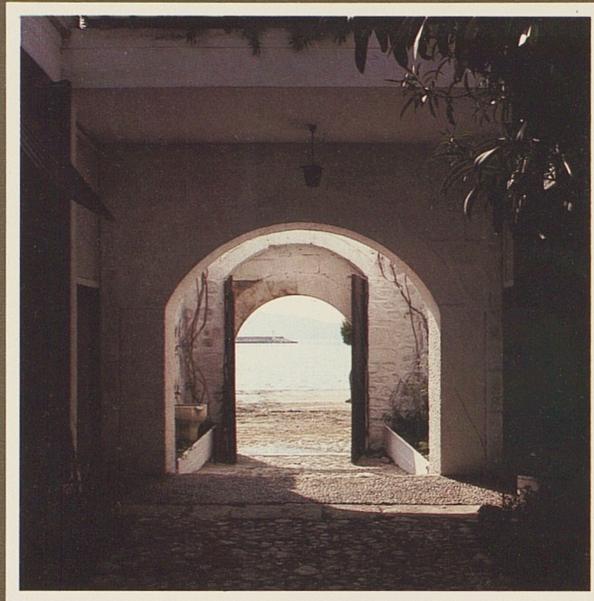


ERTEGÜN HOUSE  
BODRUM, TURKEY  
COMPLETED OCTOBER, 1973







Patio with the newly added living room beyond.





Living room. The old *selamlık* with its fireplace, stylistically typical to the region, has been integrated into the new living room.



Harbour elevation. The street facades of the nineteenth century Salih Efendi Konak were retained in the 1973 restoration.



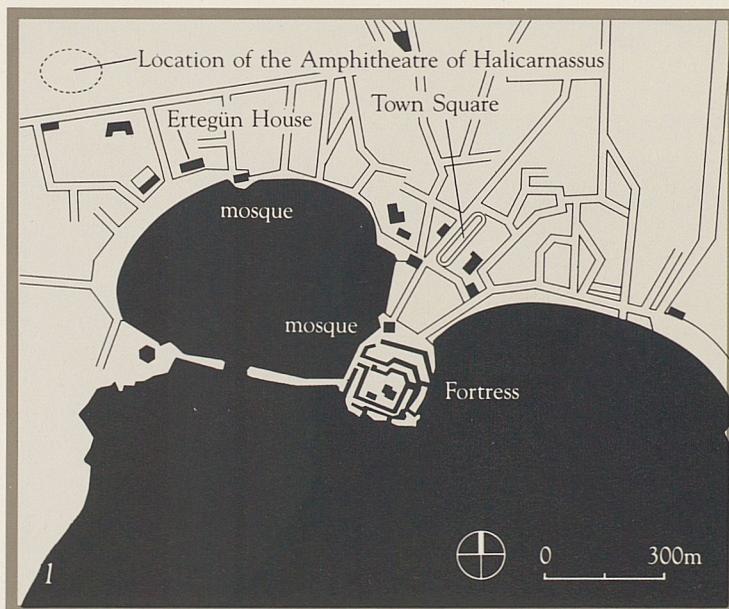
ERTEGÜN HOUSE. Clients: Ahmet and Mica Ertegin; Architect: Turgut Cansever; Carpenter: Cemil Ormanlar.<sup>1</sup>

The approach to Bodrum should be by sea. The town wraps itself around the sheltered crescent-shaped harbour of this Aegean port located on the southwestern coast of Turkey, opposite the Greek island of Kos. The hills of the Belen and Tirmar ranges encircle the town, rising to a height of over 600 metres, and the area is green with lemon, tangerine, and olive trees that thrive in the lime-rich soil and mild climate.

Bodrum is an ancient port, Halicarnassus, and the site of the fourth-century B.C.E. mausoleum, one of the wonders of the ancient world. There can still be found many remains of Bodrum's Hellenistic prominence, among them the ruins of the amphitheatre, carved into the hill above the harbour. Bodrum continued to flourish in medieval times, as is evidenced by the spectacular fifteenth-century crusader fortress of St. Peter, built by the Knights of St. John, which today still dominates the harbour entrance. During the first centuries of Ottoman rule, Bodrum became a backwater and seems to have lost most of its population. The famous Turkish traveller Evliya Celebi, visiting Bodrum in the early eighteenth century, noted that it was mostly fields and vineyards, overlooked by the castle. The Ottoman development began with the establishment of an arsenal in the 1720s. What is today called traditional Bodrum is in fact a nineteenth-century town, with separate Turkish and Greek neighbourhoods and with the *konaks* (mansions) of the elite lining the shore.<sup>2</sup>

The economic base of Bodrum in the last century has been fishing and citrus fruit growing, with the navy arsenal activities a new addition. Today the traditional farming and fishing are giving way to a burgeoning tourism industry. The permanent population of 7000 swells with the seasonal influx

1. Bodrum, Turkey. The Ertegin house sits on the north shore of the circular bay and faces the crusader fortress of St. Peter. The Ertegin house is an imaginative conservation of two seaside houses demonstrating that new structures can indeed be sympathetically added to the old, without resorting to direct imitation.



of visitors, and it is yachts, not fishing boats, that fill the harbour.

*The Salih Efendi Konak.* In 1971 Ahmet and Mica Erteğün purchased a konak with the idea of using it as a seasonal residence, primarily in the summer and early autumn. The house sits on the north shore of the circular bay and faces south to the harbour. The original house consisted of two double-storey wings joined by a single-storey entrance, and is thought to date from the early nineteenth century.<sup>3</sup> It was a white-washed masonry structure built of the typical uncut, heavily mortared stone, with a private walled garden behind it. The house was known as the Salih Efendi konak and had once been the home of the local Aga.<sup>4</sup> The two-part division of the house is characteristic of Turkish domestic architecture: to one side would have been the men's quarters, used for recep-

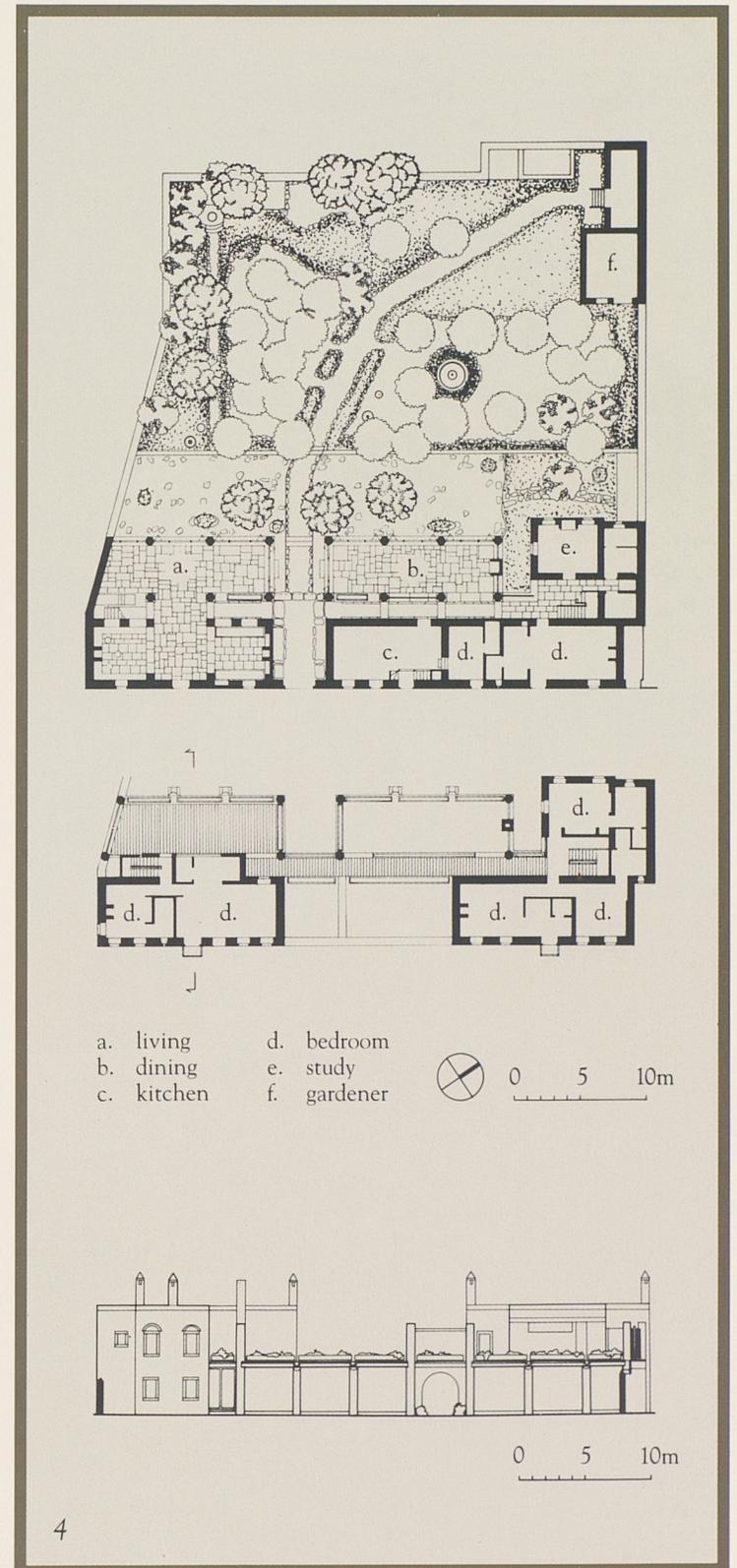
tions (*selamlık*); to the other side, the women's quarters (*haremlik*). There is speculation that the house was initially built by two brothers, a separate house for each brother and his family, with a shared entrance between. The separation of male and female would have been made within each house. While the house is similar in type to others in the area, it is larger and seems to have been built according to a higher standard than its neighbours'.

At the time the Erteğüns purchased the konak it was in a general state of ruin. Because of the need for additional space, the Erteğüns also purchased a small adjoining two-storey house. In the autumn of 1971 Turgut Cansever was selected as

2. *Roof terrace.* The resort house's roof terrace commands an impressive view of the hills, town, and harbour. Restoration of the house has spurred other conservation efforts in Bodrum where many traditional houses are in danger of being lost.

3. *Partial garden elevation.* The restoration retained the existing structure (the old portal shown here) and extended it with an addition designed in a contemporary idiom.

4. *Plan of house and garden, garden elevation.* The large private garden, surrounded by a high masonry wall, was once an orchard. It is dense with orange, lemon, and pine trees, flowering oleander and potted geraniums.



the architect. From the outset, the architect and clients hoped that the restoration of the Salih Efendi konak would become a model for conservation efforts in Bodrum, where many of the traditional houses were in danger of being lost.

*The Programme.* The project entailed reconstructing and renovating the original house and expanding the living space with the addition of two rooms along the garden side.

The plan is organised into three linear bands: the two wings of the existing house stretching along the street; the single-storey addition, which joins the two wings along the garden side; and the large garden with its surrounding masonry wall. The addition is clearly distinguished from the existing house by its structure. The reconstructed portions are of thick masonry bearing walls with small openings; the new structure is a concrete frame, with round columns and wood infill. While shunning mere imitation, the new structure parallels the old, and there is a consistent simplicity of spatial organisation and a concern for craft.

The entrance to the house through a central gate leads from the bright street into a shaded entryway and through a covered passage north to the garden beyond. From either side of the covered entry, a shallow ramp rises into each wing of the house, slipping between the separate structures of the old and new sections of the house. To the right, in the older portion along the street, lie the kitchen (with basement area below), service areas, and a guest room. At the far end, facing the garden, is a library in what was once a separate house. Opening onto the garden is the new large dining area.

To the left of the entry is the large living room. The north wall of the existing house was opened by creating masonry

5. *The new structure parallels the old, and there is a consistent simplicity of spatial organisation and concern for craft.*

piers out of the bearing wall, unifying into a single large space the old reception room and the new room added at the garden side. The oak shutters of both the living and dining areas can be completely raised, further opening those spaces onto the garden, and expanding the house to the rear garden wall.

At the upper level, the east wing functions as a guest wing, with three bedrooms, each with a bath. The west wing contains the master bedroom, dressing room, and two baths. The roofs of the living and dining areas serve as terraces overlooking the garden. The four columns that project above the terraces at the entryway are intended to support the beams of an as yet to be completed pergola. The pergola, often found in traditional Turkish houses, is to be covered with native bougainvillea. The roof of the original west wing of the house has also become a terrace, with views of the harbour, mosque, citadel, and surrounding hills.

The large private garden, surrounded by a high masonry wall, was once an orchard. It is dense with orange, lemon, and pine trees, flowering oleander, and potted geraniums. The living and dining areas open onto a large terrace, shaded by pine trees, paved with small pebbles set in concrete, and enclosed by a low wall. The stone walkway, which begins at the entrance, crosses the terrace and leads to the orchard beyond. The walk beneath the lemon and orange trees is also paved, here with rubble cobblestones. The walkway continues on a diagonal to the gardener's cottage, built into the garden wall in the far northeast corner of the garden. This masonry cottage, also designed by Cansever, has three rooms, plus a laundry that serves the main house.

A number of antique remains are found throughout the garden, informal reminders of the property's past. A small round fountain beneath the fruit trees and opposite the dining area is a recent addition. The construction of a *hamam* (Turkish bath) is being considered.



*Tradition of Craft.* Rich finishes, all Turkish in origin and all finely crafted, are used throughout the house.<sup>5</sup> The architect has consciously juxtaposed materials: precisely crafted woodwork contrasts with simple whitewashed stucco, and the crisp surfaces of the marble floors are in deliberate contrast to the rough pebble paving.

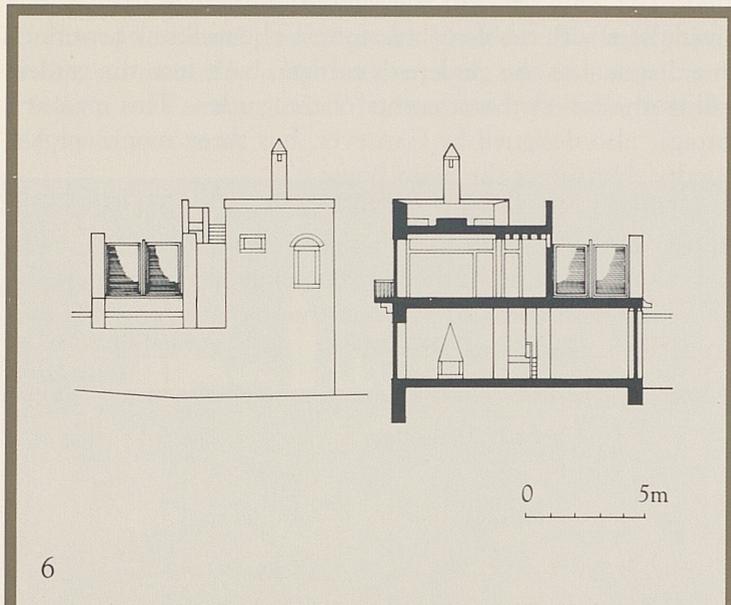
High-quality Turkish oak was used for the window frames, doors, cupboards, and shutters. The shutters, modelled on traditional forms, were designed by the architect and, like all the

6. East elevation and transverse section. The original bearing-wall structure was extended with a room defined by concrete piers.

7. Dining area. The high standard of available craftsmanship was appreciated by the architect in designing “sail-like” oak shutters, crafted by carpenter Cemil Ormanlar. The shutters open and close to adjust the light and movement of air. When open, they visually extend the interior into the garden.

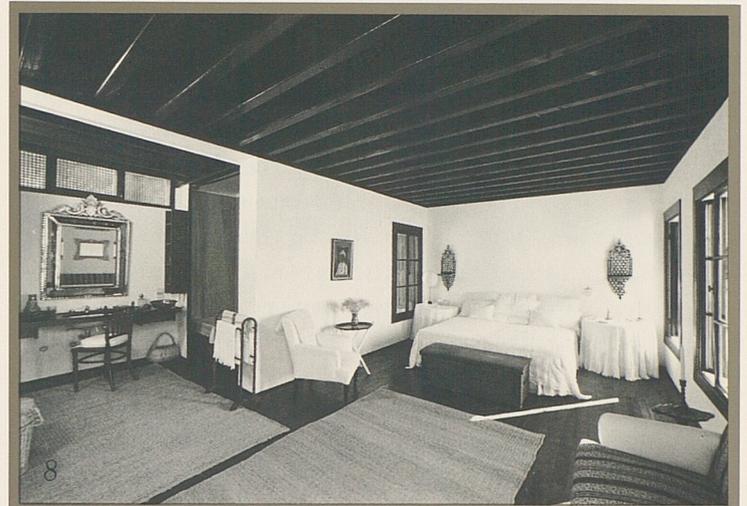
8. Master bedroom. Textiles and furnishings throughout the house were produced in the region, and selected and arranged by Mica Ertegün.

9. Ground floor. The three zones of the ground floor—old enclosure, circulation, and recent addition—are clearly distinguished by the load-bearing structure.



wood cabinetry, were crafted in Istanbul. Most of the walls and ceilings in the older portions of the house are white-washed stucco. However, black pine, readily available in the Bodrum area, covers the ceilings in the bedrooms. Walls in the baths are finished with Turkish marble and ceramic tile. The tiles, patterned after traditional Turkish tiles, were produced in the Kutahya ceramics factory, which once manufactured ceramic ware for the Ottoman sultans. Floors of the upper-level bedrooms are finished with oak. Cobblestones and pebbles set in concrete are used in the entryway, in the circulation areas, and throughout the garden. Young teenagers from Bodrum designed and installed the pebble paving.

In selecting furnishings for the house, the client also emphasised the richness of Turkish crafts: Mica Ertegün chose handwoven Turkish cottons, kilims, straw mats, and eighteenth-century Edirne trays, all acquired in the bazaars of Bodrum or Istanbul.

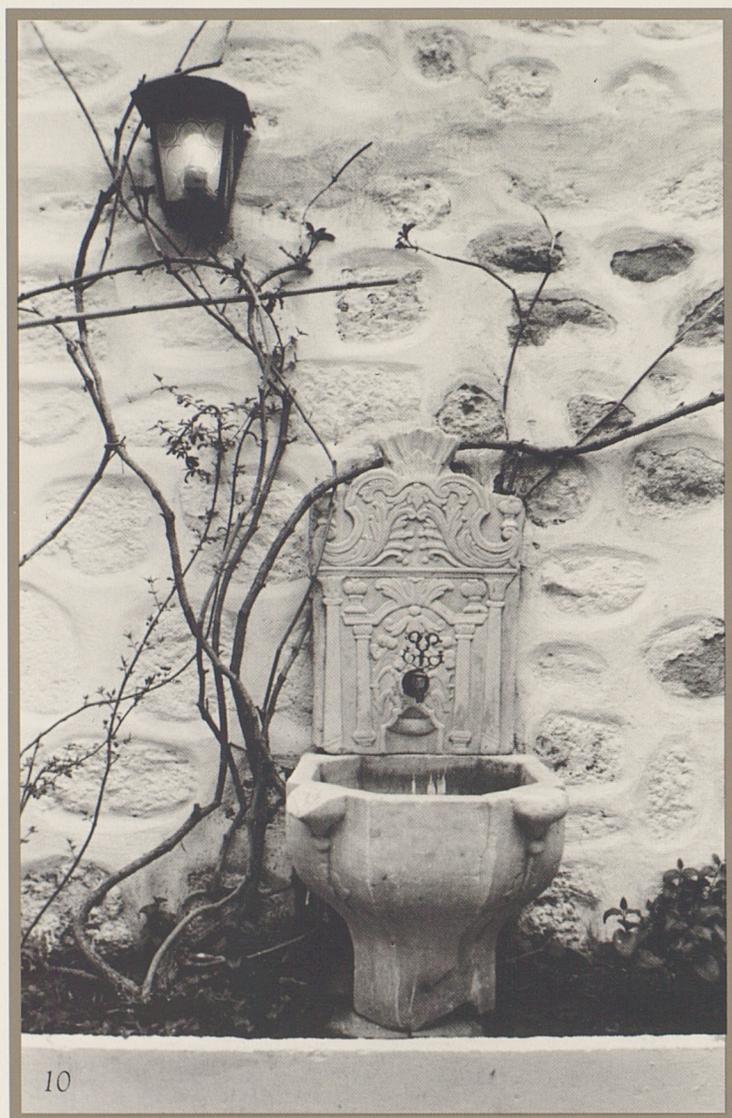


*Rebuilding and New Building.* Construction on the project began in April of 1972. However, the existing houses were in serious disrepair: the facades of the east wing had been severely altered, the walls of the west block were in ruins, and the roofs of both were in poor condition. It proved necessary first to rase substantial portions of the existing structures, then to strengthen the foundations, and to rebuild the masonry walls, reusing the old stones. Work began with the complete reconstruction of the floors, roofs, and oak balconies of the existing house. The new reinforced-concrete structure was then poured under careful supervision in order to assure quality.

The construction progressed slowly. Many of the workers were farmers from the Bodrum area or from Anatolian villages. They were able to work only when their farming activities permitted. (Around Bodrum, September is the month of the main harvest, while olives are harvested from October to January, and oranges and tangerines in the early spring.) As the building schedule had to be adjusted to these seasonal fluctuations, construction was not completed until October 1973.

10. Garden detail. Antique fragments, original to the site, have been incorporated into the garden. Here, an Ottoman fountain is set within the wall.

11. Exterior wall. Characteristic Bodrum masonry, heavily mortared and whitewashed, has been restored on the street facade.



*Climate Control.* Winter in Bodrum is mild and wet; frosts are rare, and the temperature in January reaches an average high of 12.8° C. The rainy season extends from October through March, accounting for almost all the 65 centimetres of annual rainfall. Summer, however, when the house is in use, is dry. Temperatures in July range on average from a low of 20.6° C. to a high of 33.3° C., becoming more moderate by September. During these summer months the prevailing wind is the *lodos*, from the southeast, off the Aegean.<sup>6</sup>

The house is designed, according to the architect, "to open or close according to the time of day, or the season of year." All openings are provided with adjustable shutters which filter light and air. The thick south-facing masonry wall with its small openings minimises the heat gain during the warm summer days, and cooling is provided by cross ventilation. (Only the guest bedrooms have been provided with backup electrical air-conditioning units.) During the day, the living and dining areas can be completely opened, and activity shifted to the cool, shaded garden to the north. In the evening, the activity moves to the roof terrace overlooking the harbour. Heating, when required, is provided by Ottoman conical-shaped fireplaces in the living and dining areas and in three of the bedrooms.

*Conservation Effort.* The reconstruction of the Salih Efendi konak is credited with spurring an interest in conservation in old Bodrum. In 1979, with financial support from the Ministry of Cultural Affairs, a study of restoration needs in the area was undertaken.<sup>7</sup> A restoration cooperative was formed. The restoration effort began in earnest in 1982 and will be financed jointly by the individual owners and the Bank of Tourism of Turkey. Further financial assistance to fund the infrastructure is being sought. The restoration effort will also include new infill construction, the rehabilitation of urban spaces, and the development of the tourism capacity, all to be undertaken with the hope of bringing new activity to old Bodrum. The Ertegin house sets an example for both Bodrum and other cities of a way in which old can accommodate change, and new respect the existing.

