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Article

Evaluation of the origins of Sedad Hakkı Eldem's Anıtkabir competition project proposal through his sketches during his student years

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ABSTRACT

Sedad Hakkı Eldem, a prominent figure in modern Turkish architecture, was deeply influenced by his elite Ottoman family background and his early exposure to European culture. His education at İstanbul's Sanâyi-i Nefise Mektebi and his interest in Anatolian heritage shaped his architectural philosophy. Eldem's 1924–1925 sketchbooks, containing 120 sketches and newspaper clippings, reveal his fascination with Turkish architectural styles, from Anatolian Seljuk to Ottoman designs, as well as European modernist influences.

The sketches cover a variety of subjects, including building designs, urban settings, and architectural details, reflecting his academic training and personal interests. The clippings focus primarily on Anatolian cities and Turkish architectural heritage, and were collected before Eldem's firsthand exposure to these places. Eldem's 1942 proposal for the Anıtkabir competition embodies this synthesis, drawing on the inspirations of his student years, particularly Seljuk and Ottoman architectural forms.

Although he did not win the competition, Eldem's design was recognized for its incorporation of traditional Turkish elements, exemplifying his vision of "Turkifying" the architectural heritage. His broader contribution to architecture is characterized by an integration of modernity with historical continuity, as seen in his teaching and professional work. Eldem's dedication to documenting and abstracting Turkish architectural traditions, evident in his early sketches, defined his lifelong architectural ethos.

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INTRODUCTION

One of the leading architects and academics of modern Türkiye, Sedad Hakkı Eldem was born into an Ottoman elite family that played significant roles in the realms of culture, art, and bureaucracy during the late Ottoman Empire. His

upbringing in a well-established family and subsequent exposure to European cities and culture until the age of 16 shaped his architectural education at Sanâyi-i Nefise Mektebi, which enabled him to become a leading figure in the architectural development of modern Türkiye. His education in Europe, the cultural background of his father,

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a bureaucrat, and his mother's side, which was based on Ibrahim Edhem Pasha and Osman Hamdi, fostered in him a multicultural understanding and a national consciousness. After he started his architectural education in Istanbul, his interest in local culture and national consciousness became more prominent in his sketches dated 1924 and 1925. The influence of this newly developing interest can be observed in his future works where he was researching and documenting the architectural heritage in a continuity, without ignoring its historical development. This approach to the question of heritage can also be observed in these lectures at the academy where he taught these studies to his students. In consequence of the aforementioned factors, in addition to his identity as an architect, he is also one of the most significant designers, practitioners, and educators of his period. This article aims to examine the connections between Sedat Hakkı's sketchbooks that are dated in 1924 and 1925 and his design proposal for the Anıtkabir Architectural Project Competition. In these sketchbooks, in addition to his sketches of various real or imagined buildings, we can also find newspaper clippings with the photographs of the new or historical buildings. This is being done in an ongoing doctoral thesis titled "Evaluation of Sedat Hakkı Eldem's Architecture through Sedat Hakkı Eldem's Unpublished Sketches"

This study employs five sketchbooks, as primary sources, consisting of 120 sketches that Sedat Hakkı drew during his first year as an architecture student in addition to

the numerous newspaper clippings on urban settings or buildings¹. Upon examination of the subjects depicted in the sketches and the notes written on them, it becomes evident that these drawings were created with three distinct purposes: firstly, as a part of his training at the academy, secondly, the excursions that accompanied his training and thirdly for his personal interests such as automobiles, fashion design, graphic design etc (Bozdoğan et al., 2005). The sketches encompass a diverse range of subjects, including graphic design, detail drawings, fashion design, façade and plan studies, furniture design, building design, urban design, interior design, transportation vehicles, and also functions such as accommodation, transportation, housing, and work. Moreover, the sketches are influenced by various styles and historical periods, including the First National Architecture Movement in Türkiye, Neoclassical, Chicago School, Transatlantic/Streamline Aesthetics, Ottoman, Anatolian Seljuk, and Great Seljuk (Figure 1). The newspaper clippings in the initial sketchbook predominantly feature photographic documentation of Anatolian urban centers and their architectural heritage. As Sedat Hakkı had not yet traveled to Anatolia in 1924 and 1925, it can be inferred that he obtained information about Anatolian cities and buildings from newspapers and magazines and subsequently archived the ones that piqued his interest. The newspaper clippings include general views of Anatolian cities visited by Mustafa Kemal Atatürk, examples of Anatolian Seljuk and Ottoman architecture,

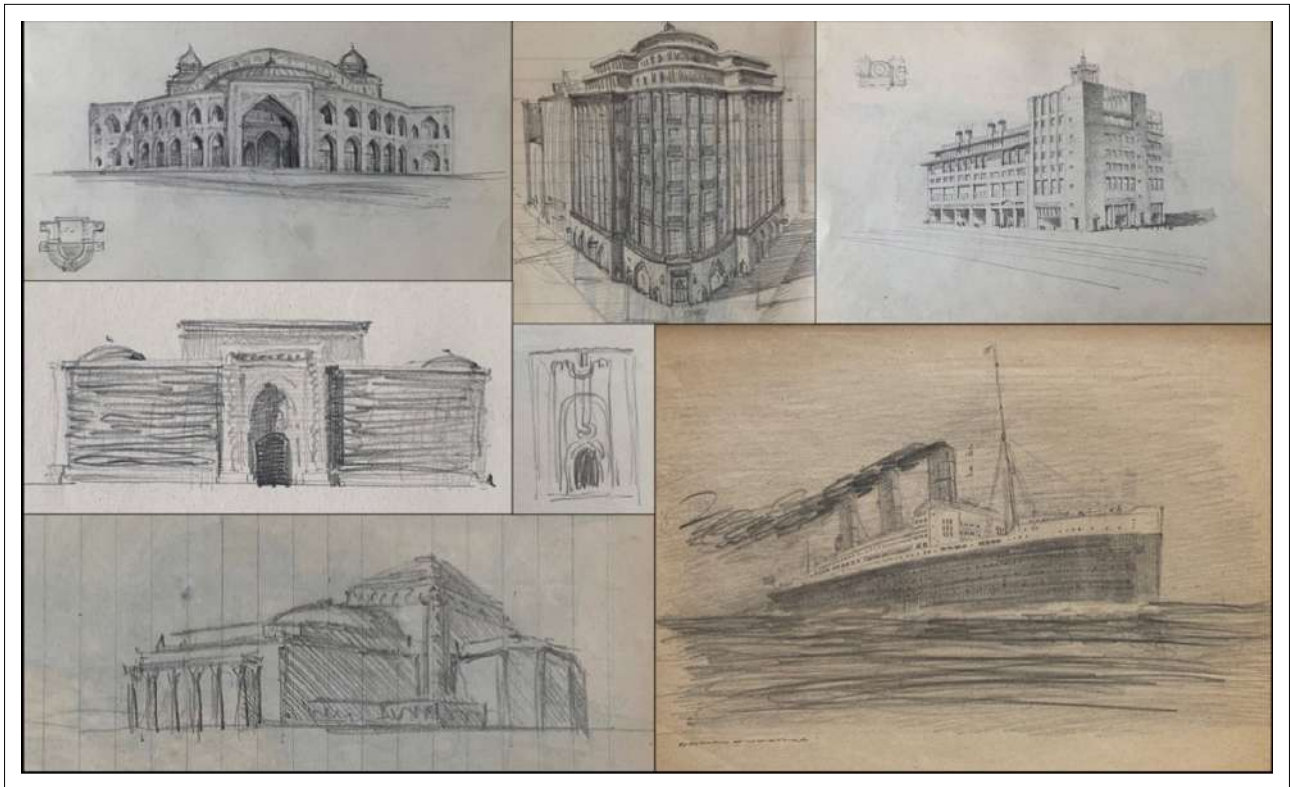


Figure 1. A Selection of Drawings in Sedat Hakkı Eldem's Sketchbooks.

factory buildings, and especially the construction activities of the new Republic of Türkiye and its capital, Ankara. Additionally, the clippings predominantly feature photographs of buildings associated with the First National Architecture Movement (Figure 2).

In 1924, when Sedad Hakkı returned to his country, the Republic of Türkiye, which had been established on October 29, 1923, as a result of the events that had taken place both within the borders of the Ottoman Empire and around the world since the beginning of the 20th century, it had not yet completed its first year. Mustafa Kemal Atatürk, the leader of the Turkish War of Independence and the founder of the Grand National Assembly of Türkiye, which opened in Ankara on April 23, 1920, was elected the first President by the Grand National Assembly. Under Atatürk's leadership, the Republic of Türkiye began a comprehensive modernization and structural transformation, and architecture inevitably took an important position. Bozdoğan (2001) posits that high modernism was embraced as an ideological tenet in the nascent years of the Republic. She elucidates this assertion by stating, "Modern architecture was imported as both a visible symbol and an effective instrument of this radical program to create a thoroughly Westernized, modern, and secular new nation dissociated from the country's own Ottoman and Islamic past." Sedad Hakkı Eldem's diary entries from 1925-26 indicate that he was also influenced by the extensive and

comprehensive reconstruction activities undertaken by the Republic of Türkiye. The entries in his diary dated June 1925, "Ah! If only I could go to Anatolia, I am so curious!" and January 1926, "But something very big happened this year: I became Turkish! And I became such a fanatic!" expresses his excitement and interest (Eldem, 2008). As an extension of these interests, in the newspaper clippings he kept among his sketchbooks, Sedad Hakkı mostly collected examples of the First National Architecture Movement.

Following the death of Mustafa Kemal Atatürk on November 10, 1938, a project competition was announced on February 18, 1941, by the Prime Ministry Commission of Anıtkabir for the mausoleum planned to be built in the Rasattepe area of Ankara. The next day, it was publicly announced in the newspapers that an international free architectural project competition for Mustafa Kemal Atatürk's mausoleum would be opened to local and foreign architects (Anonymous, 1941). The 'Instructions for the Competition' section of this specification, which consists of 24 articles, explains that the project will be built at the highest point of Rasattepe and that participants can apply with a single project. Additionally, it includes the conditions of participation, the jury committee, awards and project submission conditions. In the second part of the specifications, 'Program', which consists of 30 articles, the principles according to which the Memorial and Mausoleum to be built for Mustafa Kemal Atatürk are specified (Boran, 2011). In particular,



Figure 2. A Selection of Newspaper Clippings found in one of Sedad Hakkı Eldem's Sketchbooks.

the program items listed requests the design of Anıtkabir as a visitors' center consisting of a large hall of honor with Atatürk's mausoleum, where a large number of visitors can show their respects at the same time, and that the building should be seen clearly in the city skyline from a distance. The competition, which was stated in the specifications to be completed on October 31, 1941, was completed on March 2, 1942 with a decision taken during the process. The foreign jury members of the competition were Prof. M. Tenghom from Sweden, Prof. Karoly Wickinger from Hungary and Prof. Paul Bonatz from Germany, while the Turkish members were Prof. Arif Hikmet Holtay, the Head of Building and Construction Affairs at the Ministry of Public Works, Engineer Muammer Çavuşoğlu, and the Director of Construction of Ankara, Architect Muhlis Sertel. There were 47 entries to the competition. The jury, held its first meeting on March 12, 1942 and announced its decision on March 21, 1942. According to the competition specifications, the jury was required to recommend three projects, from which the government had the right to choose the one to be built. Among the 11 finalists, the jury selected Prof. Johannes Kruger's project number 9, Prof. Emin Onat and Assoc. Prof. Orhan Arda's project number 23, and Prof. Arnaldo Foschini's project number 44. In addition, five projects received honorable mentions among the finalists. Among the three projects selected by the jury as the finalists, the project designed by Emin Onat and Orhan Arda was chosen to be built (Boran, 2011).

Sedad Hakkı Eldem's design proposal competed with number 28, but did not receive any awards. However, his project was published in the 3-4th issue of *Arkitekt Magazine* in 1943 as a part of an article that concentrated on the projects that did not win a prize in the competition. In the article, which was written by Zeki Sayar (1943), Sedad Hakkı Eldem's project is described as "Prof. Sedad Hakkı Eldem wanted to create the Anıt-Kabir based on the old Turkish architectural works, of which there are many examples. In this respect, both in the organization

of the plan and in the architectural motifs and masses, the influence and expression are completely Turkish." Wilson (2009), on the other hand, compares Eldem's project to the Kharragan Twin Tombs (Figure 3), an example of Great Seljuk Architecture in Iran, and the Zeynel Bey Tomb in Hasankeyf (Figure 4). Octagonal planned Kharragan Twin Tombs are examples of brick tradition of Great Seljuks; the oldest one was built by the architect Muhammed ibn Makki of Zinjan in 1067-68 and other one was built by either his brother or his son in 1093 (Hoag, 1975). Zeynel

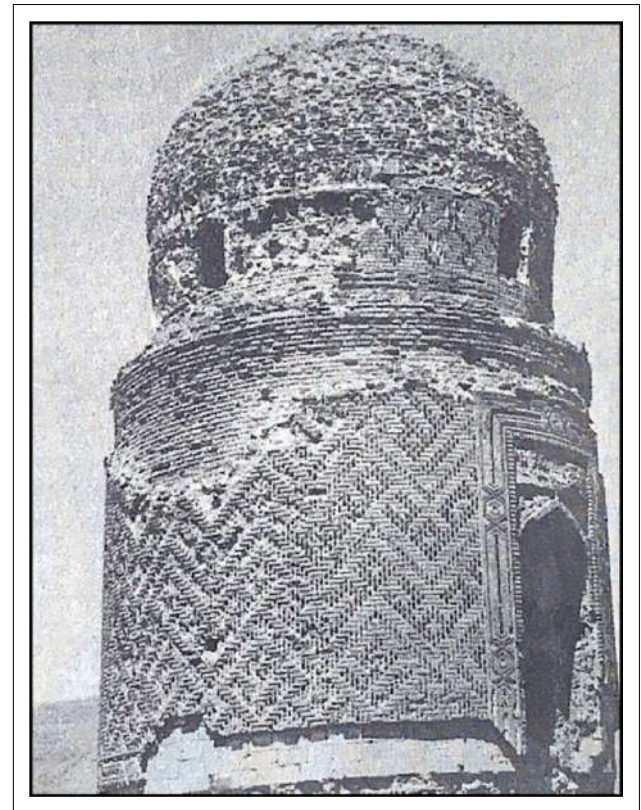


Figure 4. Zeynel Bey Tomb in Hasankeyf (Aslanapa, 1984).

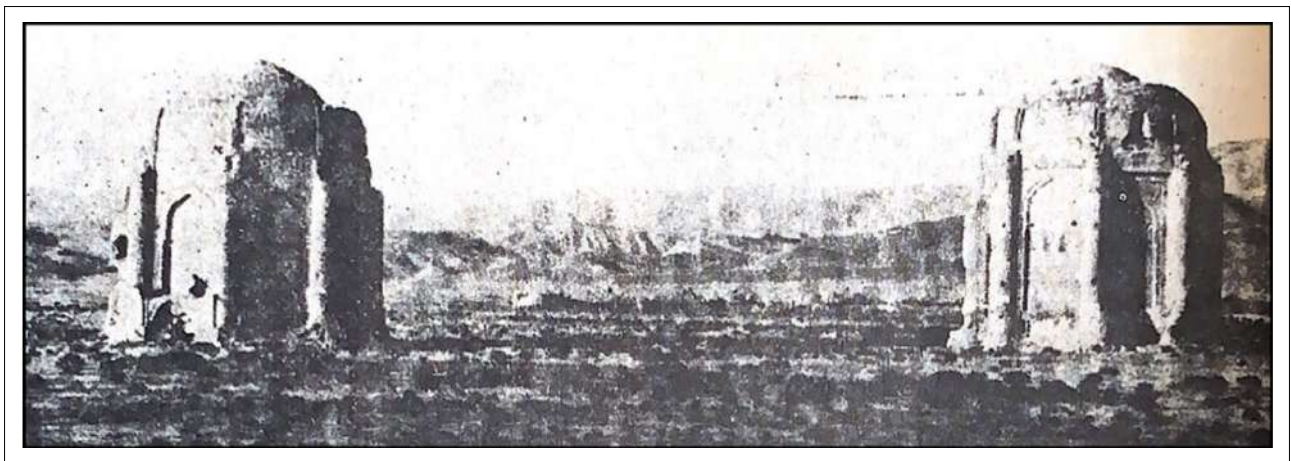


Figure 3. Kharragan (Harekkan) Tombs (Aslanapa, 1984).

Bey Tomb was built after his death in 1473 as a diagonal patterned circular brick kümbet with a hemispherical dome (Archnet, 2024).

Sedad Hakkı Eldem's published design proposal for Anıtkabir is a domed mass placed on top of the Rasattepe with a square base and a cylindrical body. The hall of honor is centrally positioned on a rectangular platform reached by stairs from its long sides. A small version of the hall of honor was placed on one of the short sides, in line with the central axis. At the four ends of the rectangular platform, which was apparently intended for outdoor ceremonies, torch towers are placed, rising up to the starting level of the dome of the hall of honor. The plan of the hall of honor is square on the outside and circular on the inside. The square base with entrances on all four sides is connected to the cylindrical body with a chamfered transition seen in the architecture of the *kümbet*. The high body carrying the dome is divided into twenty-eight slices to give the effect of a colonnade and is supported by long thin window openings (Figure 5 and Figure 6). Atatürk's words "My humble body will surely one day turn to dust, but the Republic of Türkiye will remain forever." are placed around the body of the dome, which can be fully felt from the interior. As can be seen from the

drawings, it is understood that a dramatic light beam was intended to be received from the sliced long thin window openings starting just below this text. In addition, on both sides of the mausoleum in the hall of honor, there are scaled versions of the torch towers, which we also find in the corners of the outer platforms of the building.

Before analyzing Sedad Hakkı Eldem's Anıtkabir design proposal in the light of his sketchbooks, it is important to concentrate on his childhood and youth to understand his design and architecture philosophy better. Sedad Hakkı Eldem was born in 1908 in Istanbul to a family of bureaucrats. On his mother's side, he is a descendant of Ibrahim Edhem Pasha, who served in many high-level government positions such as grand vizier, minister and ambassador. Osman Hamdi, an archaeologist, museologist and painter, was his great-uncle. His father Ismail Hakkı was a state official who served as a writer, diplomat and translator. His cousins are Mustafa Vahid Bey, one of Ottoman Empire's first art historians, and Cemal Reşit Rey, one of the most important composers and conductors of the Republican Era. It is remarkable that Ibrahim Edhem Pasha's descendants almost never engaged in military service and commerce but embraced intellectual pursuits such as bureaucracy, culture,

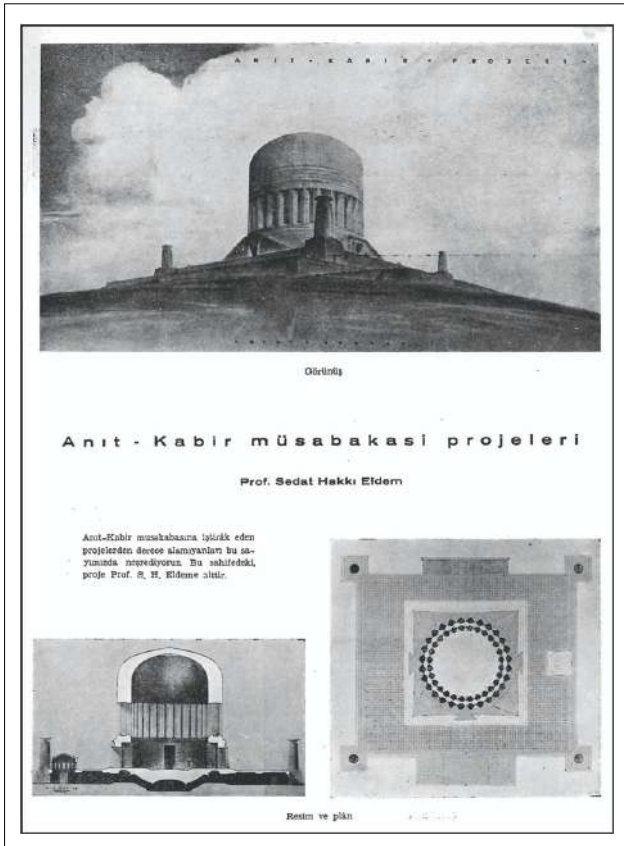


Figure 5. Sedad Hakkı Eldem's Anıt-Kabir competition project proposal published in Arkitekt, 1943, issue 3/4, Page 59; view, section and plan.

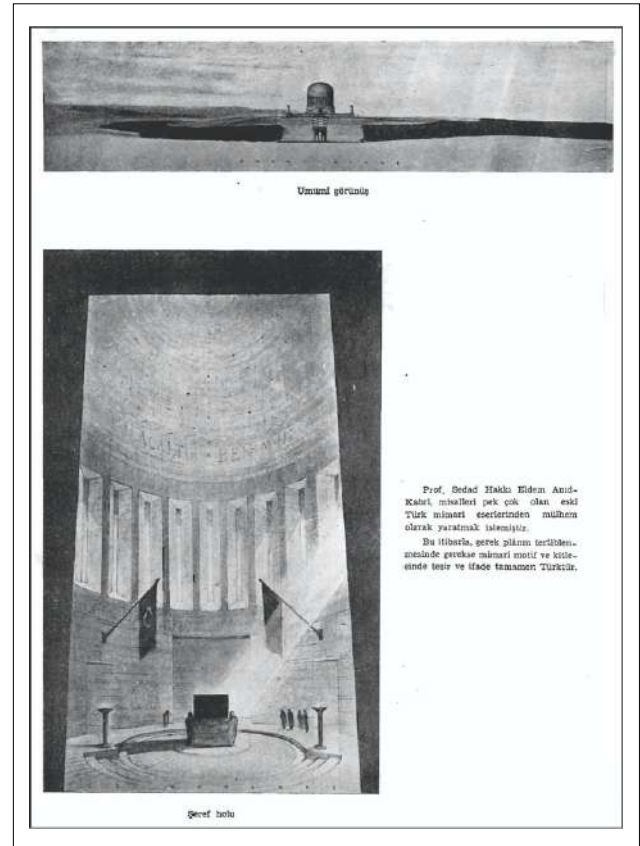


Figure 6. Sedad Hakkı Eldem's Anıt-kabir competition project proposal published in Arkitekt, 1943, issue 3/4, Page 60; view and interior.

art, literature and music. Having spent his childhood and youth in France, Switzerland and Germany until the age of sixteen, Sedad Hakkı returned to Istanbul with his family in 1924. He found Istanbul different than what he imagined through his learnings from books or narratives of his family members. The city as well as the whole country was in the middle of a great structural change. The effort to understand both the Republic of Türkiye, which was established as the end point of these changes, and the local architecture as an extension of his education, are important factors shaping Sedad Hakkı's early understandings of architecture. Sedad Hakkı, who moved to Istanbul from Germany, said in his memoirs that he wanted to study architecture and for this purpose, he was introduced to Vedat Tek by his family and thus he was accepted to the Sanayi-i Nefise Mektebi, which was in Cağaloğlu at that time. When he started his architectural education, his interest in the construction processes of buildings that he observed while living in Munich, his admiration for the construction styles and detailed workmanship that are influenced by the Arts & Craft movement in Germany, and his interest in various art and architecture magazines and architects such as Kral Friedrich Schinkel, Bruno Taut, Adelbert Niemeyer, Bruno Paul, Le Corbusier and Emile Ruhlmann are noteworthy. Sedad Hakkı wrote in his memoirs that *"... I was not an architect 'out of the blue', I had a background in architecture before I came to Türkiye. My background was in both traditional and modern architecture. Therefore, I had a lot of knowledge about the buildings that Le Corbusier and other masters, who come to mind when it comes to 'modern architecture', had built or started to build. I had studied them all."* (Özkan & Yenil, 2014). As Sedad Hakkı repeats many times in his memoirs, he was familiar with the works of many famous architects from Schinkel to Le Corbusier when he started his architectural education and that he personally observed the new buildings that were constructed in Europe, especially in Munich, Germany. In addition, in the budget books kept by her mother, the expense items of book bindings, newspapers, magazines and especially the magazine 'Kunst' in the last four months of 1924 shows his familiarity with the discourse around the new architecture (Eldem, 2008). It could easily be concluded that Sedad Hakkı, coming from a family interested in art and architecture and frequently expressing this interest himself, studied these publications and was aware of the international art movements and discussions of the period.

In 1924, the year Sedad Hakkı began his education at the Sanayi-i Nefise Mektebi, the 1924 Regulation, the first comprehensive change the school sees in the Republican Period, is published. This regulation also proposes changes in the architecture education. The most important change in the program, in which the old courses are updated with some corrections and additions, is the addition of a course on the history of Turkish and Islamic architecture to the

curriculum (Gençel, 2021). Along with these changes, Celal Esad Arseven was assigned to take over the history courses in 1924, the year Sedad Hakkı began his education. The school also housed design studios of Vedat Tek and Mongeri. Sedad Hakkı attended Mongeri's studio, not Vedat Tek's, who was the reason for his admission to the school. He also took architectural history courses from Celal Esad Arseven.

In the third of the five sketchbooks that Sedad Hakkı is thought to have kept for his studio studies and history classes show a building with a plan sketch, a front view sketch, perspectives from the front and rear facades, and a silhouette drawing showing its positioning within the city in two consecutive pages (Figure 7). From its massing and plan configuration, it could be concluded that this building was designed for an accommodation function. The building has an entrance portal and a dome, which are also clearly visible in the plan scheme. The dome has a high drum, which is common in Turkish Architecture in Central Asia. The shape of the dome and the entrance portal are reminiscent of the Gür-i Amîr Mausoleum, an example of Timurid Architecture (Figure 8 and Figure 9). The wide surfaces placed on both sides of the entrance portal protruding forward from the main door give the impression of a pilaster and do not continue horizontally on the upper part. This design can also be clearly seen from the plan scheme. In the perspective drawing of the



Figure 7. Sedad Hakkı Eldem's sketches of a building designed for an accommodation function in sketchbook-3.

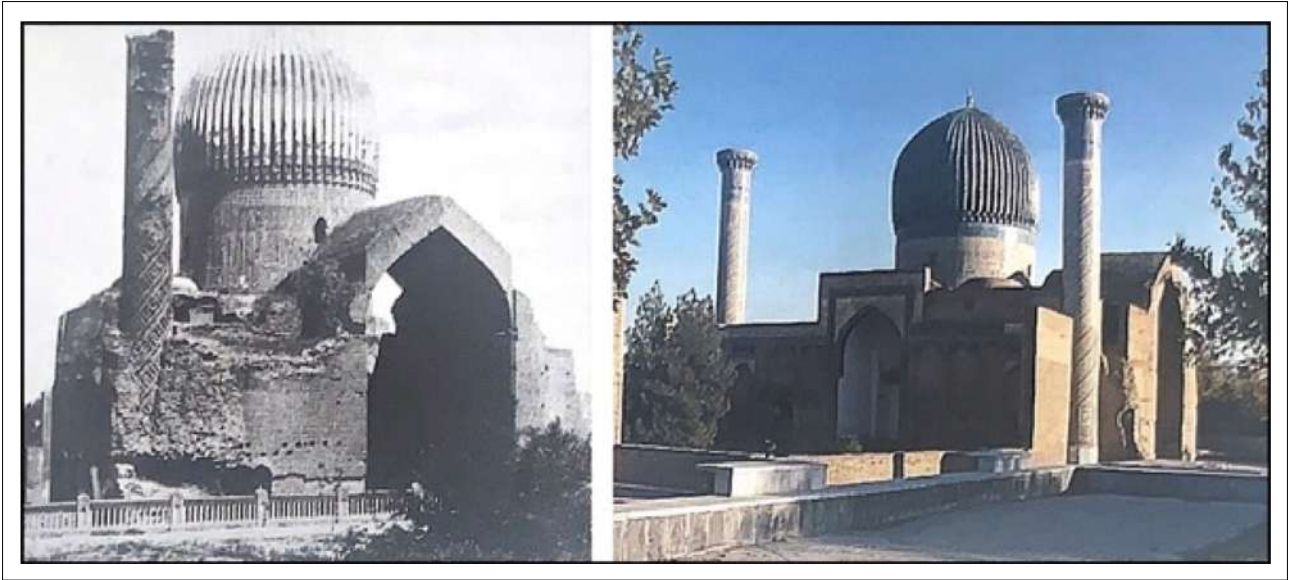


Figure 8. Gür-i Amir Mausoleum; Left image is showing its condition before restoration in 1974, and on the right side is a photo after restoration (Stierlin, 2006).

façade of the building, it is understood from the traces of erasure that weight towers or a miniature version of the main dome were positioned on these pilaster-like parts on both sides of the crown gate and then discarded. The large pointed arch on the central axis tapers upwards and forms a muqarnas junction. Rosettes are placed on both sides of the arch. On both sides of the façade, there is a lower mass that probably continues for two floors. The layout of this lower mass consists of long rectangular openings with pointed arches that continue throughout the two floors. The plan scheme of the building placed on the left edge of the sketch is similar to the layout of the *Gür-i Amir Mausoleum*. While in the *Gür-i Amir*, the entrance portal that is aligned with the mausoleum opens into a large courtyard, in Sedad

Hakkı's design, the courtyard between the entrance portal and the mausoleum has evolved into a large corridor-like closed volume (See Figure 9 and Figure 7). The drawing shown in Figure 10 is a detail sketch of the rear façade of the building in Figure 7. The dome with a high drum, which is common in Turkish Architecture in Central Asia, stands on a square base. It is understood from the drawing that the corners of this base are chamfered in a triangular shape. This arrangement suggests that it was influenced

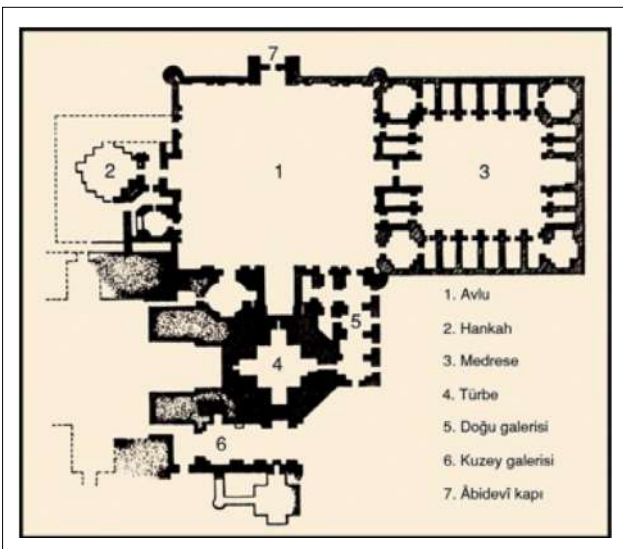


Figure 9. Gür-i Amir - Plan (Beksaç, 1996).

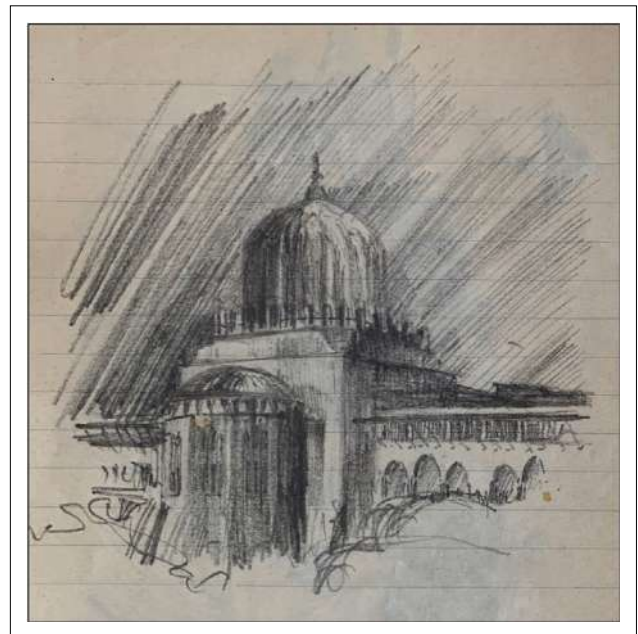


Figure 10. Sedad Hakkı Eldem's rear perspective drawing of a building designed for an accommodation function in sketchbook-3.

by Seljuk kümbet architecture. As it is understood from the perspective, the central axis of the rear façade of the building ended with a volume resembling the exterior appearance of the apse sections of the Byzantine churches in Istanbul. In the lower parts next to the main mass in the center, the triple arch composition and wide eaves and buttresses, which are the characteristics of the First National Architecture Movement, were used.

In Sketchbook-1, spread over two consecutive pages, is the study for a mausoleum design (Figure 11 and Figure 12). These drawings include a perspective view of the building, a perspective of the interior, a plan diagram and a roof plan. The sketch on the first page shows a perspective drawing of a square-planned and very tall, monumental structure on a platform of steps (See Figure 11). The main part of the building, which is carried on four square piers, rises as a prism. A crescent star motif with its star pointing towards the sky is placed on flat facades of these prism, and the radial patterns emerging from the ridge of the crescent continue along the facade. The dome, which refers to the domes of mosques, is centered on this mass by backing away from the beams. The drum carrying the dome is formed by placing an octagon with four short and four long sides at an angle of 45 degrees to the square base. A monumental sculpture and three cannons are placed on the entrance/approach axis of the building. The second page shows the interior perspective, plan scheme and roof plan of the mausoleum (See Figure 12). From the plan diagram, it is understood that it is a baldachin-type building with a square plan carried

on four square piers with a dome placed at the center. The square-planned building sits on a rectangular base formed by steps similar to the stylobate in Roman temples. The building was positioned by pulling back from the long side of the rectangular base and a monumental sculpture and three cannons were placed on the empty entrance/approach axis. This design suggests that the building is a mausoleum study for the martyrs of the War of Independence. The above two project studies selected from his sketchbooks suggest that Sedad Hakkı was inclined to use traditional motifs and masses from Anatolian and Asian geography for

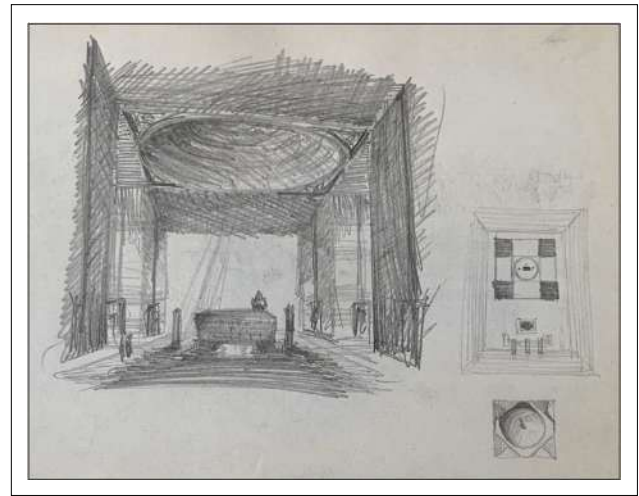


Figure 12. Sedad Hakkı Eldem's interior perspective and plan drawings of a mausoleum design in sketchbook-1.

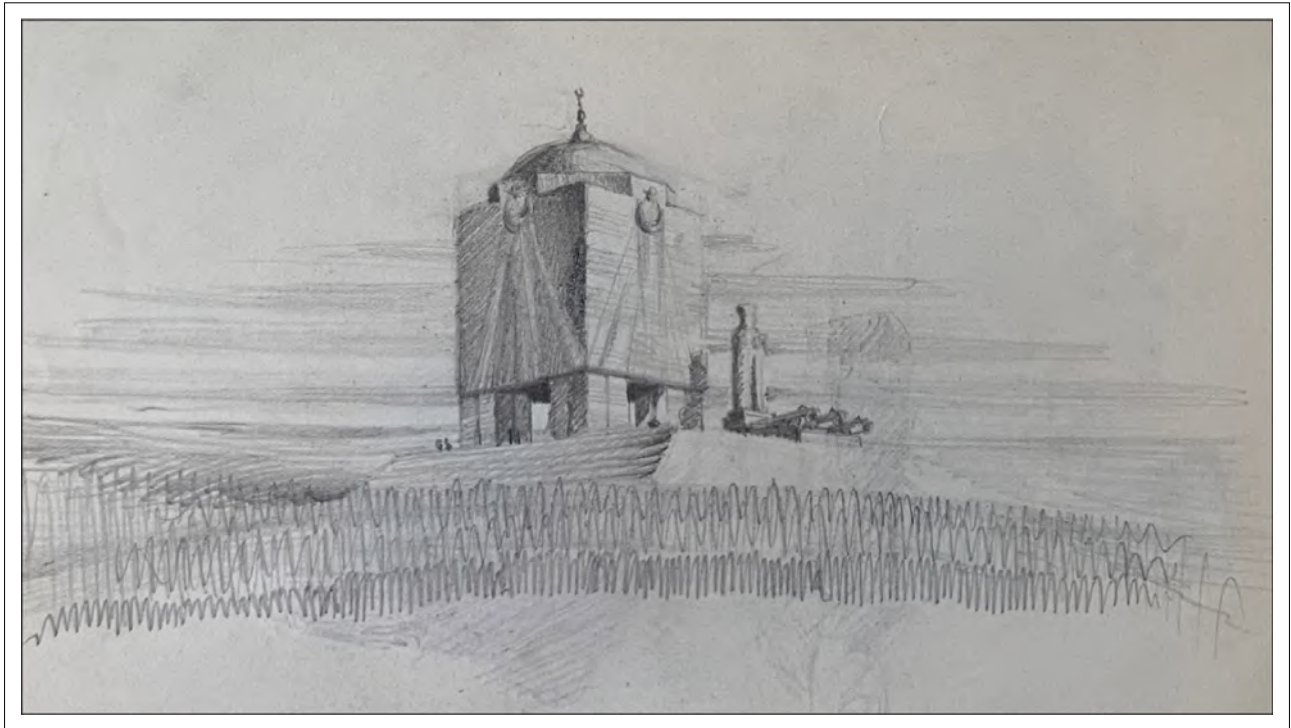


Figure 11. Sedad Hakkı Eldem's perspective drawing of a mausoleum design in sketchbook-1.



Figure 13. A newspaper clipping showing Kabul, Afghanistan, preserved in Sketchbook-1 by Sedad Hakki Eldem.

monumental buildings that would be prominently visible in the city skyline since his student years. It could be said that he returned to this approach with his Anıtkabir proposal, where the competition specifications demand that the silhouette of the building, which will be located at the highest point of Rasattepe, should be clearly visible from within the city.

The newspaper clippings which were collected by Sedad Hakki in the Sketchbook-1 are mostly dated to 1925 or earlier and include photographs of Ankara and cities from Anatolia. These photographs show the early construction of the Republic of Türkiye, as well as Ottoman and Anatolian Seljuk architecture such as mosques and *külliyes*. The majority of the photographs showing the landscape of the cities and/or construction activities were published on

the occasion of President Mustafa Kemal Atatürk's visits to those cities, as evidenced by the captions. In addition, a small number of newspaper clippings from cities outside the borders of the Republic of Türkiye, such as Kabul, Madras, Damascus and Warsaw, can be seen.

One of the newspaper clippings shows a photograph of the city of Kabul (Figure 13). The caption under the photograph reads in Ottoman Turkish: "General view of the city of Kabul, the new throne of Afghanistan". Within the cityscape, the mausoleum of the Durrani ruler Timur Shah, built in the first half of the 19th century, draws attention with its octagonal main volume and its large high-drummed and stepped dome in the upper right corner of the photograph with a dominant presence in the city skyline. As can be seen from the photograph in the newspaper clipping, the tomb has a high ground floor with an octagonal plan, large and wide iwans serving as entrance gates on four sides and a combination of smaller iwans and niches on the remaining four sides. The ground floor was finished with a terrace roof and a high-drummed dome was placed on it, pulling back from the facades (Archnet, n.d.). A dome rises above this drum.

Two of the newspaper clippings in Sketchbook-1 contain photographs of the general view of Konya (Figure 14). In one of the photographs, where Mevlana Complex could be seen clearly on the foreground, the caption reads in Ottoman Turkish: "The public view of Konya, which His Excellency the President of the Republic arrived yesterday". As seen in the photograph, the Mevlana Complex occupies a dominant place in the city silhouette. Here, the tiled mausoleum dome finished with a conical cone on the sixteen-slice high body of the complex draws attention together with the minaret.

In the caption of the photograph, which shows Konya Alaeddin Hill and Alaeddin Mosque in the distance, it is written in Ottoman Turkish: "A view of the city and the park

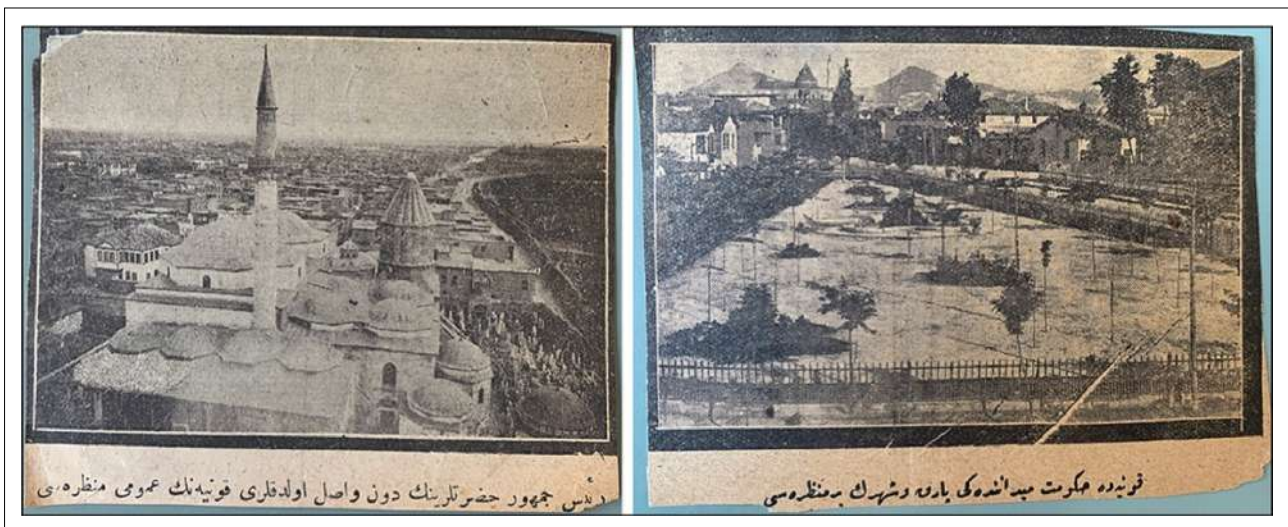


Figure 14. Two newspaper clippings showing Konya cityscape, preserved in Sketchbook-1 by Sedad Hakki Eldem.

in Konya government square” (See Figure 14). Although the main subject of the photograph is stated as the government square and the park in front of it, the *kümbet* with a ten-sided cone on a ten-pointed cut-stone body built by Kılıç Arslan II, which is part of the Alâeddin Mosque, is clearly seen in the distance.

Another newspaper clipping shows a detail photograph of the newly opened 4th Vakıf Han (Figure 15). The photograph shows the prominent and exaggeratedly emphasized corner tower of the 4th Vakıf Han, designed by Architect Kemalettin. In addition, triple arch compositions, wide eaves and buttresses were used on the upper floor of the building, continuing along the facade after the corner tower. When the newspaper clippings are analyzed, it could be observed that Sedad Hakkı was very interested in photographs that show city views with buildings that are prominent in the skylines. The four

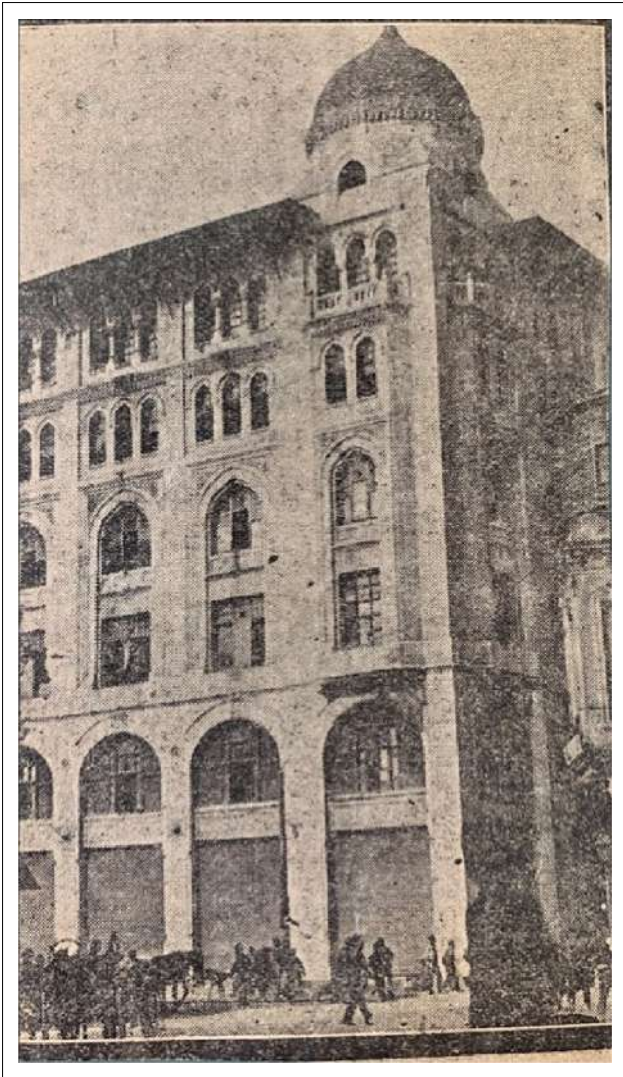


Figure 15. A newspaper clipping showing 4th Vakıf Han, preserved in Sketchbook-1 by Sedad Hakkı Eldem.

clippings selected for this study include domed masses from three cities, at different scales and from different periods.

It is possible to discuss that Sedad Hakkı's inspiration of this proposal to the Anıtkabir competition could be mapped by analyzing the drawings and the photographs in these sketchbooks. It is understood from the drawings and photographs that the inspirations are in the scales of mass, plan and detail. It could be observed that Sedad Hakkı was especially inspired by the examples of Great Seljuk and Anatolian Seljuk Architecture in the design of Anıtkabir. Figure 16 shows the similarities between the Anıtkabir, which he designed in 1942, and his sketches and the newspaper clippings he collected in his early years as a student. When we look closely, the similarities between the mass-effect of the city of Kabul in the previously mentioned photograph and the sketch of a building that is thought to be for accommodation could be easily seen (See Figure 7 and Figure 10). However, in this sketch, the shape of the dome and the entrance portal are reminiscent of the *Gür-ı Amîr* Tomb, an example of Timurid Architecture. In addition, in the sketches of this building, traces of the cylindrical body on a square base with triangular chamfered corners, which is frequently used especially in the architecture of *kümbets*, are also noticeable. The sketch showing the rear façade of the building, on the other hand, shows traces of various periods, from the apse sections of Byzantine churches to the wide eaves and pediments, elements of the First National Architecture Movement. Especially in the newspaper clipping showing the 4th Vakıf Han from a perspective that emphasizes the corner tower (See Figure 15), the triple arch composition, wide eaves and buttress details that continue along the facade on the last two floors are also seen on the rear facade sketch of the building. From this point of view, it can be observed that the shaping of the corner towers and the wide eaves and buttress section of the 4th Vakıf Han, designed by Architect Kemalettin, was transferred to the massing of Sedad Hakkı's design of the accommodation building in his student years, and from there to the design of the Anıtkabir proposal years later. On the other hand, from the sketches and newspaper clippings analyzed in this study, it can be said that Sedad Hakkı's interest in Anatolian Seljuk *kümbet* and tomb architecture began to be formed during his student years, when he had not visited Anatolia yet (See Figure 14).

The similarities at plan level, between Sedad Hakkı's sketches, which are the source of this study, and the project proposal for the Anıtkabir Competition are shown in Figure 17. As can be understood from there, the inspirations at the plan level are most evident in Eldem's sketch for the mausoleum design (See Figure 12). In this sketch, as mentioned above, the square-planned building with a dome is placed on a rectangular base. It is seen that the sculpture and three cannons placed on the

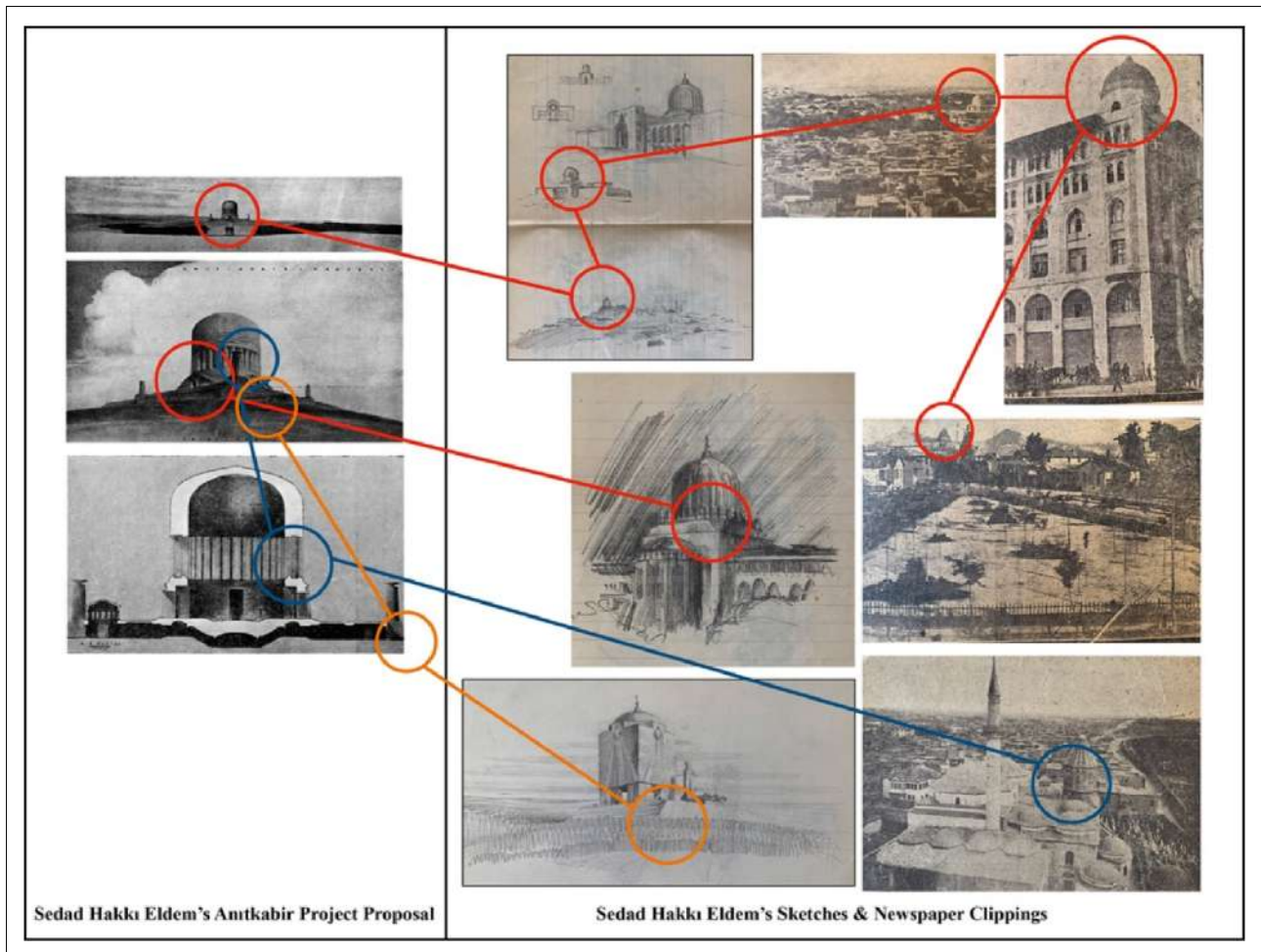


Figure 16. Similarities of mass-effect between Sedad Hakkı Eldem's proposal for Anıtkabir and his sketches and newspaper clippings.

rectangular platform of the building, which is thought to be designed for the Martyrs of the War of Independence, have turned into a miniature version of the main hall of honor in the Anıtkabir project (See Figure 5). However, in this design, the square-planned main building was placed in the center of the rectangular base and the miniature version of it, which was designed to replace the statue and three cannons, was placed close to the short edge. It is also seen that the plan scheme of the main building in Sedad Hakkı's sketch (See Figure 7), which is thought to be designed for accommodation, reminiscent of the *Gür-ı Amîr* Tomb, is also carried to the Anıtkabir project. In the competition proposal, the square base connected to the high cylindrical body with a beveled transition, which can be easily read in the plan and mass, and which is frequently seen in the architecture of the *kümbet*, is very prominent and similar to the design of the building that is mentioned above, especially to the sketch that shows the building in perspective (See Figure 10).

The multiplicity of subjects, functions and styles in Sedad Hakkı's sketches and newspaper clippings, which are the

basis of this study in general, constitute important data in terms of showing the excitement of his new interest in the Islamic architecture in addition to his knowledge of European culture and architecture. We can see this most clearly in his early sketches that include a wide variety of building details. As an extension of this, Sedad Hakkı's Anıtkabir competition proposal also shows inspirations of Islamic architecture in the details. His sketches of the building for accommodation, show the inspirations from the *Gür-ı Amîr* Tomb, one of the examples of Timurid Architecture where the experimented with the design of a high-bodied dome sitting on a square base. It is seen that he strengthened this design approach with the Mevlana Tomb and Kılıç Arslan Tomb, examples of Anatolian Seljuk *kümbet* and mausoleum architecture, which he had photographs of in the newspaper clippings he had collected, and reached the design of a slightly flattened dome on a body divided into twenty-eight slices and supported by long thin window openings in the competition project (Figure 18).

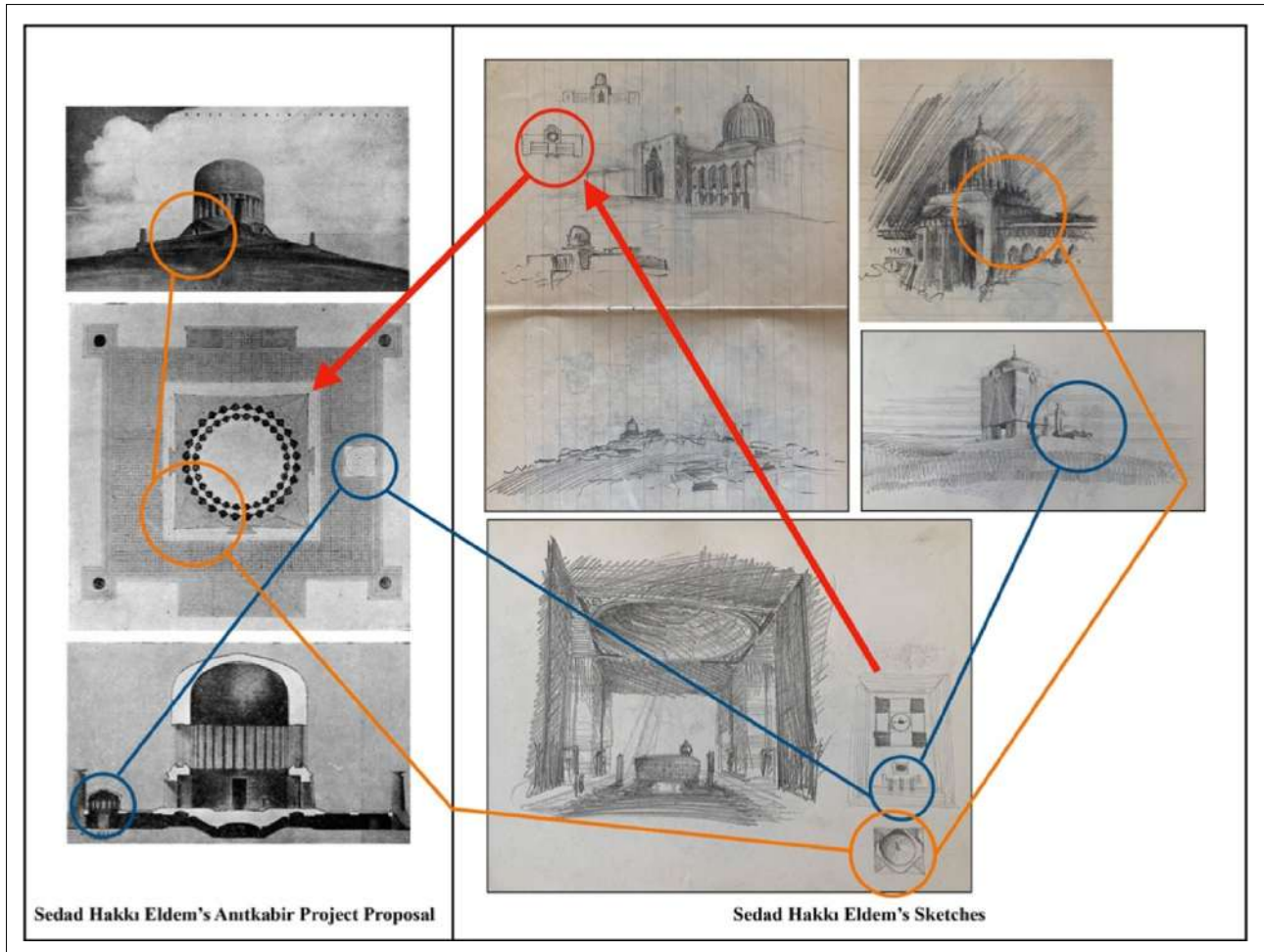


Figure 17. Similarities at plan level between the Sedad Hakkı Eldem's proposal for Antkabir and his sketches.

CONCLUSION

In conclusion, this paper discusses that Sedad Hakkı Eldem's sketchbooks dated 1924-1925, which he kept during his student years, as well as the building and city photographs, he cut out from newspapers, formed a visual library in his mind. The traces of this visual library can also be seen in the proposal for the Antkabir Competition Project, as explained above with examples. It is understood that Sedad Hakkı, in the design of the Antkabir Project, was inspired by religious buildings from every region and period of Anatolia and its nearby geography, especially in terms of mass, plan and detail, and tried to Turkify them. This effort of Sedad Hakkı is clearly stated in the evaluations of Zeki Sayar and Christopher S. Wilson on his competition proposal. On the other hand, in the diaries he kept in 1924 and 1925, Sedad Hakkı also mentions that he himself had become Turkified. It can also be said that Celal Esad Arseven's lectures had an influence on the characterization of the traditional buildings in the borders of the Republic of Türkiye as Turkish, and that he, as both an educator

and an architect, produced works using definitions such as Turkish House and Turkish Architecture². However, Sedad Hakkı Eldem (1940) emphasizes the importance of each country having an architectural style of its own in his article titled "Yerli Mimariye Doğru - Towards Local Architecture" written in the magazine *Arkitekt* one year before the competition project. In the same text, he states that this architectural style should be local and suitable for the history, climate and soil of the region. In addition, as an answer to the question of how the Turkish House should look like, he suggests that houses of Anatolia should be researched and classified in terms of climate, type and size³. As can be understood from the sketches and clippings analyzed in this study, the visual library mentioned above consists of studies in mass, plan and detail, and different cities, periods, styles and functions. It is seen that the knowledge he gathered since his student years as a result of his efforts to study the geography he lived in, the cultures and architectures that developed in that geography, was the source of his designs in the following years. When the details and sketches in the newspaper clippings are evaluated together, which may

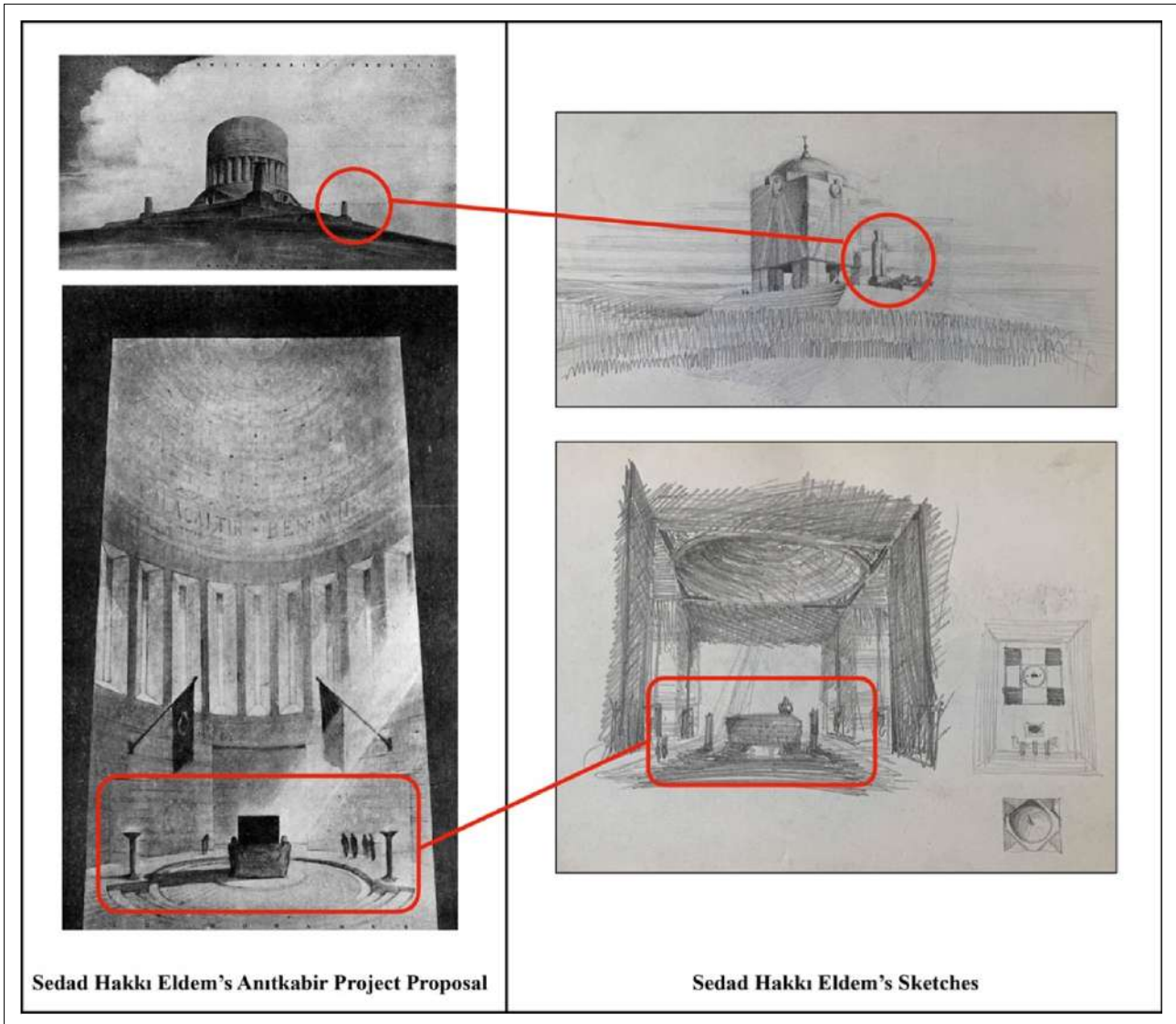


Figure 18. Similarities in details between Sedad Hakkı Eldem's proposal for Anıtkabir and his sketches.

have inspired the Anıtkabir proposal, it becomes clearly evident that they are explanatory documents about the origins of Eldem's interest in Anatolian geography, Islamic Architecture, the history and architecture of Istanbul. We can say that this interest started in 1924 and 1925 and continued throughout his professional architectural life. When the materials handled within the scope of this study are evaluated; it is clearly seen in the proposal for the Anıtkabir Competition Project that Sedad Hakkı Eldem's research and documentation studies continued in a consistency with the effect of the relationship he established with Istanbul, which he met for the first time in 1924, and later with the Anatolian geography, and that he was in an effort to understand and abstract the architecture of the region in a continuity, in its historical context, in mass, plan and detail scales.

NOTES

¹The sketchbooks are from the personal archive of the first author of this article. They were found in a junk shop near Sedad Hakkı Eldem's office building in Harbiye during a moving in 1990s. When they were bought, five sketchbooks were kept together, wrapped in a plastic bag.

²Sedad Hakkı Eldem's published books: *Türk Evi Plan Tipleri* (1954), *Köşkler ve Kasırlar I* (1969), *Köşkler ve Kasırlar II* (1974), *Türk Mimari Eserleri* (1975), *Türk Bahçeleri* (1976), *Türk Evi I* (1984).

³Thermal Hotel Yalova (1934-37), Presidential Residence Büyükkada (1935), Fethi Okyar Mansion Büyükkada (1936-38), Ağaoğlu Masion Teşvikiye (1936-38), Günel Mansion Yeniköy (1936-1939), Ayaşlı Mansion Beylerbeyi (1938), Mosque Project Washington (1937), Turkish Pavillion at New

York Expo (1937-39) and Beyazıt & Çamlıca Coffee Houses (1941-42) can be given as examples of the Turkish House and National Architecture concepts designed by Sedad Hakkı Eldem during this period (Tanju & Tanyeli. 2009).

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