationship issues between the existing and add-on structures, saying, "*It is an effort to show how the relationship between the structure and nature and form expression problems can be handled as factors enabling and enriching architecture*" (Cansever 1991, 62).

Fig 4: The Ertegün House. Harbor Façade (URL 3).

Fig 5: The Ertegün House. The hearth in the former '*selamlık*' is a type unique to the region. It has been integrated into the new living room. And the dining area, with handmade oak shutters (URL 4).

The Agha Khan Architecture Award Selective Board Report assessment regarding the structure is as follows: "*The old building is a structure built with narrow windows in stone bearing walls. The new building was erected with filled in timber walls with round concrete columns. The doors and windows of the new building are fashioned from a series of adjustable oak shutters that filter air and natural light into the living and dining areas. Interior spaces flow freely between the new annex and the old part of the building.*" (URL 3).

The Demir Holiday Village

Completed in 1987, the Demir Holiday Village won the third Agha Khan Prize for the architect Turgut Cansever in 1992. Held in Registan Square in Samarkand, Uzbekistan, the competition's grand jury was comprised of Balkrishna V. Doshi, Frank Gehry, Renata Holod, Doğan Tekeli, Said Zulficar and Azim Nanji, whereas the selection committee was comprised of Agha Khan, Selma al-Radi, Charles Moore, Ismail Serageldin, Mohammad Arkoun, Arif Hasan, and Ronald Lewcock (URL 4).

While the Demir Holday Village was first designed in 1971-72 a different project was developed and implemented in 1983 (Demirgüç 2006, 28). Located in the vicinity of Muğla Bodrum Mandalya Bay, the holiday village consists of 35 villas with one-, two- and three-storeys. All of the villas were built as holiday homes for middle-class Turkish families. In his work entitled "*Düşünceler ve Mimarlık*" (Thoughts and Architecture) (1981), Cansever mentioned that the Demir Holiday Village was considered similar to historical Bodrum (*Halicarnassus*) (Demirgüç 2006, 28). The most important factor in the positioning of the houses was topography. While the property is dominated by a panoramic sea view on one hand, it is slightly

inclined green land and surrounded by a national park, whereas the villas were positioned in a way as not to obstruct the view of surrounding villas each house (Açıkalın 2016, 79). There are nine different types of villas, each with its own garden, in the holiday village where local physical data such as climate, material, topography were used in its design. Each overlooking the sea, the villas were built with local stone quarried from the region's rich marble beds. The walls of buildings facing the view and sunlight feature a regional architecture design comprised of stone blocks which were repeated by local craftsmen (Açıkalın 2016, 77) (Fig 6). Local craftsmen incorporated the traditional construction system in building the villas with flat roofs using masonry techniques. Their chimneys are those which are particular to the Muğla region. However, precast concrete was used for the door and window jambs, chimneys and protrusions. The diversity of stone wall texture and colors, differentiated by perfectly shaped gardens and terraces, but well-shaped villas create a natural residential atmosphere. The local wooden beam technique was used in laying out the ceilings of these houses (Fig 7). The interiors feature local interior fittings elements such as hearths, sofas, wall niches, and bedding cupboards (Fig 7).

Fig 6: Demir Holiday Village (URL 5).

As with traditional Bodrum houses, each house in the holiday village has an articulating structure that can expand according to need. In the traditional Bodrum house, when a child of the house gets married, a house is erected in the garden. The only condition here is that the newly built structure does not obstruct the neighbors' seaview buildings. The plan of the houses in the holiday village was inspired by the 'tower house' type particular to the Bodrum region. The walls are constructed of load bearing stone and are 50 cm. thick. There is a large rectangular living room and a toilet and a bathroom downstairs, while the upper floor has two bedrooms over the downstairs living room, and a toilet and a bathroom over the downstairs kitchen and toilet. The streets between the houses also refer to local data, whereas local stone and mosaic patterns particular to the region were used on the streets (Açıkalın 2016, 81) (Fig 8).

Cansever described the purpose of the Demir Holiday Village project as; *experimenting with a new approach, the values of local city design and architectural culture and design methods, which have completely disappeared in our country since the beginning of the century with the effect of baseless approaches and Western imitation.* (Cansever 1992, 89). *The architecture of the houses has been reinterpreted by integrating with the current one, the local values of the tense form world, which originates from the beauty of the decoration of an immaterial geometric order of the local Bodrum architecture.* (Cansever 1992, 102).

The jury highlighted that beautifully designed and harmoniously positioned buildings raise standards in architectural design, craftsmanship and land development. The selective committee evaluation; *The award project is a forward-looking approach of an architect who redesigned the traditional forms of local architecture to ensure a consistent combination of old and new materials. The result is refined but quite plain. Built with excellent craftsmanship and well placed, the houses are of superior standards in terms of architecture and craftsmanship. It creates a seductive and peaceful environment for those who have a delicate combination of natural walls with stone walls and pedestrian paths that form a rich language. The positioning of these rather modest structures on the property was made by considering the preservation of the landscape and natural vegetation* (URL 5).

Fig 7: Demir Holiday Village (URL 6).

Fig 8: The local street fabric (URL 7) (URL 8).

The Zeyrek Social Security Complex

Built by Sedad Hakkı Eldem between 1962-64, the Zeyrek Social Security Institution Complex won the 3rd term Agha Khan Architecture Prize in 1986. The award ceremony was held at the Marrakech Badi Palace, Morocco, the competition's grand jury was comprised of Robert Venturi, Mahdi Elmandjra, Hans Hollein, Ronald Lewcock, Mehmet Doruk Pamir and Abdel Wahed el-Wakil, and the selection committee was comprised of Agha Khan, Oleg Grabar, Charles Correa, Mohmmad Arkoun Ismail Serageldin, Hassan-Uddin Han and William Porter (URL 6).

In 1962, the building was selected amongst participating architectural projects in a tender bid of the Social Security Institution. Situated in Istanbul's historically preserved district of Zeyrek, the complex bears great importance from an urban standpoint (Bozdoğan 85). Sedad Hakkı Eldem positioned the group of buildings, arranged in different sizes, on a triangular plot of land descending towards the foot of Zeyrek Hill, to form open spaces between them (Akyürek, Ökten, 2020, 29). This successful relationship between the building and its surroundings is attributed to Eldem being a regionalist architect. As the representative of the 2nd National Architecture Movement, Sedad Hakkı Eldem not only used traditional Turkish House elements but also benefitted from the scales of the streets and squares on which Turkish Houses are found along the road linking Saraçhane with Unkapanı.

Zeyrek Ramp located here is one of the most important of the historical slopes of Istanbul. The main idea of the design was the environmentally friendly building format where the building complex is situated. Eldem aimed to create an extension of the surrounding neighborhood. With its narrow open spaces, streets, shortcuts and side roads and small blocks articulated around the squares, the complex reproduces the main

fabric of the urban residential cluster. The complex consists of five different masses of different sizes, with different functions, which descend and narrow down to the bottom of Zeyrek Hill. Their height and weight are gradually arranged towards the top of the hill (Fig 9). Blocks of different heights repeat the same facade features.

Fig 9: Zeyrek Social Security Complex (URL 9) (URL 10).

Based on the civil architectural tradition, Eldem's structure was built in the reinforced concrete skeleton construction system, whereas the building blocks comprising the complex are flat up to the protruding floors. These floors are made up of modular façade and small corner profiles, partitioned off with vertical concrete bands, a feature characteristic of the façades used by Eldem in other structures. Columns and beams of the buildings are indicated in light color as an influence of Louis Khan. The walls are covered with stones. The wide eaves and the upstairs layout are taken verbatim from the mass plastic of traditional Turkish houses. However, the architect interpreted the hipped roof of the traditional Turkish House as a flat terrace roof in accordance with modern architecture concepts (Fig 9).

Deemed very successful in the urban context, the structures garnered the attention of the jury for the fact it is suitably positioned in an historic neighborhood over rough terrain. A neighborly relationship with the church, Ottoman bath house, mosque and wooden buildings near the building is achieved successfully.

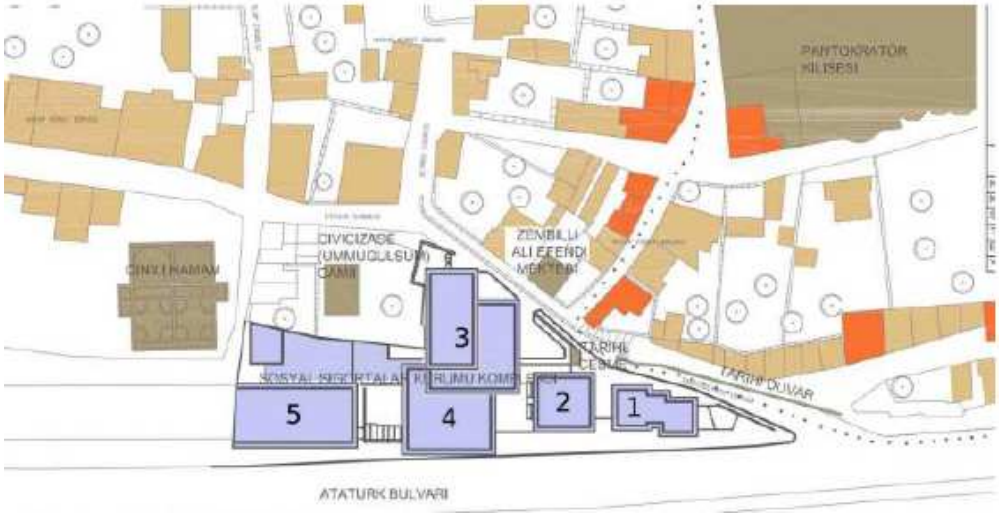

Fig 10. Site Plan. 1.Coffeehouse 2. Bank and Dining Hall 3-4. Dispenser 5. Offices (Porsuk 2008).

There is a three-storey cafeteria (coffeehouse) on the lower level of the building group, which is composed of five buildings connected to each other at different levels, lined up as a partial mass of pavilions, and an office block on the upper level of the premises (Fig 10). There is an elevation difference of five meters between one end of the building group on the Ataturk Boulevard façade and the other end (Porsuk, 2008, 90). Next to the cafeteria is a bank (bank and cafeteria block) with a restaurant on the upper floor. A four-

storey dispensary (clinic) is found between the office block and the cafeteria and adjacent bank. There are courtyards between each block - mass.

In the mass distribution of the complex, coffeehouse (cafeteria) block located at the lowest level and at the corner of the hill is a ground floor + 1 storey building designed as a shop with a coffeehouse on the upper floor (Akyürek, Ökten, 2020, 31). The second block is a three-storey dining hall and bank block adjacent to the coffeehouse. The ground floor of the building is designed as shops, the first floor as a bank and the second floor as a cafeteria. The 3rd and 4th blocks are 4-storeys high, the ground and first floors of which are shops connected to the open market, while the 2nd-4th floors are designed as a dispensary linked to the Zeyrek Yokuşu (Akyürek, Ökten, 2020, 33). The building was designed with two protruding floors. The last pavilion of the complex, the 5th block, is a five-storey office block with its entrance at street level. As the largest and most determinant mass of the building complex, this block is in the form of three layers (Fig 10).

It was designed to have one, two or three-floor protrusions depending on the height of each block, giving the structure movement. The corridor and central hall system was used as a plan in the building blocks. The central halls on the ground floors of the office and dispensary block feature high luminous openings, a leitmotive that Sedad Hakkı Eldem was very fond of (Fig 9).

Regarding this building, the renown Turkish architectural historian Sibel Bozdoğan commented; *In the design of this complex, Eldem benefitted not only from traditional houses, but also from the scales and characteristic features of the streets and squares where the houses are found. The starting point of this architecture, which is modern enough to be overlooked but also sensitive to the physical and cultural texture, is the traditional neighborhood, the smallest unit of urban texture. The background of the design lies in the principle of realization in accordance with the environment where the building complex is located (Bozdoğan 85).* Another architectural historian, Afife Batur, stated; "*Eldem rebuilt the texture of small parts around the narrow streets of the neighborhood on which it is located, and that it organizes streets, passages and gaps on the small allocated island. It uses common facade features to give the impression of small scale in the blocks placed at different levels and realizes its layout without using distinct history motifs. The academic interpretation Eldem developed here takes his structures to a classist line beyond the regional context.* (Batur 1983, 1396; (Porsuk, 2008, 96).

In evaluating the complex in terms of suitability to its location and the compatibility of building masses with each other, the Agha Khan Grand Jury made the following assessment; *When this complex was built in the 1960s, Turkish architects aimed to combine the modern architectural movement with a new regionalist style. Both traditional and modern lines converge in the structure located on the sloping property at the corner of a large intersection. Treated with a regionalist attitude as an answer to the international style, the structure responds to the regional context as well as the modernist laws. It fits in well with the nearly historical sites. It is stated that the complex is worthy of an award with its attitude sensitive to the surrounding urban feel. Acting as a bridge between the dense traditional texture behind it and contemporary buildings in front of it, the building creates a formal and symbolic cultural synthesis* (URL 7).

The Gürel Family Summer Residence

Built as a summer residence in Çanakkale by architect Sedat Gürel in 1971, the building was the recepient of the Agha Khan Prize in 1989. While the award ceremony was held at the Saladin Fortress in Cairo, the competition's grand jury was comprised of Oleg Grabar, Rasem Bafran, Geoffrey Bawa, Charles Correa and Hasan Poerbo, the selective committee was made up of Agha Khan, Charles Moore, Ismail Serageldin, Selma al Radi and Hasan-Uddin Khan (URL 8).

The summer house was designed for a total of eleven people; Sedat Gürel his wife Güzin Gürel; Sedat Gürel's parents; Güzin Gürel's parents; three sisters and two guests (Açıkalın 206, 64). The location of the property where the house complex stands is 15 meters from the shore and overlooks the sea. The complex extends down to the shore along the top of a rocky outcrop. There are olive, oak and pine trees and large rocks are found on the premises.

Designed by the architect Sedat Gürel for his family, the building complex is comprised of seven sleeping and seating units grouped around courtyards (Fig 11). The main idea of the architect was to position the buildings in a manner that was compatible with the environment that fits into the landscape and the natural environment. The house is a cluster of seven units scattered around the property and surrounded by a high wall. The seven units are all of different sizes. Seven small, independently positioned single-storey structures with traditional stone walls, timber ceilings, clay tile roofs, are surrounded by a perimeter stone wall parallel to the road. These structures are accessed through a road lined with pine, olive and oak trees. The buidings are whitewashed brick infilled with terracotta tiled roofs. Two of the living units have

kitchens. All four are sleeping areas with bathrooms. The seventh unit is a commonal service volume and adjacent to the parking area. The fact that the houses are separated and linked to each other by pathways creates a village aura on the property. This distribution creates common spaces that are used as living spaces. Amonsgst the houses are two courtyards that are positioned according to the sun and wind. The house is surrounded by a high stone wall on the road side (Açıkalın 206, 65). The orientation of the house to the sea is provided by two natural terraces formed as the return of the topography. The original vegetation was left in place and the paths linking the units were paved with pebbles. Due to the use of local data in the building, the natural beauty was never touched, i.e., the trees and rocks were left in their natural places, and no intervention was made. For all these reasons, the jury sees this house as a work of art, where nature and humanism take the first place in design (URL 9).

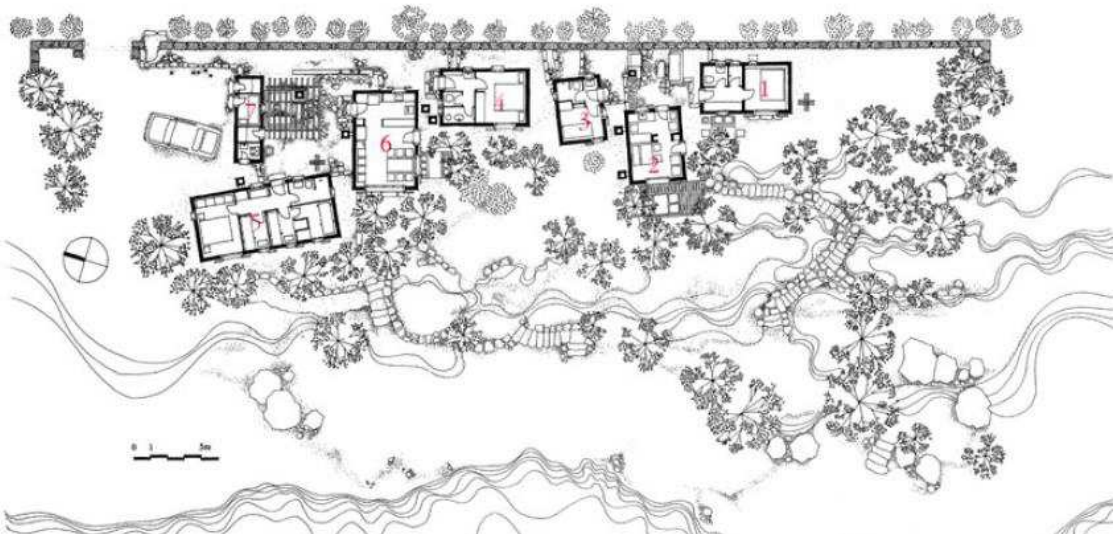

Fig 11: Gürel Family Summer Residence layout plan. Independent structures are positioned relative to each other (Açıkalın 206, Figure 3.3).

Active outdoor use, and the positioning relative to the prevalent winds and sunlight indicates that climatic data was used in the design. It was made to create a traditional village on a small scale by allowing the inhabitants of the whole organization to use the open and closed spaces according to the hours of the day or the work they do. This project interprets local construction types and uses traditional forms, details and materials (wooden ceilings, tile roofs and white lime whitewashed rough plaster) (Karaaslan 1989, 59). The chimneys of the buildings are the type particular to the region. The house is full of nature, full of human love, and the architect's mastery of materials and detailed knowledge exudes itself in the building. Each unit is a self-sufficient unit and is both private and communial spaces. Each of these independent units opens into a common open area (Fig 12). The foundations and walls of the buildings were made with stone material quarried from the region. In line with the local architecture, the walls are plastered with white whitewash on a rough surface. Local and natural materials are also used in the indoor and outdoor furniture, niches, kitchen cabinets and living units of the houses (Fig 13). The furniture of the indoor and outdoor spaces are made of local material, forming an integral part of the structure. A significant part of the structures was carried out by on-site manufacturing. The building was conducted at low cost thanks to the fact local craftsmanship was also used.

Fig 12. 7 units grouped around the courtyard. Benches around the fireplace in the central courtyard (URL 11).

Fig 13. Interior views of the houses (Açıkalın 206, Fig. 3.6).

The jury evaluation regarding the house that Sedat Gürel realized with great emotions and modesty in accordance with his own nature is as follows; *This summer house creates an architectural dialogue where the environment and structure are equally important with a sensitive, rational and unobtrusive approach. Their life functions are divided into components that form a whole within themselves, and the house and garden are placed in an exquisite area overlooking the Aegean coast with humane and calm choices. The juxtaposition of spaces, economics of facilities and simplicity of local construction principles may be exemplary of many uses and spaces. Indeed, this structure is a work of art where nature and humanism take priority. Its intimate scale and thoughtful details have made this modest complex a neighborhood-owned element that respects the natural environment and feels like a natural extension of the village. In this respect, it constitutes a fine example for summer houses. It is also noteworthy that landscape, sea and other natural elements were considered as important components in architectural composition and this building group was realized at a very low cost with local materials and a few local workers. The most important feature of this house is its simplicity, originality and respectful approach to local context and ecology in terms of its architectural form* (Karaaslan 1989, 59; Açıkalın 2006, 66; URL 10).

The Nail Çakırhan Residence

Born in the Ula district of Muğla province in 1910, Nail Çakırhan settled in Akyaka, a town near Ula in 1971, with the advice of his doctor, on the deterioration of his health. Nail Çakırhan bought two acres of land here, and in 1970 he built himself a house inspired by the home of his grandfather where he was born, as well as his favorite Ula houses. Built by non-architect Çakırhan, this house was the recepient of the Agha Khan Architecture Award in 1983, the award ceremony of which was held at Topkapı Palace in Istanbul. The grand jury of the competition was made up of Turgut Cansever, Rifat Chadirji, Habib Fida-Ali, Charles Moore, James Stirling, İsmail Serageldin, Mübeccel Kiray and Parid Wardi bin Sudin while the selection committee was comprised of Agha Khan, Olge Grabar, Sherban Cantacuzino, Hasan- Uddin Han, Doğan Kuban, Charles Correa, William Porter, Sir Hug Casson, Renata Holod and Khan Kamil Mumtaz (URL 11).

Nail Çakırhan requested the masters of Ula to build a traditional house before starting the construction of his house. Having learned traditional construction techniques from them, Çakırhan's

objective was to revive traditional architecture with material, plan, construction technique and decor (Yücel-Young 2007). Çakırhan House was positioned with a magnificent view overlooking the Gulf of Gokova. The house is accessed through a wooden courtyard, a courtyard, referred locally as a *kuzulu* gate, and a courtyard referred locally as the *hayat*. The single-storey building is comprised of a polygonal outward-protruding *sofa* with two adjacent rooms, and a wooden column terrace (*hanay*) covered with a wide eaved (*teneketura*) wooden roof extending in front of the house (Fig 14). The rooms on either side the *sofa* have two beveled double wooden doors, opening to both the *sofa* and the columnar terrace (*hanay*). Nail Çakırhan defines this space as the *divanhane* (central space) as it is the main circulation area of the house (Çakırhan, 2005). In both sleeping and sitting rooms, there is a hearth in the center of the wall opposite the entrance and a bathroom with a shower-sink, a wooden door on one side and a wardrobe with a wooden door on the other side (Fig 15). There is a wide and long bedding cupboard on the opposite wall of the hearth. Outside one of the rooms is a kitchen, accessed from the columnar terrace (*hanay*), with an adjacent toilet, accessed from the columnar terrace (*hanay*). The octagonal antechamber between the two rooms faces the courtyard and is a spacious, wide and bright space with windows on each wall (Fig 15).

Traditional reinforcement elements were also used inside the house. The *serpençler* wrap around the window and door tops in the *sofa* and rooms. Crafted using the *çıtakari* technique, the wooden ceilings of the rooms, the wooden-hub ceiling of the *sofa*, the door, cupboards and window covers bear traces of local wood craftsmanship (Fig 15). No movable furniture was used in the building. Cedars and cushions along the length of the windows are traditional indoor elements. A pool particular to Ula houses is found in the courtyard of the structure. Built in a traditional wooden frame system, the roof of the building is a tiled hipped roof covered with alaturka-grooves and has wide eaves called *teneketura* in four directions (Cantacuzino 1985). The famous Mugla chimney is another local architectural roof element.

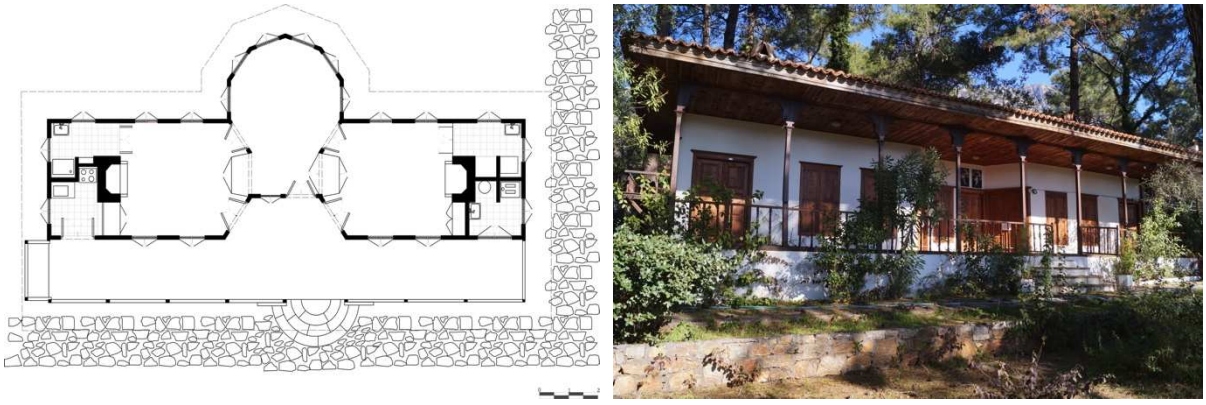

Fig 14: The Nail Çakırhan House Plan (Author). Nail Çakırhan House (Author).

In this state, the house of Nail Çakırhan reflects a traditional Ula house. Çakırhan created a new type of plan by combining the most popular dwelling plans in the region with *mabeyn* and polygonal middle *sofalı* plan types in this house. Both a polygonal *sofa* and open outer *sofa* (*hanay*) are found together in the house (Cantacuzino 1985). Çakırhan created a new plan type here by positioning a polygonal antechamber (*divanhane*) between the two chamfered doors and adding a wooden arched outer *sofa* (*hanay*) in front of them. With the regional use of the polygon central antechamber, it is a side entrance opening to this type of *sofa*. When in fact, Nail Çakırhan interpreted this in his house and provided the building's entrance from the end of the polygonal antechamber. Thus, although the region's traditional architectural components were used, a new type of plan emerged.

Fig 15: A room in the Nail Çakırhan House. Right: The octagonal *Sofa* with its wooden ceiling (Author).

Nail Çakırhan describes the house he made in his book as follows; *The house has two rooms and there is a large terrace (divanhane) in front of the rooms. These two rooms are entered through a chamfered double door (farisi) from the terrace (divanhane). Between the rooms, the middle space, which is used as a pantry in the region, is expanded and transformed into an octagonal living room with abundant windows. A kitchen was placed in a corner of one of the rooms on either side of this area, while a toilet was placed in the other. The door of the octagonal middle area is between these two doors. Each of the rooms have a hearth in the center of the wall opposite the door, with a double-leafed cupboard on both sides of the hearth. One of the rooms has a very spacious bathing area with double windows, a shower and a sink. Called the 'gusülhane' in traditional residences, this is a closet space barely big enough for one person. The other is a laundry cabinet. On the opposite wall, there is a wardrobe wide enough to take mattresses and quilts and long clothes as much as possible,* (Çakırhan 2005).

Designed by Çakırhan, who took his inspiration from the traditional Ula houses, this house was the recepient of the Agha Khan Architectural Prize in 1983. The Grand Jury decision determined; *the extraordinary harmony of the house with nature, its simplicity resulting from the revival and sustainability of the traditional in design and decoration is stated only as the success of multi-purpose use beyond the repetition of the past* (Çakırhan 2005).

The Grand National Assembly Mosque

Designed by Behruz Çinici in 1989, the TGNA Mosque was awarded the Agha Khan Architecture Prize in 1995. Held at the Shalimar Gardens in Lahore, Pakistan, the 6th Term competition's Grand Jury was comprised of; Charles Jencks, Peter Eisenman, İsmail Serageldin, Alvaro Siza, Nayyar Ali Dada, Mohammad Arkoun and Mehmet Konuralp, whereas the Selection Committee was made up of Agha Khan as well as Frank Gehry, Dogan Tekeli, Sir Bernard Feilden, Arif Hasan, Renata Holod and Nurcholish Madjid (URL 12).

With a 500-person congregation area, the building is situated at the end of an axis formed by the symmetry of the Turkish Grand National Assembly. The mosque was built for the use of assembly officials and administrative staff. Constructed with modern technology and materials, the structure is different from the cliched mosque architecture. While consciously avoiding the monumentality of the TBMM complex where it is located, a large part of the building is hidden in the slope of the land, and only parts of it rise above the surrounding landscape. The building has two courtyards at the same level. The three sides of the courtyard behind the building are high and features a triangular pool. The longest side of the triangle of this pool faces the qibla side of the mosque. The second courtyard is located in the section of the main entrance. The pool on the east side ends in a zigzag shape before coming in front of the main building (Akbulut 2017, 99).

The mosque in the transverse scheme consists of exposed concrete and ziggurat-shaped terraces, each narrowing upwards (Fig 16). In this state, the mosque is covered by a stepped pyramidal roof. The terraces of the gradually designed cover are left vacant whereas these sections are joined with glass. Thus, natural lighting was provided with these glass expanses. Light enters the structure from the cover. There is a small domed section in front of the altar and this dome is not visible from the outside (Fig 17). These hidden domes used in Turkish architecture especially in wooden masjids, palaces and *divanhanes* are called *çarpuşta* domes. This section rises from the outside. Highlighting the center in the interior, this design points to the dome in front of the altar, which was a popular layout of early Islamic architecture.

The lower parts of the mosque's qibla wall, which is detached from the classical scheme, feature wide rectangular windows and the altar of the building is crafted entirely from glass. The aim is to illuminate the qibla wall and altar with natural (divine) light (Fig 16). The structure's innovative design is also apparent in the women's praying gallery. The women's gallery is the section with a railing in the interior, north of the entrance, higher than the main praying concourse (Fig 17, left). While the structure has no final congregation concourse, the eave fringes of the courtyard serve as the final congregation site (Khan, Frishman 2002, 255). The front of these eaves do not feature columns as in the classical layout (Fig 17, right). In the mosque, where a traditional minaret is not used, two balconies of exposed concrete were placed on top of each other and Cypress and Poplar trees were planted side by side as a symbolic means of expression. The exposed effect is felt very intensely inside the building, which is built with exposed concrete material. The brutal effect of the pyramidal covering is smoother on the interior (Fig 17).

Fig 16: The TGNA Mosque entrance and qibla facades and courtyard and pool elements in front (URL 12).

Fig 17: Left: The glass altar in the interior, the *çarpuşta* dome with the northern women's gallery with raised, railing in front. Right: The final congregation concourse beneath the frontal courtyard eaves without columns (URL 13).

Outstanding for its innovative construction, such as the dome, portico columns, minaret and transparent altar, the building was awarded the Agha Khan Prize in 1995. The jury verdict determined; *The mosque is comprised of a triangular courtyard, a garden with a large terrace and a rectangular prayer hall overlooking the pool. Of particular interest to the jury was the abstraction and fragmentation of traditional mosque architecture elements. For instance, instead of a courtyard with a portico, the architect split the courtyard in half along a diagonal*

line that connects the south and north corners. Other references of the past which are deliberately lacking are the stepped pyramidal roof instead of the classic minaret and dome. The Qibla wall opens onto the terraced garden, whereas this unusual arrangement completely transforms the act of prayer into an unaccustomed arrangement. The Qibla wall and the altar's usual direction towards Mecca are preserved, but the glass altar and the view of a landscaped garden bring the worshipers closer to nature. Thanks to these design strategies, though the mosque accepts its secular environment, it develops prayer and commitment actions that are indispensable for Islam. The jury believes this new house of worship is an important step in developing architectural vernacular suitable for the design of contemporary mosques (URL 13).

The Olbia Community Center

Built in 1999 by architect Cengiz Bektaş, the Olbia Community Center is located on the campus of Akdeniz University in the southern coastal city of Antalya. This center was awarded the 8th term Agha Khan Prize in 2001 as a symbol that reinterprets archetypes under the title of 'New Lives for Old Buildings' (Şanlı, Örmecioğlu 2018, 594). The selection committee of the competition, the award ceremony of which was held in Aleppo Fortress, consisted of Agha Khan, Kenneth Frampton, Frank Gehry and Zaha Hadid, whereas the members of the Grand Jury included; Doğan Hasol, Zahi Hawass, Glenn Murcutt, Raj Rewal, Darab Diba and Abdou Filali-Ansari (URL 14). The center, which is one of the two projects that have been awarded with the Agha Khan award in the field of social recreation project in the world - the Tuwaid Palace in Riyadh, has taken this name because it is situated within the administrative boundaries of the ancient city of Olbia. Olbia is one of the two projects in the world awarded the Aga Khan Prize in the field of social recreation (Fig 18).

Encompassing 3,641 m^2 of semi-open and enclosed spaces over an area of 12.000 m^2, a 1,200-seat amphitheater, two indoor theaters and conference halls, a 300 m^2 art gallery, art work open to city artists, a student council office, student clubs, meeting rooms, cultural office offices and commercial areas consisting of nutrition units, cafes, barber shops, laundry, banks, ready-to-wear clothing, optics, markets, souvenirs, books and stationery units, this center meets the needs of users and social activities (Şanlı, Örmecioğlu 2018, 594).

The heart of the Olbia Community Center is a twisty road, which the architect calls '*oylum*.' It suitable nature and geographical data was important while creating this curvilinear axis-road, to be within walking distance of the users entering the campus, to establish a relationship with all faculties and to feel that they belong to these premises (Şanlı, Örmecioğlu 2018, 594-595). The axis expands in various places to become a square. This road is divided into two walking paths towards the amphitheater. An aqueduct flows the length of this main axis. This aqueduct links two large areas with a clock tower between them (Fig 19). It expands in the first square where the aqueduct clock tower passes through it and forms a circular pool. Cengiz Bektaş says that the water design element began with the Hittites in Anatolia. A sycamore tree in the middle of the pool marks the age of Olbia (Şanlı, Örmecioğlu 2018, 594). On the edge of all roads, there are semi-open, walled/unwalled stoa with a pergola cover and shops behind the walled stoa (Fig 19). Due to the Antalya heat, stoa are not entirely closed and are comprised of wooden beams, whereas their support elements are of precast concrete (Fig 20). Constituting a circulation area, these stoas flow into the squares in the form of 'oylum' (twists). While in Aleppo, Cengiz Bektaş was asked about the stoa form, "*You are talking about stoa here, but isn't the stoa a Greek form?*" "*No, the stoa was first made in Anatolia* (referring to the stoa of King Attalos of Pergamom) *If you mention only one side (Greece), it is not so, because when I mention Greek, I don't think of just one particular side* (Erkaslan 2001, 18).

Fig 18: The Agha Khan Prize in the Olbia Community Center in Akdeniz University (Author).

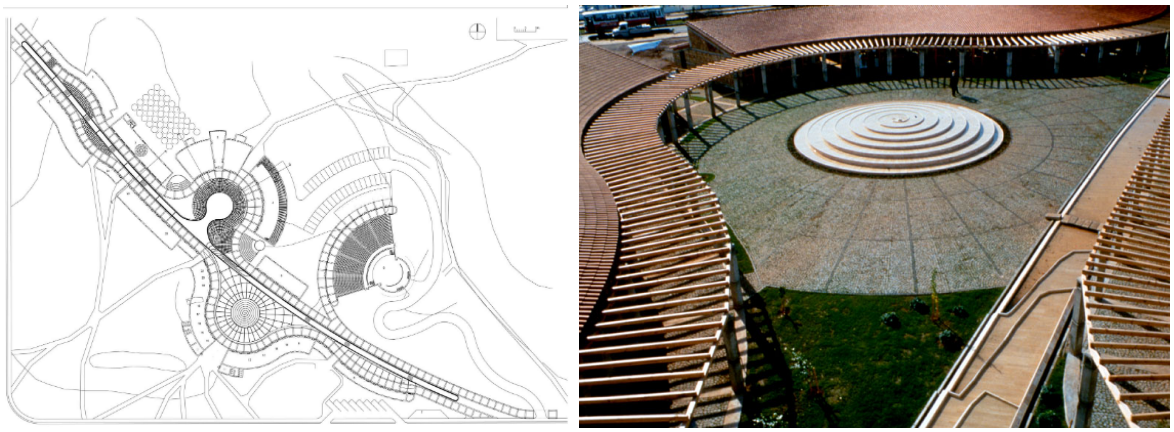

Fig 19: The Olbia Community Center (URL C). Right: The pool in the center of the square and the outlying stoa (URL 14).

Fig 20: Outdoor stoa and shops in the background (URL 15). Middle: Stoa (Author) Right: Local travertine stone and local wall masonry with precast concrete (Author).

The walls of the structures of the Olbia Community Center feature Antallya's traditional masonry techniques and local materials, and particularly, the local travertine stone (Fig 20). When Cengiz Bektaş decided to build the Olbia Community Center, he settled in Antalya and examined the regional architecture both to get familiar with the city's traditional architecture and establish a dense connection with the city. He also met with local masters and learned local construction systems from them. The jury stated it highly appreciated this attitude of the appreciated (El Kerdany, 2001). Cedar wood, which is synonymous with Antalya, was used as a material in the traditional truss system incorporated as the closed ceiling system at the Community Center (Şanlı, Örmecioğlu 2018, 595). The Community Center buildings are of stone masonry, whereas the walls were reinforced by positioning concrete flanks between the rows of travertine stones in masonry (Fig 20).

In addition to eliminating the university's lack of social and cultural furnishings, another aim of undertaking the project was to solve the identity problem created on campus by buildings with different identities, which were constructed at different times with individual attitudes rather than according to a specific universal principle.

For this reason, rather than a one-off form, the complex was created by using an organic modulation system that creates an urban texture prone to future development, growth and change. The project ultimately had a human scale, a structure that allowed for everchanging perspectives and experiences. And shortly after its construction, it had become the most vibrant spot of the university.

The Olbia Community Center was deemed worthy of the prize for conveying a social focus that creates a 'center' of life on campus and as a binding element between different structures as it creates a common design vernacular with the region's historical and traditional architecture (Andaç 2010, 31-32; Şanlı, Örmecioğlu 2018, 595). The Agha Khan Jury statement regarding the center is as follows; *The Olbia Community Center Project was awarded for its modest and intimate scale that does not exceed human dimensions in acting as a bridge that links buildings and open spaces with different architectural vernacular on the university campus, and creates an 'innovative fusion' of modern architectural components and construction. The social complex has created an attractive meeting place where students and academicians from different disciplines come together and exchange social services. In utilizing symbolic, cultural and historical components, the project connects with the past in a sense and shows how today's architects can use and interpret their own cultures in contemporary projects. The identity problem of the school, which is one of the starting points of the employer, the Mediterranean University Rectorate, has been created with a sense of belonging, an extension of the identity problem, and the social connection and positive experiences that students and academicians alike have come together and established, in the context of mutual relations with Turkey enabled the history of contemporary life. This architectural achievement also acts as an impetus that enables students to explore their social, educational and intellectual potential* (Andaç 2010, 42).

The B2 House

Built between 1999-2001 by architect Han Tümertekin, the B2 House is located in the village of Büyükhüsün of Ayvacik district of Canakkale province. The structure won the 9th Term Agha Khan Architecture Prize in 2004. The 9th Term Agha Khan Architecture Prize committee requested that specimens

give guidance to architecture, city and landscape design and have a large-scale or reasonable use area. The executive committee of this term took particular interest in the influence of architecture on plurality and resilience as well as on location and contemporary conditions. The grand jury of the 9th term competition included; Ghada Amer, Hanif Kara, Rahul Mehrotra, Farshid Moussavi, Modjtaba Sadria, Reinhard Schulze, Elias Torres Turi Billie Tsien and Jafar Tukan, while Agha Khan, Akram Abu Hamdan, Charles Correa, Abdou Filali-Ansary, Jacques Herzog, Glenn Lowry, Mohsen Mostafavi, Babar Khan Mumtaz and Peter Roew served on the selective committee (URL 15). The award ceremony was held at the site of the Tomb of Hümayun in New Delhi.

The employers of the weekend coastal town house are the brothers Selman and Suha Bilal. The house, which does not necessite a long trip from where the brothers Selman-Suha Bilal live in Istanbul, is located in an area where the owners can find calm and peace. located in the farming community of Büyükhüsün Village, the building has a design that takes into consideration the life of the village people, the historical background and social structure of the land where it is located. Situated on sloping property at a relatively high altitude, the house reflects the culture and history of the land where it is found. The B2 House is at a point where the Büyükhüsun Village ends and the natural land starts. It is a singular structure located 100 m. from the village. Since Büyükhüsun village is a high altitude area, it offers an unobstructed panoramic view. The architect used the original landscape and view of the village in a structure located at a tranquil site intertwined with nature. One of the important points of the B2 House design is its relationship with the environment. With the intention of belonging to its location, it is a summer house integrated with nature. With its home architecture, it aims to be a part of nature, and not for its users to watch the natural panoramic scenery. Built up on a steep slope, Büyükhüsün Village did not encircle its house with walls like local village houses, but was enabled to be in direct contact with its surroundings, whereas interaction between the house with the outside world was kept strong and permeable (URL 16).

In the form of a simple square prism, the house has a modern design and bears a common venacular with the village houses around it. Materials used in the building were selected from the village, whereby there was combined use of modern and local construction techniques. Thus, the building has commonality with the architecture of the village it is situated in. Located in the north-south direction, the southern façade of the house opens to the view (Fig 21). Taking into account the natural data of climate and landscape factors, the building was directed to the southern façade.

The triangular area on which B2 House is built has a slope of seven meters in the north-south direction. In the design of Han Tümertekin, this slope is handled by the terracing method, one of the local features of the region. The property was divided into long rectangular terraces with a height difference of 1.3 meters, whereas the B2 House was positioned over these terraces.

The structure is positioned to the west of the plot in the form of a triangle and the east side is left as a garden area. A band was left on the northern side of the building. Service areas such as kitchen niche, storage, toilet, fireplace are placed in this area (Fig 22). The remaining area is clearly left to the living space (Andaç 2010, 69; Açıkalın 2016, 88). The same band was used as a bathroom on the upper floor and the remaining space was divided into bedrooms. The bedrooms are not divided by walls, but by two-sided wardrobes and sliding doors at both ends. Thanks to the opening of these doors, the space can be used as a single room. The plain, and clearly evident expression of the space is bolstered by a balcony the length of the southern facade (URL 17).

The retaining wall over which the building was built according to the mixed construction system as well as the side masonry walls of the building were built using the drywall technique with andesite stone which is indigenous to Büyükhüsün Village and the Çanakkale region (Fig 22). Constituting a simple prismatic form, the B2 House is encircled with two 1.2-m. exposed reinforced concrete frames. Between these reinforced concrete frames, the two side walls of the building and the local andesite stone specific to the area on the roof were filled in with drywall masonry (Fig 22). The east and west sides of the building were designed to be completely blind. Though the use of concrete is undeniable, it still wants to continue in the village texture. In other words, a synthesis was created with the B2 House by using materials such as natural stone, reeds and undressed timber together with materials such as reinforced concrete and aluminum (Açıkalın 2016, 92).

Concrete and local stone material were used together in this two-storey building. The upper floor balcony is of steel construction with wooden flooring. The southern facade, which is the main facade of the building, is completely transparent (Andaç 2010, 71). Shutters filled with handmade reeds are used to cover the aluminum framed windows. (Fig 21). These folding reed panels keep the building's interior cool. There is

a staircase connecting the two floors at the northern entrance. The staircase was not positioned within the house as the architect did not wish to disturb the clarity of the interior. The terrace formed on the upper floor with the construction of the outside staircase constitutes an overhanging eave for the entrance. Band windows were used on this northern front (Açıkalın 2016, 90). This low-maintenance structure is ideal for someone with a nomadic lifestyle looking for temporary accommodation (URL 18). Simplicity in the building's architecture is also seen in its interior arrangement. The users wanted the structure to be simple and practical in order to avoid any maintenance costs for the B2 House, which is a summer house, whereby the interior architecture was designed accordingly. This simplicity manifests itself in the building mass as well as in the interior (URL 18).

Fig 21: The B2 House southeast corner. Right: Staircase to the north linking the ground floor to the upper floor (URL 16).

Fig 22: View from main livingroom (Andaç 2010, Fig. 4.b.2.8) Right: Eastern bedroom. (URL 17).

The house's spartan interior decoration was made possible by producing semi-open spaces and positioning the necessary volumes for these spaces, whereas spaces such as bathrooms, the laundry room, a small kitchen and storage space were handled by producing a semi-open space outside the main volume of the house (URL 19). These semi-open spaces open out to an outdoor seating area. The plain interior has rendered the structure plain in its structural sense. Designed to be earthquake resistant, the house was built with modern and local technology and materials.

The B2 House garnered the appreciation of the Agha Khan Architecture Prize jury for creating a unique identity and integrating this identity into the environment. The jury also considered important the recognition of the history of the site where the building is located, the village houses and the texture created by nature. The jury stated that th B2 House assessed the natural and cultural data of the surrounding where it is located (Açıkalın 2016, 91).

The B2 House was deemed worthy of an award by the Agha Khan jury for *"creating a new and original work that considers the history of its location, the surrounding structures and landscape, whereas this building is also part of the living environment where it is located."* Agha Khan Architecture Award Jury decision was

released thusly; *"The B2 House has been awarded for a design which embodies the feeling created by goodness and perfection. The building is a new, original design which respects the geography, houses and landscape around it and is a part of the community in which it is located. The house stands alone with its aesthetics and stylish design and new houses may be added to this quadrant on a larger scale using the same approach… The B2 House encourages the phenomenon of contemplation by gazing at the horizon. The building holds a vast architectural richness, reflecting the architect's individual architectural desires. Since it is considered together with the indoor lifestyle and activities, it achieves the identity of a special place, which is an important part of the society, drawing in house guests and passersby alike. When it is vacant, it will be possible to continue seeing the respect it deserves "*(URL 20).

The Ipekyol Textile Factory

Built by the famous architect Emre Arolat between 2005-06, the İpekyol Textile Factory in Edirne is another building that won the Agha Khan Prize in 2010 (Fig X). This was the first time the Agha Khan Prize was awarded to an industry structure. In addition to Pritzker Award recepient French architect Jean Nouvel and one of the great names in the contemporary art world, Anish Kapoor, the selective board of this term included Souleymane Bachir Diagne, Omar Abdulaziz Hallaj, Salah Hassan, Faryar Javaherian, Kongjian Yu, Alice Rawsthorn and Basem Al Shihabi. Held at the Islamic Arts Museum in Doha Qatar under the chairmanship of Agha Khan, the award ceremony was graced with the participation of the Emir of Qatar, Sheikh Hamad bin Khalifa Al Thani and his wife Sheikha Moza bint Nasser. In the jury report, attention was garnered upon the award winning projects with a rich and pluralistic vision and transformative roles in improving the built-up environment (URL 21).

According to the Structure Selection Board evaluation, The award was deemed worthy for being exemplary in the successful cooperation of the architect and employer in integrating the workers' welfare and employer's production goals with the venue, for bringing the management and production areas under the same roof, as well as an architectural analysis that is far from the hierarchical arrangement and detrimental living conditions encountered with many of the world's industrial buildings (Architect 2011). The use of local materials in the building, low energy performance, inner gardens that provide natural light and ventilation to the production areas, and social areas intended for the comfort of the employees were also highlighted (Fig 23).

Fig 23: Edirne Ipekyol Textile Factory. Northwest façade (URL 18).

Built over an area measuring 20,000 m², the Edirne İpekyol Textile Factory is a high-ceilinged, spacious venue. Instead of a dark environment between four walls, workers work in an environment that receives constant daylight and fresh air circulation. Workers can see how the air is outside and inside during the day, while they can rest in the gardens arranged for them during their breaks and play sports if they wish. They dine in a meticulously designed venue, from the lighting to seating units, that opens out to the garden (Fig 25). Architect Emre Arolat said that thanks to all these architectural features of the building, workers are happier compared to those of other factories. Arolat went on to say that the structure combines functional efficiency with humanism (URL 22). With the effect of the limited local production facilities, innovative experiments on building materials and production methods were especially avoided at the Arolat İpekyol Textile Factory, whereas he stated the main components of this structure were reinforced concrete vertical supports used in similar structures, a light steel cover structure and a cartridge system on the

facades. (URL 22) (Fig 23). The building's southern glass façade, as well as the five inner courtyards, gardens and light wells, provide all users with access to natural light and scenery (Fig 24, 25). A quote from one of the most important trade publications of Germany, Baumeister reads, "*The factory where workers do not want to leave to go home in the evening*" (URL 22).

The Agha Khan jury defines the structure as follows; *The Ipekyol Textile Factory, a specially designed facility for high-quality textile production, represents a successful collaboration between the customer and architect in developing a spatial strategy that integrates production goals with employee well-being. The structure consists of a single U-shaped volume that increases the use of local materials, reduced energy use and thermal performance. The architect breaks with hierarchical tradition by combining management and production areas under one roof. The building's U-form has been selected to meet the needs of the production line. This form fulfills all functions from packaging the clothing to shipping. The glass south facade of the building, five interior courtyards, as well as gardens and light wells, provide all users with access to natural light and scenery. These areas are also a recreation area for workers. Rainwater obtained from the roof can be transferred to the local system of the building as well as recycled for use in the factory. Production and management departments are located in the same building, allowing their teams to be within visual range of each other. This bolsters team spirit by improving internal communications. In a era of a rapidly industrialized world, Moslems in many countries, including Turkey, need better quality development products against rising labor costs: the Silk Textile Factory is proof of how an open-minded design and a cleaner, safer, more efficient workplace could create and higher productivity and profitability"*(URL 22, 23).

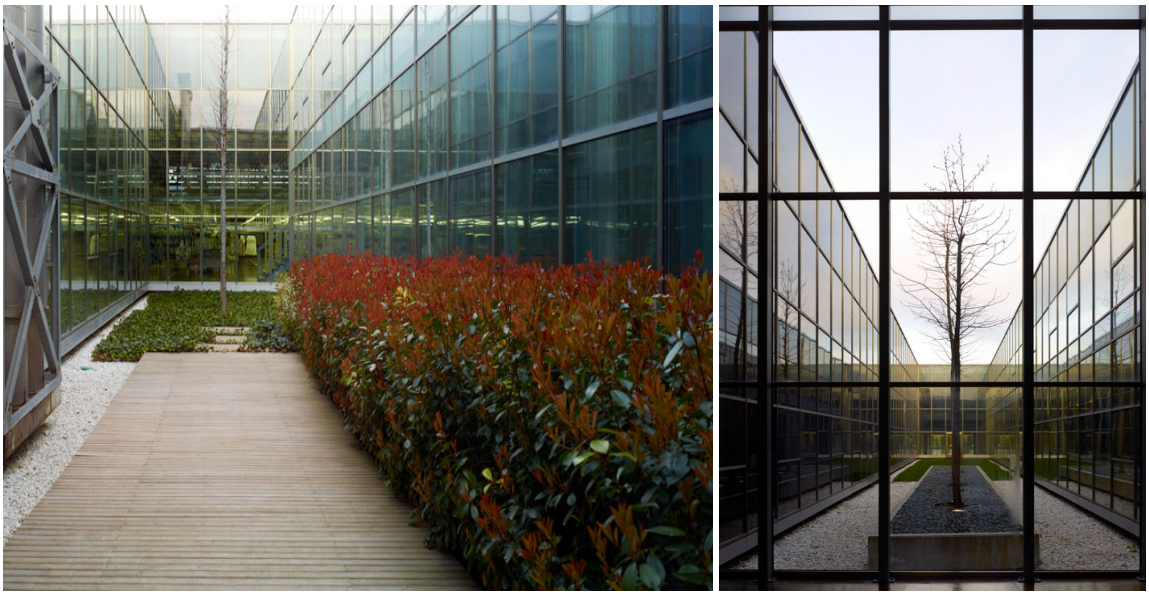

Fig 24: The Edirne Ipekyol Textile Factory. Inner Gardens (URL 19).

Fig 25: The Inner Garden and Cafeteria (URL 20).

Conclusion

Known with the 1st and 2nd National Architecture and Sedad Hakkı Eldem in Turkish Architecture, the regionalist style had an even greater impact after the 1950s with the Agha Khan Architecture Prizes. Regionalist searches continued in Turkish architecture, when the Late Modernism and International Style became widespread in the 1950s and 1960s. The Agha Khan Architecture Prize emerged as a supportive factor in the spread of the regionalist style, which is an answer to the identity problem in architecture. Turgut Cansever was a prominent name with his writings and structures of this era.

In this architectural era, the use of local data increased and regional features such as local climate, materials, topography, orientation to the sun, wind, landscape and harmony with historical texture, local workforce and local building masters and traditional architectural elements, social habits, etc. began to dominate designs. In this era, the production of a building respecting the environment where it is found combines the traditional and contemporary, and uses local data rationally. A connection with the past is established with the fact that environmental and social data become subject to design in the phenomenon of identity. Thus, the regionalist attitude, a critical response to the International Style and where data on the environment and culture have been masterfully evaluated, has found a vast place in Turkish architecture with the Agha Khan Prizes.

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