

# WORLD HERITAGE

İSTANBUL SPECIAL ISSUE

2016



# WORLD HERITAGE

İSTANBUL SPECIAL ISSUE

2016





İstanbul, the only city where continents meet and the Orient synthesize a unique culture with the Occident, is a city that lives with its historical, cultural, and natural beauties ... almost an outdoor museum, hosting thousands of historical assets inherited from its 8500 year history. As the Metropolitan Municipality, all our efforts are focused, throughout our tenure, on maintaining this extraordinary spread of assets left by different cultures and transfer them to the next generations to adorn their city of seven hills.

To protect our cultural heritage, we established in 2006 an 'Site Management Directorate' in line with the UNESCO criteria and prepared our management plans for the historical regions of the city. We organized functions in Paris to celebrate UNESCO's 70th year, parallel to the 30th anniversary of İstanbul's listing as 'World Heritage Area'. During our contacts in France, we also invited the 2016 World Heritage Committee Session to hold their meeting in İstanbul.

Following the acceptance of our invitation and Turkey being given the pro-tempore Presidency

of the UNESCO World Heritage Committee, we proceeded to establish an 'İstanbul Coordination Committee' to start the work of preparation for the important meeting and to do all the ground work for the Youth Forum to be held before it. That work proceeded with the participation of academics, responsables and all relevant parties, to contribute to the efforts of the municipality agencies, while the international wing of our municipality got in touch and worked with the Ministry of Foreign Affairs, Ministry of Culture and Tourism, UNESCO-Turkey's National Committee and the Governor's Office, to bring us to this point in time and feel the pride and joy of hosting this reunion.

At the same time, we included in our agenda a publication, to share information on the cultural heritage of İstanbul, to be kept as a durable source of reference and thus, the idea of 'WHC Special Issue - İstanbul' was born. It was prepared with the contributions of academics who are experts in their fields. In the belief that it will be of help to bring forth the cultural heritage of İstanbul, I would like to take this opportunity to thank all my colleagues for their valuable inputs.

Kadir Topbaş, PhD.  
Metropolitan Mayor of İstanbul



## FOREWORD

Settled on the two sides of the Bosphorus sometime between the sunrise and sunset of the Old World, Istanbul stands as an entrust of past cultures and civilizations and an original focus of future hopes and progress, to deserve its special position among the assets of the World Heritage. It has developed from a core of pedestrian town, a pattern hiding its original surprises, even its dead-end streets, right next to the elements of an imperial capital, replaced what is lost to time, with new spacial openings, and thus diversified its cultural assets until they reached our time.

Its functional monuments, complexes and other assets crowning its seven hills, have embroidered the plastic of its pattern, and as the sea hugs the land, its skyline seemingly different from one hour to the next, the shine of the landscape, bestows on it a unique poetic inspiration.

Its local character and its tangible cultural assets have always been the most advanced at every age, but in addition to that, its social life and cultural accumulation makes it rich in its intangible cultural heritage as well. It has been a World City at all times, indeed, its multicultural peace and sustained diversity has become a definition of the Istanbulites. On the common denominator of its

geography and its architecture, it has developed its rich exterior and interior diversifications, creating a common usage for shared services, a serenity which is accepted as a rarity in urban living.

The sustained care and sensitivity in the cultural areas was carried into the city's life, to lead to a supreme cultural level where awareness and harmony was prevalent at the individual and social levels. The assets that reflect the cultural heritage, together with the spaces and urban elements, simply determine, explain and support that cultural value. Increasing the abilities of awareness, protection and appropriation are only possible through the existence of those qualities which are shared even at the personal level.

The identity of 'World Heritage Area', a dimension of the protection and maintenance tradition, stresses the responsibilities and underlines the importance of the need to succeed. In that framework, it is unavoidable that protection efforts for the historical, archeological, and urban areas come to the forefront. To organize for a target of sustaining the cultural heritage, to draw up protection and restoration plans and to secure the support of relevant agencies, to ensure international interaction, to give support to the scholarly research on cultural assets, to follow up the process, are prerequisites



that Istanbul is dedicated to achieve.

During the establishment of the 'Directorate of Istanbul Site Management', as well as in following the work done by UNESCO, the support given and sensitivity shown by the Metropolitan Municipality have been exemplary. It certainly is a first and very special privilege that the 40th Session of the World Heritage Committee is invited to Istanbul.

The 'Directorate of Istanbul Site Management' has felt a responsibility to prepare a Special Issue in honour of the WHC-2016, and pioneered this project in the hope that it can perhaps become a tradition to continue. This publication that you are holding in your hands, has been prepared with the efforts of academics, colleagues, and the 'Communications Advisory Agencies' of the Metropolitan Municipality and will live on as a gift and a reminder of the privilege we are grateful for.

Halil Onur, PhD.  
Director of Istanbul Site Management

Prof. Dr. Zekiye YENEN  
Yıldız Technical University Faculty of Architecture  
Department of Urban and Regional Planning  
zekiye.kuleli@gmail.com

Prof. Dr. Fatma ÜNSAL  
Mimar Sinan Fine Arts University  
Department of Urban and Regional Planning  
unsal.fatma@gmail.com

## SPECIAL ISSUE ON İSTANBUL

In honor of the 40th Session of the World Heritage Committee taking place in Istanbul, the July issue of the WHR 2016 has been devoted to Turkey. As the Special Issue of Turkey covers the assets in our country that are on the World Heritage List, as well as those that are now candidates for getting listed therein, Istanbul could only be represented in a limited number of pages. The Istanbul Coordination Board, established for the organizational work of the upcoming Istanbul meeting of WHC 2016, thus decided to compensate for this deficiency by preparing and publishing a SPECIAL ISSUE ON İSTANBUL.

As soon as the target was thus defined at the meeting of the Board on October 28th, 2015, preparations were launched through a series of search conferences with the members of the Advisory Council, so that the Special Issue could be developed with the input from larger groups of competent people. Those invited for consultation were (in alphabetical order) Ahmet Vefa Çobanoğlu, Gülşen Özaydın, Hayri Fehmi Yılmaz, Necdet Sakaoğlu, Ümit Meriç, Yegân Kâhya, as well as the

members of Istanbul Site Management Directorate, Halil Onur and Muzaffer Şahin, editors Zekiye Yenen and Fatma Ünsal, Publishing Board technical member Fatma Sema Yücel Sekban, and communications member Sümeyra Yılmaz.

With the guiding contribution that emerged from these search conferences, the reason of existence of the Special Issue was determined to be 'dedicating a special publication to this city which has been uniquely special throughout the history', based on the fact that Istanbul has been known as the "Gate of Happiness / Dersaadet" for Europe, Asia, and Africa through ages.

The publication was based on the approach of elaborating the tangible and intangible cultural heritage together, since otherwise the buildings might lose their soul and be left without a subjective value, thus enabling to shape the future correctly based on the proper reading of the past.

Therefore the Special Issue on Istanbul covers:

- The 'historical and cultural' urban landscape, bringing together the originalities bestowed upon the city by its geography, crowned with its unique monumental assets and surprising living areas
- The multi-level inheritance and the endless re-development
- The harmonious varieties of different rituals, the cultural diversity
- Space of cultural transitions and original locations of the movements which have spread to larger geographies
- Paradigm-shifting design and manufacturing traditions
- Identity and Protection of the World Heritage Area
- Scholarly field requiring multi-disciplinary work

In order to reflect all of the above, the Special Issue is endowed with articles that use the special elements of the tangible cultural assets, in order to relay a socio-economic, political, administrative,

cultural, as well as ordinary life pictures.

As the sustainability of the cultural heritage policies could only be possible through sharing all available information with the generations that represent our future, cooperation with the publishers of the periodical Arkitera was established, which led to organizing a competition for the youth, on the theme "Istanbul and her Cultural Heritage". It was requested that the participants submit articles, videos, interviews, graphics, info-graphics, photos, or cartoons, to win publishing space in the Special Issue.

In the above mentioned framework, the Special Issue 2016 includes the original articles on:

- Administration of the city and its spatial reflection
- Influence of geography on the shaping of the historical settlements
- Ever-deepening history uncovered during the archeological digs for the Marmaray and Metro constructions, with interpretation of the city's multi-level structure

- Sharing information on glass-working in ancient Istanbul, an art the existence of which was not known until the above digs started
- How Art Nouveau, a western movement that impacted the physical environment, was re-interpreted in Istanbul in a unique way
- Different but special ordinary life snaps showing the various cultures that co-existed in different districts of the city
- A flash-back on protection policies concerning the historical city during the early Republican Period
- Identity of the World Heritage Area and the phenomenon of Protection
- Contributions of the Winners of Cultural Heritage Competition

Some examples of the technical diligence are: As the Special Issue is being separately printed in Turkish and in English, articles had to contain their lists of glossaries to avoid difficulties of understanding words in Ottoman (early) language, in order to reach

international levels regarding the quality of translation. Therefore, the editors have been mandated to ensure quality in both languages. The articles contain figures and pictures chosen from the engravings and old photographs, suitable to their content, and many more...

During the preparation of the Issue, the editors have found great support and assurance in Istanbul Site Management Directorate, who adopted this project as an opportunity to enhance their corporate identity, displaying an accommodating attitude. Additionally, the dedicated work of the young and dynamic staff of the Directorate who generated excellent compilation of articles in a very limited time is highly appreciated.

We would like to express our hopes that the Istanbul Issue will be long-lasting, while we await positive/negative comments and constructive contributions from all those concerned.

Istanbul, May 2016





# CONTENTS



**12/23** Governance of Istanbul – Capital of Three Continents THE WEDNESDAY COUNCIL and BÜYÜK KOL (THE GRAND INSPECTION)



**24/31** FORMATION of İSTANBUL with a view to NATURAL STRUCTURE and CLIMATE



**32/41** From ART NOUVEAU to ART DECO a NEW OPENING in LATE OTTOMAN ARCHITECTURE



**42/57** The ARCHAEOLOGY of the HISTORIC PENINSULA, a WORLD HERITAGE SITE



**58/65** GLASS FINDINGS from MARMARAY/ SUBWAY CONSTRUCTION EXCAVATIONS at SIRKECI



**66/73** EYÜP, from the 17TH CENTURY to the REPUBLIC with a VIEW to IDENTITY, IDEOLOGY and SYMBOLICAL MEANING



**74/85** A 'NEAR but FAR' ARCHIPELAGO: the İSTANBUL ISLANDS



**86/99** DILEMMA of the CONSERVATION of CULTURAL HERITAGE and MODERNIZATION in the EARLY REPUBLICAN PLANNING of İSTANBUL



**100/105** PRECEDENCE of LOCAL ADMINISTRATIONS in the PROTECTION of NATURAL and CULTURAL INHERITANCE



**106/109** İSTANBUL and CULTURAL HERITAGE COMPETITION

## WORLD HERITAGE İSTANBUL SPECIAL ISSUE

Magazine is published in English and Turkish, in İstanbul.

**Editors** Zekiye Yenen, Fatma Ünsal  
**Editorial Assistant** Fatma Sema Yücel Sekban  
**Publications Coordinator** Muzaffer Şahin  
**The Date and Place of Published** June 2016, İstanbul

## Translation

Belkıs Dışbudak  
 Nedime Mercangöz  
 International Conference Interpreters - UKT  
**Publisher** İstanbul Sit Alanları Alan Başkanlığı  
**Production** İstanbul Büyükşehir Belediyesi  
**Type of Publication** Special Publication  
**ISSN** Xxx xxx

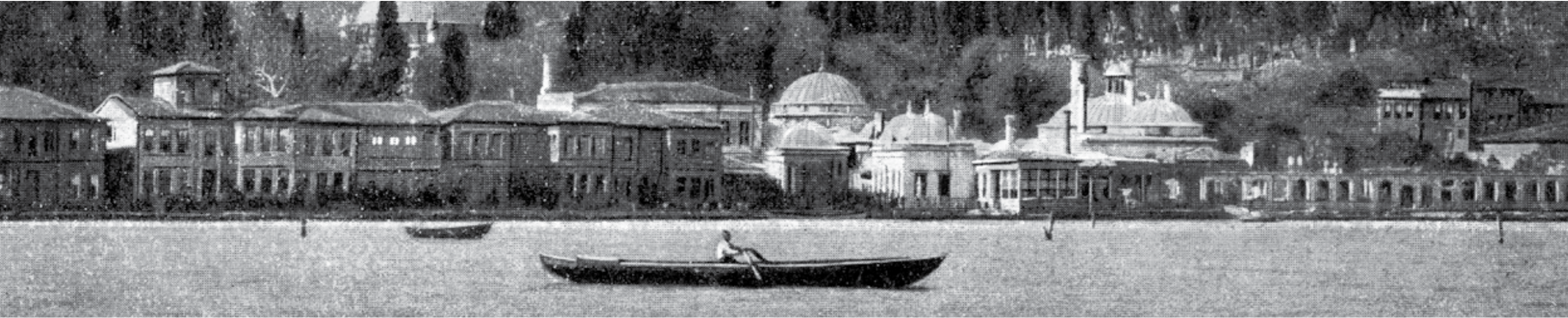
The authors are responsible for the choice and the presentation of the facts contained in the articles and for the opinions expressed there in İstanbul Special Issue. The source for photos is not specified at the end of article, it was used from the author's archive or Atatürk Library, İstanbul Site Management Directorate and IMM's archives.



İSTANBUL SPECIAL ISSUE / 2016

Governance of İstanbul – Capital of Three Continents  
THE WEDNESDAY COUNCIL and BÜYÜK KOL  
(THE GRAND INSPECTION)

Necdet SAKAOĞLU  
Writer, Researcher & Historian  
selcuksakaoglu@gmail.com



Following centuries of existence under the name of Constantinopolis, İstanbul became the capital of the Ottoman Empire, to be called 'Mahrusa-i Saltanat' or 'Dersaadet' between the years 1453 and 1922. The natural borders of the walled city were the shores of the inlet Golden Horn, the Straits of Bosphorus, and the Sea of Marmara. Beyond the land walls lay the agricultural fields, through which passed the 'Sultan's Road' (Via Egnatia) to connect the city to Rome, then known to the Turks as the 'Red Apple'.

İstanbul today is simply a district in the shadow of skyscrapers, called 'Fatih!' As the grand city turned into a megapolis, one district somehow managed to swallow up the historical capital. It has become very difficult to identify the lost İstanbul. Terms like 'Historical Peninsula' or 'Intramuros' sound very artificial and not at all appropriate. Yet not so long ago, people from surrounding districts of Üsküdar, Kadıköy, Beşiktaş, Kasımpaşa, used to go 'to İstanbul' and return home 'from'. Today's İstanbul is more like a small country stretching out all the way to Gebze in the east and Çatalca in the west.

In the past, governments had all sorts of special provisions for their administrative

capitals, with the city's own hierarchical organizations, their safety and security measures for the inhabitants, their own protocols and ceremonies. İstanbul first became a capital of an Empire in 331 AD, and kept this position after Rome and Byzantium, through the centuries under the Turkish Sultans. Sultans, just like the Emperors before them, resided in this city as they governed the countries they dominated on the continents of Europe, Asia, and Africa; from this very city that they called Dersaadet (Door of Happiness); and for a period of 470 years (from 1453 to 1923) they upheld the happiness and prosperity of their capital (Image 1).

Each sultan came to learn and to understand every corner of this magnificent city set up on two seas, the Straits, the Golden Horn, the hills and the islands, through the visits he conducted, on foot or on horseback, sometimes disguised, as well as through the regimental inspections and ceremonies held at different occasions. It was the Sultan's special ambition to enrich and beautify every part of the city with all kinds of works of art. Some sultans established organizations for the public works in their city, and declared codes of law to bring their 'vizier's and 'qadi's together in special Councils for this

purpose. The highest decision making authority was the Divan-ı Hümayun (Imperial Council), the others working more like sub-committees to this higher organ. İkinci Divan (Mid-afternoon Council), Tuesday Divan, Wednesday Divan, Friday Divan were some examples. There seems to have been a Sultan's Divan in the earlier days, but the Divan On Foot, Divan on Horseback, or other ad hoc talks usually took place in the open air, and not in any conference hall.

**İstanbul became an imperial capital in 331 AD and kept this position through Roman and Byzantium periods all the way to the end of the Ottoman Empire. Just like the emperors, Sultans also ruled their lands out of this city they called 'Dersaadet', which lead them to care seriously for its happiness and its prosperity.**

İkinci (Mid-afternoon) Divan, Tuesday Divan, and Friday Divan convened at the Grand Vizier's Mansion or at Paşakapısı (The Sublime Port), where secondary issues left out at the Imperial Council were handled and certain court cases were taken up. The Friday Divan, which the Grand Vizier chaired and with Commanders of Rumeli (European) and Anadolu (Asia Minor) Forces present, worked, in a sense, more like a High Court of Appeals.

The agenda of the Wednesday Divan, along with its Büyük Kol (The Grand Inspection of the city with its markets and shops), was devoted solely to 'İstanbul'. The meetings may have been held at the palace in the early days, very



Image 2. Eyüp was not a commercial area; it was in command of a vast area all the way to Çatalca and Silivri, consisting of farmland belonging to the Sultan; as it was a sacred place as well



Image 3. Galata, symmetrically located to Eyüp on the other side of the Haliç (Golden Horn), was another trade center



Image 4. The identity of Üsküdar, developed across the Bosphorus, was symbolized by its pier and the Mihrimah Sultan Mosque

likely at Kubbealtı (Chamber of the Imperial Council), but during the 17th century and onwards, they were held at Paşakapısı- Babıâli ('The Sublime Port'). The meetings were chaired by the Grand Vizier (the person responsible to the Sultan for the governance of İstanbul), and should he be away on a military campaign, or working away at Edirne (Adrianapolis), called to order by his deputy. Members of the Divan were 'İstanbul Efendisi (the city qadi) and the Bilâd-ı Selâse – the 'qadi's representing the three parishes of the city: Galata, Üsküdar, and Eyüp.

**The highest decision making authority in the Ottoman State was the 'Divan-ı Hümayun'. İkinci Divan, Tuesday Divan, Wednesday Divan, and Cuma Divan were committees of this High Council, and were held at the Paşakapısı/Babıâli (Sublime Porte).**

As soon as the weekly held Wednesday Divan session came to an end, the Büyük Kol (Grand Inspection Tour) commenced, lead by the Grand Vizier, to check the city, with a special focus on the markets. Yeniçeri Ağası (The Commander of the Janissaries), subaşı (chief of police) asesbaşı (chief of night watchmen), kol oğlanları (law enforcement agents), the Chief Architect, and several other officials were members of the inspection team, and at each stop, the orders or penalties issued by the Grand Vizier were instantly executed.

İstanbul was the kind of capital that necessitated this kind of special governing structure, because of its natural layout, its defence needs, the size of its population and its requirements



Image 1. A large part of Dersaadet (intramural İstanbul) was made up of market places. Formed around the Covered Bazaar and composed of commercial buildings, the security and auditing of this trade area was of extreme importance



The walled city 'Dersaadet' had three parishes around it, called all together the 'Bilad-ı Selase'. These were Eyüp, connected to the walled city on the land and through the Haliç (Golden Horn), Galata, on the north side of the Haliç, and Üsküdar, located on the other (Asia) side of the Bosphorus.

related to transportation and public works. Outside the city walls were its three parishes: 'Eyüp' (Image 2), 'Galata' located across the Golden Horn (Image 3), and 'Üsküdar' (Image 4), on the Asian shore of the Bosphorus. To these parishes belonged tens or sometimes hundreds of towns, districts, and villages.

İstanbul was the capital, the 'Dersaadet', because of the privilege of hosting the palace and the sultanate. Its three parishes, Galata-Eyüp-Üsküdar, were called 'the Bilâd-ı Selâse' literally meaning 'the three parishes'. Eyüp had its parish center on the shores of the inlet Haliç (Golden Horn), and was first called 'Havass-ı Konstantiniyye', and later, 'Havass-ı Refî'a (the Exalted Has). The borders of the parish stretched out to Çatalca. The Mahrusa-i Galata, with its Acropolis-like fortress and its famous tower, covered the area from Kasımpaşa to Beşiktaş, and from there, all the way to the last village on the Bosphorus shore (European side). Medine-i Üsküdar was the only parish on the Asia side, and its borders included the Prince's Islands in the South, Gebze in the East, and Beykoz on the North. In the larger settlements of each parish, there were governing officials called the 'kenar naibi' and 'ayak naibi'. The 'qadi's of Dersaadet and Bilâd-ı Selâse were judicial and administrative

authorities, independent of one another. They came together during the Wednesday Divan each week, but had no hierarchical privileges towards each other beyond the requirements of protocol, and the parish 'qadi's certainly did not report to the qadi of Dersaadet.

This special administrative structure of İstanbul established under the Ottoman sultans remained unchanged over centuries, with procedures taking place on exactly the same days, with the same agenda, the same participants and the same hierarchy. It ended in the 19th century with the introduction of the Şehremanet (administrative order based

The borders of Eyüp parish encircled a large area all the way to Çatalca. Galata parish area was from Kasımpaşa to Beşiktaş, and then on to the last villages on the Bosphorus. Üsküdar was the only parish on the Asia side, and its borders included the Prince's Islands in the South, and all the area up to Beykoz in the North, and to Gebze in the east. These parishes had towns, neighborhoods and villages in them.

on governorates and municipalities), during the reform era known as Tanzimat. The underlying reasons for the immutability lay in the sharia law and the common law with all its traditions. This organisational structure was based on immunity for the ilmiye (scholars and scientists) class of instructors (müderris)



Image 5. Just like the Wednesday Divan Sessions, the Grand Inspection Tours were also conducted under the leadership of the Grand Vizier

and 'qadi's. Members of this autonomous class rose within the hierarchy until they reached the so-called ranks of mevleviye to be then appointed as qadi to the parishes of Galata, Eyüp or Üsküdar. The position of the Dersaadet qadi was reserved for the members of the districts of Edirne, Medina and Mekka. A level higher in rank were the military qadis (commanders in chief) for Anadolu (Asia Minor) and Rumeli (Lands in Europe). The müddet-i örfiye (term of office for



Image 6. The 'qadi's of İstanbul and its Bilad-ı Selase were members of the Wednesday Divan. They attended the ceremonies in their official outfits, riding their decorated horses, wearing their large turbans and their furs

each qadi) was one year; a qadi could however be reappointed to the same position.

Even though the qadis of İstanbul and its three parishes were the highest administrators and judges of their respective area, they had no authority over shipyards, barracks and outposts where troops of the sultans household were stationed, i.e., locations administered by the janissary, and police stations in their region. The qadis of İstanbul and its three parishes received direct orders from the Sultan and the Grand Vizier without mediation of the Wednesday Council. Such orders were either addressed to all four qadis



Image 8. The Vezir Baş Tebdili, Vezir Tatar Ağası, Kol Başı and Salma Çuhadarı, serving as gatherers of intelligence and information, as well as being guides to the group



Image 7. The focal point of İstanbul trade centers was the 'Çarşı-yı Kebir (Covered Bazaar)

at once, using the formal phrase "We command the qadis of Dersaadet and Bilâd-ı Selâse...," or they addressed only one of them ("We command the qadi of Mahrusa-i Galata ..."). The qadis of Dersaadet and Galata were also responsible for ensuring the safety of ships' crews and passengers arriving in their ports, and of the personnel of foreign delegations working within their borders. They were also tasked with assisting them in solving their problems.

The four 'qadi's who were, together with the Grand Vizier, in charge of İstanbul's problems related to administration, security, all the way to food supply, did not have any official stations. The İstanbul Efendi/Qadi of Dersaadet, handled court cases at the Mahmutpaşa Mosque or at his own residence, while the Galata

Qadi had to do the same at the meşruta in the yard of the Arab Mosque, and the 'Qadi's of Üsküdar and Eyüp handled the same tasks in their respective homes, having to get their secretaries write up the documents such as ilam, hüccet, dava, tescil, vakıf, nikâh and have the same secretaries record the proceedings in the registry books. Their aids as far as the administrative and auditing work is concerned, were the 'kethüda's, 'bab's, and the 'ayak naip's, along with the muhtesip, kâtip, kassam, muhızır, subaşı, asesbaşı, böcekbaşı, tellal, kolcu suyolcu, chief architect, and master builders. Dersaadet, Eyüp and Üsküdar 'Qadi's lived in their own homes, while the Galata Qadi lived in İstanbul, to commute to Galata and back daily by a rowboat.

The protocol for crownings, 'muayed'e's



Image 9. Baş çavuş, Orta Çavuşu and Koloğlu Baş Çavuşu, attending the Grand Tour as janissary officers



Image 10. Şatır, one of the bodyguards of the Grand Vizier

**‘The Wednesday Divan’ was a consultative and judicial board, the terms of reference of which was mainly what was called the ‘Büyük Kol’ (Grand Inspection) to cover the markets and bazaars as well as the general order of the city of İstanbul. As of the 17th century, the Wednesday Divan was held, not at the palace anymore, but at the Paşakapısı, where it was presided over by the Grand Vizier, the person responsible to the Sultan for the administration of the city. Members of the board were the qadi of İstanbul, and the qadis of Galata, Üsküdar, and Galata. This set-up lasted until municipalities and governor’s offices were created.**



Image 11. The enforcers of the Grand Tour: Commander of Janissaries, Ağa Yamağı (his deputy), and Falakacı Başı

(wish-merry holidays) and other ceremonies required that all four ‘qadi’s be invited, while during holiday rituals the Sultan had to offer his hand to them to be kissed, as he did to the eminent people of the ilmiye class. This was an expression of respect for the ilmiye people. The İstanbul ‘qadi’s who ordinarily wore woven cassocs, imamhahs and blue mest shoes, had to attend ceremonies in larger oval imamhahs, and in accordance with the season, in their large sleeved fur coats. They were to put gold embroidered and tussled covers on the backs of their horses, and had lackeys in felt clothes walk along them.

### Wednesday Divan Sessions

It was a requirement of the long running law that Dersaadet (İstanbul-intramuros), Galata Havass-ı Refi’a, (Eyüp) and Kasaba-i Üsküdar ‘qadi’s meet every Wednesday morning at Paşakapısı (Sublime Port) Divan Hall or at the residence of the Grand Vizier, and hold a session that concerned the agenda of İstanbul. It was also a tradition that prior to the session, the Grand Vizier receive the newly appointed ‘beylerbey’s (governors) and ‘sancakbey’s (Sanjak governors) along with the Yeniçeri Ağası (Commander of Janissaries).

In addition to being responsible to the Sultan for the administration of the capital, the Grand Vizier had as his main task to inspect the running of the



Image 12. Kethüda Başı, Çorbacı, and Odabaşı, attending the Tour as Janissary officers

public order, of the trades, and issue punishments on the spot (Image 5). In the event of the Grand Vizier being away on a military campaign or working at Edirne (Adrianapolis) together with the Sultan, this responsibility was undertaken by Sadaret Kaymakamı (his deputy), who, in such situations, chaired the Wednesday Divan sessions.

On Wednesdays, immediately after the morning (sunrise) prayer, the four ‘qadi’s would be waiting for the arrival of the Grand Vizier at the gate of the Paşakapısı Divan Hall, who would, on arrival, greet the ‘qadi’s, wishing them a good morning, and proceed to take his place on the seat of honour. He would then invite the İstanbul and Eyüp ‘qadi’s to sit on his right, and Galata and Üsküdar ‘qadi’s on his left (Image 6). It was required by the protocol that the Grand Vizier, or the deputy chairing the session in his absence, wear a Selimî imamhah, and the furs that signify his position. When the session started, the Grand Vizier first heard the complaints and consulted the ‘qadi’s, then issued the necessary orders himself. The second part of the Divan involved the İstanbul and Parish ‘qadi’s hearing the appealed cases. The sharia cases heard at the Divan were registered on the judicial books, while cases relevant to administrative or common law were exempted from being recorded.

Administrative subjects important for the



Image 13. Sekbanbaşı and Subaşı, attending as aids to ‘qadi’

city’s daily life, were taken up in the third part of the session, dealing with food, fuel, prices/officially fixed sales prices, public works, constructions, settlements, roads, cleaning services, water and fountain services, transportation, animal feed, fires, epidemics, migrations, wharves, and market places, including the opening of new shops, whereby decisions were reached and orders issued.

The Wednesday Divans were held in the framework of Divan-ı Humayun (Imperial Council) protocols, and were generally concluded towards noon, with a service of lunch. It was then time for Büyük Kol (the Grand Inspection), before which, those not required to take part, excused themselves to the Grand Vizier and left.

### Büyük Kol / The Grand Inspection

“As inspection tour happily starts in the time of twilight

Is the torch of the moon not sufficient to light up the path” (Naili)

The last phase of the Wednesday Divan was the Büyük Kol, the deictic inspection tour, for it was a tradition that the Sultan and the Grand Vizier frequently inspect the city (Image 7). In order that the touring group does not have to encounter any fights, quarrels, unwelcome waste dumps, rubble or pits on the road, and to



Image 14. Officials responsible for the order in İstanbul markets: Kara Kollukçu and Kollukçu Çavuşu

give a chance to the shopkeepers to tidy up, there was a group of torchbearers that preceded the inspection group.

The Grand Vizier, as the main person responsible for the order in the city, inspected the market-intensive districts. The ‘qadi’s of the Bilâd-ı Selâse, did not have to be part of the Büyük Kol, but it was a tradition that they often conduct their own inspection tours in their respective parishes.

The Grand Vizier mounted his horse at the gate of Paşakapısı, and with his entourage including the İstanbul qadi, the Yeniçeri Ağası (Commander of the Janissaries) or the Sekbanbaşı (Chief Sekban), the clerks of the office of the Grand Vizier, the keepers of the Gates, the Chief of Police, the Chief of nightwatchmen, sergeants of armory and artillery, the deputy of the qadi, the head of public regularity (in a sense, the Mayor), the chief architect, Concierge of the Bostancı, the official of the mobile soup kitchen, the inspection agents, chief saddler, and the cheer makers, in short, with an impressive and intimidating group, took to the road (Image 8-16) .

The route of the Büyük Kol would run through Hocapaşa, Sirkeci, İskele başı (Eminönü), Unkapanı, Yağkapanı, Balkapanı, Yemişkapanı, traversing the markets (sometimes visiting Eyüp),



Image 15. Kollukçu Zabiti, Kara Kollukçu, and Kollukçu Çavuşu, three of Grand Tour officers

**The Inspection tour of Wednesday Divan covered Hocapaşa, Sirkeci, Eminönü, Unkapanı, Yağkapanı, Balkapanı, Yemişkapanı, to proceed through the markets, Zeyrek ramp, Saraçhanebaşı, Uluyol and Divanyolu, to return to where it had started off.**

Zeyrek Yokuşu, Saraçhanebaşı, Uluyol, to return to Paşakapısı by the road called Divanyolu, and the inspection tour would be concluded.

The tour usually took up to three or four hours, with frequent stops to check product quality, the order in shops and workplaces, the level of cleanliness at bakers’ and butchers’, the baking of the breads, their weights, the ratio of fat in meats, their freshness, the compliance with the fixed prices, the scales used by the merchants, the weights, the bazaars, the inns, the streets, and the fountains. When the Grand Vizier wanted to stop and demount, the Yeniçeri Ağası held his bridle and helped him down, then stood in reverence together with the qadi of İstanbul, and never spoke until it



Image 16. Sebilci and Saka, orderlies of the Tour

was asked of them by the Grand Vizier, who proceeded to consult the qadi on matters of fixed prices, and the chief of regularity (Mayor) on matters of roads, fountains and cleanliness. Any punishments during the tour were at once executed in the presence of the merchants and the public. There are some exemplary stories in historical records about some such penalties, which included the falango in the middle of the road, or forcing the guilty party to feed his stale meets or insufficiently cooked breads to the dogs right there. As one such example, in Mür'it-Tevârih we read that in 1732, the newly appointed Grand Vizier Hekimoğlu Ali Pasha had, in his very first inspection tour, ordered the hanging of 22 bakers, grocers, and butchers until he reached Eyüp from Paşakapısı, in order to put some fear in the hearts of the wrongdoers.

When the tour was concluded and the group returned to Paşakapısı, samplers (tasters) had tables set up for the Grand Vizier and his entourage, following which, the members of the group were free to leave.

At such times when the Grand Vizier was away on a military campaign, however, his deputy chaired the Wednesday Divan at his own residence, and took the team on the road; but since such situations almost certainly called for the Yeniçeri Ağası (Commander of Janissaries) to be away as well, the Chief Sekban would replace him, and instead of the group of torch bearers, the enforcement agents preceded the group.

## Conclusion

Sadrazam (Grand Vizier) was the absolute proxy of the Sultan, as well as the Administrator of İstanbul, and the Wednesday Divan served as the Advisory and Judiciary Council. It can be said that during the initial setting up of the system

immediately following the conquest of İstanbul (1453), The Grand Vizier was Mahmud Pasha, while Hızır Pasha was qadi of İstanbul, and Molla Hüsrev, Molla Gürani, and Molla Arab were respectively 'qadi's of the three parishes.

## References

Ergin, O. N., *Mecelle-i Umûr-ı Belediye*, 299 vd.

Evliya, *Seyahatnâme*, v. 1, p. 363, 432, 440, 462, 472.

Matran, R., *İstanbul I*, p. 127-139.

Mumcu, A., *Hukuksal ve Siyasal Karar Organı Olarak Divan-ı Hümayun*, p. 148, 166.

Ortaylı, İ., *Türkiye İdare Tarihi*, p. 157.

Sakaoğlu, N., “Bilâd-ı Selase” D. B. İstanbul Ansiklopedisi, v. 1, p. 228-229.

Sakaoğlu, N., “Bilâd-ı Selase” D. B. İstanbul Ansiklopedisi, v. 2, p. 228-229.

“Tevki’i Abdurrahman Paşa Kanunnameleri”, *Millî Tetebbular Mecmuası*, v. 3, p. 501-503.

Uzunçarşılı, İ. H., *Osmanlı Devletinin İlmiye Teşkilâtı*, p. 96-101, 137, 212.

Uzunçarşılı, İ. H., *Osmanlı Devletinin Merkez ve Bahriye Teşkilâtı*, p. 40-181.

Uzunçarşılı, İ. H., *İstanbul ve Bilâd-ı Selâse Denilen Eyüp, Galata ve Üsküdar Kadılıkları, İstanbul Enstitüsü*, v. III, p. 25-32.

Ziyaoğlu, R., *Belediye Rehberi*, p. 39.

## References of Images

Image 1-4, 6, 7 Archive of Necdet Sakaoğlu

Image 5, 8-16 Mahmut Şevket Paşa, *Osmanlı Teşkilat ve Kıyafet-i Askeriyesi*

Sadrazam, as the representative of the state, must personally be careful about the the subject of the fixed prices; for markets operating in an orderly manner are necessary for the comfort of the world. This is how it is written in the ancient laws.

Summarised from “Tevki’i Abdurrahman, Paşa Osmanlı Devleti’nde Teşrifat ve Törenler/ Tevki’i Abdurrahman Paşa Kanûn-nâmesi (Hazırlayan Sadık Müfit Bilge), *Kitabevi, İstanbul*, 2011, p 8-10”

## “Kanun-ı Divan-ı Çarşamba (Law on the Divan of Wednesday)

On that day, the city qadi, the ‘qadi’s of Galata, Eyüp, and Üsküdar will meet at the palace of the Sadrazam (Grand Vizier). Sadrazam would arrive at the Divanhane (meeting hall), wearing his Selimi headdress and his official furs. In accordance with the procedures of the Divan, he hears the cases, and has the ‘qadi’s hear, as the situation may require, solves the issues of the people in accordance with the sharia law, brings peace to conflicts, and applies the Ottoman laws. After the Divan, there is lunch served. Any newly appointed ‘beylerbeyi’ governors of Asia Minor or Rumeli, and Beys (governors) of Sanjaks present themselves at the Divan. Should the Sadrazam wish to proceed in accordance with the common law and go on the inspection tour, he, still in his official outfit, the protocol is as follows: First, the subaşı (chief of police) and the asesbaşı (chief of nightwatchmen) mount their horses, in their official outfits, followed by the Çardak çorbacısı süpürge and deputy of the city qadi. The sergeants then accompany them in their selimî turbans, and on their fitted up horses. The torchbearers in their special outfit walk off first, in rows of twos, followed by the enforcement agents. The chief of regularity (Mayor) in his official outfit, walks on foot, by Sadrazam’s right stirrup. The scalebearer walks in front of the Sadrazam, surrounded by the entertainers, while the chief of the bailiffs walks on the right side, and the head of the Bostancı group on the left of Sadrazam. They are the ones to carry the equipment for punishments, and they are also responsible for catching the guilty and executing punishment. The remainder of the group walk behind, in mixed order. As they leave the palace, they follow the wharf road and reach Unkapanı to check the situation with grains. When it is necessary to dismount, everyone, except the sergeants do so. The Commander of Janissaries helps the Sadrazam dismount and hands him the staff, borne so far by the Mayor. After checking the grains business, everyone mounts and they head for Zeyrekbaşı, to check the officially fixed prices and punish any wrongdoings. When the situation requires, they execute the necessary punishment immediately. During the inspection of bakeries, the mayor takes bread samples and hands them to the Sadrazam to be examined. Finding no fault, they continue, but when punishment is called for, it is applied on the spot. Whenever the Sadrazam stops, the qadi and the commander of the janissaries also come to a stop. They do not speak, unless they are asked to. It is not lawful to address anyone but the Sadrazam directly. The Sadrazam addresses his questions through the qadi or the mayor. If the meat stocks at the butchers’ shop are inadequate or unsatisfactory, the question goes through the commander of the janissaries. After Zeyrekbaşı, the group takes the Divanyolu road to return to the palace. Once farewells are said, they all are free to go. When Sadrazam’s deputy is in charge, he abides by the same rules, in which case, the Chief Sekban replaces the commander of the janissaries, and the enforcement agents take the place of the torchbearers.

## Text of the Law on Officially Fixed Prices

In order to prevent shop owners abusing their customers by applying excessive prices, the Sultan may impose a fixed price. As the director of worldly affairs and aid to government, Sadrazam (Grand Vizier) consults knowledgeable parties in order not to cause unnecessary losses to the seller or the buyer, and issues a firman to the ‘qadi’s to apply a fixed price. They then proceed to determine a price, follow the implementations, and punish those that do not comply. The matter of ‘Fixed Prices’ is a general issue. The price, once fixed, cannot be changed or augmented unless a new firman is issued. It is necessary to be extremely careful in issuing price related firmans, for this is a business that requires consultations. Those who resort to cheating, who fail to conduct their business in the clean and proper way, or sell goods that are underweight, must be penalized as the situation calls for.

## GLOSSARY

ALAY: An official ceremony, parade.  
ANADOLU KAZASKERİ: Head of High Court of Appeals for the Anatolia Province.  
ARASTA: A street designated to shops doing the same business in old marketplaces.  
ARIK: Meat with no (or little) fat content.  
ASES BAŞI: Plain clothes enforcement agent dealing with intelligence.  
AT DİVANI: An ad hoc meeting held by the Sultan while he is in the process of getting on his horse (bridle in hand, foot in stirrup).  
AYAK NAİBİ: Aid to a city ‘qadi’, who handles matters in far districts (commuting on foot or by mule).  
BAB NAİBİ: Aid to high level ‘qadi’s.  
BELDE KADISI: ‘Qadi’s of small areas.  
BEYLERBEYİ: Highest territorial and military authority in Ottoman provinces.  
BİLAD-I SELASE: Eyüp, Galata, Üsküdar parishes (suburbs) of Istanbul.  
BİNEK TAŞI: A high enough stone outside the door, to facilitate mounting a horse.  
BİNİŞ: A day long trip or visit for which the Sultan leaves the Palace.  
BOLYENLİ: Ceremonial furs with long sleeves and hem.  
BOSTANCI ODABAŞISI: Commander of palace guards.  
BÖCEKBAŞI: Police that walks and controls the markets during night-time.  
BÜYÜK KOL: Grand inspection of markets and city, lead by the Grand Vizier.  
CEBECİ: Section of the army responsible for maintenance and protection of weapons.  
CUMA DİVANI: Meeting held by the Grand Vizier on Friday mid-afternoon at his own residence.  
CÜLUS: Crowning of a new Sultan.  
ÇARDAK ÇORBACISI: The official that hears the complaints of merchants in the markets.  
ÇEKDİRME: To weigh something.  
ÇEŞNİGİR: Head of serving staff in protocol banquets.  
DARP VE TAZİR: The verdict of ‘qadi’ as to the physical punishment for the guilty person.  
DERGÂH-I ÂLİ ÇAVUŞU: High official

responsible for control of palace entrances.  
DERSAADET: Name given to Istanbul when it served as capital to the Ottoman Empire.  
DERSAADET KADISI: Judge to handle judiciary and administrative business of İstanbul.  
DİRHEM : Old time weight unit (approx. 3.2 grams).  
DİRLİĞİ OLMAK: (in the text) To be part of the Janissary organization (entitled to a salary paid quarterly).  
DİVANHANE: The hall where Grand Vizier holds the meetings he presides over, at Paşakapısı.  
DİVAN-I HÜMAYUN: The large hall in the palace where the grand council meets under the Grand Vizier.  
DİVAN RAHTI: Ceremonial saddle.  
ERKAN KÜRKÜ: Special ceremonial fur.  
EŞMEK: One of the different styles a horse walks.  
FALAKAYA YATIRMAK: To apply the Islamic punishment by hitting the soles of a person’s feet with a stick.  
GALATA MOLLASI: The ‘qadi’ responsible for judicial and administrative management of the Galata parish.  
GAŞİYE: Saddle.  
GİDİŞ: Departure and return of the Sultan, or of the palace people.  
HAVASS-I KONSTANTİNYE – HAVASS-I REFİ’A: A name given to the Eyüb parish.  
HÜCCET: A document of proof issued by Divan-ı Hümayun (Grand Council).  
HÜKÜM: An order given by the Sultan or the Grand Vizier.  
İBTİDA: Firstly.  
İHTİSAP AĞASI: A title corresponding to ‘mayor’ today.  
İKİNDİ DİVANI: Meeting held by Grand Vizier mid-afternoon – same as ‘Cuma divanı’.  
İLMİYE: People who teach Islam-compliant subjects at ‘medrese’ schools, who can also serve as ‘qadi’.  
İSTANBUL EFENDİSİ: Grand ‘qadi’ who rules Istanbul and deals with the judicial matters.  
İHTİSAP AĞASI: Mayor who dealt with problems of Istanbul in the era before Tanzimat (Decree of Reforms- 1839).

KADI KETHÜDASI: Official who carries out the daily services for Grand ‘qadi’.  
KALFA: Aid of an architect.  
KANUN-I KADİM: Aquis – laws that are applied since the founding of the Ottoman State.  
KAPIKULU: Paid soldiers entitled to quarterly salaries.  
KAPI KETHÜDASI: Semi-independent ‘emirs’ Istanbul representatives.  
KASSAM: Man of Law who handles the inheritance of the deceased, and divides what is left between the inheritors.  
KANUNNAME: Sultan’s laws of perennial implementation.  
KAPAN: A building where quality controls and pricing of imported goods are handled.  
KEÇELİ ÇUHADAR: A ‘Paşakapısı’ orderly who wears a felt headdress similar to those worn by the Janissaries.  
KENAR NAİBİ: Man who understands law and hears court cases in small settlements.  
KETHÜDA: Broker, man who handles what needs to be done.  
KETHÜDA YERİ: Aid to Kethüda.  
KIZIL ELMA (Red Apple): Last target in Ottoman Expansion Strategy – Budin (one side of today’s Budapest).  
KOL : A group given the task of an inspection (or the destination of the inspection).  
KOLOĞLANI: Security officer auditing marketplaces.  
KOLCU: Person who checks and keeps watch at roads, flatlands and passages.  
KOLLUKÇU: Controller at the City Gates.  
KUBBEALTI: Hall where the cabinet meets at the Topkapı Palace.  
KULLUK: Police station.  
MAH: Month, a 30 day period of the moon calendar.  
MAHREC MEVLEVİYETİ: Provincial personnel cadre for ‘qadi’s.  
MAHRUSA-İ GALATA: Galata parish.  
MAHRUSA-İ SALTANAT: Capital of Ottoman State : İstanbul.  
MEDİNE-İ ÜSKÜDAR: Üsküdar parish.  
MEŞALECİ: Carriers of torches when officials need to be out on duty during the night MİMAR. BAŞI: The Grand

architect, head of public architects.  
MOLLA : ‘Qadi’ of a province.  
MEVLEVİYET: High level ‘qadi’ duties.  
MUAYEDE: A ceremony where reciprocal felicitations are made on special days.  
MUCİP-İ İBRET: Applying punishment openly, as an example to others.  
MUHTESİB: Mayor in Ottoman times.  
MUHZIR: Official who brings the complainant and the defendant to where the ‘qadi’ hears the case.  
MUMCU: Walks in front of the protocol, carrying symbolical candles.  
MÜCEVVEZE: High, cone shaped headdress.  
MÜDDET-İ ÖRFİYE: Tenure.  
MÜDERRİS: Teachers at medrese schools.  
MÜHEYYA: Ready for service, ready for a task.  
NARH : A fixed price for merchandise, agreed between the qadi and the relevant merchants.  
OCAK : Barracks or temporary stations for military staff.  
ÖRF : Common law (not religious, but traditional).  
ÖRF: Oval headdress.  
PAŞAKAPISI – BABIALİ (Sublime Porte): Administrative center of Ottomans (second to the Palace).  
PAYİTAHT: The city where the throne is, capital of a state.  
PERİŞANİ: A headdress made of very fine cloth wrapped around.  
RUMELİ KAZASKERİ: Head of all ‘qadi’s at the European Provinces of the Ottomans.  
SAÇAKLI ABAİ – RİŞE: Decorated ceremonial saddles for high officials.  
SADARET KAYMAKAMI: Representative of Grand Vizier in Istanbul when he is away on a campaign.  
SADRAZAM: The primary Vizier who carries the Sultan’s stamp.  
SALI DİVANI: Grand Vizier handling the matters left over from the Tuesday Divan, at Paşakapısı.  
SALTANAT: Sultanate, the dynastic right of a ruler that comes from family.  
SANCAKBEYİ: Ruler of settlements (or military areas) smaller than a province, but larger than towns.

SARAÇBAŞI: Manager of the market of saddlers (elected by saddlers).  
SEKBANBAŞI: Second to the Commander of Janissaries.  
SELİM-İ KAVUK: A semi-cubic headdress for the Sultan, narrow around the forehead, larger on the top.  
SERASER: Valuable fabric, embroidered with gold thread.  
SİCİL DEFTERİ: A register where ‘qadi’ decrees and official documents are entered.  
SİYASET: (with a difference to its general use) to issue capital punishment.  
SUBAŞI: Commander of gendarmerie in cities and towns.  
SUYOLCU: Auditor of a city’s inbound water canals, who also arranges for necessary repairs.  
SÜPÜRGE SORGUÇ: Fan-like decoration attached to the front of a turban.  
ŞATIR: Parade soldiers marching on two sides of the Sultan (or Grand Vizier).  
ŞEHREMANETİ: The administrative regime of Istanbul after Tanzimat (Municipality).  
ŞEHİR KADISI: City ‘qadi’.  
ŞERİAT : All laws regulated in compliance to Islamic law.  
ŞERİYE KATİBİ: Secretary who records ‘qadi’s verdicts and decrees in the registry book.  
TAZİRE MÜSTAHAK: Person who deserves punishment.  
TEBDİL: Disguise (to allow the Sultan or the Viziers to inspect without being recognised).  
TEŞRİFAT: Protocol. Rules to designate the stations and behaviours of ceremonial participants.  
ÜSKÜF: A cylindrical cap for palace orderlies.  
VEKİL-İ DEVLET: A term to refer to the Grand Vizier.  
VEZİR: Member of divan, or a governor.  
VEZİR-İ AZAM AĞASI: Public orderly to carry out personal service to the Grand Vizier.  
YENİÇERİ AĞASI: Chief Commander of the Central army - Jannissaries and ‘sipahi’ (mounted) soldiers.  
ZABİT: Officer in the army, or official with power to arrest.

İSTANBUL SPECIAL ISSUE / 2016

Assoc. Prof. Dr. Esin Ö. Aktuğlu Aktan  
Yıldız Technical University, Faculty of Architecture,  
Department of Urban and Regional Planning.  
esinaktan@hotmail.com

# FORMATION of İSTANBUL with a view to NATURAL STRUCTURE and CLIMATE



The morphological development process of İstanbul can be studied from many different angles. The content of the concept of morphology enables us to relate to all kinds of areas and search their contribution to the development process. This paper will look at the contributions of the choice of location as well as of the natural layout and climate.

Natural factors certainly play a big part in the choice of location, the shaping and development. Among those factors, natural structure and climate are important as far as sheltering, a basic human need, is concerned. As to the climate, such physical conditions provide sustainability to the city and create a feeling of comfort and security for the society it will harbour.

Morphology<sup>1</sup> is a science that investigates the shapes and the evolution of those shapes in different areas. The city's internal (basic) structure (the choice of place, the suitability of the natural structure, its sensitivity to climate, etc.) have an impact on how the city will shape itself. The physical shape of a city is an outcome of a combination of many aspects of its geography and history; and compared to the economic, social and cultural events that the city faces, and to the established conceptual categories, the former has an order which is easier to study and follow in sequence.<sup>2</sup> The size seen on the plan, as defined by its contours, as well as the vertical definition observed, are closely related to the 'shape'.

When we look at the morphological development of İstanbul, we see that the 8000 year old city has been impacted by diverse factors. For our discussion, we shall sieve through, and pick out the effects of natural structure and climate, how these have made the city attractive, and how they gave directions to the development.

**Natural structure and climate are of great importance in the choise of location, the shaping, and the development of cities. While suitable geographic conditions and climate contribute to the sustainability of cities, they also provide comfort and a feeling of safety to the population.**

### Natural Layout of İstanbul

İstanbul has quite a complicated natural structure, spreading itself to both sides of the Bosphorus, to lands on the Kocaeli Peninsula and the Çatalca Peninsula. Between Black Sea in the North and Marmara Sea in the South, Bosphorus stretches roughly in northeast-southwest direction and being so, -it is the only seaway that connects the cultures of the Black Sea and Mediterranean Sea; -and it holds a position to connect as well as separate the continents of Europe and Asia.

This also happens to be one of the main factors that influenced İstanbul's development through history, while differentiating Bosphorus from any other place and bestowing on it a a very special identity.<sup>3</sup>

As we study the topography, geomorphology, hydrology, soil structure and flora of İstanbul, it is easily understood how, thousands of years ago, it must have been a place so attractive to settle in, and how sustainable such settlement could be.

Today's topographic and geomorphologic structure of İstanbul and its environment is a result of a lengthy and complex process. As a result of geological events of millions of years, there were collapses in the region which were later filled with sedimentation, to form the Kocaeli and Çatalca peninsulas, with traces of few elevations. The area on which İstanbul sits (Figure 1) is composed of 74,4% plateaus, 9,5% plains, 16,1 low mountains and hills. Topography is of a low plateau with a height changing between 100-200 meters. In comparatively recent geological times, the plateau arched itself on an axis to be drawn from the Belgrade Forrest to the Aydos Mountain, in northwest-southeast direction. As a result of that, the network of surface waters were impacted, and it is thought that this caused the streams on the West of Bosphorus to direct themselves towards the Sea of Marmara, while the ones on the east of the straits began to flow towards North, to pour into the Black Sea. It can be observed that there is a dense network of valleys on the plateau, and that these have cut deeply into the land, dividing it to pieces, the most important among the cuts being the Straits of Bosphorus. This cut, with the important results it brought forth in the form of topographic traces, can explain the rib fractures that lie at the bottom. With the last rise of sea level in the world, the valley of Bosphorus filled with sea water, while a large number of inlets at valleys' openings, some examples being Büyükçekmece, Küçükçekmece, Haliç (The Golden Horn), and Terkos. The creeks and islets around Tuzla, like the Prince's Islands, and some smaller creeks between Yenikapı and Yeşilköy (which later were filled by silt) were also formed at the same time. Obviously the layout of İstanbul and the basic shape of the coastline gained its present appearance throughout its history.<sup>4</sup> It was understood that until 7000 BC when sea water came in through the Dardanelles, the Sea of Marmara was a fresh (slightly bitterish)



Figure 1. İstanbul Relief

lake, and that the connection with the Black Sea<sup>5</sup> happened at a later date like 5500 BC though the Bosphorus.

Marmara shores of İstanbul are low shores. Higher shores and cliffs are visible further North, closer to the Black Sea, as well as on the Black Sea shores on the two sides of the North opening of Bosphorus, stretching to east of Şile and even Ağva.

Any slope gradients beyond 45 degrees on the plateau surface are termed as mountains, the numbers of which increase in the Northwest and Southeast corners. The Prince's Islands in the Southeast of the province were originally corrosion residue hills, which later found themselves surrounded by the sea.

Valley network, having a deep-cut

character and causing high gradient facets despite the low elevation of the plateau<sup>6</sup> created a character of the topography which impacted land use. It also influenced choices for settlement, as well as the ways of development and means of transportation. Rarity of large plains forced the majority of settlements to valley openings, deltas, or alluvial cones. The inlets in the Bosphorus, like

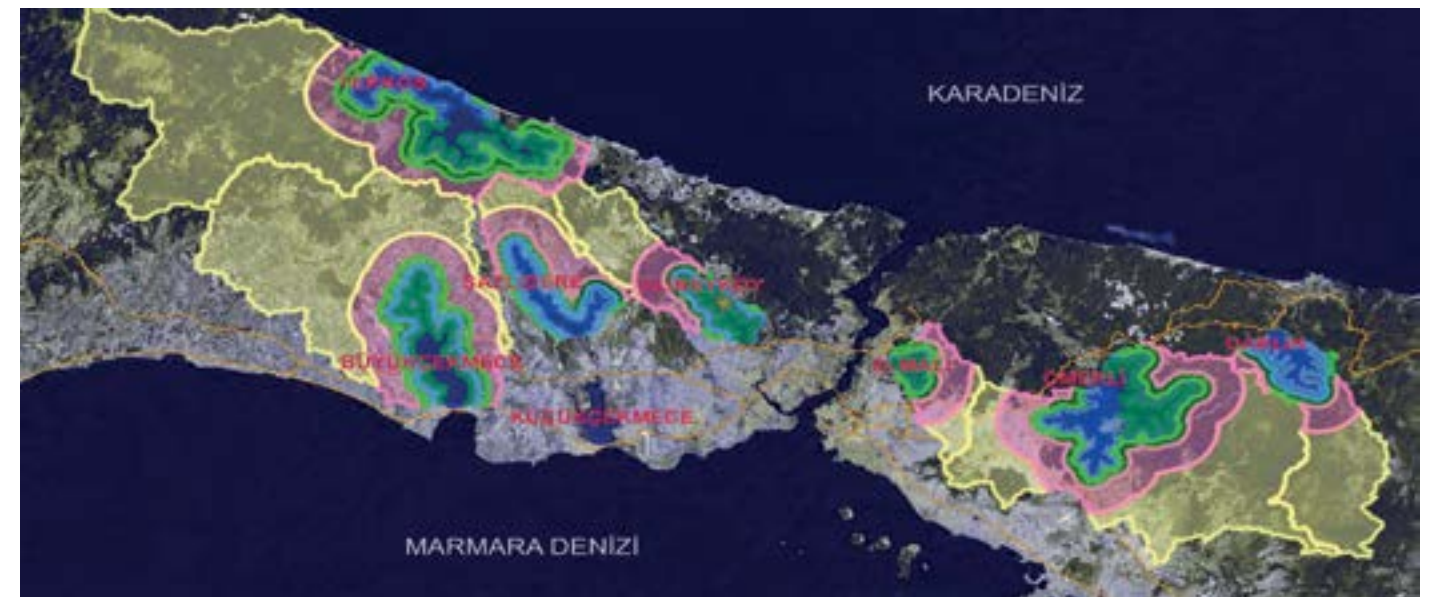


Figure 2. İstanbul Water Basins and Protection Belts

<sup>1</sup> Morphology – 'Form is the appearance of the core, and the core is the reality of the form. Form can define the movement of the core as limiting, or as developing. Like in forms of production, it might be developing in the beginning, and change into limiting afterwards.' O. Hançerlioğlu, 2008, Felsefe sözlüğü, Remzi Kitabevi, İstanbul, p. 28.

<sup>2</sup> Benevolo, 1993, p.16

<sup>3</sup> Dünden Bugüne İstanbul Ansiklopedisi, vol.3, 1994, p.76

<sup>4</sup> Dünden Bugüne İstanbul Ansiklopedisi, 1994: p.77-78

<sup>5</sup> After the Ryan and Pitman (1998) theory, Giosan (2009) et al. did some research at the Danube delta, which showed the water level at Black Sea to be approximately 30 meters lower than it is today.

<sup>6</sup> Façeta – the scarp created by a fault beginning to break on a sharp slope.

The Golden Horn, Istinye and Tarabya, are typical ria type coasts.<sup>7</sup> In antiquity, settlements on the Bosphorus were always on small plains at valley openings, precipitate areas or alluvial cones. They were separated from one another by hilly land, and their communication with their surroundings remained limited for a long time.

The most important hydrological characteristic of İstanbul is the sea that surrounds it. On the North, lies the Black Sea, an intercontinental inland sea, while in the South, is the Sea of Marmara,

**İstanbul benefits from the possibilities offered by its natural structure, possesses a mild micro-climate, and is located in the south of an inlet (Haliç) protected from winds as a natural port, at the southern end of the Bosphorus. The topography, geomorphology, hydrology, soil composition, flora and position all tell us that a settlement here could provide outstanding possibilities as far as sustainability is concerned.**

some other water mass. Water transfer between the two, creates two different levels of current in the Bosphorus. There are no large rivers within the borders of İstanbul, consequently no plains, either; what there is, though, is a considerable number of streams. The geo-morphological character of the land

creates the positive effect of a rich valley network in which the arms, at times, cross or unite, making it eligible for water storage or dam building. (Figure 2)

Many different soil types exist in İstanbul, among which, the most common is the brown forest soil, as it covers the whole North part of the eastern peninsula. Within the brown forest soil, the humus type absorbs rain water and contains a rich variety of micro-organisms. Another type of soil found in ample quantities is the non-calcareous brown type, which, one can see in the southern parts of the eastern peninsula, and in the northwest and southeast parts of the western peninsula. Its loose and grainy structure reduces the water absorption quality and yields to evaporation, for which reasons it is usually shown to be the basic cause of dry woodlands and maquis types of growth. As to dunes, they are mostly on the narrow beaches of the western peninsula, and in the area between the Terkos Lake and Black Sea, while in the eastern peninsula they are to be found near the Black Sea shore, behind Şile and Ağva, as well as around the opening of the Riva stream.

The natural flora of metropolitan İstanbul seems to be forests, maquis, pseudo-maquis (mutated to adapt to the Black Sea climate, more tree-like maquis), and shore plants. In both Çatalca and Kocaeli peninsulas, plants adapted to the climatic conditions, and developed “moist” types in the North and “dry” types in the South. Flora is under the influence of the soil type, as much as the climate. Non-calcareous brown forest soil breeds beech trees, while brown forest soil is more prone to oaks and chestnuts.<sup>8</sup> The geographic position, topographic structure, elevated land, soil and climate conditions of İstanbul make it eligible to developing natural forests.



Figure 3. İstanbul's climate within the Marmara Region

### Climate

“Climate” is a name given to the averages of long term meteorological indicators such as temperature, humidity, air pressure, wind, level of precipitation, and types of precipitation, in a given area. Like most lands geographically suited to be gateways or passages, İstanbul's climate also has a complex structure. We generally observe the effects of three different types of climate in İstanbul (Figure 3): The humid Black Sea Climate (due to proximity), moderate Mediterranean Climate (the Aegean and Marmara Seas carry the effect to the north, without any blockages of high elevations on the way), and the Terrestrial Climate of the inland areas. At times, these different effects can be seen to act together, or in close sequence, like rains in the morning and sunny-warm in the afternoon, or vice versa, enabling İstanbul to stand out as a unique place, unlike neighbouring provinces.<sup>9</sup>

The climate brought on by the geography of the city, invite some important suggestions as to how the city shaped itself.

There are two significant cyclone orbits that pass through İstanbul, both acting as sources of precipitation for the city and its surroundings. Any changes in the orbits of these cyclones (such as their northward or southward movements) can

strongly impact the water resources of the narrow strip that lies in the east-west dimensions.<sup>10</sup> As one goes north, the quantity and time of rainfall increases. Floods are seen as often as droughts.

Situated at a place where different air currents are active, İstanbul's summers are usually hot and dry, while winters are precipitous and cold. Springs see a lot of cool, humid and rainy days, while in autumn, cool and wet days may alternate with sunny days.<sup>11</sup>

Generally the most dominant wind called Poyraz comes from northeast (annual average 130 days), followed by the one called Lodos from southeast (Figure 4). The southeast wind is usually followed by rain. However, due to the changing shapes of the land, some differences may be observed in certain districts; as one example, in the Kartal area, the dominant wind comes from west in winters and springs, but from the east in autumn and summer.

The dominant wind blows stronger on the Black Sea coast and in the Bosphorus,

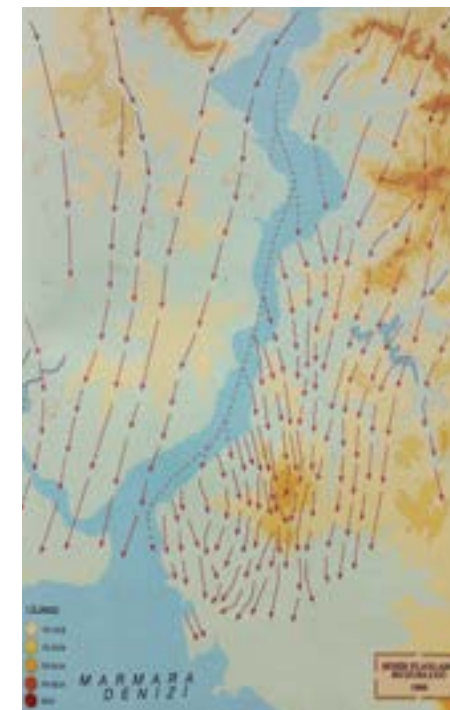


Figure 4. Dominant wind directions in İstanbul

the reason for the latter probably being the elevated land on both sides of the waterway, intensifying the speed of wind in the channel. This is why highest winds of the city are always measured in the Bosphorus.

The city being under the influence of the northern and southern air currents, should strong north winds continue a few days without interruption, one can see a rise of level in the Marmara waters up to one meter. Southwind, though, creates the opposite effect. One can also observe some changes in the current regime of the Bosphorus.<sup>12</sup>

Small valleys and waterways are natural air channels and play an important role in the aeration of the city and reduction of heat. At times, certain obstacles may change the wind direction, in which cases, the wind can no longer adequately aerate and cool the city. Regional winds need to be beyond a critical level in order to be effective on diffusing the city's air.

Air temperature falls as one moves from the Marmara coast towards the Black

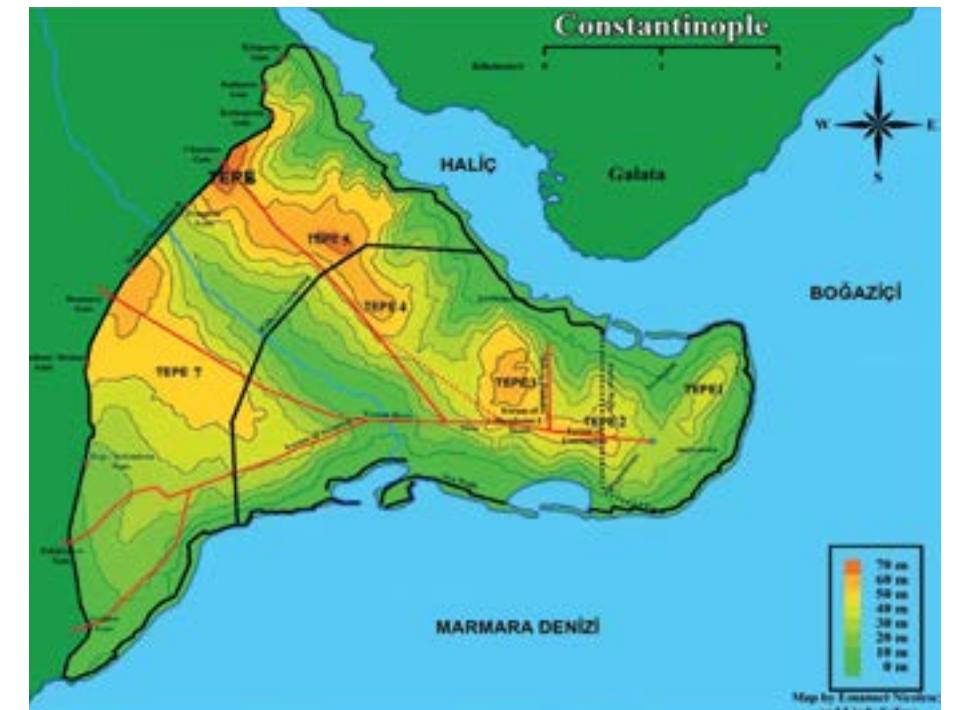


Figure 5. Topography of Historical Peninsula

**The climate is expected to change and become more terrestrial in the near future; therefore it is important that any work on the future oriented plans concerning the city must be approached with absolute care, in order minimize the impact upcoming climatic change.**

Sea, or from Bosphorus to the hinterland. Highest averages are usually measured around Kartal, and the lowest at Ömerli.<sup>13</sup>

Annual relative humidity average of İstanbul is about 75%. The ‘feel’ values, however, may differ from the ‘real’ values, depending on the level of humidity and speed of wind.

7 Sharp and deep shores of Bosphorus are sometimes called ‘ria shores’. These are shores that are formed by valleys deep cut by rivers on comparatively high elevations, which later find their lower parts under water.

8 www.ibb.gov.tr/sites/ks/tr-TR/0-İstanbul/Tanitim/konum/Pages/Cografik\_Konum\_ve\_Stratejik\_Onem.aspx

9 Dünden Bugüne İstanbul Ansiklopedisi, vol.4, 1994, p.148.

10 M. Kadioğlu, 2009, p.203.

11 Dünden Bugüne İstanbul Ansiklopedisi, vol.4, 1994, p.149.

12 Dünden Bugüne İstanbul Ansiklopedisi, vol.4, 1994, p.149.

13 M. Kadioğlu, 2009, p.207.



Figure 6. Topography of Bosphorus and settlements, 1905

As far as the maritime traffic is concerned, considering the morphological structure of Bosphorus, with the bottom and top currents in the channel and the seasonally changing meteorological conditions, we can see why this passage is one of the most dangerous and narrowest waterways of the world. Vessels need to change route at

least twelve times during each crossing. The surface current being in the north to south direction, accident risk increases in winter due to the added force of the wind.<sup>14</sup>

### Formation of İstanbul

The city's initial nucleus on the triangular tip of the western peninsula during the

Byzantine era, and the locations of the Septimius Severus, Constantinus and Theodosios city walls, were chosen in accordance with the valley-network, water reserve areas, high elevations and topography. The two crests and the valley it between, have played an important role in the city's development and its use of land (Figure 5). The roads connecting the settlements on the crests to the city-center in the triangular area, were also the result of existing conditions. Due to scarcity of flat land for settlement, or for building roads on, for that matter, initially the city's expansion followed the valleys and the hills between them, rather than a sprawl growth.<sup>15</sup> The wind is especially effective on the coastline of this area. The Golden Horn with its unusual natural conditions and sheltering against the winds, provided safety as a port, increased the city's importance and its power.

In mid 19th century, the settled area had a diameter of approximately 3 kilometers, in other words, any access was within walking distance. That was a time when İstanbul had the character of a city of pedestrians, where people either walked, or commuted by rowboats.

In the following period, the evolution of public transport played an important role in the city's development. During post-Tanzimat period, the upper echelon of bureaucrats chose to live on the shores of the Bosphorus, thus there appeared scattered settlements along the coastline, mainly at locations suitable geographically. Initially such locations were chosen in accordance with the topography, sheltered against winds, therefore mostly on the shores of the inlets or at the openings of valleys. For the first settlers in the area, this was certainly enough, as they were protected against strong north winds, had streams in the valleys to meet their needs for water, good alluvial soil for their agriculture, excellent spring waters to drink, and they could even fish on the shores of the inlets. In time, permanent villages were seen on the south-facing

shores of the inlets, people toiling the land and fishing for a living.<sup>16</sup> These settlements started on the south end of the Bosphorus (nearer the city-center), and soon there were 'yalı's on the shore, and growing districts around the piers where commuters' vessels docked. There were areas where the beaches allowed a development of social services. The city that had a compact shape earlier, has changed during the 20th century, with the railroads serving the suburbs, first in the east-west directions, and later towards the northern parts. In 1910, settled areas covered about 10 kilometers of a diameter.( Figure 6).

### Conclusion

What really makes İstanbul what it is, is primarily its natural form. The city was initially born in the southern (sheltered) area and used the means offered by the natural structure. Being located on Bosphorus and two continents added to its strategic importance.

With its two shores and its valleys running down the intramuros plateau, it gained a skyline of unique qualities and continues living as one of the most beautiful cities of the world – and it was all the making of its topography. The social life, though, is a gift from the sea. Those waters unite the two sides of İstanbul rather than separate them. The view of the sea from land, and the view of the land from sea – this is what real İstanbul is, and it owes its crown as “the capital of empires” precisely to that.<sup>17</sup>

Despite the fact that it is a city of water, there are clear warnings that its climate will become more terrestrial in the future, in fact, we are warned that the change has already started. It is absolutely necessary to be extremely careful during the work on any plans concerning the future of the city, to secure that the change is contained to a minimum level. In urban planning, it is of utmost importance that wind directions are taken into consideration. In order to clean the air in the city, and to bring in the cooling effect of the wind, especially in the summer

months, natural corridors must be opened, sustained, and new ones must be devised in dense settlement areas.

Any interference with the topography, the waterways, the lakes, the flora and the forrests, force the people to break away from the shores and go North, to where the water basins, the forrests are, condemn them to live away from the moderate climate, and cause more pollution and spend more money trying to live in places unsuitable for settlement.

Should a city begin to lose its identity during its development, all that remains will be its name. Its natural structure, its topography, its elevations, streams, flora, climate, winds and other natural characteristics, are most probably the reasons behind the initial birth of that city in the first place. If developments are not managed along those lines, the character of the city changes. When the natural structure is tampered with, that would lead to changes in its flora, its climate, even to the level wind can be effective there. What needs to be done is to convert the changes toward the benefit of the city.

### References

Aktuğlu Aktan, E. Ö., (2006), Kent Biçimi-Ulaşım Etkileşimine İlişkin (Tarihsel ve Güncel) Yaklaşımlar ve İstanbul Örneği, Yıldız Teknik Üniversitesi Fen Bilimleri Enstitüsü Şehir Planlama Programı, (unpublished PhD thesis) İstanbul.

Aysu, Ç., (1989), Boğaziçi'nde Mekânsal Değişim, İstanbul Üniversitesi Deniz Bilimleri ve Coğrafya Enstitüsü, (Aysu, Ç., (1989), Boğaziçi'nde Mekânsal Değişim, İstanbul Üniversitesi Deniz Bilimleri ve Coğrafya Enstitüsü, (unpublished PhD thesis) İstanbul.

Benevolo, L., (1993), Avrupa Tarihinde Kentler, transl.:Nur Nirven, 1995, AFA Yayıncılık, İstanbul.

Dünden Bugüne İstanbul Ansiklopedisi, (1994), vols.3. & 4, Kültür ve Tabiat Vakfı Yayını, İstanbul.

Giosan, L., Filip F., Constantinescu S., (2009), Was the Black Sea catastrophically flooded

in the early Holocene? Quaternary Science Reviews, 28: 1-6.

Kadioğlu, M., (2009), “İstanbul'un Rüzgârları”, İstanbul vol. II, YKY Yayın, İstanbul, p. 199-209.

Kuban, D., (2009), “Topoğrafyanın yarattığı kent”, Karaların ve Denizlerin Sultanı İstanbul vol. I., YKY Yayınları, İstanbul, p. 93-113.

Ryan, W.B.F., and W.C. Pitman III, 1998, Noah's Flood: The New Scientific Discoveries about the Event that Changed History, Simon & Schuster, New York.

Soysal, M., (hazırlayan) (1996), Kentler Kenti İstanbul, “Dünya Kenti İstanbul” Sergisi'nin bilimsel kataloglarının metinleri (HABİTAT II), Tarih Vakfı Yayınları, İstanbul.

Tekeli, İ., (2013), İstanbul'un Planlanmasının ve Gelişmesinin Öyküsü, Tarih Vakfı Yurt Yayınları, İstanbul.

Yenen Z., Enlil Z., Ünal Y., (1993), “İstanbul: A City of Waterfronts or A City Inland”, R. Brutomesso, ed., Waterfronts: A New Frontier for Cities on Water, Venice, p.116-123.

### References of Figures

Figure1. [sehirrehberi.ibb.gov.tr/map.aspx](http://sehirrehberi.ibb.gov.tr/map.aspx), edited by E. Aktan.

Figure 2. [sehirrehberi.ibb.gov.tr/map.aspx](http://sehirrehberi.ibb.gov.tr/map.aspx),

Figure 3. [www.newkon.net/1123.html](http://www.newkon.net/1123.html), edited by E. Aktan.

Figure 4. 1/50.000 scaled İstanbul Metropolitan Area Sub-region Master Plan Report.

Figure 5. <http://individual.utoronto.ca/safran/Constantinople/Map.html>

Figure 6. A. Y. Kubilay, İstanbul Haritaları 1422-1922, Denizler Kitabevi, edited by E. Aktan.

14 Kadioğlu, 2009: 209.  
15 Dünden Bugüne İstanbul Ansiklopedisi, p.78.

16 Ç. Aysu, 1989: 172, 6.  
17 D. Kuban, 2009: 94-96.



İSTANBUL SPECIAL ISSUE / 2016

Prof. Dr. Afife Batur  
İstanbul Technical University,  
Faculty of Architecture,  
Architectural History Program,  
baturaf@gmail.com

# From ART NOUVEAU to ART DECO a NEW OPENING in LATE OTTOMAN ARCHITECTURE



## Art Nouveau / New Art

Art Nouveau is a French term that means 'New Art', and is known as a movement of art and thought that surfaced towards the turn of the century, seeking new concepts, a new ethic, and experimented with new forms and shapes. It spilled over from France, reached other European countries, America, even Japan, and during nearly 25 years, was able to carve its mark significantly. It is a romantic, individualist movement of design and ornamentation.

Among the progenitors of Art Nouveau, W. Morris (1834-1896) stands out as the initiator of the search for the 'new'. Starting in mid-19th century, William Morris and a group of thinkers around him were disturbed by the industrial productions of their time, which were made and marketed with no consideration of form or esthetics, creating a 'shapeless, ugly, and unacceptable' anarchy of things, and started their individual missions to free the world from it.

The W. Morris thinking, marks the beginnings of Art Nouveau in Europe. Son of a well to do family, he was educated at Oxford, and then launched

his experimental work. His famous house, 'The Red House', was designed by Architect Philippe Webb in 1850, but he did the whole furnishing and decoration work himself (Image 1).

He developed the idea that, with his friends, they should start a decorative arts laboratory. They started out as the 'Morris-Marshall-Faulkner Company' and produced carpets, fabrics, wall-paper, furniture and glass articles (Image 2). In 1881 he founded a carpet factory and in 1890, a printing house. The distance that separated industrial production from the world of design was about to shorten due to his efforts.

After these initial efforts, the Art Nouveau Movement appeared when Europe found some peace after long years of war and reached some semblance of political stability. The movement first surfaced in industrialized countries that had covered mileage in the new ways of production. The thought-based structure of it must have been fed by the advancing industrialization and the growing economies. It certainly benefitted from the developing technologies in printing, publishing and transport. The esthetic needs and demands of the new classes,

---

**'Art Nouveau new concept models' is the name of a movement that seeks a new ethic, and proceeds to experiment with new forms and setups.**

---

the rich, the enlightened, and the freedom-oriented, played a considerable role on the norms of Art Nouveau shaping themselves.

Almost in the same years, artists who had similar ways of thinking in Britain, France, Belgium, and then Germany, Austria and Spain were beginning their search of a new, creative style, and most came together around some magazin published in their respective countries. (Images 3, 4, 5).

That magazin turned out to be Liberty in Britain, Modern Style in America, Art Nouveau in France and Belgium, Nieuwe Kunst in Holland, Jugendstil in Germany, Secessionstil in Austria, Stile Floreale in Italy, and Modernismo in Spain (Figure 1).

## İstanbul and The Art Nouveau Style

The years that created the Art Nouveau movement coincided with the pre-fall years of the Ottomans, and the end of the century saw İstanbul as the capital of a collapsing Empire. The nationalist or ethnic uprisings, unending wars and series of defeats had weakened and impoverished the Empire. Despite all efforts, industry had not developed enough, and productions were low. There was a huge quantity of importations.

These miserable conditions, however, do not appear to be valid for İstanbul and some other cities. The dark and desolate picture suddenly becomes luminous when İstanbul, or Izmir



Image 2. Wall-paper design, 1862-W. Morris

---

**Art Nouveau architecture in İstanbul, grew to answer the needs and tastes of the social groups that preferred the style, mainly as a derivative of those people's financial means; consequently the buildings are generally large, impressive and expensive structures.**

---

are concerned. These were the mega-cities that collected all of the country's production and exported it – in a sense, they had the whole of the Empire as their

hinterland. Especially after Tanzimat (Restructuring Decree), when the administration became more active and more centralized, the importance of imports and port facilities gained more significance. The high revenue earned from the transit trade, combined with the population increase, made İstanbul the dominant city of the country. The city certainly had enough accumulated capital to be invested in constructions.

It was true that İstanbul had a market for constructions and architecture. There was a new bourgeoisie in town. The affluent, including the higher Ottoman bureaucracy, local Europeans who had chosen to live here, and the representatives of European businesses, had needs and expectations which were gaining more weight. In short, İstanbul in those times, perhaps much like an island within the Empire, appears to have the financial and social conditions, plus

the intellectual background that exists in the European capitals that bred the Art Nouveau.

Owing to the farsighted actions of the Imperial administration, modern communication and transportation were in place to connect the Ottoman capital to European cities; telegrams were running, railroads were being laid, all facilitating the ties between İstanbul and Europe. Just like Paris and Brussels, İstanbul also had its Bon Marché, Au Lion, Bazaar Allemand, Louvre, and other big stores, while the İstanbul bourgeoisie followed the latest fashions of Paris or London through Maison Botter's 'haute couture' creations or through Mir et Cotterau. Cercle d'Orient, Teutonia, Constantinople, Union Française were the Clubs, and Concordia, Odeon, Crystal, Petit Champs were some of the theaters. Many others can be added to those lists, and thousands of buildings were being put up, all inline with the European way of life.

The Municipality, established for the first time in mid-century, was also in a hurry to give the city a modern appearance. This determination, coming together with the environment described above, meant a big business opportunity for the architects from Europe. While only in the beginning of the century A. Melling was just one foreign architect working here, fifty years later Fossati Brothers had put their signature on many İstanbul buildings. It is known that the second half of the century had a high number of architects coming from different European cities, and they were actively working.

In fact, western styles and forms were not a stranger to Ottoman architects. Krikor and Garabet Balyan, Melling and Smith, Fossati brothers had been well known names who had used their classical training in their work throughout the century. When that generation disappeared, the classical discipline began to lose out after 1860's, to be replaced by some diversity, some eclecticism with a



Image 1. Red House- Designers: Ph.Webb and W.Morris



Image 3. House of Van Eetvelde, Brussel

vast repertoire. In this diversity, Eastern and Islamic-based orientalist formations dominate. Furthermore, a congestion of styles is experienced at this time due to the high number of architects coming from various countries in Europe. This is a time when Eclectisme and Historicism are used in a widespread fashion in Europe.

İstanbul architecture, which already had almost all models of Historicism represented, met Art Nouveau during that time. It did not happen through any club, magazine, or society that promoted it, though. There is no documented

information that claims this. Although İstanbul had a lively cultural life, the research up to this point in time yielded no clue of any magazine or society that gave specific support to Art Nouveau, but we can easily say that there were many channels and areas of use to make that entry possible.

Despite the limitations and the stubborn sticking to the pivots during the Ottoman times, it is astounding to see the similarity of the concepts, terms and words used, to those in the Art Nouveau literature.

Edebiyat-ı Cedide can be an interesting source to point at that proximity. The word 'Cedid' (new) in its name is interesting enough by itself. Edebiyat-ı Cedide is the name of a movement in Turkish literature, which was initiated by the like-minded people coming together around the Servet-i Fünun magazine published under the famous poet Tevfik Fikret (1867-1915) and lasted from 1896 to 1901. The active years of the movement overlaps with the birth of Art Nouveau. Servet-i Fünun was a magazine with pictures. It had run many photographs of domestic or foreign buildings, along with the illustrations of the novels and poems it published, in addition to all the other vignettes and flowery decorations it used. A short time before the magazine folded, it ran an article on Art Nouveau and its

Looking at the urban localizations in İstanbul, it is easy to see that the districts and neighborhoods where Art Nouveau condenses, almost fully overlaps with the map showing the areas preferred by Ottoman senior officials, people related to the palace, levantine bourgeois, and members of the foreign missions, thus showing us the social topography of the period.

architecture, with pictures. Although Art Nouveau was not a focal item for Edebiyat-ı Cedide, neither for Servet-i Fünun, we may say that it contributed to the formation of an intellectual environment open to the esthetics of the movement.

Another possible entry gate for the Art Nouveau taste and esthetics must have



Figure 1. Style calling

been the women's magazines. In addition to those coming from Europe, there were women's magazines published in İstanbul as well by that time, which must have been effective in introducing the art Nouveau tastes to the well-to-do section of society. The imported household articles sold in the luxury stores may have been another channel. Some of those objects are today among the favorites of the antique dealers, and they must have had a big role in the appreciation of the Art Nouveau tastes.

### İstanbul and its Art Nouveau Architecture

First examples of Art Nouveau architecture appeared early in the 20th century, in those Imperial cities where trade and industry were already advanced. The original and monumental ones were built in such places up until 1910.

Like in many other ways, İstanbul is the most important Turkish city for Art Nouveau architecture as well, a fact that

is based, before anything else, on the pure number of the buildings standing.

Secondly, the monumental buildings of Art Nouveau are mostly all in İstanbul, and most of them are under protection. Besides, the stylistic nuances of these monumental structures, they have a quality that form a collection and make them all more significant.

Thirdly, though, they seem to have developed their own Art Nouveau houses and decoration models in anonymous architecture, which we claim to be special to İstanbul.

Many designers, and even dates of buildings are still unknown in İstanbul Art Nouveau architecture. All we know is that professional designs were the earlier ones, and that a transition to anonymous architecture took place later.

Among the dated Art Nouveau buildings in İstanbul, the earliest is the Maison Botter.<sup>1</sup> (Istiklal St. 475-77) (Image 6) It was designed by Italian

architect Raimondo d'Aronco for Sultan Abdulhamid II's official Dutch tailor Jean Botter, to be used as the Maison for his haute couture business. Aronco was the tailor of the Palace, too. While he had, up to the year 1900, designed in a Ottoman with an orientalist/historicist emphasis and approached Art Nouveau with caution, he had come up with a courageous and creative design in Maison Botter.

The building, with its oval staircase, stained-glass windows, interior details, the curved plan of the mezzanine to be used for fashion shows, is a work that overcomes the restrictions of the narrow and long plot it sits on, and presents the special character of the Art Nouveau.

It seems that Maison Botter reached beyond the fame of its owner and its designer, to become a great influence with its novel form. It was no coincidence that the Grand Rue de Pera (today's Istiklal Caddesi) offers us so many Art Nouveau buildings lining up on its two sides. Despite all demolitions and development efforts, there are countless



Image 6. Maison Botter -1900, R. D'Aronco



Image 4. Entrance of Paris Métro



Image 5. La Sagrada Família 1883, A. Gaudi

<sup>1</sup> The interior of Maison Botter was demolished in 1962 in order to be converted into a bank-branch. The upper stories—designed to be residences for the Botter family—are now vacated. Despite the fact that the building is registered as 'protected cultural asset' (with restoration projects already designed), it is deserted at the present time.



Image 7. Şeyh Zafir Tomb, R. D'Aronco

palaces, summer homes, etc.), schools or memorials, Art Nouveau designs were used in all types and functions.

The greatest input comes from R. D'Aronco. Being invited to work on the 1896 'Dersaadet Ziraat ve Sanayi Sergi-i Umumisi' Project and the Art Nouveau design he proposed, had placed him at the top of the list of Art Nouveau designers. Although the project never saw the light of day (due to the 1894 earthquake), it certainly is the very first Art Nouveau design created in İstanbul.

D'Aronco's Art Nouveau designed pavillions at the Yıldız Palace make a lengthy list: Küçük Mabeyn (stained-glass designs belong to Bonet), winter gardens (the known three), Theater, Ceramic Plant, Manege, New Harem pavillon, fountains (three), dovecot, İzzet Paşa Apartment, Chalet Pavillion, and many other structures.

Outside the Palace, the important Art Nouveau buildings of d'Aronco are: Karamustafa Paşa Mescidi (Karaköy, 1903, demolished in 1958), Şeyh Zafir Tomb - Library - Fountain (Beşiktaş, 1903), (Image 7), Tulip Fountain (Galata), Tophane Fountain, Yalova Thermal Facilities, Şakir Paşa Tomb, Damascus Telegraph Monument, Nazime Sultan Yali, Memduh Paşa Pavillion, Huber Pavillion, Botter Houses. The Tarabya Summer Resort and the Italian Orphanage he designed for the Italian Government are also in the Art Nouveau style.

In İstanbul's Art Nouveau portfolio, mostly apartment building, pavillions, mansions, large urban residences, summer resorts and office buildings are dominant.

It is easy to pick out the Art Nouveau dominant regions and neighborhoods in the urban localization of İstanbul. These are generally the areas where the higher Ottoman bureaucracy, palace-related people, levantine bourgeois, and members of foreign missions

took residence – the two maps almost overlap fully. Pera, the western coast of Bosphorus, Yeşilköy, Moda and similar districts give us the Art Nouveau building localizations and the urban topography of the city. The Art Nouveau architecture came about as a derivative of the needs and tastes, as well as financial means of that class of people, and consequently finds its form in large, impressive and expensive buildings.

As a result of the fact that Art Nouveau designers came from different countries of Europe, or that the Ottoman architects were trained in different academies, there is a rich diversity in the stylistic and formal characteristics of the Art Nouveau buildings, making the İstanbul Art Nouveau a heritage consisting of an impressive collection, bearing a variety of inspirations and influences. As an example, the İstanbul architects Konstantinos Kyriakides and Alexandre D. Neocomos (Yenidunia) designed Ar Apartments (İstiklal Caddesi 403, 1906, and the impressive Frej Apartment could be worth seeing, and surely the building designed (as the rumor goes) by the



Image 8. The Vlora Han, Sirkeci

Caracach brothers for the Hediv of Egypt, standing at the corner of İstiklal and the Imam

Adnan Street, is one that accentuates the decorative character of the unique bricks used in its structure.

Evidently the İstanbul architects prefer to bring together in their designs the Italian floral style with the Viennese geometry. Georgiadis brothers' (Dimosthenis and Stephanos) apartments at Meşrutiyet Street 126, or the Karaghiannis's work at Siraselviler 87 (transformed considerably at later dates), take us to less known İstanbul Art Nouveau designers of the era. The rest, are noted on a list that is yet unknown. The Pina Apartment on Asmalı Mescit Street, the Kont Hotel at Mis Street 28, the one at Büyük Parmaklı Street 30, and the one at Sofyalı Street 7, could be added, as probably many more could be, as well.

It is not easy to say that all İstanbul Art Nouveau buildings have a wholesome and consistent Art Nouveau style within themselves. The characteristics of Art Nouveau, the motifs, the forms, are often added to works that belong to other design schools – as they are in Europe. For example at the Hediva Emine Palace (Bebek), Art Nouveau is together with the Neo-classical forms. The Janissary Museum and the Ministry of Agriculture and Mining Building show us that orientalist elements can also be used together with Art Nouveau.

It could be said that despite this diversity in the İstanbul Art Nouveau, mainly there are two lines that dominate it. The first is visible in the best way at the Sheik Zafir Tomb/Library, and it underlines the massive form of the structure, rather the geometry of it – this is the Vienna school, with a strong Olbrich influence. The Hediva Emine Palace, Maison Botter, even the Tulip Fountain could be included in the same group. The second line is a concept where the Italian floral motifs come through and the ornamentation is of a more naturalist

**İstanbul Art Nouveau shows a rich diversity in its stylistic and formal characteristics, and as an architectural heritage, it can be conceived as a magnificent collection that reflects various inspirations and influences.**

character. The Vlora Han (Commercial Building-Sirkeci) (Image 8), could also be given as an example.

There certainly are some fully original designs as well. A. Ratip Paşa Pavillon and the Summer Residence of the Italian Embassy are buildings that meet in their character of being special to İstanbul. The classical plan of the Residence is turned into an assymetric mass setup through its Art Nouveau influence, and with the local lines of its wide eaves and spanning buttresses, the building presents a very original integration with the Bosphorus landscape. In the Ratip Paşa Pavillon, the eaves and brackett supports are used again, but this time the eaves are not so wide, and they are used on top of balconies at different levels, changing the traditional geometric facade and accentuates the wood-carved floral motifs with their Art Nouveau impression.

Rarely do we see such examples where the Art Nouveau concepts are included in plans and spaces in the form of innovations. In traditional plan drawings, not many changes are observed, while the use of a mezzanine floor, of floral stained-glasses, and of the metal structured glass roofs that allow daylight to penetrate the interiors, remain limited to large residences or palaces. Examples are the floral stained-glasses of the Hediv Palaces, Ratip Paşa Pavillion, and the Ministry of Agriculture and Mining Building.

apartment buildings, dated to the fifties, designed, or at least decorated in Art Nouveau.

İstanbul Art Nouveau is by no means limited to the Pera. At the end of the 19th century and during the first two decades of the 20th century, it spread itself throughout the city – although not with the density we see on the Pera – to follow the main streets all over. The Taksim-Harbiye-Şişli axis, the area between Teşvikiye and Nişantaşı, mainly the sections that saw the highest level of development efforts during the reign of Abdulhamid II, should be especially mentioned. At the later stage, the movement continued its relations with the local building traditions as it took itself to the coastal villages of Bosphorus on the European side, to the islands in the Marmara Sea, and less frequently to Üsküdar, Beylerbeyi, Kadıköy and Fenerbahçe.

The starting date of İstanbul Art Nouveau seems to be 1900, or if the undated ones are taken into consideration, perhaps 1898, and the implementation can be studied in two parts.

I. First Period: Professional and Monumental Construction 1894-1909 (1915)

II. Second Period: Anonymous and Local 1922-1930

One can hardly fail to notice that these dates look as if they were dictated by the political history of the Ottoman Empire. The First World War naturally impacted Turkey, and especially İstanbul, more than any other country. The collapse of the Empire and the birth of a new political identity would certainly have determining influence on all things.

### First Period: Professional and Monumental Construction 1894-1909 (1915)

This period covers the time until the second proclamation of Constitutional Monarchy, when Art Nouveau architecture was adopted and applied by professional architects. As far as we know, the Art Nouveau designs of this period were the work of architects who were formally and academically trained, and consequently these buildings possess a certain professional quality.

The fact that Art Nouveau style was used in all typological and functional categories is another indicator of the professionalism. From mosques to tombs, fountains, museums, official buildings, private residences (apartments, otels,

The facades generally have their symmetrical setups. Ornamentations are mostly seen at windows, doors, balconies, and similar architectural features. Ornamentations mostly use plaster-cast techniques (more so in monumental buildings), or stone carvings, as well as metals. Cast-iron or forged-iron windows, balconies, and garden fences give us a rich reserve of patterns, with models possibly taken from books. Plaster, again, tops the list of materials used for interior decorations. Ceramics and wall-paper are imported materials we often see in Art Nouveau buildings. The metal workmanship used for flights of stairs are brilliant examples we encounter mostly in the rich and monumental buildings.

The July 1909 rebellion that dethroned Abdulhamid II caused an interruption of Art Nouveau applications, at least in official or monumental buildings. The Jeuns Turc Movement which defined national identity in terms of their nationalistic ideology, found the adoption



Image 9. Arnavutköy

of Western, European, or cosmopolitan styles of architecture rather questionable. The Ottoman Revivalism, referred to as 'National Architecture' in everyday language, was coming forth, while Art Nouveau movement began to decline. The Orientalist trends, which were in existence since the 1860s, had taken an Ottoman appearance and were being seen as an indication of the cultural identity. This decline of Art Nouveau, and the wars, defeats, and depressions that followed it, led to a void not only in Art Nouveau, but in all of the architecture, just like in everything else as well.

### Second Period: Anonymus and Local 1922-1930

As life re-started after the War of Independence, Art Nouveau seems to revive and continue its journey from where it left off. The works that appeared in the first decade of Art Nouveau, had created a set of habits and inclinations with the help of household items, as well as of the newspapers and magazines. The avant-garde had begun to seep from higher cultures to the middle classes, and – despite the war-related interruption – the Art Nouveau tastes had spread from upper-middle to lower-middle classes.

The Second Period is characterised with Art Nouveau being adopted by the middle classes and the spread of Art Nouveau architecture to home-building efforts.

The houses of the middle classes are generally developed by anonymous architecture. Rather than professionally trained architects, it is the builders who have not been formally trained, that rose through apprenticeship and practice that represent this architecture, consequently it is closely bound by some defined building techniques and materials, as well as some patterns of taste and preference. At the end of a two decade process, the Art Nouveau architecture also seems to have acquired such stylistic frames.

With the dethroning of Abdulhamid II, the group of palace architects were



Image 10. Dikranyan House, Kireçburnu

changed and many of the former names left İstanbul – which may have been one of the factors for a transition to take place towards anonymus architecture.

In this second phase, Art Nouveau architecture mostly used traditional construction techniques and materials. As mentioned before, the Art Nouveau in Europe had developed out of the need to find new uses for the iron-steel materials, rather than as a tradition of architecture. Whereas in İstanbul (like in Russia and the Balkan countries), the traditional materials and techniques were in the forefront. The most important example of this, is the A. Ratip Paşa mansion, or palace, designed by Architet Kemalettin, where steel, glass and wood were used side by side, but with traditional technologies. This building is known for its wood-carved decorations. Such examples must have been a guide to local builders in their use of wood for Art Nouveau.

The Art Nouveau buildings of this second phase seem to have spread to larger areas of İstanbul. Up to the 1950s, nearly all districts of İstanbul had Art Nouveau buildings. A map of density would underline the more cosmopolitan

### Whereas Art Nouveau in Europe was a product of a search for new uses for iron and steel, in the anonymus applications in İstanbul what comes to the forefront are the materials and the techniques, involving authentic lines.

districts, like Sarıyer/Büyükdere, Yeniköy, Arnavutköy (Images 9, 10, 11), Bakırköy, Yeşilköy, Moda/Mühürdar/Bahariye, Yel değirmeni, and the Islands. Remarkably, Art Nouveau exists strongly in districts like Göztepe/Erenköy which have a more homogenous population; in fact, some writers call the İstanbul Art Nouveau as 'The Erenköy Style'.

The Art Nouveau buildings of this phase usually have two or three stories, and sometimes four. An elevated stone



Image 11. The Hunters Club, Arnavutköy

basement, on which rise brick walls enveloped with wood, seem to be a common practice. Ornamentation is usually of wood.

Perhaps the plans drawn do not show significant innovations, but there is some flexibility and some accentuations in the use of the traditional approaches. What is important, is the free articulation of masses observed in many cases. When the topography allows, the half-level relation is made use of in order to bring some action to the facade – hexagonal protrusions and octagonal corner towers (which do not exist in an Ottoman house) should be underlined. The positioning of the balconies, and the increase in their numbers, sizes, and decorations are also characteristics of this phase.

Facades usually have a stylistic consistency. As opposed to the eclectic applications of İstanbul Art Nouveau, the anonymous architecture has more homogenous and authentic lines. The adornment stock on the facades are parallel to the Ottoman civilian architecture principles, using certain architectural elements for decoration.

Ornamentation reflects the Jugendstil inspiration and lines, assymetric within itself, also floral, but their attachment to the building has a geometric discipline. It seems obvious that many of the motifs or motif groups were produced using familiar molds.

Colour is rarely used in İstanbul Art Nouveau. Other than the balcony parapets being painted, and in the stained-glasses in some cases, colour is mostly used in glasses of doors that separate vestibules, balconies, landings from the living areas. The most common practice is to have glass in the upper part of a door, which contains small squares of glass in all different colours. Pasting picture-papers or transparent papers on the glass is another way (simple and cheaper, certainly) for colouring up a space.

The above characteristics are motifs and combinations that are particular to İstanbul applications. It is therefore possible to assume that these may define the İstanbul Art Nouveau Architecture.

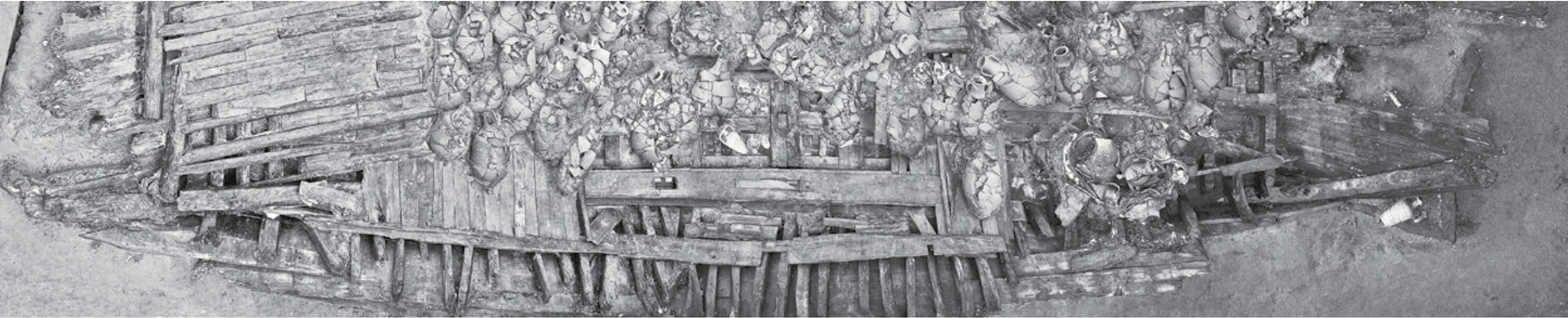
Art Nouveau home-building of İstanbul has spread by taking along an orientalist-inclined eclecticism, and after the 1930s, it seems to have continued for a while, this time together with the Art Deco concept, until finally it was replaced by the Modernist waves.

İSTANBUL SPECIAL ISSUE / 2016

Prof. Dr. Sait Bařaran  
İstanbul University, Faculty of Turkish Language and Literature,  
Department of Conservation and Repair of Movable Cultural Properties.  
sait.basaran@gmail.com

Zeynep Sevim Kızıltan  
İstanbul Archaeological Museums,  
Director.  
zeynep.kiziltan@hotmail.com

# The ARCHAEOLOGY of the HISTORIC PENINSULA, a WORLD HERITAGE SITE



## Introduction

The archaeological finds of recent years in İstanbul have provided significant information about the history of mankind. The tools found in the archaeological excavations carried out in the Yarımburgaz Cave proved that the cave had been used as a settlement in the Pleistocene Epoch during the Lower Paleolithic Age. These finds also revealed that the human traces found in the Yarımburgaz Cave were as old as 400,000 years. The finds not only revealed that it was the oldest settlement area in the Near East known to date but also supported the idea that it had fulfilled an important role in settlement in the European continent. In addition to the excavations carried out in Fikirtepe, Pendik and Tuzla settlements, the surface survey carried out in Ağaçlı and Gümüşdere sand areas by the Black Sea coasts, the areas surrounding Domalı, Yeşilköy, the Ayamama Stream and the Çekmece Lake and Selimpaşa as well as in Ümraniye and Dudullu have provided significant information about the prehistoric times of İstanbul.

İstanbul is a special city from a cultural history point of view due to its privileged and unique location. The city is located on the natural transit road of the Near East and Anatolian cultures and the Balkan and the Thrace culture and has been a popular stopover place of the Silk Road and the Spice Road coming from the Far East since prehistoric times. Its location on the crossroads of the seas connecting the Black Sea Basin to the Aegean and the Mediterranean world has paved the way for the city to serve as the capital of the Eastern Roman and the Ottoman Empires covering a large geography including different continents (Europe, Asia and Africa) through its cultural, social and artistic relations.

The salvage excavations carried out in Yenikapı (Theodosian Harbor) and the Sirkeci train stations within the scope of Marmaray - Metro project have changed significantly what was known about the history of the city based on legends and provided very valuable, original and

## The rescue excavations made during the construction of Marmaray – Subway Project – at the Yenikapı (Theodosios Port) and Sirkeci train station areas, has changed the city’s history, and gave us valuable, original and amazing information about its past.

surprising information about the history of the city (Image 1).

### Yenikapı Salvage Excavations

#### The Theodosian Harbor

The Theodosian Harbor was one of the most important harbors of the Byzantine

Empire and was located on the shore of the city facing Propontis (the Marmara Sea) in a bay with big indentation into the land founded most probably during the reign of Emperor Theodosius I (379-395)<sup>1</sup>. The existence of the granaries such as Horrea Theodosiana known to be located in the eastern end of the harbor indicates that this was a large commercial port visited by vessels coming from Alexandria or other places to unload grain and other materials.

Located in Yenikapı today, the excavations that were initiated 3 meters above sea level were completed by going down to the Miocene layer, the geological structure of the area, changing between 10 to 10,5 meters below sea level. Within the cultural layer of 13,5 meters of thickness, the cultural layers of the Ottoman, Byzantine and Neolithic Periods were identified. The finds in the harbor dated back to the Archaic, Classical, Hellenistic and Roman periods. The harbor was used actively from the



Image 1. General View of Yenikapı

4th until the 7th century. However, it lost its function significantly after Egypt was taken over by Arabs in 641 AD, marking the end of grain shipment from Egypt. The Eastern Mediterranean Egyptian amphorae dating back to the 4th-7th centuries AD and the Palestinian amphorae dating back to the 4th-6th centuries AD found during excavations are high in number; however the fact that the finds dating back to the 7th and 8th centuries being few in number also supports this view<sup>2</sup>. The western part of the harbor was filled with the debris brought by the Lykos Creek but the eastern part was used for some more time. The harbor was used by small vessels and fishing boats until the 11th century AD. As the piling debris filled almost the whole harbor towards the end of the 12th century, it was used only by small shipment vessels and fishermen involved in coastal fishery. The whole port was filled with debris and Jewish people involved in tannery business were placed in the harbor in the second half of the 13th century. The area was allocated as a vegetable garden after the conquest of İstanbul<sup>3</sup>.

The harbor area was sold to Armenians and Turkish Greeks in the 18th century; part of the walls was knocked down during the railway construction in the 19th century and the coastal road was built in the 20th century.

#### The Ottoman Period

The excavation carried out in the south of Zone One in Yenikapı revealed a structure group consisting of various spaces dating to the Ottoman Period built with undimensional stones using muddy mortar in some parts, khorasan mortar in other parts and cement mortar in later periods as well as a cistern in the eastern end dating probably to the 20th century. The excavation carried out in the Ottoman

culture layer unearthed two probably 18th century vegetable garden wells damaged in part due to the structures constructed in the upper layers and the stone walls of the wells had been supported with wood; there were also numerous water wells, various ceramics and metal objects unearthed.<sup>4</sup>

#### Shipwrecks

The scope of the archaeological excavations carried out within the Yenikapı Harbor area has been extended after remnants of ropes and wood had been found at a depth of around 1 meter below sea level and 37 shipwrecks of different types and sizes were found dated to the 5th to the 11th century. These are considered to be the world's largest Middle Age shipwreck collection. The shipwrecks have survived to date as the Theodosian Harbor, one of the city's largest trade centers, lost its function due to sedimentation caused by the Lykos Creek and became part of the land. The shipwrecks provide significant information about the vessel typologies, vessel construction technology of the Byzantine times and the evolution of these technologies.

The 37 shipwrecks were handed over to relevant institutions for conservation and reconstruction work following the completion of archaeological excavations and initial documentation<sup>5</sup>. The researchers working on these shipwrecks have got different ideas about the reasons why the shipwrecks dated to different centuries were found in the harbor and state that they might have sunk in the harbor due to a natural disaster such as a heavy storm or tsunami. One of the ideas most defended is that some of the boats might have been abandoned in the harbor as they had already completed their life cycles. The scientists working on the harbor have stated that within the nine stratigraphic

crosssections in the excavation area, the impact of the earthquake that took place in 553 AD and the tsunami waves that followed the earthquake were seen in the sediment stack No. 4<sup>6</sup>. In addition, the southern winds referred to as “fugitive” that start all of a sudden in the Marmara Sea in summer could have also caused the boats to sink<sup>7</sup>. A thick sea sand layer has covered the ships that had sunk in the storm in question.

The existence of a high number of amphorae and artefacts of the Archaic, Classical and Early Hellenistic Period dated to the 6th to 4th BC found on the stone fill on the base of the harbor gave the idea that the commercial boats operating between the colony cities established by the shore of the Black Sea and the other city states established in the Aegean Region used the Theodosian Harbor, a deep and well-protected bay, under bad weather conditions.

The 37 shipwrecks unearthed to date in the Yenikapı Harbor excavations were dated to the Early and Middle Byzantine period. These shipwrecks are important not only for constituting a large ship collection but also for having been preserved and have survived to date in a state easy to define. The wooden articles of the ships were found in their original positions and this has given the opportunity to get an idea about their original hull shapes as well as floor and frame curves. The veneers rising up to hulls and bulwarks in most of the vessels provide detailed information to researchers working on vessel design and construction techniques.

The Yenikapı shipwrecks include not only the cargo vessels known as “round vessel” but also different examples of medium and small size boats and fishing boats involved

2 Asal 2007: 155.

3 Berger 1994: 263; for detailed information see Kızıltan - Başaran 2015: 265 vd.

4 Kızıltan - Başaran 2015: 265.

5 The 37 shipwrecks in the harbor were handed over to the relevant experts of 2 universities for the completion of documentation and moving procedures, conservation and reconstruction work and delivery to the museum within the scope of the permits taken from and the protocols signed with the Ministry of Culture and Tourism after the completion of archaeological excavations and initial documentation by the experts of the İstanbul Archaeology Museums. The documentation and moving of 29 of those shipwrecks and the conservation and reconstruction work of 33 of those shipwrecks were carried out by Prof. Dr. Sait Başaran and his team, Head of İstanbul University Department of Conservation and Repair of Movable Cultural Properties and after he retired, by Assoc. Prof. Ufuk Kocabaş and his team within the scope of “Yenikapı Shipwrecks Project” . (Kocabaş, 2008; Kocabaş - Türkmenoğlu, 2009; Kocabaş, 2010; Özsait - Kocabaş, 2010); Kocabaş 2012, 25-35; Özsait - Kocabaş 2013, 37-46; the documentation and moving of 8 boats and the conservation and reconstruction of 4 boats were carried out by the President of Bodrum Institute of Nautical Archaeology (INA) and Texas A&M University Faculty Member Assoc.

6 Perinçek, 2010: 131-135.

7 Kocabaş 2010: 23-33.



Image 2. Galley

in coastal seamanship. There is also a galley with six oars that is very unique and referred to as “long ship”. These galleys are the very first examples of the type dated to the Byzantine period.

Boat YK 1 (Yenikapı 1)<sup>8</sup> is a small scale commercial vessel constructed of very robust and rigid iron oak also known as the Turkish oak. The cargo of the vessel and the two iron anchors inside the vessel indicate that it was not abandoned but had sunk at its berth at the harbor. It was estimated that the original length of the shipwreck was 10 meters and only 6,5 meters of the vessel has

been identified and it dates back to the 10th century (Image 2).

Situated close to shipwreck YK 1, the shipwreck YK 3<sup>9</sup> is a medium scale cargo vessel. Its existing length is 9,12 m and the width of its hull is 2,28 m. It is estimated that the full length of the vessel was around 18 meters and its hull was around 6 meters. The vessel dates back to 668 – 840 AD according to C14 analyses.

Shipwreck YK 12 is a commercial boat<sup>10</sup> and is especially important among the Yenikapı shipwrecks as its original cargo has

been preserved to date. There were many unbroken amphorae and broken pieces of amphorae inside the shipwreck. A section that contained articles of daily use probably used by the captain was found close to the stern. Earthenware braziers, jugs, pots, glasses as well as two small amphorae different from the usual cargo of the vessel and cherry stones inside a whisket were found in this section. The ship's ladder and the starboard hull of the shipwreck have survived to date. Its preserved length is 6,2 meters and the widest part of the hull is 1,90 meters. Its original length is around 8 meters and the width of its hull is 2,5 meters. It dates back to 672 – 870 AD according to C14 analyses. The daily use articles preserved to date and the cherry stones found in the shipwreck indicate that the vessel had sunk due to a summer storm<sup>11</sup> (Image 3).

The fourth vessel inside the harbor that had sunk with its cargo is the shipwreck YK 35<sup>12</sup>. A total of 127 Crimean type amphorae, wooden and earthenware kitchen pots, oil lamps, bottles of fragrance, vessel equipment, wooden locks and a weight box were found inside the interior coverings of the boat stacked side by side and back to back as a whole or in different sizes that could be brought together. Based on the initial finds, it was found out that it was a commercial open sea sailboat dating back to the 5th century.<sup>13</sup> (Image 4)

#### Yenikapı Plot No. 100 Excavation Work

The architectural finds unearthed during the excavations carried out in the western part of the harbor, Area No. 2 referred to as “Plot No. 100” and Area No. 3 in the eastern part of the harbor, have provided significant information about the harbor. Intertwined architectural finds covering different periods from the 4th until the 13th century were unearthed during the excavations carried out in this area. The important remnants of Plot No. 100 are the breakwater, the dock stones and the wooden thick and frequent posts before



Image 3. YK 12

The archaeological research showed us that the Historical Peninsula, known for its cultural tiers from Ottoman, Byzantine and Neolithic times, actually had been a significant settlement area during the pre-historic periods, and presented to us important data pointing at an uninterrupted history of settlements.

these stones 43,5 meters of which were discovered during the excavations. The dendrochronological analyses carried out on the samples taken from the posts showed that the pier had been used between 527 - 610 AD and had been repaired between 539 - 591 AD<sup>14</sup>. The dock located to the west of the pier and stretching in the north-south direction 25,5 meters of which was identified built of two rows of large stone blocks has got a width of 2,80 meters. Part of the Theodosian walls constructed of dimension stone and bricks alternately constituting the western end of the harbor were unearthed. The walls to the southwest continue in the east direction by turning a corner. The 54 meters long section of the wall stretching in the westward direction and made of proper dimension stones of 4,40 meters width plastered with Khorasan mortar right underneath the corner was followed and bronze coins dating back to the period of Constantinus I (324 – 337 AD) were found around the walls. The technique used to construct the wall and the coins found indicate that the wall was constructed in the 4th century and could be part of the Constantinus walls<sup>15</sup>. One of the important architectural finds unearthed in this area is the vaulted brick

8 It was documented on the field by Cemal Pulak and his team between August 2005-January 2006.

9 It was documented on the field by Ufuk Kocabaş and his team between 26 May 2006 - 05 July 2006 and moved.

10 This boat was documented on the field by Ufuk Kocabaş and his team and moved.

11 Kocabaş 2010: 29; Özsait - Kocabaş 2012: 103; Kocabaş, Özsait - Kocabaş, 2013, 43, 48-55; Kızıltan - Başaran 2015: 268-271.

12 YK 35 was documented by Ufuk Kocabaş and his team and was moved.

13 Özsait - Kocabaş 2013: 41

14 Kuniholm - Pearson - Wazny 2014: 156.

15 Gökçay 2007, 168-173; Kızıltan 2014: 59.





Image 4. Vessel YK 35 that sank with its cargo

structure dated as the 4th century due to the high number of oil lamps found inside and only 11 meters part of this structure has been excavated to date. This vaulted structure of 1,80 meters of height and 1,60 meters of width the top part of which is covered with bricks and the lower part of which is made of dimension stones is thought to have been used as a sewer<sup>16</sup>. The vaulted cover of one of the four chambers of the vaulted quadrilateral hypoge (sepulcher) in the shape of a fish scale of 3,50 x 1,20 m of size has survived to date. The structure was dated as a 12th century structure due to the finds at the foundation level and the technique of hidden brickwork on stone used (Image 5).

#### Church Ruins

The church unearthed in the northwest part, i.e. the metro section of the Yenikapı excavation area, was constructed during the 12th – 13th century when the debris started to fill the harbor. The ruins of 9,50 x 11,45 meters of size in the east-west direction was based on a single apse when it was first used, but one nave of simple stonework was added to its northern and southern sides turning it into a structure with three apses. 22 graves were found in original form inside and around the church<sup>17</sup> (Image 6).

Piers

The 200 piers unearthed in Yenikapı are some of the proofs of the Theodosian Harbor that have survived to date. Two of the piers are made of stone and the remaining ones are made of wood. The results of the dendrochronological analyses carried out on the samples taken from the wooden pier posts in the north-south direction showed that the construction of the piers had started at the beginning of the 5th century.

One of the stone piers is in the northeast part of the Metro excavation area and the other one is in the northwest part. The pier in the northeast is in the southwest-northeast direction and consists of five legs following one another. The one in the southwest end is pentagonal and the four legs placed towards the northeast direction are quadrilateral. The total identified length of the legs is 32,50 meters. The pier rising on top of the wooden molds seen in the foundation is surrounded by marble and limestone blocks and the interior part are filled up by khorasan mortar and pieces of stone. The legs erected in intervals are connected to one another by arches. The results of the dendrochronological analyses carried out on the wood used for the construction of the pier as well as on the archaeological articles found nearby showed that it had been constructed at the

### Findings of the Theodosios Port area (existence of storage buildings, an important number of piers, and remains of sunken vessels) point to this place being a large and significant commercial port during the Classical Antique Period.

end of the 8th century or the beginning of the 9th century<sup>18</sup> (Image 7-8).

#### Yenikapı in the Neolithic Period

In the excavations carried out in the eastern and western parts of Zone 1 in Yenikapı, there were pots and jugs with different characteristics in terms of surface treatment and forms compared to the artefacts found within the harbor at different depths ranging from 5 meters below sea level to 5,80 meters. The initial examinations led archaeologists to think that these pieces could be the remnants of the Chalcolithic



Image 5. Plot No. 100 Ruins

Age, of the Toptepe Culture specific to the Northern Marmara shores. However, this cultural layer was not detected in the excavations carried out within the harbor. Therefore, it could be that these pottery could have come inside the harbor via sea from somewhere outside the harbor.

The Neolithic layer was unearthed in the excavations carried out in the western part of Zone 1 at a depth of 6,30 meters below sea level with rows of stones that had been planned different from the stone fill at the base of the harbor, pieces of burnt mudbricks scattered and handmade pottery. When the architectural and other finds of this layer were compared with the pottery and small find groups of the Marmara Region including the Yenikapı excavation area and especially of the Fikirtepe and Yarımburgaz excavations known as the Neolithic Age cultures of İstanbul, they were found to be very similar to one another<sup>19</sup>.

#### Neolithic Architecture

The partially scattered rows of stones that are different from the stone fill at the harbor bottom detected at 6,30 meters below sea level under today's sea level in the southwest part of the excavation area within the Zone 1 of Yenikapı excavations proved the existence of a settlement here consisting of

huts stretching in the northwest-southeast direction and side by side forming groups.

Most of the architecture is quadrilateral and the remaining part has got a round plan. The structures were built attached to one another and there were traces found in some of the quadrilateral structures with

common walls. The sizes of the rectangular and square spaces were 5x5 m, 3x3 m or smaller and the bearing elements were made of wood.

The finds of Neolithic architecture in Yenikapı consisted of not only scattered stone foundations but also traces of posts



Image 6. Church Ruins

16 Gökçay 2007: 174; Kızıltan 2010: 5; Kızıltan - Başaran 2015: 272 vd.

17 Gökçay 2007: 174 vd.; Kızıltan - Başaran 2015: 273.

18 Kızıltan - Başaran 2015: 274-275.

19 Gökçay 2007: 166-179; Kızıltan 2010: 1-16; Kızıltan - Başaran 2015: 276 vd.



Image 7. Stone Pier



Image 8. Wooden Pier

the basis of which were supported with stones squeezed with mud. The wattle and daub architecture found in the north of the excavation area within a river bed at 8,40 / 8,75 meters below sea level probably turned down or demolished are not only similar to the wattle and daub architecture tradition of the Marmara and the Thrace regions but have also shown that the wattle and daub architecture tradition of Northwest Anatolia and the Thrace continued in the Yenikapı settlement (Image 9). Since some of the pottery parts found inside and around the settlement are quite similar to those found in Fikirtepe, it indicates that this settlement in Yenikapı is of the same period with some of the periods of Fikirtepe.

The first and a very important find group for Anatolian architecture was found in the west end of this wattle and daub architecture at 8,15 meters below sea level in an area of 8 x 20 meters stretching in the north-south direction. The footprints of the pottery using Neolithic Age people on the clay surface filled up with river sand came to daylight. The footprints of people walking on wet clay surface were covered fast with sand and the traces have survived to date intact. The traces were found in the western part of the wattle and

daub architecture on the north-south axis so there is no doubt that they had some footwear on as they look very proper. It is highly probable that the footwear used was made of leather or a similar organic material. However, there were also traces of barefoot found although few. The smallest of the footprints (2,080 in total) is 15,9 cm from toe to heel and the largest one is 28,9 cm (Image 10).

#### Pottery

In addition to the artefacts that were included in the excavation inventory of the Neolithic Period in the Marmaray Excavation, a total of 15,833 pottery pieces were examined and it was found that these were very similar to the pottery found in Fikirtepe and Yarımburgaz. The pottery finds unearthed in the Yenikapı excavations and that belonged to the Fikirtepe Culture had also finds of the Archaic and the Classical Periods, that's why the Yenikapı Excavation Fikirtepe pottery finds group has been defined under two groups as Archaic and Classical Fikirtepe.

There were artefacts found similar to those of the advanced Fikirtepe pottery group materials defined as the 4th period of Yarımburgaz in addition to the Fikirtepe

pottery groups. Especially all of the gift pots in whole or almost in whole found in the cremation cemeteries in the eastern part of the excavation area are within this group. These pots are generally round type with thread hole handle jugs, deep bowls and decorated pots<sup>20</sup>.

#### Neolithic Age Finds

There are 35 worked wooden finds in the excavation inventory of the Metro and Marmaray excavations constituting 5,1% of the whole excavation inventory. The fact that the Yenikapı Excavation Neolithic Age I finds have been preserved to date under seawater inside loam in an anaerobic environment is very significant for Turkish and world archaeology. Some of the wooden finds are tools as shown below and some of them are worked wood the function of which has not been clearly

defined.

Two wooden canoe oars (1,35 meters and 1,13 meters of length) of good craftsmanship at 6,60 meters below sea level were found next to the water bed detected in the south of the settlement dated to the Fikirtepe Culture. There were also two wooden pieces of arch, a maul used to hunt small animals and a wooden tool similar to a boomerang found in the water bed. There were also two wooden bowls found in different parts of the area and a figurine the period of the Fikirtepe Culture of which has not been possible to identify for the first time (Image 11).

A few characteristic tool groups stand out in bone finds. These are mostly flattening objects defined as handle, piercing, spatula and muller as well as figurines and a small number of spoons. The long bones of big

mammals, the lower leg bones and the metacarpi of sheep and goats were used for tools fashioned out of bones and the tools made of horns were made of deer horns.

Flintstones are high in number within stone tools. Flintstone tools amount to 42,9% of the excavation inventory whereas grinding stone tools amount to 13,3%. Sharp objects and scrapers are high in number under the flintstone tool groups. The characteristic finds of the period could be listed as blades

of various sizes, scrapers the edges of which had been smoothed using the print technique, piercing tools and prismatic blader kerns<sup>21</sup>.

#### Yenikapı Neolithic Period Burials

A simple earthenware sepulcher thought to belong to a family was found at around 6,51-6,73 meters below sea level right on the shore of a water bed in the south of the settlement. There are four skeletons two of which are adults in hocker position in Sepulcher No. 1 (Image 12). The adult skeleton in the lower altitude was found laid on a wooden tool of 1 meter length of good craftsmanship one edge of which is sharp and the other edge of which is in the shape of a fork. No skull bones other than the lower jaw of the adult skeleton on the upper layer were found. Therefore, it must have been that the dead on the upper layer must have been buried a little after the other three. Other than the pieces of large bowl on one of the child skeletons, there are four pots of different sizes similar to the classic Fikirtepe pots left as gifts (Image 13).

Sepulcher No.2 was identified in the east of the excavation area by the eastern shore of the river bed in the north-south direction at 7,60 meters below sea level with two pieces of wooden cover. The skeleton was laid in the northeast-southwest direction on a grill made of two horizontal and five vertical pieces of wood which must have been used for carrying the dead and was buried together. It was understood that the pot with the thread hole handle at the fingertip of the skeleton was a second sepulcher<sup>22</sup>. All of the pots as well as this pot found in



Image 9. Wattle and Daub Architectural Ruins

20 Gökçay 2007: 166-179; Kızıltan 2010: 1-16; Kızıltan - Başaran 2015: 276 vd.

21 Kızıltan - Başaran 2015: 280 - 281.

22 Yılmaz 2011: 283-302; 2014: 265-267.



Image 10. Footprints

the sepulcher are similar to those found in Fikirtepe (Image 14).

The top of the sepulcher discovered in the east of the Yenikapı metro excavation area at 7,25 meters below sea level was also covered with wood (Image 15). There were also posts erected around the skeleton of an adult laid down in hocker position in the southwest-northeast position. Approximately around 100 meters east of the settlement area, seven inside-the-pot cremation sepulchers unknown for the Anatolian Neolithics Age and two cremation holes in which bodies were burnt and bones were left inside were found on the platform left underneath the mud fill (Image 16). 38 beads made of the shells of shellfish were found among burnt bones; 37 of them were small and one of them was larger than others.

There were three different types of dead burials in the Yenikapı Neolithic Age settlements. The first of these is the burial of bodies inside the holes dug in the ground.

The second group is represented by an example, bones of a secondary sepulcher of an individual not yet an adult were found inside a medium size pot. The third is cremation and three different cremation examples were found.

A total of eight skeletons five of which were adults were unearthed in four sepulchers in Yenikapı. Three of these were female and one was male<sup>23</sup>. The distinguishing feature of the sepulchers is the use of wood.

There were architectural traces, various earthenware pots, flintstones, bones, wooden pieces and sepulchers found inside the Neolithic layer. The types of sepulchers, traditions of burial, wooden housing types and hundreds of footprints are the very first examples known in the Nearest archaeology. The pottery unearthed during a foundation excavation carried out in Çarşıkapı on the Historic Peninsula dated to the Prehistoric Period has also proven that the Historic Peninsula was an important settlement area in the prehistoric times. In

addition to the Neolithic Culture remnants unearthed in the Yenikapı excavations, the Attika, the Aegean islands, the Western Anatolia and the Eastern Mediterranean finds of the Archaic Period dated to the foundation years of Byzantium (first half of the 7th century BC) are also proofs of the continuity of settlement and commercial relations<sup>24</sup>.

Of the archaeological remnants in the area, the Theodosian Walls setting the borders in the west and the part of the Constantinian Walls unearthed during the archaeological excavation in the Plot No. 100 area, the vaulted brickwork remnant, the hypoge known for its vault in the shape of fish scale and other remnants provide significant information about the Early Byzantine Period wall construction methods.

### Excavations in Sirkeci

The excavations carried out in Sirkeci within the scope of the Marmaray Project have provided significant information about the cultural history of İstanbul. The

23 For detailed information see Kızıltan - Başaran 2015: 282-283; Yılmaz 2011: 301; 2014: 260-269.

24 For trade during Byzantine period see Asal 2007: 180 vd.; 2010: 153-156.



Image 11. Wooden Figurine

excavations in Sirkeci were carried out in four different areas: in Cağaloğlu, inside the Train Station, in the south of the Train Station and in Hocapaşa. All of these areas are located in the east of the train station today on the shore of the Proosphorion Harbor<sup>25</sup>. Remnants of the Ottoman Period were found on the upper layer whereas the remnants of Byzantine Period were found in lower layers. However, it has not been possible to reach at architectural integrity in the architectural remnants found in cultural layers in question since the excavation areas were not large. The mosaic remnants unearthed in Cağaloğlu and the architectural remnants dated to the Byzantine and Ottoman Periods are interesting. The excavations carried out inside the Train Station indicated that this area was a ceramic production workshop in the 13th – 14th century due to the tripod undercoated or glazed ceramics in large quantities, pieces of ceramics as workshop waste and a round structure remnant that could be a cinder or a furnace found inside the Byzantine fill. Remnants representing the historical process from the 7th century BC to date in the eastern axis in the south of the Sirkeci Train Station were unearthed. Pieces of imported vase dating to the 7th to the 5th century BC manufactured using the black and red figure technique, glassware, stamped amphorae handles as proof of trade with various cities constitute a large group. The excavations carried out in Hocapaşa unearthed architectural and ceramic remnants of various Ottoman and Byzantine Periods. The marble woman head and the ceramics of the Roman times were unearthed during the drilling in the basement of the Tax Office<sup>26</sup> (Image 17).

28 Denker - Yağcı - Akay 2007: 126-141 and relevant notes

25 Müller Wiener 2001: 57; 2003: 5; Kızıltan 2014: 69-72.

26 For detailed information see 2007: 98-105; for glass finds see Özgümiş 2010: 121-134.

27 Müller Wiener 2002, 230 vd.

### The Great Palace Excavation

The excavations were carried out in where the Old Darulfunun (university) building was as well as in the garden and vaults of the Sultanahmet Prison. The upper jaw of one of the serpent heads of the bronze wreathed column situated in the Hippodrome during the construction of the Old Darulfunun building and the base with an inscription of the silver sculpture of Eudoksia, the wife of Emperor Arcadius (395 – 409), were unearthed during the excavations. In addition to the structure remnants dated to the Byzantine period and bases with marble

covering and mosaic, the Khalke Pule<sup>27</sup> (the Bronze Gate) of 6,20 meters of width opening to the Augusteion Square, the main entrance of the Great Palace, marble covered niches and remnants of various structures were unearthed.

The excavations carried out in the garden of the Former Sultanahmet Prison unearthed the remnants of a street of 48 meters of length and 4 meters of width with Byzantine structure remnants on both sides. The vaulted structure is also a home for wall remnants of the Ottoman and the Byzantine times the walls of which



Image 12. Mass Burial

were decorated with frescos. The examples of Phrygians, Eastern Greek, Corinthian and Attika ceramics unearthed in the excavations carried out in the Great Palace area and those unearthed in the excavation carried out in the garden of the Former Sultanahmet Prison are similar to each other and reflect the historic continuity of settlement in this area from 7th century BC to date<sup>28</sup>.

### Evaluation

The Historic Peninsula is surrounded by the Golden Horn which is a natural harbor, the Marmara Sea Walls to the east and south and the grandiose walls to the west the construction of which was initiated by Emperor Theodosius at the beginning of the 5th century. The World Heritage Site Historic Peninsula has been a settlement area since the prehistoric ages with Byzantium established by the colonists from Megara in the middle of the 7th century BC till the Ottoman and Turkish Republic times. For this reason, most of the remnants of the Prehistoric, Greek, Hellenistic and Roman times are still waiting to be brought to daylight and given the urban fabric of today, it is impossible to unearth them. However, information and documents about the structures of Byzantium have been –partially – provided by the excavations carried out within the scope of the Marmaray project in recent years, the cultural remnants found during the foundation excavations in various parts of the Historic Peninsula and from ancient resources (especially from the Middle Age resources).

The area that is home for the Topkapı Palace and Hagia Sophia today that had formed the very core of Byzantium was the acropolis of the city in Ancient Ages. According to written sources, there were several temples in Akropolis. These sources also tell about an agora with the sculpture of Helios surrounded by four galleries with columns. The Greek author Ksenophon (5th century-4th century BC) tells about a large square referred to as Thrakion. It is known that to the north of this square was the district called Strategion where

the houses of the senior state officials, 'gymnasia' and cisterns were and the most important bath structure of the area was the Akhilleus Bath close to Strategion. However, nothing from these structures has survived to date.

There was a piece of earthenware jug dated to the Late Chalcolithic Age in a foundation excavation close to the Merzifonlu Mustafa Paşa Tomb in Çarşıkapı. There were also stoneware painted in black and an Attika type piece of stela dated to the 4th century BC in the same area. The necropolis was expanded to cover the district between Vezneciler and Zeyrek as the population increased during the Roman Period and this has been proven by the sarcophagi and grave structures unearthed in the excavations carried out in 1960 in Unkapanı. This thesis was further supported by the discovery of two marble sarcophagi covers with Medusa description on them dated to the 2nd century during the road reorganization work close to the entrance of the İstanbul University Main Building. The foundation excavations carried out to construct the Municipal Palace in 1953 unearthed the floor covering mosaics of probably a Roman villa. At the entrance of Forum Tauri was the triumphal arch with three separate arches dedicated to Emperor Theodosius I (379 – 395) the remnants of which have survived to date. According to the restitution, the Triumphal Arc was a spectacular structure of 34 meters of height and 7 meters of width with the arch in the middle large and the arches at sides small and each and every arch was on four columns. The Jupiter Temple was to the northeast of this area surrounded by marble civil and public buildings including porticos with columns, churches and baths. The remnants in question indicate that the city developed around the Mese Road since the Early Roman Period.

A significant section of the Valence structure, one of the oldest monuments survived to date in İstanbul and known as the Bozdoğan Aqueduct, is inside this area. This aqueduct dated to the Late Roman- Early Byzantine Period is a very impressive



Image 13. Gifts to Dead People

example of the Roman architecture.

The sarcophagi unearthed in areas close to the walls have provided information that served as complementary to the information available about how the city had spread during the Roman times. One of the sarcophagi has been defined as a family sarcophagus as it consists of two parts and a flat cover. The cover of the other one has got large acroteria and a medusa embossing on the triangle section of its short side<sup>29</sup>. The stone masonry wall remnant unearthed in the excavation carried out in 1999 on the Süleymaniye Uzunçarşı Street and the wall remnant with dimension stonework unearthed in the excavation on the map section of Vakıf Bank in the Beyazıt Square have also witnessed the expansion of settlement during the Roman Empire.

Emperor Konstantinus I declared the city as the new capital in 330 AD and brought senators, senior officials and nobels from Rome to increase the Roman population in the city and initiated development activities. The Roman Empire divided into two in 395 AD and the city was reconstructed as the administrative center of the Roman Empire in the east under the name of Konstantinopolis / Neo Rome and the population of the city increased rapidly and



Image 14. Sepulcher with wooden layout and pot



Image 15. Sepulcher with Wooden Cover



Image 16. Cremation Pots (Urns)

29 Kızıltan - Saner 2011: 34.



Image 17. The woman statue from findings of Sirkeci Excavations

expanded beyond the Konstantinus walls at the beginning of the 5th century. The city that had grown in size was divided into 14 administrative sections.

The local research conducted in the ancient city of Byzantium spanning over a large geography have revealed significant data not only on the topography but also on the continuity of the settlement history of the city.

## References

- Asal, R., (2007), İstanbul Ticareti ve Theodosius Limanı, Gün Işığında İstanbul'un 8000 Yılı, Marmaray, Metro, Sultanahmet Kazıları, edited by Z. Kızıltan, Vehbi Koç Vakfı, İstanbul, p. 180-189.
- Asal, R., (2010), Theodosius Limanı ve İstanbul'un Bizans Dönemi Deniz Ticareti, edited by U. Kocabaş, İstanbul Arkeoloji Müzeleri 1. Marmaray-Metro Kurtarma Kazıları Sempozyumu Bildirileri: 5-6 Mayıs 2008, İstanbul Arkeoloji Müzeleri, İstanbul, p. 153-156.
- Başaran, S., (2010), Demirden Yollar ve Marmaray Kıyısında Eski Bir Liman, edited by U. Kocabaş, Yenikapı'nın Eski Gemileri 1, Ege Yayınları, İstanbul, p. 19.
- Berger, A., (1994), Theodosius Limanı, Dünden Bugüne İstanbul Ansiklopedisi, vol. VII, İstanbul, p. 263.
- Bittel, K., (1970), Bemerkungen über die prähistorische Ansiedlung auf dem Fikirtepe bei Kadikoy (İstanbul)", *Istanbul Mitteilungen* 19/20, p. 1-19.
- Denker, A., Yağcı, G. and Akay, A.B., (2007), Sultanahmet Eski Cezaevi, Gün Işığında İstanbul'un 8000 Yılı, Marmaray, Metro, Sultanahmet Kazıları, edited by Z. Kızıltan, Vehbi Koç Vakfı, İstanbul, p. 125-141.
- Dirimtekin, F., (1953), Fetihden Önce Marmara Surları, İstanbul.
- Doğu, D., Köse, N. Kartal and Erdin, N., (2011) Wood Identification of Wooden Marine Piles From the Ancient Byzantine Port of Eleutherius/Theodosius, *BioResources*, 6 / 2, p. 987-1018.
- Girgin, Ç., (2007), Sirkeci'de Sürdürülen Kazı Çalışmalarından Elde Edilen Sonuçlar, Gün Işığında İstanbul'un 8000 Yılı, Marmaray, Metro, Sultanahmet Kazıları, edited by Z. Kızıltan, Vehbi Koç Vakfı, İstanbul, p. 97-105.
- Gökçay, M., (2007), Kazılarında Ortaya Çıkan Mimari Buluntular, Gün Işığında İstanbul'un 8000 Yılı, Marmaray, Metro,

Sultanahmet Kazıları, edited by Z. Kızıltan, Vehbi Koç Vakfı, İstanbul, p. 166-179.

Gyllius, P., (1997), İstanbul'un Tarihi Eserleri, translated by E. Özbayoğlu, İstanbul.

Kızıltan, Z., (2010), Marmaray ve Metro Projeleri Kapsamında Yapılan Yenikapı Sirkeci ve Üsküdar Kazıları, edited by U. Kocabaş, İstanbul Arkeoloji Müzeleri 1. Marmaray-Metro Kurtarma Kazıları Sempozyumu Bildirileri: 5-6 May 2008, İstanbul Arkeoloji Müzeleri, İstanbul, p. 1-16.

Kızıltan, Z., (2011), Yenikapı Kurtarma Kazılarında Bulunan Neolitik Döneme Ait Ahşap Bir Figürin, TÜBA-AR 14, p. 305-308.

Kızıltan, Z., (2014), Marmaray-Metro Projesi Kurtarma Kazıları; Yenikapı-Sirkeci ve Üsküdar İstasyonları Arkeolojik Çalışmaları ve İstanbul'un 8 Bin Yılı", *Hayalden Gerçeğe Bir İstanbul Öyküsü Marmaray*, Gama Holding, Ankara, p. 54-76.

Kızıltan, Z., (2014), Marmaray-Metro Projeleri; Yenikapı, Sirkeci ve Üsküdar Kazıları, 2004-2014 Fotoğraflarla Kazı Günlüğü, İstanbul, p. 8-21.

Kızıltan, Z. and Başaran, S., (2015), Marmaray Metro Projeleri ve Yenikapı Arkeolojik Kurtarma Kazıları, edited by Ü. Yalçın and H. D. Bienert, *Kültürlerin Köprüsü Anadolu*, Zeitschrift für Kunst und Kultur im Bergbau Beiheft 27 (Turkish - German), p. 263-288.

Kızıltan, Z. and Polat, M. A., (2013), Yenikapı Kurtarma Kazıları: Neolitik Dönem Çalışmaları, *Arkeoloji ve Sanat* 143, p. 1-40.

Kızıltan, Z. and Saner, T., (2010), İstanbul'da Arkeoloji, İstanbul Arkeoloji Müzeleri Arşiv Belgeleri (1970-2010), İstanbul Bilgi Üniversitesi Yayınları, İstanbul.

Kocabaş, U., (2010), İstanbul Üniversitesi Yenikapı Batıkları Projesi: Gemiler, İstanbul Arkeoloji Müzeleri 1. Marmaray-Metro Kurtarma Kazıları Sempozyumu Bildirileri: 5-6 May 2008, İstanbul Arkeoloji Müzeleri, İstanbul, p. 23-33.

Kocabaş, U., (2012), Theodosius Limanı'nda Hayat, Batıklar ve Hızlı Gömülme, Yenikapı'nın Eski Gemileri, Yenikapı Batıkları 1, 2., Ege Yayınları, İstanbul, p. 25-35.

Kocabaş, U. and Özsait Kocabaş, I., (2013), Gemi Arkeolojisinde Yeni Bir Milat, Yenikapı Batıkları Projesi, Saklı Limandan

Hikayeler, Yenikapı'nın Batıkları, Vehbi Koç Vakfı, İstanbul, p. 37-46.

Kuniholm, P. I., Pearson, C. L. and Wazny, T., (2014), Yenikapı ile Diğer Marmaray Proje Alanlarında Dendrokronoloji Araştırmaları, *Hayalden Gerçeğe Bir İstanbul Öyküsü Marmaray*, Gama Holding, Ankara, p. 154-159.

Müller Wiener, W., (2003), Bizans'tan Osmanlı'ya İstanbul Limanları, translated by E. Özbek, İstanbul.

Müller Wiener, W., (2001), İstanbul'un Tarihsel Topoğrafyası, translated by Ü. Sayın, İstanbul.

Özgümüş, Ü., (2010), Marmaray Sirkeci Kurtarma Kazıları Cam Buluntularının Değerlendirilmesi, İstanbul Arkeoloji Müzeleri 1. Marmaray-Metro Kurtarma Kazıları Sempozyumu Bildirileri: 5-6 May 2008, İstanbul Arkeoloji Müzeleri, İstanbul, p. 121-134.

Özsait Kocabaş, I. and Kocabaş, U., (2012), Yenikapı Batıklarında Teknoloji ve Konstrüksiyon Özellikleri: Bir Ön Değerlendirme, Yenikapı'nın Eski Gemileri 1, Ege Yayınları, İstanbul, p. 102.

Özsait Kocabaş, I., (2013), Yenikapı 12 Teknesinin Yüzyıllar Süren Yolculuğu, Saklı Limandan Hikayeler, Yenikapı'nın Batıkları, Vehbi Koç Vakfı, İstanbul, p. 48-55.

Perinçek, D., (2010), Yenikapı Kazı Alanının Son 8000 Yıllık Jeo-Arkeolojisi ve Doğal Afetlerin Jeolojik Kesitteki İzleri, Yenikapı Antik Liman Kazılarında Jeoarkeoloji Çalışmaları ve Yeni Bulgular, Türkiye Jeoloji Kurultayı - Bildiri Özetleri Kitabı, 16- 22 April 2007, İstanbul, p. 131-135.

Pulak, C., (2007), Yenikapı Bizans Batıkları, Gün Işığında İstanbul'un 8000 Yılı, Marmaray, Metro, Sultanahmet Kazıları, edited by Z. Kızıltan, Vehbi Koç Vakfı, İstanbul, p. 202-215.

Pulak, C., Ingram, R., Jones, M. and Matthews, S., (2013), Yenikapı Batıkları ve Batıkların Gemi Yapımı Araştırmalarına Katkısı, Saklı Limandan Hikayeler, Yenikapı'nın Batıkları, Vehbi Koç Vakfı, İstanbul, p. 23-34.

Yılmaz, Y., (2011), Marmara Bölgesi Neolitik Dönem Ölü Gömme Geleneklerinde İlkler: Yenikapı Kazı Bulguları", TÜBA-AR 14, p. 283-302.

Yılmaz, Y., (2014), Bir Yerleşim, Bir Yöntem: Yenikapı Neolitik Dönem Gömütlerinin Kazılması, Belgelemesi ve Değerlendirilmesi, *Hayalden Gerçeğe Bir İstanbul Öyküsü Marmaray*, Gama Holding, Ankara, p. 256-271.

İSTANBUL SPECIAL ISSUE / 2016

# GLASS FINDINGS from MARMARAY/SUBWAY CONSTRUCTION EXCAVATIONS at SIRKECI

Prof. Dr. Üzlifat Canav Özgümüş  
Doğuş University, Faculty of Fine Arts and Design.  
ozgumusuzlifat@hotmail.com



Salvage excavations, presided over by İstanbul Archaeological Museums, were performed in various districts of İstanbul as part of Marmaray-Subway construction project and glass findings, dating across 2000 years through Greek, Roman, Byzantine and Ottoman periods, were obtained. These glass fragments exemplify the best works of each period.

In general, the earliest findings from the excavation sites in Sirkeci date back to the Hellenistic Period (3rd-1st Centuries BC). Cast and mosaic glasses as well as core-formed amphoriskos were found from this period (Image 1).

The number of findings increases rapidly as of the Roman period (1st-4th Centuries). There are colorless works, made from very refined and clear materials, as well as bluish, greenish, yellowish, veined and olive glasses, colored by unwanted metal oxides in the glass batches. Intentionally colored turquoise, cobalt blue, purple and amber glasses are among the examples. Free- or mold-blown perfume bottles, cups, goblets, bowls and twisted bracelets, which are among typical items of Roman daily life, constitute the majority. Fragments of thick-walled, molded bowls (Image 2) and luxury glasses with horizontal grooves, or oval surfaces with cut decorations were obtained.

The most extraordinary finding from the Roman period is fragments of the Ennion bowls, which is one of the earliest examples of serial production and is included in the 'Ennion Exhibition' catalogue of the Metropolitan Museum<sup>1</sup> (Image 3). The light blue fragments have been dated to the 1st century and they have embossed plant decorations made in the mold blowing technique. In the middle of the decorations, there is an inscription that says 'Ennion made me' in

## Until the Marmaray (Metro line) construction, Ottoman glass art was only being studied through a limited number of sources.

Greek letters inside a tabula ansata. These findings are especially important, as they are very few in the world.

A large number of Byzantine glasses were also found during the excavations. These are daily life items. Their colors are mostly vivid and green, olive, amber, yellow-green colors are in a large quantity. There are few colorless examples, which display refined craftsmanship. Flat cast window glasses are colorless and have bubbles. Some have ground borders (wheel-abraded). These are possible remains of an important structure in Sirkeci. Some of the examples form a semicircle or a triangle when assembled together. There are window glasses other than cast ones. Also, there are cylinder-blown glasses and crown glasses (known as elephant's eye).

Two examples among the Byzantine findings are very rare architectural pieces of wall plaques: one mosaic and the other gold foiled glass fragments (Image 4)<sup>2</sup>.

The most common shape found during Marmaray excavations is goblets<sup>3</sup>. Based on their parallels, they may be dated to the 6th-7th centuries. However, considering the constancy of their shapes, it is possible that the same forms were used at later dates.

Another group of Byzantine findings is

oil lamps. These are hollow-stemmed lamps<sup>4</sup>, lamps with bead bases, lamps with handles and conical lamps (Image 5)<sup>5</sup>. They are generally in green and yellow tones. Especially conical lamps (possibly used as liquor vessels) have very high-quality craftsmanship. Some of them have horizontally grooved cut decorations and others have cobalt blue glass dots. Other lamp forms are possibly from later periods. Conical lamps may be dated to Late Roman or Early Byzantine periods (5th Century).

The most interesting group of Byzantine glasses is chunk fragments. Kilograms of chunk fragments in olive, amber, green and blue tones were obtained (Image 6). These must have been imported for melting and reshaping. Also, a large number of broken cups, bases of bowls, bottles (Image 6), plain and twisted bracelets (Image 7) were found.

Another issue, which is related to the raw glass found at Sirkeci is the "Gate of Glassmakers" which has not been located yet (Porte Verrerie)<sup>6</sup>. There are several ruins recently discovered in the same neighborhood which may be considered as a part of this famous gate but it is too early to identify them with certainty as the "Gate of Glassmakers".

A large amount of Ottoman glasses were also found in Sirkeci excavations and are very important in terms of Ottoman glassmaking history. We followed Ottoman glassmaking in illuminated manuscripts like Surname-I Humayun (1582) (Image 8) and Surname-i Vehbi (1820) (Image 11), narh books like the one dated to 1640, travel books (Seyahatname by Evliya Çelebi), estate books and certain newspaper issues (Takvim-i Vekayi, January 19, 1847). We did not have real objects other than the Beykoz glasses from the 19th century.



Image 1. Hellenistic amphoriskos



Image 2. Roman bowl

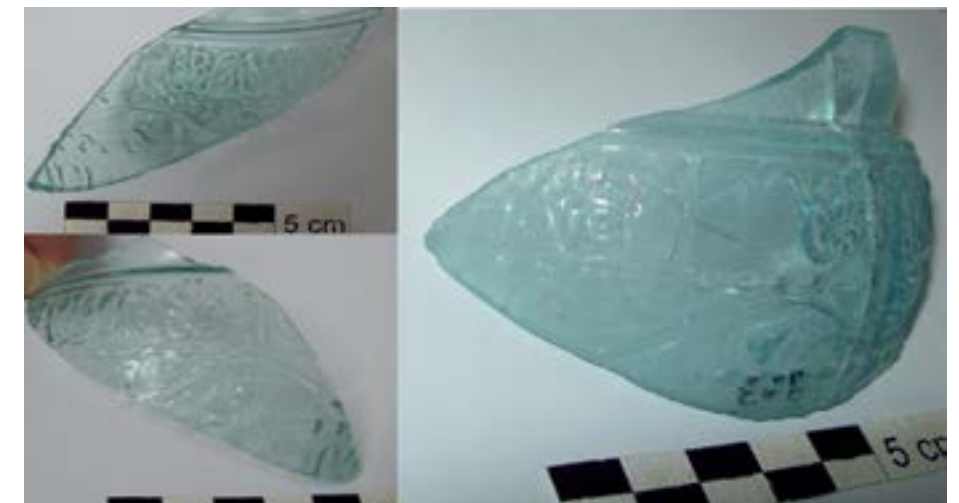


Image 3. Pieces of the Ennion bowl



Image 4. Glass fragments of Byzantine Architecture



Image 5. Byzantine conical lamps

1 C.S.Lightfoot,Ennion: Master of Roman Glass, New York, 2014.

2 A.Saldern,Ancient and Byzantine Glass from Sardis. London ,1980, p.89 no 657-666; C.S.Lightfoot, Ancient Glass in National Museums Scotland,Edinburg , 2007, p.192; A.Oliver, Ancient and Islamic Glass in The Carnegie Museum of Natural History, Pittsburg,1980, p.150 no 268; Ü.Özgümüş, 'Byzantine Glass Finds in The Roman Theatre at İznik (Nikaia)' Byzantinische Zeitschrift, Band 101, Heft 2, 2008,Tafel XXVII Fig.4.

3 A.V.M.Gill, Amorium Reports, Finds I: The Glass (1987-1997), Oxford, 2002, p.65 no 170: Fig.2/4; 171 Fig.2/5.

4 Gill (2002) p. 63 no 21-22,24; Oliver (1980) p.116 no 200-202; Saldern (1980) Pl.11 nos 274-275

5 Lightfoot (2007) p.95, 219-220.

6 J.P.Philippe,Le Monde Byzantine Dans L'Histoire de la Verrerie, Bologna, 1970, p.17.

A small group of Ottoman glasses were found in excavations of the Palace of Polyuctus but were not studied in detail<sup>7</sup>. In Sirkeci excavations, a lot of glasses in various types were found in large amounts.

We now have hundreds of fragments. The earliest examples (15th C) are bottles which were free-blown glasses with a second layer of mold-blown ribbed glass under the shoulder line. There is a bulge on their necks (Image 9). They resemble Abbasid glasses in terms of technique and Byzantine glasses in terms of color<sup>8</sup>. Materials of olive, brown and yellow glasses are almost identical to the objects dated to the Byzantine period. This indicates that Ottoman and Byzantine glassmakers were not very far from each other. Gradually, sizes of the bottles have grown, their forms have changed and almost all the colors have turned to turquoise (16th-17th Centuries).

Ottoman glassmaking should be regarded as an industry supported by the state and is bound by certain rules. Glassmakers

concentrated in different areas of the city in different times. The areas mentioned in written sources or revealed in excavations are Bakırköy, Sultanahmet, Tekfur Sarayı (Palace of the Porphyrogenitus), Sirkeci and Beykoz. Also, we find out that mirror, bottle and window glass makers produce their goods in separate workshops. Findings from Sirkeci support this information. Bottles constitute the highest number of glass products. Our most significant reference to the origin of these bottles in terms of locality is the miniatures in Surname-i Hümayun and Surname-i Vehbi and embossments on the Fountain of Ahmed III in Üsküdar. The glasses found in layers dated to the 16th-17th centuries are, like in the miniatures, either plain or ribbed and turquoise in color (Image 8-11). All of them are homogeneous in composition. Along with finished products, some pieces were obtained that were spoiled during production. Devitrificated objects and production wastes were found. The existence of this sort of material points out to a glassmaking activity because the glasses used in houses and sold in shops must be faultless.

The similarity between the glasses found in Sirkeci excavations and the examples in miniatures and the wasted material found in the excavation sites shows that these glasses are local productions. The claims in previous publications that proposed the Ottoman glassmaking developed depending upon Venice and the glassmakers seen in Surname-i Hümayun are Venetian glassmakers in Ottoman attire lose their validations with Sirkeci findings<sup>9</sup>.

Glasses from the 19th century are different. They were decolorized better and there are even examples we may call colorless. This shows that glassmaking advanced in time. There are numerous colorless examples among Beykoz glasses and pad bases constitute a strikingly large number (Image 12)<sup>10</sup>. These are rose water sprinklers or pitcher bases. There is a cobalt blue example (Image 12). This is a homogenous group in terms of Late Ottoman glass colors and production methods. The large amount of wasted material indicates that these are local products.

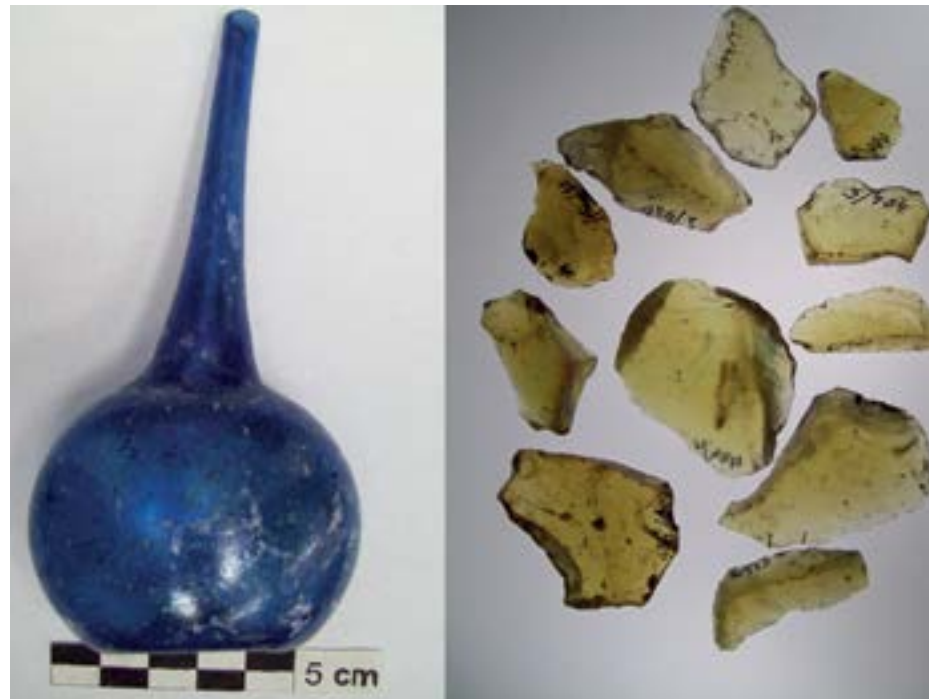


Image 6. Byzantine bottles ve chunk fragments



Image 7. Byzantine bracelets



Image 8. Surname-i Hümayun, glass furnace

The incredible number of local glass works unearthed during excavations conducted in Sirkeci as a part of the Marmaray-Subway construction casts light on the unknown aspects of Ottoman glassmaking and gives us significant

information on the subject. Local materials and imported goods were found together in Sirkeci excavations. This is natural because Ottoman archives frequently emphasize on glasses imported from the West. There is a considerable

## Glassworks mentioned in written sources were those located at Bakırköy, Sultanahmet, Blakhernai Palace, Sirkeci, and Beykoz.

number of Venetian and Bohemian glasses found during excavations as tangible examples of the imported goods.

It is well known that Italian families resided in Sirkeci and Tahtakale, two of the busiest districts of İstanbul. Venetians, the Genoese, Pisans and Amalfians had their own neighborhoods. These Italian residents had been in İstanbul to do trade since the Byzantine period. Naturally, they used appliances they brought from their hometowns, especially glass items, in their family houses. Moreover, as stated above, these glass products made up a significant portion of Ottoman importation.

The majority of Venetian findings are from 16th-17th centuries. Prior to Marmaray-Subway excavations, we only saw this type of glasses in museums or publications<sup>11</sup>. The findings are especially similar to glasses found in the Venetian merchant ship Gagiana that sank in the Adriatic Sea in 1583 (the Gnalick Wreck)<sup>12</sup>. The most crowded group among the Venetian glasses comprises of filigrana glass. Pieces of long-necked and funnel-rimmed vases or bottles; hollow bases of bowls and goblets are striking (Image 13). Only fragments of bases of slim, long and cylindrical cesendellos, which were used as lamps in mosques, were found (Image 13). These glasses were made by attaching opaque white or colored glass rods onto hot, transparent glass. They are similar to the Turkish Çeşm-i Bülbül (Nightingale's Eye) but easily distinguishable by their very thin walls.

7 J.W.Hayes, "Glass of the Ottoman Period". Excavations at Saraçhane in İstanbul, c.II, Princeton, 1992, pp.418-420, Fig.156-8; Pl.52 d.

8 S.Carboni; D.Whitehouse, Glass of the Sultans, New York, 2001, p. 95 undulated glass trails on the neck of the flask; p. 96 bulged neck of the flask; S.Carboni, Glass from Islamic Lands, London.2002, p. 235 bulged neck of the flask.

9 M.Rogers, "Glass in Ottoman Turkey", İstanbuler Mitteilungen, vol. 33, 1983, p. 251.

10 F.Bayramoğlu, Turkish Glass Art and Beykoz-Ware, İstanbul, 1976, pp.150,152; Ü.Canav, TŞCFAŞ Cam Eserler Koleksiyonu, İstanbul, 1985, p.99;Ü. Özgümüş, Anadolu Camcılığı, İstanbul, 2000, p.79

11 R.Rückert, "Venezianische Moscheeampeln in İstanbul". Sonderdruck aus der Festschrift für Harald Keller, Darmstadt, 1963, pp. 223-234; Hettes, Old Venetian Glass. London,1960.

12 I. Lazar ve H. Wilmott, The Glass from the Gnalick Wreck, Koper, 2006.





Image 9-10. Glass from Surname-i Hümayun and glass pieces as excavation findings

Sirkeci digs uncovered a high number of locally made glass products, which increased our knowledge about Ottoman glass art significantly.

Records (June 11, 1569) show that Sokollu Mehmed Pasha placed an order for glasses with spiral glass rods (*vetro a fili* or *latticinio*), which are very similar to Sirkeci glasses, through Venetian ambassador Marc Antonio Barbaro<sup>13</sup>. Sokollu Mehmed Pasha ordered 900 lamps, including 300 Nicaean-style lamps with outward rims, 300 *cesendellos*, and 300 large *cesendellos*. Some of the lamps had white rods while others were plain. Lamps at the Topkapı Palace are very close parallels of these imported lamps.

Venetian window glasses were found during the studies. These cast- or mold-blown glasses with honeycomb embossments have very close parallels among findings recovered from the Gnalick Wreck. There are also greyish and greenish glasses as well as amber and emerald green glasses, which appear very exclusive products and no analogs of these have been found (Image 13).

In summary, the Marmaray-Sirkeci excavations have made it possible to establish a realistic profile of glassmaking and glass use in İstanbul. Glasses from various periods were analyzed by Şişecam Research Center specialists and electron microprobe analyses were performed. All these findings reveal that glassware use has been constant in İstanbul for centuries. İstanbul was the metropolis of three great empires (the Roman, the Byzantine and the Ottoman); therefore, these findings pose great importance.



Image 11. Miniature in Surname-i Vehbi and bottle as as excavation finding



Image 12. Beykoz glasses and excavation findings



Image 13. Venetian glasses

## References

- Bayramoğlu, F., (1976), *Turkish Glass Art and Beykoz-Ware*, İstanbul.
- Canav, Ü., (1985), *TŞCEFAŞ Ancient Glass Collection*, İstanbul.
- Carboni, S., Whitehouse D., (2001), *Glass of the Sultans*, New York.
- Carboni, S., (2002), *Glass from Islamic Lands*, London.
- Charleston, R.J., (1966), *The Import of Western Glass into Turkey: sixteenth-eighteenth centuries*, *The Connoisseur*, pp. 18-26.
- Gill, A.V.M., (2002), *Amorium Reports, Finds I: The Glass (1987-1997)*, Oxford.
- Hayes, J.W., (1992), *Glass of the Ottoman Period, Excavations at Saraçhane in İstanbul*, v. II, Princeton, pp. 410-421.
- Hettes, K., (1960), *Old Venetian Glass*. London.
- Janin, R., (1969), *La Geographie Ecclesiastique de L'Empire Byzantin: Les Eglises et les Monasteres*, Paris.
- Lazar, I. and H. Wilmott (2006), *The Glass from the Gnalick Wreck*. Koper.
- Lightfoot, C.S., (2007), *Ancient Glass in National Museums Scotland*. Edinburgh.
- Lightfoot, C.S., (2014), *Ennion: Master of Roman Glass*, New York.
- Oliver, A., (1980), *Ancient and Islamic Glass in The Carnegie Museum of Natural History*. Pittsburgh.
- Özgümüş, Ü., (2000), *Anadolu Camcılığı*, İstanbul.
- Özgümüş, Ü., (2008), *Byzantine Glass Finds in The Roman Theatre at İznik (Nikaea)*, *Byzantinische Zeitschrift*, Band 101, Heft 2, pp.727-735.
- Philippe, J.P., (1970), *Le Monde Byzantine Dans L'Histoire de la Verrerie*, Bologna.
- Rogers, M., (1983), *Glass in Ottoman Turkey*, *İstanbul Mitteilungen*, Issue: 33, p. 251.
- Rückert, R., (1963), *Venezianische Moscheeampeln in İstanbul*, *Sonderdruckaus der Festschrift für Harald Keller*, Darmstadt, pp.223-234.
- Saldern, A., (1980), *Ancient and Byzantine Glass from Sardis*. London.

13 R.J.Charleston, 'The Import of Western Glass into Turkey:sixteenth-eighteenth centuries'. *The Connoisseur*, May, 1966, s.18-26.

İSTANBUL SPECIAL ISSUE / 2016

Assoc. Prof. Dr. Hülya Berkmen  
Yıldız Technical University, Faculty of Architecture,  
Urban and Regional Planning Department  
hulyayakar@gmail.com

# EYÜP, from the 17TH CENTURY to the REPUBLIC

with a VIEW to IDENTITY, IDEOLOGY and SYMBOLICAL MEANING



Eyüp is in the metropolitan area of İstanbul, on the shore of the Golden Horn, and has an original identity for being the first extramural settlement neighboring to the Historical Peninsula, an identity which it has kept until today (Figure 1).

Eyüp, with its monumental architecture, stands out as an environmentally protected area, the physical form of which is shaped by its 'lifestyle' and its 'cultural structure' through history. It was during the time Fatih Sultan Mehmet (the Conquerer) laid siege around the city when the tomb of Halid Eba Eyyüb El-Ensari, a pathfinder of Prophet Mohammed, was discovered, and the Eyüp area attained its identity as a sacred place. Settlement began after Fatih Sultan Mehmet had the first 'Sultan's Mosque and Complex' (1459) built, and continued through the 15th and 16th centuries. The District called 'Eyüp Sultan' has been one of the most sacred places of Islam since the year 563 AD, and is accepted as the fourth destination<sup>1</sup> for pilgrimage. The spiritual symbolism of Eyüp, which it owes to Eyüp Sultan, has been influential in Ottoman Sultans attaining their position as Caliph (religious representative of the Islamic World), and hence transfer the relics kept within the Kaaba, to Eyüp.

This led the sacred center represented by the Eyüp tomb to become very prestigious in the Ottoman protocol. Another of the roles the district played during the growth of the Ottoman Empire was that it was turned into being the location where important ceremonies, such as coronation ceremony, oaths of allegiance, sword donning, circumcisions, births and celebrations of victories, events which brought the people together, were held. (Tanman, 1998: 94-96) As those ceremonies involved parades between Eyüp and the Palace, the route thus followed was called the 'Sacred Arc' and it proceeded along the shore of the Golden Horn; and districts located on that route had an impact on the development of the

## The values that shaped the Eyüp area's physical character are its lifestyle and its cultural structure through the historical process.

Eyüp area (Image 1). The fact that the sword donning ceremonies were always faithfully held there, is an indicator that sanctity of Eyyub Ensari was underlined by the State as well. This naturally encouraged a high number of charity organizations and foundations to race one another to leave their meaningful traces in the area. Such legacy includes mosques, tekkas, medresas, fountains, schools for young children, free potable water distributing installations, baths and the like, around which, a large number of people built their homes.

The Eyüp Sultan Complex therefore has a holistic identity with its rich physical possessions as well as its symbolical values, and continues to exercise the same attraction even today.

According to Jean François Perouse, the French sociologist, cemeteries are "live sources of actual demographic dynamics" and tell us "tell us stories, not only about the people buried there, but about a lot of other things as well, many of which are not readily observable. Gravestones are sometimes rich with information about where those people have come from, or about many things they encountered on their route to İstanbul". Italian novelist Edmondo de Amicis, who visited İstanbul in 1874, describes the Golden Horn as "the most beautiful landscape of İstanbul", and refers to Eyüp as follows: "The delicate architecture of the mosque, the bright white tombs hidden in a forest of cypresses, makes this place the sacred heart of the Ottomans."

(Amicis, 2006) This tells us that the Eyüp cemetery, with its location and its flora, lives in memories as the most important landscape of the Golden Horn.

During the Byzantine times, Eyüp was called 'Cosmidon' (Green Area) due to its original slopes down to the shore, and certainly continued to be a picnic area all the way to the 19th century. (Erses, 1998)

The sanctity of Eyüp Sultan being ratified by the State, attracted a high number of people who wanted to be buried at a sacred place, making the cemetery there the ideal burial place. In addition to people of high positions in the government administration, the civilian population, even those that do not live in İstanbul, were beginning to dream of resting there after their demise,

## The settlement began to form during the 15th and 16th centuries, having started with the building of the first Sultan's Mosque and Complex ordered by Fatih Sultan Mehmet (Mehmet the Conqueror).

and this made the Eyüp Complex, with the large and small tombs around it, the most popular 'city of the dead' in İstanbul. (Eyice, 1998) The rare tombs that we see in the other districts of the city become astonishingly high in number there, and this is certainly understandable. Eyüp tombs exhibit diversities in Turkish architectural styles, and we must underline that they were all built in the 16th century. Crowds of people visit the tombs today, say a prayer for the deceased, and in order to answer the needs of such visitors, that are a lot of water stations and fountains in the area. This simple fact makes Eyüp, İstanbul's water-rich settlement. (Eyice, 1998)



Figure 1. Map of relations between the Historical Peninsula and Eyüp

We may see this water-related character of Eyüp as a historical continuity. It is true that during the reign of Suleyman the Magnificent, the ancient water systems inherited from the Romans were repaired and improved with the addition of closed canals and underground galleries. The most important among such improvements is the Kırkçeşme (Forty Fountains) installation, of which a

considerable section is within the borders of Eyüp. (Yenen vd, 2000) The officially ratified sanctity of the tomb of one of Prophet Mohammed's companions, with all the graveyards around it, coming together with those cemeteries around the Fatih Complex, made Eyüp a place where spiritual life and contemporary life existed together, and thus, the whole district developed

with considerable speed. What catches the attention of modern İstanbul, though, is that side by side with the spiritual identity of Eyüp, exists also an entertainment identity in a very original way.

What is known as the "Tulip Era" of the Ottoman Empire (1718-1730) was a time when cultural activities were

<sup>1</sup> A place of worship and prayer appreciated by thousands of visitors. After Mecca, Medina and Al Kuds (Jerusalem), Eyüp is held by some as the third most sacred place in Islam." H. İnalçık, Eyüp Sultan Tarihi Ön Araştırma Projesi, Eyüp'te Sosyal Yaşam, Tülay Artan, editor, Tarih Vakfı Yurt Yayınları, 1998.

One of the roles played by Eyüp during Ottoman times was to host all sorts of ceremonies like crownings, sword-donnings, celebrations of circumcisions, births and victories, thereby becoming a place of focus as it contributed to the strengthening of the State's relations with the people.

intensified, and with the expansion of the city into extramuros areas, Kâğıthane and especially Eyüp became places where picnic areas were gaining importance. It was during those times that the she-shore palaces and estates came forth as important elements of the urban pattern. (Yenen vd, 2000: 81-85)

Eyüp gained an additional concept as being the living area of the palace women, family members, wives and children of the Sultans, where music was an extremely important part of daily life. Composer Zekâi Dede Efendi<sup>2</sup>, remembered for his verses "Separation is a strong word; equating it with death is not an exaggeration; to whoever is victim to that torture; daytimes darken into nights", was a famous Ottoman musician closely identified with Eyüp. (Sanal, 2001)

This kind of music gained diversity with the Mawlawy (Whirling Dervishes) music in localities belonging to that denomination, and the Ottoman military band playing victory marches during ceremonies, the gay music played at circumcisions, weddings, funerals and so forth. A high number of religious singers took residence in Eyüp, and the Bahariye Mawlawy Center found a place for itself there as well. This very special Mawlawy center was established in 1873 is still



Image 1. View to Golden Horn from hills of Eyüp

<sup>2</sup> Zekâi Dede Efendi was born in the Cedid Ali Pasha Mosque section of Eyüp in 1825, was educated at the Eyüp Medresa, and learned music from his tutor Eyyubi Bey. Among his important works we can mention the "Hisâr-Büselik", "Şehnâz Büselik", "Hicazkâr" 'fasıl's, "Ferahnâk Beste", "Acem-Aşîrân Beste", "Sûz-i Dil Semâi", Mawlawy Hymns. H. Sanal, Eyüpsultan Vasfında Musikili Bir Türkü, p.33, Eyüpsultan Symposium, Istanbul, 2001.

Even in the Byzantine times, Eyüp was special with its original landscapes and its slopes overlooking the Golden Horn. It was given the name ‘Cosmidon’ (Green Area) in those times. The cemeteries on the slopes must have had something to do with that.

active today, organizing Sema evenings for the Whirling Derwishes. Sword donning ceremonies of Eyüp had their own music, played by the military band (Mehter). The roots of the Mehter Band have gone back all the way to the Central Asian Turkish States, and represented one of the oldest kind of ceremonial music, celebrating the power and magnificence of the State. It is not music of entertainment, but symbolizes the departure of the army going on a campaign. It was a tradition for the soldiers to take their first steps with the beatings of great drum set up in front of the Sultan’s tent, accompanied by brass instruments. The Mehter Band and the flag were symbols of a State, and stood for authorization by the Sultan. In Ottoman times, this historical band lived its most ostentatious days during the reign of Fatih Sultan Mehmet (the Conqueror). The musicians’ outfits and their instruments are extremely interesting, with different colours and models representing the role and function of each person in the band.<sup>3</sup> (Parlar, 1998)

So the Mehter Band has always been a focus of attention for the ambassadors, painters, travellers and such; with musicians in their uniforms, with their music, and their ceremonies, and caused a considerably long period of ‘turkish

and mehter fashion’ in Europe. The borders of the Ottomans where extended to Vienna during the reign of Suleyman the Magnificent (1520-1574), and the ‘mehter’ influence lead over 90 great European composers to compose some 150 such ‘Marches’; Lizst, Rossini, Johann Strauss, and Beethoven, to mention a few. Notably, the Mozart Opera ‘Abduction from the Palace’ has some ‘Mehter’ music in its 9th part. (Parlar, 1998)

Eyüp has been an inspiration for literature as well. A French mariner, gaining fame in Europe with the pseudonym Pierre Loti, visited İstanbul for the first time in 1876-77, and fell in love with a Moslem woman here. Upon his return to his country, he used his diary to write a novel called ‘Aziyade’. Loti stands out in that novel (and in his later works) for expressing his warm feelings and respect for Turks. (Erses, 1998) He came back to Turkey in 1887, and spent all of his time on the slopes of Eyüp, the tranquility and the landscape pleasing him enormously. That particular hill, and the open air coffee shop located there, are now given the name Pierre Loti, and has a most charming outlook onto the curving inlet of the Golden Horn. (Koman, 1986)

Another example of how the Mehteran Music influenced Europe is related to the novel Loti wrote some ten years after his visit to İstanbul; the title was Madame Chrysanthemum; and that novel inspired Italian composer Puccini to compose ‘Madame Butterfly’ under the influence of Japanese exotism, a concept pioneered by Loti again. (Refik, 1988)

As we talk about globalization today, we certainly need to take account of the role İstanbul played in the 18th century.

Cultural values of Eyüp also include the art of ceramics, accepted as a branch of fine arts in our day, i.e., pottery, as it was called in history. The development of workshops and toy making in the area brought a powerful impact. One reason was that the area held some very suitable soil for this purpose. (Fındık, 1998) Eyüp being the district of lady sultans and

children, picnic areas being attractive to them as well as to visitors, interest in toys and ceramics was not missing. The market place of Eyüp gained an original identity with its workshops and sales outlets.

Surface soil research shows us that a major part of the pottery was made for daily use. (Refik, 1988) Although we can in no way know the size of this industry at any given time, the pots and pans for storage and serving of food, and the ceramics pipes used for water distribution, do give some clues. Cemeteries being of such great importance in the area, and watering the graves being a tradition in our culture, one naturally is led to think that pitchers were not only used in homes, but in graveyards as well. (Kültür Bakanlığı, 1995) The district is also known for its vegetable gardens and its flowers, so plant pots, earthenware jars for pickles and the like were probably effectively feeding into a demand for this industry.

Research also shows that in addition to wooden toys made in the area, ‘whistling pitchers’ were made for children, some examples of which are exhibited at the Municipality Museum of İstanbul. (Yenişehirlioğlu, 1995)

Toymakers used to continue selling at shops on both sides of the street that leads to the pier, until the great fire of 1921, and their workshops were right behind those shops. Their toys generally were of the same formats, since making models of live creatures was seen as a sin by them – they never made dolls or toy animals. Small musical instruments were what they worked on mostly. Evliya Çelebi (a famous traveller) describes these toymakers in his book ‘Seyahatname’ as follows: ‘There are some 105 toymakers working in 100 shops. (Evliya Çelebi, 1896) Other than the Mosque, tomb, graves and sacred values, the Eyüp market is a lively place, full off fishermen, milk shops, prayer-beads makers, fabric printers, rose oil sellers, potters, toymakers, animal traders, especially during its Friday bazaar – with a crowd of buyers, too.’

In addition to its dominant identity as a religious center, the area has a number of additional characters it is known for: it has been a resort area, a picnic area, a recreational area, all of these fed by its tree-nurseries, its toy-makers, potters - and certainly music was one of the strong factors which gave shape to Eyüp’s very special pattern.

The coast of the inlet, the unusual topography, the buildings and the green flora come together with the historical legacy, making Eyüp a very important and interesting settlement. In our present day, it has a dominant identity as a religious center, but in addition to that, there are many other identities it hides. Being a place for summer houses, of picnic grounds, a place of entertainment, all fed by the tree-nurseries, toymakers, potters and music – all these are among the main influences on the development of the original physical pattern of Eyüp.

## References

Amicis, De E., (2006), İstanbul, 1874 translated by Beynun Akyavaş, Türk Tarih Kurumu, İstanbul.  
Erses, S., (1998), Kuruluşundan Günümüze Eyüpsultan’da Kimlik Arayışı, Tarihi, Kültürü ve Sanatıyla II. Eyüp Sultan Sempozyumu, 8-10 May, Eyüp Municipality, İstanbul, p. 294-298.  
Evliya Çelebi Seyahatnamesi, (1896), Dersaadet, vol. I, Book I, İkdam.  
Eyice, S., (1998), "Eyüpsultan Semtinde Tarih ve Sanat Tarihi", Tarihi, Kültürü ve Sanatıyla

II. Eyüp Sultan Sempozyumu, 8-10 May, Eyüp Municipality, İstanbul, p. 12-38.  
Fındık, N.Ö., (2014), Anadolu Arkeolojisinde Bazı Seramik Oyuncaklar (XII-XV. yüzyıllar), Milli Folklor (first publishing at 1998), year 26.  
Koman, M., (1986), “Eyüp Sultan Loti Kahvesi ve Çevresi”, İstanbul.  
Ministry of Culture, (1995), İstanbul Tekfur Sarayı- Osmanlı Dönemi Çini Fırınları ve Eyüp Çömlekçiler Mahallesi Yüzey Araştırmaları, Ministry of Culture, Excavation and Research Results Conference, Ankara, p. 535-566.  
Parlar, G., (1998), "Sanatçı Gözüyle Mehter", Tarihi, Kültürü ve Sanatıyla II. Eyüp Sultan Sempozyumu, 8-10 May, Eyüp Municipality, İstanbul, p. 180-185.  
Refik, A., (1988), XVI. Yüzyılda İstanbul’da Gündelik Hayat.  
Sanal, H., (2001), “Eyüpsultan Vasfında Musikili Bir Türkü”, V. Eyüpsultan Sempozyumu, Eyüp Municipality, İstanbul, p. 30-37.  
Tanman, B., (1998), Kılıç Kuşanma Törenlerinin Eyüp Sultan Külliyesi ile Yakın Çevresine Yansıması, Tarihi, Kültürü ve Sanatıyla II. Eyüp Sultan Sempozyumu, 8-10 May, Eyüp Municipality, İstanbul, p. 94-96.  
Yenen, Z., Akın, O. and Berkmen, H., (2000), Eyüp Dönüşüm Sürecinde Sosyal, Ekonomik, Mekânsal Yapı İstanbul, Eyüp Municipality, İstanbul, p. 81-85.  
Yenişehirlioğlu, F. (1995), Eyüp Çarşısı, Eyüp Municipality, İstanbul, p. 96-99.

## References of Images

Figure 1. Map of Moltke 1839, Archive of İstanbul Metropolitan Municipality.  
Image 1. Engravings of İstanbul, V. 2, published by Ministry of Culture and Tourism, Ankara.

<sup>3</sup> During the 19th century, Sultan Mahmut II abolished the Mehter Bands (along with the Jannissary Army), and proceeded to replace it by Mızıkay-ı Humayun, putting an end to a 500 year old Mehter tradition. The Eyüp Sultan Foundation established its own Mehter Band in 1997, to perform on special days.

İSTANBUL SPECIAL ISSUE / 2016

Prof. Dr. Yegan Kahya  
İstanbul Technical University,  
Faculty of Architecture,  
kahyaygn@gmail.com

# A 'NEAR but FAR' ARCHIPELAGO: the İSTANBUL ISLANDS



Nine islands and two cliffs lie in the Marmara Sea, southeast of İstanbul, known as The 'İstanbul Islands' or 'Prince Islands'<sup>1</sup>(Figure 1-2).

Starting with the largest, Büyükada (Prinkipo), the Heybeliada (Halki), Burgaz Adası (Antigoni), Kınalıada (Proti) and Sedef Adası (Terebintos) have their settled populations. Yassıada (Plati), recently renamed Freedom Island, Sivri Ada (Oxia), Tavşan Adası (Neandros) are the less occupied islands of the archipelago. The two cliffs, Batmaz and Vordonos, known to have been islands in their own right at one time, now have beacons on them. The Islands, rich in their minerals, were sometimes referred to as the 'Red Islands',<sup>2</sup> due to the color of their soil. This fertile soil has been the main reason for the richness and

diversity of the flora. The forests made up of calabrian pines and other maquis have always been the most characteristic element shaping the skyline of the İstanbul Islands.

### Monasteries, Fishermen's Villages, and Exiles

The fact that Aristotles referred to the Islands as 'the Khalkedon Islands'<sup>3</sup> (Kadıköy Adaları) during the 4th century BC, indicates that they were already known during pre-history. The gravestone<sup>4</sup> discovered on the Burgaz Adası, dated to the Hellenistic times, as well as the statue<sup>5</sup> unearthed on the Büyükada, and the gold coins of Philipp II, father of Alexander the Great, known as "The Büyükada Treasure"<sup>6</sup> are findings leading us to think that the Islands were inhabited during the antique times<sup>7</sup>.

The islands of İstanbul have gone through a lot of changes with the passage of time, but they are serene places which have been able to protect their original, natural, historical urban and cultural landscape values to a great extend.

The Prince Islands gained some significance when, during the 6th century, Emperor Justinus II built a



Figure 1. İstanbul and its Islands



Figure 2. Positioning of the Islands



Image 1. Ruins of Burgazada Metamorphosis Church

Those islands have been a place of exile, as well as a place of refuge, for prominent figures of administrations and religion who fell out of favour during the Byzantine Empire, the Constitutional Monarchy period of the Ottoman Empire, and during the October Revolution in Russia.

palace and a monastery on Büyükada, after which, more churches and monasteries followed one another<sup>8</sup>. Byzantine sources tell us that these temples were built on the ruins of earlier Roman temples found on the islands<sup>9</sup>. The remains today make it evident that

all of those islands had large monasteries and churches. The Panayia Kamariotissa Church of Heybeliada and the block wall, pillars, pillar capitals, remains of walls and foundations belonging to the Hristos Metamorphosis Monastery Church<sup>10</sup> are witnesses to the Byzantine times, and have been able to reach our day. (Image 1)

In those times, the settlements were simple little fishermen's villages, and fields and vineyards around the rich monasteries<sup>11</sup>. That richness was reason for numerous sieges laid around the islands, and for lootings as well. In addition to being a region of monasteries, the islands were also a place of exile, and refuge, for the prominent religious leaders and statesmen of Byzance when they fell out of favour<sup>12</sup>.

### After the Conquest of İstanbul

The islands were captured shortly before İstanbul was conquered<sup>13</sup> in April 1453, and following the short period of transition, they came back to



Image 2. Islands in engraving by Melling

1 Shortly known as 'Islands', this archipelago has been given many different names in history: Prince/Princesse Islands: J. Von Hammer, İstanbul and Bosphorus, tr. S. Özkan, v.1, AKDITYK Turkish History Agency Publ., Ankara, 2011, 9; R. Janin, "Les îles des Princes, Étude historique et topographique", Échos d'Orient, v.23, No.134, 1924, 181; R. Janin, Constantinople Byzantine, Développement Urbain et Répertoire Topographique, 3rd reprint, Paris 1964, 506,507; P. A. Dethier, Boğaziçi ve İstanbul 19. Yüzyıl Sonu, İstanbul 1993, 95; K. Belke, "Lemmata Prinzeninseln" TIB:13 Bthynien und Hellespont, (Programmed to be published by Austrian Academy of Sciences in 2017). Demonisoi (People's Islands, Genie Islands), Pitiusa (Pine Islands), Papadonisia (Priests'/ Monk's/Cleric Islands), Prophecy Islands, Domenesca (Spirit Islands), Happiness Islands, are some that we see. Hammer, ibid., 9; J. Grelot, İstanbul Seyahatnamesi, tr. M. Selen, İstanbul 1998, 54; Dethier, ibid., 95.  
2 Janin, ibid. 1964, 507.  
3 Aristoteles, Fantastic Stories (Peri thavmasion akusmaton), Quoted by O. Erdenen, Halkidona Islands, İstanbul 1962, 5 and A. Milas, Büyükada, Prinkipo, Ada-i Kebir, İstanbul 2014, 23.  
4 M. Hurmutzi, Antigoni Island, Quoted by A. Papadopoulos-Kerameus, İstanbul 1859, p. 51-59. Σημειώσεις ἐκ χειρογράφων "Manuscript Studies", (Semeloseis ek cheirographon), Byzantinische Zeitschrift, vol.12/1, 1903, 326.  
5 A. Milas, 2014, 23-24; E. Özbayoğlu, Hükümdarın Adası Büyükada (Eskiçağ ve Bizans Dönemi), İstanbul. 2006, 34-35.  
6 E. Bosch, Eski Sikkeler Rehberi, İstanbul 1951, 211-215.  
7 The statue and the coins known as Büyükada Treasure are exhibits at the İstanbul Archaeological Museum.

8 Belke, ibid., 269; Quoted from Zonaras by P. Gyllius, Straits of Bosphorus, tr. E. Özbayoğlu, İstanbul 2000, 245.  
9 A. Poridis, İstanbul Adaları'nın Sosyal ve Fiziksel Gelişiminin Analizi ile Fiziksel Çevrenin Değerlendirilmesine İlişkin Sistemik Bir Yaklaşım, unpublished PhD. Thesis. Y.T.Ü. Fen Bilimleri Enstitüsü, İstanbul 1999, 6.  
10 R. Ousterhout, E. Akyürek, "Burgazadadaki Metamorphosis Kilisesi", Arkeoloji ve Sanat Tarihi Araştırmaları Yıldız Demiriz Armağan, ed. M.B. Tanman, U. Tükel, İstanbul 2001, 93-105; H. Tekkeden, Burgazadası'ndaki Metamorphosis ve Ayios Georgiyoş Karipis Manastırı ile Ayios Ioannis Prodromos Kilisesi, unpublished graduate thesis, İ.Ü. Fen Bilimleri Enstitüsü, İstanbul, 1974.  
11 G. Schlumberger, Prince Islands, tr. and ed. by H. Çağlayaner, 2nd reprint, İstanbul, 2000, 29.  
12 It is a known fact that many well known names were exiled to the islands. Constantine II, Patriarch Theodoros, Empress Irene, Empress Zoe, Emperor Mikhael Rangabe, Emperor Romanos Di genes, Emperor Romanos Lakapenos, Queen Theodora, Great Narses, Patriarch Methodios are some of those names. Schlumberger, ibid., 29, 30, 67, 71.  
13 Kritovulos, Kritovulos History 1451-1467, tr. A. Çokona, İstanbul, 2012, 155; S. Runciman, Die Eroberung von Konstantinopel 1453, 3rd print, München, 1977, 100.



Image 3. Heybeliada Clerical School



Image 4. Heybeliada in the 19th Century

The islands are home to religious buildings, schools, and public buildings necessitated by their multi-cultural heterogeneous social pattern, to which were added during the 19th century some large estates, hotels and hospitals.

life, and continued their life as places of agriculture and fishing, right in the middle of the monasteries (Image 2).

The four larger islands, positioned so close to one another (Büyükağa, Heybeliada, Burgazada, Kınalıada) were the ones that held those settlements. In the 18th century, vine growers and fishermen began to migrate and settle in the Marmara region from the Aegean Islands and the Peloponnesus, and some of those incomers took residence on the islands; thus the dominance of a Greek population was what was seen there during the 19th century<sup>14</sup>.

### Regular Ferries, a New Way of Life, New Structures

As of the beginning of the 18th century, westerners like French and British people began to visit the islands, for pleasure, for trade, and for spending the summer there. The Maritime Engineering School, founded at Kasımpaşa in 1733, began to gradually move to Heybeliada as of 1824<sup>15</sup>, and a large group of Turks settled as well, adding to the island's population considerably. Another important educational institution of the time on the islands was the Christian Orthodox Clerical School at Heybeliada, set in a forest on a hill. It is made up of a group of buildings, put up in steps since the



Image 5. Greek Orphanage, a magnificent example of the size a wooden building can reach

19th century, repaired and renewed a few times, therefore reflecting the art of different periods. This complex was used for higher level theological education, religious teaching and activities. Right next to the Aya Triada Monastery Church in this complex, today's school building stands, built by architect Fotiadis in 1844, with a rich library that contains some significant historical sources (Image 3).

Islands were reachable, in good weather, by large rowboats, a fact that limited their connection with the city in the early phases. In 1839, though, after the Tanzimat Fermanı (Sultan's Reformist Law) was declared, the minorities had been endowed by new means and rights, and steamships started running in 1846<sup>16</sup>, followed by the establishment of Şirket-i Hayriye Company and their scheduled



Image 6. Splendid Palace Hotel, built by Laskaris Kalfa (Foreman) in 1911

ferry services<sup>17</sup>. This made the islands a popular summer destination for the minorities, as well as for the Ottoman upper bureaucracy (Image 4). As the islands began to connect closely with the city's life, Armenians in large groups started to settle at Kınalıada<sup>18</sup>. Population increase and urban development led to the first municipality (6th Daire) to be established in İstanbul, closely followed by '7th Daire-i Belediye' to be in charge of the Islands<sup>19</sup>. Later on, the administrative sections of the city were redefined, and the name of the Islands' Municipality was changed into '14th Daire-i Belediye', and then again into '19th Daire-i Belediye', the headquarters of which was at Büyükağa<sup>20</sup>. Due to the cosmopolitan character of the islanders, the alderman system of the islands was so structured that different aldermen were in charge of the needs of each ethnic group<sup>21</sup>.

As the island populations grew and diversified, new religious buildings were needed, leading to the building of new churches and monasteries, along which, synagogue and mosque building became



Image 7. Büyükağa Con Paşa Mansion designed by architect Polişis in 1880



Image 8. Sabuncakıs Mansion with its neoclassical facades

14 H. Milas, Geçmişten Bugüne Yunanlılar-Dil, Din ve Kimlikleri, İstanbul 2003, 224.

15 Schlumberger, ibid., 155; N.Ertuğ, Osmanlı Döneminde İstanbul Deniz Ulaşımı ve Kayıklar, Ministry of Culture Publ., 2755, Ankara 2001, 186, R. E. Koçu, İstanbul

16 Z. Çelik, 19. Yüzyılda Osmanlı Başkenti-Değişen İstanbul, Tarih Vakfı Yurt Yayınları, İstanbul, 1986, 70-71.

17 Arşaluy's Araratyan Gazetesi, 7 Oct. 1844, İzmir.

18 O. N. Ergin, Mecelle-i Umûr-ı Belediye, İBB Kültür İşleri Daire Başkanlığı yay. 21, 1995, v.3, 1345, 1346, 1379, 1386.

19 Ergin, ay., v.3, 1347, 1379, 1383, 1384; v.4, 1486, 1626.

20 Ergin, ay., v.3, 1347, 1379, 1383, 1384; v.4, 1486, 1626.

21 İ. Dağdelen, "Osmanlı Arşiv Belgeleri ve Diğer Bazı Kaynaklara Göre Osmanlı Döneminde Adalar (Yerel Tarih Araştırması Örneği)", I. İstanbul Adaları Sempozyumu, Adalar Kültür derneği yay., İstanbul 2015, 51.

14 H. Milas, Geçmişten Bugüne Yunanlılar-Dil, Din ve Kimlikleri, İstanbul 2003, 224.

15 Schlumberger, ibid., 155; N.Ertuğ, Osmanlı Döneminde İstanbul Deniz Ulaşımı ve Kayıklar, Ministry of Culture Publ., 2755, Ankara 2001, 186, R. E. Koçu, İstanbul Ansiklopedisi, c.1, İstanbul, 1958, 207.



During the 19th century the islands became popular with the minorities and Levantine groups, as well as the people in the higher bureaucracy of the Ottoman Empire. They were used for summer houses, and some eminent architects of the time built magnificent mansions in the middle of rich floral gardens, bringing together the western architectural styles with civilian approaches, using an altogether new interpretation.



Image 9. Amalia Mansion at Büyükada

more significant as well. At times, the stones and foundations of the old remains were used in the new constructions<sup>22</sup>. During 1892-93, Büyükada, was endowed with the Hamidiye (Selvili) Mosque, built on the instructions of Abdulhamid II, and it turned out to reflect the eclectic/ elitist style of the period, with its architectural details and the shaping of its facade<sup>23</sup>.

Starting with Büyükada, the multicultural



Image 10. A detail from the facade of Mizzi Mansion (Büyükada)

heterogenous structure of the Ottoman society, more so of the İstanbul society during the 19th century, created a rich, colorful and elite Western lifestyle on the Islands. Large mansions and hotels were added to the ongoing building activities of monasteries, churches and schools. The Giacomo/Spendid Hotels, and Ankara Palas at Büyükada, Halki Palas and Grande Britania/ Karamanyan Hotel at Heybeliada, Hotel Antigonu/ Burgaz Palas at Burgaz can be given as examples. Some have disappeared in time, some were renovated and changed to a large extent, but one interesting example of that period is the building of architect A. Vallauri at Büyükada, initially the Prinkipo Palas, but used as a Greek Orphanage later on; a wooden frame structure with projections of different levels racing each other in their length, an immense, very special and interesting building (Image 5).

Due to certain problems in operational licences, a Patriarchy decision was taken in 1902 that turned it into an orphanage<sup>24</sup>. Fotiadis, Little Nikolaidis, D'Aranco, Vallauri, Kaludis, Poliçis, Azaryan, Dimadis and his foreman Dimitri, Foreman Dimopoulos, Foreman Niko, Foreman Samata were the able



Image 11. Yelkencizade Mansion where plant forms were used as architectural elements

22 Burgazada'da Aya Yani/Prodromos Church, Hristos/Metamorphosis Church, Büyükada Aya Yorgi Church, Hristos/Metamorphosis Church, Heybeliada Aya Triada Monastery Church could be some examples.

23 Milas, ibid., 132.

24 Y. L. Zarifi, Hatırlarım: Kaybolan Bir Dünya İstanbul 1800-1920, İstanbul, 2005.

builders who equipped those buildings with quite advanced technologies for their time, and shaped the physical appearance of the new lifestyle (Image 6).

Some interesting examples of the period are Con Paşa Köşkü, Haçopulo Köşkü, Kalvokoresis Yalı Köşkü, Mazlum Bey Köşkü, Mizzi Köşkü, Yelkencizade Köşkü, Azaryan Köşkü (lost in a fire) at Büyükada, Hulusi Bey Köşkü, İlyasko Yalısı, Mari Köşkü at Heybeliada, Kevencioğlu Köşkü (lost in a fire) at Burgazada, Sirakyan Twin Houses at Kınalıda<sup>25</sup> (Image 7-11).

The Islands have gone through some devastating earthquakes<sup>26</sup> throughout history, one especially damaging such calamity being the one that took place in 1894. Many of the collapsed monuments and private buildings<sup>27</sup> were of masonry, while the wooden ones were able to endure the incident with less harm<sup>28</sup>. Construction activities gained momentum towards the end of the century and the action continued up to the beginning of the First World War. During the same time, new public and private buildings were put up, urban adjustments were made, and much of the earthquake damage was repaired or renovated, hence the Islands gained a new appearance.

### A Healthy Environment, A Health Bestowing Environment

The mild and serene atmosphere of the Islands is perfect for building

sanatoriums. It is known that during the epidemics seen in İstanbul during and after the 16th century, some citizens chose to (or had to) get away from the city and take residence temporarily at a place with clean healthy air<sup>29</sup>, which boosted the population of the islands for a while. In 1895, Abdullmid II asked the Royal Medical School to research into protection measures against tuberculosis, and a scientific committee meeting was held, during which, it was remarked that the climate of the Prince Islands was very suitable for sanatoriums<sup>30</sup>. Soon, the first sanatorium of İstanbul opened in Burgazada under the name Saint George Burgazadası Children's Sanatorium, to accept its patients in summer seasons<sup>31</sup>. It stood at the top of a hill on Burgazada, and a while later, a second building was added to it, so as the

children could bathe in the sea and sun themselves. The first İstanbul sanatorium for adults came in 1923, The Büyükada Verem Sanatoryumu<sup>32</sup>. The first publicly owned one, though, opened in 1924 at Heybeliada Çamlımanı<sup>33</sup>. This building grew in size with new additions, and gave important service in the country's fight against tuberculosis until 1925, while the Dr. Medenî Berk Preventorium on the shore of Burgazada (opened in 1928) remained in service until 1940<sup>34</sup>. Its land and some of its buildings are still there today.

### Exiles of the 20th Century

Islands became a place of exile once again in the beginning of the 20th century. After the declaration of Constitutional Monarchy in 1908 and the dethroning of



Image 12. Büyükada Anatolia Club building, built on the winner project of a competition

25 For names of houses, ref: Y. Kahya, "İstanbul Adaları", İstanbul Mimarlık Rehberi - Boğaziçi ve Asya Yakası, ed. A. Batur, Mimarlar Odası yay., İstanbul 2015, 172-208 catalogue.

26 An anonymous diary on 1894 İstanbul Earthquake, prep. S. Çalık, Üsküdar Belediyesi yay.11, 26-29, 67; S. Küçükalioğlu Özkılınç, 1894 Depremi ve İstanbul, İş Bankası Kültür yay., İstanbul, 2015, 97; İstanbul Depremleri Fotoğraf ve Belgelerde 1894 Depremi, prep. M. Genç and M. Mazak, 2. print, İGDAŞ Kültürel yay., İstanbul, 2001, 58.

27 M. Genç, M. Mazak, ay. 31 v.d.; F. Öztin, 10 July 1894 İstanbul Depremi Raporu, Bayındırlık ve İskan Bakanlığı Afet İşleri Gn. Md. Deprem Araştırma Dairesi, Ankara, 1994, 80-87; Sakin, Tarihsel Kaynaklarıyla İstanbul Depremleri, İstanbul, 2002, 133.

28 Poridis, ay., 272.

29 Türk Mektupları (Turkish Letters), Observations of a European Ambassador during the reign of Kanuni Suleyman (Suleiman the Magnificent) (1555-1560). Ogier Ghiselin de Busbecq, translated by D. Türkömer, İş Bankası Kültür yay., 3rd reprint, İstanbul 2014, 198,199; Schlumberger, ibid., 154; C. Pinquet, "Bir Takımadayla İlgili Değerlendirmeler: Prenis Adaları" ("Evaluations Concerning an Archipelago: Prince's Islands") İstanbul Araştırmaları Yıllığı, v.3, İstanbul, 2014, 96; O. Erdenen, ibid., 45.

30 N. Yıldırım, İstanbul'un Sağlık Tarihi, İstanbul, 2010, 93-94, 407, Erdenen, 45.

31 Yıldırım, ay., 98-99.

32 Opened by Dr. Musa Kazım. Yıldırım, ay.,98.

33 Yıldırım, 96, 98 ve 99 v.d.; BOA, MFMKT, 1232/95-5: "Letter by the Ministry of Education to the Grand Vizier's Office, dated May 27, 1918, stating that the Ottoman land needs a sanatorium just like in the foreign countries, that the best option among suitable places would be Heybeliada, and that there already is a vacant building there, belonging to the army, that could be used as a sanatorium, and demanding that the said building be transferred to the ownership of the Ministry of Education for this purpose." Belgelerde İstanbul Adaları, (Documented Information on İstanbul Islands) ed. C. Ekici, Adalar Kültür Derneği yay. 12, İstanbul 2010, 262 .

34 P. Tuğlacı, Tarih Boyunca İstanbul Adaları, v.2, İstanbul 1992, 278.

Abdulhamid II, the prominent (but out of favour) people that were sent on exile were known to the islanders as 'Island Guests'<sup>35</sup>. Some White Russians who escaped from the Russian Revolution of 1917 and took refuge in İstanbul were also sent to live in the houses and monasteries on the islands<sup>36</sup>. While life on the islands was rich and serene until the First World War began, that war had caused a lot of stress and discomfort, and with some of the Greek citizens leaving the country, the Islands had lost their bustling vitality. But the New Residents re-injected the social life with some stamina once again. When L. Trotsky, a leader of the October Revolution, a politician as well as a theoretician, was expelled from Russia in 1929, he was sent to live at Büyükkada with his family and his servants, very much under police protection, and wrote his diaries titled 'My Life' while he was there<sup>37</sup>.

### An Inspiring Environment

With their nature-enriched living conditions and their picturesque beauty,



Image 13 - 14. More modest Modernist houses spread on the land farther away from the shores

Islands have been an inspiration to many prominent artists and writers of the world. Sait Faik Abasıyanık, Nurullah Ataç, Recaizade Mahmut Ekrem, Reşat Nuri Güntekin, Hüseyin Rahmi Gürpınar, Ahmet Rasim are all well known names of Turkish literature, who have long since passed away, that wrote their books and/or poems there, just like many contemporary names that choose to do the same today. Some of the houses they lived in have been turned into museums where their personal belongings are exhibited. İstanbul's epic poet Yahya Kemal Beyatlı chose the islands as the theme for many of his poems, some of which are known to the younger generations as lyrics of popular songs.

### Republic Era

After the proclamation of the Republic, the islands gained significance once again, this time through the interest shown by Atatürk, as well as by the government bureaucracy and the İstanbul bourgeoisie. From 1928 onwards, Atatürk



came to Büyükkada every summer to be present at the balls and meetings, and hosted his colleagues and foreign guests there. The Anadolu Kulübü opened in 1926, replacing the Yachting Club dated to 1906. The Club certainly gets a lot of interest, mainly for the historical structures that exist on its grounds<sup>38</sup>, but just as much, perhaps, for its modernist building put up during 1951-57 by T. Cansever and A. Hancı<sup>39</sup> (Image 12). İsmet İnönü, who visited Heybeliada during 1924 for a while, in order to have a rest for his health problems, eventually bought a house there, and he used to pay frequent visits to Büyükkada Anatolia Club when he was there. The Mavromatis Köşkü, built on the plot of land where an old wooden house had collapsed during the 1894 earthquake, is now known as 'İsmet İnönü Evi', and with its furnishings reflecting the İnönü era, it lends its gardens to a variety of cultural and artistic functions each summer.

Following the increasing interest shown by the minorities, the upper income level people and the politicians in post war



Image 15. Island skyline formed by buildings positioned in harmony with the inclinations of the topography



Image 16. Mansions surrounded by their gardens rich in diversity of plants

(Second World War) years, the islands began to lose some of their minority population due to the stressful political climate of the 1960-70 period. On the other hand, the domestic migrations triggered initially by the Erzincan earthquake of 1939, were on the rise, and consequently the demographic make-up of the islands began to change<sup>40</sup>, as a result of which, many of the mansions had to change hands. Today, as summer homes are very much 'in', the islands mostly host a mixed population made up of Turks (the majority), Sunnis, Alawis, Kurds, Laz (Pontus), Greek Orthodox, Armenian Gregorians, Armenian



Image 18. Kinalhada Mosque



Image 17. Yali mansions set in their large gardens on the shore

Catholics, Latin Catholics, Assyrians, Keldany, Sepharade Jews, Ashkenazi Jews, Karait Jews, Levantines, Italians, Bulgarians, Jugoslavs, Swedes, Germans, and Austrians – living all together, in their different religions, denominations, and ethnic roots<sup>41</sup>.

### The Urban Pattern and the Architectural Styles

One observes two different styles of settling in the urban pattern of the islands<sup>42</sup>. In the central areas near the pier and the markets, we see houses of two or three stories, built attached to each other. Many of these more modest homes, having been built at the turn of the century, have stone built lower stories and wooden upper levels. But then, among them one can spot some built in 1940-60 with the Art-Deco-Bauhaus influences, quite modern in their lines, using stone or reinforced concrete (Image 13-14). These buildings can be houses, or apartment buildings, too.

As you move away from the central areas, though, you see large, monumental houses set in gardens. The opportunities presented by the free, stand alone building licences, have allowed the development of an original/experimental architectural style. The slopes are suitable

for the basements and first floors to be built in masonry, with upper floors either in wood, or again in masonry. At times, brick walls are used together with jack-arch floors, new concepts and interpretations leading to a diversification in architecture. These magnificent buildings have sloping gardens rich in their flora, and indoor, outdoor, and semi-open sitting areas and service facilities (Image 15 -16). On the shore one sees some villas with their own docks and piers, having the island's skyline meet with the sea (Image 17).

The houses planned during the last quarter of the 19th and early 20th century generally reflect traditional influences, with their Classical, Gothic, Renaissance, Baroque facades, but still, their reinterpreted western styles have been adapted to civilian architecture. Among the Neo-classical, Neo-renaissance, Neo-baroque, and Empire styles, you can see some built in early 20th century reflecting Art-Nouveau elements applied to wooden structures, thus creating the 'İstanbul Art-Nouveau',<sup>43</sup> and at times you can spot different styles on the same building, with select/eclectic approaches. The semi-open sitting areas, like balconies and verandas, seem to be the marks of the open lifestyle of the islands reflecting onto architecture. The most remarkable ones,

35 R.E. Koçu, "Adalar", İstanbul Ansiklopedisi, v.2, İstanbul, 1959, Quoted by Erdenen, ibid., 53 and Milas, ibid., 152,153.

36 T.A. Baran, "Mütareke Döneminde İstanbul'daki Rus Mültecilerin Yaşamı", Atatürk Araştırma Merkezi Dergisi, V.12, March-July-November 2006, issue 64-66.

37 Lev Troçki wrote his (1879-1940) autobiography, and his three other works in İstanbul (Tahrif Edilen İhtilal, Sovyetler Birliği'nin Müdafası ve Muhalefet, Komünist Enternasyonal'in Üçüncü Hatalar Devri, Daimi İhtilal, Rus İhtilalinin Tarihi), Ö. S. Coşar, Troçki İstanbul'da, İş Bankası Kültür yay., 3.print, İstanbul, 2015, 201.

38 27.000 sq.m. of land was used for the historical building of the Club, where a total of five structures stand: Historical Building, Twin Pavillions, Yellow Building and New Building.

39 "Anadolu Kulübü Binası", Arkitekt, issue: 295,59, 45-52.

40 K. Yılmaz, "20.yüzyılın ikinci yarısından sonra yaşanan göçlerin Adalar'daki sosyo-ekonomik yaşama etkisi", I. İstanbul Adaları Sempozyumu, Adalar Kültür Derneği publ. 11, İstanbul 2015, 79, 80.

41 R. Schild, "Burgazada Canlı Etnografik Müze", İstanbul Dergisi Tarih Vakfı publ., İstanbul 1998, 26, 121-123.

42 Y. Kahya, "İstanbul Adaları Üzerine" I. İstanbul Adaları Sempozyumu, Adalar Kültür Derneği publ. 11, İstanbul 2015, 31.

43 A. Batur dates this period to between 1905 and 1925. A. Batur, "İstanbul Art Nouveau'su", Tanzimattan Cumhuriyete Türkiye Ansiklopedisi, v.4, İletişim yay., İstanbul 1985, 1088.



Image 19. The Ataç House where traditional architecture is re-interpreted

be it in size or in style, are mostly found at Büyükkada. Building of the impressive mansions somehow continued into the 20th century – while during the forties, a re-interpretation of traditional homes came with a more nationalist character; after the Second World War a plain modernist style became dominant. With the use of reinforced concrete frames, modernist influences reflected themselves onto architecture. At Büyükkada, the Rıza Derviş House and the Fethi Okyar House were designed by S.H.Eldem, the Kamhi-Grünberg Twin Villas by E. Sarfati, and in Burgazada the Goldenberg House, are buildings in modern design. Interestingly, in Kınalıada, the Kınalıada Mosque designed by T. Uyaroğlu (Image 18) and B. Acarlı, is an interesting application of the modernism observed in houses reflecting onto mosque architecture. The Burgazada Ataç House built in later times by T. And F. Cansever is one of the few

Considering the cosmopolitan quality of the population, the alderman system on the islands was structured to accommodate all residents, by giving each national group their own alderman.

examples on the islands which kept to the Ottoman traditional style (Image 19).

These examples of civilian architecture, which presents a rich variety in their styles and typologies, contain elements of the taste of the period they were built



Image 20. View of Büyükkada shore and its pier



Image 21. A view of Heybeliada and Kaşık island from Burgazada

in, as well as the individual tastes as to the shaping of their facades, come together with the monumental structures of different religions and cultures, representing the wholesome character of the Islands' architecture and their urban pattern (Image 20). A large part of this architectural richness is now under protection as one single pattern. In 1976, Büyükkada, Heybeli, Burgaz, Kınalı, and Sedef islands were registered as natural protected areas<sup>44</sup>, and in 1984, 'Marmara Archipelago' as a whole, followed suit<sup>45</sup>.

At the Sedef Adası, however, with the building of a closed complex of summer houses in the mid-fifties, the island's public areas are now limited to daily use. The above mentioned settlement contains pioneering samples of modern house design, and is now an 'urban protected area'<sup>46</sup>.

### Landscape

The Islands offer a low pace, safe and secure lifestyle, as there is no motorized

traffic allowed. The topography and the natural beauty, the organic streets reflecting the historical pattern, the impressive stone and wooden structures bred by a very special architectural approach, all come together to create a unique lifestyle.

The Islands present a special lifestyle for many different communities, minorities being one of the important ones. The historical, religious, sacred and spiritual elements provided by the Islands' landscape, along with their culture of horse-carriages, cycling, group picnics and entertainment, concerts, swimming, sea sports and competitions, create a synergy with the physical environment, give the Islands a characteristic urban-cultural landscape<sup>47</sup>.

So close to the metropolis of İstanbul, yet so far from its high pace and its stress, Islands offer a slow life within their special natural/urban environment, and despite the passage of time, they have

been able to keep - to a large extent - their original natural, historical, urban and cultural characteristics, making them a unique environment. (Image 21).

### References of Images

- Figure 1. A. Yetişkin Kubilay, Maps of İstanbul, 1422-1922, İstanbul 2010: 231.  
 Figure 2. E. Mamboury, Les Îles des Princes. Banlieue maritime d'İstanbul, İstanbul 1943.  
 Image 1, 3, 11. Y.Kahya  
 Image 2. A. I. Mellinger, Atatürk Kitaplığı, AlbümlerAb\_000002\_006\_001.  
 Image 4. Sebah-Joailier, 9, DAI İstanbul, Negatif No.9407 (D-DAI IST-9407\_8002138,05.jpeg)  
 Image 5-10, 12, 15-17, 18, 20, 21. A. Neftçi  
 Image 13, 14, 19. S. Karsan

44 GEEAYK decision of 10 December 1976 n.9500 declares all Islands as natural protected areas.

45 KTVYK 31.03.1984/ 234 n. decision.

46 KTVKBK 09.12.2009/ 2201 n. decision.

47 S. Karsan, "Kültürel Peyzaj Alanı Olarak Büyükkada", I. İstanbul Adaları Sempozyumu, 3-6 October 2013, İstanbul 2015, 460-469.

İSTANBUL SPECIAL ISSUE / 2016

Prof. Dr. F. Cânâ Bilsel  
Middle East Technical University  
Department of Architecture  
bilsel@metu.edu.tr

DILEMMA of the CONSERVATION of CULTURAL HERITAGE and MODERNIZATION  
in the EARLY REPUBLICAN PLANNING of İSTANBUL<sup>1</sup>



<sup>1</sup> The present article is partly based on the research conducted by the author in the personal archive of Henri Prost in Cité de l'Architecture et du Patrimoine, Archives d'Architecture du XXe Siècle in Paris. The research was jointly supported by TÜBİTAK and EGIDE within the framework of Bosphorus Programme in September 2004 and Turkish Academy of Sciences in October-January 2005. The visual materials are from the Henri Prost archive of Académie d'Architecture held by Cité de l'Architecture et du Patrimoine, Archives d'Architecture du XXe Siècle if not indicated differently.

The capital of the Eastern Roman and Ottoman Empires for nearly 1600 years, İstanbul abounds with vestiges of an imperial past.<sup>2</sup> As in many other world cities, in İstanbul, too, the conservation of the historic monuments and sites emerged as a modern practice in response to the rapid destruction caused by urban development. The dilemma of modernization versus conservation presented itself as early as the late Ottoman period, during the first planned modernization of the city. In the first half of the twentieth century when the new Republican government undertook the master plan of İstanbul, the modernization or conservation of the city presented once more a significant dilemma. Paradoxically, the first policies for the conservation of cultural and natural heritage at an urban scale were developed within the framework of the early Republican city planning, the main goal of which was the modernization of the city.

The Ottoman reforms initiated with the declaration of the Tanzimat in 1839, which aimed at the institutional and societal modernization of the Empire, comprised also a comprehensive project of transforming the urban space.<sup>3</sup> This project sought to reshape the Ottoman capital after the image of contemporary European cities, by opening wide avenues, plazas and squares, and this was to be achieved by the implementation of street alignment and building regulations. These regulations were particularly effective in the rebuilding of the neighborhoods destroyed by fires, which were frequent and highly destructive of the wooden residential built-environment in particular.<sup>4</sup> At the

**The land walls were declared as ‘ancient assets’ for the first time in 1884, by a firman from the Sultan. Following the 1894 earthquake, a decision was taken to repair the collapsed parts of the walls, while the still standing structure of the Covered Bazaar was also declared ‘ancient asset’ at that occasion.**

end of the century, the urban fabric of the historic city of İstanbul was transformed into a patchwork as a result of numerous piecemeal reconstructions.

The first reactions for safeguarding historic buildings from destruction, dated back to the urban interventions initiated by progressive administrators of mid-nineteenth century. The demolition of a number of religious buildings and removal of cemeteries undertaken by the Commission of the Improvement of Roads, during the widening of the major street of Divanyolu following the 1865 Hocapaşa fire, provoked a reaction among the conservative circles.<sup>5</sup> However, neither these reactions, nor the efforts of the Ministry of Evkaf (Pious Foundations) could prevent

the demolition of significant historic monuments including some parts of Atik Ali Pasha Madrasa, Köprülü Madrasa among others.<sup>6</sup> Nevertheless, in the same period, certain important initiatives, i.e. the foundation of Müze-i Hümayûn -the Imperial Museum [of Archaeology]- and the enactment of the first regulation for the protection of antiquities in 1869, marked the beginning of the history of conservation of archaeological and architectural heritage in Turkey.<sup>7</sup> In 1884, the city walls were declared as “antiquities” for the first time in an imperial firman, which ordered their conservation at the highest level.<sup>8</sup> After the earthquake of 1894, a decision issued by the Ministry of Interior required the repairing of the parts of the walls that had fallen apart, pointing out their historic significance. In a report written for the reconstruction of some parts of the Grand Bazaar damaged by the same earthquake, the existing structures of the old bazaar were also qualified as “ancient works” although their reconstruction according to the requirements of the contemporary technology of architecture was finally recommended<sup>9</sup>. The Regulation of Antiquities issued in 1906, contained articles for the protection of historic buildings, besides archaeological vestiges, and included measures for the provision of funds for this end<sup>10</sup>. However, the first Regulation for the Conservation of Monuments was issued in 1912, at a period when the Mayor Cemil Pasha undertook a series of ambitious urban operations in İstanbul. The regulation, which defined the city walls once again as antiquities, did not, however, provide a clear definition for historic monuments<sup>11</sup>.

**In awareness that the history of İstanbul belongs not to any single nation, but to the whole of humanity, the Republican ideology adopted a plan to create an Archaeological Park in the heart of the city, as a sign stressing the ties between the Republic of Turkey and the universal human history.**

A civil society, the Association of the Friends of İstanbul founded in 1911, was particularly concerned with the conservation of antiquities and historic monuments in the city<sup>12</sup>. The association did significant work for the conservation of the city walls and Boukoleon Palace, for the cleaning of Rumelihisar, the surveying of Amcazade Hüseyin Pasha’s mansion on Bosphorus, besides the preparation of an İstanbul guide<sup>13</sup>. The activities of this association were effective also in safeguarding a number of significant Ottoman buildings endangered. The years that followed the proclamation of the Second Constitution –known also as the Revolution of the Young Turks- were, in fact, an eventful period when the magnitude of the urban interventions and the efforts for the conservation of historic monuments are concerned. Dr. Cemil Pasha –a surgeon educated in Paris, served as the mayor of İstanbul twice, from 1912 to 1914 and 1919 to 1920. A determined advocate of modernization, he undertook a series of urban operations for modernizing

the urban infrastructure and spaces, including the creation of public gardens, squares and plazas, and the opening of avenues. When the opening of a grand plaza between Hagia Sophia and Sultan Ahmet Mosque in the Hippodrome area was being considered, the campaign lead by the Association of the Friends of İstanbul saved Haseki Hürrem Sultan Hamam –a work of Architect Sinan- from being demolished. Other historical buildings were also saved by the opposition of the Ministry of Evkaf<sup>14</sup>. Despite such significant initiatives, however, several other historic monuments were damaged because of the municipality’s operations, during the opening of avenues for the installation of tramway lines in particular. With the objective of preventing historic monuments from being destroyed, a council was founded, by the Ministry of Education in 1917. The Council of Antiquities<sup>15</sup>, which was composed of the director of Museums Halil Edhem (Eldem) Bey, architect Kemalettin Bey<sup>16</sup>, art historian Celâl Esad (Arseven) among others, continued its function during the Republican period, until 1950s when it was renamed the Higher Council of Antiquities and Monuments.<sup>17</sup> The foundation of the Republic in 1923 definitely marked a rupture in the political history of Turkey, yet there were also continuities that the Republic inherited from the late Ottoman period.

**First Planning Initiatives in İstanbul in the Early Republican Period**  
When Ankara became the capital of the new Republic of Turkey in 1923, İstanbul was deprived of its status of capital city. The limited funds of the Republic were allocated primarily to the new capital and the development of İstanbul was neglected in the first decade following the foundation of the Republic. The city’s population, which

had exceeded one million before the First World War, decreased to 740.000 inhabitants in 1930s. Although a number of interventions such as the widening of the tramway avenue between Fatih and Edirnekapı, the traffic arrangement in Beyazıt Square were undertaken in this period, large areas devastated by fires still awaited to be rebuilt. The historic city of İstanbul was in ruins, due to the socio-economic depression caused by long lasting wars since the end of the nineteenth century. Numerous religious and civic buildings, which had been once maintained by pious foundations –the wakfs- were abandoned and ruined. Halil Edhem Bey, member of the Council of Antiquities, wrote in a report: “If we were to pass by one of the many burned areas in the city, we would see hundreds of mosque ruins, wrecked tombs and cemetery remains. These are beyond being repaired and restored. Their presence in destitution, on the other hand, is a shame for our city...” And he concluded as: “Today İstanbul is the greatest ruined city (virane) of the world... some buildings can be sacrificed to put an end to this situation<sup>18</sup>.”

**Despite the fact that Turkey first made her application to the UNESCO for protection of her historical monuments and for the Archaeological Park Project as early as 1950, due to political reasons the application process has not been brought to a conclusion.**

2 S. Yerasimos, “İstanbul: Heritage and Hazards of Modernity,” World Heritage Review 10, 1998: 6-15.

3 Z. Çelik, The Remaking of İstanbul, Portrait of an Ottoman City in the Nineteenth Century. Berkeley, Los Angeles, London, 1993, 49-67, and S. Yerasimos, “A propos des réformes urbaines de Tanzimat”, Villes Ottomanes à la fin de l’Empire, P. Dumont, F. Georgeon, eds., Paris 1992: 17-32.

4 According to Osman Nuri Ergin, archivist and historian of İstanbul, 117 great fires ravaged large areas in İstanbul in half a century between 1853 and 1906. O. N. Ergin, Mecelle-i Umûr-ı Belediye, vol. 3. İstanbul, 1995: 1228-1235.

5 Z. Çelik, op.cit., 60-63.

6 While several tombs were demolished, Köprülü’s mausoleum was dismantled and moved elsewhere and a portion of Çemberlitaş Hamam was cut out during these interventions. N. Altınyıldız, “The Architectural Heritage of İstanbul and the Ideology of Preservation”, Muqarnas, 24: 285.

7 Âsâr-ı Atika Nizamnamesi enacted in 1869, involved mainly the archaeological remnants and regulating the excavations to be held. E. Madran, “Cumhuriyet’in İlk Otuz Yılında Koruma Alanının Örgütlenmesi / Notes on the Organization of the Field of Restoration During the First Thirty Years of the Republic,” METU Journal of Faculty of Architecture 16.1-2, 1996: 61, 88.

8 Firman dated 5 June 1884, cited by O. N. Ergin, op. cit., vol. 4: 1777, and vol. 7: 3894, cited by S. Yerasimos, “Tanzimat’tan Günümüze Türkiye’de Kültürel Mirası Koruma Söylemi”, İstanbul Dergisi 56, 2005.

9 O. N. Ergin, op.cit., vol. 7, p. 3893, cited by S. Yerasimos, “Tanzimat’tan Günümüze...,” op. cit.

10 In this new regulation of antiquities -Âsâr-ı Atika Nizamnamesi, enacted in 1906, historic building types such as, mosques, hans, hamams and kümbets were enumerated. E. Madran, op. cit., 62.

11 “Muhafaza-i Âbidât Hakkında Nizamname” issued in 30 July 1912, O. N. Ergin, op. cit., vol. 4, 1784, cited by S. Yerasimos, op. cit.

12 İstanbul Şehri Muhipleri Cemiyeti. The director of the Imperial Museum, Halil Edhem Bey, his assistant Makridi Bey, architect Vedad Bey, Prince Said Halim Pasha, the director of the Banque Ottomane, M. Revoil, Ahmet Midhat, Dikran Keleşyan were among the founding members of this association. S. Yerasimos, “Le discours sur la protection du patrimoine en Turquie des Tanzimat à nos jours”, the above mentioned article translated into French by J.-F. Pérouse, European Journal of Turkish Studies, Heritage Production in Turkey, Actors, Issues and Scales, Part I, 19, 2014: 3.

13 A number of renowned international figures, the Byzantinist Charles Diehl, art historian Jean Richepin and Mme Bompard, the wife of the French ambassador supported the association in these initiatives. S. Yerasimos, ibid.

14 N. Altınyıldız, op. cit., 284-285.

15 Âsâr-ı Atika Encümen-i Daimisi, S. Eyice, “İstanbul Eski Eserleri Koruma Encümeni”, Dünden Bugüne İstanbul Ansiklopedisi, vol. 4. İstanbul, 1994, 222.

16 Kemalettin Bey who had been the chief architect in the Ministry of Evkaf (Pious Foundations) since 1909, became the director of the technical department at the Municipality of İstanbul in 1914. He was one of the most influential figures in the institutionalization of conservation of historic monuments in Turkey. İ. Tekeli, S. İlkin, Mimar Kemalettin’in Yazdıkları. Ankara,1997.

17 S. Eyice, op. cit., 222.

18 Halil Ethem, “Âbidelerimizin Hâli,” Tarihi Abide ve Eserlerimizi Korumağa Mecburuz, Maarif Vekâleti. İstanbul, 1933, 5, cited by N. Altınyıldız, op.cit., 289.

The Republican modernization was meant to be more comprehensive and radical, compared to the Ottoman reforms. Town planning, which was born as a new discipline in the West at the turn of the twentieth century, was perceived as a scientific and technical expertise for modernizing cities and their infrastructure, providing public spaces and facilities that would support the societal modernization aimed by the Republican government in Turkey. In this perspective, European architects and planners, renowned as distinguished experts in this field, were invited to develop plans for the Turkish cities. Following the first competition held for the planning of the new capital Ankara by an invitation made to three experts of town planning from Germany and France in 1927, the same model was adopted for İstanbul in 1932. The planning of the historical capital was a critical task not less important than the construction of the Republican capital city. In the same period, prominent Turkish architects, Sedat Hakkı (Eldem) and Burhan Arif (Ongun) wrote articles on the questions of reconstruction and planning of İstanbul. In his article entitled "İstanbul and Urbanism" published in *Mimar*, Sedat Hakkı deplored the historic city's ruinous condition, and emphasized the delicacy of the task of the town planner, stressing the necessity of coping with the contemporary developments while paying due attention to the historic monuments. He particularly advised



Figure 1. Henri Prost's İstanbul European Side Master Plan - Old İstanbul, dated 1937

protecting the monuments with their surroundings as far as possible<sup>19</sup>. Burhan Arif argued that only Turkish experts who knew well the city and understood its spirit could do the task of planning İstanbul<sup>20</sup>. However, these points of view apparently did not seem to convince the government of the time. Three renowned architect-planners from France and Germany were called upon to participate in the planning competition held by the Municipality of İstanbul. German planner Hermann Ehlgötz, and French architect-urbanists Donat Alfred Agache and Henri Prost were personally invited

to present their ideas and projects for the future city in 1933. Prost having declined the invitation, Jacques Lambert replaced him on his advice. The three planners, came to İstanbul to study the city, and submitted their proposals toward the end of the same year. The competition jury, composed of Turkish parliamentarians and officials, having thoroughly studied the three entries, finally selected Hermann Ehlgötz's proposal. The German planner's project, which mainly contended with minor interventions on the existing city, while its French counterparts proposed to open new boulevards and plazas, was found "more realistic" and also more respectful to the character of the historic city, by the jury. Indeed, in his project report, Ehlgötz stressed the importance of conserving the old city not only with its monuments but also with its street fabric and cemeteries, which he understood as characteristic features of the "oriental civilization." He argued that, in İstanbul, there was no need to open new parks as in the modern cities of the West, instead, he suggested conserving the old cemeteries as green areas<sup>21</sup>. His conservative suggestions, vis-à-vis the historic city, which were perceived by the jury as being respectful to the city's historical "character" contained, however, an orientalist tone and, although it convinced the jury, it did not meet Republican government's the expectation.



Image 1. Henri Silhouette of the historic peninsula from Golden Horn from Henri



Image 2. The urban blocks to be demolished indicated on the aerial photograph of Eminönü (Güzelleşen İstanbul, 1944)



Image 3. The façade of Yeni Valide Mosque opened with the demolition of buildings that had blocked the view (Güzelleşen İstanbul, 1944)

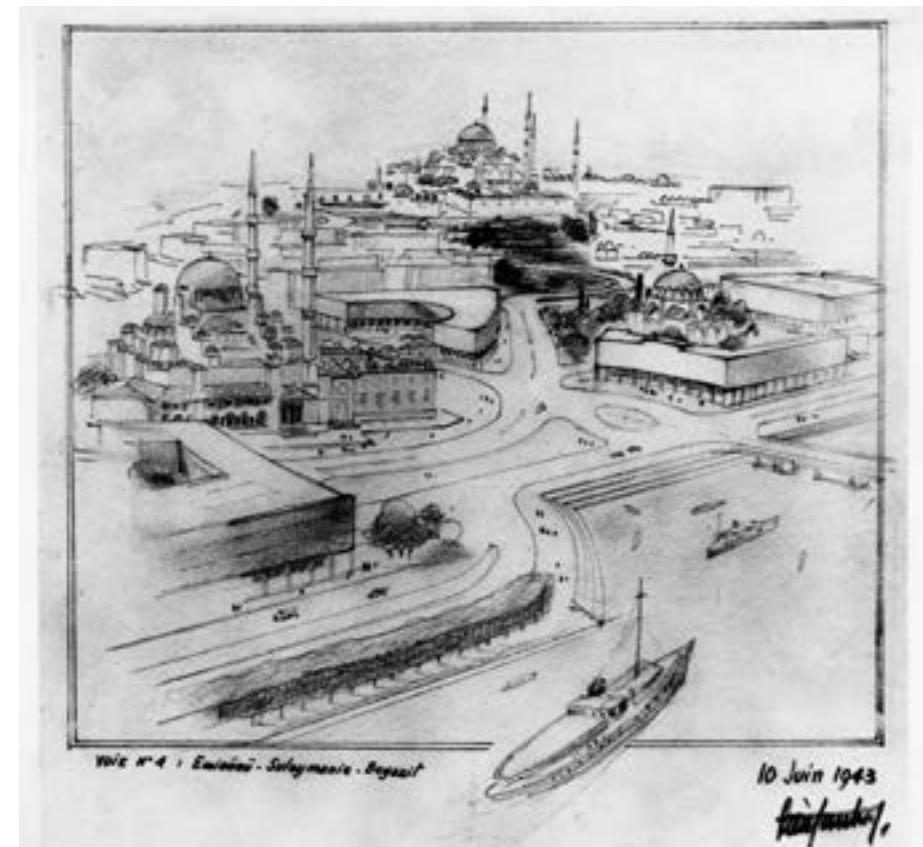


Image 4. Henri Prost's project for the arrangement of Eminönü Square and the proposed road with a perspective opened toward Süleymaniye Mosque, perspective drawn by P. Jaubert in 1943

## Henri Prost's Period in the Planning of İstanbul

Hermann Ehlgötz's proposal was not put into implementation, and the French urbanist Henri Prost, who was the chief planner of the Greater Paris at that time, was re-invited as a consultant in the preparation of a master plan for İstanbul<sup>22</sup>. Prost was renowned particularly with his planning of Moroccan cities, including Fes, Rabat and Casablanca, the implementation of which he conducted from 1914 to 1922<sup>23</sup>. Following this period, he conducted the regional planning of Côte Varoise, before he was appointed the chief planner for the metropolitan planning of Greater Paris in 1932<sup>24</sup>. In all these previous planning experiences, Prost was acknowledged particularly for his sensibility towards the conservation of both the cultural heritage and natural landscapes.

The French urbanist, who conducted the planning of İstanbul, from 1936 to 1951, became influential in shaping the future city. The fifteen years of planning activity in İstanbul covered a wide range of planning works including the Master Plan for the European Side of İstanbul (1937), Master Plan of the Asian Side (1939), the planning of the two shores of the Bosphorus (1936-1948), sector plans for the existing and new development areas and numerous detailed urban design projects for plazas, squares, construction of new avenues, parks and promenades in the city<sup>25</sup>. In line with the anticipation of the Republican government in Turkey, however, he adopted a highly interventionist attitude vis-à-vis the urban fabric of Old İstanbul. In his Master Plan for the European Side of İstanbul, he proposed a complete reorganization of the street fabric by opening new thoroughfares that crossed the city from one side to another. Prost's master plan was structured around a new transportation network and it contained large green areas, parks and public open spaces, all arranged according to the precepts of the rationalization of transportation, hygiene and aesthetics<sup>26</sup>. (Figure 1)

19 Alişan Sedat Hakkı, "İstanbul ve Şehircilik," *Mimar* 1, 1931:1-4.

20 Burhan Arif, "İstanbul'un plânı," *Mimar* 3/5, 1933:154-161.

21 H. Ehlgötz, "İstanbul Şehrinin Umumi Plânı," *Cumhuriyet Dönemi İstanbul Planlama Raporları: 1934-1995*, Ş. Özler (ed.) İstanbul, 2007: 13-38.

22 For the details the governor-mayor's invitation of Henri Prost to İstanbul, see F. C. Bilsel, "Henri Prost's Planning Works in İstanbul (1936-1951): Transforming the Structure of a City through Master Plans and Urban Operations", F. C. Bilsel, P. Pinon, eds., *From the Imperial Capital to the Republican Modern City: Henri Prost's Planning of İstanbul*. İstanbul, 2010: 103-107.

23 J.-L. Cohen, "From Grand Landscapes to Metropolises: Henri Prost", F. C. Bilsel, P. Pinon, eds., op. cit., 49-70.

24 The Plan d'Aménagement de la Région Parisienne was completed and approved in 1939. J.-P. Gaudin, *Desseins de Villes, 'Art Urbain' et Urbanisme*, Anthologie. Paris, 1991: 169.

25 F. C. Bilsel, "Henri Prost's Planning Works in İstanbul..." F. C. Bilsel, P. Pinon, eds., op. cit., 115-165.

26 C. Bilsel, "Les Transformations d'İstanbul: Transformation of İstanbul by Henri Prost", *AIZ Journal of Faculty of Architecture*, vol. 8, issue n. 1, Spring 2011: 100-116.



Figure 2. Historic monuments to be integrated in Park no. 1 and in its vicinity, as proposed in Yedikule-Yenikapı sector plan of 1/2000 scale, 1943

## The Dilemma of Planning: Modernization and Conservation

In his conference entitled “Les Transformations d’İstanbul<sup>27</sup>” that he gave at the Académie des Beaux-Arts in Paris in 1947, Henri Prost indicated the main goal of his planning in İstanbul as modernizing the city, a goal determined by the socio-political circumstances of the period in Turkey. Yet he compared the modernization of İstanbul to a “chirurgical operation,” stressing that special attention had to be paid to the historical heritage of the city. In this perspective, he put forward a master

plan, which aimed to combine urban modernization and conservation.

In his conference, while he pointed to the necessity of opening new transportation arteries in order to enhance the commercial and industrial development of the city, he emphasized the preservation of the historical landscape of İstanbul. In his planning of Old İstanbul, Henri Prost worked especially for the conservation of the silhouette of the historic city through a number of planning decisions devised for this purpose. (Image 1) Limitation of building heights above 40 m altitude from the sea level was one of the well-known



Image 5. Mihrimah Mosque, a work of Architect Sinan



Image 6. A view from the Medrese of Sultan Selim in 1947



Image 7. View of the türbe (mausoleum) next to the Medrese of Sultan Selim in 1947

Henri Prost set the targets for his plans on the historical city as ‘modernizing the urban space while protecting the ‘unique landscape and historical monuments’.

restrictions that he brought in order to preserve the silhouette of the historic city. However, it is the “total effect” of İstanbul’s townscape, which Prost envisaged to safeguard together with the principal monuments, and not the historic built-environment per se. When Atatürk Boulevard was first opened, in the early 1940s, it cut through the old neighborhoods in-between Zeyrek and Süleymaniye, causing the demolition of the old residential fabric, while the two significant Byzantine monuments, the Aqueduct of Valens and Zeyrek Mosque (Pantocrator Monastery) were brought to the fore.

Urban aesthetics was, indeed, pivotal in Prost’s planning, that reflected an almost baroque approach to urbanism. In the Master Plan for Old İstanbul, perspective axes opened on significant monuments of the city such as the grand mosques. The arrangement of Eminönü Square in 1940s, illustrated such an aesthetical understanding. The square was widened by the demolition of surrounding

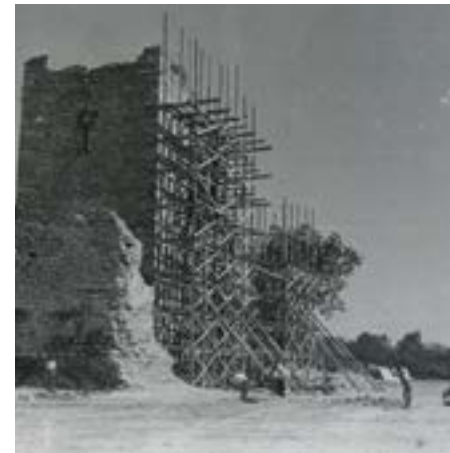


Image 8. The Land Walls and Topkapı Gate being consolidated



Image 9. Edirnekapı Gate and the Land Walls, photograph dated 1947

buildings, the façades of Yeni Valide Mosque and the Egyptian Bazar were brought to the fore and the perspective towards Süleymaniye Mosque was opened<sup>28</sup>. Other than the arrangement of the traffic and pedestrian spaces, creating a proportional harmony between the horizontal extension of the open space and the built volumes of the mosque was one of the urbanist’s primary concerns. (Image 2, 3 and 4) Such an aesthetic understanding was certainly different from the spatial solid-void relation of the preexisting built environment, which had been characterized by the density of the port and commercial activity in Eminönü<sup>29</sup>.

## Inventorying, Conservation and Re-use of Historical Monuments

While adopting an interventionist attitude towards the urban fabric, Henri Prost paid particular attention to the historical monuments from Byzantine and Ottoman periods in his planning studies. Documentation and inventorying of these monuments had started to be conducted in İstanbul by the Directory of the Antiquities and Museums, founded under the Ministry of Education, and reorganized in 1933<sup>30</sup>. A bureau of architectural survey was also founded under the General Directory of Antiquities for the documentation

What Prost targeted in his planning work, was to protect the general impression of the city’s appearance, with special care for the skyline of the historical peninsula and for keeping in place the natural and cultural heritage in the historical areas.

and surveying of national monuments. Sedat Çetintaş, who was designated as the chief architect to this bureau, elaborated precise survey drawings of the principal historic monuments and complexes of İstanbul. Henri Prost, worked in collaboration with the Council of Antiquities, Association of the Friends of İstanbul and later the French and British Institutes of Archaeology in order to determine the historic monuments and vestiges to be preserved by planning decisions. He asserted in his reports that these historic buildings had to be protected, restored and carried into the future as “monuments” that “stand



Image 10. Hypothetical Restitution of Hagia Sophia, the Hippodrome and the Imperial Palace, perspective drawing. Henri Prost’s study within the framework of Prix de Rome programme of Académie de France in Rome, 1905-1907. (Académie d’Architecture/Cité de l’Architecture et du Patrimoine/Archives d’Architecture du XXe Siècle, 343 AA 144 (doc. HP:DES.10-2.2)).

28 “Eminönü Meydanı”, *Güzelleşen İstanbul*, XX. Yıl. İstanbul, 1944.

29 C. Bilsel, T. Arıcan Çın, “Eminönü Meydanı ve Çevresi Tarihi Kent Mekânının Başkalaşımı: Kentsel Tasarım Kuramları ve Biçim-bilim Yöntemleri ile bir Mekânsal Çözümleme Çalışması”, *Mimar.İst.*, 8. 29, 2008: 83-97.

30 E. Madran, *Tanzimat’tan Cumhuriyete Kültür Varlıklarının Korunmasına İlişkin Tutumlar ve Düzenlemeler:1800-1950*, Ankara, 2002, 119 and N. Candaş Kahya, A. Sağsöz, S. Al, “Türkiyede Korumacılık ve Kültür ve Tabiat Varlıklarının Koruma Bilincinin Gelişimi: 1938-1960 Dönemi”, *Turkish Studies*, 9.10, 2014: 278.



Figure 3. The plan of the Archaeological Park and the historic monuments that it embraces, “based on the studies held by Henri Prost and the engineers and architects of the Urban Planning Department of İstanbul Municipality between 1936 and 1947.” (Académie d’Architecture/Cité de l’Architecture et du Patrimoine/Archives d’Architecture du XXe Siècle, 343 AA 47/3 (doc. HPDES.32-1.1))

testimony to the history” of the city<sup>31</sup>. He searched for ways of reintegrating dilapidated historic structures, which were out of use, by giving them new functions as “picturesque monuments to be contemplated together with the monumental trees that completed the



Image 12. Haseki Hürem Sultan Hamam, work of Architect Sinan, located next to Ayasofya Square



Image 11. Sultan Ahmet Mosque, Ayasofya Square and Sultanahmet Square within the Archaeological Park composition<sup>32</sup>. The planner’s approach to different kinds of historical buildings was best exemplified in the Park no.

1 that Prost proposed to create along Bayrampaşa (Lycos) Creek. (Figure 2) In this park, the historic monuments – Fenari İsa Mosque (Byzantine Monastery of Constantine Lips), Selimiye Madrasa and Architect Sinan’s Mihrimah Mosque in Edirnekapı- were to be incorporated as picturesque elements into the landscape design and except Mihrimah Mosque, the other buildings, which were dilapidated,

were to be re-used for cultural activities. (Images 5 to 7)

Labeled as historic monuments, the conservation of the Byzantine fortifications was one of the significant concerns of Prost’s planning in İstanbul. He spent particular efforts for the preservation and restoration of Theodosian Land Walls in particular. In the Master Plan of Old İstanbul, a zone of non-aedificandi, was imposed to form a green belt where construction was to



Image 13. The Fountain of Ahmet III in front of the main gate of Topkapı Palace, within the Archaeological Park



Image 14. The aerial photograph of the Archaeology Park, showing the archaeological excavation areas next to Sultan Ahmet Mosque and Hagia Sophia



Image 15. Ruins of Arasta on the east of Sultan Ahmet Mosque



Image 16. Dilapidated structures of Sultan Ahmet Arasta



Image 17. Sultan Ahmet Mosque, Hagia Sophia and the Archaeological Park area seen from Üsküdar at the other side of Bosphorus

31 H. Prost, “Protection des sites et transformation de certains édifices”, note C, 29 June 1936, Les Transformations d’Istanbul, vol. III, 6, cited by F. C. Bilsel, “Henri Prost’s Planning Works in Istanbul..” F. C. Bilsel, P. Pinon, eds., op. cit., 128-129.

32 H. Prost, Communication..., op. cit., 16-17.





Image 18. The aerial photograph of Eyüp funerary site and the industrial plants on the shore of Golden Horn



Image 19. View from a path cutting through the cemeteries of Eyüp



Image 20. View from Zal Mahmut Paşa Complex near Eyüp, photograph dated 1944

## The concept of ‘protected area’ is a significant contribution of Prost to planning and applications; this concept has later been transposed to Turkey’s protection laws.

be prohibited. Covering an area of 500 m. outside and 50 m. inside the land walls, this green strip was suggested to conserve the walls in their integrity and to accentuate their monumental total effect. The restoration of the fortifications and gates started in 1940s as part of the commemoration program of the 500th anniversary of the Ottoman conquest of İstanbul<sup>33</sup>. (Images 8, 9)

### The Archaeological Park Project

Henri Prost’s particular interest in the East Roman vestiges of the city went back to the turn of the century, when he first came to İstanbul for studying the vestiges of Constantinopolis as a young architect in the framework of the Prix de Rome program of Beaux-Arts School.

The restitution of the Basilica of Hagia Sophia and that of the Byzantine imperial palace in the seventh century constituted the subject of his research project<sup>34</sup>. (Image 10) Prost’s attention towards the Byzantine heritage of İstanbul reflected later in his planning proposals and reports. He attributed a particular importance to archaeology as a means of bringing to light the memory of the past ages of the city.

The proposal of creating a park of archaeology first appeared in Prost’s Master Plan of İstanbul Old City as early as 1937. Located at the eastern tip of the historic peninsula, the archaeology park extended from Kadirga at the west, to Bahçekapı at the east, and incorporated Hagia Sophia, the Hippodrome and the remains of the Byzantine Imperial Palace, Sultan Ahmet Mosque, Topkapı Palace and the Acropolis of Ancient Byzantium. Prost envisaged the Archaeology Park as an open-air museum open to public and as an archaeological site where excavations were to be held<sup>35</sup>. (Figure 3, Image 11-17) He stated later, in his conference at the Académie des Beaux-Arts, that his proposal for the Archaeological Park was approved by President Atatürk who had ordered the transformation of Hagia Sophia into a museum a few years before. By referring

to Atatürk’s declaration about Hagia Sophia, the architect-planner asserted that the history of İstanbul belonged to all humanity, rather than to one nation or another<sup>36</sup>. Prost’s proposal for creating an archaeological park at the heart of İstanbul was well received by the Republican authorities and by Atatürk in particular, as it linked the history of the Republic of Turkey to the universal history of humanity<sup>37</sup>.

Henri Prost continued to work on the implementation of the Archaeology Park, in collaboration with the Archaeology Institutes, which conducted excavations in the area, until he left in 1951. Albert Gabriel, who was the founder and director of French Archaeological Institute of İstanbul, was highly supportive of the Archaeology Park initiative in particular. Prost and Gabriel worked together for providing an international support for the preservation of historical heritage and the implementation of the project<sup>38</sup>. In his conference in the Academy of Beaux-Arts in Paris, Henri Prost emphasized the urgency of safeguarding the Byzantine monuments and vestiges of İstanbul, given the scarcity of the funds that the Turkish government could allocate to these. He also pointed that the area where the Archaeology Park would be

located had been cleared by a recent fire, which enabled the implementation of the project. But, given the present division of the area into multiple private properties, their expropriation would bring a considerable burden to the municipality. Although the Park of Archaeology could not be implemented in its totality, the British archaeologists excavated parts of the Byzantine imperial palace and found the mosaics of the palace; a new museum was to be built to display the mosaics in situ. In the meantime, Albert Gabriel sent to UNESCO, a “Memorandum regarding the archaeological discovery of the Imperial district of Constantinople” dated 31 July 1947. It is interesting to note that the Turkish National Assembly approved the UNESCO Agreement on 30 May 1946<sup>39</sup>. A year later, he presented a second memorandum entitled “The Archaeological Park of İstanbul” in the Byzantine Studies Conference held in Paris. Turkey’s first application to UNESCO for the conservation of historical monuments and the implementation of the Park of Archaeology project was initiated, in 1950s, based on Prost’s and Gabriel’s reports, although it could not be concluded for political reasons<sup>40</sup>. Nevertheless, the Higher Committee of Antiquities and Monuments declared



Image 21. A picturesque view of the old Karacahmet Cemetery, parts of which Henri Prost proposed to transform into a park



Image 22. The picturesque unity of tombs and cypresses in the old Karacahmet Cemetery. Photograph dated Spring 1941.



Image 23. Yalis and sail barges in Kuruçeşme, on Bosphorus

the area surrounding Hagia Sophia, Sultanahmet Mosque and the Plaza of Sultan Ahmet, as a protection area, for the first time in 1953<sup>41</sup>.

### “Sites de Protection”: A Tool for Preserving the “Picturesque Unity” of the Landscape

The approach to conservation during this period was mostly limited to single monuments and archaeological sites. Although Henri Prost’s planning decisions in the historic city exemplified understanding, it is also important to stress here the idea of “site de protection” that he introduced as a planning tool in İstanbul, as early as 1940s<sup>42</sup>. The first area that was declared a site to be preserved was the historic neighborhood of Eyüp, located on the Golden Horn outside the walled city. The Muslims consider this neighborhood, where the tomb of Ayyub al Ansari -called as Eyüp Sultan by Turks- is situated, a holy site. With its topographic location overlooking the Golden Horn, western travellers and writers also revered this site, composed of religious complexes, tombs and cemeteries, for its beautiful landscape and atmosphere. Surrounded by the industrial sprawl around Golden Horn, however, Eyüp was confronted with the risk of

losing its urban integrity and historic character in 1930s and 1940s. In a report where Henri Prost proposed Eyüp as a “site to be preserved,” he highlighted the “picturesque unity” of this funerary site and aimed at protecting the whole area as an urban ensemble<sup>43</sup>. (Images 18-20) Recommendations by the Commission of Ancient Monuments were also supported Prost’s proposal. The commission helped the planner identify “the religious monuments to be preserved” in the area. It was due to Prost’s planning decision that Eyüp became Turkey’s first urban “site of preservation.”

In his planning reports, Prost employed a similar notion of “picturesque unity” to describe other sites such as the cemetery of Karacahmet on the Asian side, (Images 21, 22) and the settlements on both sides of Bosphorus, which were documented with numerous photographs. Faced with a scattered development of coal yards, fuel tanks and industrial plants, preserving the “incomparable landscape” of both sides of Bosphorus was one of the planner’s principal concerns. Although the planning of the settlements along Bosphorus extended to a long period from 1939 to 1948, preserving the integrity of natural and man-made

33 H. Prost, “Le Plan Décennal”, note no. 265, dated 26 April 1943, in *Les Transformations d’İstanbul, Vieil İstanbul*, vol. VII: 240-270 and “İstanbul’un Fethinin 500ncü yılının kutlanması”, *İstanbul Belediyesi, Güzelleşen İstanbul*. İstanbul, 1944.

34 P. Pinon, “Henri Prost: From Paris and Rome to Morocco and İstanbul”, F. C. Bilsel, P. Pinon, eds., *From the Imperial Capital to the Republican Modern City*, op. cit., 15-22.

35 H. Prost, *Mémoire Descriptif du Plan Directeur de la Rive Européenne d’İstanbul*, *Les Transformations d’İstanbul, Plans Directeurs*, vol. 3, unpublished reports, 1937: 4, H. Prost, *Communication*, op. cit. pp. 28-29; Pierre Pinon, “The Archaeological Park”, F. C. Bilsel, P. Pinon, eds., *From the Imperial Capital to the Republican Modern City*, op. cit., 289-300.

36 H. Prost, *Communication*, op. cit., 29.

37 H. Prost, *Mémoire...*, op. cit., 5.

38 P. Pinon, “Le projet de Parc Archéologique d’İstanbul de Henri Prost et sa tentative de mise en œuvre par Albert Gabriel”, *Anatolia Antiqua*, 16, 2008: 181-205.

39 E. Madran, *Tanzimat’tan Cumhuriyete Kültür Varlıklarının...*, op. cit., 162

40 P. Pinon, “The Archaeological Park”, op.cit. 294-298. Founded in 1941, the Turing Club contributed to the conservation, repair and re-use of several historic buildings in this period.

41 The decision of the Higher Council of Antiquities and Monuments, dated 13 November 1953. The limits of the area were revised in a second decision dated 17 July 1956, cited in N. Duranay, E. Gürsel ve S. Ural, “Cumhuriyet’ten Bu Yana İstanbul Planlaması”, op. cit., 425.

42 H. Prost, “Protection des sites et transformations de certains édifices,” Note C, 29 June 1936, *Les Transformations d’İstanbul, Volume III, Plan Directeurs*, (unpublished reports), 6.

43 H. Prost, “Mémoire descriptif du plan directeur de la Cité funéraire Eyüp,” Note no. 262, “Protections des sites historiques, archéologiques et pittoresques,” 15 April 1943, Note no. 262, *Les Transformations d’İstanbul, Volume III, Plan Directeurs*, (unpublished reports), 84-86, cited by F. C. Bilsel, “Henri Prost’s Planning Works in İstanbul (1936-1951) ...”, op. cit., 129-133.



Image 24. The revised Master Plan of İstanbul on a topography model together with a detailed model of Süleymaniye Mosque and the rearrangement of a park in its surroundings. Photograph taken from an exhibition in early 1940s.

landscape of the two coasts constituted the principal planning decision of the Master Plan for the European Side of İstanbul, as well as the more detailed sector plans and urban design arrangements that Henri Prost and his team produced. A number of “korus” (groves and parks) in Emirgân, Küçük Çamlıca and Çubuklu were expropriated by the Municipality and opened to public use including Yıldız Park, in conformity with the planner’s suggestions<sup>44</sup>. The picturesque unity created by the integration of natural and cultural assets of these sites were given a particular emphasis in the planning of both sides of Bosphorus. Pointing out the aesthetic interaction between the yalis and the trees that surrounded them, the harmony of colors, Prost recommended working with artists in order to conserve this picturesque quality<sup>45</sup>. (Image 23) In order

to conserve the aesthetic qualities of the waterfront, the urbanist was opposed to the construction of the coastal road. He instead proposed the road to be built behind the yalis, in order not to disturb their relation with Bosphorus. Although his suggestion was followed on the Anatolian side, on the European side, the coastal road was constructed, in 1950s, disregarding the planner’s advice.

### Conclusion

The dilemma of modernization and conservation constituted a major concern in İstanbul beginning the late Ottoman period. While ambitious plans envisaging the reorganization of the urban space were put into implementation, civic as well as official initiatives could be successful in safeguarding significant historic monuments. These initiatives

gave way to the creation of governmental organizations that were responsible from the conservation of historic monuments, which continued their function after the foundation of the Republic.

The organization of a planning competition in 1933 reveals the Republican authorities’ will to direct the future urban development in conformity with the precepts of town planning. The French urbanist Henri Prost, whom they finally selected as the city’s master planner, set the two principal goals of planning in İstanbul as the modernization of the urban space and the conservation of the city’s “incomparable landscape” and its historical monuments. Prost’s plan illustrated, indeed, a dilemma that the planners faced within the early Republican context of societal modernization. The Master Plan for the

European Side of İstanbul and numerous sectorial plans that Prost prepared with his team in İstanbul from 1936 to 1951, are mainly directed to modernize the urban setting and infrastructure. In line with the understanding of the period, the planner’s approach to conservation was mainly confined with the monuments and not the built-environment as a whole. (Image 24)

Despite his interventionist attitude towards the historic urban fabric, Henri Prost played an important role in the adoption of certain conservation policies in this period. He developed a number of planning tools and decisions that were critical in the conservation of not only monuments but also the natural and cultural landscapes of İstanbul. The regulations that he proposed for maintaining the historical silhouette of İstanbul could be relatively successful in spite of almost complete renewal of the Old City. The notion of “site to be preserved” is another important contribution of Henri Prost to planning practice, which was later introduced to the conservation legislation in Turkey. The declaration of Eyüp as a “site to be preserved” enabled its conservation as a whole and most probably saved the historic neighborhood from being compromised by the industrial sprawl of the time.

The declaration of the Byzantine city walls as monuments went back to an ordinance of late 19th century. Half a century later, in Henri Prost’s Master Plan for the Old City, approved in 1939, the Land Walls were to be conserved by the declaration of a protection zone that allowed the aesthetical appreciation of the fortifications as a whole. Finally, the Archeology Park was one of the most significant projects that Henri Prost introduced in the Master Plan of Old İstanbul as early as 1937. Today, both the Land Walls and the Archaeology Park

constitute two important sites of İstanbul in the UNESCO World Heritage List.

After Henri Prost left his position, the Committee of Consultants constituted by the Turkish professors of architecture and city planning, worked on the revision of the master plans prepared by Prost and his team. However, starting from 1956, İstanbul was subjected to large-scale urban demolitions that were personally directed by the Prime Minister Adnan Menderes who decided to lead the modernization of the city<sup>46</sup>. Although Prost’s Master Plan was superficially taken as a reference in these operations, the roads were opened in dimensions that matched the standards of a highway, cutting through the historic city, and causing the destruction of several neighborhoods and the demolition of numerous historic buildings, while monumental mosques were restored. The studies for the preparation of a master plan in metropolitan scale recommenced in 1958, with the consultancy of the Italian architect and planner Luigi Piccinato. In the master plan report, Piccinato defined the principal vision for İstanbul as a center for commerce, culture and tourism<sup>47</sup>. It is interesting to note that André Gutton, the president of the committee of urbanism of UIA, who was invited to give a conference in İstanbul in 1959, stressed also the importance of the historic and cultural heritage and pointed particularly to the potential of tourism that could be the principal industry in İstanbul<sup>48</sup>. Conservation of cultural heritage has developed into a well-known discourse ever since. The Planning Direction of the Municipality, conducted by architect Turgut Cansever, elaborated a conservation oriented plan in 1/5.000 scale for the historical peninsula and the protection area of Eyüp in 1964<sup>49</sup>. The plan divided the historic peninsula into different zones in which special planning

decisions and building regulations were imposed in consideration with the degree of conservation and the eventual impact of new buildings on the silhouette for each zone. The area surrounding Hagia Sophia and Sultanahmet Mosque, the land walls and the area of non-aedificandi extending along the walls were demarcated as two special zones of protection as defined by Henri Prost. While the status of protection area was continued for these areas, Prost’s plans for three sectors of the old city were cancelled, with the objective to conserve the historic urban fabric. A preliminary study and a report was prepared by Doğan Kuban, professor at İstanbul Technical University Faculty of Architecture, to determine the bases for a conservation plan in İstanbul<sup>50</sup>. Unfortunately, the Plan for the Walled City – Suriçi İmar Planı- did not gain approval, and a contradictory plan – İstanbul Kat Nizamları Planı (Building Heights Zoning Plan)- was put into implementation in the same year, annihilating the fundamental decisions of the former plan.

Due to the accelerating immigration from rural areas and other towns of the country, the population of İstanbul multiplied at an unprecedented rate in the following decades. As a result, the historic built-environment in İstanbul, which had already been transformed through large-scale urban operations, could hardly resist the pressure of urbanization and was subject to a piecemeal, and yet decisive renewal that caused an exceptional increase in building densities. Nonetheless, although the dilemma of modernization versus conservation seem to be concluded in favor of the former, multiple planning decisions to preserve parts of the city have contributed to the safeguard of the cultural and natural heritage of İstanbul to a certain extent.

44 İstanbul Municipality, *Güzelleşen İstanbul*. İstanbul, 1944, cited by F. C. Bilsel, “Espaces libres: Parks, promenades, public squares...,” C. Bilsel, P. Pinon (eds.), From the Imperial Capital to the Republican Modern City, op.cit., 369-370

45 H. Prost, “Aménagement des Rives du Bosphore – Aménagement pittoresque des rives,” Not no. 29, Les Transformations d’İstanbul, cilt IV, Bosphore, 51-52.

46 İ. Yada Akpınar, “The Making of a Modern Pay-ı That in İstanbul: Menderes’ Executions After Prost’s Plan,” F. C. Bilsel, P. Pinon (eds.), From the Imperial Capital to the Republican Modern City, op.cit., 168-199.

47 “İstanbul Metropolitan Alan Çalışmaları.” Mimarlık 7, 1972: 60.

48 Ibid., p. 92. Turgut Cansever evaluated André Gutton’s conference and report later in his article. T. Cansever, “UIA Şehircilik Komisyonunun İstanbul’daki Toplantısı Münasebetiyle.” *Arkitekt*. 1959: 31-32.

49 N. Duranay, E. Gürsel, S. Ural, “Cumhuriyet’ten bu yana İstanbul planlaması,” Ş. Özler (ed.), *Cumhuriyet Dönemi İstanbul Planlama Raporları...*, op.cit., 423-426, and İ. Tekeli, *İstanbul’un Planlaması ve Gelişmesinin Öyküsü*. İstanbul, 2013, 203-204.

50 D. Kuban, “İstanbul’un Tarihsel Yapısının Genel Özellikleri ve Koruma Yöntemleri,” report republished in D. Kuban, *Türkiye’de Kentsel Koruma, Kent Tarihleri ve Koruma Yöntemleri*. Second edition, İstanbul, 2010, 3-46.

İSTANBUL SPECIAL ISSUE / 2016

PRECEDENCE of LOCAL ADMINISTRATIONS  
in the PROTECTION of NATURAL and CULTURAL INHERITANCE

Prof. Dr. Metin Sözen  
President, ÇEKÜL Foundation.  
cekul@cekulvakfi.org.tr



Taking the end of the twentieth century as a starting point, we see that Turkey's perspective of the natural-cultural inheritance has gone through very significant changes within the comparatively short period of time elapsed. One of the early inducers of this change was the campaign started by the Council of Europe in 1975, titled "A Future for our Past". During the second half of the 20th century, migrations from the rural to the urban areas in our country, along with some considerable migration to countries in Europe, seem to be a turning point as far as the cultural heritage is concerned. Beginning in the rural areas, a huge erosion took place all the way into cities, rich in their cultural possessions, and dragged along an adverse change which was too powerful to be controlled by legal measures taken. Accompanying all that, the impact of unhealthy expansion and the wrong choices for designation of industrial areas, caused serious damage to the integrity of the cities and increased the price to be paid for rediscovering the right paths. As everyone knows, this caused Turkey, especially İstanbul, to suffer intolerable losses. Legislation was introduced in the light of the new concepts and measures developed by international organizations, UNESCO

being in the lead, but until the new approach was fully internalized, the process did not prove to be strong enough to help the efforts of relevant bodies to stop the pressure.

Time was spent while the country was seeking a remedy to the situation, and tried to develop new methods, fitting the reality of the geography it finds itself in, in order to strengthen an integrated approach to the urban patterns. Some of the new legislations passed in a short time, were in search of success primarily in medium-scale settlements, and were brought together with efforts to create awareness. It is possible to say that after long periods of struggle, some levels of success were finally achieved. Today, our country is on the UNESCO World Heritage list, and when we cast a glance at certain examples around us, we can see that almost all sections of society have contributed to that success importantly. This also underlines the necessity of continuity. Happy results seem to have triggered action in other settlements of similar scales, and we are now able to see examples like Safranbolu and Beypazarı, inciting towns in all parts of the country to opt for similar methods to make their own heritage stand out.

In order to adopt a holistic approach to urban patterns in our country, new methods suitable to the realities of our geography were devised. The basic concept was 'togetherness-sustainability', for which, efforts were made in areas like 'the cultural heritage, education, organizing, promotion' in a number of medium size settlements and some healthy results were attained as a result of a new awareness created in the light of some new concepts.

The basic concept is built on a foundation of "togetherness & continuity", and the closer ties between central and local administrations seem to penetrate all parts of the country. Through togetherness and continuity, the scattered actions of public-private-local-civilian groups were slowly pushed to align. People came to realize that responsibility and awareness required a common effort, while different methods were used to explain to the people the successes of the positive examples. In the course of time, people began to rediscover the values that made their own existence more meaningful, the privilege-creating potential of quality-protection, hopelessness began to decline and possibilities began to multiply. Local dynamics came into play, and without expecting any support or help from central authorities, success became possible through different paths, which gradually brought the long awaited transformation.

But along with the positive developments, the constant tearing away from basic values due to immigration caused a new set of problems, which continued without any slowdown. The mobility and continuity of immense waves of

immigration has become cause of unending damage and pain for İstanbul. On the other side, however, small municipalities of İstanbul – as members of the Association of Historical Cities – cooperated with other organizations to improve their monuments, their networks of streets, equipping them with new functions, introducing environmental redressing and cultural activities. As we have said before, the improvements seen in the beginning of the 21st century pointed out five important items for us: "natural-cultural-heritage - education-organization-promotion" became the main items on the agenda. These apply to both tangible and intangible heritage, but they need to be considered together and thus be addressed towards a chosen target in order to serve a better cause.

With her diversified natural-cultural heritage, Turkey has always been rich in her cultural values, and should it manage to protect "the underground along with what it has on the surface" it will be able to fulfill its share of the responsibility UNESCO expects from the world. The recent massive immigrations triggered by belligerence in the region, caused more damage than any before, to the

Turkey has a very special geography and with her natural-cultural heritage, always possessed a cultural richness. As long as we are able to protect the underground together with the surface areas, she will have responded to UNESCO's call for taking responsibility, thereby enabling the heritage to continue living.

natural-cultural heritage, and certainly push into difficulties the positive developments we have been successful in achieving. Taking these realities into view, new evaluations of the present situation are required. Improvements in the legislation, seeking new resources for cultural values, on-going education at any age, mapping of important residences,



Sultanahmet Urban Archaeological Component Area of World Heritage Site



Süleymaniye Mosque and its Associated Component Area of World Heritage Site



Zeyrek Mosque (Pantocrator Church) and its Associated Component Area of World Heritage Site



İstanbul Land Walls Component Area of World Heritage Site

**The Historical Cities Association and the Çekül Foundation have cooperated with other NGOs to create new strategies and cultural roadmaps that reach out to monumental buildings as well as to traditional homes, streets, neighborhoods, towns, regions all over the country, thus strengthening the ownership spirit.**

streets, districts, and areas, routes to cultural possessions, and many new strategies could lead to paving the ground for willing participation of the people. Local administrations can, within such an environment, take responsibilities and lead us to the transformation so long awaited – which would be an achievement not to be underrated.

Efforts in such diverse areas will create new interest in archeology, and with the local administrations taking on responsibility, all sections of society can pitch in, to have different kinds of museums to be quickly established, to have more intensive work done in getting a fuller inventory of the values we have, hence education in this area can be triggered, perhaps taking shape in different competitions – these are the kind of changes that can catch the attention of people, not only in Turkey, but everywhere.

Looking at the small number of locations we had on the UNESCO World Heritage list until recently, the new interest and applications that pour out of our local administrations is an indication of an

important change. Different Ministries, organizations, universities, NGOs, and especially The Association of Historical Cities and ÇEKÜL Foundation have already shared their own actions with the experts working at the local administrations - the educational programs they provide and the contents of such, etc. The high number of demands we receive shows us that our educational programs are becoming effective.

The Association of Historical Cities (TKB) calls its members to uphold a new understanding both in the field of natural-cultural heritage, and in the field of education-organization-promotion related to it. The fact that a success of a certain level is evident, surely points to the fact that the efforts made have not been in vain. Already the Association's call for "a city museum and archive for each city" has received over a hundred replies, while some of those cities managed to create an active environment through the programs they were able to keep developing without interruption. At the 2015 meeting of 'Silk Road Mayors' held in Bursa, a resolution was reached to expand the City Museums campaign into the international arena. Not fully satisfied with the City Museums alone, another step was taken to have the member mayors to support any effort for specialty museums in their respective cities. Starting with the archeological times, an inventory work was started for the heritage that has been able to reach our day, and interesting results came out of our search for some buildings to be used for appropriate functions; furthermore, the tests seem to bear clues for future projects. "Sharing and Solidarist Cities" is another title under which, hopefully some 500 member cities will move into forming a new network of relations.

Programs and targets developed with a local focus will certainly trigger action in İstanbul as well. There is a continuing agenda on İstanbul's cultural identity and its cultural heritage. The efforts,

**İstanbul has always had an agenda that concerns its cultural identity and its cultural heritage. With the belligerent tendencies and the mass migrations, which have already turned into a global problem, it is a national and international responsibility to try for some balance and stability for the sake of regions rich in cultural heritage of İstanbul, many of which have their names on the World Heritage List.**

which had started with monumental structures and then covered all patterns including the museums and other areas, led İstanbul into different responsibilities towards a comprehensive outlook of 'Anatolia-Thrace'. The digs around the city teaches us more about its history and deepens its roots, carrying its past into dates further back. To protect the environmental and 'skyline' values of the tightly woven heritage and to enhance the identity appropriation by slowing down the incoming migration helped to upkeep the momentum of the newly started cultural transformation. We need a new agenda to push national and international strengths to come together and to move towards a common target. Vis a vis the ever changing conditions, how will that agenda keep to the willingly accepted basic principles developed by UNESCO? What kind of a balance can be hit among the heritage-rich regions of the world? Is it possible to avoid the difficulties

brought on by changing conditions that upset all values? Can Turkey be one of the important geographies to provide some answers without any violation of UNESCO's principle of equality?

Post-2000 developments that we enjoy referring to so often, did bring about visible differences in every region, but it is also true that due to the immigration problems created by the Syrian issue, some of our cities are also under great threat as far as holistic protection is concerned, Antakya, Gaziantep, Mardin, Şanlıurfa, to name a few. Right in the middle of the efforts those cities were making to insert themselves into the UNESCO World Heritage list, will the ever climbing tension recede? Diyarbakır being accepted by UNESCO at such a time when priorities are changing, is a concrete example of the willpower and the perseverance exhibited. The cities continue with their efforts to protect their cultural values, but they come across great difficulties vis a vis the global problem of migration in the region. Such problematic environment abrades the results to be gained by Turkey's new strategies. Although this does not mean a standstill, the huge fluctuations do influence the priorities of the administrations.

Turkey will still continue seeking new and lasting methods to protect its values and transfer them to next generations, despite the changing conditions. One example worth mentioning would be Gaziantep, the city which achieved great success in its archeological digs on the piece of land from its citadel, all the way to its marketplace and residential districts, is now busy dealing with the settlements they need for the incoming migrants. In spite of everything, the city still tries to upkeep its priorities. Until very recently, they had very few museums there, but now, with the new specialty museums, their number has reached 17, to which we need to add the new international one, where the treasures uncovered at Zeugma are being exhibited.

That certainly shows us how an agenda with a local focus has already grown roots in different regions.

Bursa, a city which served as an Ottoman capital once, is another that has found a place on the World Heritage List, and is now trying to prove the integrity of culture with what they can exhibit of the values that have contributed so much even beyond the country's borders, the Balkan Peninsula being one example. On the other hand, through their Cumalıkazık digs, they are underlining the importance of rural settlements, under the title "Villages must Live". Other examples of the same kind of effort were seen previously at Yörük Village near Safranbolu, and Açıcağ Village near Kemaliye (Eastern Anatolia). The general aim of all similar efforts target keeping alive the rural life, and (as much as possible) achieve some level of turnaround in the flow towards big cities. Efforts are made all around to attract villages, small towns, all kinds of rural settlements to the work being done. The change created can be witnessed in the physical environment.

The cultural heritage lists of governors and municipalities now include the intangible inheritance as well, in addition to which, the ever increasing publications show us what can be achieved with a cooperation between NGOs, academics, central government, and local administrations when they take up a vast publishing policy.

Most of what is said has to do with where İstanbul stands within all that transformation. The housing pressure created by the population increase, has pushed the western boundary of the city all the way to Tekirdağ, and the eastern boundary to İzmit. All national and international evaluations seem to point at the necessity to sustain a reasonable size for this gem of a city to which all cultures have contributed. İstanbul can go on living if and when the local togetherness can be brought together

with international solidarity. Ties can be established between the historical metropolitan area, and the newly developed suburbs. The problems can be answered, not by uncalled for criticism, but by some lasting support, because the harms caused by wars and migrations can be too big for İstanbul to compensate, too big, even, for the world to retribute. It is not to discover the reasons behind the visible mistakes, but to improve the environment that leads to those mistakes, that can make a difference; and this requires giving the cultural values a new opportunity to go on living.

# WORLD HERITAGE

İSTANBUL SPECIAL ISSUE/ 2016



## İSTANBUL ve KÜLTÜREL MİRAS

VIDEOART, MAKALE, RÖPORTAJ  
INFOGRAFIK, FOTOĞRAF, GRAFİK

SON KATILIM TARİHİ:  
25 NİSAN 2016



YARISMAYA KATILACAK ESERLER İÇİN ANAHTAR KELİMELER: GÜNDELİK YAŞAM, SOKAK YEMEKLERİ, DİJİTAL DÜNYA, SEHİR EFSANELERİ YER ALTI, YOLCULUK, RİTÜELLER, KATILIMCILARIN BELİRLİYECEĞİ HERHANGİ BİR ANAHTAR KELİME.

Kazanan eserler:

UNESCO Dünya Miras Komitesi 41. Komite Toplantısı ana tema hazırlanacak İstanbul Özel Seyahat'ında yer alacakları yarışma ile 30 eser Ankara'da yarışılacaktır.

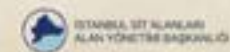
Ayrıca eser sahiplerine:

UNESCO 41. Komite Toplantısı ana tema oluşturulması ilgili yarışmaya katılımlarına dair özel bir belge ve EBU'nun prestij kataloğunda oluşan bir set verilecektir.

Detaylı bilgi için: [www.arkitera.com/yarisma](http://www.arkitera.com/yarisma)

ESERLERİN GÖNDERİLECEĞİ MAIL ADRESİ: [istanbulalanyonetimibaskanligi@gmail.com](mailto:istanbulalanyonetimibaskanligi@gmail.com)

DÜZENLEYEN:  
İSTANBUL SİT ALANLARI  
ALAN YÖNETİMİ BAŞKANLIĞI



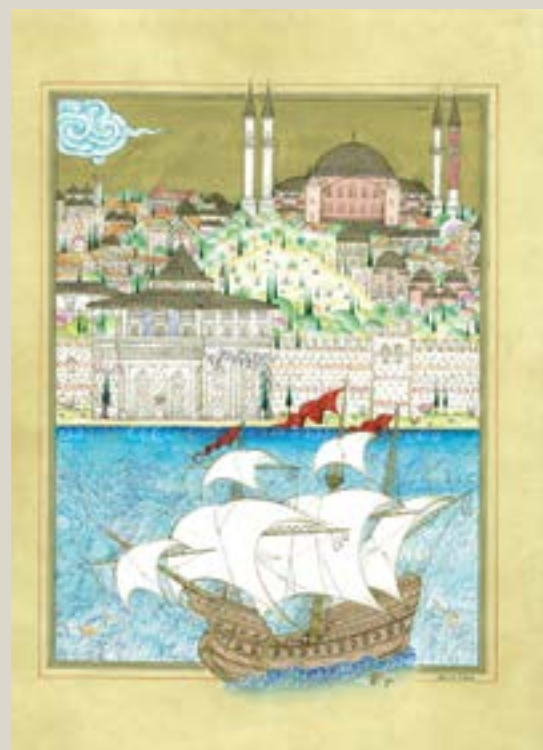
# YOUTH INHERITORS

Results of “İstanbul and Cultural Heritage” themed competition which is organised by İstanbul Site Management Directorate with ARKİTERA.



## Winner of competition in video category

Work Name: MAHALLE  
<https://vimeo.com/151724822>  
Crystal Jane Eksi  
crystal.j.eksi@gmail.com



## Winner of competition in photograph category

Work Name: İNCİLİ KÖŞK ve BARÇA  
Dilek Deveci Bilgili  
devecidilek@hotmail.com

## Winner of competition in miniature art category

Work Name: MARATON  
Şahan Nuhoğlu  
razasahan@gmail.com



## ISTANBUL MEANS

Every city has a story, a past. You cannot discover it through books or pictures; you need to get lost in its streets, taste its flavours, climb its hills, go up its towers, look around you from its domes, dance to its music. You have to move yourself into a distance of abstraction, and look at Istanbul with the curiosity of a tourist in a foreign city. Being in Istanbul is not the same as being an Istanbulite.

If you are in Istanbul, if you are an Istanbulite, you would order a Turkish coffee, cooked on hot ash, with lots of froth on it, as soon as you finish eating your food, to have something to accompany the friendly chat around the table.

When you feel the spring coming, when the sun shows its face, you jump on a ferry and find yourself at the Islands, to have a ride in a horse-drawn carriage. During the season of the cercis blossoms, ‘islands’ mean biking. If you are passing through Eminönü, you would eat a grilled fish sandwich sitting on a stool, with your eyes on the sea ... you would take a tour in the ancient Spice Market, with sweet, spicy aromas dancing around you; you would toss out a cup-full of bait to the doves in front of the New Mosque; you would stroll through the covered Bazaar admiring the artful jewellery displayed.

You would watch people standing on the Galata Bridge with their rods, fishing in the Golden Horn, and you would listen to the sounds of the city.

And sometimes you would feel like taking a ‘history’ tour – every part of Istanbul emits an aroma of history, but Sultanahmet would always be your starting point. You would want to photograph everything and put them all in a single frame, as if you are seeing all that for the first time.

The Basilica Cistern is always a part of your route; you cannot leave without seeing the Medusa head in the water!

You would get on the ‘tünel’ at Karaköy, and find yourself in the Pera, walking to Taksim, probably unaware that you have just taken a ride in the second earliest underground public transport train in the world.

On the Pera, a street enlivened by musicians around the clock, you would be a part of the crowd. Sometimes you would be unable to walk on without stopping at the Pera Museum and taking another look at the ‘Turtle Trainer’ painting by Osman Hamdi Bey, and at other times, your steps would take you to the Saint Anthony’s Church – it is almost an established habit to make a stop

in its gardens and take some photos.

You would look at Istanbul out of the top of the Genovese Tower and wait there until the sun goes down – remembering the legends of Istanbul – it is said that you would marry the person who accompanied you to the top of that tower in your first visit, and you would sense that Istanbul surely is a city of love.

And sometimes you would try to make up your mind – which hill shall I go to now, to look out at Istanbul: Topkapı Palace, Çemberlitaş, Fatih, Yavuzselim, Edirnekapi, Kocamustafapaşa ... a difficult choice, indeed.

Tulip festivals are best at Emirgân. Tulip means that spring is coming, it means an elating binge of colours.

Each section of the city has its own particular tastes and flavours – it is almost a rule; you would have meatballs at Sultanahmet, and fish sandwiches at Eminönü, toss a bite of ‘simit’ to the seagulls from your seat in the ferryboat while sipping your tea; you would have your baked potato at Ortaköy, then stop by the mosque to snap a photo, before going on to Emirgân to have your breakfast, looking out at the Bosphorus. If it is summer, your ‘baklava’ would have a ball of the famous Maraş ice cream on top of it, but if it is winter, you would walk the streets eating grilled chestnuts out of the small paper bag you hold in your palm.

Üsküdar is where you sip your tea looking at the Leander Lighthouse, while sometimes you would smoke a waterpipe or eat your yogurt at Kandilli, with confectioners’ sugar topping it.

Turkish coffee is beautiful everywhere – as long as your eyes are looking at an Istanbul landscape ...

You would not find a single person in this city who has never been to the Pierre Loti Hill at the Golden Horn – who has never looked at Istanbul from that angle, with a shapely glass of stong tea in front of them.

If spring is around the corner, if the sun is beginning to warm up the city, it is time to take a ferry tour on the Bosphorus – you would look around as if it is your first time, inhaling the fresh Bosphorus air.

Touring the back streets, learning the names of the places you are going through, knowing that each of those names has a story of its own, is what we mean when we talk of discovering Istanbul.

Getting lost in the streets of Kuzguncuk would take you to a different world altogether. And sometimes, just passing through the Perihan Abla Street, just sitting on the wooden chairs of Ekmek Teknesi, is

what Istanbul means to you.

Taking a ride on the nostalgic tramway on the Pera Street, visiting the district of Moda ... or would you choose Balat today to take a few snapshots ...

You would run every year in the Eurasia Maraton, from Asia to Europe ... the distance is only the length of a bridge.

You would envy the tourists and join them to climb on the roof of the Büyük Valide Han, and never come down without taking a photo there, posing like it is yours, you are an Istanbulite, this is your victory ...

At times you walk along the coast with a book full of Istanbul poems, or opt to take a stroll in the copses, which you cannot finish without a picnic ...

... and sometimes you would want to pamper yourself and go to a historical bath-house to clean and revive yourself.

Wherever you are, you would be searching for an angle, catching a viewpoint for a landscape ... perhaps on the Çamlıca Hill, perhaps on a Topkapı Palace terrace.

There are places where you would feel the art in your bones, and places in which you would get lost in a page of history. Your route would then have to take you to a museum or a gallery.

And at times you would just listen to those sounds ... they would help you to find your path, you would find yourself in a neighborhood market ... a hassle around you, everyone in a hurry.

Everything is lively in Istanbul, each district opening a gate onto a different way of life.

Many different faces the city has – daytime, nighttime, summer, winter, Asia, Europe ... But being in Istanbul, being an Istanbulite, means to wake up into a different world each day ... not knowing what the colour would be that day!

What gives Istanbul its colourful binge is its history, its culture, its heritage, its architecture, its patterns, its streets, its districts, its Bosphorus, and its people mostly.

## Winner of competition in essay category

Key Words: Being an Istanbulite, Colours of Istanbul, Journey in Istanbul  
by Ayşe Nur Canbolat  
canbolataysenur@gmail.com

# WORLD HERITAGE

İSTANBUL SPECIAL ISSUE/ 2016





