



TURKEY TODAY

contemporary Turkish architecture
in Turkey and the Netherlands

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English

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Byzantine buildings, Ottoman cities, mosques by Sinan, wooden houses in various colours - these are some examples from Turkey's rich architectural history. The Ottoman Empire, which at its height included large parts of North Africa, Asia and Europe, collapsed at the beginning of the twentieth century. The Turkish Republic was founded in 1923, with Mustafa Kemal, better known as Atatürk, as its first president. The new government emphatically sought to distance itself from the past.

A revolutionary programme of reforms was designed to bring about the modernization and industrialization of Turkey. The aim was to create a democratic and prosperous Turkish nation. The international trend was the guiding principle for cultural development in the new republic, and so Western architecture was taken as a model for modern Turkish architecture. The modern architecture of Le Corbusier, Walter Gropius and Mies van de Rohe was ideally suited to give concrete form to Turkey's break with the past. Modern architecture expressed the national ambition to modernize the country.

Throughout the twentieth century, Turkish architecture was strongly influenced by architectural developments in the West. Consequently, just as in Western Europe, in Turkish cities such as Istanbul, Ankara and Izmir, we find in addition to Modernist buildings, examples of Functionalist and Postmodern architecture.

What is happening in architecture in Turkey today? In this exhibition, a number of projects are on show which together give a representative picture of current architectural developments. Many architects are still following the international trend, but Turkey is also experiencing a new élan. Turkish architecture is increasingly acquiring a character all of its own. Architects are seeking, in a respectful way, to translate current international architectural ideas in projects which celebrate contemporary Turkish culture and which take account of Turkish (architectural) traditions.

By way of an introduction to the projects, the exhibition includes a brief outline of Turkey's rich architectural history. The projects have been divided into categories in order to show what is taking place in the socio-cultural sphere in Turkey today. Each category addresses the question as to whether and how the cultural and economic exchange between the Netherlands and Turkey is manifesting itself architecturally in the Netherlands.

Colophon

Idea, selection and text: ARCAM, Yvonne de Korte and Astrid Toorop, 2004

Design and realization: Jeroen Kramer exhibition architect

Essay 'The making of modern Turkish architecture': Gül Kaçmaz-Erk

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The making of modern Turkish architecture

The Turks have a long history with origins in ancient times in Central Asia. They migrated with nomad tents from Asia and eventually settled in Anatolia (Asia Minor). Here their nomadic life style blended with the Islamic tradition and the rich Anatolian cultural heritage, whose roots included the Ionians, Lycians, Hittites and Byzantines. Both the Seljuk Empire (990-1157) and the Ottoman (1300-1923) were awake to developments in surrounding countries.

When the Ottoman Empire began declining in power in the 18th century, the intellectuals and the ruling upper class turned towards Europe hoping to benefit from the technological and military achievements of the West. This was when the European influence on the Turkish political, economic, industrial and cultural systems, as well as on the country's art and architecture, began. In the 300 years since then the West has remained an important source on which Turkish society has modelled itself, but it has not been a uniform process. The copying and imitation that prevailed in the imperial period changed considerably after foundation of the Turkish Republic. Straightforward Westernization was displaced by the ideal of a 'modern Turkey', which emphasized integrating Western values into Turkish culture. This concept has been crucial not only to Turkey's politics but also to its architecture since the 1920s. The Turks have adopted the patterns and practices of modern life, including Western methods and institutions, without cutting all ties with their historic origins. Those origins have been interpreted under a rather romantic nationalist ideology, based on distant past roots, both Anatolian and Central Asian. Turkey has sought a synthesis of the authentic with the modern, of the local with the global, and of the Turkish with the Western traditions.

Following the end of the imperial period, the nation state formed the main political and architectural model, surviving into the early years of the republic. Although the foundation of the Turkish Republic by Mustafa Kemal Atatürk (1923) was a radical turning point for the Turks, the architecture - The First National Architectural Style - did not change immediately (1910-27). The nationalist movement was vital to a population that has lost so much in the wars: most of their territory, their families, friends, positions, property and savings. The ideal of nationhood was all they had. Rejecting functionalism, the First National Architectural Style was symbolic, decorative and formalist with parallels to European historicism. It drew on traditional sources such as classic Ottoman motifs on facades, corner towers and domes, but not on traditional materials or construction methods. The architects thus created an architecture of ornamentation.

The new republic suffered a shortage of architects and qualified builders. Many had been killed in the wars, and non-Muslim architects who had been active in Turkish building left the country. The architectural education, understood in modern terms, was limited. The government decided to invite foreign architects, mostly from Germany and Austria, to practise in Turkey (1927). Guilio Mongeri, Clemens Holzmeister, Ernst Egli, Bruno Taut, Paul Bonatz and others were influential not only through their buildings, mostly in Ankara, but also in their capacity as professors at the Istanbul schools of architecture. Hermann Jansen prepared a city plan for Ankara (1928) which was intended to turn the mid-sized Anatolian town, lacking the glorious historical heritage of Istanbul, Konya or Bursa, into a modern capital city. The transformation of Ankara into a symbol of the brand new republic, replacing Istanbul which symbolized the former regime, was a major target of the republican government.

The First National Architectural Style proved far from suitable for providing the rational solutions needed by a new republic starting almost from scratch. The architects had a capital city to build and a country to repair. Enthusiasm was paramount, and the architects began to seek a style fitting to Atatürk's radical political reforms. Under the influence of the Bauhaus and the foreign architects working in the country, Turkish architecture entered its Modernist phase (1927-40). Ornamentation and all else reminiscent of the Ottoman period were abandoned; materials were used rationally, remaining true to their nature; reinforced concrete replaced traditional structural materials; flat roofs, geometric forms, free plans and asymmetry were preferred; form followed function.

The stagnation of the war and postwar years (although Turkey did not participate in World War II) inflamed Turkish national sentiment. The lack of funds and of imported building materials, the nationalistic architectural styles of Germany and Italy, and a reaction against modernism and against the foreign architects appointed to design all Ankara's public buildings, brought forth the Second National Architectural Style (1940-50). Sedad Hakki Eldem, the leading representative of republican architecture, and others searched for their roots – this time not in the classic Ottoman style but in that of the traditional Turkish house. They designed buildings with cantilevers, sofas, overhanging eaves, vertical windows, and used local materials, design solutions and construction workers. Alongside this movement based on Turkish civilian architecture, there was a tendency inspired by German Third Reich architecture, with its predilection for stone-clad vertical facades and monumental arcaded entrances.

Turkey began to open its doors to the world. Another rationalist approach, the International Style, followed, under the influence of developments in North America (1950-60).

Buildings with highly technical boxlike forms, a rejection of naturalistic imagery, the interplay of solids and voids, glass curtain walls and transparency gave these buildings an air of objectivity. This was a period of big architectural offices, competitions and standardization in the construction industry. The conservation and restoration of historic buildings also emerged at this time as an item on the agenda of the younger generation of Turkish architects.

1960 marked the beginning of a more democratic period, alive with new intellectual discourses and discussions. Turkish architects began to take social and environmental problems seriously, and to concern themselves with ecological issues. They tried to solve problems with mathematical and sociological methods; scientific research was encouraged. Concepts like place, identity and urbanization were discussed. The architects used new materials and construction methods such as prefabrication, especially for industrial buildings. It was a dynamic period of Late Modern Pluralism (1960-80). Individuality was encouraged and more personal designs were built. Some architects were attracted to approaches such as the New Brutalism, Regionalism and Organic Architecture. Some stayed with modernism but at a more human scale, using boxlike forms, courtyards instead of corridors, exposed structure and materials, fragmented plans and International Style facades. Others returned to traditional values, especially with regard to urban planning, in discussions on Regionalism. Yet others designed free organic forms, with unadorned sculptural masses and an emphasis on plasticity. By the 1970s, landmark high-rise buildings began to dominate the skylines of Ankara and Istanbul.

A postmodernist phase followed (1980-90). Like their colleagues abroad, Turkish architects spent some time playing with stylized historical forms, ornaments and colours. This commercial and eclectic period left its imprint on the city centres but did not remain long in favour among architects.

Two building types, mosques and houses, followed a different path. Religious conservatives generally rejected modern designs for mosques, although concrete took the place of stone and brick even for the traditional dome. Vedat Dalokay's competition-winning project for Kocatepe Mosque in Ankara (1957) was rejected in favour of a conventional historicist building. All over Turkey, mosques were built weakly imitating designs by the famous Ottoman architect Sinan. Houses continued to be built in a traditional manner well adapted to the regional climate, using local materials (timber, mud brick or stone), until the 1930s. A communal meeting area, the sofa, connected the rooms, each of which was a multi-purpose space for domestic activities, recalling the traditional nomadic tent. By the 1940s, however, multi-storey blocks of reinforced concrete construction began to replace the traditional domestic architecture. The relatively small apartments in these blocks were linked by a corridor instead of a sofa and had rooms with specific functions.

As we approach the temporal scope of this exhibition, the 1990s and 2000s, it is apparent that the country is closer than ever to the aspiration of a 'modern' Turkey – despite the cultural confusion of combining of the East and the West. Turkish architects are more familiar with globalizing methods and trends, and are closer to the architectural rhetoric and morphologies that typify the First World. In fact, they make widespread use of those morphologies. In the making of modern Turkish architecture, each architect pursues his own synthesis of the local and the global. The conception of the local changes from architect to architect; it may be Islamic, secular, national, historical, vernacular or regional. In terms of architecture, this is a period of individualism. Turkish architects are still experimenting with the concepts of modernity and authenticity and considering how to reconcile them.

Gül Kaçmaz-Erk

Projects in Turkey

Görener private house



Architect:: Nevzat Sayın
Architectural office: Nevzat Sayın Mimarlık
Location: Erdek, Balıkesir
Client: İgi and Ömer Göreder
Structural engineer: Celal Erdem
Living area: 520 m²
Site area: 10,000 m²
Completed in: 1998

This private house is built on the top of a hill covered with olive trees. An existing stone building has been integrated in the new design. The new section consists of a steel structure finished with wood. The natural stone platforms in the landscape served as inspiration for the stepped differences in level. The different floor plans of the three storeys give rise to staggered elevations. The use of materials in the interior is the same as on the exterior, reinforcing the 'sense of outdoors'.

Kerim Bayer private house



Architect:: Ahmet İğdirgil
Architectural office: Şans Mimarlık
Location: Bodrum, Muğla
Client: Nurhan Bayer
Structural engineer: Şans Mimarlık
Area buildings: tower 68 m², new section 93 m²
Site area: 252 m²
Completed in: 2003

An historic stone tower was restored and converted into a private house. A new section was added using the same type of stone as the tower. Because the house is surrounded by roads on three sides, a sheltered inner courtyard has been created. The passageway between the tower and the new building is provided with a glazed roof, thereby increasing the penetration of daylight. In addition, the elevation on the courtyard is entirely of glass, which reinforces the sense of living outdoors.

Yazıcı residence



Architect: Can Çinicı
Architectural office: Çinicı Architecture Ltd.
Location: Bodrum, Muğla
Client: Sedat Yazıcı
Structural engineer: Ayhan Construction
Area buildings: 350 m²
Site area: 590 m²
Completed in: 2004

The house is located in the seaside resort of Bodrum. So as not to clash with the surrounding landscape, the ground floor walls are built in or clad with stone. A concrete box rests on top of this layer, contrasting with the stone walls. The white-painted volume has a number of small windows. The cellar and ground floor contain the living room and the kitchen. The bedroom and bathroom are on the first floor.

Four houses



Architect: Şevki Pekin
Architectural office: Şevki Pekin Mimarlık
Location: Kocaeli, Gölcük
Client: Şerif Kanik
Structural engineer: Şerif Kanik
Building area: 750 m²
Site area: 7,000 m²
Completed in: 2003

The four houses are built alongside one another on a wooded hillside overlooking Marmara Bay. As an architectonic element, the overhanging roof edge unifies the four houses. The north and south facades of the concrete structure are wood clad. A communal garden has been laid out from the house entrances to the covered parking bays. Each house has a floor plan that deviates slightly from the standard plan drawn up by the architects. The ground floor contains the kitchen, living room, dining room and study. The first floor has room for four bedrooms, two bathrooms and a toilet.

B2 house



Architect: Han Tümertekin
Architectural office: Mimarlar
Location: Ayvacik, Çanakkale
Client: Selman Bilal
Structural engineer: Parlar
Engineering
Building area: 150 m²
Site area: 600 m²
Completed in: 2001

The brief was to design a holiday home in the local style for a non-local client. The inspiration for the design was the 'nomadic', whereby local techniques are used but are interpreted in an individual way. In the B2 house, the traditional materials, which would normally be used in this area, have been partially replaced by or combined with modern building materials. Stone has been replaced by untreated concrete, wood by steel, and reed wattle has been combined with aluminium. The concrete walls are partially faced with handcrafted stone. The aluminium frame with reed wattle keeps out the sun, so that an agreeable climate is created inside the house. The sliding front elevation closes the box when the residents are not at home. The view over the sea and the hills with olive trees must be superb.

Dikili houses



Architect: Nevzat Sayın
Architectural office: Nevzat Sayın
Mimarlık
Location: Dikili, Izmir
Client: various
Structural engineer: local
craftsman Yilmaz Aydemir
Completed in: from 2002

Dikili, a small old town close to Turkey's third largest city Izmir, is where many Turks have a holiday home. The architect Nevzat Sayın redeveloped his own summer house here. His neighbours were so impressed that Sayın has now restored and redeveloped six houses in the area. The character of the houses has been preserved by using stone as the main building material. The local building contractors were not familiar with the technical working drawings, so the architect modified the design and used a standard measure. With instructions such as '20 stones to the left and 30 to the right', the builders were able to do their work. At the front of the house is a small swimming pool which is connected to the facade with glazed double doors. The choice of materials and the detailing of the houses is the same. Striking features are the concrete edges, stone walls and steel window frames.

Summerhouse



Architect: Şevki Pekin
Architectural office: Şevki Pekin Mimarlık
Location: Dikili, Izmir
Client: Şevki Pekin
Structural engineer: carpenters from the village of Badenli
Living area: 413 m²
Site area: 5,000 m²
Completed in: 2001

The architect Şevki Pekin's summer house stands on a green, waterside site. The house has a metal structure and is clad with wood. The front and rear elevations are entirely of glass. Because the landscape and the water are visible through the glass, the house blends in with its surroundings. When the enormous sliding doors are open, the boundary between inside and outside disappears completely. The insulated metal roof tempers the effects of the climate. The two neighbouring summer houses were also designed by Şevki Pekin.

Filip Amram summerhouse



Architect: Boran Ekinci
Architectural office: Boran Ekinci Mimarlık
Location: Çanakkale
Client: Filip Amram
Structural engineer: Mustafa Şikman
Living area: 100 m²
Site area: 230 m²
Completed in: 2004

Built in a month for 50,000 dollars, this building is a good example of the working method of the architect Boran Ekinci, who likes to be creative with the budget and materials. The wooden planks for this summer house were prepared in a factory, so that completion of the building would not take long. The wooden box derives its strength from a steel structure which causes the building to hover slightly above the ground. It has an enormous glazed front and a verandah, providing views over the water and of the distant mountains. The rear elevation has a more closed character due to the wooden cladding in which there is only a door and a small window.

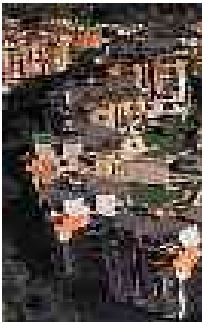
Optimum



Architect: Han Tümertekin
Architectural office: Mimarlar
Location: Ömerli, Istanbul
Client and building contractor:
EMTA Integrated Andgineering
Design Inc.
Living area: 250-350 m²
Completed in: 2003

Housing complexes on a guarded site with shared facilities, so-called 'gated communities', are becoming increasingly common in Turkey. The upper middle class, particularly in big cities such as Istanbul, are eager to live in such complexes. The project Optimum comprises 84 dwellings. The office of Han Tümertekin designed four dwelling types with 30 variations. Each single-family dwelling has a living room, dining room and kitchen on the ground floor. The floor of the first storey overlaps the ground floor with the exception of the sitting room. This allowed a double ceiling height in the living zone. The floor plans divide into two sections on each storey. On the first floor there is a section for parents and a section for children with separate bedrooms and bathrooms. The houses are situated in green space, in the middle of which are shared facilities such as tennis, billiards, a gymnasium, squash, a sauna and a swimming pool.

Platin Housing Complex



Architect: Behruz Çinicı, Can
Çinicı and Altug Çinicı
Architectural office: Çinicı
Architecture Ltd.
Location: Ulus, Istanbul
Client: Korkmaz Yiğit
Structural engineer: Korkmaz
Yiğit
Building area: 30,000 m²
Site area: 40,000 m²
Completed in: 1998

The project for the Platin complex in Istanbul comprised the restructuring of a 30,000 m² area and the addition of green space and new buildings. The area on the edge of the district of Ortaköy is characterized by drab apartment blocks and a view of the chimneys of neighbouring factories. In order to revitalize the area, two building types were added. Ten five-storey housing blocks and two blocks with terrace dwellings were placed in a circle with a large park in the middle. Because the area is hilly, the housing blocks are situated at different heights. Meandering paths, stone walls, overhanging greenery and water features are the key elements in the landscape design. Residents can park their cars underground and make use of communal facilities such as a swimming pool. A stone wall has been built around the area.

Aksoy office extension



Architect: Gökhan Avcıoğlu
Architectural office: GAD Architecture
Location: Yalova
Client: Aksoy Technal
Structural engineer: Aksoy Technal
Building area: 350 m²
Site area: 1,200 m²
Completed in: 1999

Aksoy, a company that makes facade systems, commissioned Gökhan Avcıoğlu to design new office space next to the existing factory buildings. The client gave the architect room to experiment with building materials such as steel, aluminium and glass. Avcıoğlu devised a system of concrete floor slabs and steel columns with which a factory or office can be constructed with various dimensions. A demountable facade with solar panels was developed in collaboration with the companies Yapı Merkezi and Freysaş. The facade structure is clad with glass. In the earthquake of 1999, all of the older factory buildings collapsed. The office extension with its steel system and the enormous glazed facade survived intact.

Halkbank General Headquarters



Architect: Doğan Tekeli and Sami Sisa
Architectural office: Tekeli-Sisa Mimarlık
Location: Ankara
Client: Halkbank
Structural engineer: Halkbank Construction Department
Site area: 98,000 m²
Completed in: 2001

The architectural office Tekeli-Sisa was established in 1954 by Doğan Tekeli and Sami Sisa. Both architects studied at the Technical University in Istanbul. Since Sami Sisa's death in 1998, the office has continued with four new, young partners. Doğan Tekeli and Sami Sisa originally designed another building for the Halkbank in Ankara. When the government took over the building from the bank on its completion, the architects produced a new design for the bank's headquarters. The tall building has a slightly convex elevation on two sides, with windows in a regular pattern. In the middle, the building is more slender, which can be seen on the two sides. The building material is mainly reinforced concrete. It is quite common in Turkey for architects to produce a total design for a building, including the interior and furniture. Here, too, the interior of the Halkbank was included in the design, which can be seen, for example, in the lamps in the large entrance foyer.

Metrocity Residences and Shopping Centre



Architect: Doğan Tekeli and Sami Sisa
Architectural office: Tekeli-Sisa Mimarlık
Location: Levent, Istanbul
Client: Metrosite AŞ.
Structural engineer: Yüksel Construction Co.
Building area: 24,277m²
Site area: 210,000 m²
Completed in: 2003

The competition for this large-scale project was held on several occasions in Turkey, Europe and America. Doğan Tekeli and Sami Sisa were finally chosen to realize their design. In addition to offices, housing and shops, the design also includes the interiors, street furniture and the station for the metro, from which the project takes its name. Two residential towers and an office tower have been built on the edges of the site in order to create space for a shopping mall, public facilities and green space. The 170 metre-high towers have an extra concrete shell, which provides reinforcement in case of earthquakes. Between the two residential towers is a covered shopping street. The roof of the Arcade is made of Teflon, which allows daylight to enter but not the ultraviolet rays. Five underground storeys house an enormous parking garage and the entrance to what is perhaps the shortest metro line in the world.

Fly Inn shopping and entertainment centre



Architect: Murat Tabanlıoğlu and Melkan Gürsel Tabanlıoğlu
Architectural office: Tabanlıoğlu Mimarlık
Location: Florya, Istanbul
Client: Gül-Keleşoğlu Construction
Structural engineer: Gül-Keleşoğlu Construction
Building area: 7,151m²
Site area: 36,733 m²
Completed in: 2003

The Fly Inn Center is situated on a corner site on a main road to Istanbul's Atatürk airport. The two storeys above ground contain shops and cinemas. A supermarket, shops and a parking garage are situated underground. The building has a U-shaped tip which points in the direction of the airport. The airport was designed by Murat Tabanlıoğlu's father, who was the founder of the Tabanlıoğlu office. In order to avoid the idea of a closed, introverted shopping mall, the architects have paid considerable attention to the relationship between the interior and the exterior. In addition to the steel and concrete structure, the building has a second facade of metal panels in order to regulate the penetration of sunlight. The atrium section has a glazed facade and a metal roof. There is a good view of the air traffic from the shops and the restaurant.

Doğan media city



Architect: Murat Tabanlıoğlu and Melkan Gürsel Tabanlıoğlu
Architectural office: Tabanlıoğlu Mimarlık
Location: Bahçeşehir, Istanbul
Client: Doğan Burda Rizzoli Dergi Yayıncılık Pazarlama A.Ş.
Structural engineer: Aydın Construction
Office area: 14,500 m²
Site area: 100,000 m²
Completed in: 1998

The large-scale project for a Turkish publishing company with approximately one thousand employees is situated on one of Istanbul's major motorways. The husband and wife team Murat Tabanlıoğlu and Melkan Gürsel Tabanlıoğlu was commissioned to concentrate all of the activities of the Doğan Press Group in a single area in order to increase the company's efficiency. The brief demanded transparent buildings with an abundance of natural light. Two large blocks linked by an atrium were built in green space. Behind this main office are the printing-houses, which can be extended in the future. The front elevation of the main building is made of glass and stone. The roof, the front and rear elevation of the middle section and the atrium are entirely of glass, providing views of the landscape behind. The entire interior has been designed by Melkan Gürsel Tabanlıoğlu.

Office for textile and clothing export company



Architect: Emre Arolat
Architectural office: Emre Arolat Mimarlık
Location: Yandibosna, Istanbul
Client: Istanbul Textile and Apparel Exporters' Association
Structural engineer: Ekinciler Construction
Office area: 45,000 m²
Site area: 220,000 m²
Completed in: 2000

Close to the intersection of two main roads in Istanbul is a large, partially developed site. Emre Arolat designed an office complex on the site for three different export organizations. A communal programme comprising restaurants, library and conference facilities is situated on the ground floor. Above this are three square blocks, which differ in shape and height. Reinforced concrete has been used for the facade. In the middle of each block is a square empty space in which light enters via a semi-transparent roof. The galleries and the glazed fronts of the office spaces border on this atrium.

Mosque for the government



Architect: Behruz Çinici and Can Çinici
Architectural office: Çinici Architecture Ltd.
Location: Ankara
Client: Turkish Grand National Assembly (TBMM)
Structural engineer: T.Molu Co.
Building area: 750 m²
Completed in: 1989

This building was the first religious building to be financed by the then secular Turkish government and it stands on a site where the parliament building and a number of ministries are also situated. The mosque is intended for members of parliament and other officials. The architectural office Çinici Architecture designed a library on one side of the triangular site and on the other side the mosque, with a garden in the middle. Most of the building is underground, with only a small part of it aboveground. The rectangular prayer hall, which can accommodate 450 people, symbolizes the integration of 'the natural' and that which 'has been made by man'. The kibla, a wall placed in the direction in which Muslims pray, is transparent in order to provide a view of the terrace-like garden with a pond full of water lilies.

The design departs from traditional mosque architecture and offers a new perspective on the design and floor plan of mosques. The balconies and the cypress represent the minaret, and the dome has been replaced by a stepped pyramid. In 1995, the architects were presented with the Aga Khan Award for their design and were commended for their experiments with new design possibilities for mosques.

Kinaliada Mosque



Architect: unknown
Location: Prince Islands, Istanbul
Probably completed in: 1960-1970

This mosque on one of the Prince Islands in Istanbul is a modern variant of mosque architecture. The mosque was probably built in the 1960s or 1970s. The designer has made abundant use of concrete. The minaret and the dome have triangular forms instead of the traditional rounded contours.

Etimesgut Mosque



Architect: Candgiz Bektaş
Architectural office: Bektaş Mimarlık
Location: Ankara
Client: Turkish armed forces
Completed in: 1966

The Etimesgut Mosque in Ankara is also a modern variant of mosque architecture. This mosque is located in a military zone, some 16 km west of Ankara. The building is built on a sloped site. The angular walls are irregularly placed and have vertical openings.

Turks pavilion Expo 2000



Architect: Murat Tabanlıoğlu and Melkan Gürsel Tabanlıoğlu
Architectural office: Tabanlıoğlu Mimarlık
Location: Hannover, Germany
Client: Ministry of Tourism, Turkey
Hoofd Structural engineer: HMB Hallesche Mitteldeutsche Bau AG
Building area: 1,943 m²
Site area: 2,400 m²
Completed in: 2000

The Turkish pavilion for the World Exhibition held in Hannover in 2000 was designed by Murat Tabanlıoğlu and Melkan Gürsel Tabanlıoğlu in collaboration with a team of experts in the fields of landscape design, interior design and art. The rich Anatolian culture and the contemporary vision of architecture are the key elements on which the design is based. Water surrounds the pavilion on three sides, symbolizing Turkey's geographic location. The sixty-metre-long pavilion has a steel structure and glazed walls. Wooden casings, important elements in Turkish architecture, have been positioned at some distance from the facades. In the space in between is a bridge which gives access to the building. Inside, special light effects evoke images of the Turkish sun. Sculptures, artworks and art applications symbolize the various civilizations and cultures in Turkey since antiquity.

Borusan Art Centre



Architect: Gökhan Avcıoğlu and Durmuş Dilekci
Architectural office: GAD Architecture
Location: Maslak, Istanbul
Client: Borusan
Structural engineer: GAD Architecture
Building area: 286 m²
Site area: 1,169 m²
Completed in: 2001

Parkorman Park in Istanbul is one of the places where residents of Istanbul spend their leisure time during the hot summers. Among the trees is a space for open-air concerts, a swimming pool and restaurants. In 2001, the Borusan Art Centre was added to the park. GAD Architecture designed this multifunctional building, which conforms to the ancient pine trees. Not only the path leading to it, but the building itself meanders, as it were, in between the trees, so that it has to incorporate unexpected angles and differences in height. Rain and sunlight will rust the steel elements in the facade, giving the building an aura of age. The glazed lower section of the facade is at an angle, giving rise to a light exhibition space on the ground floor and a terrace on the roof. The main materials used in the interior are steel and wood.

Conference hall and theatre



Architect: Gökhan Avcıoğlu and Durmuş Dilekci
Architectural office: GAD Architecture
Concept project: Philippe Robert-Haluk Segin
Location: Ortaköy, Istanbul
Client: Marmara Hotel Groep
Structural engineer: Kiska
Building area: 1,492 m²
Site area: 5,000 m²
Completed in: 2000

Scattered across Istanbul are countless ruins from different periods in history. In Ortaköy, for example, an old fishing village on the banks of the Bosphorus, which like so many other villages has been swallowed up by the rapidly expanding city, are the stone ruins of a two-hundred-year-old summer palace, which once belonged to a sultan's wife. In 1999, the Marmara Hotel decided to adapt the ruin for cultural events. GAD Architecture designed a glazed box with a steel structure, which was placed inside the stone walls. The box is connected by means of rods to the old walls, which provide strength and protection against the weather, particularly the strong sunlight. A bar and a restaurant are situated on the ground floor. A staircase, made of wood and steel, gives access to the conference hall and theatre on the top floor. For passers-by and visitors, this is an eye-catching building, particularly at night when it radiates light.

Club Ora Talilköyü holiday village



Architect: Candgiz Bektaş
Architectural office: Bektaş
Mimarlık
Location: Bodrum
Completed in: 1990

Bodrum's hilly landscape was an important factor in the design for the holiday village Club Ora. The linked bungalows are built on stone terraces. The flat roofs of the bungalows are covered with grass and other plants, as a result of which the buildings blend into the landscape. The structure is reinforced concrete, which is partially visible in the elevations. The eaves are also of concrete, but the walls are filled with natural stone. The fronts of the bungalows have large wooden window-frames. Key elements in the landscape design are the stone paths and pergolas covered with plants, which provide protection against the strong sunlight. There is also a swimming pool and an amphitheatre in the village.

Museum for wood sculptures



Architect: Şevki Pekin
Architectural office: Şevki Pekin
Mimarlık
Location: Değirmendere, Kocaeli
Client: Municipality of
Değirmendere
Structural engineer: Engin
Construction and public works
department
Building area: 250 m²
Site area: 3,000 m²
Completed in: 2003

For many years now, sculptors from all over the world have been coming to Değirmendere to exchange experiences and show each other their work. The town council decided to create a site for this event where people could meet and exhibitions could be organized. For financial reasons, only a gallery was built. The design by Şevki Pekin consists of five square facade sections, which have no immediate interconnection. Two sections have been slid together, as it were, giving rise to an entrance. A concrete structure with glass in the walls welds the five facade sections into a whole.

Marina and pier in Fethiye



Architect: Boran Ekinci
Architectural office: Boran Ekinci Mimarlık
Location: Fethiye
Client: Celal Ece
Structural engineer: Ecetaş A.C.
Completed in: 2003
Details: see also the model made by Murat Küçük

Fethiye, situated by the sea, is a popular tourist resort. The client who commissioned the project owns a number of hotels in the area and wanted to construct a marina for his guests. Boran Ekinci designed a light, transparent two-storey structure on top of which is a small wooden building. The other buildings have been designed in the same way as square wooden volumes. Along its entire length the pier is provided with a wooden pergola, which protects visitors from the sun.

Hotel Bodrum Kervansaray



Architect: Şaziment Arolat, Neşet Arolat and Emre Arolat
Architectural office: Arolat Mimarlık
Location: Bodrum, Muğla
Client: Bursa Hotel Management Co.
Structural engineer: Bursa Hotel Management Co.
Building area: 23,000 m²
Site area: 83,000 m²
Completed in: 2000

The architectural office of the husband and wife team Şaziment and Neşet Arolat has realized many, mainly large-scale projects. Şaziment and Neşet worked on the design for the Kervansaray Hotel together with their son Emre Arolat, who has had his own office in Istanbul since 2003. Bodrum, situated by the sea and surrounded by wooded hills, is a popular resort with foreign tourists and Turkish holidaymakers. The design for the hotel consists of a bungalow park on a wooded hill. In the middle of the site is a building with the reception and facilities. This white building follows the form of the slope and as a result it has an undulating roof. The bungalows are executed primarily in wood, natural stone and reinforced concrete.

Hotel Ada



Architect: Ahmet İğdırlıgil
Architectural office: Şans Mimarlık
Location: Bodrum, Muğla
Client: Tekpol Polyurethane
Structural engineer: Şans Mimarlık
Building area: 2,400 m²
Site area: 2,600 m²
Completed in: 1997-1999

The client wanted to realize a hotel which is just as comfortable and atmospheric as a home. The architect Ahmet İğdırlıgil has sought to create a serene and spatial environment. The key element in the design was the integration of the buildings with the terrace-like landscape covered with olive trees. The traditional type of stone from the area was chosen as the main building material. The buildings have stone walls which are fifty centimetres thick and have been designed with traditional dimensions and forms. The mainly square shapes and the round swimming pool contrast in a way which, according to the designer, symbolizes the juxtaposition of nature and building development. In addition to the usual facilities such as a reception, swimming pool, kitchen, launderette and lobby, the hotel also has a Turkish Hamam. Each hotel room has a unique interior designed by the interior designer Hakan Ezer.

Irmak infant school and secondary school



Architect: Nevzat Sayın
Architectural office: Nevzat Sayın Mimarlık
Location: Kadıköy, İstanbul
Client: Nitelikli Eğitim Kurumları Co.
Structural engineer: Yapı Merkezi
Site area: 16.300 m²
Building area: infant school 246 m², secondary school 7,270 m²
Completed in: 1998, 1999

On a waterfront site in İstanbul, an infant school and a secondary school have been realized by the same architect and structural engineer. In 1998, the infant school was built among the tall, mature trees. There is a large amount of glass in the facade in order to provide daylight. A year later, work began on the secondary school. Construction took place during the school holidays so that the neighbouring infant school would not be inconvenienced by the noise. Prefabricated materials were used wherever possible in order to speed up the building process. A four-storey, compact building houses the programme for the secondary school. On the top storey, the wooden roof structure, which was made in Italy, is visible. The interior is light and open. On the first floor are balconies which act as sun screens for the ground floor.

Olbia campus Akdandiz Universiteit



Architect: Cengiz Bektaş
Architectural office: Bektaş Mimarlık
Location: Antalya
Client: Akdeniz University
Structural engineer: Baki Yapı
Building area: 3,641 m²
Site area: 12,000 m²
Completed in: 1999

The University of Akdeniz in Antalya is housed in a Modernist building. When, during a lecture in 1997, the writer, poet and architect Cengiz Bektaş criticized the 'anonymous' building, the university commissioned him to change it. The key elements in the design by Bektaş are the addition of many new facilities and a system of meandering footpaths, spanned by a pergola of concrete and stone. Along the footpaths, which lead to the various buildings, are small waterfalls, water channels, benches, planting and sculptures. On the campus, both inside and outside, a large number of areas have been created where the students can meet each other. An 'Agora', eating-houses and a small shopping centre with bookshops and launderettes have been added to the site. In addition, there is a museum for local flora and fauna, an amphitheatre, a theatre/cinema and classrooms and exhibition spaces which are open to the public.

Campus TED school



Architect: Semra and Özcan Uygur
Architectural office: Uygur Architects
Location: Ankara
Client: TED school Foundation Ankara
Structural engineer: Akfen Construction
Building area: 141,000 m²
Site area: 309,000 m²
Completed in: 2003 -

This large-scale project for a school in Ankara was designed by a team of architects headed by Semra and Özcan Uygur. The programme comprised not only 68 classrooms for a secondary, primary and an infant school, but also many social facilities, such as, for example, sports halls, a swimming pool, meeting areas and a theatre. Moreover, a campus has been realized where 6,500 people live. The architects have sought to design the campus as a real city with vibrant streets and variation in the buildings. In the side streets off the main street are clusters of classrooms. The main materials used are untreated concrete and brick.

Research centre of the Technical University



Architect: Boran Ekinci
Architectural office: Boran Ekinci Mimarlik
Location: Ankara
Client: MTU research organisation
Structural engineer: Ebi Construction Department
Building area: 10,500 m²
Site area: 26,800 m²
Completed in: 2004

The winning design in the competition for this building has recently been handed over. During construction of the research centre, the architect took pains to supervise the building work closely. Turkish property developers and construction firms are usually large companies and are somewhat inclined to interpret the design differently from the architect's intentions. Boran Ekinci designed an oblong building with two floors. Changing atmospheric conditions, the transition between day and night and the glass facade add up to a continually changing mood projected by the building.

Utrecht- Söğütülü primary school



Architect: Hüsnü Yeğenoğlu
Architectural office: Hüsnü Yeğenoğlu in association with Mile Architecture
Location: Adapazrı, Sakarya
Client: 'Utrecht helps Turkey' Foundation
Structural engineer: Dekart Yapı
Building area: 3,600 m²
Site area: 10,740 m²
Completed in: 2001

The foundation 'Utrecht helps Turkey' was set up immediately after the earthquake in 1999 in order to collect money for the construction of a primary school in the stricken area. The architect Hüsnü Yeğenoğlu, who was born in Turkey, has lived and worked in Germany and has been living and working in the Netherlands since 1992, produced the design. The design for the school was finally realized in the village of Söğütülü. Seen from a distance, the building looks like a white, flat box with a closed character. A ramp gives access to the school entrance, which is hidden behind walls. The inner courtyard with the entrance and a playground has an open and transparent character. The double doors, which open directly onto the schoolyard, give access to five classrooms and the assembly hall. The other square classrooms open onto green patios which are hidden in the complex. The square forms and the domed roofs are elements from Mediterranean and Ottoman architecture. The domed roofs enhance the acoustics and fit in with the hilly landscape. Nazan Kavukçu (Mile Architecture), who was co-architect in Istanbul, supervised the building work and made the working drawings.

Shibuya Monument



Architect: Han Tümertekin
Architectural office: Mimarlar
Location: Tokyo, Japan
Client: Ministry of Culture, Turkey
Structural engineer: Kajima
Completed in: 2003

The theme of the 2003 cultural year in Japan was Turkey. The Turkish minister of culture organized a competition to design a monument for the occasion, to be erected in Tokyo. Han Tümertekin was commissioned to realize his design. Tümertekin drew his inspiration for the design from everyday life in Tokyo. He designed a place where people can momentarily escape the busy street, the haste, the transient. The monument consists of a concrete cylinder, which stands on a pedestal. The inside of the cylinder is covered with traditional Turkish Iznik tiles. Light enters through the roof and the thin vertical opening in the cylinder, attracting the attention of passers-by. Inside the concrete shell, you can withdraw for a moment from the busy world outside.

Antalya Airport



Architect: Doğan Tekeli and Sami Sisa
Architectural office: Tekeli-Sisa Mimarlık
Location: Antalya
Client: State Airports Management
Structural engineer: Bayındır Holding
Building area: 60,000 m²
Site area: 150,000 m²
Completed in: 1998

Because of the increase in the number of tourists in the nineties, Antalya Airport had to expand its capacity. The winning design in the competition for an extension was by the architects Doğan Tekeli and Sami Sisa. The scheme comprised eight terminals, four of which were realized in 1998. In 2003, the airport handled ten million passengers. As a result, work is now underway on the other terminals. The architecture is chaste and simple so as not to compete with the exuberant architectural styles of the tourist complexes in Antalya. The arrival and departure halls are housed in a rectangular building, behind which are the terminals in a U-shaped complex. The interior is chaste, modern and light. In the centre of the hall is a round pond, the bottom of which has a mosaic of the flora and fauna of Antalya.

Public toilets



Architect: Gökhan Avcıoğlu
Architectural office: GAD
Architecture
Location: Kadıköy, Istanbul
Client: Selahattin Teke
Structural engineer: Teke Insaat
Building area: 200 m²
Site area: 5,000 m²
Completed in: 1996

The aim was to design a public toilet with an eye-catching form, which would be safe and easy to keep clean. The building is situated on a main road which connects the harbour in the Kadıköy district with a busy market. Only a low concrete object is visible from the street side. In the concrete is a glazed window which is transparent during the day and which at night allows an abundance of light through, so that the building becomes an eye-catching illuminated object. The large roof surface is camouflaged by a thin grass cover on top. A steel and glass door gives access to the men's and disabled toilet. The ladies' toilet is accessed via steps at the side. Inside, the materials stainless steel, concrete, metal and glass have been used in order to prevent vandalism and maintain hygiene.

Harbour front Salıpaazarı



Architect: Murat Tabanlıoğlu and Melkan Gürsel Tabanlıoğlu
Architectural office: Tabanlıoğlu Mimarlık
Location: Salıpaazarı, Istanbul
Client: Türkiye Denizcilik İşletmeleri A.Ş.
Building area: 100,000 m²
Site area: 151,665 m²

Galata harbour in Istanbul is one of the oldest harbours in Turkey. During the Byzantine empire it was an important trading centre. Today, it is primarily a port of call for cruise ships and for the transshipment of cargo. An ambitious plan has been drawn up for the 1.2 kilometre-long harbour front Salıpaazarı, aimed at making it more attractive. In order to revitalize the area, a number of functions are to be added, including hotels, restaurants, shops, exhibition and conference facilities, a museum and a parking facility. Existing buildings are to be restored to their original state and adapted for new activities. The plan also includes the extension and modernization of facilities for shipping companies. The various interventions in the infrastructure and the built environment will connect Salıpaazarı to the Beyoğlu district, which the government has designated a tourist zone. The aim is to attract not only tourists but also inhabitants of Istanbul to the area.

Çatalhöyük museum and research centre



Architect: Han Tümertekin
Architectural office: Mimarlar
Location: Çumra, Konya
Building area: 1,000 m²
Site area: 4,000 m²
Designed in: 1998

The oldest known city in the world is in the south of Turkey. The archaeological site Çatalhöyük consists of two large areas where archaeologists are excavating the remains of the city. Han Tümertekin designed a scheme which includes a museum and an archaeological research centre. In order to allow the visitor to get accustomed to the idea of going back nine thousand years in time, an artificial slope has been devised. Visitors drive down the slope in their cars, can no longer see the horizon and then drive slowly back up again, thus travelling nine thousand years through time. Below, on one side of the road is the museum with a visitor centre and on the other side a research institute. Sponsors for the project are still being sought.

Coronary Arteriogram



Architect: Gökhan Avcıoğlu
Architectural office: GAD
Architecture
Location: Beyoğlu, Istanbul
Client: AFM-FITAS cinemas
Building area: 3,500 m²
Designed in: 1999

Cinema attendance has increased considerably in Turkey in recent years. As a result, many new cinemas are being built and existing cinemas are expanding with the addition of new theatres. There are many cinemas in the entertainment district Beyoğlu in Istanbul, as well as a large number of restaurants, clubs and bars. The AFM Fitas theatre dates from 1960 and stands in a densely built-up narrow street. In 1999, GAD Architecture was commissioned to draw up a design for the redevelopment of the entrance foyer, exits, refreshment room and offices. The inspiration for the design came from the medical world, namely the laser technology with which blockages in coronary arteries can be removed. By means of a computer model, the architectural office was able to locate bottlenecks in the streams of visitors. The new interior comprises, among other things, a system of walls with flowing forms, on which, for example, signage can be projected.

Turkish architecture in the Netherlands

The exhibition 'Turkey Today' gives an idea of current architectural developments in Turkey. Does the picture evoked correspond to what is being built in the Netherlands at the present moment by and for Dutch Turks?

In Dutch cities, Turkish influence on the built environment is most visible in the corner shops, teahouses and mosques. When designing a mosque in most cases architects are asked to produce a design using centuries-old, architecturally and historically important mosques in their country of origin as a source of inspiration. In the discussions provoked by these buildings, a frequently voiced complaint is that not enough consideration is given to their insertion in the existing context. There is also criticism of the cheap materials used, the detailing and the traditional, scarcely innovative, aura.

In the 1960s and 70s, a number of impact-making modern variants of mosque architecture were realized in Turkey. Examples include the Estimesgut mosque by Cengiz Bektaş and the Kinaliada mosque on the Prince Islands in Istanbul. Another example is the experimental design for the mosque near the parliament building in Ankara. However, these examples have not been followed, witness the many (cheap) copies of historic mosques built in recent years.

In a reaction to the closed character of the mosques being built in the Netherlands, the architecture students (TU Delft) Ergün Erkoçu and Abdo Hammiche designed the so-called Polder mosque; a transparent building, half of which is covered by a grassy slope. In addition to the prayer space, the design also includes an office, a bazaar, a bathhouse, a café and an exhibition space. Plans to realize this design in The Hague are in a well-advanced stage.

In 2007, one of the largest mosques in Europe is to be built on the Riva site in De Baarsjes district in Amsterdam. The Turkish organization Milli Görüs has commissioned the French-Jewish husband-and-wife design team Marc and Nada Breitman to design a mosque based on the famous Süleymaniye mosque in Istanbul. The Aya Sophia mosque will be made of brick and is part of a large-scale renewal project which also includes shops and offices. Work on the project has been delayed due to protests in the neighbourhood; protests against the demolition of housing.

A less conspicuous development is that Turkish banks are opening more and more branches in the Netherlands. Less conspicuous because these are usually housed in existing buildings and as regards their interior design are scarcely or not at all distinguishable from other international financial institutions. And although designed by the well-known Turkish architect Han Tümertekin, no clear Turkish signature can be discerned in the new Dutch headquarters of The Economy Bank in Amstelveen (2004).

With the exception of the above example, only a handful of projects have been realized in the Netherlands by architects with a Turkish background. One of the first was by Gün Aydagül, who lived and worked in the Netherlands from 1963 until his death. In that period he realized, among other buildings, a mosque in Maassluis, a shopping centre in Tiel and housing.

Ishak Önen came to the Netherlands in 1984 in order to study at the TU Delft. Since then, he has been living and working in Zaandam where he has his own office. Önen's design for a pumping station in Zaanstad is due for completion at the end of 2004. Other examples of his work include housing in Wormerveer and a landscape design for the Turkish village of Kaman, which is twinned with Zaanstad.

The architect and professor Hüsnü Yegenoglu, who was born in Turkey, has been living and working in the Netherlands since 1992. His last completed project is a design for a primary school in the village of Söğütülü in Turkey (see projects Turkey), which was struck by an earthquake in 1999. A striking feature of the design is the division between public and private. The exterior of the building has a closed character, but inside the school is transparent, open and light.

In the design for the housing block Biz Botuluyuz, the emphasis is also on the division between public and private. This housing project in the Rotterdam district of Bospolder-Tussendijken was commissioned by a group of Turkish-Dutch local residents. Initially, a Turkish architect worked on the design and since 2004 Nadia Jellouli-Guachati, who is of Moroccan origin, has been developing the design further.

The wooden oriels in the facade design refer to traditional eighteenth-century Ottoman wooden houses. The white plastered facade also features mosaics and blue tiles.

In order to gain an insight into the specific dwelling preferences of potential buyers, a survey was carried out among local residents who had shown an interest in the Biz Botuluyuz project. The most significant difference with similar studies is the predilection for square rooms and the emphasis on the separation of private rooms and rooms for receiving visitors.

These dwelling preferences were also found in studies carried out by the architect Nahied Koolen (who is of Persian origin). On the basis of her findings, she designed a floor plan for a 'salon-hall dwelling'. The hall customary in Dutch dwellings has been replaced by a square living room/reception area situated directly behind the front door. Around this space are smaller private rooms. The kitchen and the WC are hidden from view.

Such floor plans cannot be characterized as typically Turkish (or Moroccan) for two reasons. Firstly because in a survey, Dutch senior citizens, among others, also expressed a strong preference for this interior layout. Secondly, because this type of floor plan is not found in contemporary housing in Turkey. Here, at the present moment, by contrast, traditional family houses, in which previously three generations lived together, are being divided into 'standard single-family dwellings'.

What in the Netherlands is labelled as 'typically Turkish' does not therefore necessarily bear any relation to current developments in Turkey.

Projects in the Netherlands



Polder Mosque
Ergün Erkoçu and
Abdeluahab
Hammiche



Pumping-station Zaandam
Ishak Önen



Aya Sofia Mosque
Marc and Nada
Breitman



Housing Wormerveer
Ishak Önen



The Economy Bank
Han Tümertekin



Landscape design Kaman
Ishak Önen



Mosque in Maassluis
Gün Aydagül



Biz Botuluyuz
Nadia Jellouli-Guachati
XS2N architect office



Housing
Gün Aydagül

Cemetery
Furkan Köse
www.puur.nl



Shoppingcentre Tiel
Gün Aydagül

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