



Architecture

Saniye Feyza Ergün

The European Influence on the Ottoman Timber Residences in Istanbul

VORWORT VON MANFRED SCHULLER

Frau Saniye Feyza Ergün stammt aus Istanbul, hat dort Architektur studiert und ist dort ansässig. Schon während ihres Masterstudiums interessierte sie sich für die Holzhäuser ihrer Heimatstadt und suchte anschließend für ihre Promotion bewusst den Lehrstuhl "Baugeschichte, Historische Bauforschung und Denkmalpflege" an der Fakultät für Architektur der Technischen Universität München aus, um sich auf dem Gebiet der Bauforschung und Baugeschichte weiterentwickeln zu können. Das Thema ihrer Dissertation „*The European influence on the Ottoman Timber Residences in Istanbul*“ entstand nach ihren Anregungen. Es wendet sich an eine in der Baugeschichte Istanbul bislang weitgehend vernachlässigte Zeitschicht. Entgegen dem großen Interesse für das traditionelle Holzhaus vor etwa 1850 gibt es bislang keine übergreifende Darstellung der Holzhäuser aus dem ausgehenden 19. und beginnenden 20. Jh., die weite Bereiche Istanbul prägten und insbesondere an den europäischen und asiatischen Uferbereichen teilweise noch prägen. Die Arbeit Ergüns ist von hoher Aktualität, da die noch erhaltenen Holzhäuser dieser Zeit trotz denkmalpflegerischer Bemühungen und teilweiser Unterschutzstellung erheblich gefährdet sind.

Im ausgehenden 19. Jahrhundert drangen die Auswirkungen der zunehmend globaler werdenden Welt auch in die Profanarchitektur der Weltstadt Istanbul, die zuvor jahrhundertlang durch das traditionelle, introvertierte Hofhaus geprägt war. Zunehmend bekam die nach außen wirkende Fassade einen immer höheren, der Repräsentation dienenden Stellenwert. Vorbilder waren westliche Einflüsse mit einer tragenden Rolle historistischer Dekorelemente. Diesen Fassade gilt ein Hauptaugenmerk der Arbeit. Ergün hat die hohe Anzahl von 663 Beispielen in Istanbul und auf den vorgelagerten Prinzeninseln, wo noch heute besonders viele Holzhäuser erhalten sind, durch Fotos und meist eigene Zeichnungen in erstaunlich kurzer Zeit erfasst und in einem Katalog zusammengestellt. Bei den fortschreitenden Verlusten wird dieser für die Denkmalpflege und für alle weiteren Beschäftigungen mit dem Thema von einen bleibenden Dokumentationswert sein.

Im Textteil werden die geschichtliche Entwicklung, Einflüsse in Form und Konstruktion, architektonische Elemente wie die neueingeführten Balkone und Ecktürmchen und anderes mehr behandelt. Zu den flächenübergreifenden Abhandlungen gesellen sich Einzeluntersuchungen an ausgewählten Beispielen, die die gesamte Hausarchitektur vom Fundament bis zum Dach mit allen Details der Konstruktion auch von Türen, Fenstern und Dachdeckungen umfassen. Ergün hat zur näheren Erklärung hierfür sehr informative, oft räumliche Zeichnungen erstellt, die die Arbeit entscheidend mitprägen.

Die große Materialsammlung des Katalogs und die Einzeluntersuchungen haben sich gelohnt. Ergün kann überzeugend ein umfassendes neues Bild der Holzhäuser dieser Zeit entwerfen. Die Arbeit wird einen bleibenden Wert erhalten und stellt einen wichtigen Baustein zur Kenntnis der Istanbuler Architektur dar.

Prof. Dr.-Ing. Manfred Schuller

PREFACE FROM MANFRED SCHULLER

Mrs. Saniye Feyza Ergün comes from Istanbul, where she studied architecture and she is based in there. Even during her MSc, she was interested in the wooden houses in her hometown and then consciously sought the chair in "Building History, Historical Building Research and Monument Preservation" at the Faculty of Architecture at the Technical University of Munich in order to be able to further develop herself in the field of building research and building history. The topic of her dissertation "The European influence on the Ottoman Timber Residences in Istanbul" was built on her own suggestions. It addresses a time period that has so far been largely neglected in the architectural history of Istanbul. Contrary to the great interest in the traditional wooden house before around 1850, there is so far no comprehensive representation of the wooden houses from the late 19th and early 20th centuries, which shaped large areas of Istanbul and, in particular, still characterizes the European and Asian shores. Ergün's work is very relevant, as the wooden houses that have survived from this period are at considerable risk, despite the efforts to preserve historic monuments and the partially protected positions.

At the end of the 19th century, the effects of the increasingly globalized world also penetrated the profane architecture of the cosmopolitan city of Istanbul, which had previously been shaped for centuries by the traditional, introverted courtyard house. The outward-looking façade became increasingly more important as a representation. Western influences with a major role of historicist decorative elements were the role models. These facades are counted as one of the main focus of the work.

Ergün recorded a high number of 663 examples in Istanbul and on the offshore Prince Islands, where a particularly large number of wooden houses are still preserved today, through photos and mostly her own drawings in an extremely short time and put them together in a catalog. As the losses progress, this will be of lasting documentation value for the preservation of the monuments and for all the other further investigations in the topic.

In the text part, the historical development, influences in the form and construction, architectural elements such as the newly introduced balconies and small corner towers and more are explained in detail. In addition to the comprehensive treatises, there are individual investigations on selected examples that cover the entire house architecture from the foundation to the roof with all the details of the construction, including doors, windows and roof coverings. Ergün created very informative, often spatial drawings to explain this in more detail, which have a decisive impact on the work.

The large collection of material in the catalog and the individual examinations are profitable. Ergün can convincingly create a comprehensive new picture of the wooden houses of this period of time. The work will have a lasting value and is an important building stone for the architectural knowledge of Istanbul.

Prof. Dr.-Ing. Manfred Schuller

As most of the wooden houses of Arnavutköy were built in the first quarter of the 20th century, they reflect the architectural trends of those years. Besides the figures from the very popular movement Art Nouveau, eclectic decorations were also used intensely. Figures from western styles like neo-classic, neo-baroque and rococo are encountered as well as the oriental approaches.



Figure 5.1: Map of Arnavutkoy from 1926. Name of the map: Istanbul Rumeli Ciheti Haritaları. (Published in 2005, Istanbul Metropolitan Municipality, editor: Dagdelen, İ.)

Architectural pattern of the central Arnavutköy is generally comprised of buildings, which have narrow facades, but are extended in length and dept. Mansions with large gardens are located on the hillside. During the rapid reconstruction phase after the fires, row houses formed by the attachment of two, three, four or five single dwelling units were constructed to the some of the onshore plots.¹

During the early 20th century, marketing of the agricultural products was one of the main economic activity. Thus, a great importance was given to the Beyazgül Street which connects the pier to the truck farms.² It became the major street and a small square was created at the intersection of Beyazgül Street (Sokağı) with the Eğlence Street by means of the beveled buildings (Figure 5.2). The researched building is located right there, at the one of the intersection parcels of Beyazgül and Eğlence Streets (Figure 5.3).

Exact construction year of the building is unknown, but almost certainly it was built after the fire of 1887 or 1908. According to the deed records, the building was belonged to an Armenian family and inherited to the son and wife of the owner in 1917.³ This information proves that the building was constructed before that time.

¹ Nayır, 1978, p. 163

² Ibid., p.163

³ Ünal and Özer, 2017, p. 273

Plan of the building is different from the common quadrangle formed houses and the frontal facade was designed on the beveled corner. Creation of a small square at the cross of two main axes and the great importance to the entrance and facade facing this



Figure 5.2: Arnavutkoy aerial view. (sehirharitasi.ibb.gov.tr, 2018)



Figure 5.3: Location of the building.

space reflects the trendy urban approach of the late 19th century in Europe. The house does not its own garden or backyard. It completes significant street axes with two facades enabling an attachment to the neighboring buildings. Furthermore, it is a listed building with the status of Grade II.



Figure 5.4: Street facades of the wooden house

5.1.2 Characteristics of the facades

The layout of the building enables the perception of the three street-facades of the house as one integrative monumental facade with angled surfaces (Figure 5.4). As the other two exterior walls are attached to the neighboring buildings, all the facade descriptions and drawings focus on the eye-catching street facades. About the attached facades, the northwest one is totally blind, while the west facade has one opening on each floor except basement. However, this windows are only for the basic needs and they are opened into a small well between the buildings.

Structural variation is reflected on the facade covering. Masonry basement floor is covered with brick, while timber is the coating material for all the upper floors. Brick fire wall, which became a mandatory application after the great fires in Istanbul, occupies 53 cm of the northeast facade. Dimensions of one single brick are approximately 20,5 x 9,5 x 6,5 cm and the original mark "BRIQUETERIE TUILERIE DE GUEUK-SOU" is visible on

some of the facade bricks (Figure 5.5). The stamp indicates the production of the Göksu brick and tile fabric, which was located in one of the Bosphorus villages, Göksu and opened in the late 19th century.



Figure 5.6: Brick with the original mark



Figure 5.5: Decorations on the facade from a different angle

Variable roof heights and shapes in the same building give this house an impressive look. Curved floor space of the balconies smooths the view from different angles and strengthens the holistic appearance. Composition of the cantilever with balconies differs the character from the traditional oriel. Besides the historicism, Art Nouveau motives are found to enliven the facade like the resort architecture on the German Baltic coast. Neoclassical figures accentuate the entrance door. Traditional wooden elements are combined with western approach. Based upon the variation of several styles, the building is described as eclectic. Pilasters, decorative parapets and brackets, gable ornaments, arrow placed on the ridge of the roof, dashing decorative panels with flower motives on the upper side of the windows and balconies provide visual interest. In contrast to this luxurious look, simple linear decorations are placed around the windows. It is quite obvious from the type of the ornaments that basic machines were used for creating the motives instead of hand-tools. Additionally, cladding boards with printed lines are also seem to be produced by machine cut. Width of these main cladding boards of the facade are measured 24, 5 cm, but there are few narrower ones in accordance with the facade layout. In total, the building reaches a height of 11.59m at the ridge of the roof.

Moreover, it has to be mentioned that the building is in yellow color with white decorative elements since 1980. As it can be noted from the traces, the main part used to be painted also in different colors other than yellow. Red (probably as ochre) and white can be observed on the old original wooden pieces.

Fenestration and facade decorations of the east facade are almost symmetrical with respect to the axe passing through the roof ridge and middle of the entrance door. The special importance given on the entrance emphasized with double staircase. Two sash windows with 60,5 x 203,5 cm dimensions are placed on both sides of the double winged wooden main entrance door on the ground floor. Additionally, there is a direct access from the same facade to the basement floor. All the windows appear as single units and except the basement floor, all being sash windows. Casement windows are seen only in



Figure 5.8: Main hall of the basement floor. Entrance door is shown from interior side.



Figure 5.9: Entrance of the basement floor from the street level.

Rough stone pieces and bricks are mainly visible from the interior on the current condition, but they might have been covered with plaster and color on the original utilization. White painted walls of the basement floor can be counted as an evidence supporting that assertion. Ceilings were also generally painted in white without any decoration. The jack arch system does not cover all the plan area, but it is easily recognizable on the ceiling of the hall (sofa) (Figure 5.7). It might be a later application to support. Height of the rooms and ceiling material varies. Except from the brick arched spaces, ceilings are covered by timber (Figure 5.8). The heights of the spaces were measured between 202-257 cm and it is written on the plan drawings room by room. Originally, floor was covered with terracotta tiles. They had to be taken during the restoration work. Therefore, the tiles are not found on the photos taken in 2015-2016.



Figure 5.10: Basement Floor



Figure 5.7: Basement Floor

Ground and First Floors: Although the plan schemas of the ground and first floor appear literally similar, the area of the first floor is larger because of the cantilever. This situation is very common in traditional Turkish houses. Main entrance to the building is from the double wooden door. In front of it, two-sided exterior stairs, which are made from massive Marmara marble, are placed with an entrance platform. The entrance hall in the ground floor is situated approximately 87 cm above the street level, as well as 23 cm below the ground level of the other rooms in the same



Figure 5.11: Entrance hall 23 cm below the other spaces

floor (Figure 5.11). As a result, height of the entrance hall is more than the all other spaces of the house with 350 cm. Other three rooms of the ground floor have the height around 325-327 cm. The buildings is preserved mostly authentic but it is obvious from the ceiling decoration as well as the traces on the visible surfaces, that the wall between the rooms R_001 and R_002 of the ground floor is shifted. This change can be detected through the comparison of the survey and restitution drawings of the ground floor (Drawings 5.1 and 5.12).



Figure 5.13: Hand drawings on the wall



Figure 5.12: Ceiling decoration

Apart from the two masonry exterior walls, interior and exterior walls of these two floors are measured 18-19 cm. On nearly all of these walls hand-drawings are found for interior decoration (Figure 5.12). Flower motives and straight lines were spaciouly used in a combination with vivid colors. Besides the hand-drawings, baseboards, ceiling corner moldings and decorated frames of the openings enrich the interior experience (Figure 5.14).

All the ceilings of the both floors are covered with timber and each room has its own ceiling decoration in harmony with the plan as a common utility (Figure 5.13). In many of the traditional Turkish houses importance hierarchy of the rooms are reflected on the ceiling decorations. Usually, cantilever corner room of the first floor and the great hall are the most important spaces (Figure 5.16). In larger mansions, further rooms with special significance can be encountered. Correspondingly to the common tradition, three rooms have more attentive ceilings decorations, namely entrance hall of the ground floor (R_001), the space right above that hall (R_101) and the cantilever corner room of the first floor (R_103).



Figure 5.15: Interior of a room from the first floor



Figure 5.14: Staircase

Staircase is positioned at the same place on all floor plans. Similarly, the same area is kept for the toilet on both floors. The sanitary wares seemed to be renewed in the current condition, but almost certainly, these spaces were used for the same purposes from its earliest days. Except from the small triangular spaces (R_004 and R_104) of the floors, all the rooms are accessed from the main hall (sofa), where the stairs is located (Figure 5.15). The corner balconies with unique base area were designed only for the first floor.



Figure 5.17: Room 101 and the decorations



Figure 5.16: Leveled roof and the tiles

Second (Top) Floor: Usage area of the second floor is smaller than the other floors because of the leveled roof (Figure 5.17). The dashing mass on the top of the building is locally known as "*cihannüma*", which is generally described as a tower or garret with glass sufficient to see all around. This floor is also reached by the main and only interior stairs of the house. Identical with the other floors, the stairs come off to a hall (R_202). All the spaces are opened into this main hall. Due to the shape of the roof, two attics are out of the comfort living conditions and they are mainly for storage or technical controls. Each one is accessed via small door and the wooden structural elements like rafter and purlin are visible even from the doorsill. Bathroom of this floor is measured as 3,52 m² from interior and it is larger than the others on the down floors.

In the original design of the top floor, all the ceilings of the rooms (R_201, R_202 and R_203) were covered with wooden plates. Moreover, they were decorated with basic wooden ceiling figures and used as painted. Consequently, the exact shape, slope and construction of the roof could not be perceived from inside. However, during the period that the house was observed in 2015-2016, it was under construction and the wooden structure of the roof was clearly visible. It was measured and photographed in a detailed way and presented in the figures. Although it was apparent that some of the wooden elements were renewed or supported, authentic joinery and dimensions can be followed.

Walls of the spaces are painted in white color, but it is quite probable that another color was used previously, as it can be noted from the traces on the deteriorated areas. Like the first and ground floor, baseboards, ceiling corner moldings and ornamented frames of the openings are found here. Apart from the small attics and toilet, flooring of the

spaces is linear wooden boards. Elaborated interior decoration and the presence of the bathroom show that the top floor was constructed to be actively used, not only as a rarely visited storage space.

5.1.4 Structural system and usage of materials

The building has a timber frame structure above a masonry basement like many of the other examples in Istanbul. For the masonry part, rough stone pieces are combined with the bricks and the well-shaped ones are used on the facade. Masonry base is utilized on the humid areas and the timber beams are fitted directly above them (Figure 5.18). Moreover, jack arch slab¹ consisting shallow brick arches spanning between steel beams (having 14,5 cm flange width and 0,5 flange thickness) is found partly under the ground floor. The timber construction technique was not interrupted by the steel beams but supported (Figure 5.19). Except from the jack arch section, the all the floorings are constituted with only timber elements like the walls of the upper floors.



Figure 5.19: Timber beam above the masonry basement. Studs are 4x 13 cm and damaged beam is approximately 12x13 cm. Timber bagdadi laths and plaster are also visible.



Figure 5.18: Timber beam with 12x 16 cm dimensions is placed above the steel beam. A masonry wall of the basement floor and bagdadi laths from a wall of the ground floor are also seen.

Timber frame system is used without any infill. Load bearing posts made of oak are supported with plates and diagonal braces (Figure 5.20). In the same way, studs and noggins help to preserve the rigidity. The structural system is enveloped with horizontal timber boards from the outer side and “bagdadi technique” from the inner side. In this technique plaster is applied to thin horizontal timber laths with almost 0.5 to 1.5 cm thickness to create a clean-cut surface for the interior painting (also see Figure 5.18).

According to the hand measurements on site, width and height of the main load bearing posts, beams and braces are between 11-16 cm. Cross-section of the supporting studs and noggins are measured as approximately 4 x 12 cm and the plates under the flooring are around 3,5-5 x 12-17,5 cm. Floor thickness varies in each flat accordingly to the height of the floor joists. On the roof structure, rafters are around 11-13 x 3,5 - 4,5 cm and the top ridge board is nearly 5,5 x 18 cm. (Figure 5.21). Exact sizes of several wooden load bearing elements, 3D models and drawings of the structural system are given in the Drawings 17 to 21.

¹ Jack arch system was developed in mid-19th century in England and became a widespread form especially between the late 19th and early 20th centuries.



Figure 5.21: Structural elements from the ground floor wall

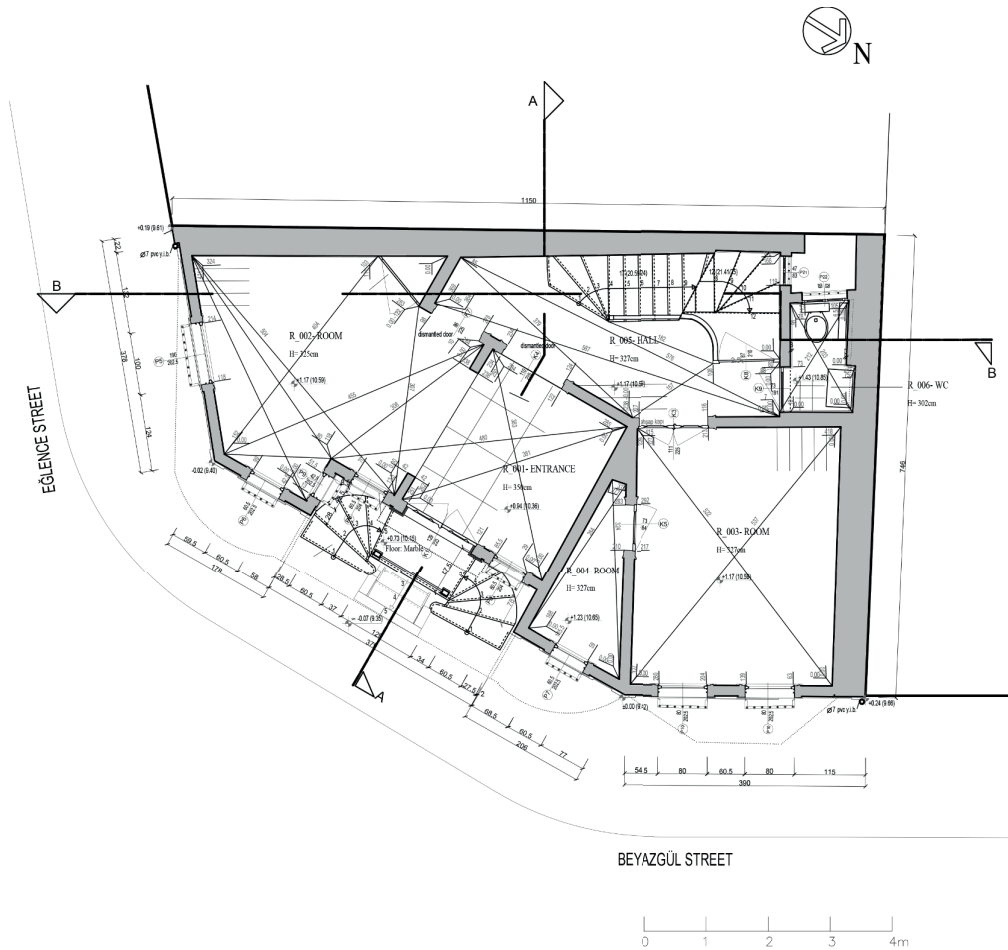


Figure 5.20: Ceiling of the room 103 and some part of the roof structure

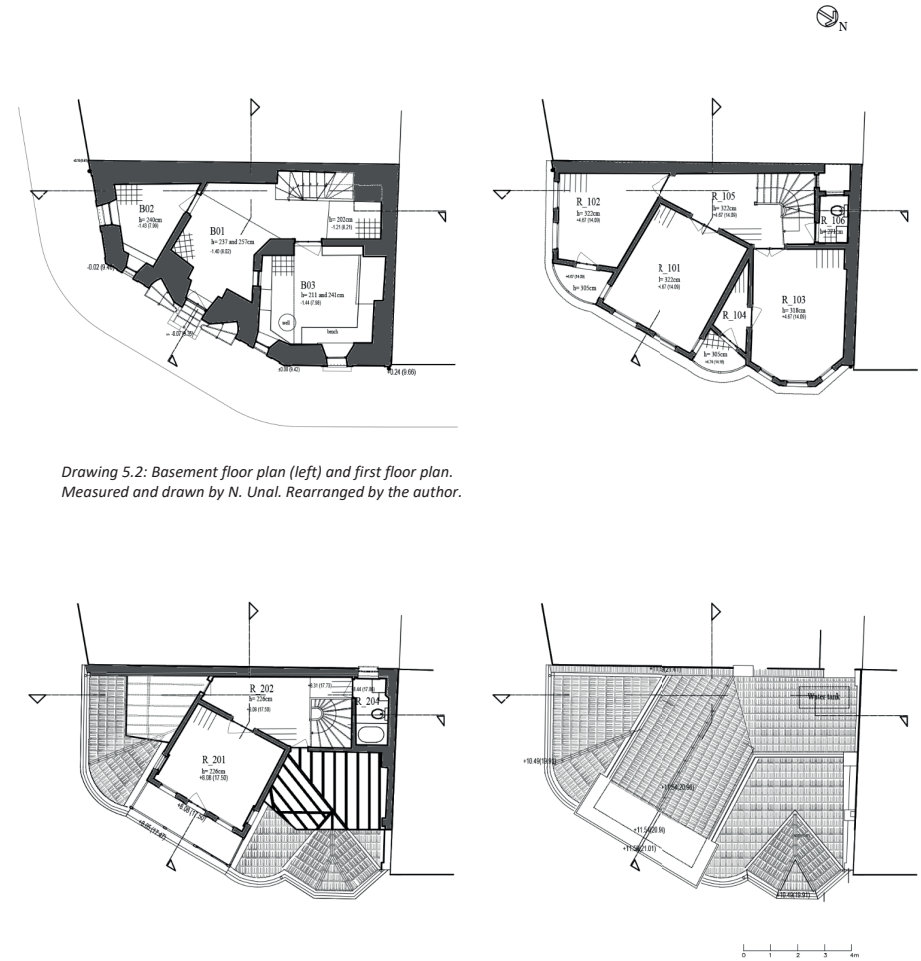
Though joints encountered in the building structure are in variety according to their usage, mainly simple methods are found and all of them are strengthened with metal nails. Primarily butt, lap and splice joints are used, but joinery of more than two timber pieces are also found. Examples from the connection methods are given in Figures 5.22 to 5.24. Additionally, types of the nails differ upon the need. For example, large iron nails are only banged to the thick load bearing elements and very thin ones are preferred mainly on the facade decorations. Besides the machine cut timber elements like cladding boards, wooden pieces shaped or cut by hand are used in the same building. Traces of hand tools are generally encountered on the structural system, which is normally non-visible to the users.

On the whole of the structure, wood shows up as the dominant material. Besides the structural system, most of the architectural elements including stairs, balustrades, parapets of the balconies, all the ornamental figures, door and window frames are also from timber. All the main load bearing posts and beams are oak, while the other structural components like studs and plates are from pinewood. Rough stone and brick are utilized in the masonry part of the structure. Brief information about the bricks were given in the previous sections. Industrially made clay roofing tiles, which are known as “Marseille tiles” in Turkey cover the roof. However, it has to be kept in mind that the roof construction was repaired in 1980s due to the water problems, and therefore, current tiles are probably renewed ones. Usage of metal is very limited. Only the grates of the ground and basement windows and some of the beams in the basement floor are metal. Lastly, marble from Marmara region, locally called as “Marmara marble” is used to cover all the entrance spaces like exterior stairs, landing and the entrance hall on the ground floor.

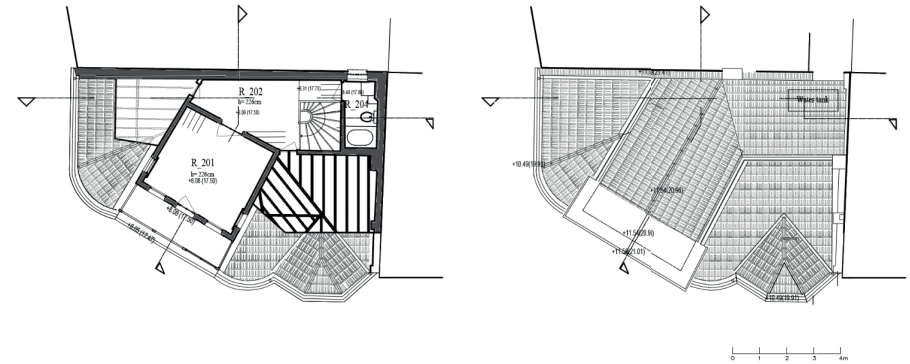
5.1.5 Drawings and models



Drawing 5.1: Survey of the ground floor with measurements in cm. Rearranged by the author based on the drawings of N. Unal, 2014



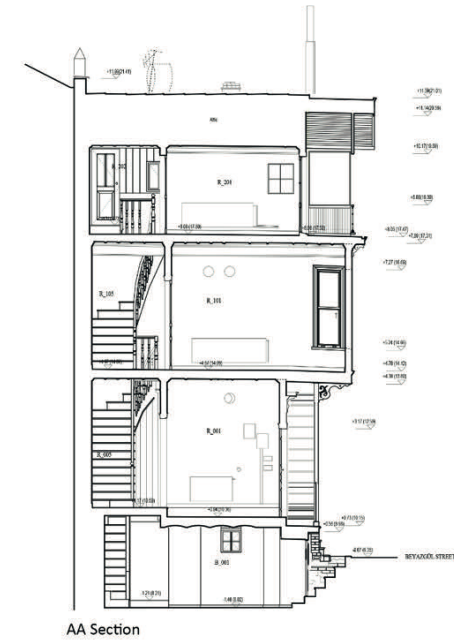
Drawing 5.2: Basement floor plan (left) and first floor plan. Measured and drawn by N. Unal. Rearranged by the author.



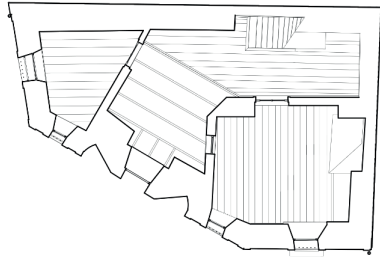
Drawing 5.3: Second floor plan (left) and roof plan. Measured and drawn by N. Unal. Rearranged by the author.



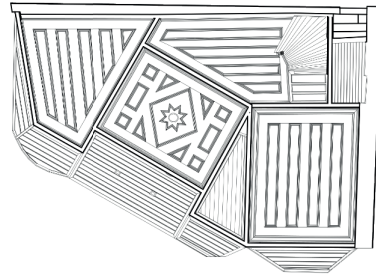
Drawing 5.4: Survey drawing of the east facade.
Rearranged by the author based on the drawings of N. Unal, 2014



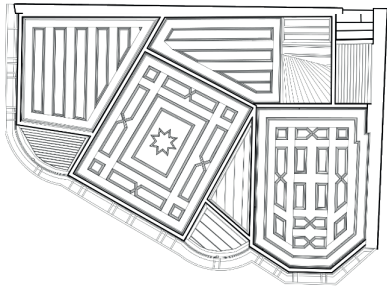
Drawing 5.5: Sections. Rearranged by the author based on the drawings of N. Unal, 2014



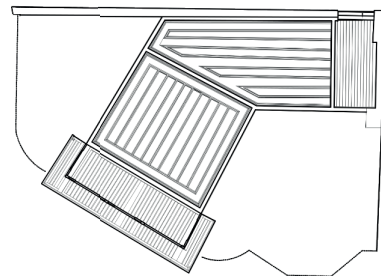
Drawing 5.6: Basement floor ceiling decorations. Drawn by N. Unal and rearranged by the author.



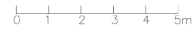
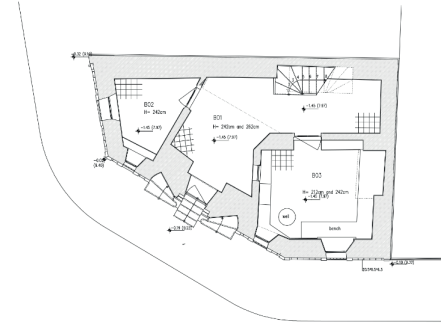
*Drawing 5.7: Ground floor ceiling decorations.
Drawn by N. Unal and rearranged by the author.*



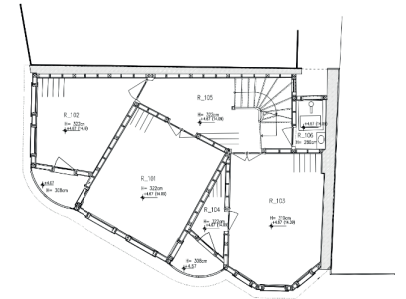
Drawing 5.8: First floor ceiling decorations. Drawn by N. Unal and rearranged by the author.



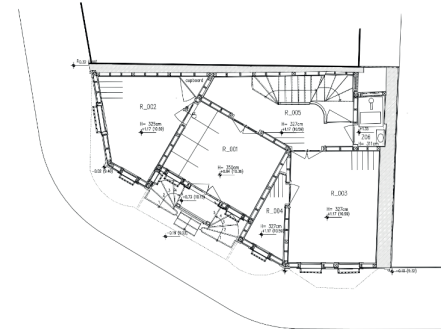
*Drawing 5.9: Second floor ceiling decorations.
Drawn by N. Unal and rearranged by the author.*

Restitution Project¹

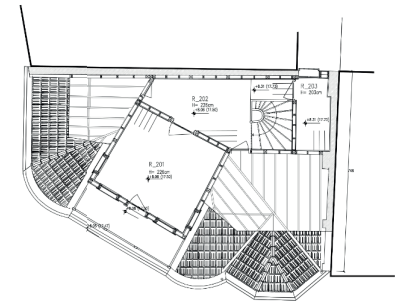
Drawing 5.10: Basemet floor plan of the restitution project. Rearranged by the author based on the drawings of N. Unal, 2014.



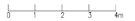
Drawing 5.11: Ground floor plan of the restitution project. Rearranged by the author based on the drawings of N. Unal, 2014.



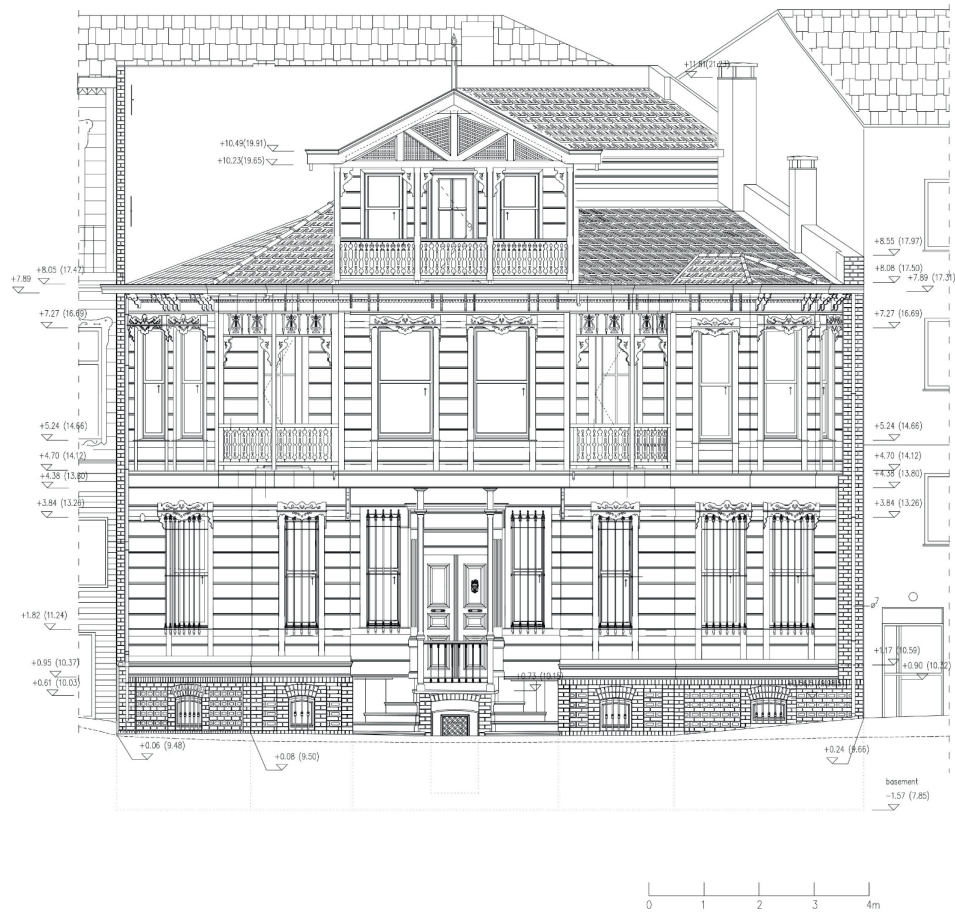
Drawing 5.12: First floor plan of the restitution project. Rearranged by the author based on the drawings of N. Unal, 2014.



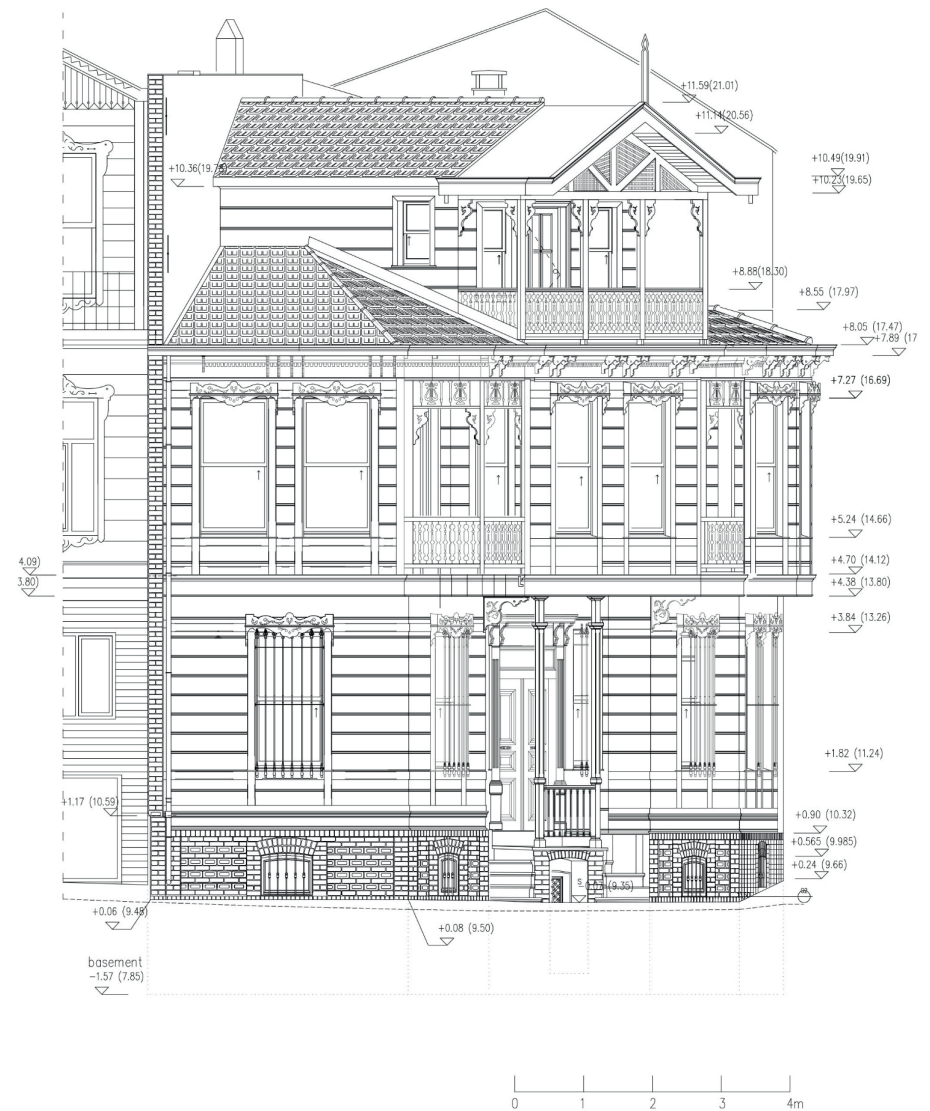
Drawing 5.13: Second floor plan of the restitution project. Rearranged by the author based on the drawings of N. Unal, 2014.



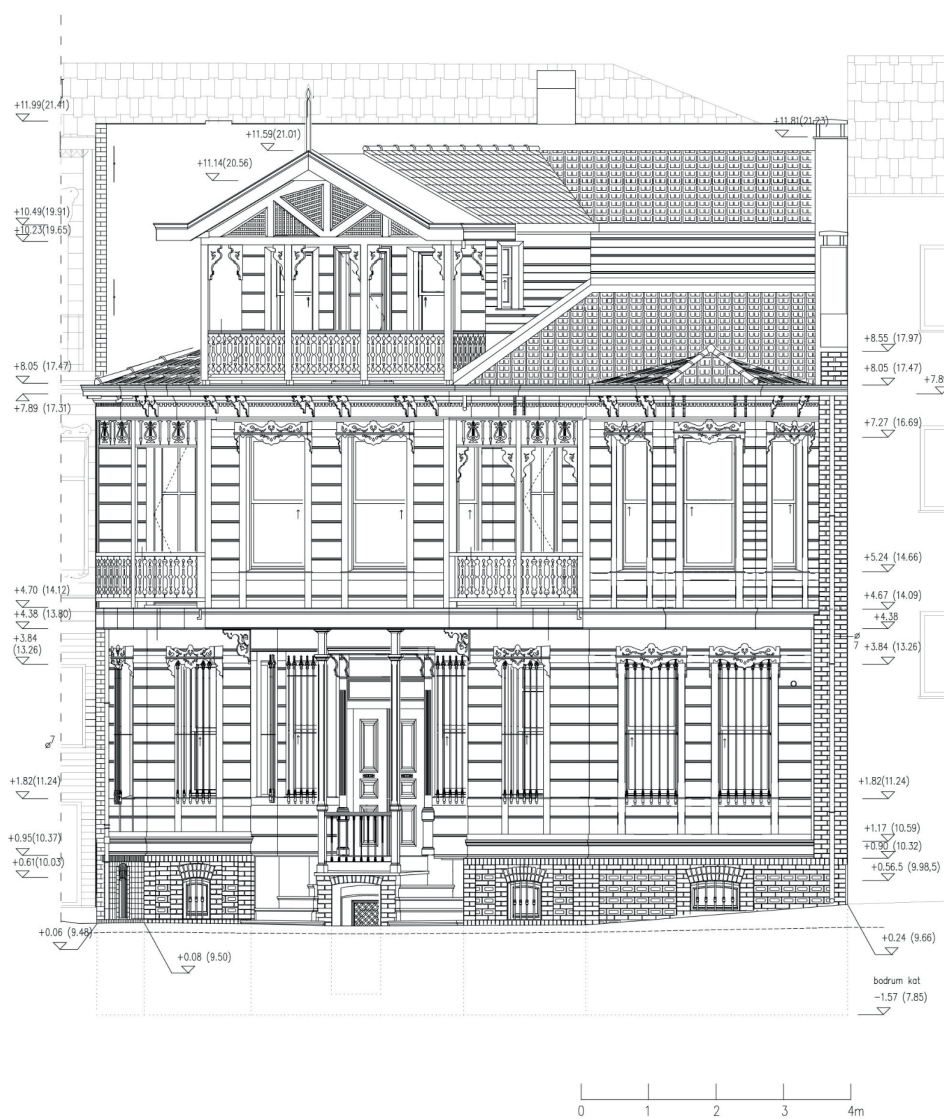
¹ As the building was preserved mainly original, there is no extreme spatial difference between the survey and restitution projects. Shift of the wall between the rooms R_001 and R_002 of the ground floor is the major conspicuous change.



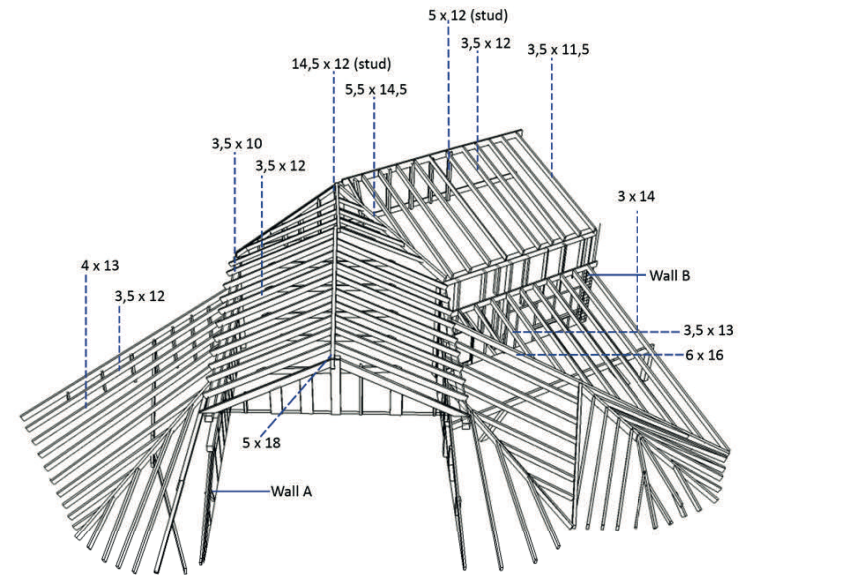
Drawing 5.14: East facade of the restitution project. Rearranged by the author based on the drawings of N. Unal.



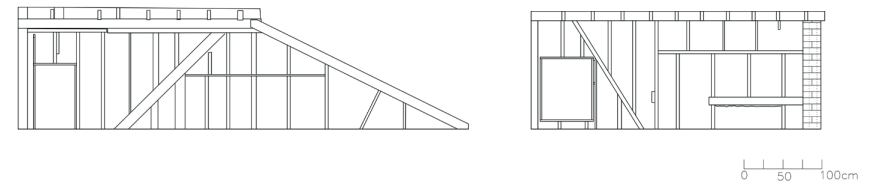
Drawing 5.15: Southeast facade of the restitution project. Rearranged by the author based on the drawings of N. Unal.



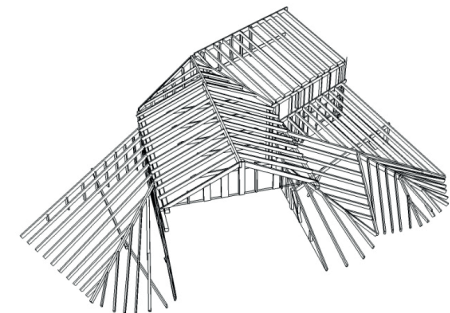
Drawing 5.16: Northeast facade of the restitution project. Rearranged by the author based on the drawings of N. Unal



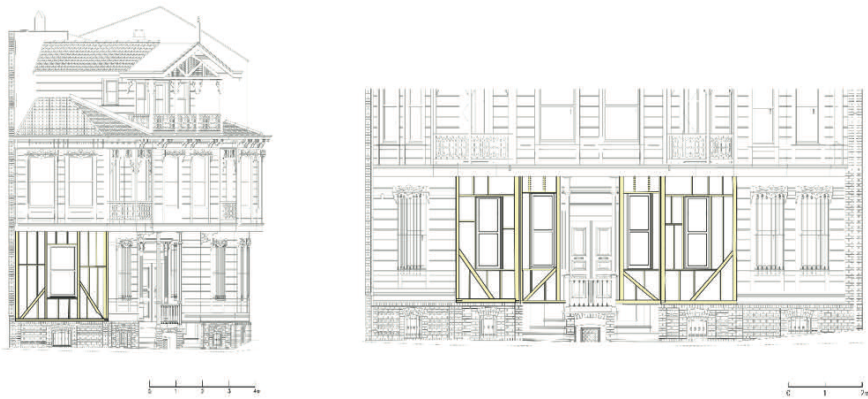
Drawing 5.17: Roof structure shown with certain dimensions. It is measured and drawn by the author.



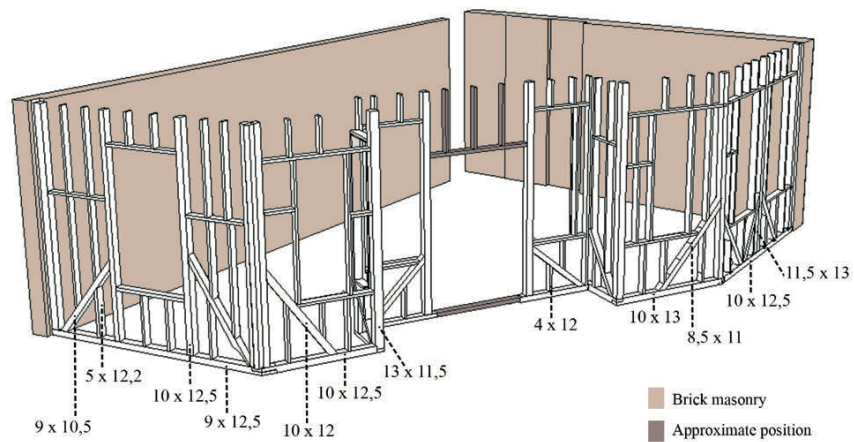
Drawing 5.18: Wall A (left) and wall B (right) of the top floor. Measured and drawn by the author.



Drawing 5.19: Roof structure from different angle. Measured and drawn by the author.



Drawing 5.20: Presentation of the structural system of the ground floor walls. Measured and drawn by the author, 2015.



Drawing 5.21: Structural system of the exterior ground floor walls. Measured and drawn by the author, 2015

Examples from the wood joints used in the structural system of the house¹

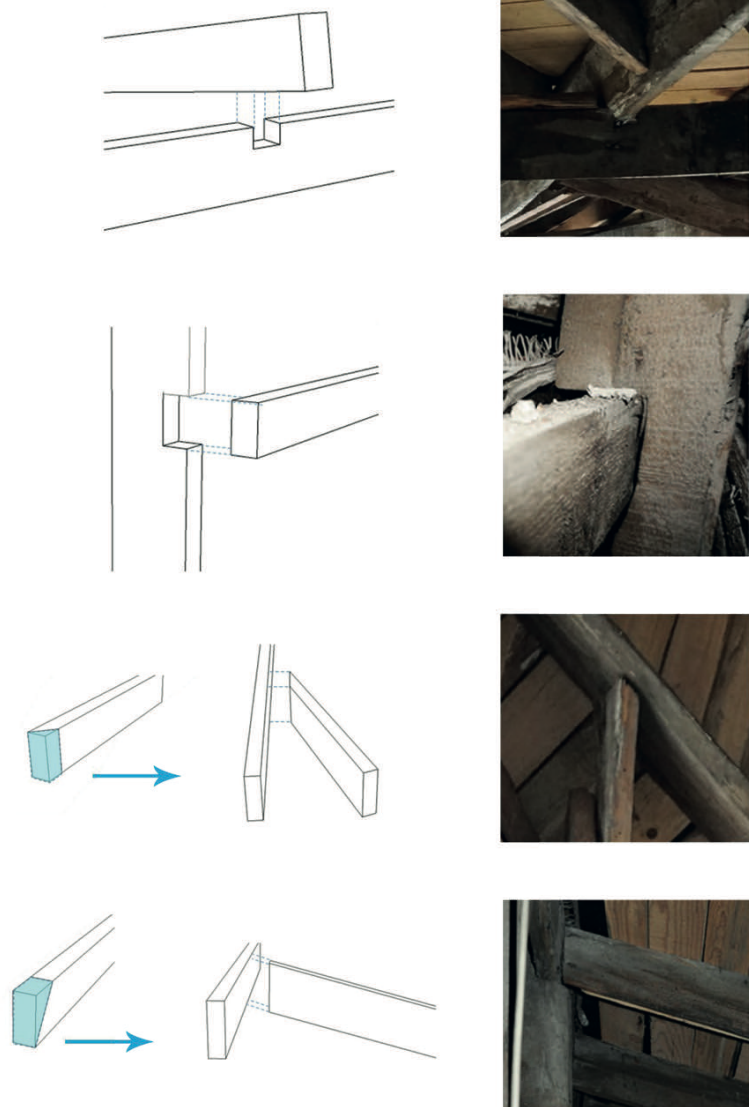


Figure 5.22: Examples of wood joints from the house in Arnavutköy

¹ All of them were photographed, documented and drawn by the author. Only the wooden parts are shown in the sketches, but it has to be stated that all the joints were strengthened by nails. Nails on the all wooden joints are clearly presented at the Figures of the example in Tarabya.

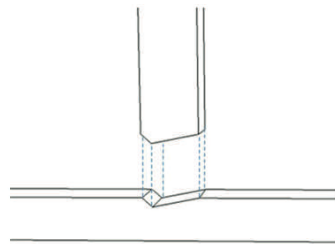
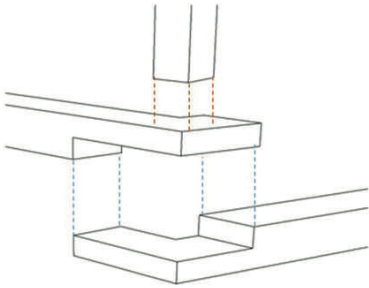
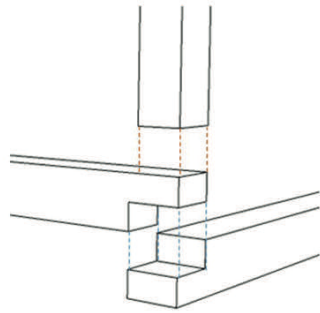


Figure 5.23: Examples of wood joints from the house in Arnavutköy

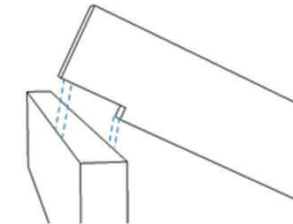
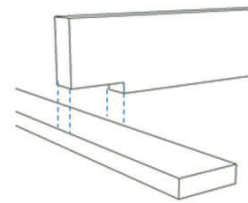
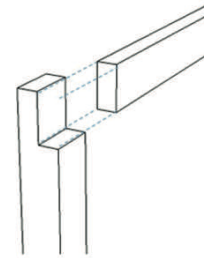


Figure 5.24: Examples of wood joints from the house in Arnavutköy

5.2 Wooden Building in Sarıyer

5.2.1 General information on the site and the building

The building is located at the center neighborhood of the district Sarıyer. Therefore, it is known with the same name of the district as “Center Sarıyer”. In the past, on the hills of Sarıyer there used to be a copper mine¹ that also contained clay. The area, therefore, had a yellowish appearance as consequence of clay contamination on the surface. It is believed that the district was then named as Sarıyer (meaning: yellow place) for such appearance.²

Very early settlements in Sarıyer dates back to the ancient time. Moreover, religious spaces from Byzantine period were stated.³ Several springs, which are still present, were known as the holy water of abbeys.⁴ According to Evliya Celebi, there were almost 1000 dwellings with vineyards and orchards in Sarıyer by the 17th century. In two of the neighborhoods Muslims and in seven of them Christians were living.⁵ Such multiracialism in 18th century was further supported by the report of Inciciyan who gave information on the identities of the residents. According to this report, Turks, Armenians, Ottoman Greeks (Rum) and Europeans lived together in Sarıyer region.⁶ Fishery was and still is one of the main and longstanding source of income. The region has always been popular with the clean air, fresh water and the greenery environment. Thus, it became recreation area in the Ottoman time. Especially in the 19th and early 20th century, Sarıyer was an attractive location for pleasure and summer resorts. With the effect of the atmosphere and the usage purpose, many of the houses from the late Ottoman period were designed with fancy frontal facade and have their own garden. Figures from various styles such as Art Nouveau, Neo-classic or Empire are found on the exterior decorations besides the traditional elements. Unfortunately, plenty of wooden houses or mansions did not survive until today, but nearly all the preserved ones are documented in the catalogue.

The plot of the examined wooden building is a part of the residential line between the Yenimahalle Avenue and the shore (Figure 5.25). Exact construction date of the building was not recorded. However, it is understood from the old photos that the dwelling was built in a year between 1870 and 1920.⁷ It has a rectangular plot and layout floor plan (Figure 5.26). On the current situation, there exist four entrance possibilities to the house. Two of them are at the back and the other two are located at the frontal facade. Backyard of the building is almost 230 cm lower than the street level as well as the entrance of many other neighboring buildings. This points out a possible change in the

ground levels of the landed property. The backyard is reached by concrete stairs, which are obviously not original.



Figure 5.25: Sarıyer Yenimahalle aerial view (sehirharitasi.ibb.gov.tr, 2018)



Figure 5.26: Location of the building

The building has a special importance as it represents the common trends and techniques of a specific period of time. Since 1990, the building has been listed as second grade historical monument.

¹ Besides the copper mine, existence of gold was also mentioned in several sources including the “Boğaziçi Sayfıyeleri” of Inciciyan.(2018)

² Aysu, Ç., Dünden Bugüne İstanbul Ansiklopedisi, 1993, p. 466

³ Inciciyan, (ed. Duru, O.) 2018, p. 159.

⁴ Inciciyan, 1956, p. 167

⁵ Çelebi, E., 2011, (Yapı Kredi Publish) p. 227

⁶ Inciciyan, (ed. Duru, O.) 2018, p. 158

⁷ The building is not found on the photo of Paskal Sebah from 1870 but it is present in a photo from 1920, which is also published in Genim M. S., 2006. XIX.yy. Ortalarından XX.yy.la Boğaziçi'nin Rumeli Yakası Fotoğrafları 2.

5.2.2 Characteristics of the facades

Due to the layout of the building, it has only two facades. Southwest and northeast facades are totally blind and attached to the neighboring buildings. On the southwest side, brick masonry fire wall is placed. However, it should be mentioned that two windows, which became out of service, are visible on the top floor. It proves that either the building was not attached to any other mass or the neighboring buildings were lower.

During the period of construction, vehicle traffic was not intense on this neighborhood and mainly the access to the Bosphorus villages was supplied by the sea transportation. By taking into consideration that fact and the location of the building, southeast facade, which is facing the Bosphorus was designed as the frontal view (Figure 5.27).



Figure 5.27: Southeast facade



Figure 5.28: Northwest facade

This eye-catching facade is symmetrical with respect to the axe passing through the roof ridge and middle of the entrance door. Art Nouveau motives are collated with traditional elements. Moreover, linear pediments reflect neo-classical style and the ornaments on the top floor have similarities to the Victorian style decoration. As a consequence of the multiple influences, the building style can be described as eclectic. Besides the flower motives, basic linear forms are used on the facade decoration too. The wooden figures on the facade are generally comprised of multiple units and nailed directly to above the cladding boards like the other ornamented houses (Figure 5.29).

On the decoration of the entrance door, Art Nouveau style can be perceived (Figure 5.30). In the meantime, the usage of glass and metal with the wooden wings was one of the popular applications for the entrance doors of the summer houses of Istanbul in early 20th century. Attentive double stairs intensify the impressive look of the building



Figure 5.29: Wooden facade elements and small nails

and strengthens the importance of the entrance. Additionally; moldings, decorative brackets and ornaments on the bargeboard and soffits enliven the external view. Wooden shutters are only found on this seaside facade for the first and second floor windows (Figure 5.31). Repetitive elements are apparent and the primitive machines were most likely used for the production of those components. Machine cut cladding boards are printed with lines in the middle and width of these boards are measured as 27,6 cm. In total, the building reaches approximately a height of 12.3 m at the ridge of the roof from the 0.00 level, which is assumed to be equal to the ground level of first floor.

Northwest facade is partly visible from the Yenimahalle Avenue through the trees on the back yard (Figure 5.28). However, it is extremely different from the seaside facade with simple and asymmetrical decoration. Also, the influences of Art Nouveau style cannot be perceived from this view. Flower motives, pediments or even the ornaments with basic geometric shapes are not used. The fenestration gives the impression of a disorderly layout, but almost certainly there had been few changes resulted from the need of the later users. Concrete entrance stairs was added on a later period as it is obvious from the material and style. Moreover, the entrance door, which enables the access from the backyard is non-original.

Like the building in Arnavutköy, structural variation is reflected on the facade covering. Masonry basement floor is covered with 19.5 x 7 cm brick, while timber is the coating material for all the upper floors. Brick fire wall occupies 38 cm of the southeast facade and 43 cm of the northwest facade.¹ On the both facades, single and double casement windows are found for the ground floor and the upper windows are sash windows.



Figure 5.30: Main entrance door on the frontal facade



Figure 5.31: One of the windows of the first floor and the shutter

¹ Based on the drawings of the architectural firm of the E. Tercan.

Although all the wooden frames of the sash windows remained original, ground floor windows are totally changed.¹ Approximate dimensions of the wooden sash windows of the first and second floors and the stairwell are given in Table 5.3.² It has to be mentioned that minor differences about 1-2 cm are encountered between the windows, which are seem to be identical. The deterioration throughout the years might be the reason for the observed inequality.

	Dimensions in cm (Height and width)	Number of usage
First Floor	226,5 x 100-103	6
	226,5 x 81	2
	132 x 74	2
	210 x 77	1
	128 x 92	1
Second Floor	230 x 100	10
	230 x 80	4
	230 x 124	1
	230 x 92	1
Mezzanine Floors	238 x 76	2
	297 x 76	2

Table 5.3: Window sizes

5.2.3 Characteristics of the spaces

The building has totally four stories, including the attic and the ground floor on the sea level. Formation of the house is perpendicular to the shore and the building has a type of plan with a central hall (sofa). The hall has a direct view of the sea on all floors. One double winder stairs supplies the inner circulation of the house (Figure 5.32). This authentic, wooden stairs located in line with the rooms and hall. It was designed without



Figure 5.32: Original wooden stairs



Figure 5.33: Dividing panel as a later application

¹ Atabeyoglu, G., 2008, p. 37

² Except from a few windows, the dimensions were taken from the measurements of the project of E. Tercan.

any landing. The building area is approximately 132 m² without the glorious exterior stairs.

These type of buildings were normally designed for the usage of one big family.¹ However, for a short period of time the building was being rented as single flats and used by different families. For this reason, few changes were made to fulfill the requests of each family. As an example, a dividing panel with a door was added to the landings of the staircase (Figure 5.33). Moreover, although it might be unnecessary for a single family usage, each floor had an independent kitchen. The building appears to be again available for a single family usage as the original design, after the current restoration work.

Ground floor (Basement): This floor can normally be expressed as basement because the first floor layout looks like the traditional ground floor design and the characteristics of this floor are similar to the common basements. However, this floor has direct access from the ground level on both sides of the building and therefore, it is identified as ground floor instead of basement.

Due to the topography of the land, ground floor is situated almost 250 cm below the street level. Though, there are direct accesses from the ground floor to the backyard



Figure 5.35: Entrance hall of the ground floor is below the nearby room

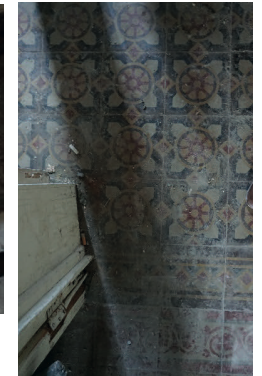


Figure 5.34: Original tiles on the ground floor

and waterfront via different entrance doors. Level of the back garden is 30-35 cm higher, while the level of the waterfront area on the other side of the house is 25-30 cm lower than the ground floor. Moreover, base elevation of the rooms also vary. The ground level of the hall is approximately 10 cm below than the nearby rooms on the southwest side and 20 cm than the northeast rooms (Figure 5.34).

During the observations between 2014 and 2016, ten different spaces are found on the basement configuration with some later divisions. As an example, the stair hall was divided into three parts with uncharacteristic doors (R_006, R_007 and R_008 in the drawing at the section 5.2.5). Alterations were encountered mostly on the ground floor. Like the basements of the other wooden houses, there are no hand-drawings on the interior walls of this floor. As it is obviously recognizable from the ceilings, jack arch system was partially used. Most of the rooms have wooden ceilings with a very basic

¹ Families were larger in those years. Young elementary families were living with the parents of the husband.

linear decoration. The other ceilings, including the arched spaces, are plastered and painted in white without any decoration. Floor coverings vary according to the character of the rooms. The hall (sofa) is covered with original cement tile and motive changes on the junction place of two different spaces (Figure 5.35). Although currently ceramic tiles appears as the flooring cover for some spaces of the ground floor, original coating materials were only timber and cement tiles. The heights of the spaces in this floor were measured between 214-265 cm. Approximate thicknesses of the ground floor walls are given below in a table.¹

Exterior frontal facade wall	48-58 cm
Exterior back facade wall	27-35 cm
Exterior southwest wall (attached to the neighboring building)	48-60 cm
Exterior northeast wall (attached to the neighboring building)	58-72 cm
Interior walls	22-28 cm

Table 5.4: Thickness of the ground floor walls

First and second floors: The plan schemes of the first and second floors appear very similar, but the area of the second floor is larger because of the cantilever. As it is explained on the previous section, sea side facade is the frontal view. Therefore, the main entrance to the building is placed on that side. From an imperial double wing door, the hall of the first floor is connected to the landing of the glorious exterior stairs. Height of the rooms are almost 370-380 cm on both floors but changes in the wet areas, namely kitchen and toilet.

Apart from the direct access to the hall, there is a gate between two rooms on the northeast side of the building on both floors. Probably, the halls were more communal areas and this door might be used to keep the privacy of the women part. Baseboards, wooden ceiling ornaments, ceiling corner moldings, chair rails and ornamented frames of the openings are used to decorate the rooms (Figure 5.36). Like the previous wooden



Figure 5.36: Interior



Figure 5.37: Ceiling decoration

¹ According to the data from Atabeyoglu, G., 2008, p. 24, as well as the project of E. Tercan and personal measurements by the author.

building in Arnavutköy, each space has its own ceiling decorations according to the plan shape and importance of the room (Figure 5.37).

Staircase is positioned at the same place on all floor plans (Figure 5.38). In the same way, the wet areas are also kept in the same part of the building on all floors. Wooden structured interior walls are measured 19-20 cm on both floors (Figure 5.39). The wooden exterior northeast wall is also 20 cm, while masonry southwest wall is nearly 35 cm. Thickness of the wooden floorings are 2 cm.

First and second floors were preserved mainly original and the characteristics of the plan scheme, as well as the interior space decoration can be followed on those floors.



Figure 5.38: The hall of the second floor



Figure 5.39: Wall thickness and the layers of the wall

Third (top) floor: As the situation in the house of Arnavutköy, the usage area of the top floor is smaller than that of the other floors. The local description of the dashing mass on top of the house is “cihannüma”, because of the perfect vision (Figure 5.40). This floor is only reached by the main interior stairs of the house. Except from the small hall, which can also be substituted for the landing, there are currently three main spaces and a balcony on the third floor. Apart from the layout, wooden construction system was also observed during the restoration work (Figure 5.41).



Figure 5.40: View from the balcony of the top floor and the decorative motives



Figure 5.41: Scene from the hall of the top floor showing the ceiling and structural system of the walls.

Normally, structural system of the roof is not visible on the usage areas of the house as a common tradition of the Turkish wooden residential heritage. In this direction, walls are painted with the application of bagdadi technique and ceilings are covered with thin wooden laths like the other floors (Figure 5.42). Ceiling of the main room (302) of this

floor is also decorated, but only basic linear figures were preferred. Height of this room and the small hall are nearly 305 cm by clear spacing. Two other rooms with pitched ceiling has height lowering from nearly 227 cm until 152 cm. According to Atabeyoğlu, these two rooms (301 and 303) were obtained after the roof structure was being raised. Additionally, it is claimed that the dormer windows were added later on, as the slope of the roof was changed. ¹



Figure 5.42: Interior photo from the top floor

5.2.4 Structural system and usage of materials

Above a masonry ground floor, the building was constructed in timber frame structure. The timber frame system is used without any infill. However, few gaps between the studs were filled with brick probably as a later application. Vertical parts of the structural system are enveloped with timber breads from the outer side and “bagdadi technique”, which is explained in detail on the previous parts, from the inner side. Two different types of the bagdadi technique are found in the building (Figure 5.43). On the old traditional type, the laths were split by hand; while clean cut, thin pieces were used for the other bagdadi lath style. Ceiling decoration and floor boards cover the horizontal structural elements such as bearer and joists. It has to be specified that three types of floorings are found. Firstly, jack arch slab consisting shallow brick arches spanning between steel beams is used on the ceilings of the service spaces (Figure 5.44). Secondly, wooden beams placed above the metal I profiles with a right angle are seen on the bathrooms (G08, 106, 205). Last but not least, traditional type of flooring with wooden beams and joists are found as the main flooring system on the whole construction.



Figure 5.43: Both types of the bagdadi laths



Figure 5.44: Jack arch system

¹ Atabeyoglu, G., 2008, p. 38-39

Structural system of the building cannot be considered as exact systematical application. Sizes of the timber elements and length of the gaps between them are variable. However, it has to be kept in mind that some of the dimensions might be changed due




Figure 5.45: Cushion beam



Figure 5.46: Structural system and another cushion beam

to the deterioration or dislocation throughout the years. Loadbearing posts are generally placed on the same vertical axe. Minor deviations (up to 2 cm) are trivialized after strengthening the posts with small cushion beams (Figures 5.45 and 5.46). Probably, the localization of the noggings and all the non-loadbearing studs was decided on site by rule of thumb. Load bearing posts are placed on the axes of the walls, as well as all the corners. They are among the thickest timber components of the structural system and made of oak, which is a hardwood. Measured dimensions of the posts are given below in the Table 5.5.

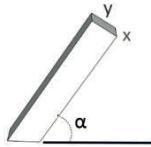


Top Floor (attic)		Second Floor		First Floor	
Short Edge (cm)	Long Edge (cm)	Short Edge (cm)	Long Edge (cm)	Short Edge (cm)	Long Edge (cm)
8,5	15	9,5	12,5	11	11,5
8,5	12	12	12	11,5	13
9	10,5	11	15	11	11
10	12,5	13	13	9	11,5
9,5	12,5	11	12	9	10
9	13,5	8,5	11,5	11	12
10	13	12,5	12,5	10,5	13
		9	13	10	12
		10	12	10	11,5
		11	14	11	11,5
		10	13	10	13,5
		10,5	12,5	10	12
		10	12	9,5	12
		11,5	13,5		
		10,5	12,5		
		10,5	13		

Table 5.5: Cross section dimensions of the load bearing posts. They are measured on site by the author in 2017.

The posts were positioned accordingly to the general layout design of the building. Gaps between them are measured between 100-180 cm for the first floor, 120-180 cm for the

second floor and 130-284 cm for the third (top) floor. Cross section of the braces is square alike form and the dimensions of them are quite close to the posts and beams. However, most of the braces are amorphous and do not follow an explicit, sharp line. Measuring range of the cross section sizes and the angle of the brace to the floor are given in Table 5.6. Although there is no standardization for the inclination angle of the braces, the average is calculated as 60°.



	Angle (α)	Short Edge (x)	Long Edge (y)
First Floor	48°-60°	8-9,5 cm	10-12 cm
Second Floor	56°-62°	8,5-10 cm	9-12 cm

Table 5.6: Technical data for the braces of the ground and first floor. They are measured on site by the author in 2017.

Cross section of the studs and noggings are between 3,5-4,5 cm for the short edge and 9-15 cm for the long edge. Length of the pieces vary according to the room height, distance between the elements and certainly to the usage. The distance between the studs are measured between 20 and 40 cm. Floor joists and the bearers are the main horizontal timber elements of the structure. Measured data ranges are given in Table 5.7. According to the personal observations of the author, floor joists are placed with gaps around 20-40 cm in each floor.



	Short Edge (x)	Long Edge (y)
Floor Joist	4-5,5 cm	18-21 cm
Bearer	9-10 cm	11-12 cm

Table 5.7: Cross section dimensions of the horizontal timber elements. They are measured on site by the author in 2017.

Usually basic methods are found on the joints and they are always strengthened with nails. Types of the nails differ by the need like the other wooden houses. Similar to the previously investigated house in Arnavutkoy, large iron nails are banged to the thick load bearing elements and very thin ones are being preferred mainly on facade decorations. Additionally, several useless large nails are encountered on the timber elements of the



Figure 5.47: Recycled timber piece



Figure 5.48: Constructive wooden elements of the walls

structural system (Figure 5.47). It proves the usage of recycled timber pieces for the nonvisual parts of the house. Moreover, traces of hand tools are also found on the structural system, but the visible surfaces are well shaped. It is quite obvious that the cladding boards are machine cut.

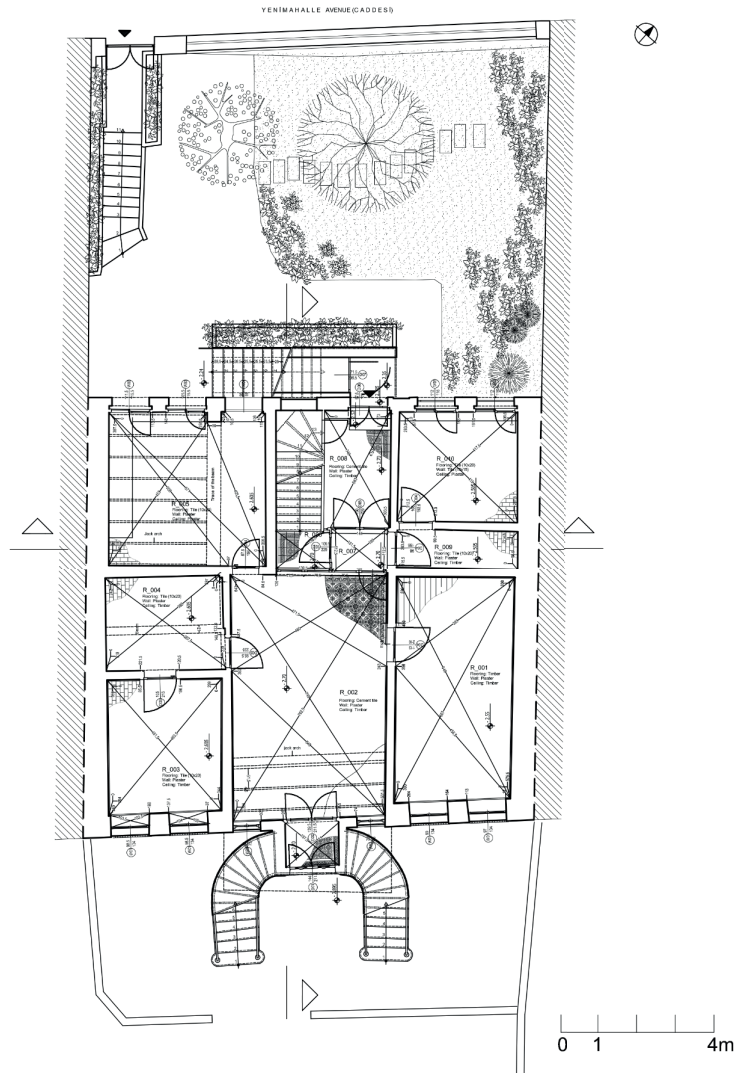
As in the other selected houses, wood shows up as the dominant material on the whole of the structure. Most of the architectural elements, as well as the constructive components are from timber (Figure 5.48). While all the load bearing components are from oak, other structural elements were made of pinewood. Metal appears rarely on the building. Grates of the ground floor windows, balustrades of the exterior stairs, I profiles of the jack arch and the decorative bars on the entrance door are examples of the metal elements. Brick is found on the ground floor walls, chimney and the fire wall. "B * I" is found as the stamped mark on some of the bricks (Figure 5.49). Like the house in Arnavutköy, industrially made clay roofing tiles¹ cover the roof. Besides the common transparent glasses of the windows, colored glasses are encountered on the fixed windows of the top floor.



Figure 5.49: Bricks with special mark

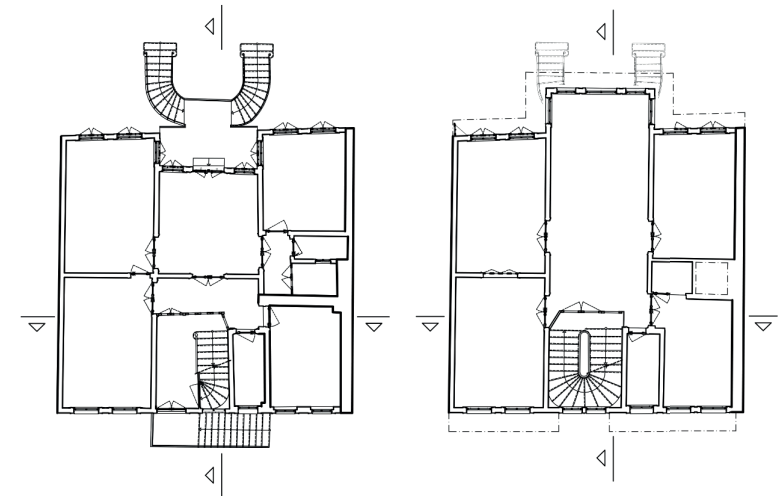
¹ They are known as "Marseille tiles" in Turkey.

5.2.5 Drawings and models¹

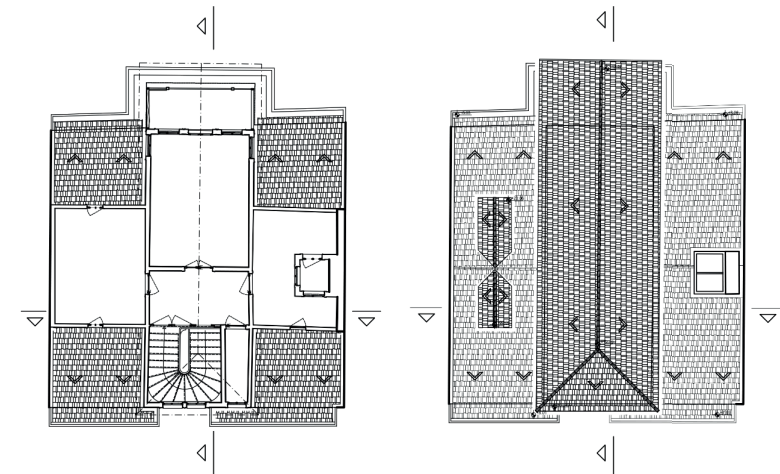


Drawing 5.22: Ground floor plan with the dimensions. Measured and drawn by G. Atabeyoglu, 2008

¹ Apart from the personal observations and measurements by the author (S.F.Yagci Ergun) on site, two following sources were benefited for the drawings.
-Project of the architectural firm of Esin Tercan. The drawings were prepared by T. Yılmaz and A. Tınaz.
-Drawings of Gökçe Atabeyoglu from the Msc thesis submitted in 2008 under the supervision of Yegan Kahya in Istanbul Technical University.



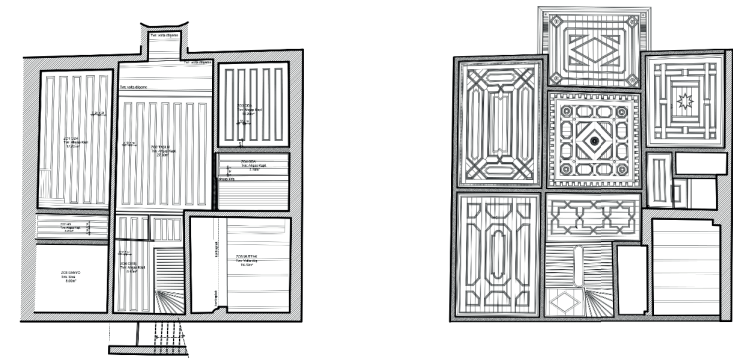
Drawing 5.23: Survey plans of first (left) and second (right) floors. Redrawn by the author based on the project of E. Tercan.



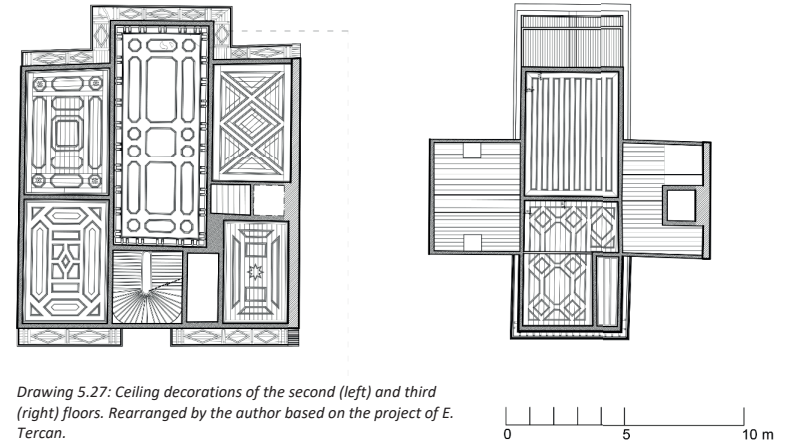
Drawing 5.24: Survey plan of the third floor and the roof. Redrawn by the author from the project of E. Tercan.



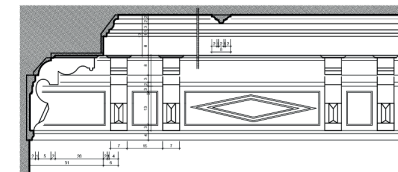
Drawing 5.25: Facades and sections. Rearranged by the author based on the drawings of E. Tercan.



Drawing 5.26: Ceiling decoration of the ground (left) and first (right) floors. Rearranged by the author based on the project of E. Tercan.



Drawing 5.27: Ceiling decorations of the second (left) and third (right) floors. Rearranged by the author based on the project of E. Tercan.



Drawing 5.28: A detail drawing of the corner of the hall. Rearranged by the author based on the project of E. Tercan.

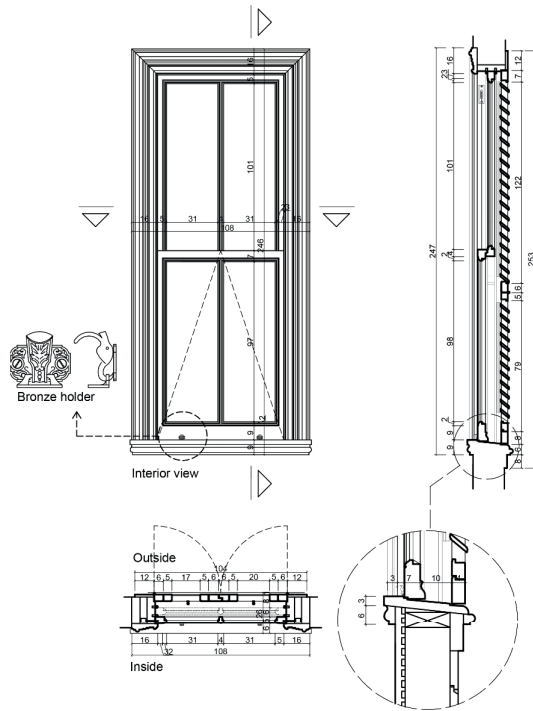
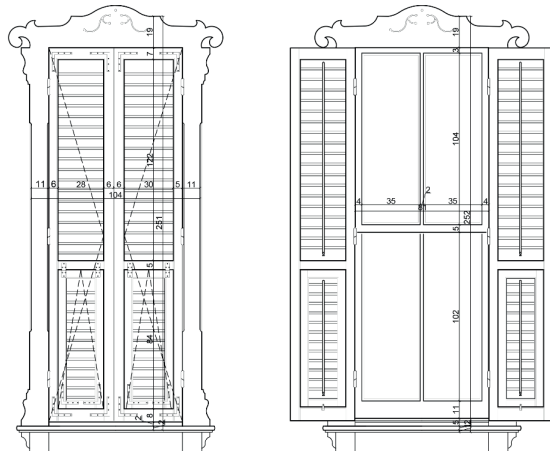


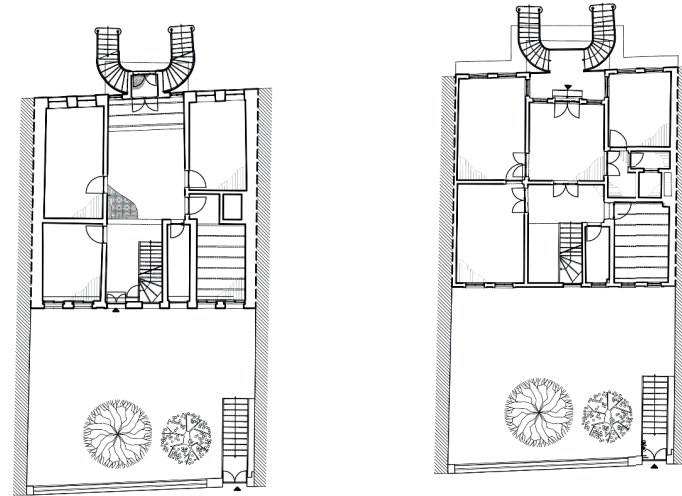
Figure 5.50: Sash window weight from the building. Photo by the author, 2016



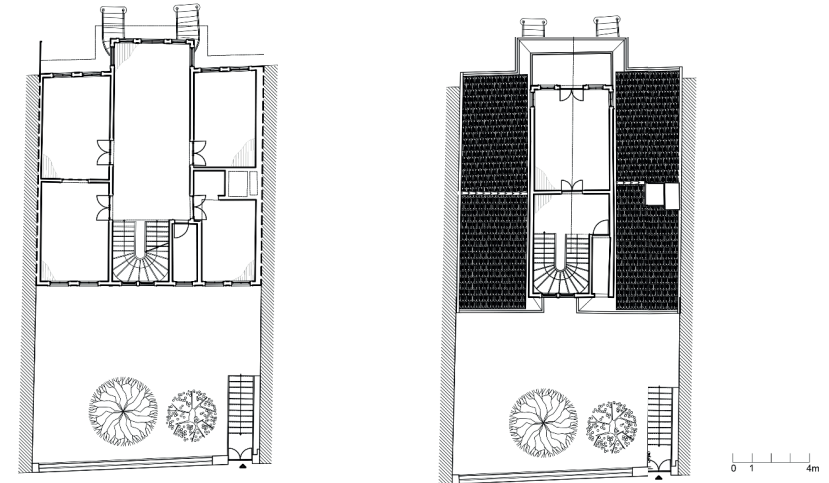
Figure 5.51: The cord of the mechanism. Photo by the author, 2016



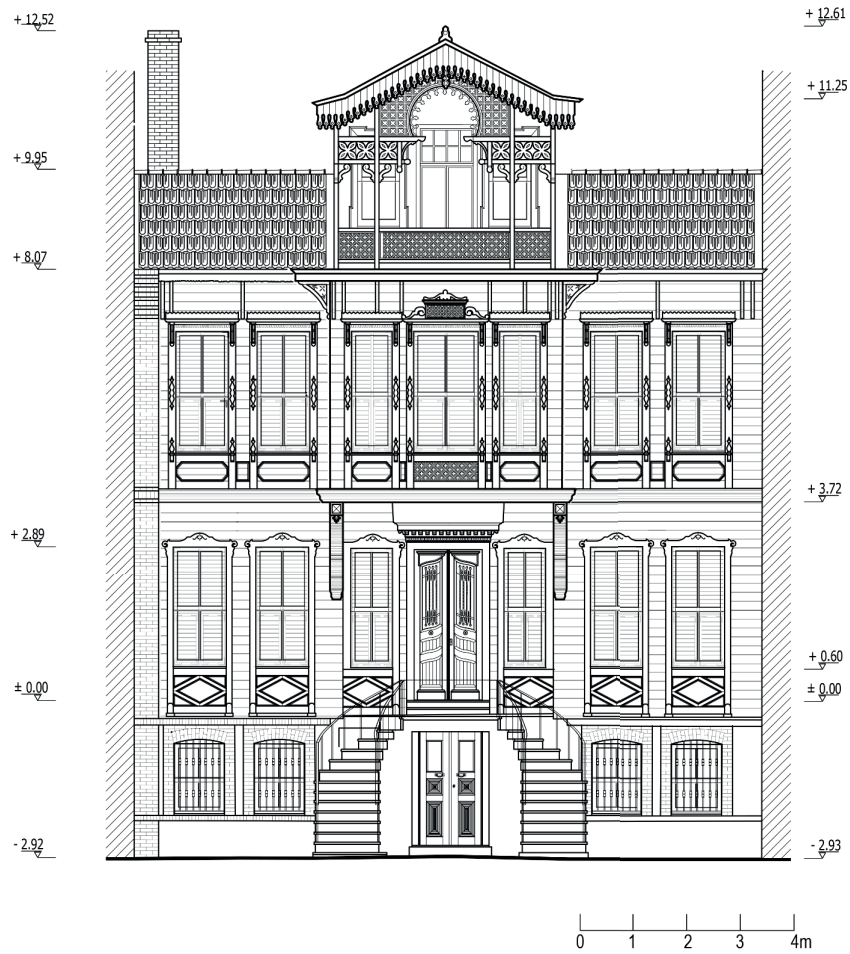
Drawing 5.29: Details of one of a window from the building. (E. Tercan)



Drawing 5.30: Restitution plans of the ground (left) and first (right side) floors. Rearranged by the author based on the project of G. Atabeyoglu, 2008.



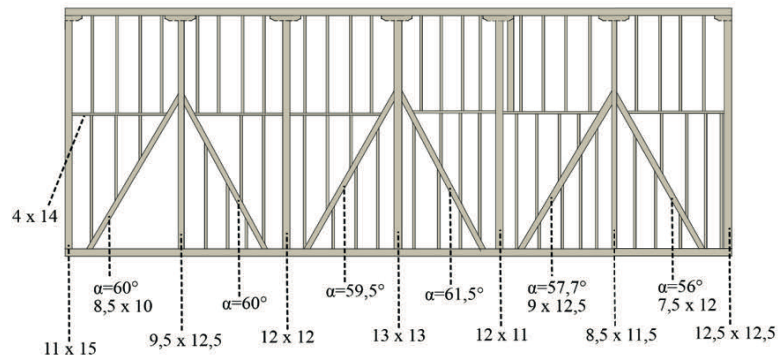
Drawing 5.31: Restitution plans of the second (left) and third (right side) floors. Rearranged by the author based on the project of G. Atabeyoglu, 2008.



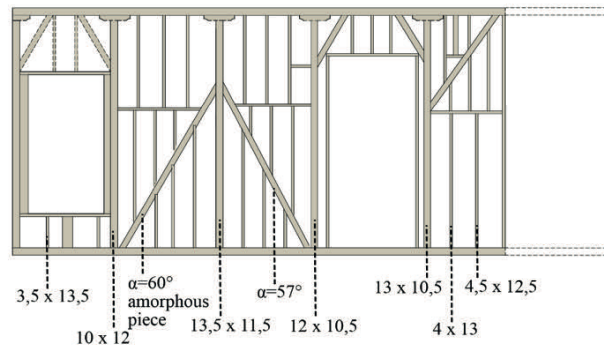
Drawing 5.32: Restitution of the frontal facade. G. Atabeyoglu., 2008



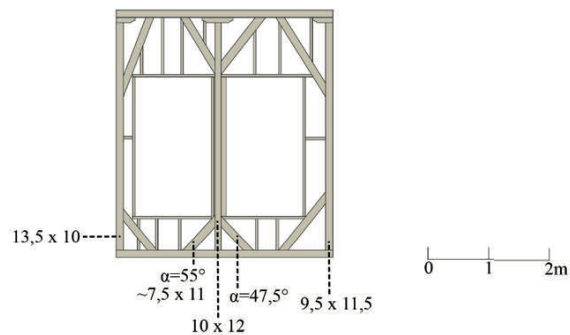
Drawing 5.33: Restitution drawing of the back facade. G. Atabeyoglu, 2008



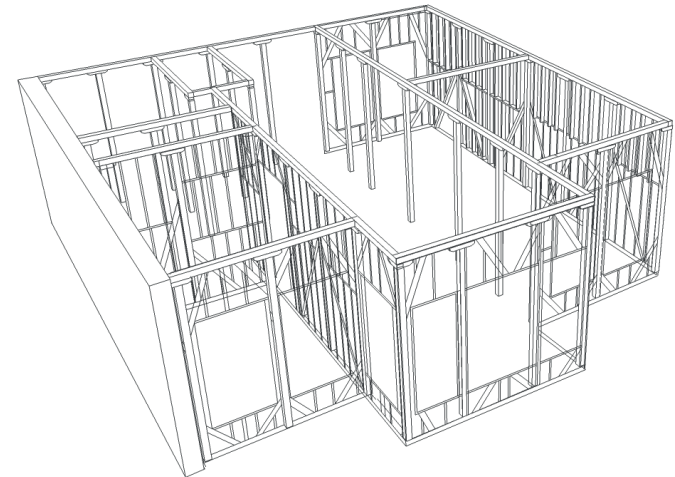
Drawing 5.34: Angles of the braces and the cross section dimensions of the elements from the northeast (facade) wall of the second floor. Measured and drawn by the author, 2017



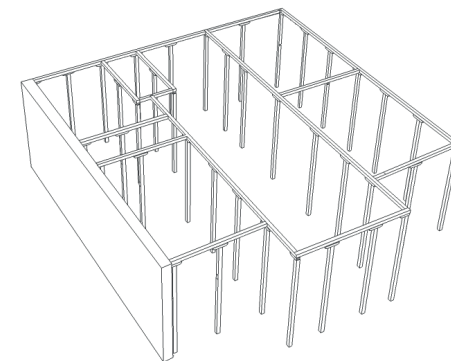
Drawing 5.35: Angles of the braces and the cross section dimensions of the elements from the southeast wall of the second floor hall. Measured and drawn by the author, 2017



Drawing 5.36: Angles of the braces and the cross section dimensions of the elements from the southeast (facade) wall of the first floor. Measured and drawn by the author, 2017



Drawing 5.37: Structural system of the second floor. Some of the walls were shown only with the loadbearing posts to avoid confusion on the sketch. Drawn by the author, 2017.



Drawing 5.38: Load bearing posts of the second floor



Figure 5.52: Different layers of the same wall in the hall of the second floor. The photos were taken between 2015-2017 by the author before and during the restoration work.

5.3 Wooden building in Tarabya

5.3.1 General information on the site and the building

Tarabya is a part of Sarıyer district and located between the neighborhoods of Kireçburnu and Yeniköy. It is on the European shoreline of the Bosphorus strait and is known with the bay formed naturally by the curve of the shore. Like many of the Bosphorus villages, Tarabya was also popular with clean, fresh air and healthy, green environment. It is narrated in various sources that the name Tarabya comes from the word “threapia” or “tarabiye”, which means pleasure and cure. Additionally, a Greek word meaning pharmacy, “Farmakia” is stated as the first known name of the region.¹ According to Evliya Çelebi, one Muslim and seven Christian neighborhoods were found in the 17th century.² During early 19th century, 52 seaside mansion, 23 houses and a mansion were belong to the non-muslims (Ottoman-Green and Armenian), while Muslim community have only 4 houses.³

After the 18th century, several summer residences for the foreign embassies were built in Tarabya coast and still today there are quite a lot of consulates in the neighborhood. Buildings of the embassies mostly reflect the popular European figures of their period. Especially the facade decorations and the configurations of the masses catch the attention with their luxurious appearance. Summer buildings for the English and Italian embassies are the typical examples. In conjunction with that trend, similar figures are also encountered in the other wooden structures of Tarabya and nearby neighborhoods.



Figure 5.53: Aerial view of Tarabya, (<https://sehirharitasi.ibb.gov.tr>, 2018)

¹ Inciciyan, 2018, p. 149. In various sources different versions of the same word like “Pharmacias” or “Farmakeus” was mentioned.

² Evliya Celebi, Seyahatname, Volume I, 2006

³ Original source: Bostancıbaşı Defterleri (Bostancıbaşı Ottoman records) in Aysu, Ç., 1994, in “Dünden bugüne İstanbul Ansiklopedisi”, p. 208



Figure 5.54: Location of the building

The examined wooden building is one of the structures in the garden of the summer residence of the German embassy. This large plot was donated to the German Emperor by Sultan Abdulhamid II in 1880 as a prestige object for their friendship to the Ottoman Empire.¹ The property is on the shore line with an uninterrupted view of the sea and surrounded by intense green space (Figure 5.53). Entrance to the enclosed area of the German consulate is from the Yeniköy-Tarabya Avenue (Figure 5.54). The observed object is currently the only non-renovated construction in this field. It was used as the summerhouse of the chancellor of the embassy, but during the period of the observation (2015-2017) it was found empty. According to the personal statement of Claudia Seebek, the building has not been used for almost 35 years.²

Before the construction of the summer residences for the German embassy, on the same plot there used to be an iconic seaside mansion, which represents the Ottoman seaside housing architecture of the 1800s. S. H. Eldem researched about it and the restitution drawings are being published.³ According to the data, the mansion was demolished in a year between 1855 and 1878.⁴

On planning of the buildings for the German embassy, the contribution of several people were mentioned. After long discussions and examinations, finally Wilhelm Dörpfeld made the project, but he did not undertake the role of contraction manager on site. His participation to the project was ended at the end of 1884.⁵ Between 1885 and 1887, the first three houses were built on that site under the control of young architect Armin

¹ Bachmann, 2008, p. 300

² Email from Claudia Seebek in 2017. (Cavdar and Cakir, 2018, p. 35)

³ Eldem, S. H., 1973, p.411-416 and Eldem, S. H., 1993, p. 290-291

⁴ Eldem, S. H., 1973, p.411-416.

⁵ Bachmann, 2011, p. 66

Wegner for the members of the German Embassy. These buildings were used as the mansion of the embassy, house of the counsellor and the office.¹ As the time passed, those spaces were not sufficient anymore (Figure 5.55). Upon the need, the summer built during the years 1904-1905 by the German company Kisse & Kastelli. The construction was completed on the July 19, 1905.² The house of the chancellor is located in the second row behind the embassy council house. It benefits less from the prospect of the Bosphorus, and had less representative residence of the chancellor was significance. This situation is also reflected on the character of the building compare to the other structures in the same garden. Mansion of the embassy is the most eye-

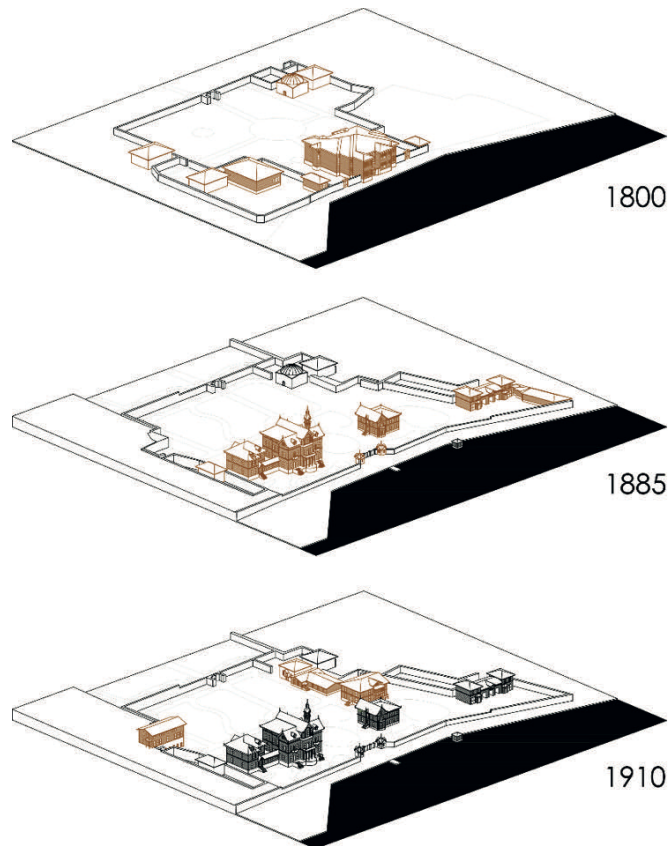


Figure 5.55: Three phases of the constructional developments on the site of the German Embassy. Drawing: S. Tezer, DAI (published in Bachmann, 2011)

¹ Bachmann, 2011, p.68

² Cavdar, 2018. Original source: "Politisches Archiv des Auswärtigen Amtes, Das Grundstück in Therapia Bau, Fach 43, Spec. 36, Bd. 13/Nr. 820 (1904–1908)."

catching building with the tower and significant entrance (Figures 5.56 and 5.57). Influences from the English Victorian style and Swiss cottage housing are especially apparent on the houses of the embassy and the counsellor (Figure 5.58 and 5.59).

5.3.2 Characteristics of the facades



Figure 5.56: Mansion of the embassy, 2016.



Figure 5.57: Seaside view of the mansion of the embassy, 2016.



Figure 5.58: House of the counselor, 2017.



Figure 5.59: House of the counselor, 2017.

The building has four different facades and none of them are blind because it was designed as a single-detached dwelling in a large garden (Figures 5.60 and 5.61). This character of the building with open spaces on all sides is preserved up to the present. Unlike many of the houses, the perception of the roof is different from north and south views. A gable wall is found on the north facade, while the south side ends up with one of the faces of a hipped roof. Both gable and hipped roofs are counted as the typical types for Turkish residential architecture, but the roof slope of this building is steeper than the traditional houses. The roof design represents a combination of the influences from both Turkish and German cultures.