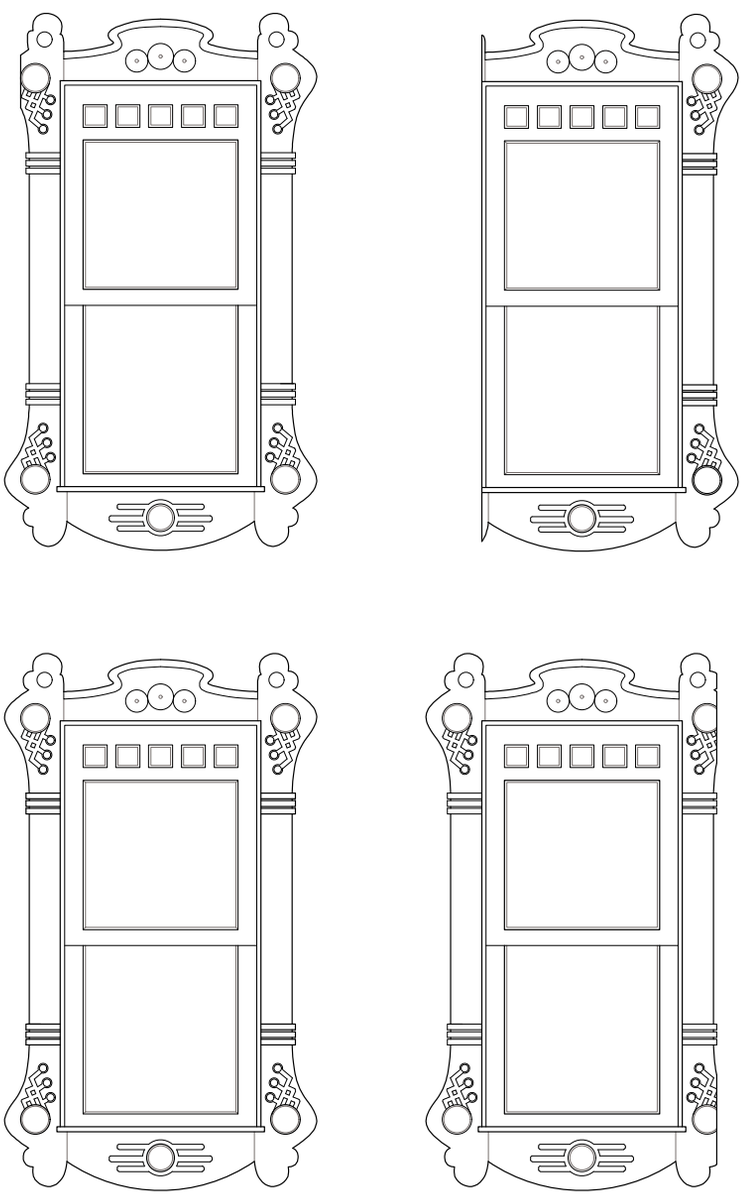
tangible catalogues

A study on Istanbul's Art Nouveau wooden houses



Tessa Heyninck
Dilara Tuygar

FACULTY OF ENGINEERING AND ARCHITECTURE

A study on Istanbul's Art Nouveau wooden houses

Tessa Heyninck, Dilara Tuygar
Student numbers: 01508334, 01408743

Supervisor: Prof. dr. ir.-arch. Dirk De Meyer
Counsellor: Eef Boeckx

Master's dissertation submitted in order to obtain the academic degree of
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Department of Architecture and Urban Planning
Chair: Prof. Dr. ir.-arch. Johan Lagae
Faculty of Engineering and Architecture
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Tessa Heyninck
Dilara Tuygar.

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abstract

nl.

Istanbul wordt doorgaans niet direct gelinkt aan de Art Nouveau stijl. Nochtans beschikt het over een uitgebreide en bijzondere collectie aan Art Nouveau gebouwen. In vergelijking met Europa lijken traditionele en regionale invloeden de stijl sterk te karakteriseren, vooral wanneer deze wordt toegepast op houten huizen.

Art Nouveau komt in Istanbul zelden voor als totaalconcept, maar wordt er vaak vermengd met **formele tradities** en andere Europese stijlen tot een eclectische samenstelling. De invloeden van een traditionele houten typologie zijn terug te vinden in ruimtelijke verdeling en decoratieve elementen. Een soortgelijke traditie bestaat ook in Rusland, de *dacha*. Een vergelijking met de ontwikkeling van Art Nouveau in Rusland stelt ons in staat om onze observaties binnen Istanbul uit te breiden.

Bovendien veroorzaakt een toe-eigening door de lagere klassen het ontstaan van repetities en gelijkaardige elementen. Deze **populaire herhaling** suggereert de commercialisering van de stijl en een mogelijke verspreiding van catalogi. Tegelijk impliceert een bijzondere relatie tussen klant en vakman een grotere rol van de lokale ambachten. De traditie om inspiratie te halen vanuit de directe omgeving zorgt ervoor dat de straat zelf een driedimensionale **tastbare catalogus** wordt. Het verkennen van deze verschillende waarnemingen laat ons toe een breder inzicht te bieden in regionale invloeden.

Het eerste deel van de thesis streeft naar een bredere en meer genuanceerde analyse van de politieke en architecturale context in Istanbul. Bestaande literatuur heeft de neiging een eerder beperkt standpunt in te nemen tegenover de modernisering en implementatie van Art Nouveau in Istanbul. Een noemenswaardige bijdrage is de publicatie van Diana Barillari en Ezio Godoli, *Istanbul 1900: Art Nouveau Architecture and Interiors*. Het is één van de weinige bronnen die de typische beeldvorming rond Art Nouveau in Istanbul verruimt. Met het baseren van deze studie op zowel Europese, als Turkse bronnen, merken we een opvallende tegenstelling. Terwijl Turkse bronnen zich vaak richten op het sultanaat als belangrijkste drijfkracht van de modernisering en wersternisering, ontwikkelen de Europese een eerder koloniaal verhaal over modernisering gedreven door Europese vertegenwoordiging. Aan beide zijden wordt de Italiaanse architect, Raimondo D'Aronco, herhaaldelijk afgebeeld als de voornaamste en enige figuur die Art Nouveau in Istanbul heeft binnengebracht. De combinatie van beide verhalen biedt ons de nodige inzichten om deze conventionele perceptie in twijfel te trekken.

Het tweede deel documenteert enkele huizen. Naast de meer prominente en recentelijk gerenoveerde Art Nouveau projecten, blijft dit patrimonium over het algemenen anoniem en slecht gedocumenteerd. In de geselecteerde casestudies analyseren we enerzijds plan en snede en anderzijds gevelontwerp en decoratie. Door de ruimtelijke compositie en gevel afzonderlijk te analyseren, worden de tekeningen vergelijkbaar. De thematisch indeling wordt gebruikt als instrument om de toepassing van Art Nouveau in Istanbul te onderscheiden. Bovendien worden de tekeningen aangevuld met een tekst, die de de ontwikkeling van de traditionele houten typologie, gekend als de *hayatlı ev*, illustreert. Het voortbestaan van bepaalde kenmerken van deze typologie in Istanbul verduidelijkt de regionale invloeden. Ook een vergelijking van de gevels toont restanten van deze typologie aan. Sommige gevels vertonen een zeer bewuste en zorgvuldige integratie van decoratie, terwijl anderen slechts individuele decoratieve elementen bevatten.

Het derde deel komt voort uit een interessante ontdekking, opgemerkt tijdens het tekenen van de gevels. We stellen gelijkaardige elementen vast bij verschillende huizen en onregelmatigheden in hun bevestiging. Serieproductie en geprefabriceerde elementen roepen de vraag op of er in Istanbul catalogi in omloop waren. In een poging om een dergelijke catalogus samen te stellen, worden de gevels gedeconstrueerd. Decomposities van de gevels functioneren als tussenfase en enkel de gedecoreerde, houten en terugkerende elementen worden gebruikt om de catalogus op te maken. Een overzicht van de elementen in de casestudies levert een tastbaar document op, dat vermoedelijk nooit heeft bestaan.

abstract
tr.

Istanbul'un genellikle Art Nouveau tarzı ile doğrudan bağlantılı olduğu düşünülmez; ancak geniş ve özel bir Art Nouveau mimari koleksiyonuna sahiptir. Avrupa ile karşılaştırıldığında, geleneksel ve bölgesel akımların özellikle ahşap evlere uygulanması Art Nouveau tarzını güçlü bir şekilde karakterize ettiği görülmektedir.

Art Nouveau, İstanbul'da çok nadiren genel bir konsept olarak ortaya çıkar; çoğunlukla **geleneksel tarzlar** ve diğer Avrupa stillerinin karışımı olarak eklektik bir kompozisyon olarak görülür. Geleneksel bir ahşap tipolojinin etkileri, mekansal düzenlemelerde olduğu kadar dekoratif öğelerde de fark edilir. Benzer bir gelenek, Rusya'da Dacha kulübelerinde de görülmektedir. Rusya'daki Art Nouveau'nun gelişimi ile bir karşılaştırma yapmak İstanbul'daki gözlemlerimizi genişletmemizi sağladı.

Ayrıca stilin orta sınıflar tarafından uygulanması, belirli unsurlarda tekrarlamaların ve benzerliklerin ortaya çıkmasına neden olmuştur. Bu **popüler tekrarlama**, stilin ticarileştirilmesini ve katalogların olası yayılımına sebep olmuştur. Aynı zamanda, özel bir müşteri-usta ilişkisi yerel marangoz ve ustalar'a önemli bir rol yüklemiştir. Doğrudan çevreden ilham alma geleneği, sokakların üç boyutlu **somut katalog** haline gelmesini sağlamaktadır. Bu farklı gözlemleri keşfetmek, bölgesel akımlar hakkında daha geniş bir bakış açısı sunmamıza olanak sağlamıştır.

Tezin ilk bölümü geniş bir bakış açısı sağlamak için Istanbul'daki siyasi ve mimari durumun daha ayrıntılı analizini amaçlamaktadır. Mevcut literatür, Istanbul'daki modernleşme ve Art Nouveau uygulanması için oldukça sınırlı bir bakış açısı ortaya koymaktadır. Diana Barillari ve Ezio Godoli'nin yayını, Istanbul 1900:Art Nouveau mimarisi ve iç mekanları kayda değer bir katkıdır. Tipik kaynaklardan farklı bir yaklaşım sağlayan birkaç kaynaktan birisidir. Çalışmamıza temel olan Avrupa kaynaklarının yanı sıra Türk kaynaklarında da önemli bir tutarsızlık görülmektedir. Türkçe kaynaklar, genellikle modernizasyonun ve batılılaşma sürecinin ana itici gücü olarak saltanata odaklanırken, Avrupalılar bu süreci İstanbul'daki yabancıların varlığı ve kolonileşmeye dayandırmaktadır. İtalyan mimar Raimondo D'Aronco, her iki tarafta da İstanbul'da Art Nouveau'yu başlatan ve temsil eden ana ve tek figür olarak öne sürülmektedir. Her iki yaklaşımı birleştirmek bize bazı gerekli bilgileri ve algıları sorgulamayı saglamıştır.

Ikinci bölümde bazı evler belgelenmektedir. Daha göze çarpan ve yakın zamanda yenilenmiş Art Nouveau projelerinin yanı sıra, bu mirasın çoğunluğu genellikle anonim kalmıştır ve yetersiz belgelenmiştir. Seçilen örnek çalışmalarda, bir yandan plan ve kesitleri, diğer yandan cephe tasarımı ve dekorasyonu analize edilmiştir. Mekansal kompozisyonlar ve cepheleri ayrı ayrı analiz etmek, çizimleri birbiriyle karşılaştırılabilir hale getirmektedir. Bu yol ile tematik sınıflandırma, Art Nouveau'nun Istanbul'daki ahşap evleri üzerine nasıl uygulandığını anlamak için kullanılmıştır. Hayatlı Ev olarak bilinen geleneksel tipolojinin gelişimi, çizimleri bir metin ile destekleyerek açıklamıştır. Bu tipolojinin belirli özelliklerinin kalıcılığı, İstanbul'daki bölgesel akımları açıklığa kavuşturmaktadır. Farklı cephelerin bir karşılaştırması da Hayatlı Ev kalıntılarını ortaya çıkarmaktadır. Bazı cephe tasarımları çok bilinçli ve dikkatli bir dekorasyon entegrasyonu sergilerken, diğerleri sadece bireysel dekoratif öğeler içermektedir.

Üçüncü bölüm, cephelerin çizimi sırasında fark edilen ilginç bir keşiften ortaya çıkmıştır. Farklı evler arasında benzer unsurlar ve bu unsurların düzensiz uygulanmaları gözlemlenmiştir. Seri üretim ve prefabrik elemanlar, İstanbul'da katalogların dolaşıyor olma ihtimalini yükseltmiştir. Böyle bir kataloğu derlemek üzere cepheler öğelere ayrılıp sonra yeniden düzenlenmiştir. Bu çalışma, cephe çizimleri ile katalog oluşturma arasında orta aşama olarak kullanılmıştır. Kataloğu oluşturmak için sadece bezemeli, ahşap ve tekrarlanan öğeler kullanılmıştır. Evlerin öğelerine bu şekilde bir bakış, muhtemelen hiç var olmamış bir somut katalog oluşturmamızı sağlamıştır.

abstract

eng.

Istanbul is not usually thought of to be directly linked to the Art Nouveau style. Nevertheless, it knows an extensive and particular collection of Art Nouveau buildings. Compared to Europe, traditional and regional influences seem to strongly characterise the style, in particular when applied to wooden houses.

In Istanbul, Art Nouveau rarely occurs as a total concept, but is often mixed with **formal traditions** and other European styles into an eclectic composition. The influences of a traditional wooden typology can be noticed in spatial arrangements as well as decorative elements. A similar tradition exists in the Russian *dacha*. A comparison with the development of Art Nouveau in Russia enables us to substantiate and expand our observations of Istanbul.

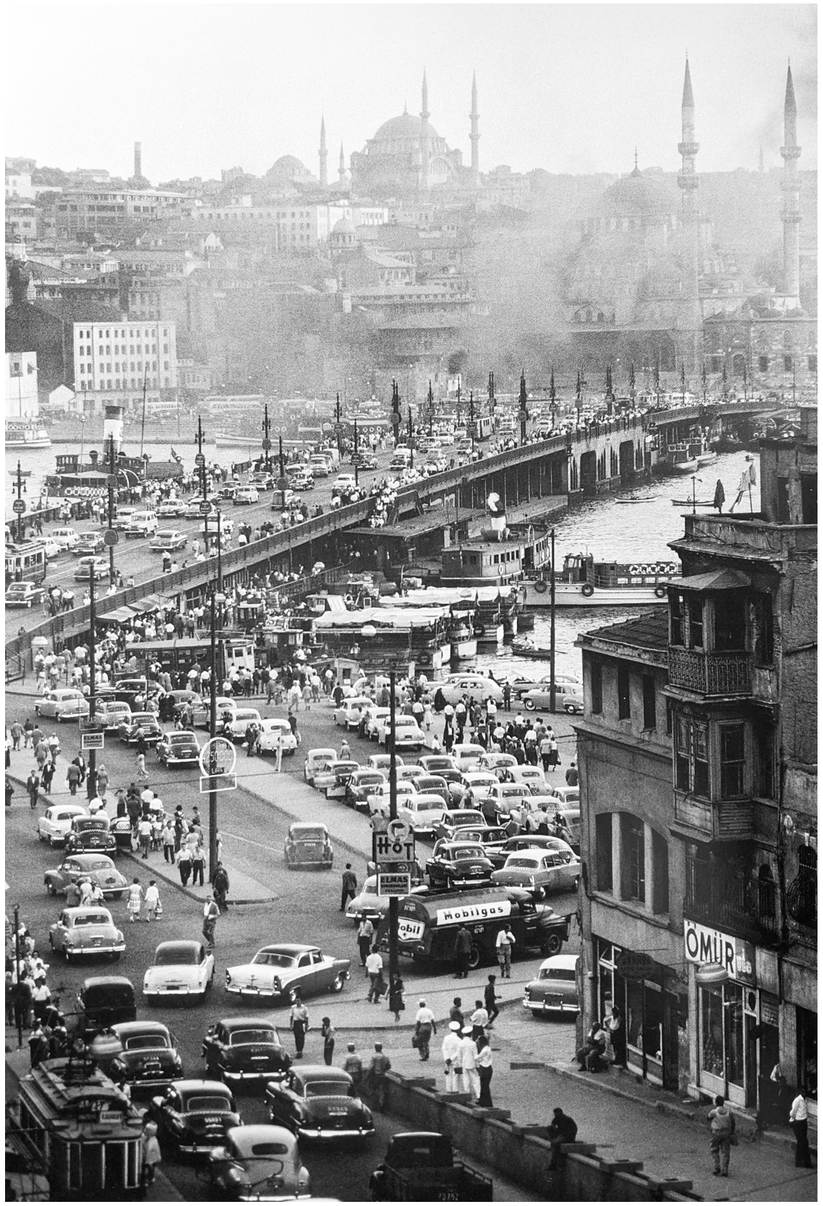
Furthermore, an appropriation by the lower classes causes the appearance of repetition and similarities in certain elements. This **popular repetition** suggests the commercialisation of the style and a possible spread of catalogues. At the same time, a specific client-artisan relationship implies a larger significance of the local artisan class. The tradition to take inspiration from direct surroundings causes streets to become three-dimensional **tangible catalogues.** Exploring these different observations allows us to offer a broader understanding of the regional influences.

The first part of the thesis aims for a wider and more nuanced analysis of the political and architectural context of Istanbul. The existing literature tends to set forth a quite narrow-minded point of view on modernisation and implementation of Art Nouveau in Istanbul. A noteworthy contribution is the publication of Diana Barillari and Ezio Godoli, *Istanbul 1900: Art Nouveau Architecture and Interiors*. It is one of few sources expanding on the typical approach to Art Nouveau in Istanbul. Basing our study on European as well as Turkish sources, we notice a significant discrepancy. While Turkish sources often focus on the sultanate as main actuator of these modernisation and westernisation processes, the European sources seem to develop a rather colonial narrative of modernisation driven by European presence. On both sides, the Italian architect, Raimondo D'Aronco, is repeatedly portrayed as the main and only figure to initiate Art Nouveau in Istanbul. Combining both narratives provides us with the necessary associations to challenge this conventional perception.

The second part documents a number of houses. Generally, besides the more prominent and recently renovated Art Nouveau projects, the majority of this patrimony remains anonymous and poorly documented. In the selected case studies, we analyse the plan and section on one hand, and the façade arrangement and decorations on the other hand.

By analysing the spatial compositions and façades separately, the drawings become comparable to each other. This way, the thematic division is used as a tool to understand how Art Nouveau has been incorporated in the wooden houses of Istanbul. Furthermore, the development of the traditional typology, known as the *hayatlı ev*, is illustrated in a complementary text to the plans and sections. The persistence of certain characteristics of this typology in Istanbul clarifies the regional influences. A comparison between different façades also reveals remnants of the *hayatlı ev*. Some façade designs show a very intentional and careful way of integrating decoration, while others merely consist of individual decorative elements.

The third part emerges from an interesting discovery, made by drawing the façades. We notice resemblances in elements between certain houses and irregularities in the application of these elements. Serial production and prefabricated elements raise the question whether catalogues could be circulating in Istanbul. In an attempt to reassemble such a catalogue, the facades are deconstructed. Decompositions of the façade serve as an intermediate phase, and only the decorated, wooden and recurring elements are used to create the catalogue. An overview of the elements used in the case studies creates a tangible document, which might as well have never existed.



I Karaköy by Ara Güler, 1954

"There is probably no city in the world today which contains more examples of Art Nouveau than Istanbul, Turkey. It is difficult to say how many buildings reflect the style; but the number must certainly have been in the hundreds" [1]

Claiming Istanbul to be an often forgotten city when it comes to its Art Nouveau legacy, would be an understatement. Art Nouveau is often thought of as a merely European style. Although the common ideological grounds are mainly limited to Western and Central Europe, the formal language knows an immense spread and popularity.

Architectural historian David Gebhard draws upon the rich Art Nouveau heritage of Istanbul in his series of articles on *Raimondo D'Aronco e l'Art Nouveau in Turchia* in 1966-1967. In terms of quantity, the Art Nouveau in Istanbul is by no means inferior to other European countries. Unfortunately, since the article of Gebhard was published, large parts of this heritage have been demolished. Even today, these houses are largely neglected, causing their further decay. Still, the relevance of a study on Art Nouveau in Istanbul resides mainly in its particularities. First of all, Istanbul, when compared to European Art Nouveau, lacks the presence of a strong figure to develop a stylistically united movement. Art Nouveau architecture is left in the hands of a large and diverse group of architects. This grants the style its most remarkable characteristic as a "kaleidoscope of Art Nouveau", as André Barey notes.[2] Secondly, a modified version of Art Nouveau perseveres for a long time in contrast to the short-term trend in Europe. An appropriation by the lower classes causes Art Nouveau to be incorporated into local building methods and decorative motifs. This results in the unique application of Art Nouveau within wooden constructions, though rarely in its pure and unmixed form.

1
David Gebhard, "Raimondo D'Aronco e l'art nouveau in Turchia: quarta parte," *L'Architettura. Cronache e Storia* 12, no. 11 (March 1967), 761.

2
André Barey, "Sulle sponde del Bosforo: Istanbul tra Oriente e Occidente / Along the banks of the Bosphorus: Istanbul between Orient and Occident", *Lotus International* 26 (1980), 25.

context

19th century modernisation

Art Nouveau emerges in a period of large-scale modernisation for the Ottoman Empire. As historian Zeynep Çelik states, "From 1838 to 1908, the Ottoman Empire underwent an intense phase of economic and socio-political transformation, aimed at the modernisation of the old system."[3] This period is defined by two symbolic dates. It begins with the Anglo-Turkish trading treaty in 1838 and comes to an end with the July Revolution in 1908. Similar agreements with other European countries promptly follow the treaty of 1838. In 1839, one year later, the charter of reformations – known as the Tanzimat – is launched. The Tanzimat includes reformations in the fields of justice, the army, education and city planning.

Under the sultanate of Abdülhamid II, Art Nouveau emerges in the Ottoman Empire. From 1876 onwards, Abdülhamid II gives new momentum to the reformations. As a young prince, he travels through Europe with his uncle and even visits the World Exhibition in Paris. He learns many things from European practices and aims for a more modernised civilisation. However, his ambitions are quickly interrupted due to conflict in the empire. Mainly two groups cause an obstruction: the Young Ottomans[4] and the Muslim community. The Young Ottomans, a society of intellectuals, are convinced the Tanzimat does not meet their expectations of reaching a European level of modernisation. After many defeats, like the financial crisis as a consequence of the Crimean War[5], the Young Ottomans convince sultan Abdülhamid II to announce constitutionalism all over the empire in the hope of obtaining peace. However, during the Russo-Turkish war[6], the Ottomans lose half of their land on European territory, as well as a lot of their inhabitants. Due to exile and killings on Russian land, a large community of Muslims migrates to the Ottoman Empire. The shift to a mainly Muslim population results in a cultural rejection against westernisation, brought along with the Tanzimat and constitutionalism.

As sultan Abdülhamid II himself notes, "If some reformations are to be accepted by us, it should be done taking into consideration the real conditions of the country."[7] The sultan hereby realises that modernisation cannot be imposed on people by a smaller intellectual group like the Young Ottomans, but should rather take the larger (Muslim) community into consideration. He attempts to convince his people of further modernisation solely focused on technology, by systematically separating European ideology from technological advancements. However, this series of administrative, economic and educational measures fails due to lack of any strong ideologies in pursuit of modernisation. To please and at the same time educate the population, many schools and foreign colleges are built all over the empire. Higher education in fields like fine arts, law and agriculture is believed to be the last solution to achieve a modern civilisation according to Abdülhamid II. "Only future generations will be able to see the brand new civilisation that will develop and mature by only taking the best parts of European civilisation and mixing them with oriental culture. It is evident that our manner of development is not similar to that of the European states."[8] This period from 1838 to 1908 can be seen as a final but doomed attempt at the survival of the Ottoman Empire. The Young Turk Revolution in 1908 results in the dethronement of sultan Abdülhamid II and signifies the end of an era, clearing the way for the creation of a Turkish Republic in 1923.[9]

3
Zeynep Çelik, *The Remaking of Istanbul: Portrait of an Ottoman City in the Nineteenth Century* (Seatlle: University of Washington Press, 1986), 31.

4
Yeni Osmanlılar or the Young Ottomans are a society of Ottoman-Turkish intellectuals, later on followed by the *Jön Türkler* or the Young Turks, that force a second constitutional era and lead the revolution of July 1908.

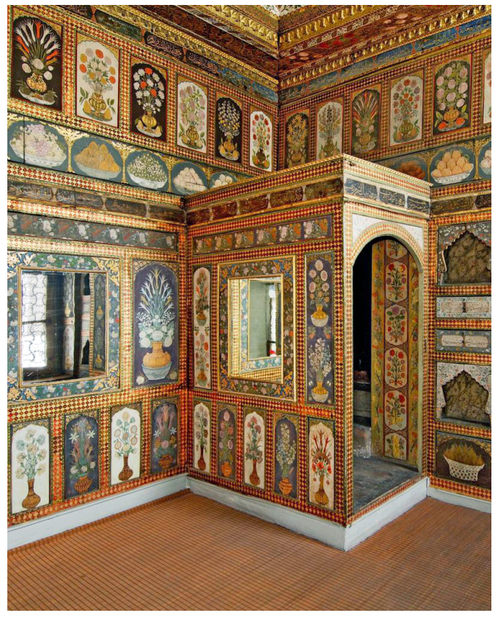
5
1853-1856: Russian empire vs. Ottoman empire, France, United Kingdom, Sardinia and Savoy

6
1877-1878: Russian empire, Bulgaria, Romania, Servia and Bosnian revolutionaries vs. Ottoman empire and United Kingdom

7
Sultan Abdülhamid, Siyasi Hatıratım (Istanbul: Dergah Yayınları, 2010), 179.

8
Ibid.

9
Çelik, *The Remaking of Istanbul*, 31.



II *Yemiş Odası* (Fruit room), Topkapı Palace, 1718-1730
Built during the Tulip period, the private room of Ahmed III is filled with naturalistic motifs, like still life paintings of fruit platters and vases filled with flowers.

Istanbul has known a long tendency of progress and modernisation, mainly supported by the sultans and the higher classes. This was in strong contrast with the majority of the Ottomans, who still lived in rural regions and had other priorities. Within these extreme conditions, the metropolitan city of Istanbul does have the opportunity and resources to experiment. Here, innovative ideas could develop in European circumstances.

Early tendencies towards modernisation

Even before 1838, the Ottomans start implementing reformations and modernisations. Europe has always been a prominent example for Ottomans. They remained in constant contact with each other, with the intermediary Balkan region as an important link. The Treaty of Karlowitz[10] in 1699 marks an important point in history. After centuries of dominance and expansion in Eastern Europe, the treaty defines a big loss of territory for the Ottomans. Humiliating defeats to the West trigger discussion concerning administrative systems of the empire and the inadequacy of the Ottoman army.

10
The Treaty of Karlowitz is signed on January 26, 1699. The losses of territory correspond with parts of Hungary, Croatia, Slavonia, Transsylvania, Ukraine and Peloponnese peninsula of Southern Greece.

During the French Revolution, sultan Selim III exchanges many letters with Louis XVI, his correspondent and example in Europe. In these letters, the sultan expresses interest in learning more about Europe and discusses the malfunctioning of affairs in the Ottoman empire. The sultan appoints a committee of 22 people – including two Europeans – to implement radical changes.

First and foremost, the military institutions are re-evaluated. Sending ambassadors to Europe and inviting advisors, forces a new kind of relationship with Europeans. Ambassador Ebubekir Ratib Efendi, plays an important role in the reformation of the institutions and the army. He reports from Vienna about European organisation practices. At the same time, engineers from France and Switzerland come to Istanbul, advising on military issues such as shortcomings of the navy. The son of Selim III, Mahmud II, continues these modernisations across the empire and applies it to other fields. He discards the many ceremonies and formalities associated with his position as a sultan. Health, culture and education were some of his main focus points, but he also adapts his attire to more modern standards. In 1829, he imposes a clothing rule changing the Ottoman costume. New factories are built making use of steam for the first time, in order to produce these new types of clothing and other products. However, for a long time, industrial institutions remain limited to the smaller private sector, mostly labouring for military purposes. Only at the beginning of the nineteenth century, as a result of the Tanzimat, a complex of factories and industrial sites are built on the West coast of Istanbul, producing steel, railways, weapons and cotton.

Urban and architectural westernisation

Architectural practices have also been strongly influenced by westernising tendencies. After the death of Sinan, known as the greatest architect of the Ottoman empire, the decay of the classical Ottoman period slowly makes way for European influences. In 1720, the first ambassador of the empire, Yirmisekiz Mehmed Çelebi Efendi, arrives in Paris. Besides his diplomatic mission, he is tasked with studying

III "*Vue de Kiathané, les Eaux douces d'Europe"* as pictured by Guillaume Berggren, 1875
The first palace on the shores of the creek is built in 1722, taking inspiration from the drawings of the ambassador in Paris. Sa'dabad becomes a place of recreation, complemented with promenades and tulip gardens.

various fortresses, factories and buildings in France. His reports in the form of drawings, patterns and texts describe technical aspects of construction, drawing conclusion to what may be used in the Ottoman empire. He even goes into detail on the royal palaces and gardens with etchings in style with the elegant expressions of
II the Tulip period.

During the 1730s the Baroque style takes over; fountains, residences and even mosques are being built all along the Bosphorus. This rich heritage of Ottoman Baroque occurs in cornices, arches and decorative schemes. Often the plan schemes and linearism of classical Ottoman art are conserved. However, wavy, elegant and dynamic lines of naturalist motifs create a transitional phase in which the classical
III Ottoman art starts losing its character and adapts to new forms. The promenades and first summer palace built on the shores of the Golden Horn and the Kağıthane Creek, show the appreciation for a new form of leisure adopted from Europe. For example, the new recreation space, the *Sa'dabad*, is filled with pavilions and tulip gardens and complements the natural beauties of Istanbul.

During the nineteenth century, the announcement of the Tanzimat plays a prominent role in westernisation of the urban landscape. Some of the planned measures consist of a geometrical street system and the levelling out of certain areas. Traditional wooden houses are replaced with stone and brick houses and new popular architectural shapes and styles are adopted from Europe.

The following statement by André Barey discusses the direct impact of these regulations. "Although they have often been thought of as a comedy and many a time have remained a dead letter, the Tanzimat are going to lead to undeniable changes in the customs of a still profoundly oriental population and to bring about a progressive modification of the rules of everyday life."[11] Due to conservative resistance and lack of knowledge, the plans and projects are often delayed or even cancelled. Furthermore, wildfires in big parts of the city have an additional impact on these developments. In spite of this slow implementation, the Tanzimat reformations do acknowledge a lack of controlled and unified urban planning.

Foreign architects in Istanbul

While the first assimilations to Western building styles and methods remain within the local artisan class, technical advancements at the end of the eighteenth century cause their own knowledge and resources to be insufficient. Modern communication and transport systems accelerate the emergence of new functions and typologies, accommodating a European lifestyle. Apartment blocks, large department stores, offices, theatres and museums enliven the city, often in a typology that stacks commercial, business and residential functions.

The required experience for new techniques, models and motifs is sought abroad. Therefore, numerous foreign advisors, engineers and architects are attracted to the city. It adds to an already highly diverse population, mainly residing in the districts of Galata and Pera. Due to its topologically and strategically favourable location, the area has always strongly appealed to foreigners.[12]

11
André Barey, "Sulle sponde del Bosforo: Istanbul tra Oriente e Occidente / Along the banks of the Bosphorus: Istanbul between Orient and Occident", *Lotus International* 26 (1980), 21.

12
For a long time, the area of Galata and Pera has been a harbour for European trading colonies, such as Amalfi, Venetian and Genovese merchants. During the fourtheenth century, the neighbourhood becomes an important part of the city of Constantinople as a commercial centre for international trade. After the conquest of Istanbul by Fatih Sultan Mehmed in 1453, its population dropped to 50 000 people. In the hope of restoring Istanbul's glorious past, the sultan imposes new regulations that encourage the increase of his population by attracting a large diversity of people. Towards the sixteenth century, the city reached a population of an estimated 300 000 people.

IV Map of Pera after the fire between May 24 and June 5, 1870
Areas destroyed by the fire are marked in black.

IV From the nineteenth century onwards, large parts of the urban structure are redeveloped, vacating spaces for large and magnificent projects. In particular the embassies that secure the presence of various European countries in Istanbul, grant the district its cosmopolitan image.[13] In 1857, an important administrative reform subdivides Istanbul into fourteen districts, based on the model of Paris's arrondissements. The sixth district, consisting of Galata, Pera and Tophane, receives the status of an experimental model, implementing innovative regulations such as street lighting, public transport, security or water management. All of these conditions had to guarantee acceptable urban conditions for the foreign population in the sixth district.

This atmosphere of experimental modernisation produces an easy entry point for European architectural influences. It becomes a popular site to display trending Western building types, resulting in an overly eclectic diversity of styles. As the historian Zeynep Çelik states, "Istanbul lost the integrity of its Turkish-Islamic character, but did not achieve a uniformly Western façade, even in the quarter largely inhabited by Europeans."[14] In fact, the variety of influences that determine the image of Istanbul, causes a diverse and pluralistic character. In the course of the nineteenth century, French, Italian, German and Austrian architects greatly impact the architectural scene of Istanbul. To understand the complexity of these diverse European influences, it is important to take a closer look at the existing relationship between the Ottoman empire and Europe.

The French culture has long been glorified at the Ottoman court, quickly granting French architects and engineers a prominent status. Many ambitious urban planning projects are drawn up to impose an image of Parisian grandeur in Istanbul. However, this often remains an 'armchair' practice: Parisian architects implement Haussmannian boulevards and Beaux-Arts classicism without knowledge of the situation on site. Direct implementation seems difficult – if not impossible – and these plans, although influential, largely remain on paper. There are, however, also architects present in Istanbul who are able to construct a considerable and impressive oeuvre of public and residential buildings in Istanbul. A prominent figure is Alexandre Vallaury, whose influence has far-reaching consequences in the urban landscape of the city and the training of a new generation of Turkish architects.

A second group that succeeded in building up a solid reputation are the Italian architects. Their increasing recognition secures their position as a formidable opponent of the French, obtaining increasingly important professional positions. As a result, sultan Abdülhamid II assigns the Italian architect Raimondo D'Aronco to plan the complex of the second national exhibition in 1893. Although the project wasn't executed, the Italian architect D'Aronco significantly impacts the architectural – and more specifically Art Nouveau – scene of Istanbul.

Germany and Austria, on the other side, choose to engage in financial and engineering practices, resulting in the development of the Deutsche Orient Bank and the construction of a railway system. The import of industrial products, building materials, interior design, and more importantly the accompanying commercial publication and catalogues allowed Germany and Austria to play a crucial role in the propagation of Western styles, such as Jugendstil or Secessionism. [15]

13
Afife Batur, "Galata and Pera: a short history, urban development architecture and today", *ARI the Bulletin of the Istanbul Technical University* 55, no. 1 (2007), 1-8.

14
Çelik, *The Remaking of Istanbul*, xvi.

15
Diana Barillari and Ezio Godoli, *Istanbul 1900: Art Nouveau Architecture and Interiors* (Florence: Octavo, Franco Cantini Editore, 1996), 14-20.

V Entrance gate to the former Ministry of Defence Headquarters
by Marie-Auguste Antoine Bourgeois, Fatih , 1865

At the same time, the development of an engineering and architectural school system is needed to secure autonomy from the West in the long term. In 1883, two schools open in Istanbul: the Academy of Fine Arts and the School of Civic Engineering. Despite the desire for cultural independence, the mainly foreign teaching staff exerts an even more profound impact on a new generation of Turkish architects.

The organisation of the arts academy, on one hand, is based on the Parisian model of education, involving painting, sculpture and architecture. This is mirrored by a French and Italian teaching staff, including Alexandre Vallaury, as one of its first teachers in the architectural department. The School of Civic Engineering, on the other hand, developed from a military training in engineering and is dominated by an Austro-German teaching staff.[16]

Ottoman revival

The narrative of modernisation has in fact two sides. The Western domination of the economic and industrial structure largely produces a condition of export and implementation of foreign building styles. At the same time, propagation and reformations are incited by a great desire of the Ottoman elite and government to demonstrate their true potential to the West. The ambition to take part in the cultural life of Europe is reflected in a strong Ottoman presence at the world's fairs. Istanbul repeatedly seizes the opportunity to display their efforts to modernise and partake in the international economy, and at the same time learn from new European practices and techniques.[17] In fact, their presence at the universal exhibitions is well documented and promoted within Istanbul itself. For example, during the Universal Exhibition of Chicago (1893), weekly updates and news releases inform the people of the highlights and most important developments in Chicago.[18]

In 1863, a first Ottoman national exhibition is organised showcasing the 'new manner' of building. It is one of many attempts to acquaint the population of Istanbul with the positive achievements of the Ottoman Empire as well as Western architecture and lifestyle. An important ambition is the affirmation of a national style of their own. The buildings reflect an eclectic form of Islamic architecture from different periods and regions, based on a rediscovery of the Ottoman legacy. This Ottoman revival is, however, often rejected as decadent and inaccurate due to its pluralistic character.

It seems the substantial and influential presence of foreign architects doesn't automatically result in an uprooting of the Ottoman traditions. The European influences do indeed install a wide use of the Western architectural styles, primarily historicist expressions like neo-baroque, neo-classicist or neo-gothic architecture. Yet, the underlying principles of historicism also find their way to Istanbul and have been repeatedly identified as the intellectual roots at the basis of the Ottoman revival. Moreover, the fascination and reinterpretation of Ottoman traditions by Western architects largely contribute to this very revival.[19]

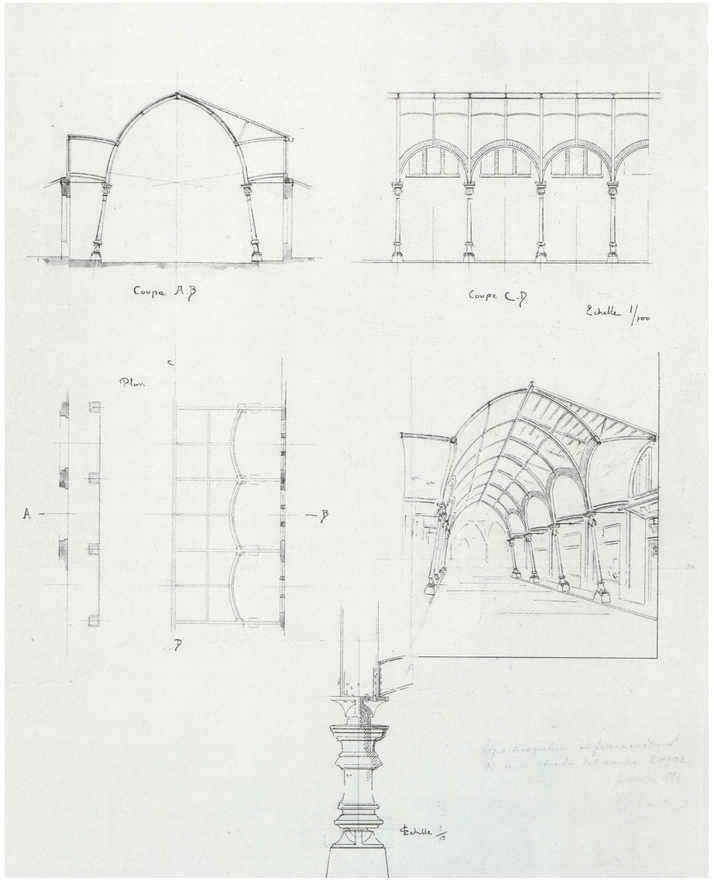
v

16
Diana Barillari and Ezio Godoli point out the remarkably low number of Turkish students. Classes are dominated by Armenian, Greek and Levantine students, explaining the abundance of Armenian and Greek names on the signed houses in Pera. For example, the Armenian Balyan family, attains many important posts in several artistic activities.
in Barillari and Godoli, *Istanbul 1900*, 20-21.

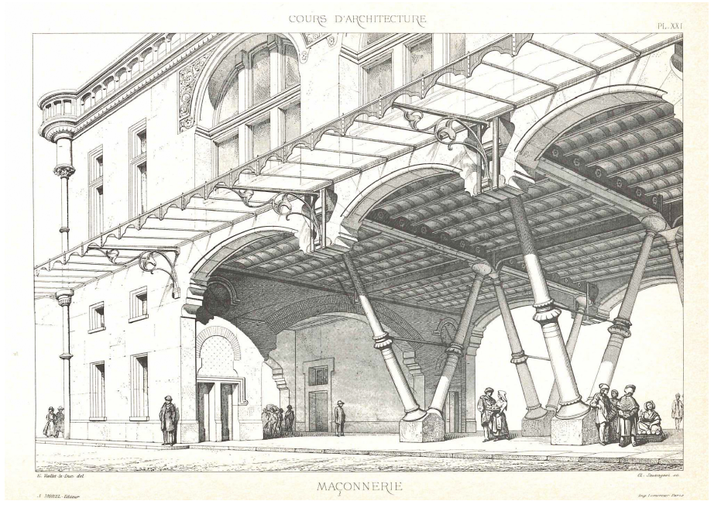
17
Zeynep Çelik, *Displaying the Orient: Architecture of Islam at Nineteenth-century World's Fairs* (Berkeley: University of California Press, 1992), 96-110.

18
Ahmet Çadırcı, "1893 Chicago Sergisi (Fuarı), Amerika", *Yolcumisali*, December 29, 2013, https://medium.com/yolcumisali

19
Barillari and Godoli, *Istanbul 1900*, 21-22.



VI Design for the restoration of the Grand Bazaar by Raimondo D'Aronco and Alexandre Vallaury, 1894
Study for the replacement of the collapsed vaults.



VII Covered market, Plate XXI from *Entretiens sur l'Architecture* by Viollet-le-Duc, 1865

Raimondo D'Aronco

In 1893, Raimondo D'Aronco leaves for Istanbul following a personal invitation by Abdülhamid II. He is to provide Western technologies and architectural styles to supplement the Ottoman National Exhibition, in line with the example he set by the Turin Pavilion in 1890.

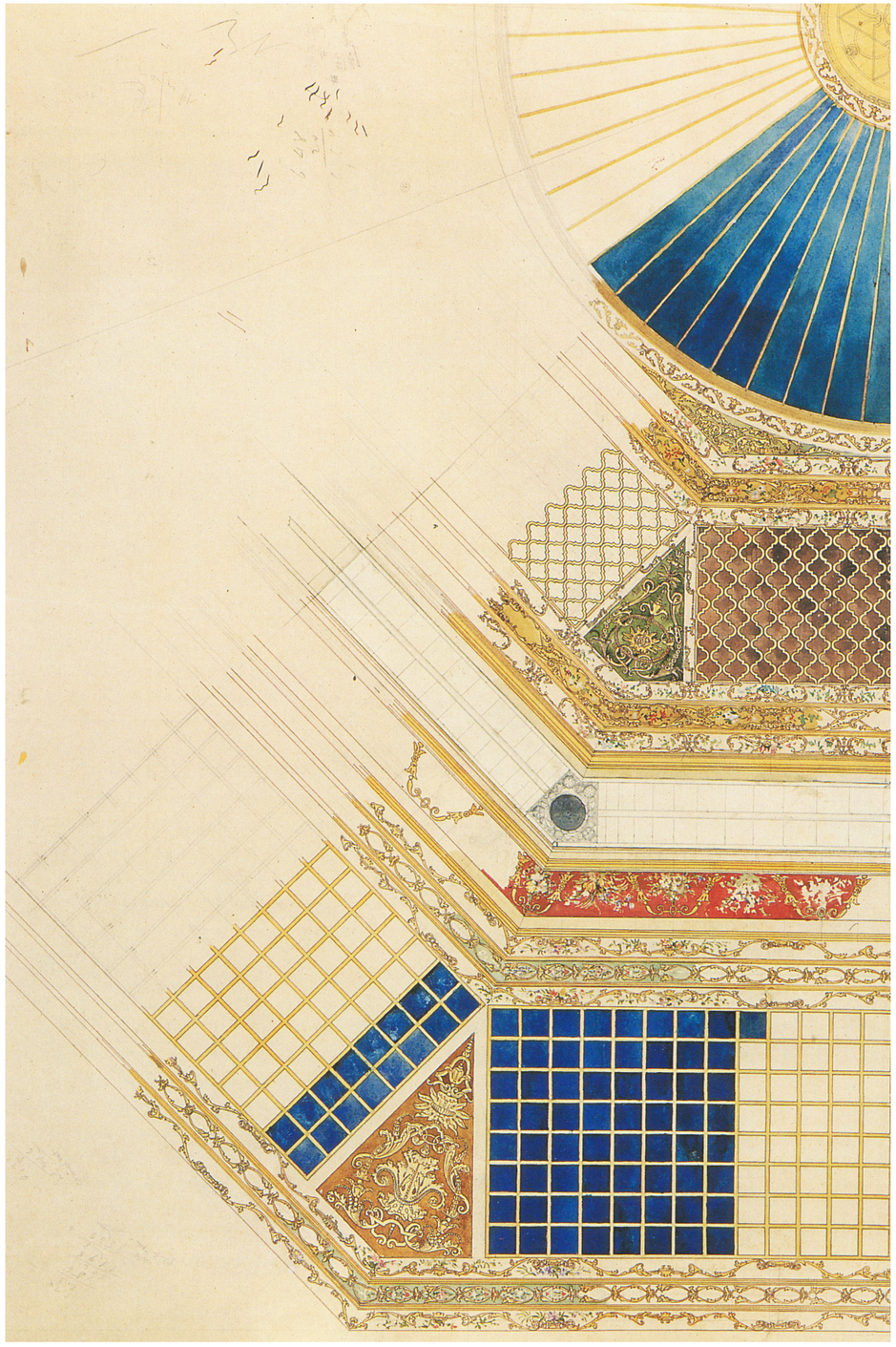
When the Second National exhibition is cancelled due to a disastrous earthquake, new commissions for the reconstruction of the city motivate him to extend his visit. His restorations, often in collaboration with the French architect and profes-
VI sor Alexandre Vallaury, attest to extensive and innovative concepts. An example of this is the unexecuted project for the recovery of the collapsed vaults of the Grand Bazaar in 1894. The committee in charge of the restoration consists of Raimondo D'Aronco, Alexandre Vallaury, Sargis Karapeti Balyan and engineer Berthier. The proposed solution made use of a systematic iron frame to support the brick roof. The use of new industrial materials certainly takes inspiration from Viollet-le-Duc's theoretical research into iron architecture, inspired by Gothic building systems.
VII Similar to the covered market illustrated in Viollet-le-Duc's *Entretiens sur l'Architecture* (XXI), the inclination and tapered shape of the supporting pillars of the Grand Bazaar visibly display the structural forces.

Raimondo D'Aronco's involvement in the restoration of the Hagia Sophia yet again generates a revolutionary proposal. Unlike the rather optimistic proposals of the other committee members, D'Aronco suggested to consolidate the critical points of the dome by means of iron. Only in a subsequent restoration, between 1910 and
VIII 1911, were his ideas fully appreciated and consulted. His restoration of the fountain of Mahmud I in the courtyard of the Hagia Sophia conforms to a more traditional style of Ottoman architecture.

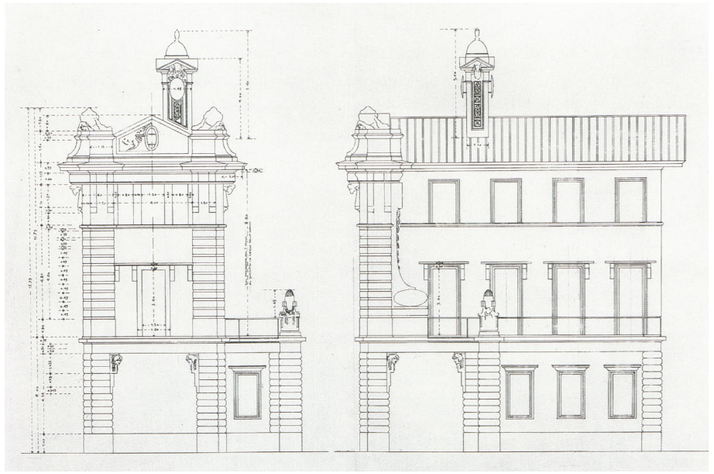
His most radical interventions, firmly stating his belief in experiment and modernisation, remain mostly on paper. However, the architectural language and use of material in his oeuvre certainly reflects on his practical experience in restoring large Ottoman monuments. In later projects, Raimondo D'Aronco starts to blend both Ottoman and European motifs in his ornamentations. It results in a practice of assembling different building styles, methods and materials. He continues this practice by employing his newly acquired Ottoman vocabulary in the design of wooden mansions and pavilions along the Bosphorus. His interpretation and admiration of the local traditions produce a fascinating stylistic synthesis of European modernity and traditional wooden construction methods.

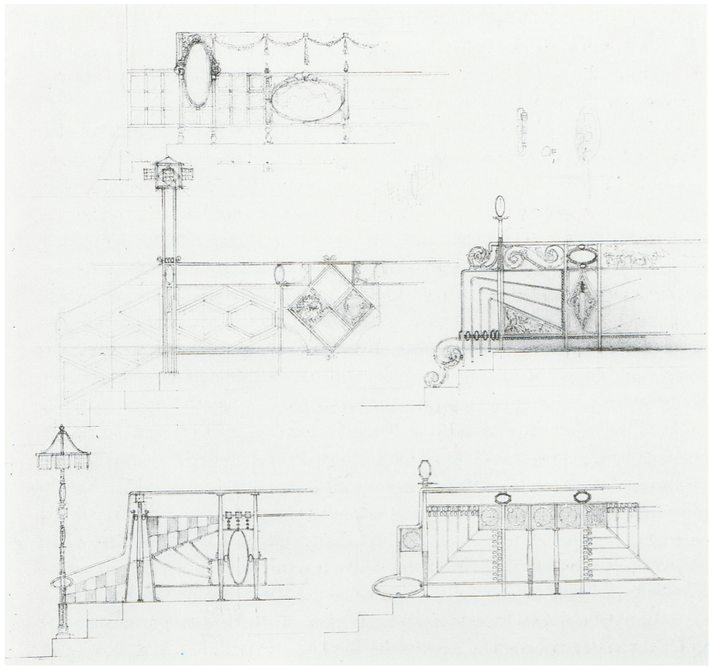
X Raimondo D'Aronco's first executed project in Art Nouveau style, the Botter House, is generally viewed as the origin of Art Nouveau in Istanbul. However, as Barillari and Godoli mention in *Istanbul 1900*, this can only be an assumption, since little architectural data are conserved. "[Art Nouveau architecture's] initial date might cautiously be fixed with the Botter House in the Grande Rue de Pera (1900-1901) by D'Aronco, bearing in mind the impossibility of dating most of the buildings still standing, and the incompleteness of the information on those which have been destroyed."[20]

20
Barillari and Godoli, *Istanbul 1900*, 22.

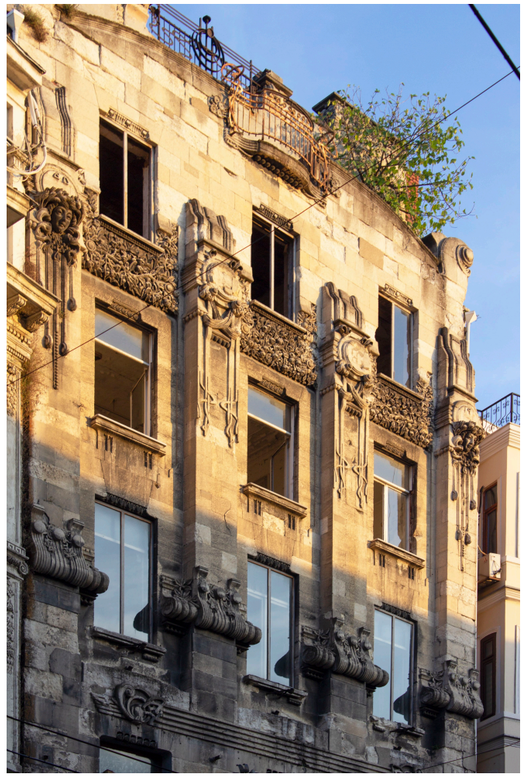


VIII Study for the restoration of the fountain of Mahmud I by Raimondo D'Aronco, courtyard of Hagia Sofia, 1894-1900
Drawing of the bottom side of the roof.





IX Huber mansion by Raimondo D'Aronco, Tarabya, 1905-1906
Top to bottom: drawings for the new façade design and study for balustrades



X Botter House by Raimondo D'Aronco, at Istiklal Caddesi 235, 1900-1901

XI Servet-I Fünun journal from 1891-1944
From left to right: cover of edition 494 in August 1900; "Matmazel Jan Solye at the Tepebaşı concert" article in edition 502 in October 1900; "Spring and Love" Plate in edition 526 in April 1901

The Botter House is thus the oldest dated Art Nouveau building. It combines a commercial and residential function to accommodate urban needs, a typology rooted in European culture. In spite of the rather basic Italian neo-Baroque plan and layout, restricting the Art Nouveau character to the ornamental motifs, the total entity of the building is highly individual and recognisable as the work of Raimondo D'Aronco.[21]

The emergence of Art nouveau

Though the influence of the Italian architect Raimondo D'Aronco cannot be underestimated, his importance and responsibility in the transfer of Art Nouveau to Istanbul seems to be repeatedly overstated. In *The Remaking of Istanbul*, the art historian Zeynep Celik states that "the origins of Art Nouveau in Istanbul are rightfully attributed to the Italian architect Raimondo D'Aronco."[22] Most literature on the subject is indeed quick to grant an overly large share of attention to the architect, but such a statement should be read carefully. The tendency to portray him as the architect who single-handedly imported Art Nouveau, is unfairly narrow-minded. To develop a more nuanced image of Raimondo D'Aronco, the architect has to be regarded within a wider context of international influences and the emerging climate of the popular acceptance of Art Nouveau.

Art historian Afife Batur expands the perception of the origins of Art Nouveau in Istanbul. Firstly, the emergence can be linked to the import of everyday objects. The selling of luxury products, such as tableware, furniture, garments and decoration, originated from Europe, may have played a big part in the adoption of a taste for Art Nouveau.

XI

Furthermore, Batur states: "It can be said with confidence that Art Nouveau was not developed by artists gathering in associations, magazines or clubs like they would in European cities. [...] Nevertheless, in spite of the restrictions and political stance, the resemblance of some concepts, terms and phrases to those in Art Nouveau literature is surprising."[23] No material evidence has been found of elite associations or clubs surrounding the emergence of Art Nouveau in Istanbul. However, the founding of a new literary generation could be considered a comparable alternative. The group of Edebiyat-I Cedide (New Literature) is active between 1896-1901, which corresponds to the years in which Art Nouveau emerged. One of their official magazines, Servet-I Fünun, contained illustrations of novels, poetry and photographs of buildings abroad. Pages embellished with Art Nouveau vignettes and floral designs are a recurring theme. Moreover, just before the last edition of the magazine, an article is published introducing Art Nouveau art and architecture. Although this group of intellectuals did not focus on Art Nouveau as a movement, it can be assumed they were open to the aesthetics, making an indirect contribution to the acceptance of Art Nouveau.
Thirdly, the rise of the feminist movement and influence of the European lifestyle also contributed to the appreciation of Art Nouveau. The launching of several women's magazines introduces a new lifestyle and fashion, including many new fabric and costume designs. Women, pictured as elegant, romantic and urban, claim their place in paintings, graphics and photography. The autonomous presence of the woman is certainly remarkable in the capital of a Muslim empire and indicates another potential towards modernisation.

21
David Gebhard, "Raimondo D'Aronco e l'Art Nouveau in Turchia: seconda parte", *L'architettura: cronache e storia* 12, no. 9 (January 1967), 620-624

22
Çelik, *The Remaking of Istanbul*, 146.

23
Afife Batur, *Avrupa'dan Istanbul'a Yeni Sanat 1890-1930 / Art Nouveau from Europe to Istanbul 1890-1930* (Ankara: Chamber of Architects of Turkey, 2005), 153.

XII Istiklal Caddesi, previously Grand Rue de Pera

XIII Town hall in First National Style
by Vedat Tek, Fatih, Istanbul, 1913-1916

Professional application

During the first decade of Art Nouveau architecture in Istanbul, the style is mostly employed for monumental and public buildings, apartments, large mansions and summer residences. The buildings are constructed by professional architects, mostly of foreign origin, for the Ottoman elite and high-class foreigners. Although experimentation with new industrial materials and techniques certainly takes place, the majority of the Art Nouveau buildings are rather traditionally constructed in masonry or wood.

André Barey's description of Istanbul as "a kaleidoscope of Art Nouveau" provides a truthful picture of the diverse character of Art Nouveau in Istanbul.[24] The two large Art Nouveau movements that emerge in Europe, come together: on one hand the floral curvilinear character of the French and Belgian Art Nouveau or the Italian Liberty Style, on the other hand the geometrical lines of the German Jugendstil or Viennese Secession. The use of the style is mainly limited to the districts housing the elite population, that easily accepted the innovative and modern tendencies presented by the Art Nouveau style. In the area of Galata and Pera, Art Nouveau grows
XII to be an important contribution to the already pluralistic character of the European image.

24
André Barey, "Along the banks of the Bosphorus", 25.

Art Nouveau vs./feat. First National Style

The following decades, Art Nouveau grows to be a more popular style, widespread amongst the middle and lower classes in Istanbul. However, at the same time, growing nationalistic tendencies cause a strong aversion to westernisation, initially interrupting the spread and development of Art Nouveau.

The continuous use and acceptance of the nineteenth century Ottoman revival maintains an awareness of national identity, that, with the emergence of the Young Turks movement, incites a period of nationalistic reaction. The ideology of the Young Turks causes a lot of political disturbance, initiated with the July Revolution in 1908 resulting in the deposition of Sultan Abdülhamid II in 1909.[25] In response to the growing demand for a 'Turkish' architectural style, the search for an appropriate vocabulary renounces the imported European styles, as well as the decadence and pluralism of the nineteenth century revival. The architectural movement, that will be known as the First Turkish National Style, prescribes a return to the uncontaminated Ottoman classicism of the sixteenth century with the architect Sinan as a major role model.

XIII The style is mainly represented by the work of Kemaleddin (1870-1927) and Vedat Tek (1873-1942). Their purist practice in search for a 'Turkish' identity is quite straightforward when applied to traditional buildings, such as mosques or mausoleums. Though, modern functions, lacking any traditional native models, often expose a contradictory use of Western building schemes and a Turkish appearance. In their practical approach, these architects aspire to disconnect modernisation and westernisation by uniting modern practices with their own national identity.

25
Zeynep Çelik explains, "The 1908 Young Turk Revolution [...] was, on one hand, the beginning of a new era, an era that foretold the demise of the Ottoman Empire and cleared the way for the creation of a Turkish Republic in 1923. On the other hand, it can be considered another attempt to 'save' the empire, this time by replacing Abdülhamit II's autocratic rule with a constitutional form of government. The Young Turk government stayed in power until 1918 – the date of the empire's defeat in World War I, and its dissolution by the victorious Allied Nations."
in Çelik, *The Remaking of Istanbul*, 31.

XIV Ahmet Ratip Paşa mansion by Kemaleddin Bey, Çamlıca, 1901-1908
View on the main entrance.

XIV

As one would expect, this period, characterised by an anti-Western ideology, initially obstructs the further development of Art Nouveau. Especially in the construction of public and monumental buildings, the national style appears to dominate the architectural scene. The Art Nouveau influences in the early design of the Ahmet Ratip Paşa Mansion by Kemaleddin Bey (1901-1908) form an apparent exception in the ideology of the national style as well as in the overall oeuvre of the architect. This imposing wooden building is one of the first examples demonstrating the application of wooden Art Nouveau ornaments – almost all imported from different European countries. The building thus persuasively attests to an obvious tolerance towards Art Nouveau in a time of cultural hostility towards the West.

The transfer of Art Nouveau to Istanbul is often identified as a colonial enterprise. For example, André Barey writes in 1980: "Art Nouveau, at least in its first phase, must [...] be considered a strictly European phenomenon, conceived on behalf of the Europeans representing the interests of the capitalist powers. Moreover, it constitutes a fully integrated element in a policy that, in many respects, amounts to an enterprise of colonisation."[26] Although this statement might speak truth to the initial and more superficial expressions of Art Nouveau, the popularisation of the style causes a strong appropriation by Istanbul's residents. Art Nouveau is increasingly adopted in the vernacular wooden architecture of the lower classes, incorporating the style into traditional practices.

The ease in which the Art Nouveau formal vocabulary could be combined with already popular European and traditional styles certainly contributes to its wide acceptance. The popularity of European and Islamic styles in Istanbul have created a susceptible climate for similar forms. Art Nouveau's curved and twisted shapes, imitating nature, resemble the popular Baroque and especially Rococo styles, and are therefore easily tolerated. The fusion of Art Nouveau and local characteristics is already preluded by the work of Raimondo D'Aronco. Claiming Art Nouveau to be "artificially implanted, foreign to all relationships with other artistic expressions"[27] and thus destined to remain alien to the native population, declares a rather restricted point of view.[28]

André Barey ascribes his hypothesis of cultural colonisation to the oppression of the local artisan class by foreign powers, that constrains the "possible relationship between art-artisan-industry".[29] However, in this more accessible phase of Art Nouveau the craftsmanship of the artisan gains importance after a long period of obsolescence and domination by European industrialism. On one hand, the ideology of Art Nouveau itself rejects the industrial mass production of building materials, fundamentally contributing to a renewed importance of local craftsmanship. On the other hand, the turbulence on political and social level causes a large emigration of foreign and trained architects. It leaves the responsibility of vernacular housing in the hands of local craftsmen, that pick up a customized version of Art Nouveau as a prime opportunity to prove their worth.

26
André Barey, "Along the banks of the Bosphorus", 24.

27
Ibid.

28
Barillari and Godoli, *Istanbul 1900*, 32.

29
André Barey, "Along the banks of the Bosphorus", 24.

XV waterfront houses, Arnavutköy

Popular appropriation

During the 1920s Art Nouveau finds a new vitality in the city. The formal repertoire of Art Nouveau overflows the contours of Galata and Pera, spreading along the banks of the Bosphorus to the lower classes. In contrast to the earlier period of professional application, traditional forms and functionality persevere. These lower class dwellings adopt from Art Nouveau as well as Ottoman vernacular architecture. Still, the majority of the dwellings show quite fixed features. Especially the design of the façades follows the traditional geometric compositions within the plan, even when the lines and forms borrowed from Art Nouveau and Jugendstil are asymmetric and curvilinear.

Furthermore, embellishments like floral motifs remain quite simple and one-dimensional. The entwining or overflowing manners of Art Nouveau in the West are nowhere to be found. Industrialism in Europe introduced new building materials, allowing architects to invent new forms and styles. Istanbul, on the contrary, lacking these industrial innovations, relies on its traditional materials and techniques. Especially the use of wood is of substantial importance in the conception of Istanbul's new architectural forms.

xv In Europe, colour is vastly and frequently used in Art Nouveau. In Istanbul, exteriors usually remain plain, although colours are often used in interior design. Apart from stained-glass panels, balconies and railings, the use of colour in Istanbul seems to be rather exceptional. Considering the frequent need of repainting and maintenance of painted wood, many houses remained unpainted and natural in colour. The later use of white paint could be explained by an understanding of the modernist movement after the 1930s.[30]

Until the 1950s, it was possible to stumble upon Art Nouveau buildings in almost every district of the city. The highest density is located in the cosmopolitan districts like Galata, Pera, Sarıyer, Yeşilköy, Kadıköy and the islands. Yet, its popularity extends to areas showing a more native population, like Erenköy and Üsküdar. However, a wave of demolitions starts in the '50s, and reaches its peak during the '70s. Unprotected residential areas are quickly lost due to demographic growth, municipal decisions, local reconstructions and increase of land value. These demolitions have a disastrous impact on Istanbul's Art Nouveau heritage. Apart from a few exceptions on the Islands and along the Bosphorus, Istanbul's massive and valuable Art Nouveau wooden architecture is now to a large extent reduced to archival material.

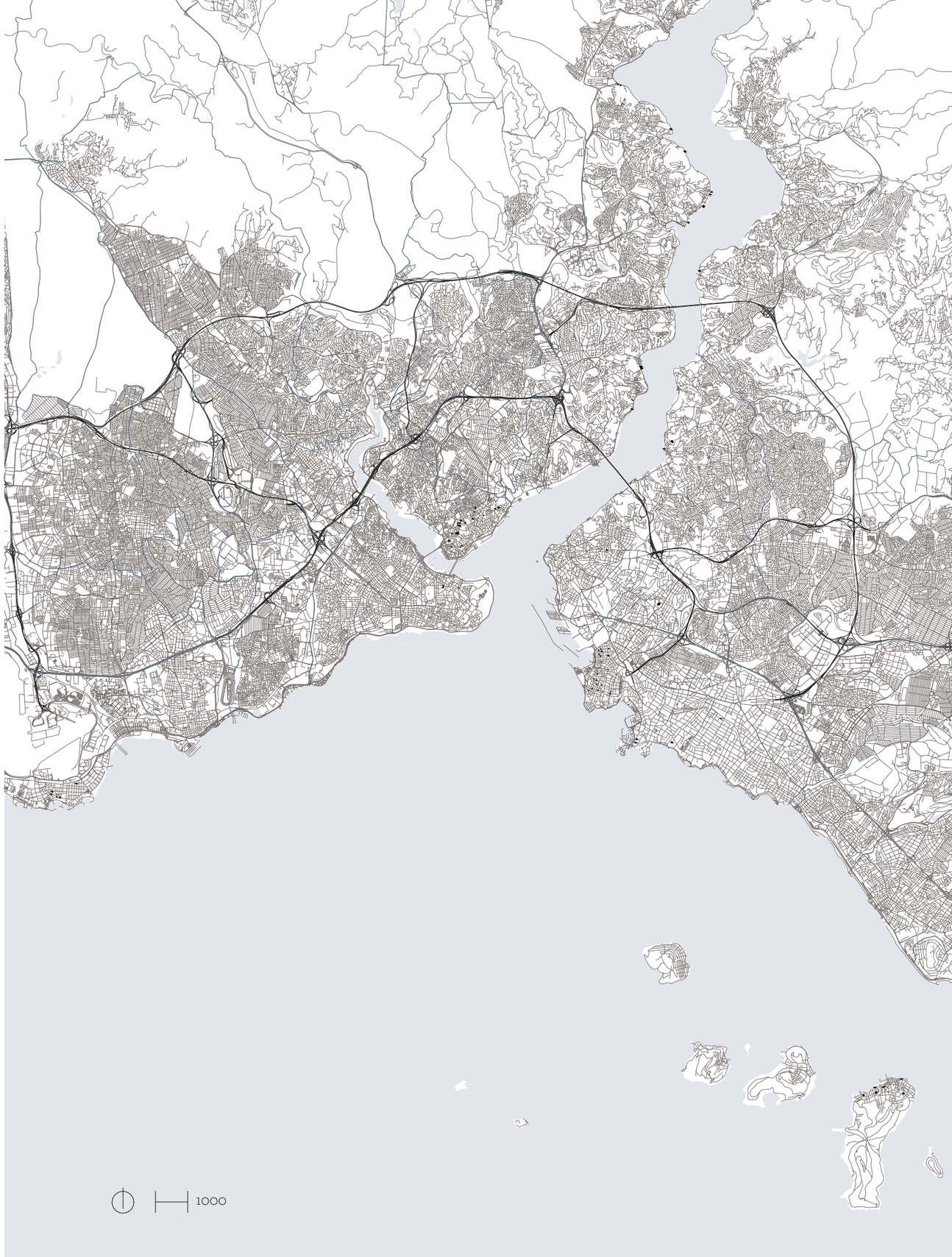
30
Batur, *Art Nouveau from Europe to Istanbul*, 163.

selection

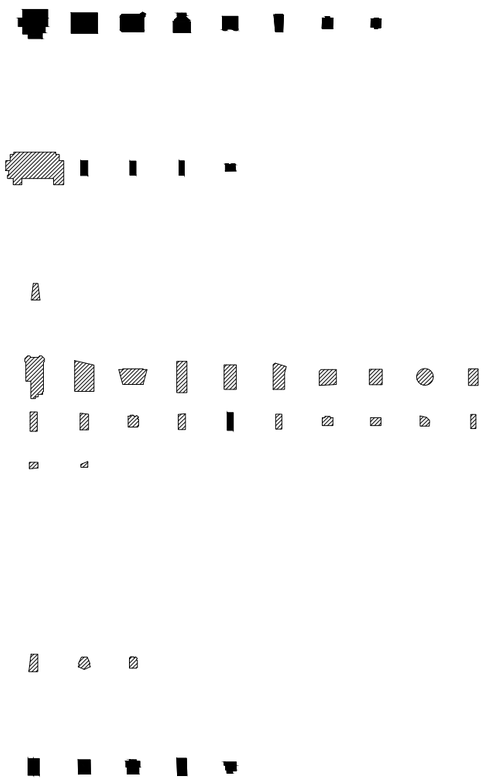
All Art Nouveau buildings found in Istanbul are mapped and categorised per neighbourhood. Considering the anonymity and demolishment of many houses, this map cannot be recognised as a complete collection of the Art Nouveau heritage in Istanbul. A selection of thirteen residences is made, based on a similar scale but opting for a variation in typology, plan scheme and ornament.

Wooden buildings

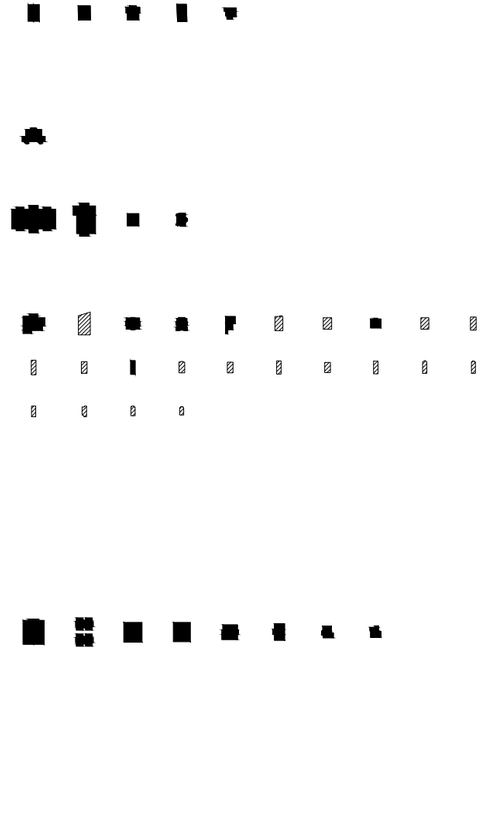
Stone buildings



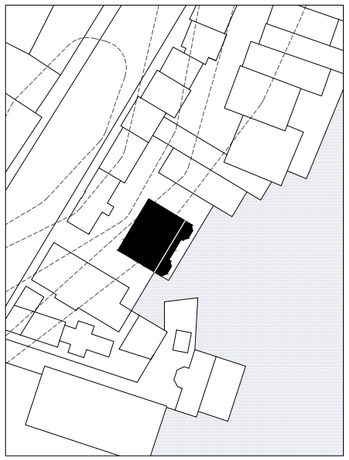
Sarıyer	Köybaşı Cd. 109 Haydar Aliyev Cd. 146 Yeniköy Tarabya Cd. Köybaşı Cd. 185	Köybaşı Cd. 59a/b Haydar Aliyev Cd. 20 Haydar Aliyev Cd. 6
Beşiktaş	Cevdet Paşa Cd. 12 Kuruçeşme Cd. 2 Kuruçeşme Cd. 4	Kuruçeşme Cd. 6 Dulkadiroğulları Sk. 4
Şişli	Vali Konağı Cd. 1	
Beyoğlu	Istiklal Cd. 144 Inönü Cd. 18 Okçu Musa Cd. 2 Istiklal Cd. 122 Asmalı Mescit Cd. 5 Turnacıbaşı Cd. 41 Kurabiye Sk. 28 Yeni Çarşı Cd. 32 Laleli Çeşme Sk. Inönü Cd. 45 Sofyalı Sk. 5	Kallavi Sk. 3 Istiklal Cd. 40 Meşrutiyet Cd. 57 Saray Arkası Sk. 33 Asmalı Mescit Cd. 7 Lüleci Hendek Cd. 46 Istiklal Cd. 235 Meşrutiyet Cd. 64 Sıraselviler Cd.47 Lüleci Hendek Cd. 56 Istiklal Cd. 172
Fatih	Fincancılar Sk. 12 Büyük Postane Cd. 18	Fincancılar Sk. 2



Bakırköy	Istasyon Cd. 9 Yeşilköy Istanbul Cd. 29 Havacı Muzaffer Erdönmez Sk. 6	Yeşilköy Istanbul Cd. 19 Yeşil Zeytin Sk. 2
Beykoz	Halide Edip Adıvar Cd. 7	
Üsküdar	Acıbadem Cd. 131 Çengelköy Konakları	Gazi Cd. 54 Kuleli Cd. 23
Kadıköy	Operatör Cemil Topuzlu Cd. Karakolhane Cd. 19 Kalamış Cd. 87 Kalamış Cd. 81 Safa Sk. 28 Nemlizade Sk. 58 Iskele Sk. 86 Dr. Zeki Zeren Sk. 15 Nemlizade Sk. 54-56 Izzettin Sk. 26 Iskele Sk. 33 Tellalzade Sk. 6	Safa Sk. 20 Bademaltı Sk. 12 Rıza Paşa Sk. 27 Uzun Hafiz Sk. 24 Tellalzade Sk. 8 Iskele Sk. 28 Reşit Efendi Sk. 40 Neşe Sk. 8 Sarraf Ali Sk. 9 Sarraf Ali Sk. 28 Dr. Ihsan Ünlüer Sk. 3 Gürbüz Türk Sk. 32
Büyükada	Çankaya Cd. 24/26 Yirmiüç Nisan Cd. 44 Malul Gazi Cd. 2 Nizam Cd. 34	Altınordu Sk.31 Kadıyoran Cd. 14 Kadıyoran Cd. 3 Çankaya Cd. 28



Sarıyer		Köybaşı Cd. 59a/b Haydar Aliyev Cd. 20 Haydar Aliyev Cd. 6
Beşiktaş	Kuruçeşme Cd. 2 Kuruçeşme Cd. 4	Kuruçeşme Cd. 6 Dulkadiroğulları Sk. 4
Üsküdar		Gazi Cd. 54
Kadıköy		Safa Sk. 20
	Dr. Zeki Zeren Sk. 15	
Büyükada		Altınordu Sk.31 Kadıyoran Cd. 3 Çankaya Cd. 28

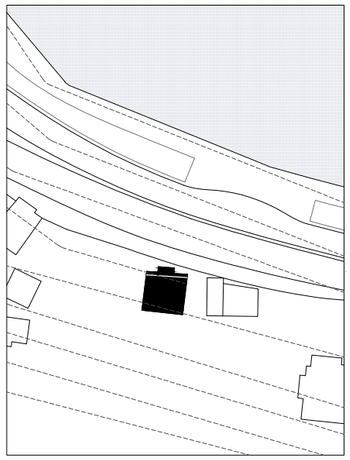


Köybaşı Caddesi 59a/b

10

Sarıyer
Raimondo D'Aronco
1906

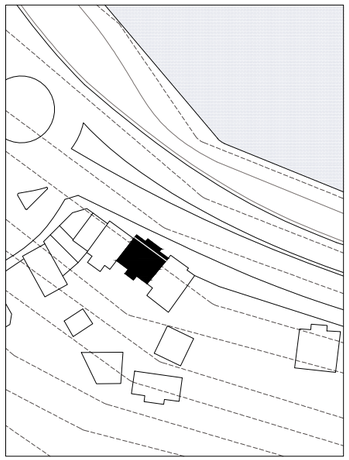
p. 48-49, 69, 73-75, 125, 131, 147, 150, 153, 156, 161-162, 164



Haydar Aliyev Caddesi 20

Sarıyer
-
1895

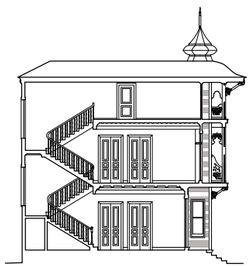
p. 77-79, 132, 144, 146, 150-151, 153, 155-156, 158, 161, 163

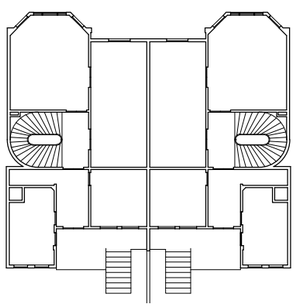


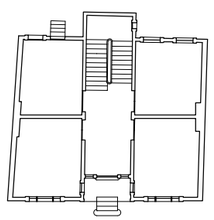
Haydar Aliyev Caddesi 6

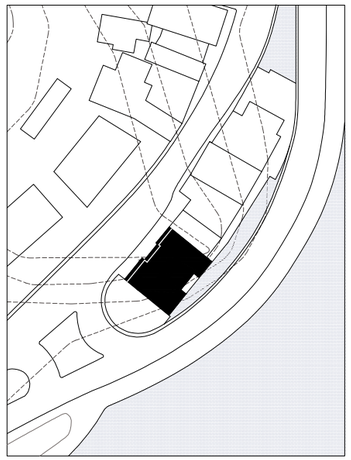
Sarıyer
Raimondo D'Aronco
1895

p. 50-51, 69, 81-83, 125, 133, 144, 149, 152, 158-161, 165









Kuruçesme Caddesi 2-6

Beşiktaş
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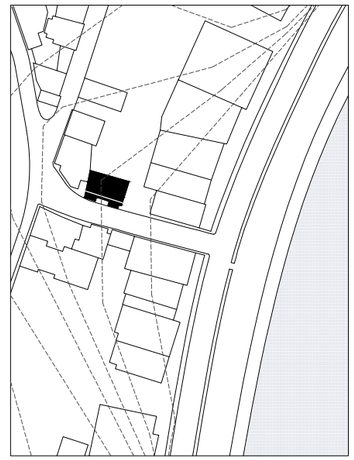
p. 85-91, 127, 134-136, 145, 147-148, 151-153, 157, 161-163, 164



Dulkadiroğulları Sokak 4

Beşiktaş
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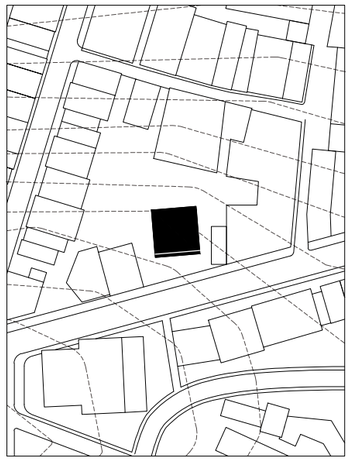
p. 93-95, 125, 137, 144, 146, 150-152, 154, 156, 160-161, 165



Gazi Caddesi 54

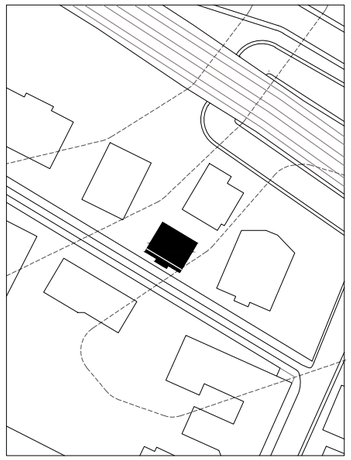
10

Üsküdar

Garabet Amira Balyan

-

p. 97-99, 125-127, 138, 144, 149, 152, 154-155, 157, 161-164



Dr. Zeki Zeren Sokak 15

Kadıköy

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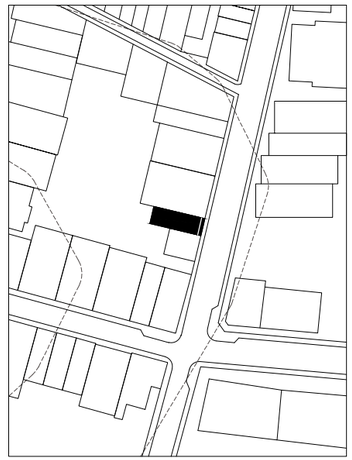
p. 101-103, 123, 139, 144, 146, 149, 151, 153, 155, 157, 161-62, 165



Safa Sokak 20

Kadıköy

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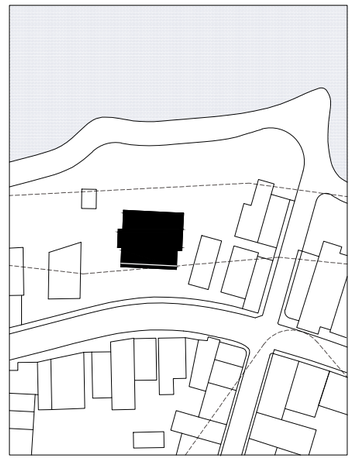
p. 52-53, 69, 105-107, 125, 140, 145, 150-152, 154-156, 159, 162, 165



Altınordu Sokak 31

Büyükada

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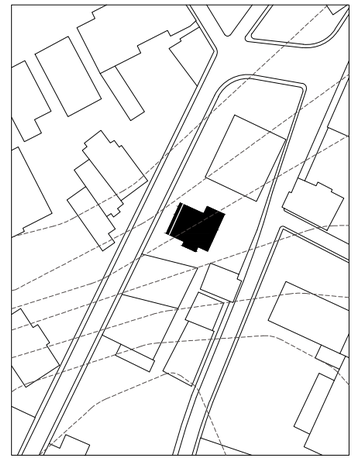
1914

p. 54-55, 69, 109-111, 125, 141, 145-146, 150-152, 155, 158, 161, 165, 181



Kadıyoran Caddesi 3

Büyükada

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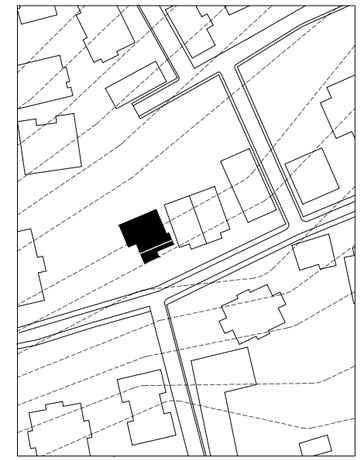
p.56-57, 69, 113-115, 125-127, 142, 144, 146, 149, 151, 156, 158, 161, 164



Çankaya Caddesi 28

Büyükada

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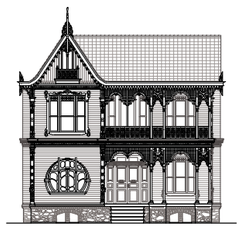
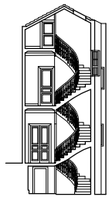
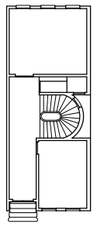
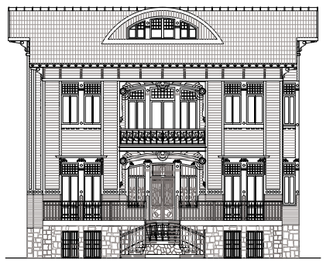
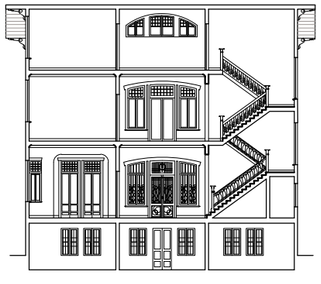
p. 58-59, 69, 117-119, 125, 143, 145-146, 151, 157, 160-161

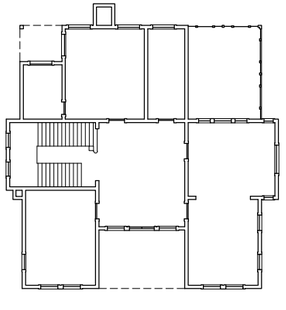


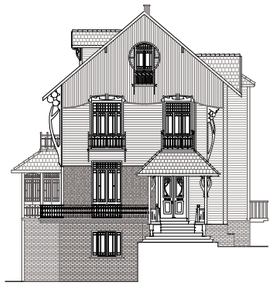


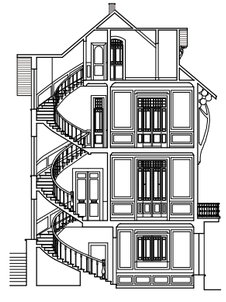


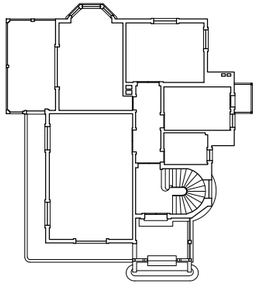


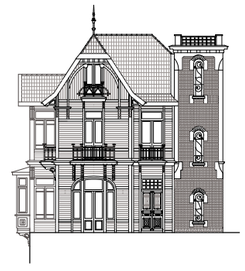


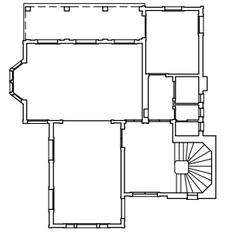






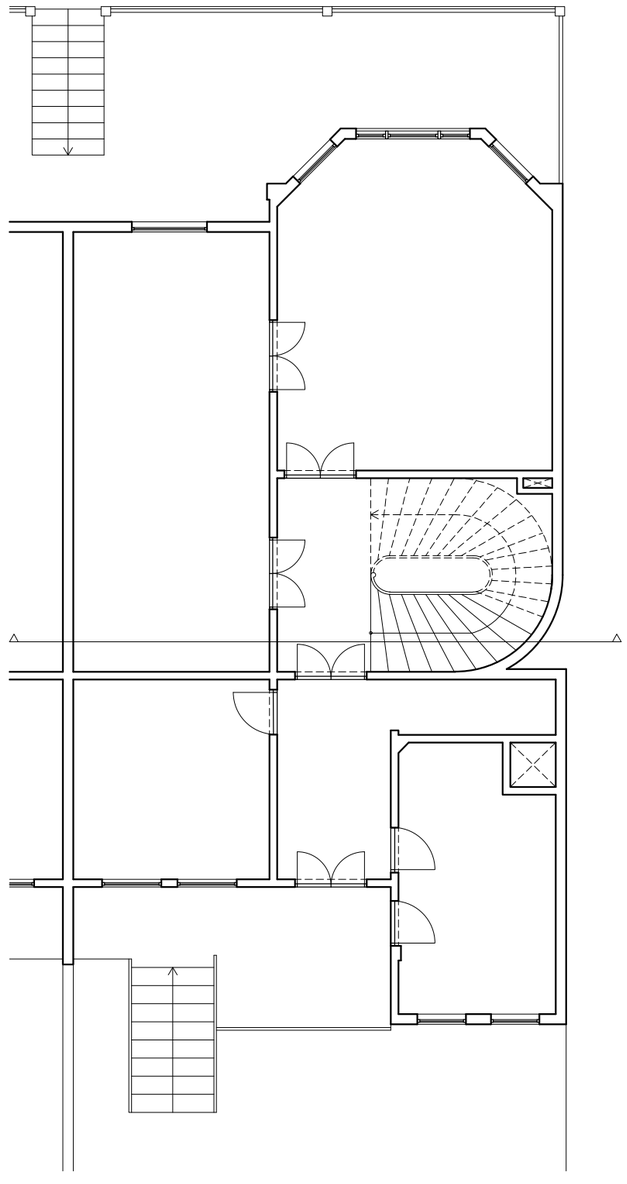






plan/section

The plans and sections are made on a scale of 1:100.



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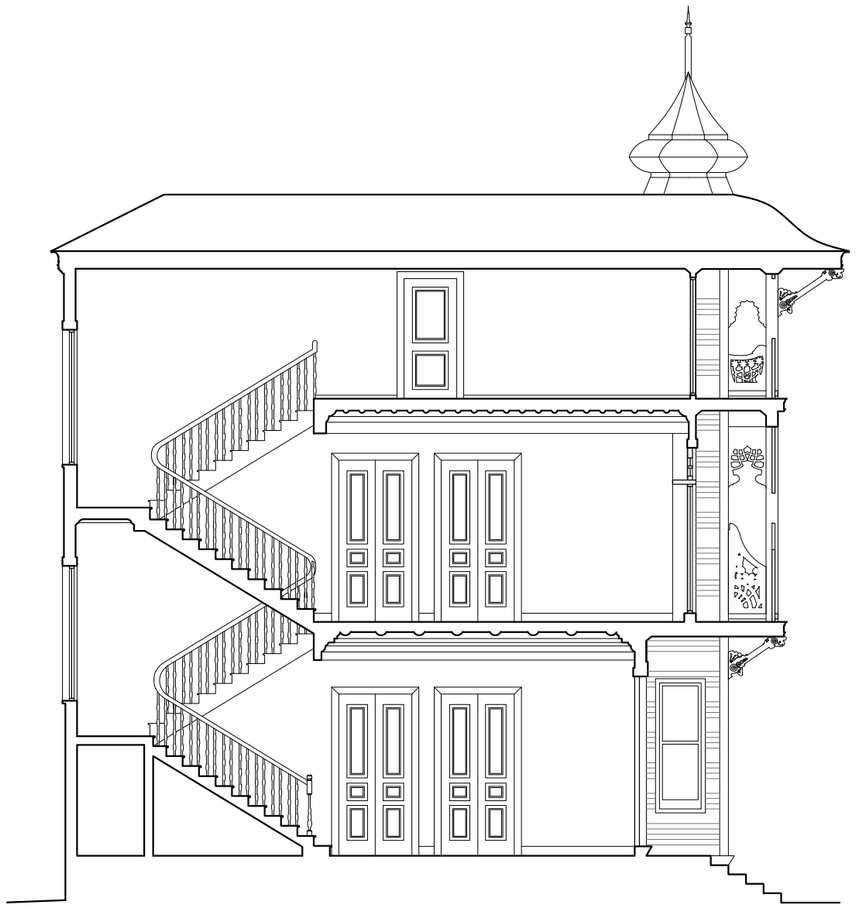

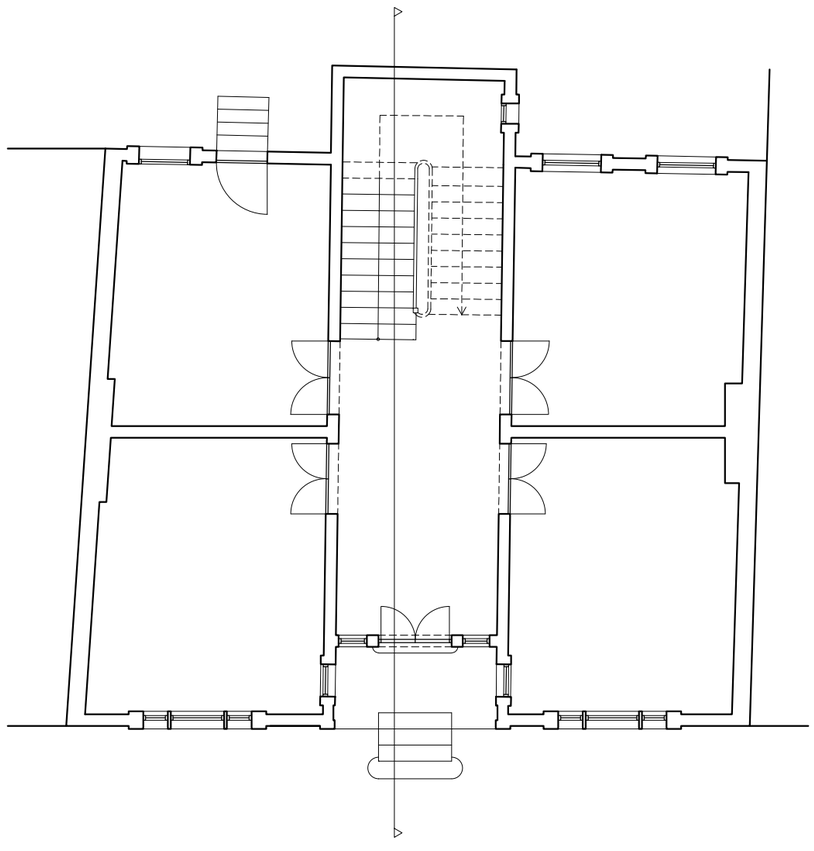

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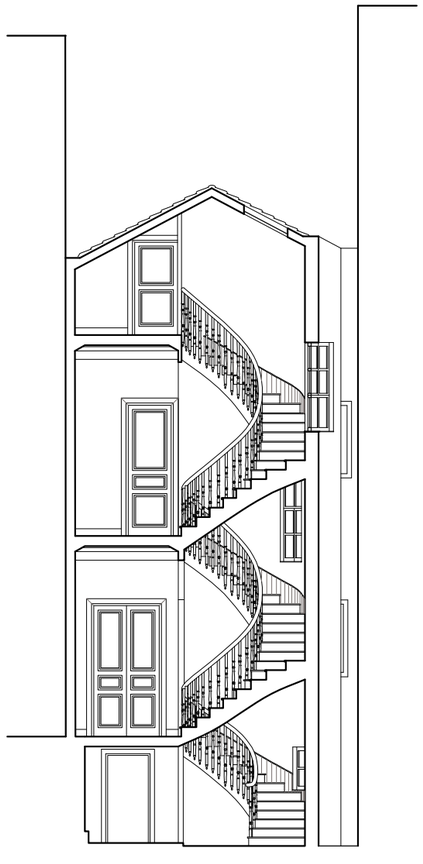

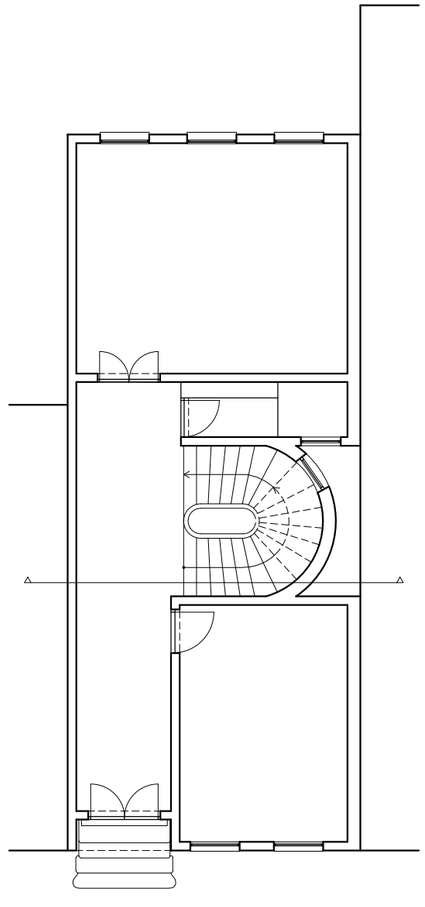

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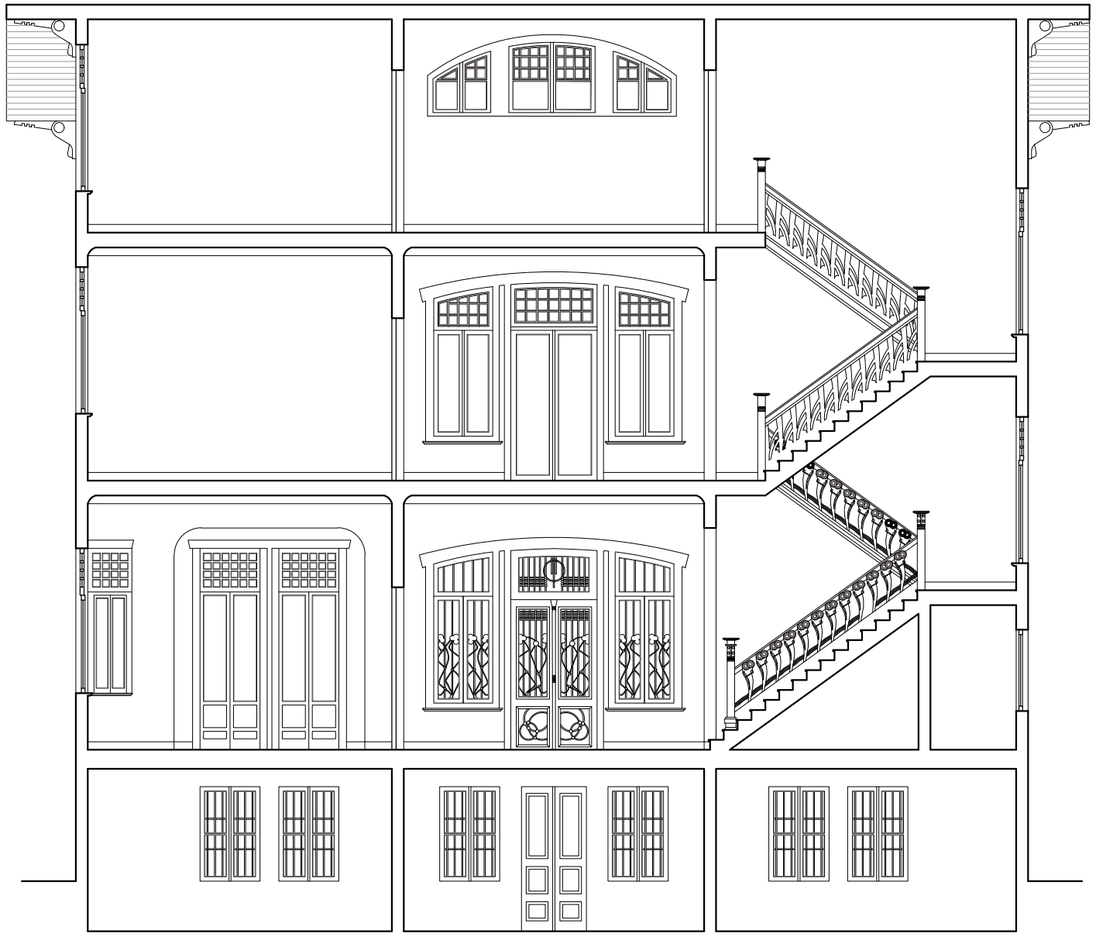

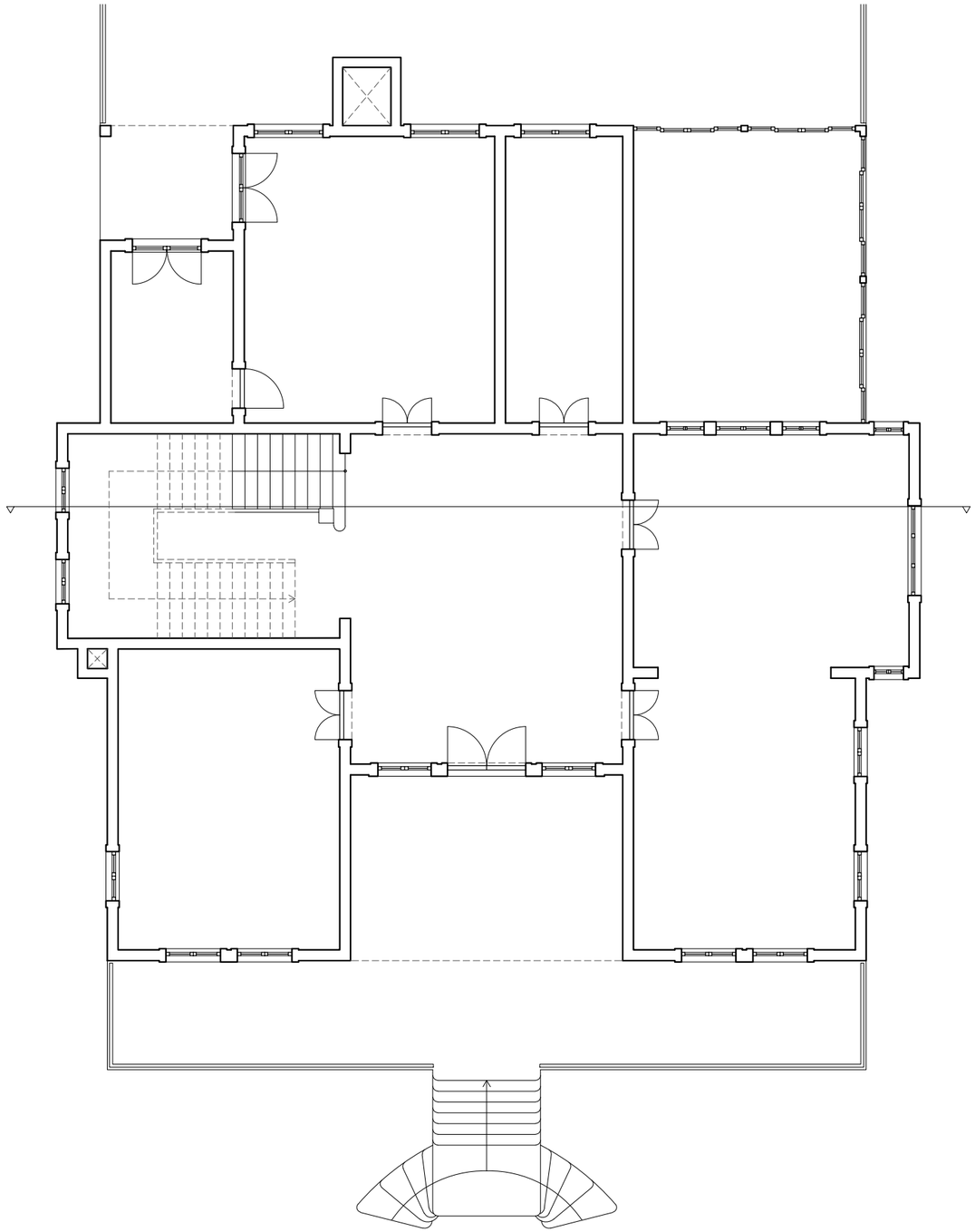

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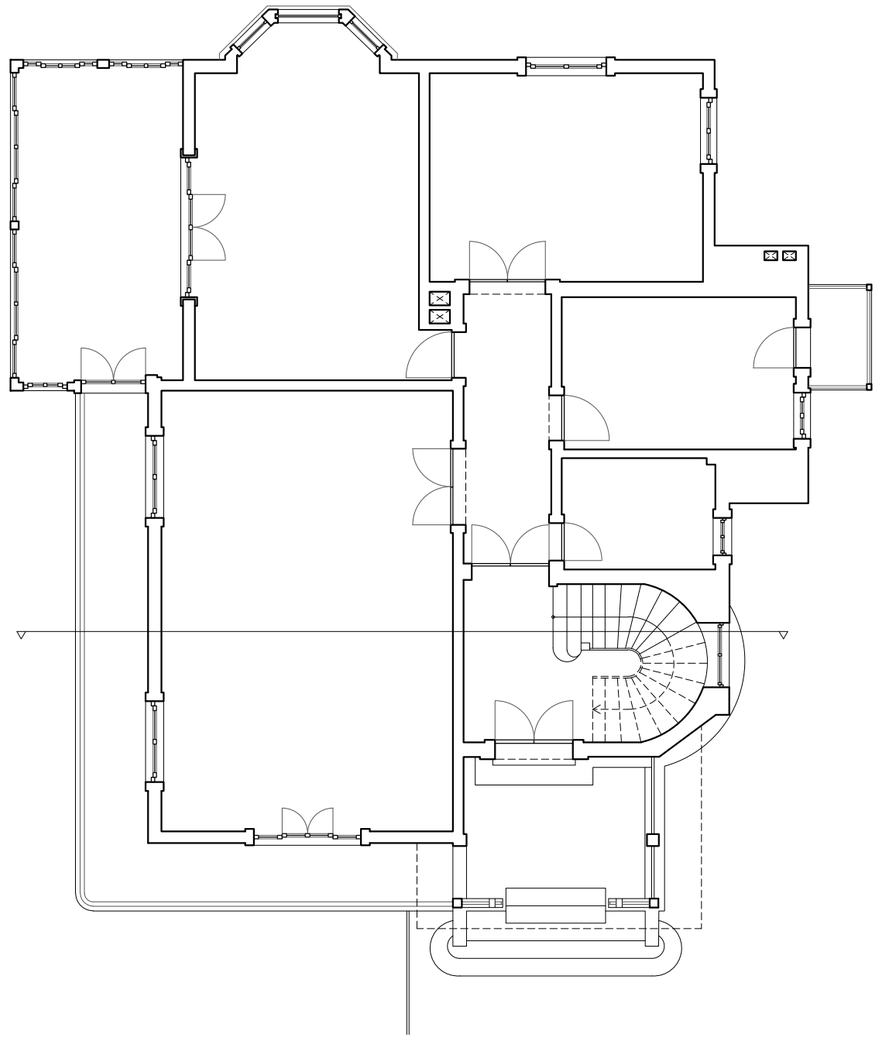

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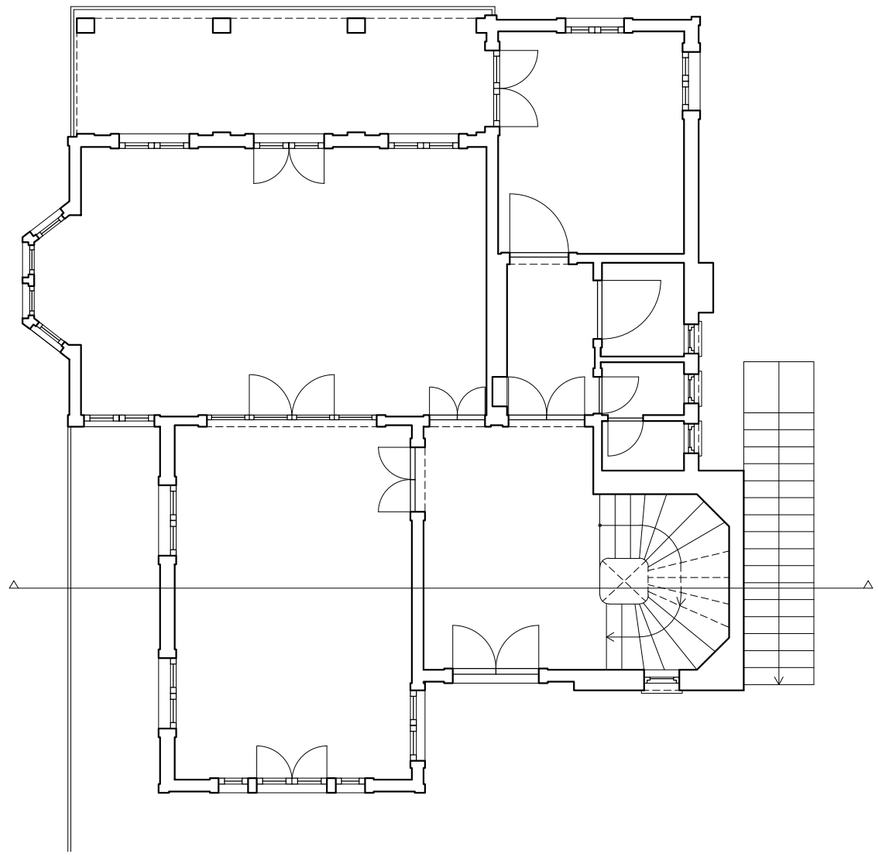


1

plan/section

The spatial arrangement of the Turkish wooden house or *hayatlı ev* is defined by four recurring elements, that orchestrate daily life on the countryside and later on, in the city.

Oda
[ɒdɑ]

A room; architectural elements of the building allow most rooms to be multipurposed: used as a living area by day and a place to sleep at night. Some of these elements are an elevated platform, cupboards, niches and windows.

Hayat
[hɑjɑt]

Half-open gallery facing the courtyard; literally translated as 'life', the word originates from Arabic and denotes an enclosed living space. The gallery stretches over the whole length of the house and all rooms are directly connected to this space.

Eyvan
[ɛjvan]

Space in between two rooms; often one step higher than the *hayat*, it is an open space in the extension of the gallery. It provides shade and protection against the weather while still being in the open air. Over time this space is filled with staircases, fireplaces and other functions.

Sofa
[sɒfɑ]

Enclosed central space; the half-open gallery is no longer useful once the shape of the typology changes in an urban environment. The *hayat* turns into a central living space surrounded by the rooms.

Many different peoples and cultures have been part of the Ottoman Empire, causing its architectural history to be complex and heterogenous. In spite of the geographical unity of the empire, the continuation of various traditional styles demonstrates its cultural diversity and disunion.

Examples of local features within stone-based domestic architecture can be found from Northern Africa to the volcanic region of Cappadocia. The Mediterranean and Aegean Sea show a typical tradition of colourful cubical houses with flat or tiled roofs. In central Anatolia, a tradition of loam constructions prevails since the Neolithic era. Bricks made of loam are reinforced by wooden beams standing on stone foundations.
In addition to these ancient architectural styles, a second tradition developed, based on the use of wood. Although no examples are found prior to the seventeenth century, rare literary sources and illustrations do substantiate the existence of timber-framed houses since the fifteenth century. Nevertheless, there is little to no material evidence left that can accurately demonstrate the techniques employed in that period, rendering any reconstruction subject to conjecture and speculation.

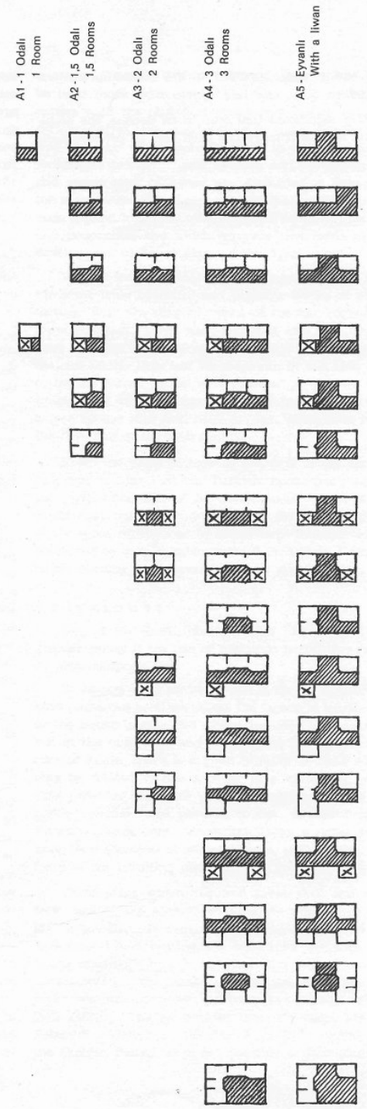
The particular typology of the timber-framed dwelling is characterised by a sloping roof, stone foundation and half-open gallery, known as the *hayat*, and came to be known as the *hayatlı ev*. A certain controversy arises as to whether it is referred to as typically 'Ottoman' or 'Turkish'. Although these dwellings know a wide geographical spread and many local variants, the typology has often been singled out as a synthesis of the Ottoman style of housing. However, there is no such thing as the universal wooden 'Ottoman house'. As historian Tülay Artan argues, it cannot be seen as "a single type of house, and certainly not a single type of house that 'travelled' or was disseminated only outward from a cultural centre." Its wide spread is rather due to "a set of relatively coherent resemblances dictated both by patronage and by production conditions."[1] The *hayatlı ev* keeps its spatial qualities across the empire, because the typology is not of ethnical origin but rather a product of certain religious, cultural and regional circumstances. Following the fall of the Ottoman Empire, various cultures claimed the *hayatlı ev* as their own identifying tradition. It came to be known as an authentic and original patrimony to countries such as Turkey, Albania, Greece, Serbia or Bulgaria. Though, since its development is largely located within the areas closely connected to the Turks, it is also repeatedly referred to as the 'Turkish house'.[2]

The relatively low cost and rapid construction motivates the continuous existence of wooden buildings in Istanbul, yet at the same time causes a tendency to abandon it. For a long time the advantages outweigh the vulnerability of destruction by fire, especially for the lower classes. The prohibition of building in wood after the great fire of 1660 provides evidence of its widespread use. In practice, this prohibition actually knew little compliance. During the nineteenth century, new fire-fighting measures recommend avoiding timber-framed constructions in the most densely built areas of Istanbul, gradually replacing them by brick ones. In the suburban areas along the Bosphorus, mainly concerning traditional freestanding houses, like a *konak*, *yalı* or *köşk*, regulations were less strict. Here, building in wood is allowed, however a brick wall in between adjoining houses is mandatory.

1
Tülay Artan, "Questions of Ottoman identity and architectural history", in *Rethinking Architectural Historiography*, ed. Dana Arnold, Elvan Altan Ergut and Belgin Turan Özkaya (London and New York: Routledge, 2006), 90.

2
Doğan Kuban, for example, states that the wooden *hayatlı ev* originated in Anatolian Turcoman communities. "It was Anatolia that saw its development, not the Arab countries, Eastern Anatolia, the Aegean Island or Hungary, nor Thessalia or Bulgaria."
in Doğan Kuban, *Ottoman architecture*, trans. Adair Mill (Woodbridge: Antique Collector's Club Ltd, 2010), 474.

PLAN TİPLERİNİN GELİŞİM ŞEMALARI
DIŞ SOFALI PLAN TİPİ



A 1 - Dış sofalı
The type of plan with an outer hall.

A 2 - Ek sofalı (dişli)
The type of plan with a supplementary hall or with a recess in the hall.

A 3 - Pahlı, ek sofalı
The type of plan with a beveled hall and a supplementary hall.

A 4 - Tek köşklü
The type of plan with one kiosk.

A 5 - Pahlı tek köşklü
The type of plan with a beveled hall and one kiosk.

A 6 - Tek seki odalı pahlı
The type of plan with a beveled hall and one seating bay.

A 7 - Çift köşklü
The type of plan with two kiosks.

A 8 - Pahlı, çift köşklü
The type of plan with a beveled hall and two kiosks.

A 9 - Çift seki odalı
The type of plan with two seating bays.

A10 - Tek çıkma köşklü
The type of plan with one projecting kiosk.

A11 - Tek köşk odalı
The type of plan with one kiosk room.

A12 - Tek çıkma köşk odalı, pahlı
The type of plan with a beveled hall and one projecting kiosk room.

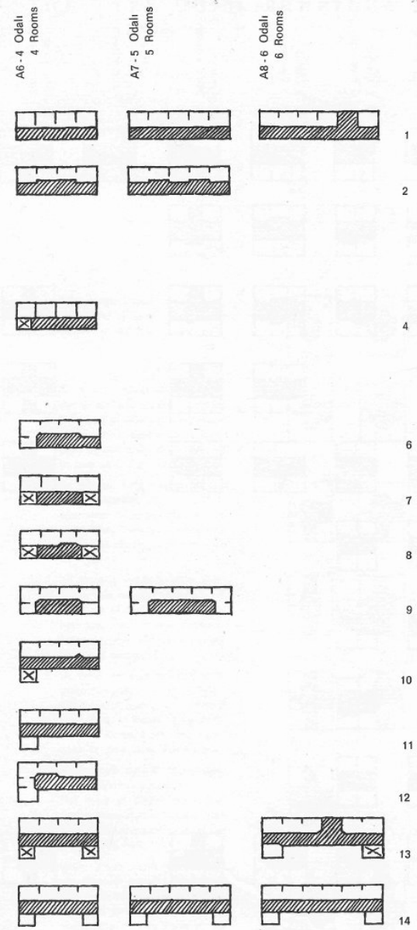
A13 - Çift çıkma köşklü, pahlı
The type of plan with a beveled hall and two projecting kiosks.

A14 - Çift çıkma köşk odalı
The type of plan with two projecting kiosk rooms.

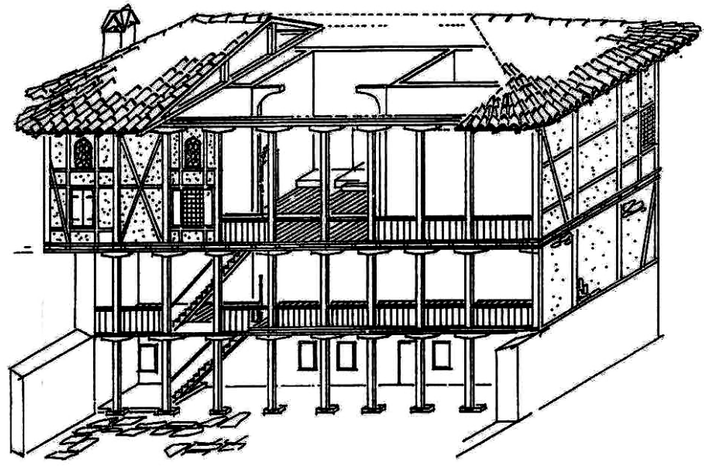
A15 - Sıra odalı yarı merkezi göbekli, pahlı
The type of plan with a row of rooms, a beveled hall and an opening located close to the center.

A16 - Köşe sofalı, pahlı
The type of plan with a corner hall (sofa), beveled.

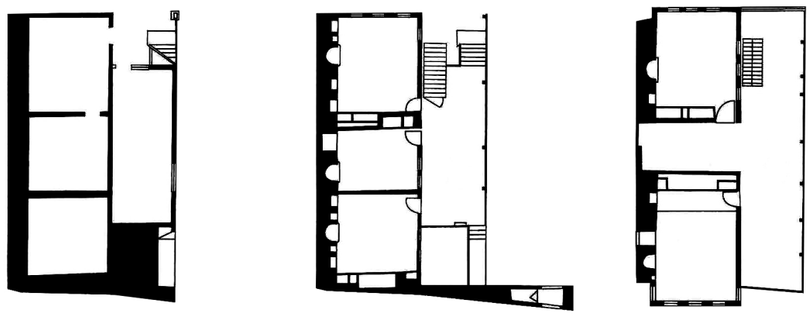
THE DEVELOPMENT PROCEDURE OF THE PLANS
THE TYPE OF PLAN WITH AN OUTER HALL



I Typological study by Sedad Hakkı Eldem, published in *Türk Evi: Osmanlı Dönemi*, (Istanbul: Türkiye Anıt, Çevre, Turizm Değerlerini Koruma Vakfı, 1984), 26-27.



II Axonometry of the *hayat* façade of Murat house illustrated by S. H. Eldem, Bursa, published in Doğan Kuban, Ottoman architecture, 477



III Badımzade house drawn by L. Eser, Kütahya
From left to right: basement plan, ground floor plan and a typical floor plan, published in Doğan Kuban, Ottoman architecture, 472

1 The essence of the typology of the *hayatlı ev* is not a fixed notion. On one hand, architect Sedad Hakkı Eldem considers the centralised and compact house in Istanbul as the authentic 'Turkish house'. The *hayatlı ev* with the half-open gallery could merely be a rural cousin to the one in Istanbul. On the other hand, architectural historian Doğan Kuban reverses this statement by giving greater importance to the periphery. He argues that the original *hayatlı ev*, developed on the countryside in Anatolia, forms a better representation of the rural lifestyle adopted by the majority of the people. This traditional plan later transforms into the centralised plan in the city and finally results in the buildings of monumental proportions, still present in Istanbul.[3]

Therefore, in this chapter, the significance of the transformation of the rural *hayatlı ev* is emphasized as a tool to understand the wooden houses of Istanbul. The evolution of housing types has been highly influenced by regional conditions and cultural demands motivated by the superior classes, immigrants and urbanisation processes. The forms of domestic architecture that originate in Anatolian Turcoman communities, persist and develop throughout the Ottoman period, and, in spite of radical metamorphosis, still persist today.

3
Doğan Kuban, *Türk Ahşap Konut Mimarisi: 17.-19. Yüzyıllar*, (Istanbul: Türkiye İş Bankası Kültür yayınları, 2017), 10.

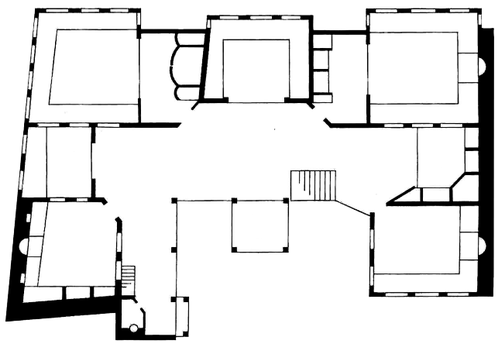
The hayatlı ev

The wooden typology is visible in its typical form in the whole of Anatolia and in the Balkan countries. The development of the model, starting in the fifteenth century, can be connected to early settlements of the Turcomans, who are widely spread over the empire. Whilst the community transforms from a nomadic to a settled community, the *hayatlı ev* develops over a period of 200 years, resulting in its classical standard form.

The house is designed as a basic unit with recurring elements governed by constant principles which are guided by agriculture as well as religion. Developed in rural areas by an agricultural community, the house accommodates the needs of a large portion of the population.[4] Furthermore, the Muslim-Turkish community was characterised by an introverted family lifestyle in accordance with religious beliefs. The world belongs to the man, the house to the woman. In Turkish, the term *ev* has the same meaning as the Latin word *domus*, referencing to a microcosmos where the family is supposed to feel safe and shaded.

The two-storey house is built out of a mix of different materials; stone foundations, a timber frame filled with mud bricks and a tiled sloping roof. The entry of the house opens to an *avlu* (courtyard). The enclosed courtyard, completely isolated from the street, is usually equipped with a well, a fountain or a pool with fruit trees and sometimes even a flower garden. The ground floor is often slightly raised to allow the construction of a half basement, both generally used for storage space. This floor would often be designed independently, not attempting to follow the formalism of the first floor. Service rooms would be placed in the garden, such as toilets and a kitchen. Sometimes a mezzanine is be placed between the ground floor and first floor, serving as a winter room, that could offer protection against the cold. The plan, defined by its first floor, consists of two independent *odalar* (rooms) on each side of the *eyvan*, used as an open sitting area. This is connected to a half-open

4
According to Kuban, the majority of the population lived an agricultural life, especially considering "the size and population of the cities in Ottoman history and the fact that urban activities had not yet been entirely divorced from the agricultural production."
in Kuban, *Ottoman architecture*, 473.



IV Çakırağa Konak, Birgi, 1761-1764
From top to bottom: view from the courtyard (SALT Research Archive), view from the hayat (SALT Research Archive), U-shaped plan of Çakırağa konak (Doğan Kuban, Ottoman architecture, 478)

gallery, known as the *hayat*. The most imposing room on the piano nobile is called the *baş oda* (main room), where guests could be welcomed. The stairway, placed in the *hayat*, is solely a functional connection in between two floors.

As Doğan Kuban notes: "The most characteristic feature of the Turkish house is the hayat and it is interesting to note that even in regions of Anatolia and the Balkans exposed to the most severe winter weather the hayat still remains half open to the outside."[5] Community life as well as the daily needs and activities of women guide the design of the house. Mainly the semi-closed, semi-open lifestyle between the courtyard and the hayat carries many characteristics of an agricultural economy-oriented community. Everyday actions such as baking bread, cattle care, woodchopping, drying fruits, weaving carpets or making butter and yoghurt require a large outdoor area.

II Some clear examples of the typology in its standard form are illustrated by archi-
III tects, like S. H. Eldem. Later examples of this model can still be found in villages such as Kula (Manisa) and Cumalıkızık (Bursa).

In the beginning of the eighteenth century the *hayatlı ev* reaches its peak. This period witnesses the abandonment of the standard approach and the start of a more creative interpretation of the *hayatlı ev*. The classical model allows the possibility of endless additions and enlargements. This flexibility proves the richness of the spatial arrangement through a more free use of the architectural vocabulary. *Çakırağa Konak* in Birgi teaches us a lot about the spatial qualities of the *hayatlı ev*. The need for extra rooms is solved by the addition of two rooms on both ends of the h*ayat*, creating a U-shaped plan while still maintaining its aesthetic nature. The U-shaped plan in examples like these are the first visible signs towards a more compact and central plan.

IV

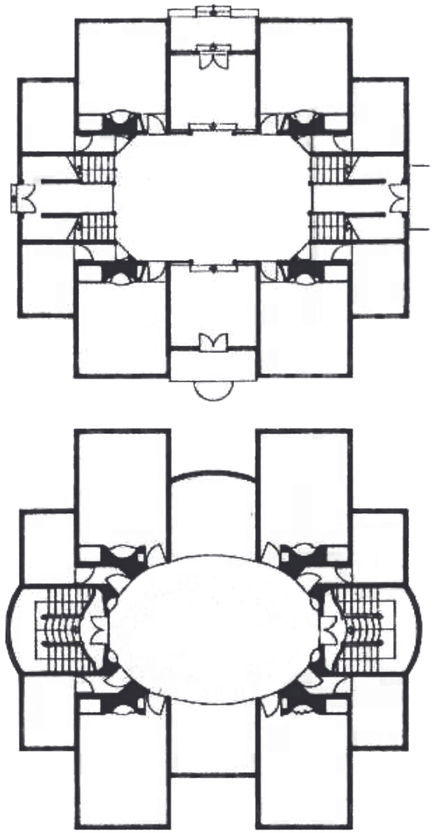
While the construction of the classic model continues in rural places like Cumalıkızık, a new tendency emerges in the nineteenth century in the cities. Formal changes remove the rural character of the standard model, especially since the half-open gallery, which forms the heart of the *hayatlı ev*, loses its quality and function. The open space in between two rooms, known as the *eyvan*, becomes a closed room or vanishes completely, but the proportions of the rooms stay approximately the same.

Centralised plan

As a natural result of urbanisation, plots and gardens are reduced in size and houses are arranged more closely together. The house is no longer entered through a garden or patio but directly from the small streets in the city. With the disappearance of many rural activities, the hayat no longer fulfills its former function, and becomes an enclosed central space, the *sofa*. Another tendency influencing the housing design comes from Europe. Symmetrical compositions and halls become more regular, leading to a centralised plan. However, this shouldn't be interpreted as a complete centralisation but rather, as Kuban observes, "as a tendency towards an axial arrangement."[6]

5
Kuban, *Ottoman Architecture*, 486.

6
Ibid., 483.



V Sadullah Paşa Yalı, Çengelköy, 19th century
From top to bottom: view of the elliptical sofa on the first floor (SALT Research Archive), ground floor plan, first floor plan (Doğan Kuban, Türk ahşap konut mimarisi: 17.-19. Yüzyılları, 82)

v

The *hayatlı ev* is a traditional model that could very easily be transformed into a symmetrical plan, aligned on two axes perpendicular to each other.[7] Two basic types of urban dwellings could be found in Istanbul and other urban areas.

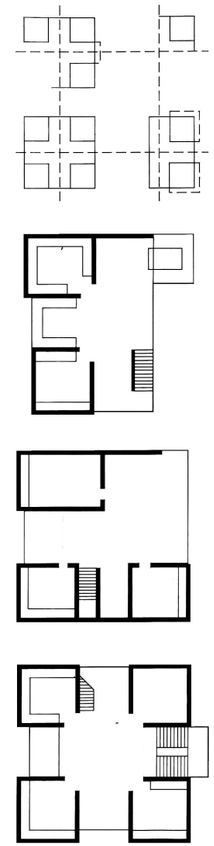
The first is the *karnıyarık* plan, literally translated to 'split belly'. This is the most widespread type and can be found in every region from the Balkan to central Anatolia after the second half of the nineteenth century. The rectangular *sofa* runs along the main axis over the whole length of the house with rooms arranged on each side. Glorious mansions alongside the Bosphorus adopt the *karnıyarık* type, resulting in architectural compositions in domestic urban architecture that still show the characteristics and motifs of the traditional (rural) type. The house on *Haydar Aliyev Caddesi 6* shows us an example where, on one end, the central sofa is filled with a service room and the staircase. The second type is the *haç biçimli* plan, the cruciform or the central *sofa* plan. The basic scheme of the *hayatlı ev* is mirrored over the central axis, resulting in a cruciform plan with the eyvan present on all four sides. While the *karnıyarık* plan is much more flexible in its proportions and applicable on smaller sites, the cruciform needs more space to keep its form and is therefore rather used as a status symbol. In smaller houses, the arms of the cross could lose its form by giving them other functions and filling the *eyvan* with a staircase or a fireplace. The central sofa, to which all rooms open, could be designed as an elliptical or very rarely even a circular form, especially in large ceremonial buildings. The villa on *Altınordu Sokak 31* can be considered a cross form. However, it has almost completely lost this form due to every eyvan functioning as a room except for the one on the left, filled with the staircase.

Sadullah Paşa Yalı is an example that could fit both types. On one axis the *eyvan* is filled with a monumental staircase on both sides. On the perpendicular axis, the eyvan on the ground floor serves as the entry to the residence on both ends. On the first floor, these maintain their original function, arranged with rooms on both sides around an elliptical form. In residences like this, built for sultans and the higher class, monumental staircases and highly decorated interiors are designed to give it a more European character.

The twin mansions on *Köybaşı Caddesi 59a/b*, originally built for the twin daughters of Sara sultan, used to be connected through a door in between but consist of two seperate houses. The mansions on *Köybaşı Caddesi 59a/b* and the townhouse on *Safa Sokak 20* are very different in size and status. However, the plans are very similar in proportion, resembling that of a townhouse. A variation of the basic scheme of the traditional *hayatlı* house could be recognised if we consider the location of the staircase as the *eyvan*. Although the hall is nowhere near fulfilling the dimensions or the function of the *hayat*, this assumption could explain the perpendicular placement of the staircase.

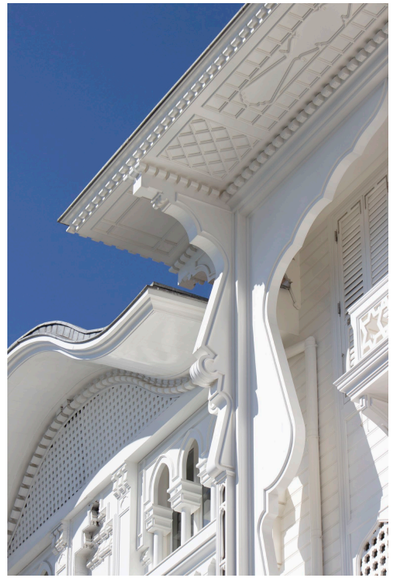
In two cases, *Kadıyoran Caddesi 3* and *Çankaya Caddesi 28*, we see a clear asymmetrical arrangement. No traces of the traditional Turkish house can be found as the entry opens to a European hallway. Both show an extensive design in their spatial composition. Despite an Art Nouveau exterior, many of the houses still show a very symmetrical and traditional scheme in plan.

7
A conceptual analysis of basic plan types by Sedad H. Eldem



façade

The elevations are made on a scale of 1:85.
Exception: the drawings of the houses at *Köybaşı Caddesi 59a/b* and *Altınordu Sokak 31* are made on a scale of 1:100.



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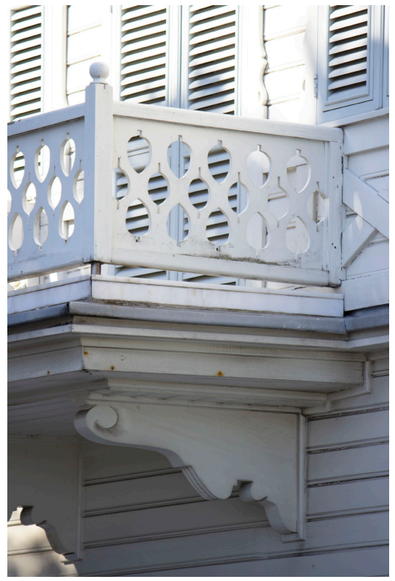

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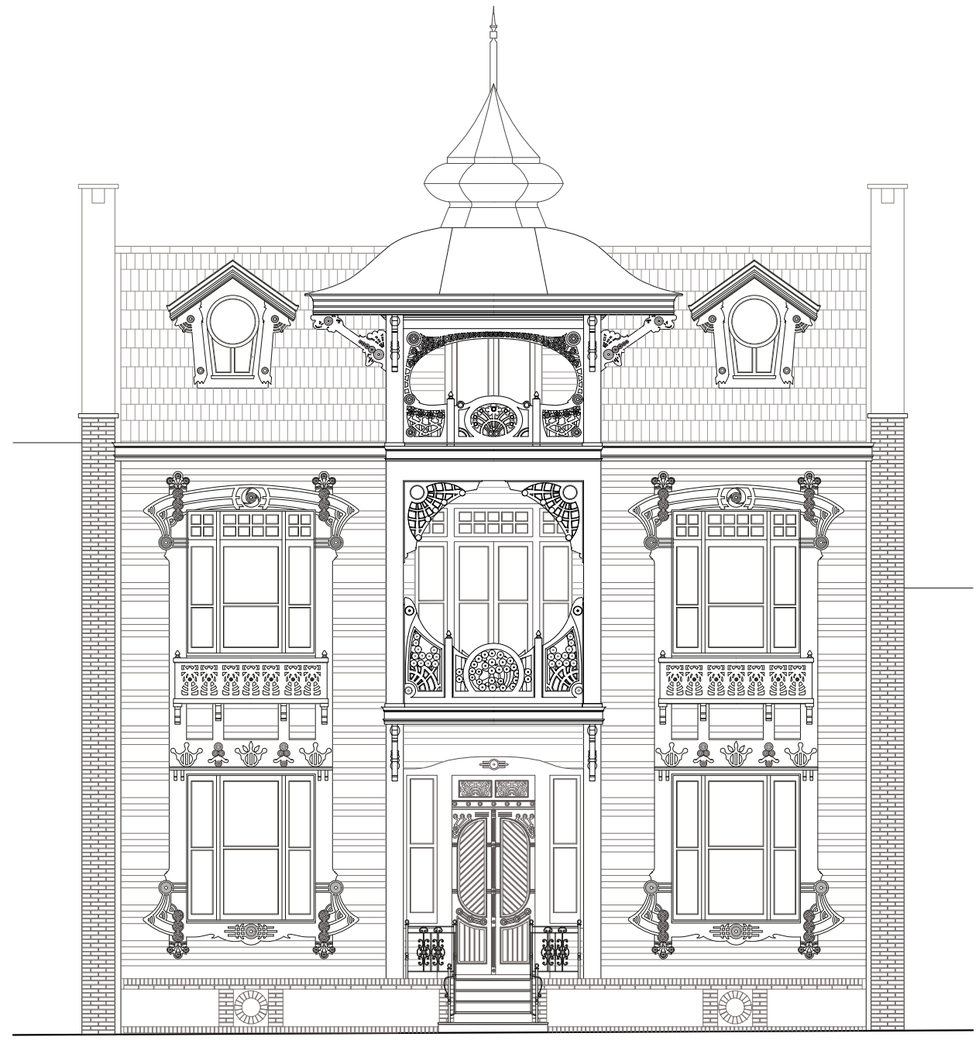

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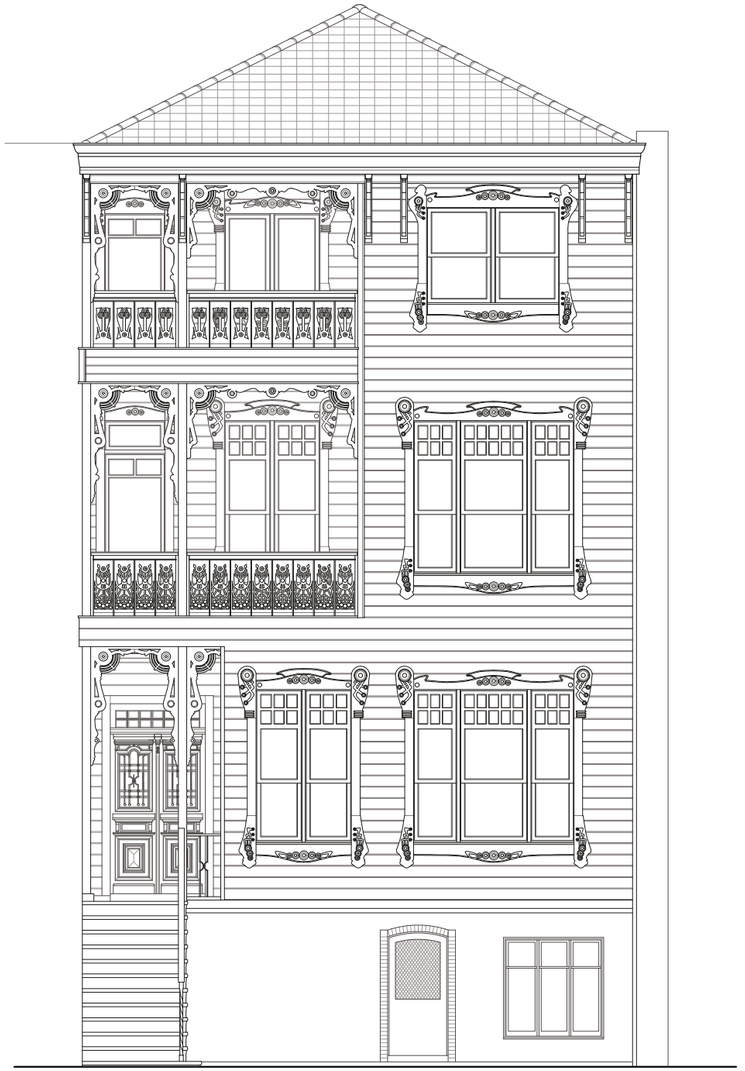

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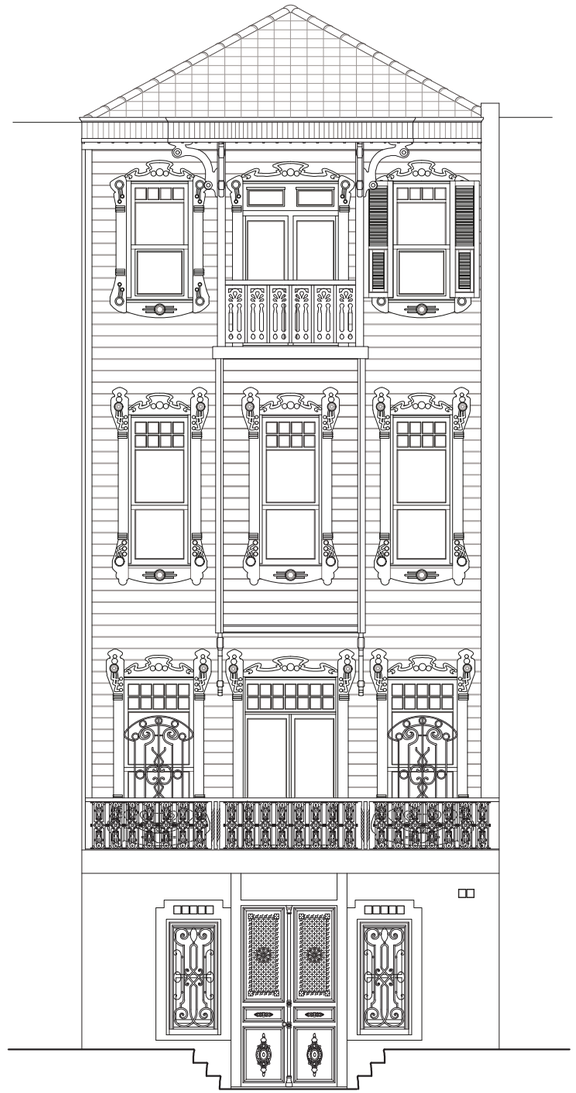

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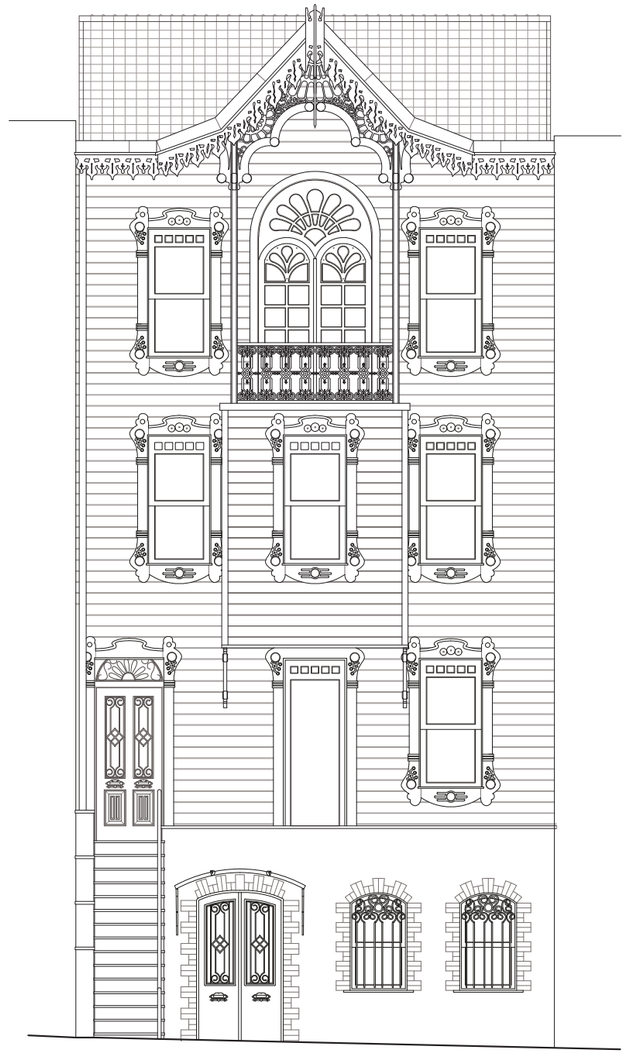

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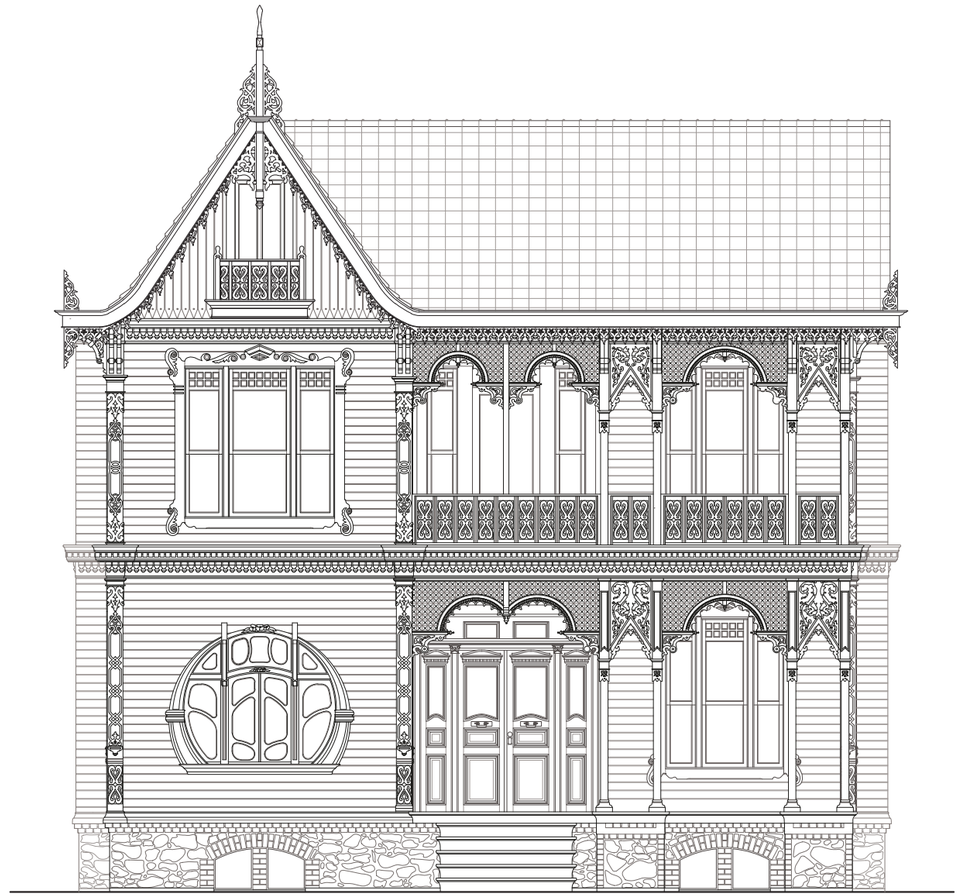

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façade

The architecturally eluded design of a façade has long been alien to the Ottoman tradition of domestic architecture. The functionality of a dwelling consistently precedes its merely aesthetical appearance. An ostentatious display of wealth and status is labelled as redundant and even unethical. This moderated the presence of ornamentation and complexity in the design. From the seventeenth century onwards, the increasingly urban and westernising environment of Istanbul induces a series of fundamental changes in the formal expression of the façade. However, its conception and arrangement still reflect long-established motifs, characteristic of the traditional *hayatlı ev*.

Rural conditions

The exterior of the *hayatlı ev* is founded on a community culture, determined by functionality, structure and religion. The façade facing the street and the one facing the garden show a clear distinction, which can be attributed to the particular relation between the private house and its public surroundings. The strictly Muslim society of the Ottoman Empire dictates a modest lifestyle and imposes a specific position and set of obligations on women. The effects of these cultural demands on the design of the house are mainly visible in the elements mediating the boundary between the house and the street, such as doors, windows, lattices, overhangs and bay windows.

I A semi-closed, semi-open way of living is accommodated by the functional flexibility of the *hayat*. It internalises and encloses the inner domestic life and at the same time provides a strong connection to the outside. The *hayat* organises the façade on the side of the garden or courtyard according to a purely functional logic. Avoiding the installation of a definite façade, the partition between the house and the garden is often moderated by means of a gallery. This gallery adopts the structural rhythm of the plan.

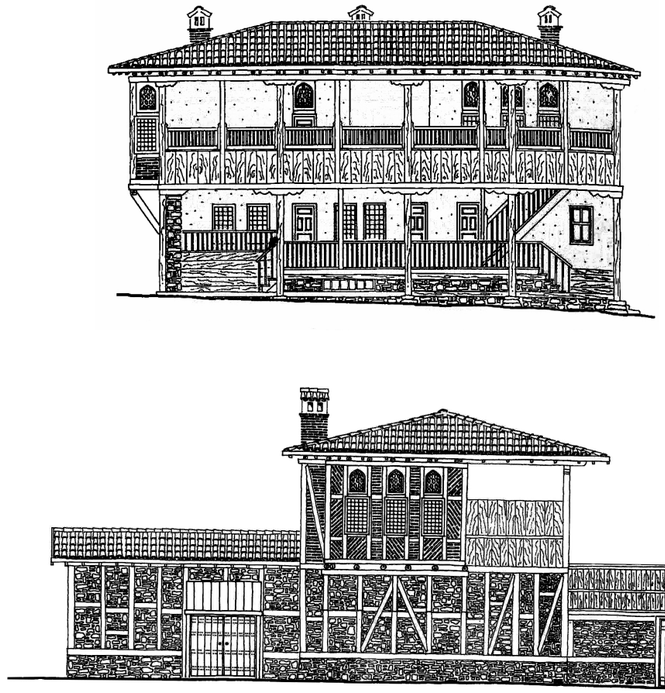
The façade facing the street knows a more formal arrangement. The stone material of the ground floor and courtyard wall serves the public domain by completing visual continuity in the alignment of the street. The door often forms the only designed and distinctive feature of the façade and thus the sole way to distinguish oneself. Above, a transition in material and colour emphasizes the different character of the wooden upper levels. These upper levels consist of the most intimate section of the house. The timber framework installs both a horizontal and vertical direction, which grants the façade its strictly geometrical character.[1]

Urban influences

The *hayatlı ev* is a clear product of a rural environment. The habits and cultural requirements of this agricultural community are still visible in Istanbul. However, a logical conversion proceeds, to a typology more suitable for urbanised society. The transformation of the rural *hayatlı ev* is conducted by two main processes occurring in the city. The first is related to the urban fabric itself. The environment densifies and is increasingly systematised by streets. Unlike in the detached house on the countryside, maintaining privacy becomes problematic due to a more direct link with the public domain. Gardens and courtyards decrease in size and are surrounded by high walls and other houses.

The second process involves a consequent change in the way of life. Various activities, that took place in the half-open *hayat*, are no longer required, giving way to a
II centralised plan with a closed courtyard. Since women spend their days largely at home, windows quickly grow to be more than just openings defined by structure. A relocation of the window, forming the *çıkma* or *cumba* (bay window), allows women to observe the crowds on the street. To ensure her visual privacy, the lower half of the window is furnished with a *kafesler* (lattice), that can be pulled up as solar shading if needed. Unlike the abundantly decorated Arabic *musharabiye*, the *kafesler*

1
Doğan Kuban, *Türk Ahşap Konut Mimarisi: 17.-19. Yüzyıllar*, (Istanbul: Türkiye İş Bankası Kültür yayınları, 2017), 159-162.



I Badımzade house drawn by L. Eser, Kütahya
From top to bottom: hayat facade and street façade, published in Doğan Kuban, *Ottoman architecture*, 472

II A street in Istanbul, 1900's

III Villa Bahr by Josef Maria Olbrich, Vienna Ober-St. Veit, 1899-1900 as published in *Der Architekt* 6 (1900), 91.

IV Decorative corbel at Kadıyoran Cd. 3 and 14

consists of a simple diagonally placed framework, as can be seen in *Safa Sokak 20*. In later stages, large glass fragments further open up the traditional brick-filled timber wall by means of various (bay) windows, balconies and verandas.

Art Nouveau applications

The simplicity, found in the early periods of the domestic tradition, ceases to exist in the eighteenth century due to the growing European influence in Istanbul. The historicist ideas, leading towards the Ottoman revival, entails an increasing popularity of a certain decorative treatment of the façade. This happens not only in the palaces and pavilions of the high officials but also in the mundane houses of the middle class. The desire of differentiating oneself is displayed in the individualisation of one's house, through spatial quality and ornament. The trend reaches its peak with the emergence of Art Nouveau, in which the ornamentation constitutes a central and specific part of the design.

Some of the houses certainly display a skilful integration of ornamentation in the overall arrangement of the façade. The intervention of an experienced architect is visible in the houses at *Altınordu Sokak 31* and especially *Köybaşı Caddesi 59a/b*. The proportions of the window frames, doors and balconies dictate the layout of the façade, and are often emphasized by horizontal and vertical lines. The same linearity can be found at *Çankaya Caddesi 28* and its neighbours *Çankaya Caddesi 24-26*.

The design of larger ensembles in the houses at *Dulkadiroğulları Sokak 4* and *Haydar Aliyev Caddesi 6* also seems to reveal the work of a professional architect. *Dulkadiroğulları Sokak 4* displays a quite innovative façade design, extending the formal division of the plan beyond its outer walls. Despite its linear symmetry, the varying volumes give the façade a dynamic quality. A more common practice is seen in *Haydar Aliyev Caddesi 6*. Generally, a central volume hangs over the entrance, forming bay windows or balconies on the first and second floor. The façades of *Altınordu Sokak 31* and *Gazi Caddesi 54* are even further reduced to plane surfaces by enclosing balconies and terraces within the building volume.

In particular the formal influence of the Italian Liberty style and of the Viennese Secessionist style has been repeatedly underlined. However, David Gebhard points out the rather one-dimensional character of these appropriated motifs. "Much of the original European Art Nouveau and Secessionist design was architecturally quite superficial in its place of origin and, as one would expect, by the time it reached the outlying areas such as Istanbul, it has become a rather watered-down appliqué of decorative devices."[2] Gebhard recognises the knowledge of Art Nouveau in Turkey as merely second-hand, brought by the work of foreign architects and numerous architectural publications. An example is given in *Kadıyoran Caddesi 3* at Büyükada, one of the nine Isles of the Princes. At the end of the nineteenth century, transport is installed between the mainland of Istanbul and the islands. It provides Büyükada with the necessary accessibility for it to become a popular site for holidays and second residences. A hypothesis, developed by Diana Barillari and Ezio Godoli in *Istanbul 1900*, connects the decorative scheme of *Kadıyoran Caddesi 3* to Josef Maria Olbrich's design of the Villa Bahr at Winzerstraße 22 in Vienna Ober-St. Veit.[3] Both

III

2
David Gebhard, "Raimondo D'Aronco e l'Art Nouveau in Turchia", *L'Architettura Cronache e Storia*, 12, no. 137 (March 1967), 760.

3
Diana Barillari and Ezio Godoli, *Istanbul 1900: Art Nouveau Architecture and Interiors* (Florence: Octavo, Franco Cantini Editore, 1996), 196-201.

V Detail of the façade at Kuruçesme Caddesi 6

houses combine a native building system with Art Nouveau decorative motifs. The most striking resemblance lies in the recurring element of the wooden corbels IV linking the eaves to the corners of the building and the balconies. The ornamental corbels, resembling the silhouette of a tree, are replicated further up the street, at Kadıyoran Caddesi 14.

The adoption of the approach and motifs of Josef Maria Olbrich mainly resides on its straightforward production and application of the ornament. Decoration in the Art Nouveau wooden houses of Istanbul is restricted by local working methods, and therefore rarely displays complex and versatile craftsmanship. To provide the façade with a stylistic expression, local craftsmen employ a superimposition of plane decorative elements, rather than delicately carved wood.

Generally, the use of ornamentation is limited to a merely decorative superstructure, independent from the construction of the building itself. Embellishment of structural elements, such as walls, corner plates or supporting pillars, is rather exceptional. The semidetached house at *Kuruçeşme Caddesi 2* illustrates the separation of decoration and structure. While the framework of the entrance hall and the balconies on the first and second floor consists of simple square-sectioned posts, the Art Nouveau detailing appears in the curtainlike tracery in between. The majority of the houses lack the more freely designed window shape, an emblematic element of the Art Nouveau style. Their basic form is usually rectangular, though an exception is found in the contoured windows at *Gazi Caddesi 54* and *Kadıyoran Caddesi 3*. Except for decorative applications and proportions, their shape rarely changes within one façade. Still, the expression of the façade often completely relies on the shape and embellishment of these windows.

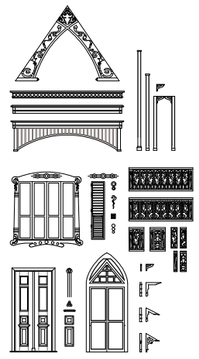
A certain serial production becomes visible in the applied elements, as a copy-and-V paste application distributed over the façade. The houses at *Kuruçeşme Caddesi 2-6* particularly display a strong repetition of identical elements, sometimes even partially trimmed to fit. These series are most visible in the window frames, corbels, balcony panels and smaller decorative applications. A cautious assumption is made by Barillari and Godoli, stating that "the character of the applied decoration suggests that some wooden houses with Art Nouveau ornaments are the result of restyling pre-existing constructions."[4] The use of wood implies a high maintenance and regular restoration. It would therefore not seem implausible that with the replacement of certain wooden parts or elements, decorations are being added or replaced. It is possible that Art Nouveau elements have been added to houses that are not initially designed as Art Nouveau.

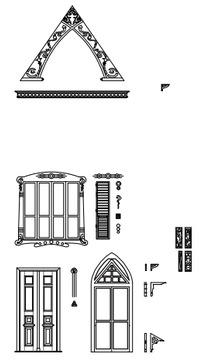
Furthermore, it is striking that many resemblances occur between different houses. The decorative schemes of the three adjacent houses on *Kuruçeşme Caddesi* all consist of similar frames and motifs displaying curving lines and circles. Still, not once the exact same element is used on multiple façades. The more popular and repetitive character of these Art Nouveau ornaments indicates the possibility of a client-artisan relation without involvement of an architect. Most houses indeed show a more eclectic approach, with the application of individual elements instead of one unified design.

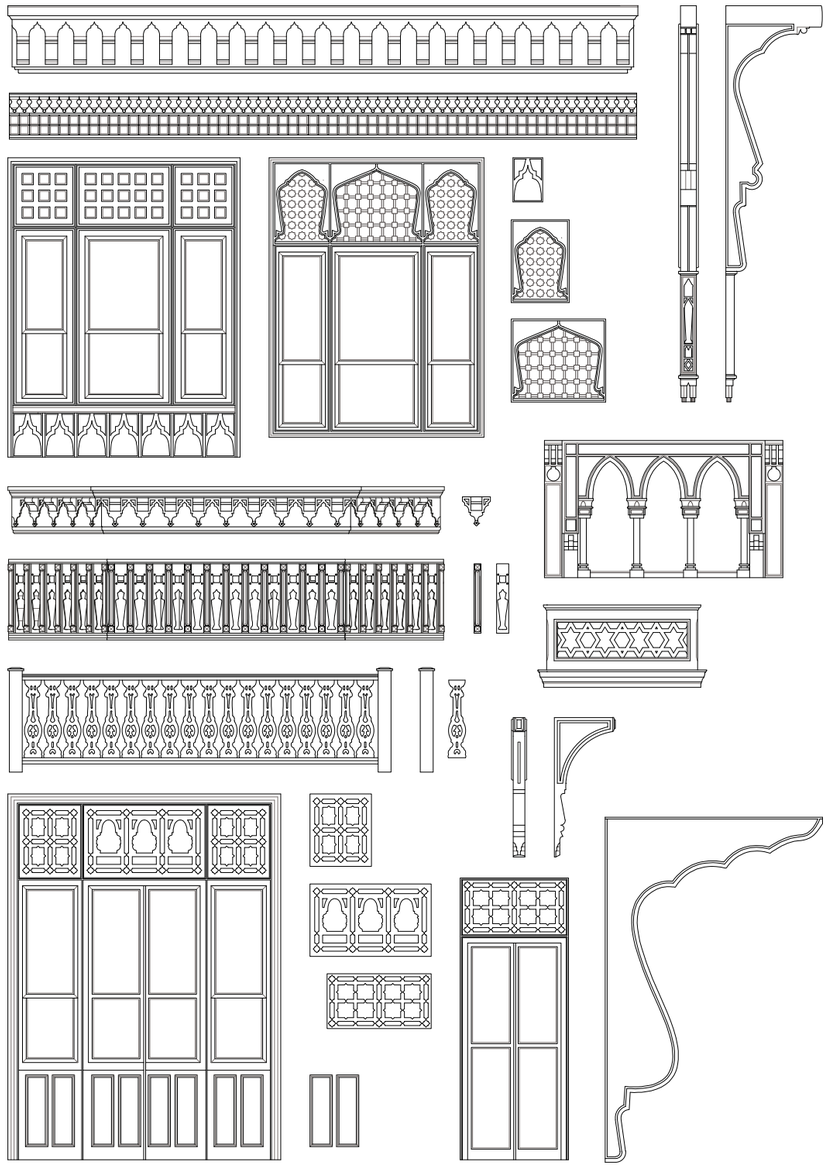
4
Barillari and Godoli, *Istanbul 1900*, 196-201.

catalogue

As an intermediate phase, the façades are deconstructed and rearranged to create an overview of the decorative schemes for each house. Then, the elements are categorised, starting from larger entities and moving on to the smaller applicative decorations. The assembly of a catalogue allows us to compare decorative elements of different houses. Only the decorated, wooden and recurring elements are used to create the catalogue.







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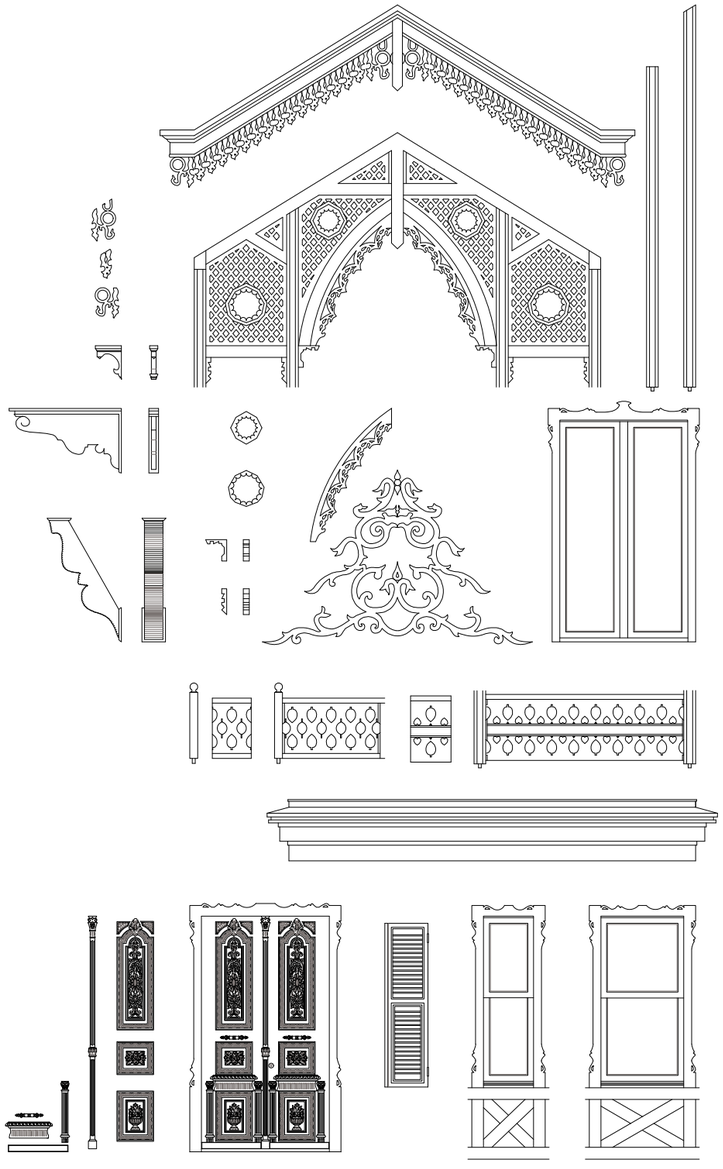

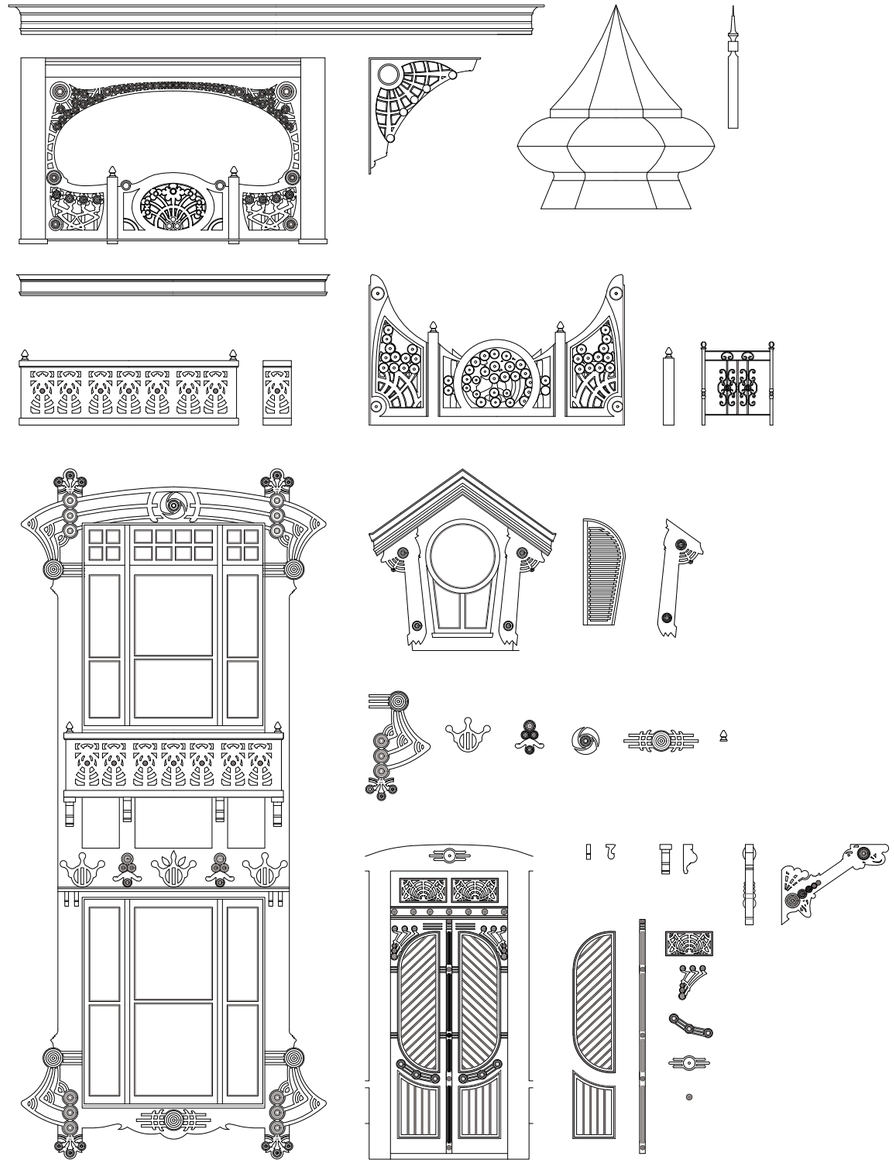

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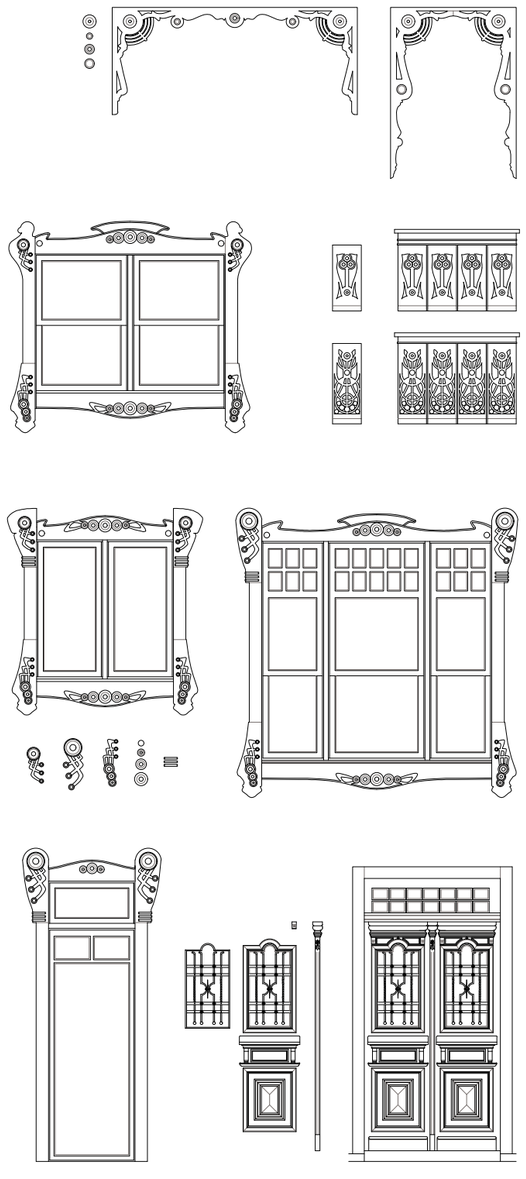

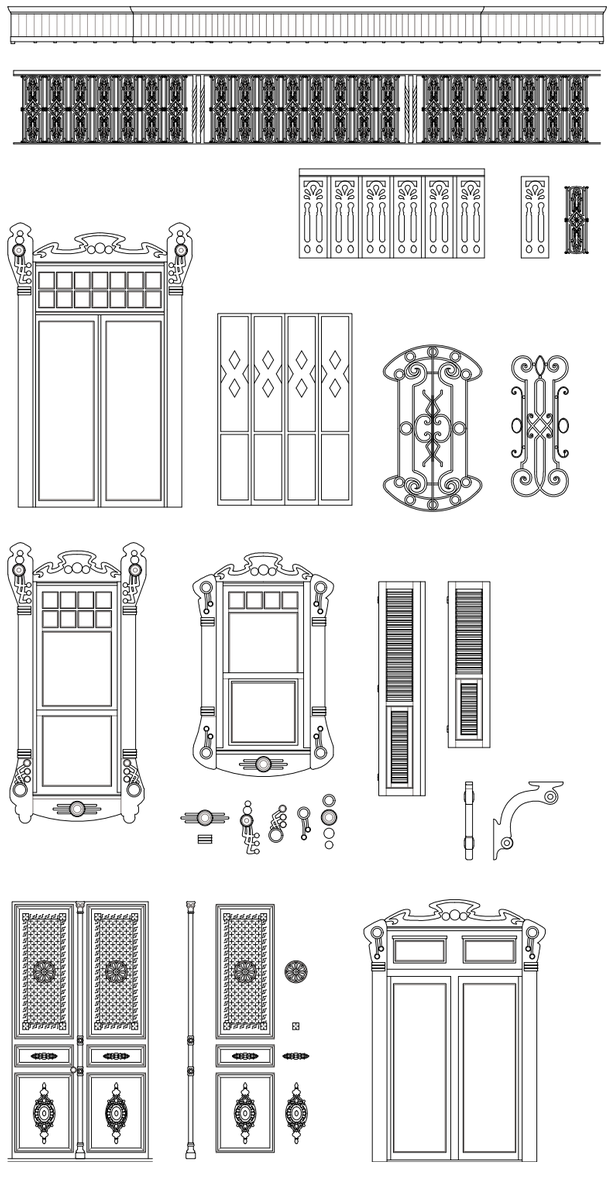

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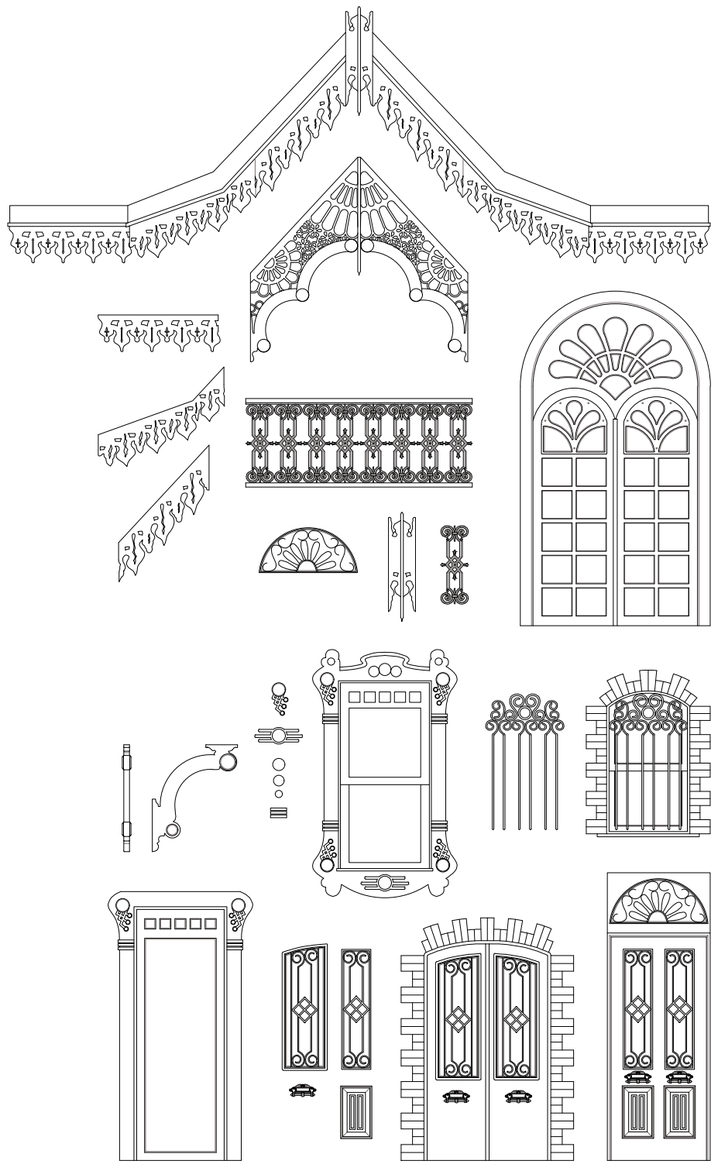

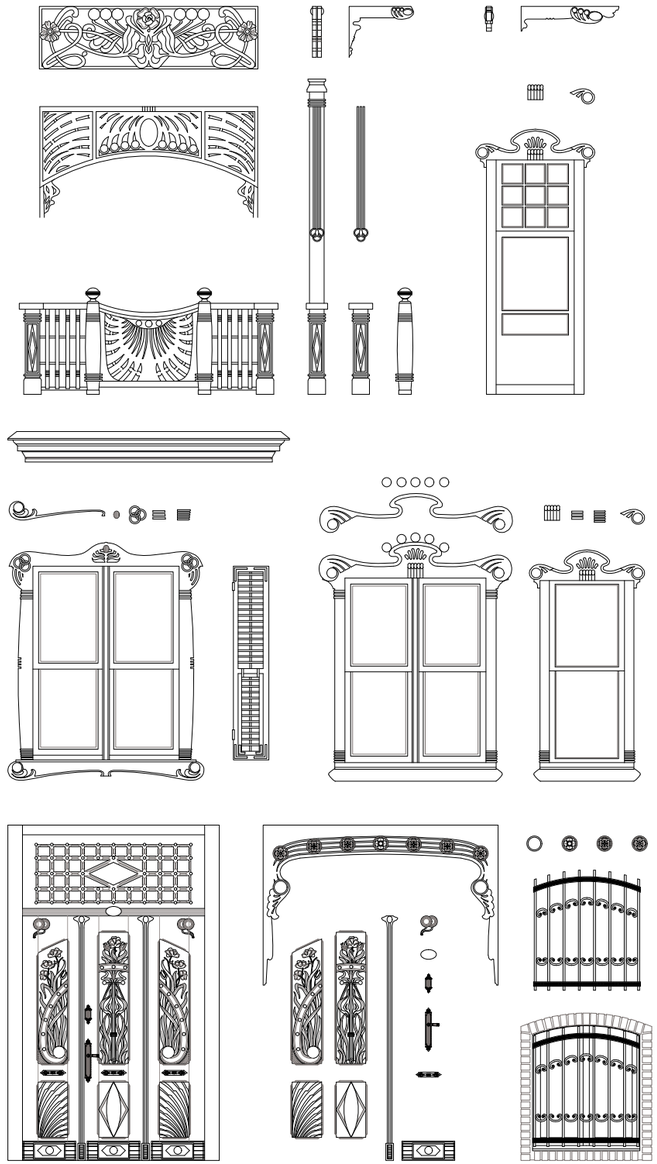

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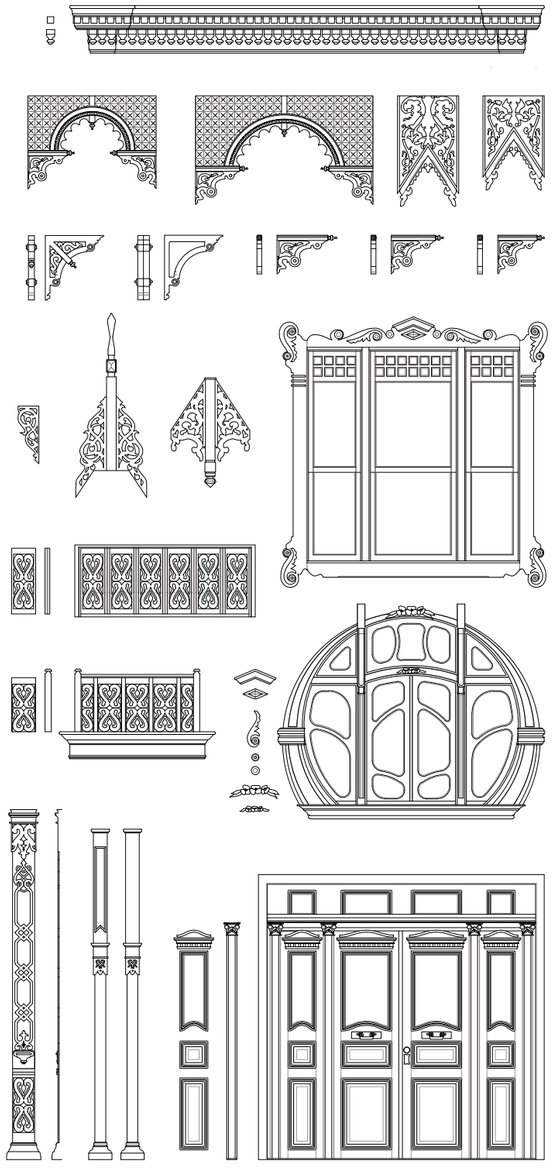

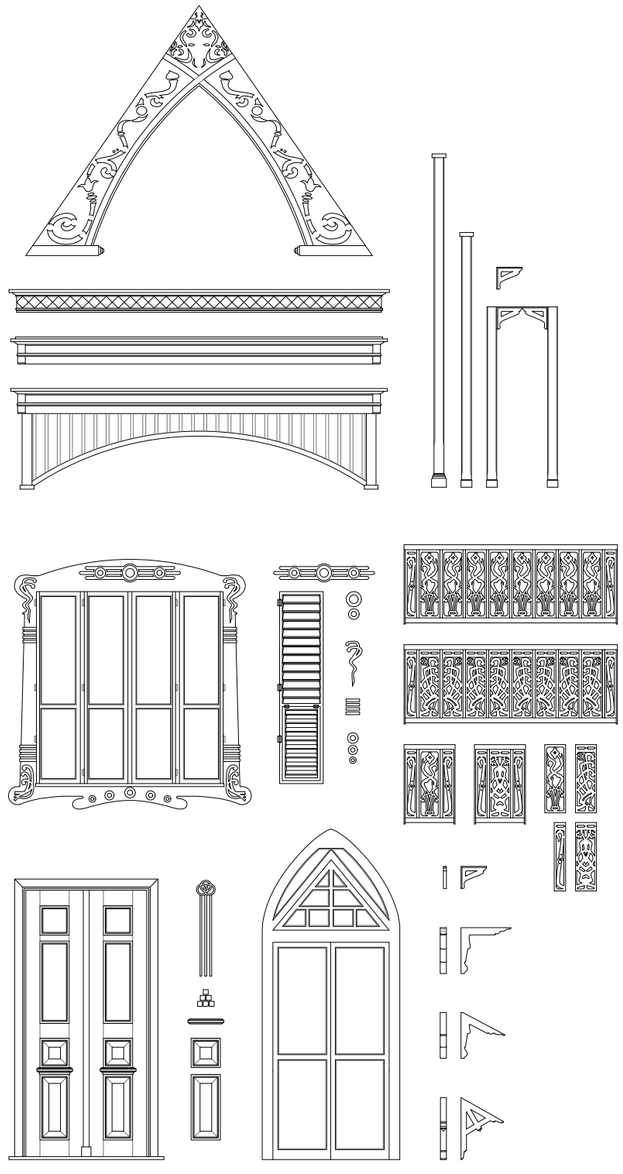

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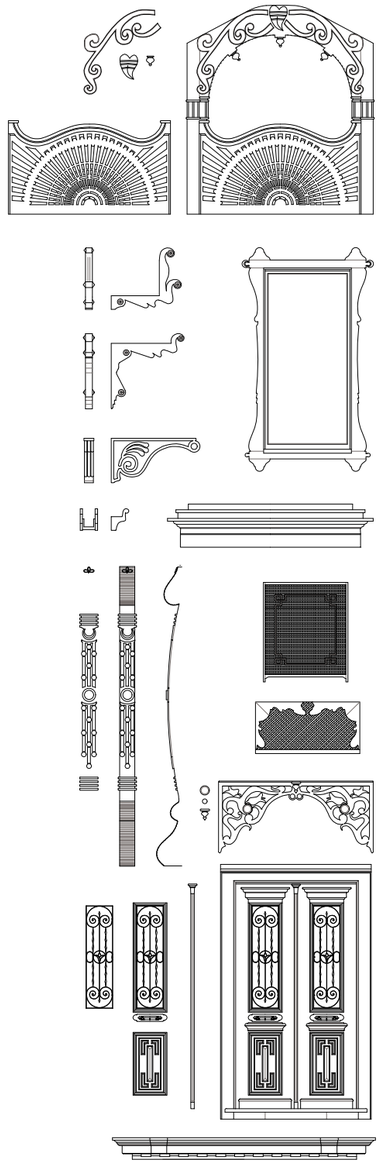

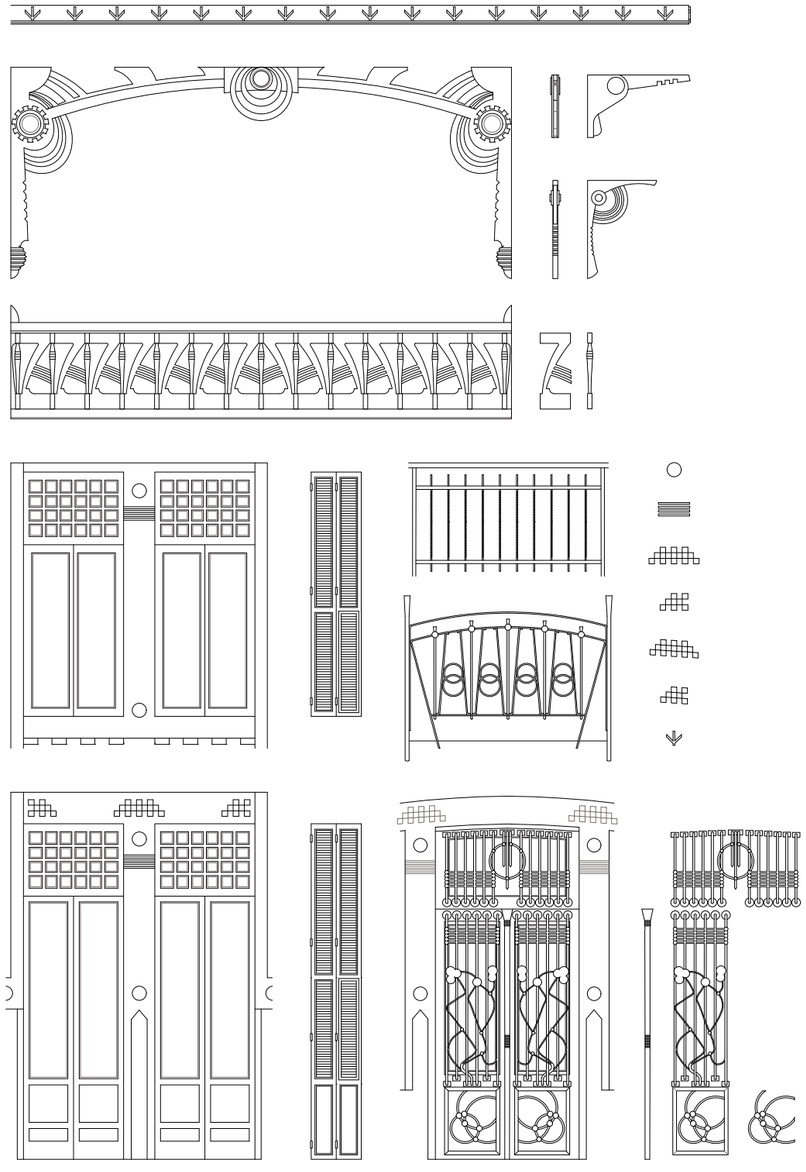

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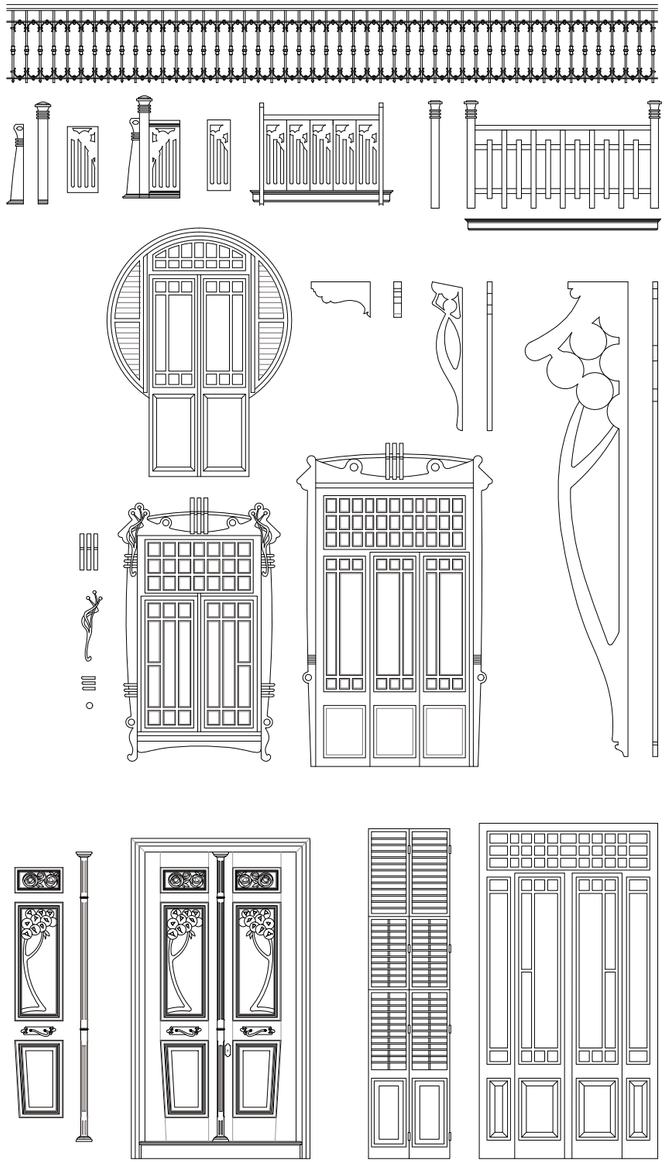

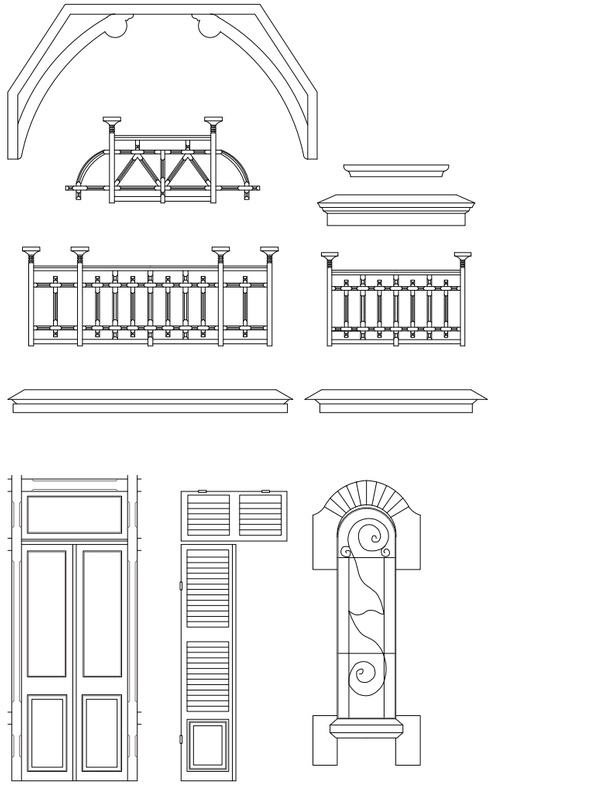

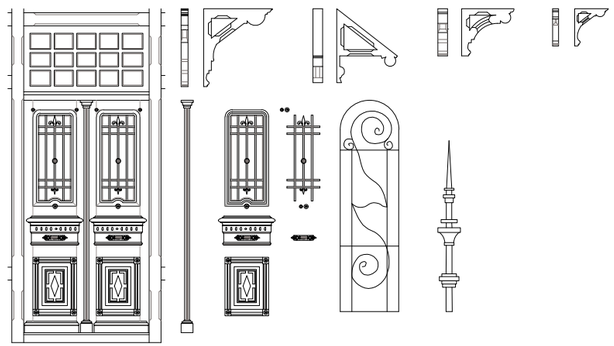

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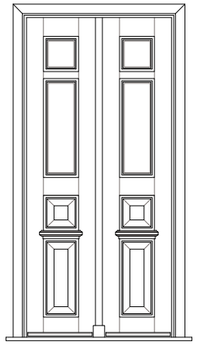
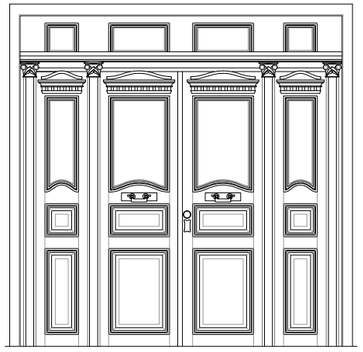
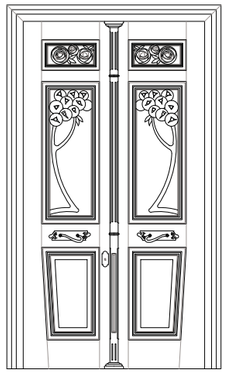
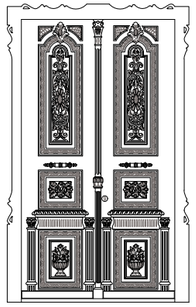
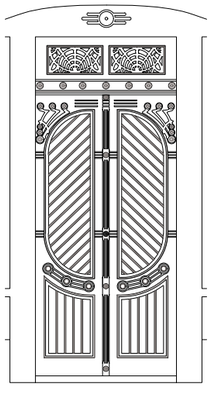
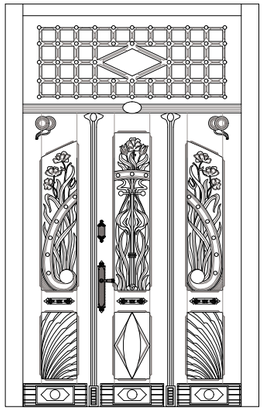






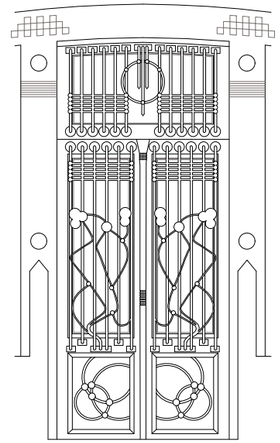


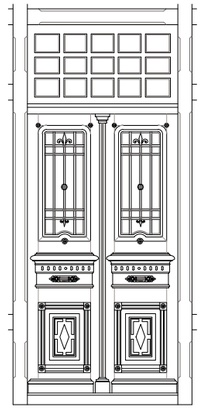


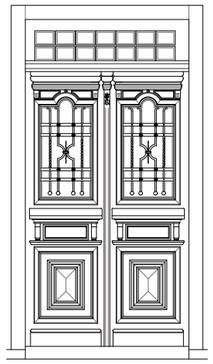


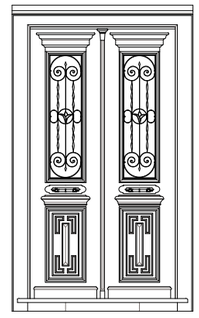
Dr. Zeki Zeren Sk. 15
Kadıyoran Cd. 3
Haydar Aliyev Cd. 6

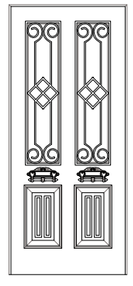
Gazi Cd. 54
Haydar Aliyev Cd. 20
Dulkadiroğulları Sk. 4

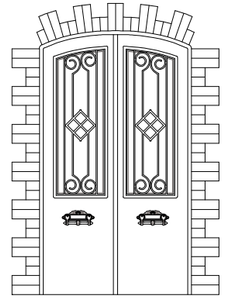










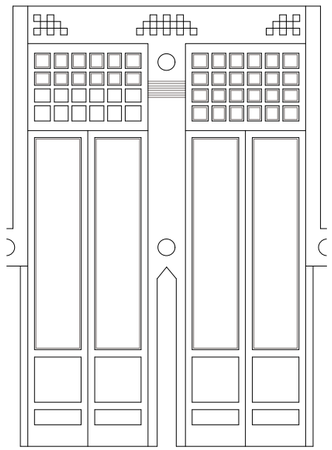


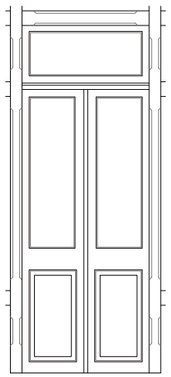
Altınordu Sk. 31
Kuruçeşme Cd. 2
Kuruçeşme Cd. 6

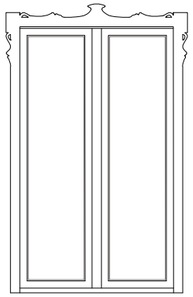
Çankaya Cd. 28
Safa Sk. 20
Kuruçeşme Cd. 6

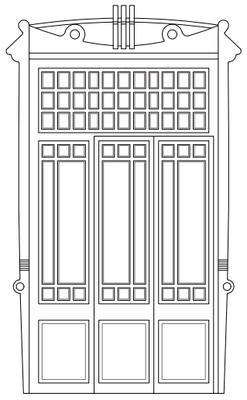
1

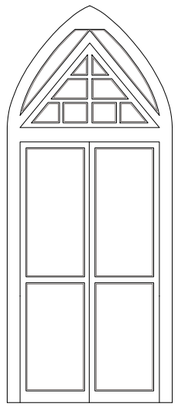
balcony doors

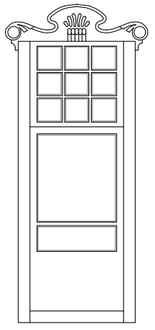








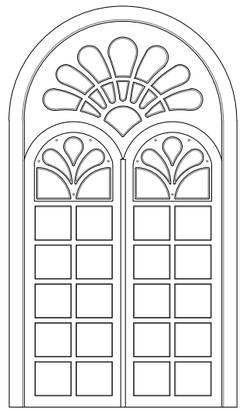


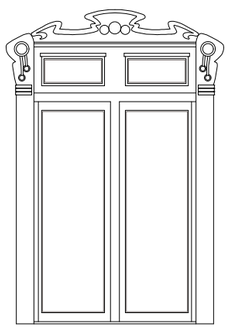


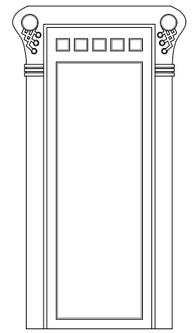
Altınordu Sk. 31
Haydar Aliyev Cd. 20
Dr. Zeki Zeren Sk. 15

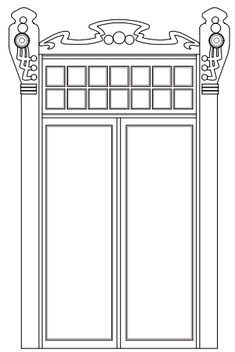
Çankaya Cd. 28
Kadıyoran Cd. 3
Dulkadiroğulları Sk. 4

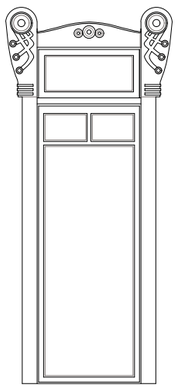
1

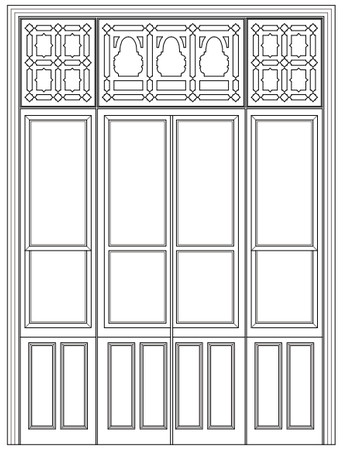






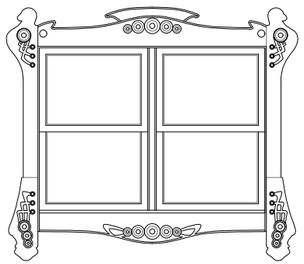


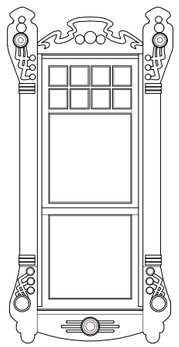


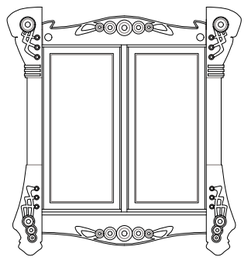


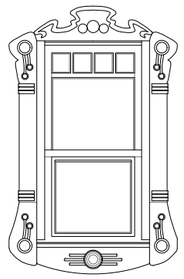
Kuruçeşme Cd. 6
Kuruçeşme Cd. 4
Kuruçeşme Cd. 2

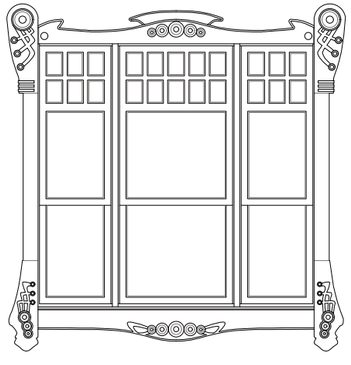
Kuruçeşme Cd. 6
Kuruçeşme Cd. 4
Köybaşı Cd. 59a/b

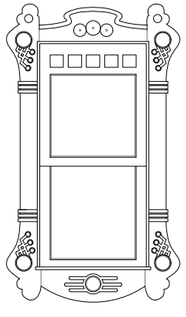






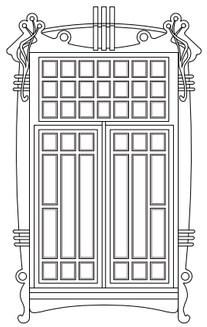


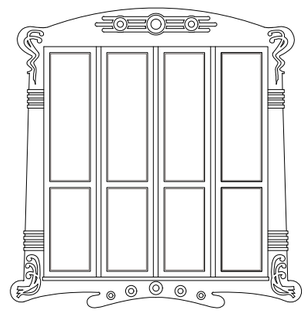


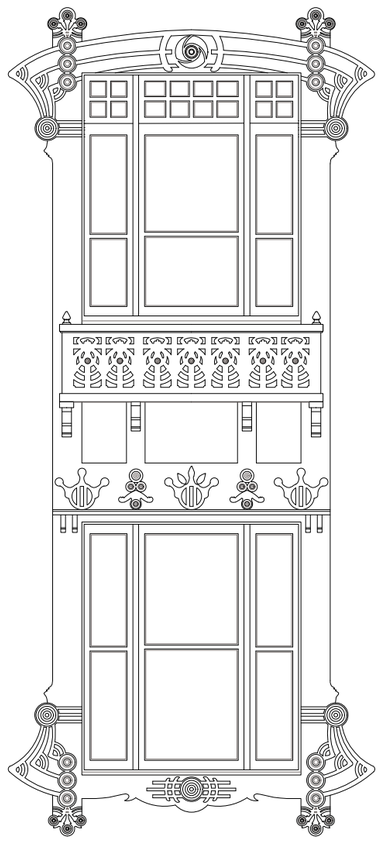


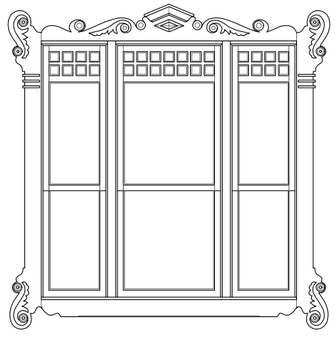
Kuruçeşme Cd. 2
Kuruçeşme Cd. 2
Kuruçeşme Cd. 2

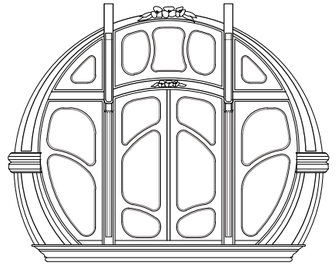
Kuruçeşme Cd. 4
Kuruçeşme Cd. 4
Kuruçeşme Cd. 6





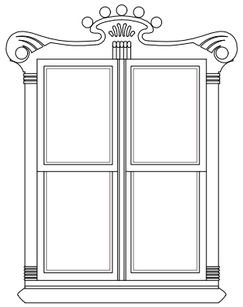


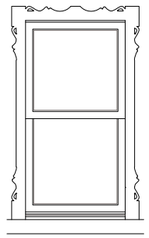


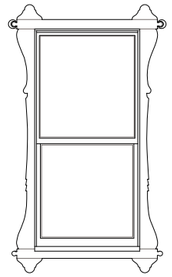


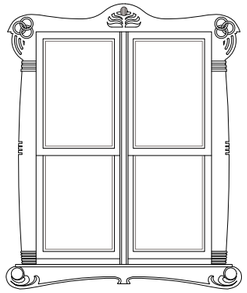
Kadıyoran Cd. 3
Dr. Zeki Zeren Sk. 15
Gazi Cd. 54

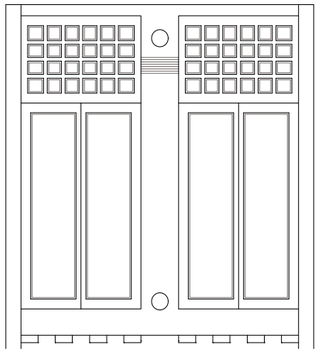
Haydar Aliyev Cd. 6
Gazi Cd. 54

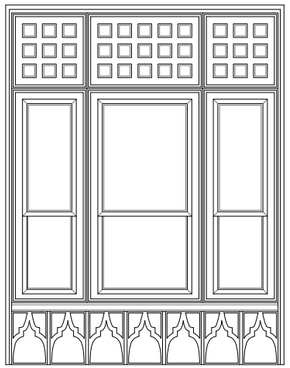


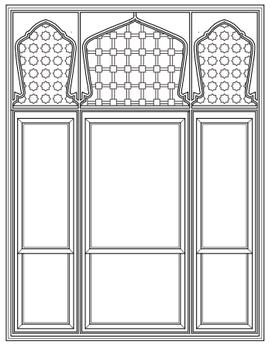












Dulkadiroğulları Sk. 4
Dulkadiroğulları Sk. 4
Köybaşı Cd. 59a/b

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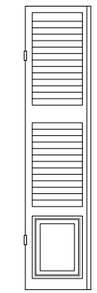
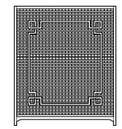
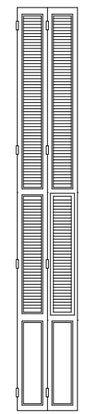
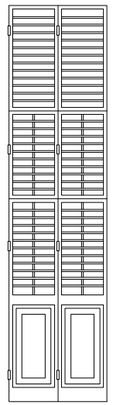
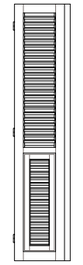
Safa Sk. 20
Altınordu Sk. 31
Köybaşı Cd. 59a/b

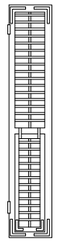












Safa Sk. 20
Kuruçeşme Cd. 4
Haydar Aliyev Cd. 20
Dr. Zeki Zeren Sk. 15
Dulkadiroğulları Sk. 4

Altınordu Sk. 31
Çankaya Cd. 28
Altınordu Sk. 31
Kadıyoran Cd. 3

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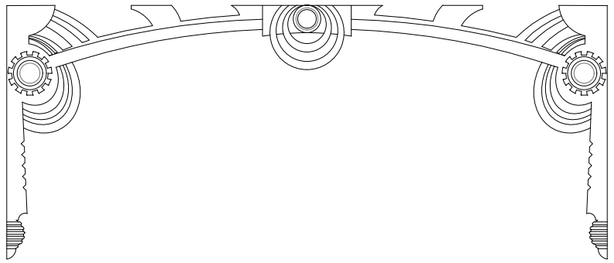
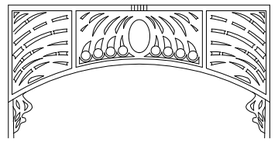
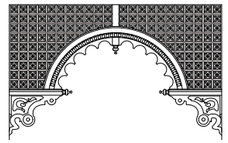
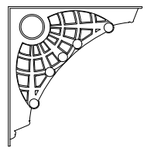
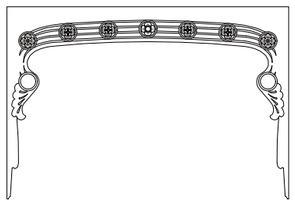
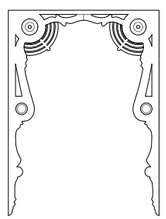


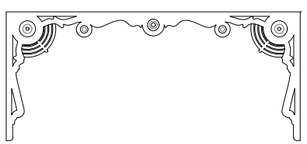






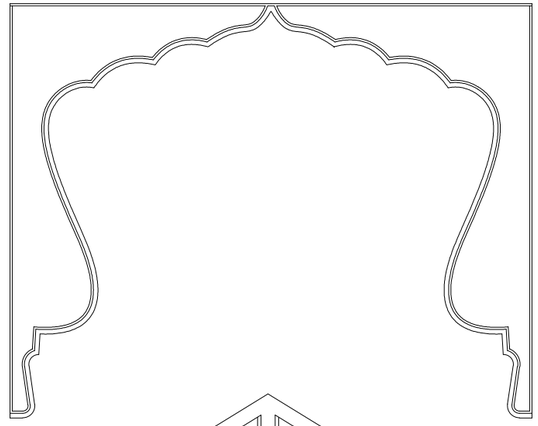


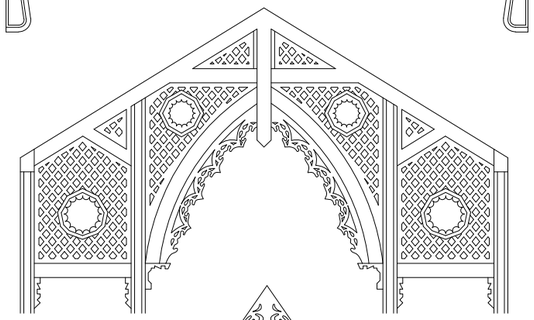


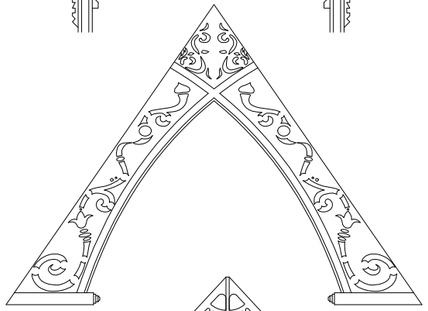


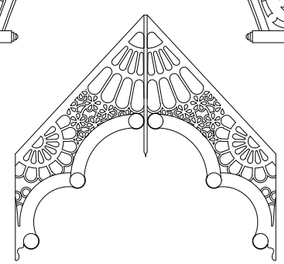
Altınordu Sk. 31
Dulkadiroğulları Sk. 4
Safa Sk. 20
Haydar Aliyev Cd. 6
Kuruçeşme Cd. 2

Gazi Cd. 54
Gazi Cd. 54
Dulkadiroğulları Sk. 4
Kuruçeşme Cd. 2









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Köybaşı Cd. 59a/b
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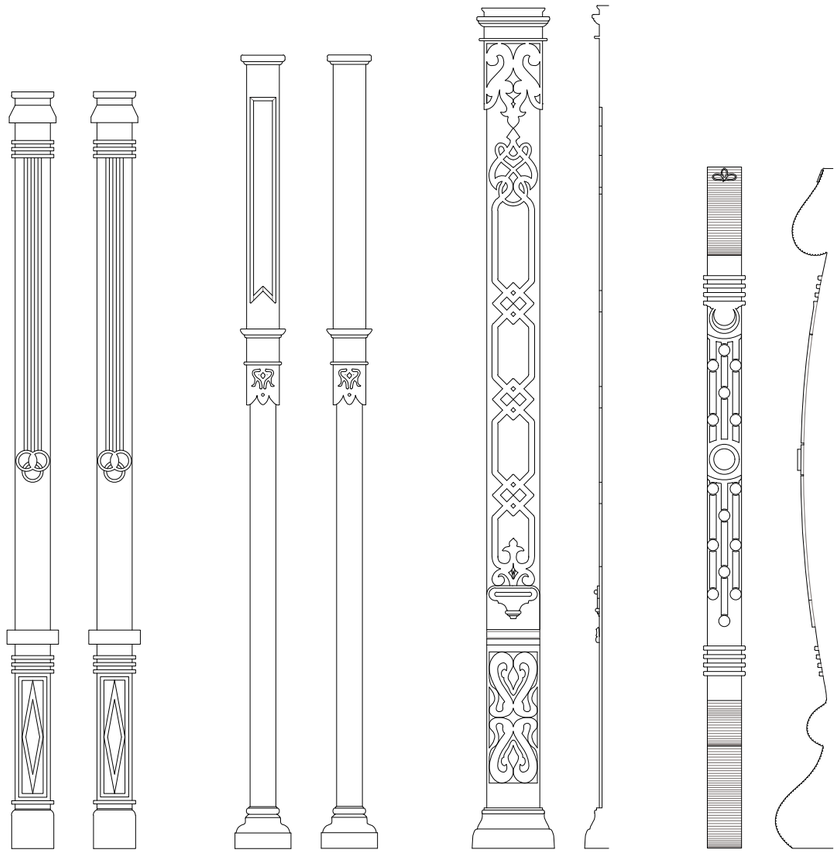
Dr. Zeki Zeren Sk. 15
Kuruçeşme Cd. 6



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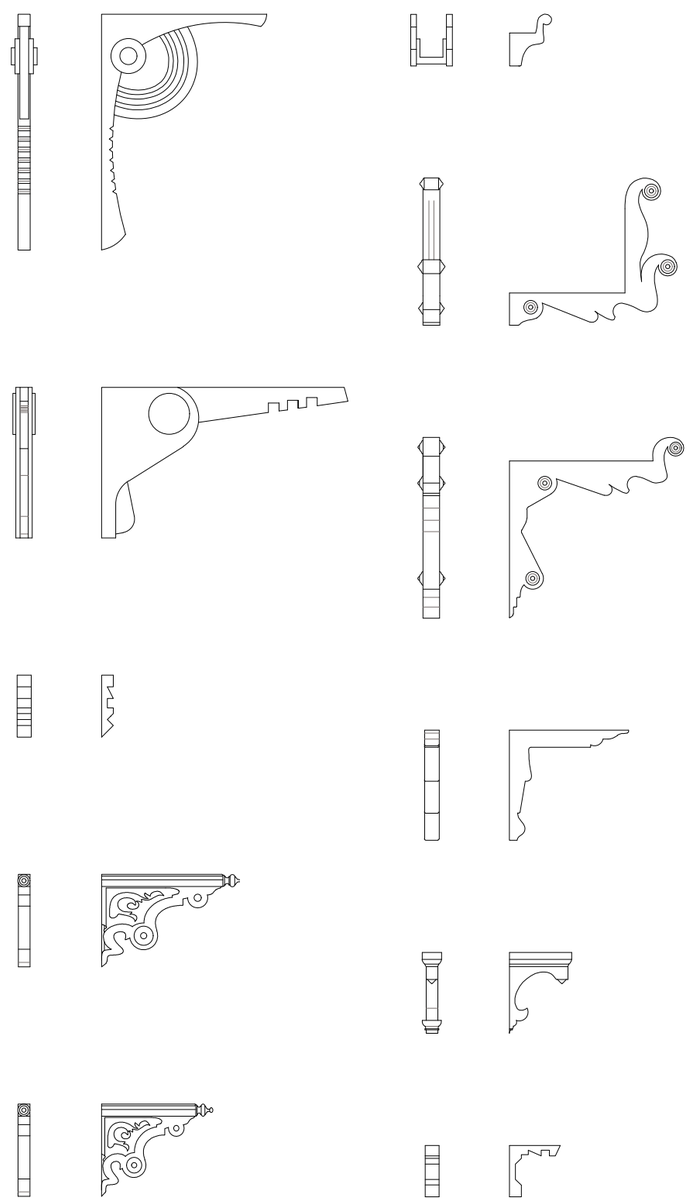

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Altınordu Sk. 31
Altınordu Sk. 31
Haydar Aliyev Cd. 20
Gazi Cd. 54
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Safa Sk. 20
Safa Sk. 20
Dr. Zeki Zeren Sk. 15
Haydar Aliyev Cd. 20
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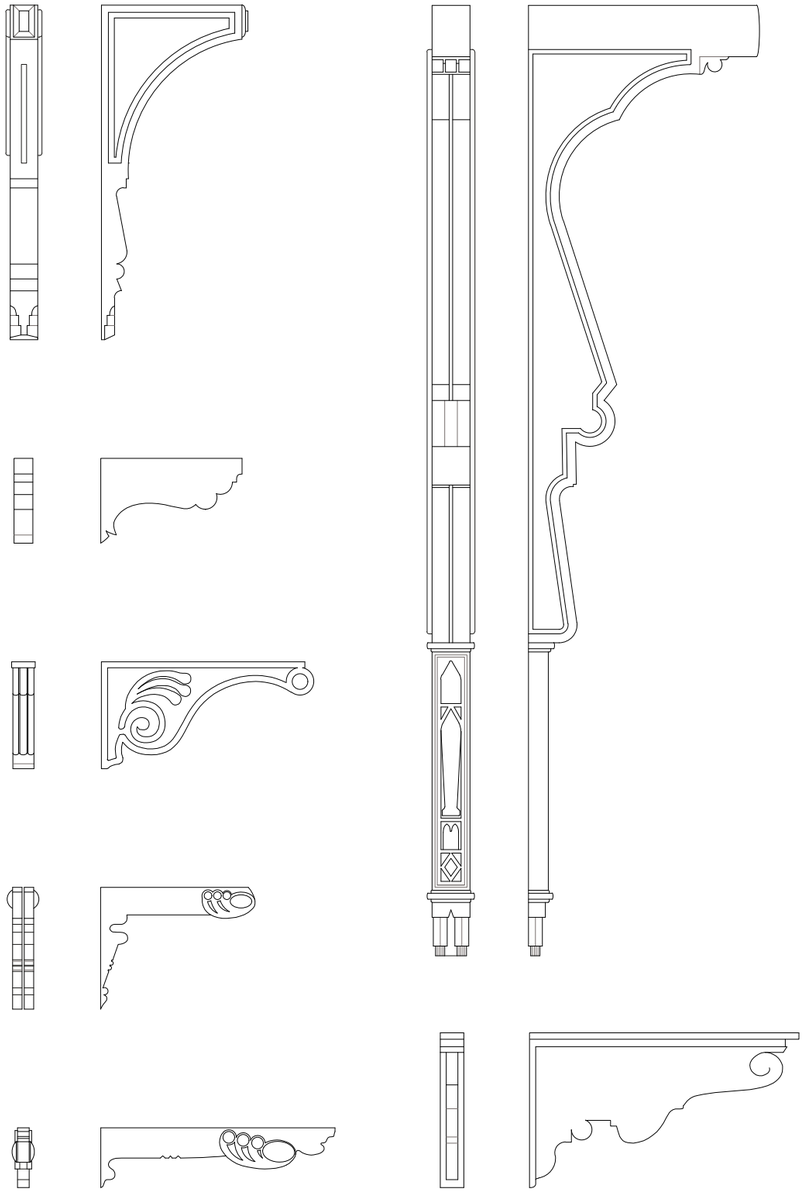

Köybaşı Cd. 59a/b
Kadıyoran Cd. 3
Safa Sk. 20
Dulkadiroğulları Sk. 4
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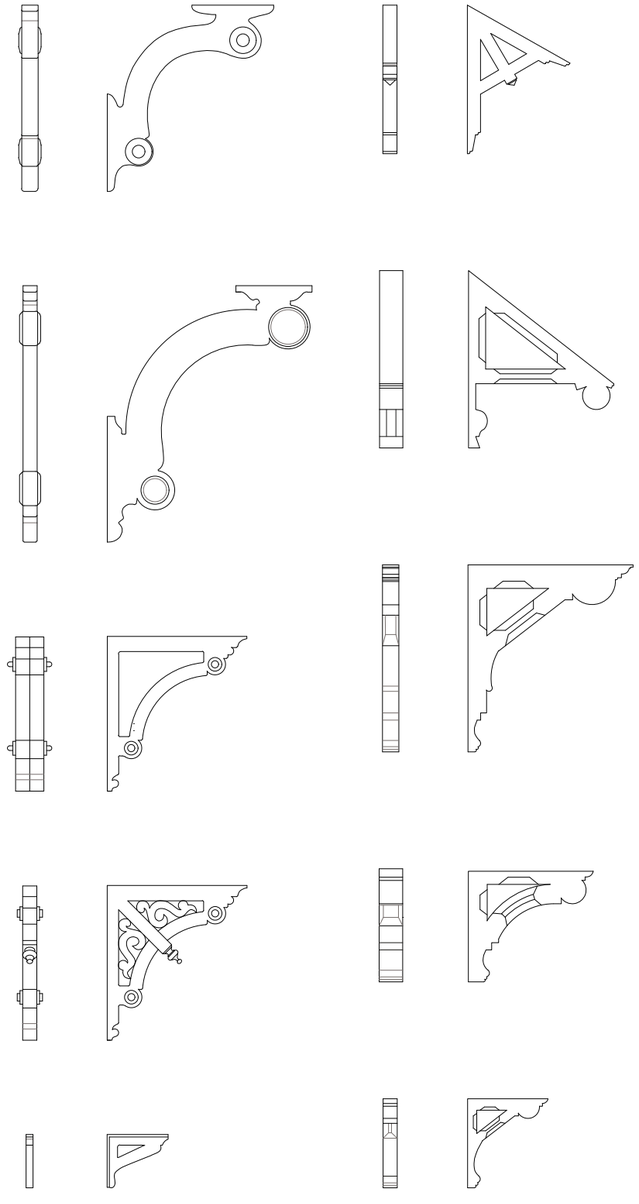
Köybaşı Cd. 59a/b
Haydar Aliyev Cd. 20



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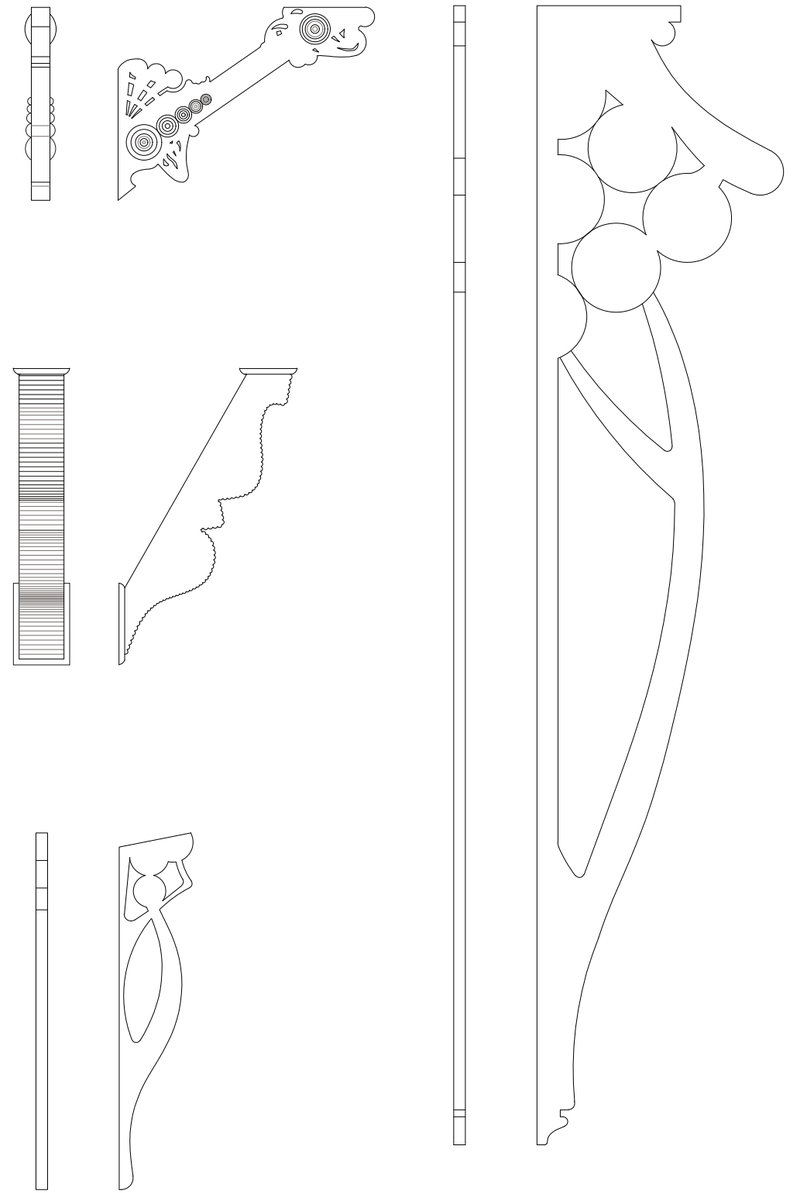
Gazi Cd. 54
Gazi Cd. 54
Dr. Zeki Zeren Sk. 15
Dr. Zeki Zeren Sk. 15
Çankaya Cd. 28
Çankaya Cd. 28
Çankaya Cd. 28
Çankaya Cd. 28



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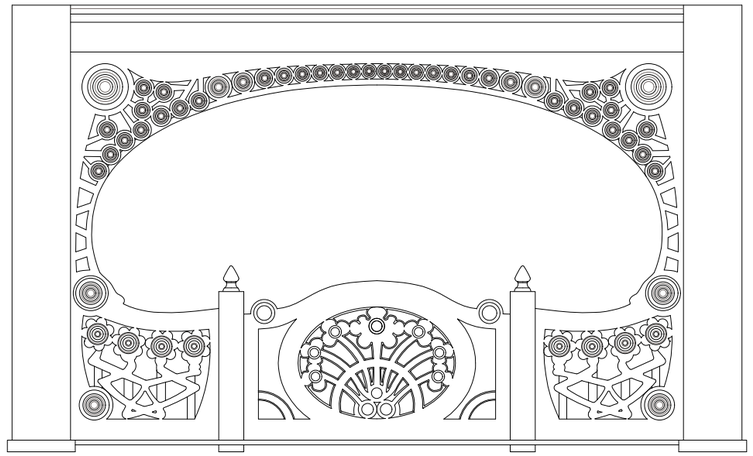
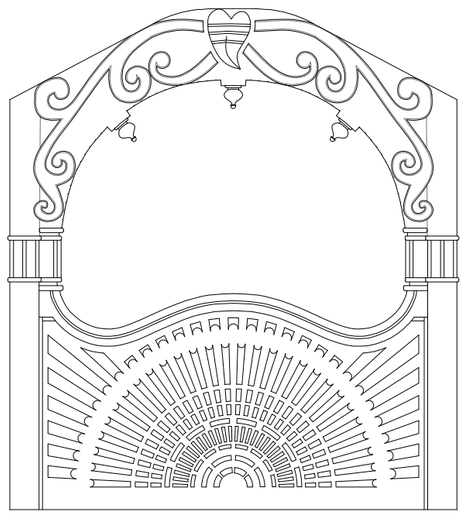
Haydar Aliyev Cd. 20
Kadıyoran Cd. 3

Kadıyoran Cd. 3





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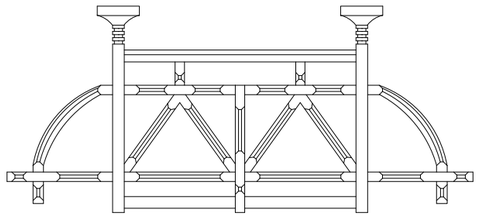
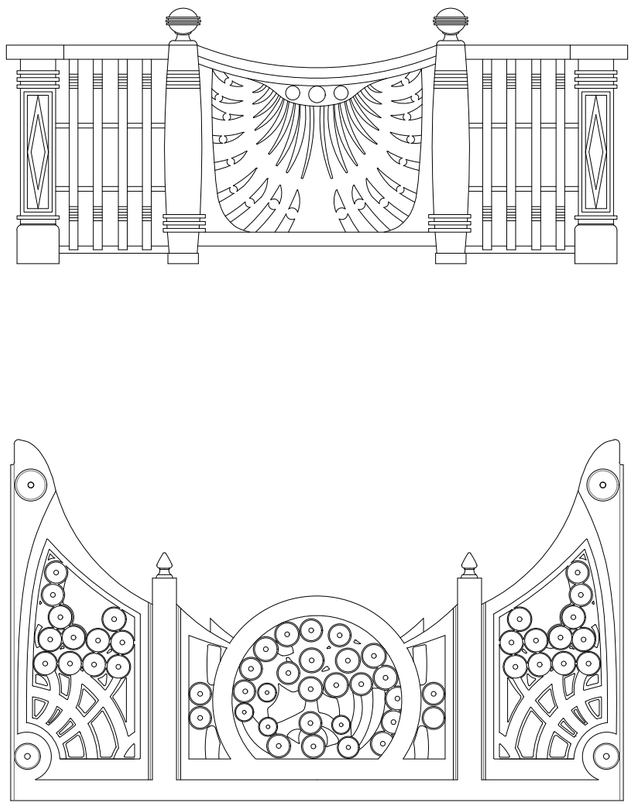
Safa Sk. 20





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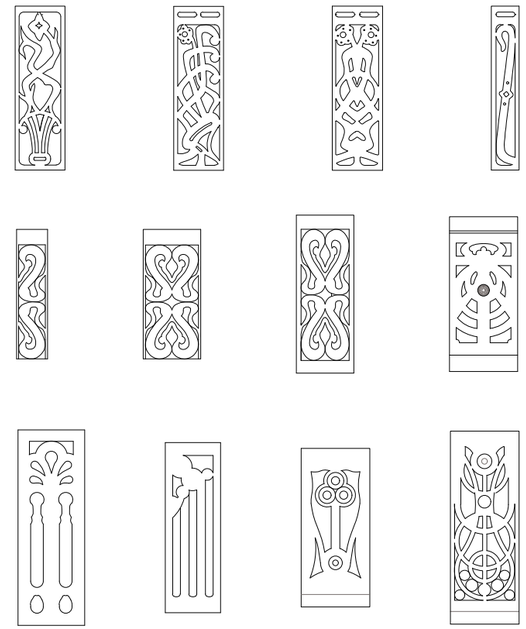
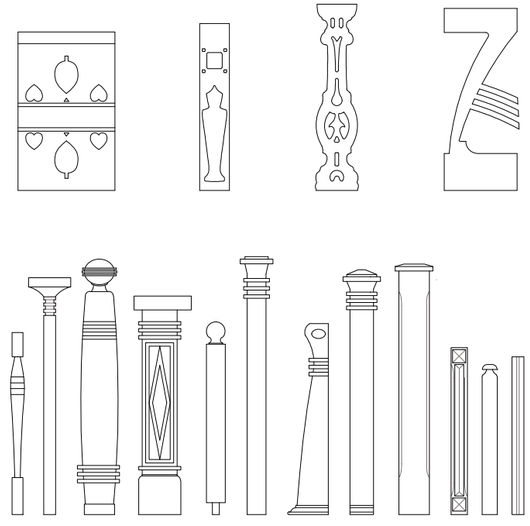
Dulkadiroğulları Sk. 4
Haydar Aliyev Cd. 6





Dr. Zeki Zeren Sk. 15
Gazi Cd. 54
Haydar Aliyev Cd. 6
Kuruçeşme Cd. 4
Kadıyoran Cd. 3
Kuruçeşme Cd. 2
Haydar Aliyev Cd. 20
Köybaşı Cd. 59a/b
Altınordu Sk. 31
Çankaya Cd. 28
Dulkadiroğulları Sk. 4
Gazi Cd. 54

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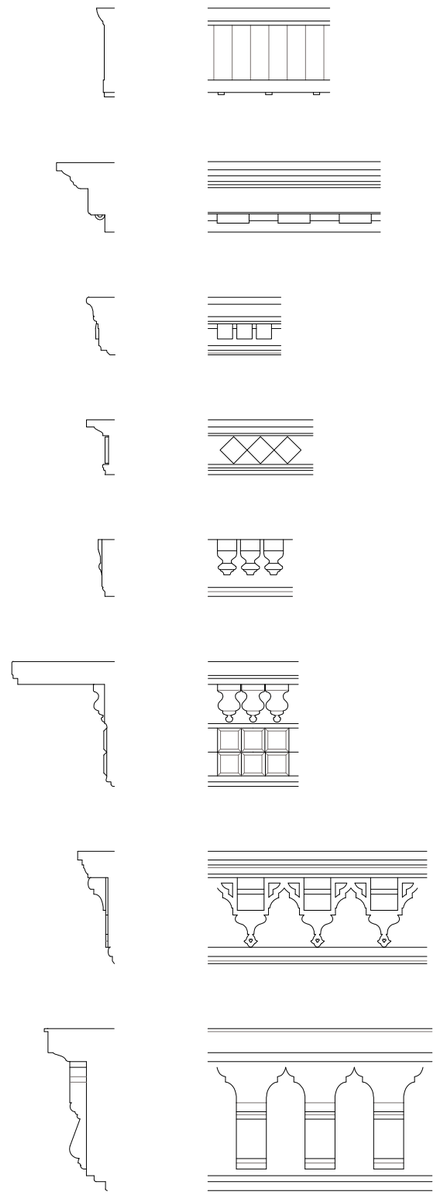
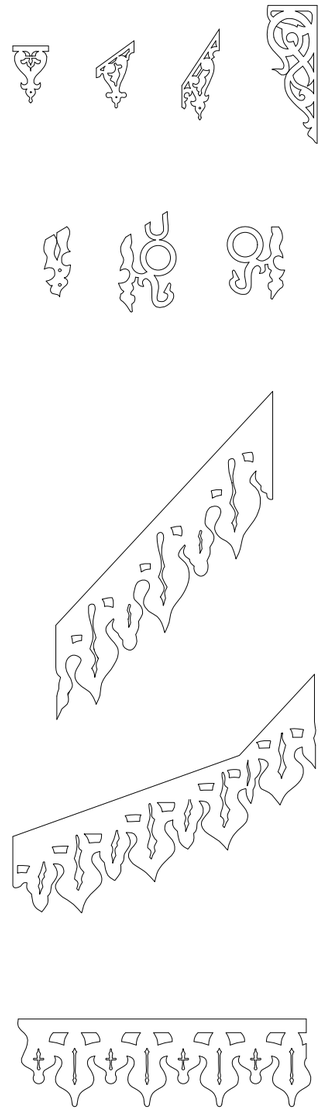


Kuruçeşme Cd. 4
Safa Sk. 20
Gazi Cd. 54
Dr. Zeki Zeren Sk. 15
Gazi Cd. 54
Köybaşı Cd. 59a/b
Köybaşı Cd. 59a/b
Köybaşı Cd. 59a/b



Gazi Cd. 54
Haydar Aliyev Cd. 20
Kuruçeşme Cd. 6

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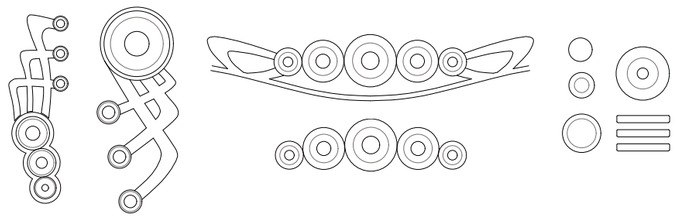

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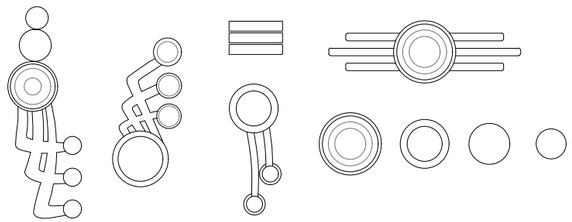
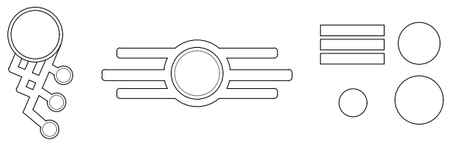


Kuruçeşme Cd. 4



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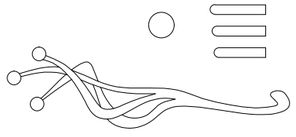
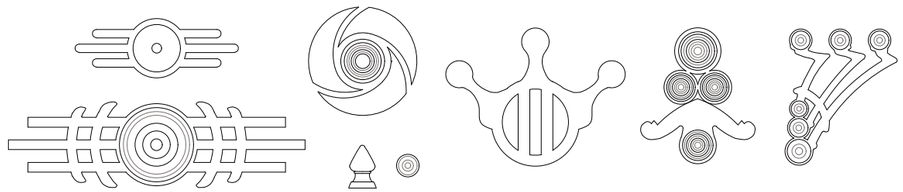
Gazi Cd. 54

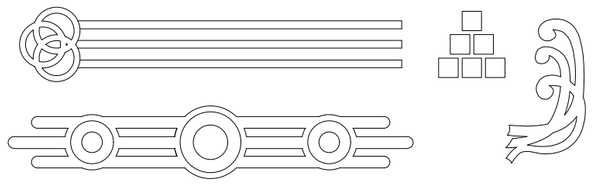


Kadıyoran Cd. 3

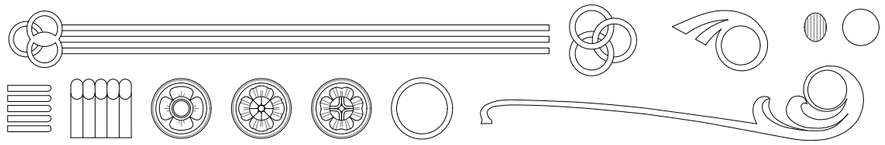
Köybaşı Cd. 59a/b



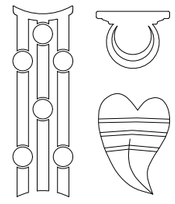
Haydar Aliyev Cd. 6



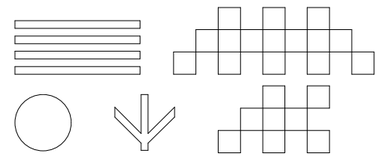
Dr. Zeki Zeren Sk. 15



Dulkadiroğulları Sk. 4



Safa Sk. 20



Altınordu Sk. 31

observations

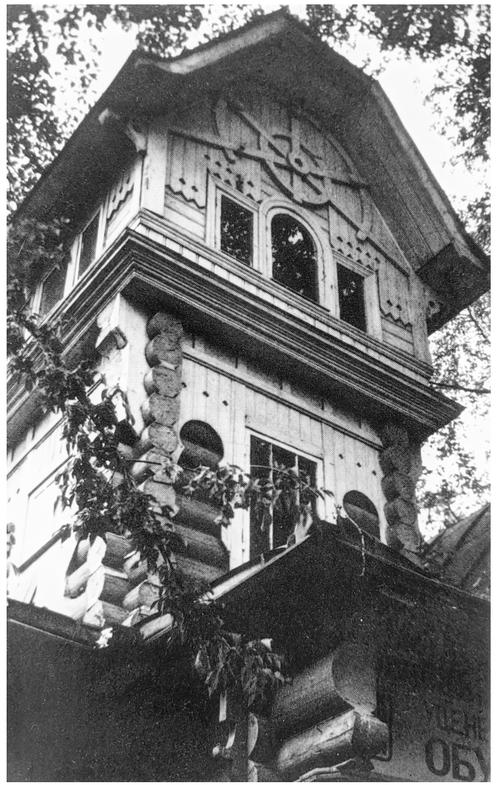
The Art Nouveau style knows a wide spread, resulting in the adoption of many mutations. The diversity of various cultural and social interpretations generates very characterised and varied forms of Art Nouveau. However, the style will always retain its particularities. In the wooden houses of Istanbul, the fusion with popular traditional forms and the use of wood strongly impact the architectural language. Barillari and Godoli point out the importance of the traditional practice of local craftsmanship: "The ability for assimilation emerges not so much in the forms of stylisation, as in the adaptation of the Art Nouveau decorative repertoire to the particular building methods used for wooden houses and to the techniques used by local workers in the handling of materials."[1] The regional adaptation of the Art Nouveau vocabulary in Istanbul can be attributed to three significant trends.

Firstly, the stylistic fusion of Art Nouveau and other common styles leaves a clear mark on the popular use of these forms. The Art Nouveau wooden houses of Istanbul display an apparent regional characterisation. However, in comparison to other similar traditions found in Norway or Russia, this 'Turkish' character seems to be relatively modest.

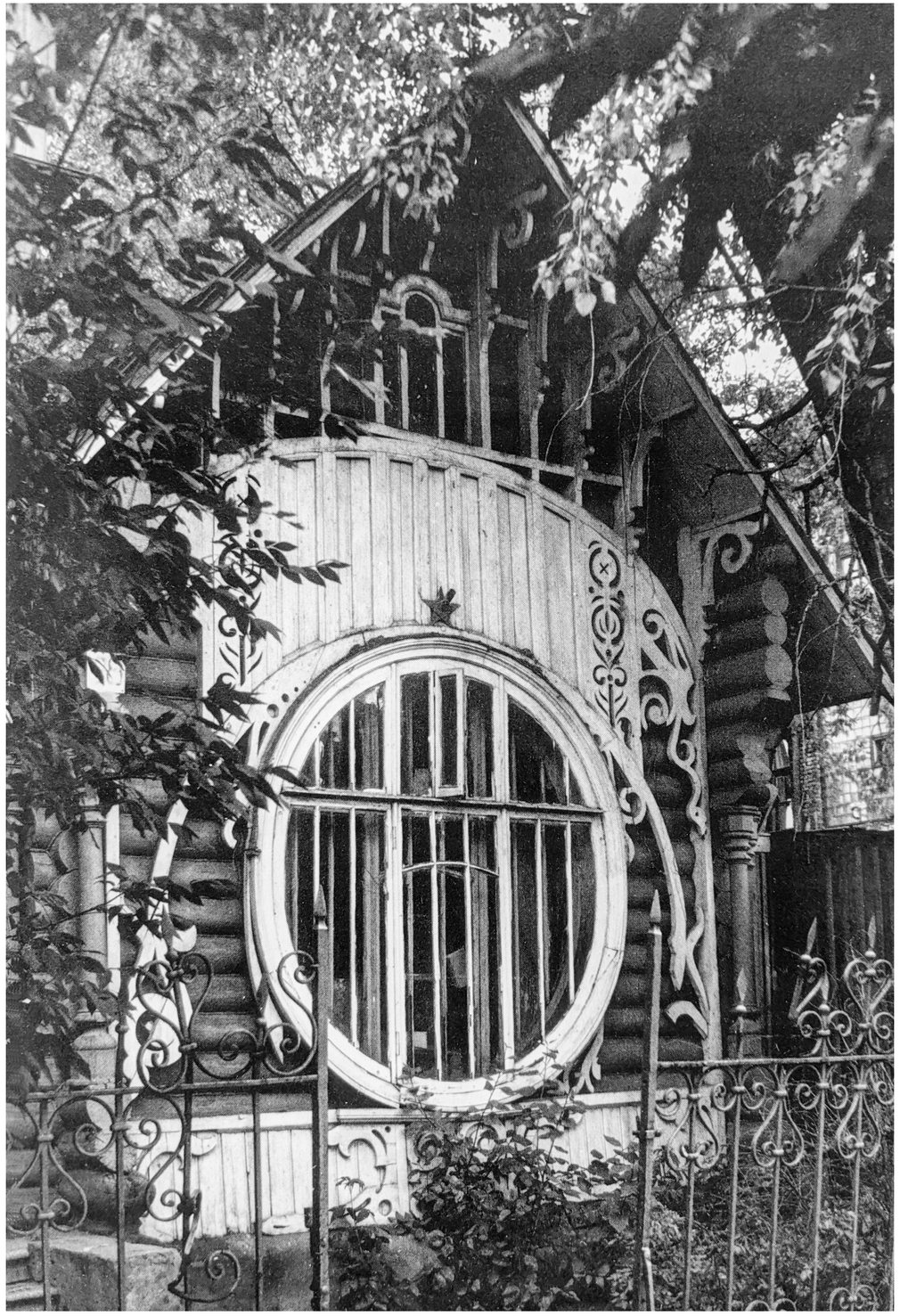
Secondly, a popularisation of Art Nouveau wooden ornaments in the lower and middle classes results in a loss of complexity and distinctiveness. For the design of many houses, cost is a decisive factor. The preference for the purchase of smaller series of ornaments made by local artisans, rather than a unified and site-specific architectural design, is therefore only logical. Decorations are regularly employed as individual products without skilfully designed integration into the overall arrangements of the façade (or interior). The repetitive and popular nature of these elements suggests the commercialisation of a movement that in fact resists this very phenomenon.

Thirdly, Art Nouveau is subjected to traditional practices specific to timber constructions in Istanbul. The conventional methodology of local craftsmen calls for simplified and easy replicable forms. Complex three-dimensional ironwork and woodcarving is largely dismissed for a more superficial application of shaped and curved wooden panels. In addition, the functioning of these carpentry workshops undoubtedly stimulates the widespread popular adoption of Art Nouveau.

1
Diana Barillari and Ezio Godoli, *Istanbul 1900: Art Nouveau Architecture and Interiors* (Florence: Octavo, Franco Cantini Editore, 1996), 184.



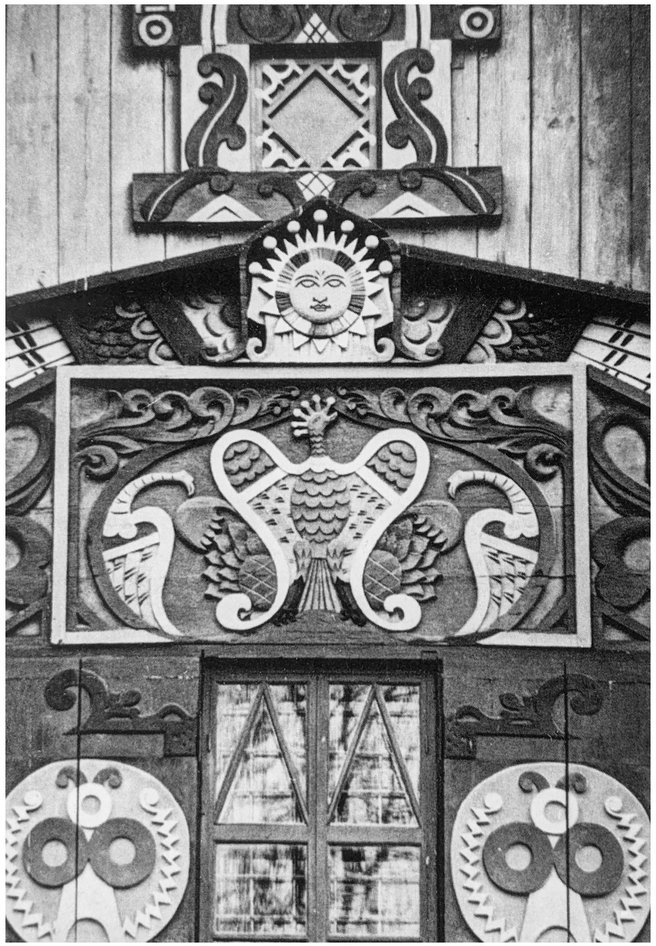
I Detail on a façade of a mansion, Kalinine Street in Kimry, Russia



II A façade, Kalinine Street in Kimry, Russia

III Window frame of Shorin's house, Lenin Street in Gorokhovets, Russia

VI Shorin's house, Lenin Street in Gorokhovets, Russia



V Detail of a façade designed by Sergueï Malioutine, in Talachkino, Russia, ca. 1900

formal traditions

In Russia, an ancient tradition of building in wood is impregnated with modernist aspirations of a new style, quite similarly to the developments in Istanbul. In addition, a strong Russian characterisation of these Art Nouveau wooden houses generates unique forms and patterns. This unique character originates in the existing atmosphere as well as traditional customs.

The former is largely determined by the social and historical evolution of the complex conditions of the country. As in many nations, the emergence of Art Nouveau in Russia occurs simultaneously to a commencing search for a national Russian style. The romantic tendencies of this style – known as the national romantic or neo-Russian style – arise from utopian perceptions of a national past. It results in a desire to disorientate the logic and regularity of construction.[2] Again, it is notable to see that Art Nouveau survives the apparent contradiction with nationalistic tendencies, and even becomes integrated within local building methods.

Traditionally, the local architecture is strongly defined by the practice of *dacha* building. The *dacha*, originally gifted by the Tsar to his loyal workers, is a modest timber residence that served as a rural retreat during the summer months.[3] The rise of Art Nouveau notably adds to the formal vocabulary of these houses. Similar to Istanbul, it is largely the stylistic expressions, rather than the theoretical, social and historical foundations, that are adopted. The integration of Art Nouveau within the traditional wooden constructions is strongly marked by Russian culture and folklore. As such, in addition to the original floral influences, figures and poetical images of folktales decorate the *dacha* façades.[4]

v

2
Hélène A. Borisova and Gerogy Sternine, *Art Nouveau Russe* (Paris: Éditions du Regard, 1987), 11-21.

3
Peter Nasmith, *The Art Nouveau Dacha: Designs by Vladimir Story published 1917 St Petersburg*, (London: Mta Publications, 2009)

4
Borisova and Sternine, *Art Nouveau Russe*, 94-106.

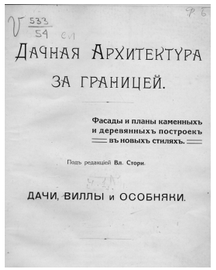

Дачная Архитектура
за границей.
Фасады и планы каменныхъ
и деревянныхъ построекъ
въ новыхъ стиляхъ.
Подъ редакціей Вл. Стори.
ДАЧИ, ВИЛЛЫ и ОСОБНЯКИ.

Табл. II.

Табл. XII.

Табл. XXV.

Табл. XXVI.

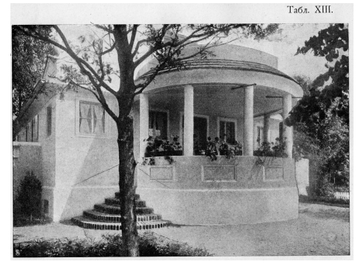


Табл. XIII.

Табл. XLI.

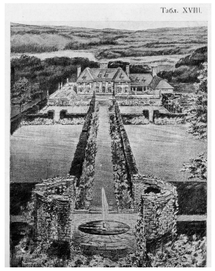
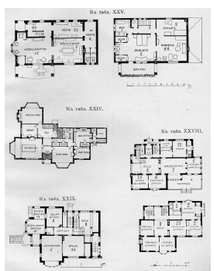


Табл. XVIII.

Табл. XXXI.



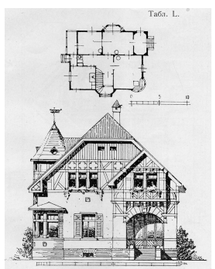
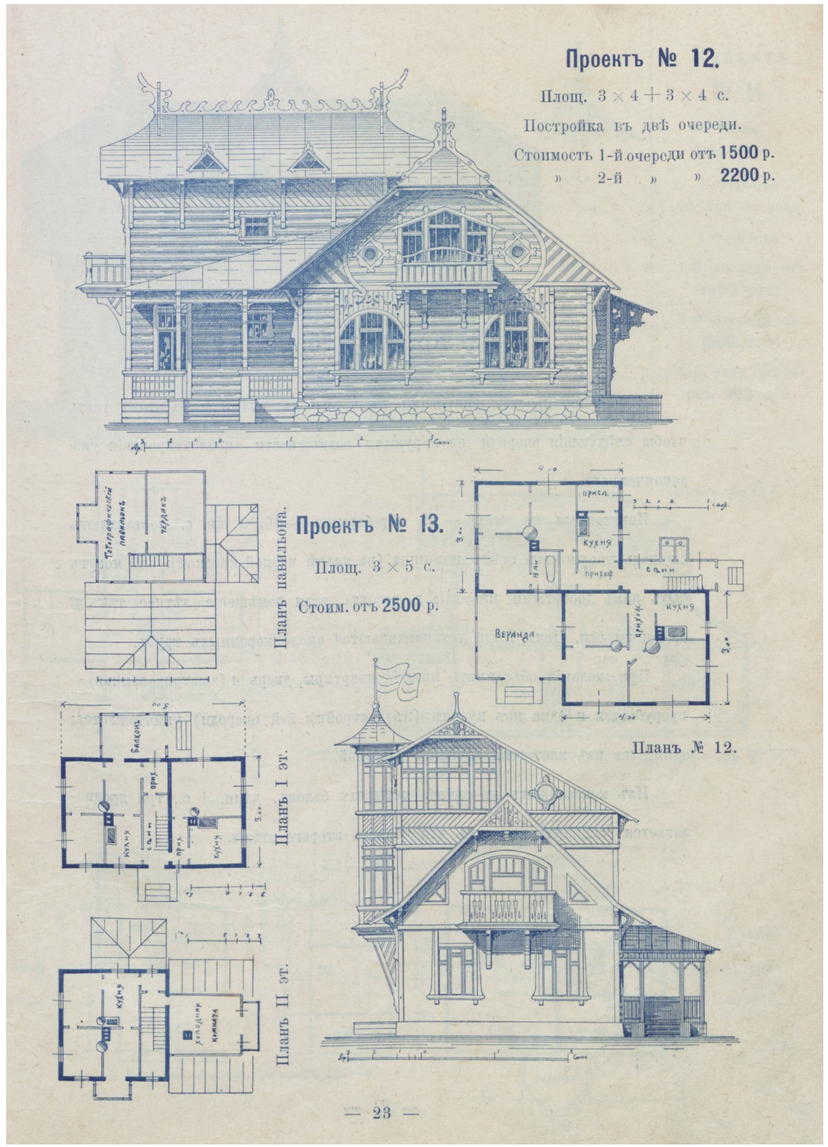


Табл. L.

Табл. LXXVII.

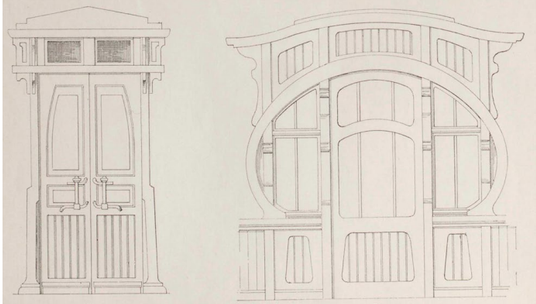
VI Extracts from Vladimir Story, *Дачная архитектура за границей. Дачи, виллы и особняки* / *Dacha architecture abroad. Summer cottages, villas and mansions* (St Petersburg: M. G. Strakun Publishing House, 1913)


Проектъ № 12.
Площ. 3 × 4 + 3 × 4 с.
Постройка въ двѣ очереди.
Стоимость 1-й очереди отъ 1500 р.
» 2-й » » 2200 р.
Планъ № 12.
Проектъ № 13.
Площ. 3 × 5 с.
Стоим. отъ 2500 р.
Планъ павильона.
Планъ I эт.
Планъ II эт.
— 23 —

VII Extract from Vladimir Story, *Дешевые постройки: дачная архитектура* / *Cheap buildings: Dacha architecture* (St Petersburg: M. G. Strakun Publishing House, 1913)

Таблица XXIX.

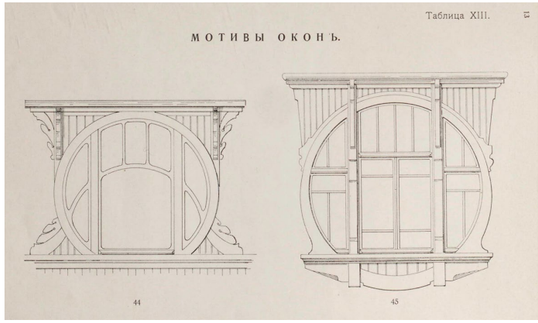
МОТИВЫ ДВЕРЕЙ.



75 76

Таблица XIII.

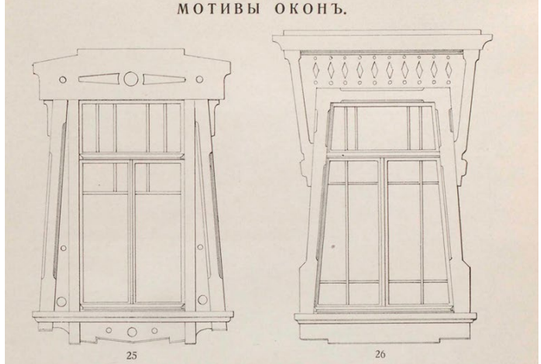
МОТИВЫ ОКОНЪ.



44 45

7 Таблица VII.

МОТИВЫ ОКОНЪ.



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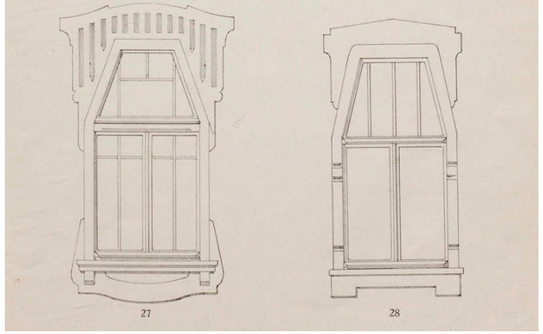
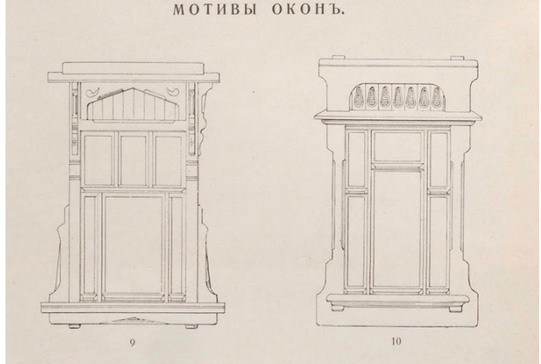


27 28

VIII Catalogue pages, published in Vladimir Story, *Окна и двери. 110 мотивов окон, дверей, балконов, оград, беседок и цветочных корзин в разных стилях / Windows and doors. 110 motifs of windows, doors, balconies, fences and garden pavilions in different styles* (St Petersburg: M. G. Strakun Publishing House, 1917)

3 Таблица III.

МОТИВЫ ОКОНЪ.



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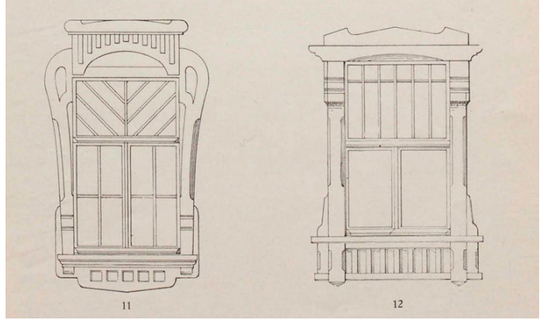
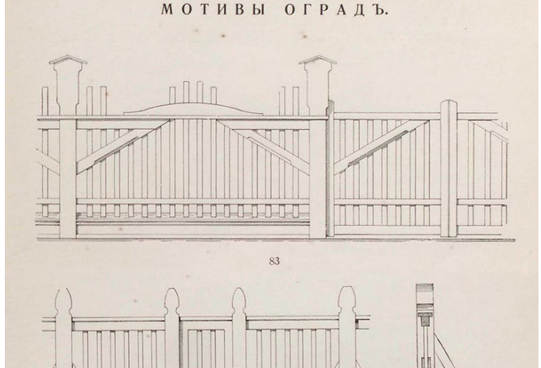


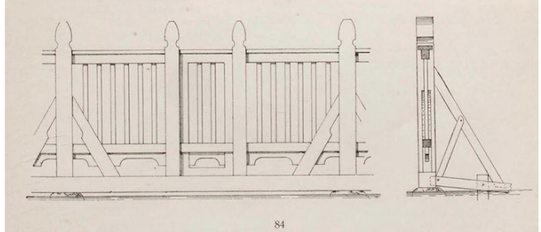
11 12

34 Таблица XXXIV.

МОТИВЫ ОГРАДЪ.



83



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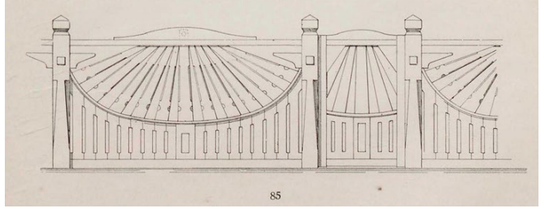


85

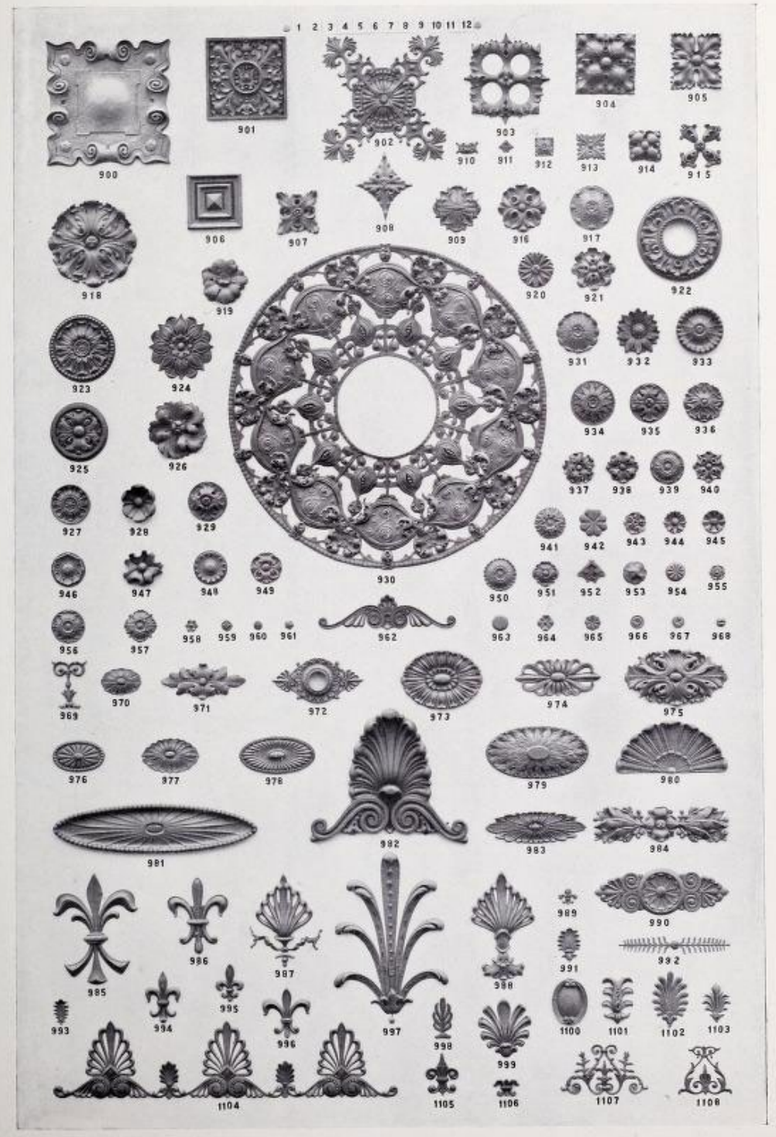
Composition Rosettes and Palmetts for Interior

IN ORDERING STATE KIND OF FINISH

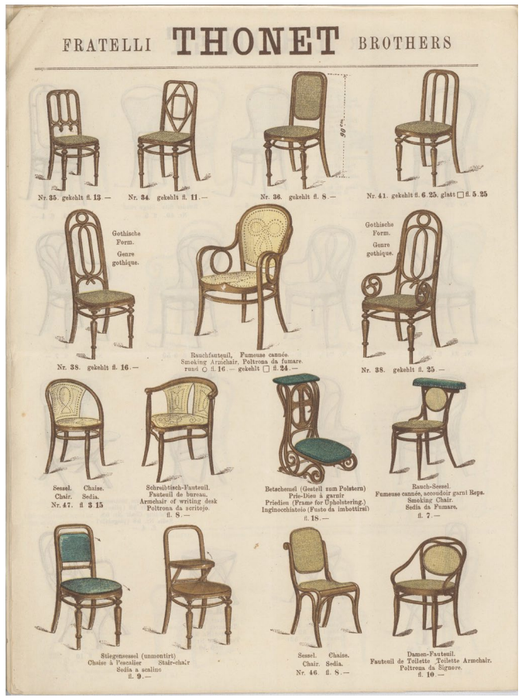
No.	Height	Width	Price, Each
900	8¼	8¼	$0 50
901	5⅜	5⅜	20
902	8¼	8¼	75
903	6	6	25
904	4	4	20
905	3¼	3⅜	20
906	3⅝	3⅝	20
907	3⅞	3⅞	15
908	3	3	15
909	3⅜		15
910	1½	¾	10
911	⅞	1	6
912	1¼	1¼	6
913	1¾	2	10
914	2	2¼	10
915	2⅞	2⅞	15
916	3¼		15
917	3		15
918	6		25
919	3		15
920	2⅜		10
921	3		12
922	5⅜		20
923	4⅜		15
924	4⅜		15
925	3⅞		15
926	4		15
927	2⅜		12
928	2½		10
929	2⅜		12
930	21¼		3 00
931	2⅞		12
932	3½	2⅞	12
933	3⅜		12
934	3		12
935	2⅜		10
936	2⅜		10
937	2⅛		8
938	2⅛		8
939	2¼		8
940	2⅜		8
941	2⅜		8
942	2		8
943	1½		6
944	1⅝		6
945	1½		6
946	2¼		8
947	2¼	2¼	8
948	2¼		8
949	2		8
950	2⅛		8
951	1⅝		6
952	1½	1¾	6
953	1½		5
954	1⅜		5
955	1		$0 5 each
956	2¾		8 "
957	2⅛		8 "
958	¾		5 "
959	¾		5 "
960	⅜		5 "
961	⅝		4 "
962	2¾	9	30 "
963	1⅝		5 "
964	1 1/16		5 "
965	1		4 "
966	⅝		4 "
967	¾		4 "
968	⅝		4 "
969	3⅛	2⅝	10 "
970	1 13/16	2¾	10 "
971	2½	5½	15 "
972	3	6	15 "
973	3⅞	5⅜	15 "
974	2⅜	5¾	15 "
975	3¾	6¾	20 "
976	2¼	3⅛	12 "
977	2⅜	3¾	10 "
978	2½	5	15 "
979	3½	6¼	20 "
980	3½	7¼	25 "
981	3¼	13¾	40 "
982	8¼	10¼	60 "
983	2⅜	6½	20 "
984	2½	8⅞	40 "
985	7¼	5½	30 "
986	5	4	15 "
987	6¼	4⅞	30 "
988	7⅛	4¼	30 "
989	1	3/16	5 "
990	3	8⅝	25 "
991	2¼	1⅜	5 "
992	1⅜	7¼	15 "
993	1¾	1	4 "
994	3¼	2¼	10 "
995	2½	1⅞	8 "
996	3½	3	10 "
997	11¼	7½	60 "
998	2¼	1 1/16	8 "
999	3⅞	3½	10 "
1100	3	2¼	10 "
1101	3⅛	2⅛	10 "
1102	3¾	3/16	10 "
1103	2⅝	1⅞	6 "
1104	5		20 per ft.
1105	2⅞	2⅛	10 each
1106	1⅛	1¾	5 "
1107	3¾	5½	20 "
1108	3¼	3½	15 "

Above prices subject to discount

NOTE:—If Hand Carving is desired, state kind of lumber and section of ornaments



IX Catalogue pages, published in John Hartman, *Composition Capitals and Ornaments for Interior* (Chicago, 1900)



X Extract from the catlogue of Thonet Brothers, 1886 (Museum Boppard)
The Thonet chairs have been widespread in the Ottoman Empire during the 18th and 19th century.

XI Advertisement card for a Hungarian woodwork factory
"Manufacture of all kinds of furniture for houses and apartments, interior installations for stores, elevator cabins, cases and furniture for radios and gramophones and precision work for engineering instruments. According to our customers wishes we're always able to design furniture and to present different catalogues in the Beaux-Arts style."

popular repetition

Over the years, the Russian *dacha* develops from a high-class status symbol to a common aspiration of the middle class. Expanding transportation networks quickly extend the limited use of the *dacha*. Previously only used during the summer months, these houses adapt to the extreme conditions of the winter months. At the same time, Art Nouveau becomes popular and widespread through propagation by various publications and exhibitions. Commonly organised in Saint Petersburg, these exhibitions have to carry out the international artistic production to a wide Russian audience.

The popularisation of the movement motivates many local architects and artisans to start assembling catalogues, often showcasing 'modern style' elements or entire houses to be built. These had to guide the future homeowner, rather than advising the professional architect or engineer. For instance, the Russian architect Vladimir Story publishes various catalogues, containing windows and doors as well as garden
VI architecture or cheap buildings. As suggested by his publication of *Dacha architecture abroad*, he is highly influenced by European architecture. The catalogue displays a collection of mainly German and English architecture "as a first attempt to acquaint the Russian readers with the motives of foreign architecture."[5]

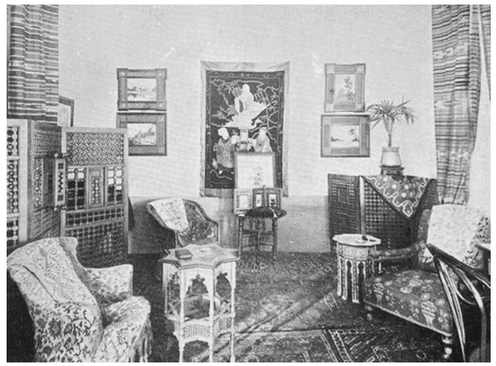
VII His catalogue of *Cheap buildings: Dacha architecture* offers a practical guide for his customers. Informational notes complement the elevation and plan drawings, often suggesting multiple variations in different price ranges. As Vladimir Story states
VIII in the preface of *Windows and doors*, "all motives in the album can, if desired, be infinitely varied and further developed in detailed drawings to place an order with a carpenter."[6] The represented designs are never conceived as fixed houses or elements, and can always be adapted to the taste of the client.

During the first half of the twentieth century, America goes on to create a popular culture of prefabricated houses for the middle classes, similar to the housing catalogues in Russia. These houses are being sold in kits with extensive instructions to build by the likes of the clients. During the same period catalogues have become a very common tool, circulating around the world. An example dating from 1900 is the *Illustrated Catalogue of Period Ornaments* from The Decorators Supply Co. in Chi-
IX cago. This catalogue offers a series of wooden ornament pieces with dimensions and prices included. Another catalogue, published in the same year by John Hartmann shows a wide range of options in wooden brackets, pilaster ornaments, and friezes for interiors.

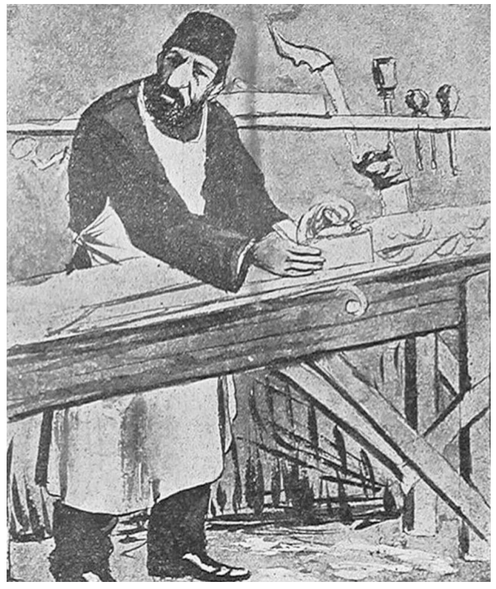
Many of these catalogues reach the Ottoman empire, especially the ones concerning the newest furniture trends. Purchasing the latest design from Europe is common for the Ottoman elite. Even for the construction of houses, the import of prefabricated elements from Europe is considered a status symbol for the higher classes, due to their qualitative craftmanship and high cost. For instance, the ornaments for one of the case studies at Büyükada, Altınordu Sokak 31 apparently originate from
XI Hungary and Romania. This reputation of European craftsmen also causes a large employment of foreign artisans within Istanbul.

5
Vladimir Story, *Дачная архитектура за границей. Дачи, виллы и особняки / Dacha architecture abroad. Summer cottages, villas and mansions* (St Petersburg: M. G. Strakun Publishing House, 1913)

6
Vladimir Story, Окна и двери. *110 мотивов окон, дверей, балконов, оград, беседок и цветочных корзин в разных стилях / Windows and doors. 110 motifs of windows, doors, balconies, fences and garden pavilions in different styles* (St Petersburg: M. G. Strakun Publishing House, 1915)



XII Interior of the Ottoman pavilion on the Chicago Exhibition in 1893 (Istanbul Fuar Merkezi)



XIII sultan Abdülhamid II pictured as a carpenter

XIV Students in a woodwork atelier, photo from the private collection of sultan Abdülhamid II, ca. 1900 (Istanbul University Library)

tangible catalogues

XII Furthermore, Ottomans try to prove themselves as decent artisans towards the rest of the world. The Chicago Exhibition of 1893 is an important event: showcasing around 3000 objects, such as wooden furniture, Ottomans try to present an image in which they meet European standards.

XIII Abdülhamid II, by no means coincidentally the sultan under who's reign Italian architect D'Aronco is invited to the country, shows great interest in European novelties. Following the trends in Europe closely, he starts sculpting wooden pieces as a young prince and grows to be an excellent carpenter himself.[7] He even purchases two pieces of furniture from the French designer Emille Gallé for the palace, again demonstrating his early interest for wooden design and Art Nouveau.[8]

The circulation of publications and catalogues in Istanbul might have caused the wide spread of European trends in the first place. However, the professional application of Art Nouveau and status shown by purchasing pieces from Europe is pursued only by the higher classes. The commercialism, as shown in world exhibitions and catalogues, is very unlike the traditional Turkish culture.

In a later phase, the Art Nouveau style is adopted by the lower classes and survives a tumultuous and long period in Istanbul in which the role of local artisans increases. The traditional practices concerning wood work have had an undeniable impact on Art Nouveau motifs in Istanbul. Taking a closer look into the practice of carpenters at the turn of the twentieth century demonstrates some important notions.

XIV A tradition of centuries in local craftmanship seems to hold on to specific socio-economic structures of teaching. The learning process of a handcraft is guided by several steps: *çırak*, *kalfa* and *usta*. At a young age, a çırak (student) starts helping the usta (master) in his atelier. In this stage, the student mainly observes and helps the workers of the atelier with small chores. In a second stage, the student becomes a kalfa (headworker) and can produce work on his own, but still under the supervision of his master. Finally, the headworkers become masters themselves and could even start their own business. This tradition of learning through practicing in different stages results in the passing down of a skill from generation to generation. This hierarchical learning system doesn't leave much room for experiment in most of the professions. A carpenter who specialises in a certain style will teach his students the same motifs and patterns, causing a slow development of new techniques. This could explain the long presence and popularity of Art Nouveau in Istanbul, but also the repetition and similarities found between houses.

Another important note is the fact that not many skilled carpenters are available during the 1900's in Istanbul. It is common sense to go to the local craftsman around the corner, especially for the lower classes. Due to this, chances are big that many of the houses in one neighbourhood are produced by the same local carpenter. Therefore, repetition and similarities in elements within neighbourhoods can be seen as a logical result of these practices.

7
Ilber Ortaylı, *Osmanlı'yı yeniden keşfetmek*, (Istanbul: Timaş Yayınları, 2006), 115.

8
There is no further information on whether sultan Abdülhamid II found these two pieces through one of the world exhibitions, or was in contact with Emille himself or whether an intermediary contact person was involved in the purchase of the pieces.

XV Arnavutköy, Beşiktaş by Ara Güler, 1956

Perhaps, the most important phenomenon can be explained through the notion of the tangible catalogue. Taking inspiration from one's direct surroundings is a common habit in Turkey. Usually, a client refers to previous or existing projects when requesting his carpenter to produce certain elements. Unlike in Europe, originality or authenticity is not an important aspiration in Turkey. It is therefore not exceptional to ask for the same window or balcony as your neighbour. Instead of a pre-defined set of options, the client searches his environment for options. The street becomes a catalogue for its inhabitants.

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T

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D

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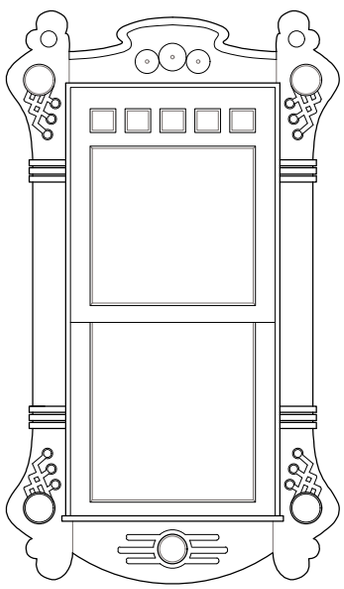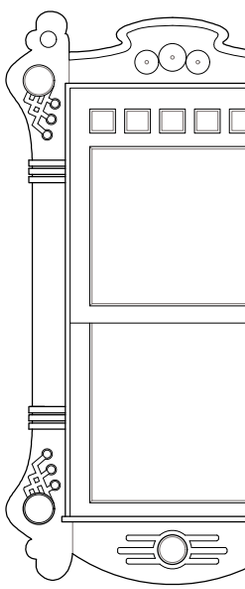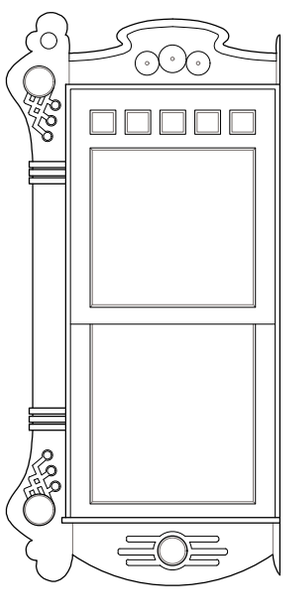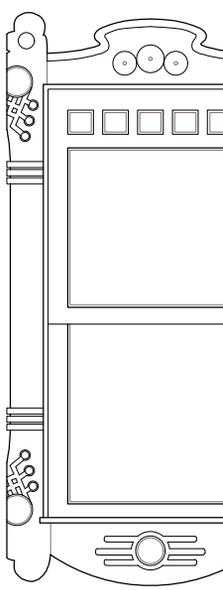
Sizi çok seviyorum.