Journal of Architecture, Arts and Heritage (JAH) – Vol. 2, Issue 4, October 2023
e-ISSN: 2822-437X

The Effects of Traditional Architecture on Modern Housing: Examples of Cansever, Bektaş and İzgi

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Submission Date: 26.07.2023 / Acceptance Date: 22.09.2023

ABSTRACT

Our cultural, social, individual and economic identities shape the spaces we live in. In parallel with the developments in the world, our way of life, lifestyle and habits are changing. As a result of these changes, which also affect our living habits and daily actions, our expectations of space change over time. Dwelling is one of the places where the individual spends the most time. Especially with the industrial revolution, our changing living habits have significantly affected our housing expectations. In the following years, modernism and globalization movements led societies all over the world towards uniformization. As a result, the production of space has become the same regardless of geography, climatic conditions, or social habits. Although our lifestyles are similar in modern life, each society has practices that have survived to the present day from its cultural repertoire. The lifestyles and living habits of cultures have produced traditional architecture. One answer to our differentiating needs may be the knowledge we have gained from our traditional house architecture. The spatial fiction, formal and functional features of our traditional housing can be guides for us. Within the scope of this article, the

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housing projects by T. Cansever, C. Bektaş and U. İzgi will be analyzed through the architectural elements of the traditional Turkish house. The effect of the plan, facade and interior components of traditional residential architecture on the projects will be revealed. In conclusion, it will be discussed whether taking inspiration from traditional architecture is meaningful.

KEYWORDS

Traditional Housing, Modern Housing, Turkish House, Housing Design, Dwelling

INTRODUCTION

Shelter is one of the most basic human needs. Since human beings began to exist in the world, they have produced various solutions to protect themselves from the harmful effects of environmental factors. Caves, primitive huts, tents, and settled dwellings are the products of this process. It can be said that the most advanced development of the need for shelter is settled dwellings. Each society has produced housing in line with its socio-cultural requirements. Many factors, such as society's daily life practices, lifestyle, religious beliefs, and individual-society relations, have shaped housing. Apart from social and cultural influences, environmental factors are also important determinants of housing. Climate, vegetation shaped by the environment, material supply enabled by vegetation, hot, cold, or mild weather conditions, and topography are some of the environmental factors that are effective in housing typology. Over the centuries, each society has produced its housing architecture as all these components have come together and melted in a pot.

The Ottoman Empire ruled over a vast geography for centuries. Different cultural and environmental factors influenced the formation of the traditional Turkish House. In the 20th century, with the establishment of the Republic of Turkey, the state began producing modern architecture. New definitions were made by creating concepts such as Turkish identity, Turkish history, and Turkish architecture. Attempts were made to connect modernism imported from the West with the rich Ottoman architecture. The

search for identity in the new country, which wanted to assert its own identity and architecture, led to a look at past architectural heritage. One of the most influential figures from this perspective was Mimar Sinan. An attempt was made to create the identity of the great Turkish architect Sinan. The traditional Turkish House and its architectural elements were also identified as essential references. The roof with wide eaves, the 1/2 window ratio, and the exedra or overhang were reinterpreted and synthesized in modern buildings. Both Turkish and foreign architects have accepted the civil architectural heritage as a value and tried to create Turkish architecture from it. This effort continued not only in the Republic's early years but also in the following years.

This study examines the influence of the Turkish House on the housing projects of Turgut Cansever, Cengiz Bektaş, and Utarit İzgi and the traditional architectural features reflected in the works of these architects. Firstly, the traditional Turkish House will be explained with its general characteristics. Secondly, the housing projects of the mentioned architects will be examined in three categories together with the architectural components of the traditional Turkish House. Whether the projects carry traditional architectural elements in the context of plan features, facade features, and interior features will be examined. In terms of content, this research is considered qualitative research based on historical-interpretive research. The first part is a documentary study of the traditional Turkish House. In the second part, the impact of traditional residential architecture on modern architecture is investigated by analyzing the housing projects of modern Turkish architects.

LITERATURE REVIEW

TRADITIONAL TURKISH HOUSE

Researchers such as Sedad Hakkı Eldem, Uğur Tanyeli, Önder Küçükerman, and Doğan Kuban have discussed the traditional Turkish houses in their studies. Sedat Hakkı Eldem defines the Turkish House as a house type with unique characteristics, that was formed within the borders occupied by the former Ottoman Empire in the regions of Rumelia and Anatolia and continued its existence for 500 years. According to Eldem, the Turkish house first found its unique character in Anatolia. "Although the formation of the Ottoman House was influenced by the people of various countries, various climatic and topographical conditions, and other external factors, it is the Turkish element, Turkish Art, and Turkish culture of life that brought these different factors together to form the Turkish House." (Eldem, 1968). Sedad Hakkı Eldem's creation of the Turkish House phenomenon has been seen as a forced effort by some historians over time. For example, Uğur Tanyeli, in his book on Sedad Hakkı Eldem, criticizes his creation of the Turkish House. Tanyeli argues that Eldem's "invented" tradition of the Turkish House denies locality and ignores the diversity arising from differences in social position. According to Tanyeli, in his studies on the Turkish House, Sedad Hakkı Eldem recorded what was assumed to be rather than documenting what existed (Tanyeli, 2001).

Önder Küçükerman states that when the Turks came to Anatolia, they created a common way of life as a result of the fusion of nomadic life culture, the concept of Islam and the data they encountered in Anatolia. According to Önder Küçükerman, the traditional Turkish House consists of two essential elements; rooms and the common area between rooms, the sofa. Rooms assumed the function of tents. When the rooms came together, the "common area between rooms" sofa was formed (Figure 1). Over time, this

area was covered, and different solutions were developed (Küçükerman, 1985).

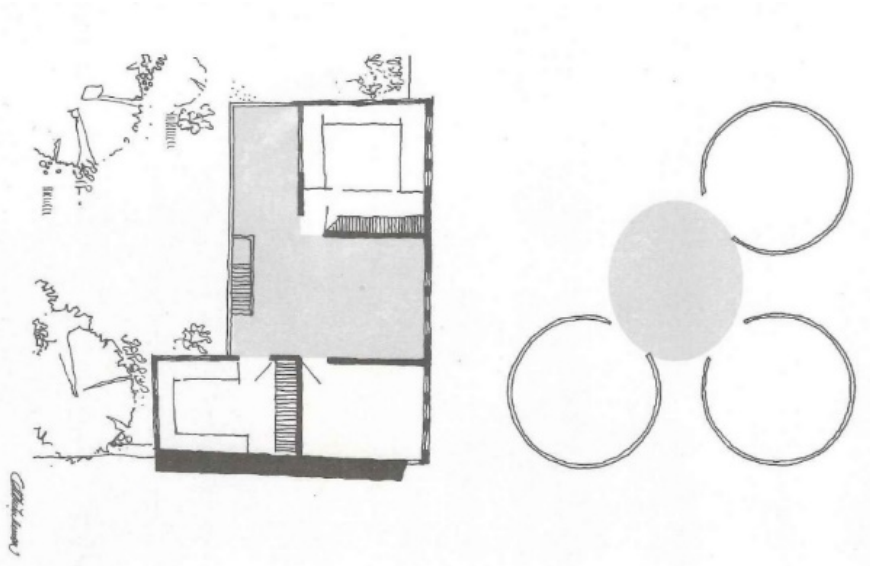


Figure 1. *The way tents and rooms come together (left) (Küçükerman, 1995).*

Emel Esin, who has significant studies in Central Asian history, brought a different perspective to the discussions on the origin of the Turkish House. She likened the palace structures built on high fortification walls seen in both the Seljuks (Alaeddin Pavilion) and the Ottomans (Alay Pavilion) to fevkani Uyghur pavilions (Figure 2). Esin states that the origins of wooden and brick houses in the form of overhang, built on high walls, are based on the Central Asian housing tradition (Esin, 1976). The relationship between the Turks and Central Asia can also be seen in the palace structures. Referring to the similarity between the Chinese Palace and the Ottoman Palace, Sağdıç stated that the Ottoman Palace was closer to the Chinese Palace than the Byzantine Palace in terms of its functional use (Sağdıç, 2006).

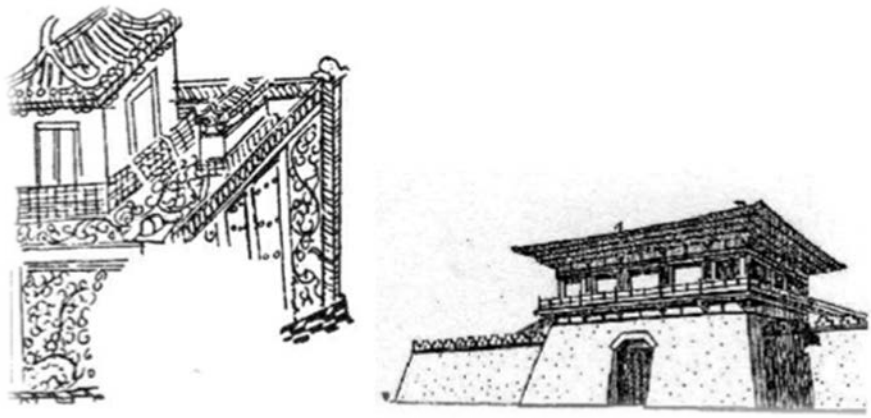


Figure 2. *A 9th-12th century Uighur temple (left) (Esin, 2006), A fortification gate in China (right) (Kuban, 1995).*

Doğan Kuban, while defining the Turkish House, stated the upper floor as the privileged floor of the house. He took the hayat part of the house on this floor (he used the word hayat instead of the sofa) as a basis and explained the Turkish House with the definition of "House with Hayat" (Kuban, 2007) (Figure 3).

He states that the house with hayat, which developed in the Anatolian-Turkish era, has a pervasive history. He mentions that socio-cultural values, heavily influenced by religious elements, were dominant and that the functional program of an ordinary house was similar from region to region (Kuban, 1995).

Figure 3. *Kuban's house plan types with hayat (Kuban, 2007).*

Turgut Cansever, whose work we will examine in this article, dealt with the subject of the house within a broader framework. Cansever focused on the Islamic House and provided information on the Turkish House. According to Cansever, the House is not a simple shelter but rather an architectural product covering all aspects of life (Cansever, 2005). Every house should embrace the Divine beauty of the masjids because every individual deserves to live in a beautiful house. There is also no room for waste in the construction of the Islamic House. In Islamic architecture, unnecessary architectural production for the sake of so-called "artistic" or "scientific" design is avoided in favor of a genuine, pure, and moral architectural

approach (Cansever 2005). This understanding overlaps with the modern, minimalist design style.

According to Cansever, each house is built for a family; it usually consists of a haremlik and a selamlik around a courtyard. Every house has a garden. The garden is an aesthetic element reminiscent of the peace in paradise while providing privacy. Houses are made of materials such as wood and adobe that do not last long. At the same time, these materials can be reused when necessary. This shows that Islamic architectural understanding also supports sustainability performance following the idea of opposing waste. Houses are open to reshaping according to changing needs. According to Cansever, the main living space in the Ottoman house is the room. Daily chores are done here, guests are hosted here, and family conversations are held here. There are no fixed items in the room that dominate the whole space. All belongings are kept in the closet on the wall of the room. The interior was created with great simplicity (Cansever, 2010).

According to Cengiz Bektaş, another architect we have discussed, the principles that make up the old Turkish House are the product of a living culture that was reached beyond language and religious distinctions in the vast region under Ottoman rule. According to Bektaş, the culture produced in the capital city of Istanbul led the way to Anatolia and other countries. Finding the same room in different places, complete with its seki-sekialtı sections, cupboards, and stove, can only be explained by a common culture of living (Bektaş, 2021).

Moreover, mutual respect is not only between people. There is also a great respect for nature. One of the most critical features of houses is that they adapt to nature without fighting it. Houses are built by utilizing the materials offered by nature. The construction technique is applied most economically and functionally without difficulty. Avoiding ostentation, everything exists as

itself. The structure develops from the inside out. In other words, the function is determined first, and the building shell takes shape according to the function. In the words of the "Modern Architecture" style, form follows function (Bektaş, 2021).

Utarit İzgi defines architecture as the art of constructing, organizing, and arranging a new environment where human and social life functions will occur. Each period in architecture is a process in which the results of the social structure, production technology, and way of thinking valid in that period are exhibited. Each period should be evaluated in itself. The architectural products of the past era cannot be re-realized because the process has completely changed. It is not possible to relive the past time. Therefore, the effort to reproduce the artwork of the past can only lead to its imitation (İzgi, 1994).

Features of the Traditional Turkish House

The traditional Turkish house is usually built with two storeys using the hımış technique. On the ground floor of the building, there are open or semi-open spaces such as courtyard, garden, paved-courtyard. This floor is also the service floor. Units such as cellars, stables and barns are also located on this floor. The second floor is the living floor. It consists of hayat, balconies, iwan and rooms.

The street and garden facades of the houses differ. The street facades also reveal the functional difference between the ground and first floors. The ground floor, with its stone walls, is like a continuation of the street. The actual facade of the building is the first floor. Primarily the main room protrudes over the ground floor. The windows are made in ½ ratio. On the ground floor, a few small windows were used (Kuban, 1995). The characteristic elements of the facade are windows, overhangs, balconies, roofs and eaves.

The unchanging construction technique of the Turkish house is the hımış technique (Kuban, 1995), which is defined as the filling between a wooden frame on a stone foundation (Figure 4). Although it is seen that the space between the wooden frames is usually filled with mudbrick, there are also examples where stone or wood are the filling materials. The materials primarily used in Turkish houses are stone, wood, and adobe (Kuban, 2007). The building is covered with a tile roof.

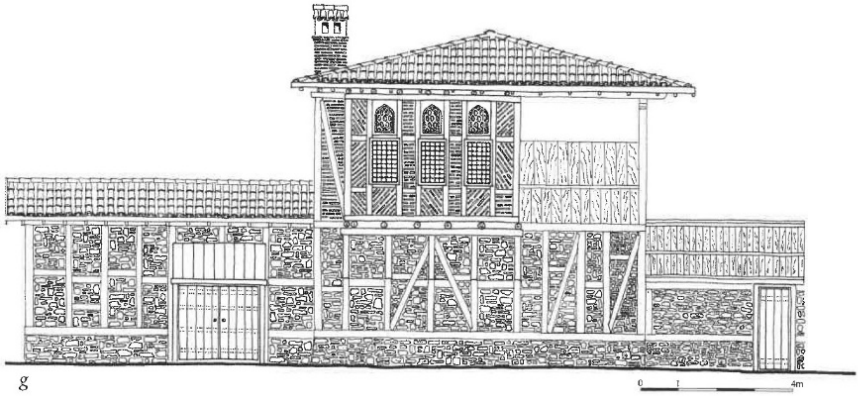


Figure 4. *The construction system of the of Turkish House (Kuban, 2007).*

Although the Turkish House varies in different circumstances, some constant components exist. The two most important components of the house are the sofa and the room. While the sofa connects the rooms, it also functions as a gathering space (Figure 5). It is both a circulation area and a multifunctional space where several daily functions occur. Outside the circulation area, the part is organized for functions such as sitting, entertaining guests, and doing daily work. Over time, these areas became specialized and took names such as eyvan, sekilik, taht, and köşk (Küçükerman, 1985).

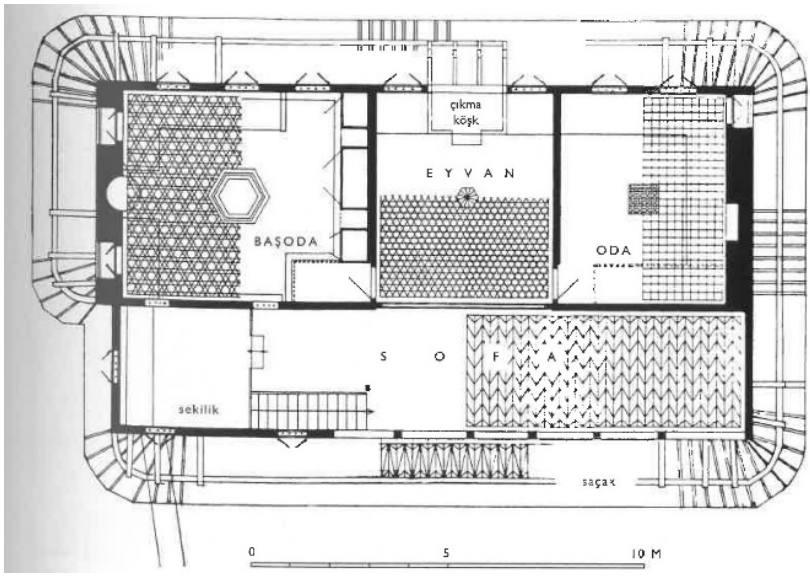


Figure 5. *Sofa is a passageway connecting both rooms and a gathering space (Günay, 1989)*.

Sedad Hakkı Eldem made the first typological study on the traditional Turkish house. According to Eldem, the main element that makes up the plan is the sofa, and for this reason, the shape of the sofa directly determines the typology of the house. According to its position in front of, between and in the middle of the rooms, the sofa forms three different plan types. In addition to these, as a more primitive plan type, he defines the plan type without sofas (Eldem, 1968).

The plan type without sofas is the most primitive plan type applied in hot regions in the south. Rooms come together by lining up side by side (Figure 6). The rooms have no relationship with each other.

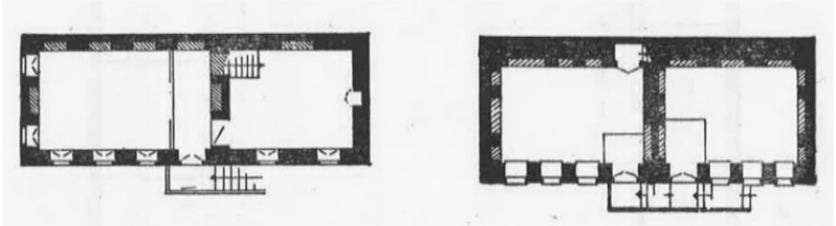


Figure 6. *The plan type without sofas (Eldem, 1968).*

The second is the outer sofa plan type; he says it is similar to Hittite and Hellenistic houses in Anatolia. The relationship between the rooms is provided by the common space called the sofa. Later, the plan type developed in the form of U and L, with the rooms added at the end of the sofa (Figure 7).

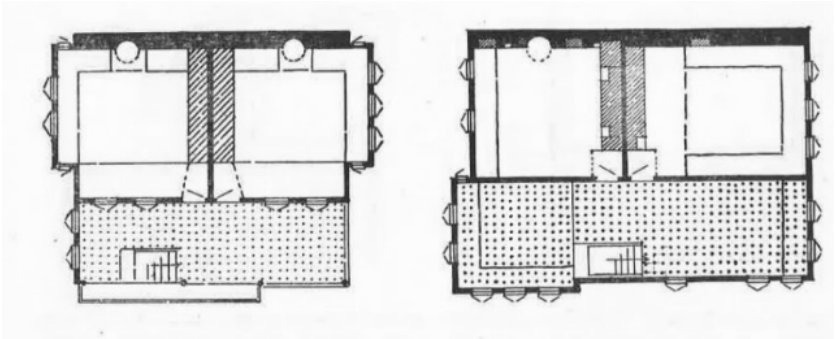


Figure 7. *Plan type with outer sofa (Eldem, 1968)*.

The third type is the plan type with an inner sofa. This plan type was obtained by enclosing rows of rooms on either side of the room (Figure 8). It is the most common type of traditional Turkish House. The plan type with the inner sofa had a more significant number of rooms, and the walls were reduced due to the adjoining rooms.

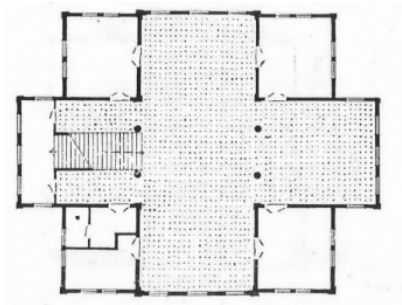


Figure 8. *Plan type with inner sofa (Eldem, 1968).*

The fourth type is the plan type with a central sofa. This type was introduced later than the other types. The house plans were transformed into square or nearly square rectangles by placing the sofa in the center (Figure 9). Four rooms were placed in the four corners of the building, and service spaces such as stairs, iwan, cellar, and kitchen were placed between the rooms (Eldem, 1968).

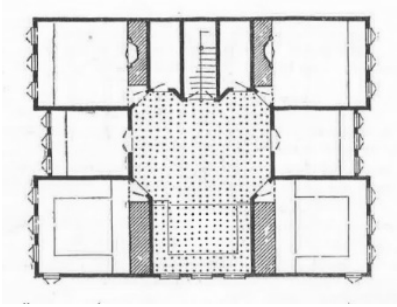


Figure 9. *Plan type with central sofa (Eldem, 1968).*

The second most crucial component of the traditional house is the room. There is no functional distinction in the Turkish room. Due to its movable fittings, the room allows for different functions such as sitting, eating, sleeping, and entertaining guests (Kuban, 1995). This situation is reminiscent of the use of tents by the Turks. Each room is an independent unit that fulfills certain functions within itself. There is no passage between the rooms, and each room opens to the sofa (Küçükerman, 1985).

The main interior components that define the room are divan, cupboards, hearth, shelves and niches. The divan is fixed seating elements built with the house's wooden frame. The divan couches, which wrap around two or three sides of the room below the window level, are placed opposite the entrance. (Kuban, 1995).

Cupboards fulfill the function of storage. Mattresses, blankets, and pillows used at night are kept in these cupboards. There are also cabinets and small niches on both hearth sides (Kuban, 1995). In some rooms, one of the cupboards was used as a gusulhane for washing. The surfaces of the wooden cabinets are also one of the decorative areas of the room. Another element that can be considered together with the cabinets is the hearth. The hearths are usually placed in the center of the wall where there is no window. On either side of the hearth are cupboard elements consisting of small niches, either flat or arched (Figure 10). The most commonly used type is the semicircular hearth (Kuban, 1995).

Figure 10. *The interior of a house in Safranbolu (Günay, 1989).*

TRACES OF TRADITIONAL TURKISH HOUSE IN MODERN HOUSING

CASE SELECTION

After the collapse of the Ottoman Empire and the establishment of the Republic of Turkey, the "Turkish" identity began to be constructed in every field. In fields such as history, culture, art, architecture, modernism, and traditional elements have been tried to be blended with original works. Although this effort was sometimes forced, it was a method that was used occasionally. For example, while trying to create "Turkish architecture", some components of traditional housing architecture were adapted to modern buildings. Especially traditional house architecture has been a source of reference in this sense.

The buildings of architects such as Sedad Hakkı Eldem, Bruno Taut, and Paul Bonatz display traces of traditional house architecture. This situation was not limited to the early Republican period. The traditional Turkish House has also been a point of reference in the modern period. This section analyzes three housing projects by architects Turgut Cansever, Cengiz Bektaş, and Utarit İzgi, who are actors in this endeavor. In selecting these projects, both the architect's interest in traditional house architecture and the use of traditional components in certain parts of the project were significant. The three housing projects of Turgut Cansever, Cengiz Bektaş, and Utarit İzgi are analyzed in terms of the plan, facade and interior features, and traditional housing components.

BEDRİ RAHMİ EYÜPOĞLU HOUSE, İSTANBUL

It was designed by architect Turgut Cansever as both a residence and a workshop for Bedri Rahmi Eyüpoğlu and his painter wife Eren Eyüpoğlu in Kalamış in 1958. The building has a flexible organization plan; except for the bathrooms and toilets, the spaces are not covered with doors. A single-

armed wooden staircase provides circulation between floors. There is a bedroom and dining room on the first floor and the owners' personal bedroom and workshops on the other floors. High ceilings and a full-length glass facade were used in the shared workshop area to create a bright and spacious space. In addition, a large mosaic decoration with three bird figures designed by Bedri Rahmi on the facade of the building is remarkable (Figure 11) (Erdoğan & Tavil, 2017).

Figure 11. *Bedri Rahmi Eyüpoğlu House exterior and interior (Türkan Harmanbaşı, URL).*

The building, which has an open-plan approach, resembles the plan typology without sofa. The building has a small front garden with a basement, a ground floor, and two upper floors (Figure 11). The Eyüpoğlu House has similarities with the Büyükada Anatolian Club building built by Cansever in 1957. As in the hotel project, the mass is handled as a rectangular prism, and a large void is created on the façade with a deep and high balcony alcove.

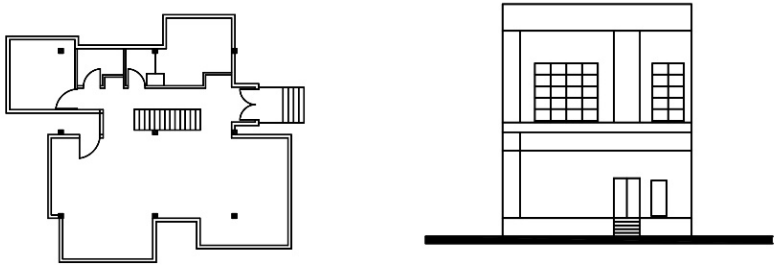
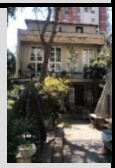


Figure 12. *Bedri Rahmi Eyüpoğlu House plan (left) and façade (right) (Türkan Harmanbaşı, based on Erdoğan & Tavil, 2017).*

The frame formed by the walls, floor, and roof reflects the traces of international architecture. The window sizes are in different proportions, such as 5/6, 1/3, and large widths. The building is covered with a hipped roof with few eaves. In the interior space, there are no components of the traditional Turkish House, such as divan, hearth, niche, and cupboard (Table 1).

Table 1. *Plan, Facade and Interior Comparison of Bedri R. Eyüpoğlu House with Traditional Turkish Housing Components.*

Traditional Turkish Housing Components	PLAN FEATURES								FACADE FEATURES						INTERIOR FEATURES			
	Plan	Plan Type	Sofa	Main Room	Iwan	Paved-courtyard	Court	Garden	Facade	Overhang	Balkony	Window	Roof	Eaves	Divan	Hearth	Alcove	Cupboard
 Bedri Rahmi E. House, İstanbul,		Open-plan type	Without Sofa	No Available	No Available	No Available	No Available	Available		No Available	Available	5/6, 1/3 pencere oranalrı	Hipped Roof	Less Eaves	No Available	No Available	No Available	No Available

ATALAY TUNÇDEMIR HOUSE, BARTIN

In the building he designed in 1987 for Dr. Atalay Tunçdemir, who lived in Bartın, Cengiz Bektaş first separated the volumes from each other and then reconnected them to be perceived from the outside (Table 2). The living and sitting spaces were placed on the central axis, thus implementing the idea of a central zone (Figure 13). The central space is reinterpreted as a gathering area like the sofa in the traditional building concept.

Figure 13. *Plan and model of Atalay Tunçdemir house plan and model (URL1, URL2).*

The volume designed as a sitting and living space is emphasized by the marble fountain in the middle and the skylight on the roof. Each overhang is arranged with a divan-like kerevet in the area extending in three directions. A hearth is placed in the center of the far wall. Again in this space, the hearth chimney was extended and moved to the outside to emphasize the common space (Akyol, 2019). These features are reminiscent of the main room in traditional architecture. The volumes are placed on the land at different levels. To the left of the entrance are the dining and kitchen areas, while to the right are the study, bedrooms, bathroom, and toilet.

Bektaş's practice of dividing the building into parts and bringing them together around a common space is also seen here. The commonplace, which connects the units and is both a transitional and gathering space, resembles the central sofa in our traditional house architecture.
The entrance terrace, covered with a wooden pergola and paved with hard flooring, can be called the paved-courtyard part of the house. The water element in the middle of the main living area, the hearth, and the seating arrangement with divan are customized. This space can be called the main room. The building located in the garden does not have units such as an iwan or courtyard. In the single-story building, some surfaces are brought out to

provide movement on the facade, but there are no elements such as a overhang. 1/3 and 1/2 window ratios with wooden joinery are seen on the facade. In addition, using white paint over plaster and wood veneer in the facade design is a modern interpretation of the materials we encounter in our traditional housing architecture. The upper cover of the building is preferred as a hipped roof with long eaves. As an interior component, there is a divan-type seating element and a hearth in the living room. Apart from this, it is seen that a built-in cupboard is designed next to the door in the bedroom.

Table 2. *Plan, Facade and Interior Comparison of Atalay Tunçdemir House with Traditional Turkish Housing Components.*

Traditional Turkish Housing Components	PLAN FEATURES								FACADE FEATURES						INTERIOR FEATURES			
	Plan	Plan Type	Sofa	Main Room	Iwan	Paved-courtyard	Court	Garden	Facade	Overhang	Balkony	Window	Roof	Eaves	Divan	Hearth	Alcove	Cupboard
 Atalay Tunçdemir House, Bartın, 1987		Plan Type with Central Sofa	Central Sofa	Available	Available	No Available	No Available	Available		No Available	No Available	1/3 and 1/2 Window Proportion	Hipped Roof	Long Eaves	Available	Available	No Available	Available

KAMHI-GRÜNBERG TWIN VILLA, BURGAZADA

It is a summer residence project designed by Utarit İzgi for the Kamhi and Grünberg families in Burgazada as twin villas under a common roof (Table 3). To reduce the disadvantage of the narrow site area in the Indos region of the island, two parcels were combined, and two villas were designed together but separately (Erkol, 2009). An inner courtyard separates the two villas. The top of the courtyard-garden is integrated with the continuation of the roof

eaves covering the main buildings (Figure 14). The example of separating/uniting the buildings with an intermediate courtyard is also found in another project by the architect, Haluk Şaman Villa (Aysel, 2020b).

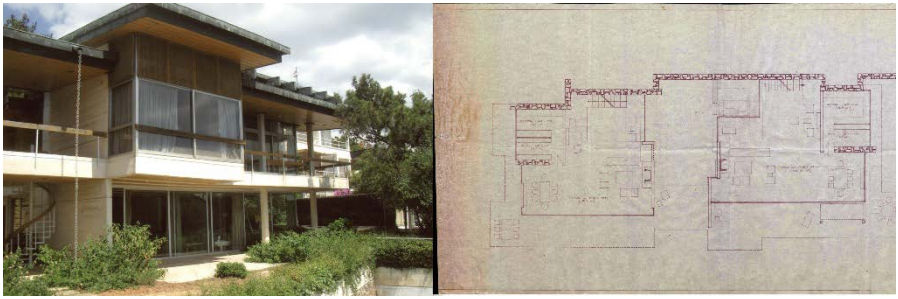


Figure 14. *View and ground floor plan of twin villas (URL3, URL4).*

As an architect who attaches importance to the relationship between design and technology, İzgi designed a long-span façade system. In this way, he aimed to integrate the sofa-saloon, which is spacious with the gallery space and the outdoor area (Aysel, 2020). The twin villa, one of the few projects designed by İzgi, who interprets local architectural elements on a modern level with his unique design approach, rests on a steep slope. Leaning the back of the house against the ground, the architect gave the building an entrance from an intermediate level. The stairs leading downwards lead to the sofa-living room and kitchen. The stairs to the upper floor lead to the bedrooms, bathrooms, and a large balcony. The entrance to the building, which sits on a sloping topography, is provided from the intermediate level. On the lower floor, which opens to the garden, there are sofa-living room and kitchen spaces, the floor height of which is increased by the gallery space (Figure 15). Reminiscent of using an outer sofa in the traditional typology, the living room is almost integrated with the outer space with large-sized windows on the facade.

Table 3. *Plan, Facade and Interior Comparison of Kamhi-Grünberg Twin Villa with Traditional Turkish Housing Components.*

Traditional Turkish Housing Components	PLAN FEATURES								FACADE FEATURES						INTERIOR FEATURES			
	Plan	Plan Type	Sofa	Main Room	Iwan	Paved-courtyard	Court	Garden	Facade	Overhang	Balkony	Window	Roof	Eaves	Divan	Hearth	Alcove	Cupboard
 Kamhi-Grünberg Twin Villa, Burgazada, 1968		Plan Type with Outer Sofa	Outer Sofa	No Available	No Available	No Available	Available	Available		Available	Available	1/1 Window Proportion	Slightly Pitched Roof	Long Eaves	No Available	Available	Available	Available

Figure 15. *Interior of ground floor (URL5, URL6).*

The two villas have a common garden and an inner courtyard connecting the buildings. It is seen that modern technology is utilized in facade design. In addition, the facade is enlivened with accentuating overhangs and large balconies. The slightly pitched roof cover is supported by long eaves, referring to traditional residential architecture. Regarding interior components, there is no use of divan in the villa. However, the hearth in the living room and the use of shelves next to it, the hearth and hearth

overhangs in traditional houses, the use of balconies, the long eaves, and the use of wooden materials approach traditional house architecture.

CONCLUSIONS AND RECOMMENDATIONS

Housing continues to be the most critical architectural problem. In addition to providing housing for users, housing quality is also a separate problem. Architects have also benefited from the elements of traditional architecture while seeking solutions to this problem. Housing is an architectural product produced from a society's culture, lifestyle, art, and philosophy. In this context, traditional housing can be a guide for modern housing. Architectural heritage is an integral part of the identity of the environment. What is meant is not to copy the traditional dwelling in its entirety or with some components. Examining the concepts that make up the traditional house and producing a new architecture by blending them with today's technology and knowledge is possible.

The spatial organization of the traditional Turkish House, the use of multifunctional rooms, the simplicity, and function-oriented furniture are compatible with the understanding of modern architecture. Today, some functionally separated rooms are used only during the day, while others are used only at night. This situation, which restricts the use of space, can be transformed into multifunctional spaces by utilizing the traditional Turkish room. In this way, less space can be used more efficiently. At the same time, only as many items as necessary were used in the Turkish room. Simple and functional furniture can also be preferred in today's homes. For example, maximum sitting and lying areas can be obtained in the room with a sofa that can be adapted to the requirements of today's conditions. The dimensions of the diwan can be adapted to suit the use of modern people. The garden, which is indispensable in the Turkish House, is the most important component that provides communication between humans and nature. One of the most essential needs of modern people living in apartment buildings

is interacting with nature. Human beings want to be intertwined with nature by nature. However, in today's dwellings, everyone's share is only as much space as the window and/or balcony on the facade.

This study analyzed the projects of architects who made such an effort. In this context, the interior of the Eyüpoğlu House consists of open spaces without walls, based on the flexible and changeable concepts of traditional architecture. The large front garden of the building is not only a place of contact with nature but also a place where various daily chores are produced, as in a traditional residence. Bedri Rahmi and his wife realized various art productions in this garden. Art production continues in the garden of the house, which his grandchildren currently use. The long balcony on the front façade is a more modern version of the balcony in traditional houses. The balcony has grown and covered the entire facade. Apart from this, another feature of Eyüpoğlu House that resembles traditional architecture is its gable roof. In the Atalay Tunçdemir House, traditional and modern architecture adaptation is seen primarily in the plan scale. First, separating the spaces and then reconstructing them around a common space is a modern touch to the traditional sofa-room relationship. The central sofa has been reinterpreted and turned into a volume that unites the areas. Apart from this, the hearth, which is a must for the traditional room, is turned into a fireplace and continues to be the room's focal point. In addition, the traditional roof and eaves form is also used in this building. In the Kamhi-Grünberg villa, the influence of traditional residential architecture is seen primarily in the use of the garden and courtyard. The twin villas are connected to each other with a courtyard. In addition, the balcony design covered with wide eaves on the facade shows the influence of traditional residential architecture on modern architecture.

As a result, these examples prove to us that when the traditional Turkish House is analyzed and examined correctly, its concepts continue to be valid today. Traditional architecture should not be perceived as an archaic

phenomenon of the past. It has the potential to shape the future. It is possible to maintain architectural heritage in harmony with modern times. The traditional Turkish House was created in its own time and conditions. While making a contemporary interpretation, the essence of the design should be taken as a basis, avoiding copying it. Based on these concepts, the continuity of architectural culture can be ensured by considering the physiological and psychological needs of today's people, today's technology, and construction methods. In this way, individuals can live in dwellings suitable for their own culture and lifestyle rather than in uniform housing. This approach can be used as a universal approach for the development of architecture all over the world.

EDITORS' NOTE

The editorial board cannot be held responsible for the contents of this article, and the opinions in the article do not necessarily reflect the editorial board's opinions.

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