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The European Influence on the Ottoman Timber Residences in Istanbul

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SUMMARY

Wooden houses have a special importance on the Ottoman architectural heritage. They reflect a unique character with the expression of building elements and spatial composition. Istanbul is known to possess the most impressive examples and huge variety. There still exist numerous wooden houses spread out around the city, but the hectic metropolitan conditions and modern tastes are threatening most of them. This study reveals the characteristics of the houses from Istanbul built between the late 19th century and early 20th century, which is known as the last period of the Ottoman Empire. As Istanbul had been a precursor city for the architectural movements, social changes and technological developments, effects of the westernization can be explicitly followed on the dwellings. European styles, mainly eclecticism, historicism and Art Nouveau, are actively used on the timber structures at this period. The diversity and pluralism on the city are underlined throughout the thesis. A wide range of districts in the city including Prince Islands is scanned to present a holistic view. The European influence is mostly perceived on the countryside of the period. Therefore, Bosphorus villages, coastal areas of Bakırköy and Kadıköy, as well as the two biggest islands of Istanbul are the main focused locations. All the residentially utilized wooden structures are mentioned, namely mansions, yalıs, attached city houses and several kiosks. The research is based on the investigation of more than 800 houses from Istanbul. Current 663 examples are observed on site and listed on the catalogue with their recent photos. Furthermore, four of them are described in detail including their interior layout, façade decoration, architectural elements and structural system. Dimensions and joinery methods of the originally preserved timber frame elements were noted meticulously on site to present the constructional system. Furthermore, sketches and photos helped to shed a light on the specific techniques of the wall surfaces. Within the collected information from authentic dwellings; developments of the articulations, types of the roofs, openings, facades, interior spaces, design concepts, decorative units and other remarkable elements are clarified. Several typical figures of the western styles are reflected through wooden ornaments, as well as interpreted unique forms. It is possible to find both European trends of the related period and also traces of the Turkish culture on the houses. While architectural characteristics of a significant period are being manifested, socio-cultural and technological developments triggering the changes are also explained in this study. Moreover, main concepts of the Turkish housing architecture and the diversity of types are explicated. Together with the given background information and systematic classifications, similarities and differences to the European examples becomes more apparent and the transformation of the traditional wooden houses can be recognized specifically.

ZUSAMMENFASSUNG

Holzhäuser haben eine besondere Bedeutung für das Osmanische Architekturerbe. Sie spiegeln einen einzigartigen Charakter mit Ausdruck von Bauelementen und deren räumlicher Komposition wider. Istanbul ist dafür bekannt, die eindrucksvollsten Beispiele und die größte Vielfalt von Holzhäusern zu besitzen. Es gibt immer noch zahlreiche Holzhäuser in der Stadt, aber die hektische Atmosphäre in der Metropole und die Dominanz des modernen Geschmacks bedrohen die Existenz der meisten von ihnen. Diese Arbeit stellen die baulichen Merkmale der Holzhäuser aus Istanbul dar, die zwischen dem späten 19. und frühen 20. Jahrhundert erbaut wurden und als Beispiele der letzten Periode der Baukultur im Osmanischen Reich bekannt sind. Da Istanbul ein Vorläufer bezüglich der Architekturbewegungen, sozialen Veränderungen und technologischen Entwicklungen war, können die Auswirkungen der Verwestlichung am Beispiel dieser Stadt ausdrücklich verfolgt werden. Die europäischen Stile, hauptsächlich Eklektizismus, Historismus und Jugendstil, wurden in dieser Zeit aktiv auf die Holzkonstruktionen angewendet. Die Vielfalt und der Pluralismus der Stadt werden in der gesamten Arbeit unterstrichen. Eine breite Palette von Stadtteilen, einschließlich der Prince Islands, wird untersucht, um einen ganzheitlichen Überblick anzubieten. Der europäische Einfluss wird vor allem an den Sommerhäusern der damaligen Zeit wahrgenommen. Daher sind die Bosporus-Dörfer, die Küstengebiete von Bakırköy und Kadıköy sowie die beiden größten Inseln Istanbuls die Orte, auf denen der Hauptfokus gelegt ist. Erwähnt sind alle im Wohnbereich genutzten Holzbauten, nämlich Herrenhäuser, Yalıs, angebaute Stadthäuser und mehrere Kioske. Die Arbeit basiert auf der Untersuchung von mehr als 800 Häusern aus Istanbul. Aktuelle 663 Exemplare wurden vor Ort beobachtet und mit ihren neuzeitlichen Fotos im Katalog aufgeführt. Darüber hinaus werden vier von ihnen detailliert beschrieben, einschließlich ihrer Inneneinrichtung, Fassadendekoration, architektonischen Elemente und strukturellem System. Maße und Schreinerei Methoden der ursprünglich erhaltenen Holzrahmenelemente wurden vor Ort akribisch notiert, um das Konstruktionssystem vorzustellen. Darüber hinaus halfen Skizzen und Fotos, die spezifischen Techniken der Wandoberflächen zu erleuchten. Mit Hilfe von den gesammelten Informationen aus authentischen Wohnungen; Entwicklungen der Artikulationen, Arten der Dächer, Öffnungen, Fassaden, Innenräume, Gestaltungskonzepte, dekorativen Einheiten und anderer bemerkenswerter Elemente wurden geklärt. Einige typische Figuren der Stile und auch interpretieren einzigartige Formen spiegeln sich in Holzornamenten wider. An den Häusern sind sowohl europäische Trends der damaligen Zeit als auch Spuren der türkischen Kultur zu erkennen. Während sich in dieser Arbeit architektonische Merkmale einer bedeutenden Periode manifestieren, werden diesbezüglich auch soziokulturelle und technologische Entwicklungen erläutert, die die Veränderungen ausgelöst haben. Darüber hinaus werden die Grundkonzepte der Türkischen Wohnarchitektur und die Typenvielfalt erläutert. Zusammen mit den gegebenen Hintergrundinformationen und systematischen Klassifizierungen werden Ähnlichkeiten und Unterschiede zu den Europäischen Beispielen deutlicher und die Transformation der traditionellen Holzhäuser kann auf spezifische Art erkannt werden.

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1. INTRODUCTION

This thesis, entitled “The European Influence on the Ottoman Timber Residences in Istanbul” is on the architectural characteristics of the timber houses mainly from the period between the late 19th century and early 20th century. The findings are compiled from more than 800 wooden houses of Istanbul. The thesis comprises of two parts. Due to the high number of the houses investigated, all the objects were collected as a catalogue and presented separately in the supplementary part (appendix). General concepts contributing to the formation of this heritage and typical features of the buildings are explained in the main text with an integrated approach together with the discussions of the common outcomes from the single units. Detailed information about the importance of the topic is given with the research goals under the following titles. Moreover, clarification of the methodology facilitates to set the framework of the study.

1.1 Description of the topic and research goals

> *“If any praise is to be given to the Turkish spirit, it should be on the score of this wooden domestic architecture.”*[1]

A new housing type was developed in Anatolia after the Turkish dominance. Historic roots of the early civilizations on the land, the geographical character of the settled areas and the local materials enriched the concept. A unique type was established especially with the spatial composition and the expression of the building elements. For hundreds of years this heritage made progress and spread out in Ottoman cities resulting in the creation of the Turkish housing tradition.[2]

Importance of the Turkish housing heritage was prominently emphasized by several architects and architectural historians, but still lacks sufficient literature to show the fair value of the tradition.[3] On the other hand, wooden housing heritage was very well-known across the society until the recent 50 years. Turkish house became a collective image of the citizens especially as a reflection of the old-style concepts and memories.[4] It took place in the novels, movies, posters and even traditional improvised theater. However, the public recognition of the Turkish house concept stayed mainly on the historic and romantic level. It was slightly depreciated to be constructed as new buildings, after the popularity of the modern and new materials such as concrete.

In addition to the general reputation of the Turkish housing heritage, the special significance of the city Istanbul has to be underlined. From Napoleon Bonaparte to the Edmondo De Amicis many people were impressed by the city. Besides the visual attraction, the city was holding the governmental power and wealth. As the observation of Le Corbusier, who was apparently influenced by the Turkish house during his journey

[1] Kuban, D., 2001, p. 10
[2] Kuban, 1998.
[3] Kuban, D., 2001, p.10
[4] Bertram, C., 2008

to the east, houses of ephemeral were built from timber and the places of worship were masonry in Istanbul. Texture of the city was changing rapidly due to the burnt buildings on great fires.[1] Despite the risk of fire and several regulations, timber was used willingly all around Istanbul. Accordingly, the most beautiful and the most typical examples of the wooden houses were built in Istanbul. Each period of time reflected its architectural characteristics and Istanbul had always been a precursor, an influential city of the Empire for the design trends. Visual richness of the structural heritage increasingly continued. In this sense, it has to be highlighted that at the beginning of the 20th century, diversity of styles in Istanbul and the Prince Islands was exceeding the ones in Vienna and Paris.[2]

Consistent wooden pattern was distinct in many parts of the city nearly until the mid-twentieth century and the timber structures occupied indispensable places in the images of old Istanbul as traditional urban elements. However, several reasons including legal and administrative factors, changes in social and cultural structure, economic and environmental issues caused the loss of the timber structures. Moreover wrong interventions and lack of maintenance accelerated the deterioration. As the time went by, the idea of building a timber house lost popularity and they began to be perceived as cheap and vulnerable type of construction.[3] In the meantime, transformation of Istanbul into one of the largest metropoles of the world, affected the character of the city and attitude of the constructors. Similar to the tendency on all industrialized countries, modern tools and materials are preferred instead of the traditional ones. Eventually number of the authentic wooden houses in Istanbul was gradually decreased. Although the wooden heritage seems to be left unnoticeably, it has to be clarified that there are still plenty of authentic timber houses in the city. Nearly all of them are listed buildings, but they are threated to be disappeared among the new urban conditions and expectations of the society.

Within this context, it is extremely important to document and analyze the original examples to convey the traditional knowledge to the next generations. Throughout the years surely numerous studies were performed about the traditional Turkish houses and the particular regions of Istanbul where they are located. The building plans, sections and views or more detailed surveying projects of some Bosphorus mansions (yalıs) are available. However, there is no comprehensive investigation on the specific concern of the Europeanized timber examples of Istanbul. Some of the research report only general information on the Bosphorus mansions, while the others discuss the western influence with only plans and facades of the selected examples. Alterations of the structural system was mentioned in several publications, but they are mainly based on the literature search. Additionally, despite the existence of a number of regional well-

[1] Le Corbusier, 2012, p.72
[2] Kuban, 2008, p. 17
[3] Yagci, S. F and Mazlum, D., 2015

studied and detailed inventories, there is still a lack of documentation or spreading the knowledge on wide-ranging observations and classifications.

This research is expected to present the timber residential heritage of Istanbul from the latest Ottoman period. Specific features of the structures are revealed by the site-work to support the statements presented. Comparative examples reflected in the thesis will help to put forward the similarities and differences between the houses. Obtained data from site-work and literature is evaluated through an integrated approach. It has to be pointed out that, although traditional Turkish house is relatively known, buildings from the last period of the Ottoman Empire and the linked connections were not extensively introduced in the European sources. Similarly, the significant similarities via tangible examples can only be found on the few recent publications of Turkish origin. Therefore, it could be stated that the application of the western architectural trends in Istanbul was not well acknowledged. This work aimed to analyze many known facts and summarize the diversified wooden heritage of Istanbul together with the cause and effect relation. Accordingly, the background information seemed to be crucial to present the development and variety of the Turkish houses. Moreover, developing technology, architectural trends and the situation in Western Europe and the socio-cultural atmosphere in Istanbul at the 19th century need clarification. Architectural trends in Europe and their reflections to Istanbul is aimed to be presented. Interpretations of western styles are gathered together with the traditional Turkish housing heritage.

To sum up, first three chapters are constructed mainly to provide brief background information to strengthen and clarify the European influence on the Ottoman wooden residents in Istanbul. Firstly, the concept of the Turkish house was explained. Secondly, the atmosphere of Western Europe is shortly mentioned through centralizing the topic around architecture. Thirdly, the influence of the westernization on the architecture of Istanbul is enlightened with several examples. The following three chapters and the catalogue constitute the main focal point of the research, as their data is collected personally from the authentic objects on site. Four individual examples are expressed extensively on Chapter 5. In the Chapters 6 and 7 characteristic features obtained from the numerous objects are categorized and explained.

1.2 Method

First of all, specifying the objects on site was one of most the critical points of the research. Mainly well-known and traditional methods were used to document them. As previously mentioned, although numerous analysis for some particular parts of the city already existed, any up-to-date data containing the exact places of the wooden houses in all around Istanbul could not be found.[1] Moreover, some of the material analysis contains either false or misleading information suggesting crucial necessity of an up-to-date inventory[2]. Streets of the potential areas were walked through by the author and

[1] There might be such information in the archives of the municipalities or any other governmental platform but they were not published nor available for public use.
[2] Yagci, S. F. and Schuller, M., 2015

observed carefully. During the site-works in Istanbul, the documentation was carried out by taking photos, measuring, drawing and making notes. Besides the traditional methods and tools, laser meter, photogrammetry method and total station were used for the measurement process. In addition to the personal work of the author on site, some of the drawings were taken from a source and several ones were rearranged based on a previous measurement. One of the main criteria of selecting objects was the originality based on the characteristics of the period. To present an integrative result among the extreme variety, not only a small part of Istanbul, but broad range of area was concentrated. Mainly, residential areas of its period were focused because of the high numbers of the remaining buildings from the late 19th century or early 20th century.

Although only the present authentic residents were investigated, published data of the vanished timber buildings helped to put forward the characteristics of the period. Collected data is presented with a holistic view, as well as single units examined in detail. Four buildings were researched extensively, including interior layout and structural system. Due to the start of a restoration work and the deteriorations, many of the structural elements became visible. This situation helped to analyze the load bearing system, decorative arrangements and the joinery techniques.

2. TURKISH HOUSE

2.1 Role of the local traditions on the development of the housing concept and the variety of the dwellings

Throughout the history, various types of shelters were created for the basic human needs. Accordingly, it is obvious that the living spaces reflect not only the personal preferences of the users but the life style, traditions and habits of the society, as well as trends and technology of its period. Socio-economic levels of the users and the society are another criteria effecting the dwelling designs. As houses were built in a harmony with the characteristics of the belonged region, local materials were habitually used and the influence of the natural conditions like topography and climate of the area are apparent on the designs. In addition to the geographical factors, religion and culture have effects on the creation of the Turkish house.

Early houses on Anatolia dates back to Neolithic period. Since then Anatolia had become homeland to many civilizations and they all have a hand in the spatial developments of the housing concept. Architecture from the middle-east and middle Asia contributed to this heritage especially with the solutions of semi-open spaces, connection of the courtyards to the enclosed dwellings and various planimetric shapes involving open and closed spaces on the same design. Consequently, building tradition of adobe and stone is a long-established manner in this land. Adobe was the main building material of the anonymous village houses. Even in Istanbul it was the most common material at the 16th century.[1]

Turkish house has been showed up after the Turk's settled down in Anatolia, but the roots of this concept dates back to the nomadic period of the Turks. Many researchers mention the effects of the nomad habits on the traditional Turkish house. Strong connection can be found between the Turkish-Mongolian yurt (a kind of a tent) and especially on the main rooms of the Turkish house[2]. Kuban points out the false notion about the generalization and emphasizes the solely similarity from the layout of the Turkish room and the tent. Considering the historical development of the Turkish house plans, no direct morphological relationship is found to the plan of the yurts.[3] The foremost similarity is obvious on the usage of the room (Figure 2.1). Every single room of the traditional Turkish house is designed to fulfill all the essential needs of the users, such as eating, sleeping, sitting, resting and toilet. Furthermore, usage of the open and closed spaces on the nomadic life might be considered parallel to the traditional Turkish houses with "hayat".

[1] Kuban, D., 2017, p. 19
[2] Bammer, A., 1996, p.237
[3] Kuban, D., 2017, p. 42

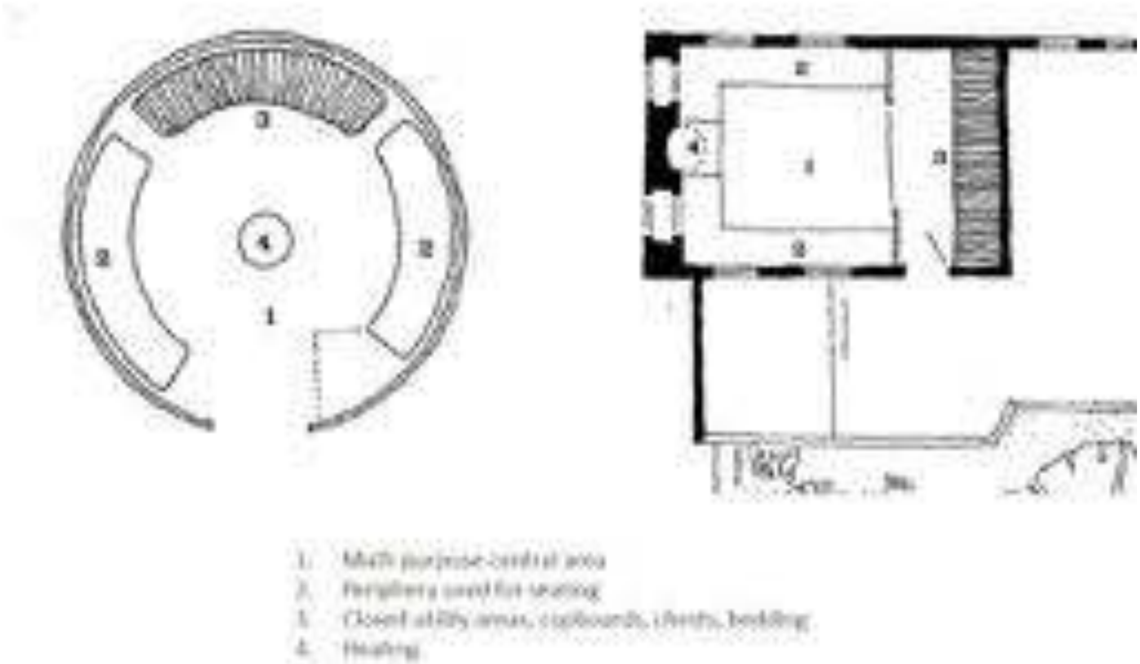

Figure 2.1: *Usage of a tent and a room (Kucukerman, O.)*.[1]

Additionally, semi-nomadism played an important role in Anatolia. It is mainly characterized by stabilized winter villages and temporary tents for the warm season. There are also other variations like stable summer houses on the mountains and temporary winter houses on the coast lines. [2] In addition to the habit of living in multiple regions, both summer and winter houses have different type of rooms. Two categories are known as open-cool rooms and enclosed-protected winter rooms. They are located in appropriate position, finished with appropriate material and dimensions to ensure the desired features. [3] A kind of a reflection of the semi-nomadic lifestyle could be seen in Istanbul, as the residents were using summer and winter houses at the different parts of the city.

Effects of Islam are also strongly significant on the general concept of the houses. Simplicity is one of the typical signs. In line with the Islamic belief encouraging the contentment with little, extravagant appearance of the decorations or large scales were avoided. Moreover privacy played an important role on the designs. Women's relationship with the outside world was very limited. Open and semi-open spaces of the buildings were also oriented to maintain the introverted life. Many of the houses have gardens or backyards, where the family can experience natural atmosphere in their own privacy. Family and nature are the central issue of the whole design.

The houses were mainly built to be temporarily used. Unlike the monumental buildings, they were reconstructed or renovated upon the needs after one generation. The structures were linked to the generation which inhabits it and the only exceptions are

[1] Drawing is taken from the book: "Kucukerman, O., Turkish House in search of spatial identity, 1986, p.68, fig. 28"
[2] Bammer, A., 1996, p.239
[3] Kucukerman, O., 1986, p.45

found if the family could not afford a new construction or it was a seat of a local lord.[1] Therefore flexible materials, which are easy to provide are often used. Several researchers connect this fact with the nomadic background of the Turks, while some of them mention the belief of ephemerality and mortal life in Islam.

With the expression of building elements, spatial composition and the harmony of their combination, Turkish wooden house architecture possesses a unique character. For hundreds of years, the heritage made progress and spread out in many Ottoman cities.[2] There is an intense variety of the Turkish houses. Location and the construction period of the buildings are the main determinant factors of the variation. Although timber appears as dominant element, remarkably multiplicity on the building techniques and materials do also exist under the category of Turkish house. With the effect of the regional geographical features, climate, local materials and traditions, different types occurred such as Black sea coastal house (Figures 2.2 and 2.3), Aegean house (Figure 2.4), Diyarbakır House (Figure 2.5), Safranbolu House (Figures 2.6 and 2.7) or Eastern Anatolia House. Number of the varieties can be increased according to the classification. Several examples are given below (Figures 2.7, 2.9 and 2.10). Even in the same region, diverse dwelling types can be encountered. Eldem summarizes the local groups under seven geographical parts, namely, the Black Sea shore hinterland region, Istanbul and Marmara region, the Aegean hinterland region, the central Anatolia region, the Eastern Anatolia region and the South-East Anatolia region.[3] However, it has to be noted that those regions are within the national boundaries of Turkish Republic. Borders of Ottoman Empire were larger and examples of the Turkish houses are still present in some of the neighboring countries, especially in the Balkans.

Figure 2.2: A mansion from Rize, Blacksea region. [4]

Figure 2.3: Serender from Blacksea region. [5]

[1] Eldem, S., 1984, Volume I
[2] Yagci, S. F. and Schuller, M., 2015, pp. 91-104
[3] Eldem, S., 1984, Volume I
[4] Photo: Archive of the Culture and Tourism Directorate Rize, 2019. https://rize.ktb.gov.tr/TR-127863/konaklar.html.
[5] Photo: Archive of the Culture and Tourism Directorate Rize, 2020. https://rize.ktb.gov.tr/TR-127859/naylalar.html. Last Access: 10.12.2020

Figure 2.4: A stone house from Aege.(Photo: Yagci, D., 2018)
Figure 2.5: A mansion from Diyarbakır [1]

Figure 2.6: Safranbolu Houses [2] (Photo: Karabacak, Y., 2019).

Figure 2.7: Safranbolu Houses (Photo: Karabacak, Y., 2017).

[1] Mansion of Behram Pasha. Photo: Archive of Diyarbakır Governorship, 2020
[2] City of Safranbolu is on the UNESCO World Heritage List.


Figure 2.8: Photo of Bursa, Cumalıkızık [1]


Figure 2.9: A house from Antalya (Photo: Nebioglu, A., 2019)


Figure 2.10: Mansion from Şanlıurfa[2]

[1] Bursa and Cumalıkızık is on the UNESCO Worlf Heritage List (ref: 1452). Photo: Duygu& Bilgehan. https://www.bizevdeyokuz.com/cumalikizik-koyu/ Last Access:13.01.2020
[2] Photo: Şanlıurfa Yatırım Destek Ofisi (Investment Support Office)

Turkish house has undergone many stages of development in five centuries. After the 15th century, cities started to grow from the old centers and new neighborhoods were created by nomads at the outside of the city walls.[1] Although the residents and settlements were mentioned in literature, morphological classification could have not been properly done because of the lack of visual sources and existing examples from that period. As the knowledge for houses from 15th and 16th centuries is very limited, they were usually left beyond the detailed grouping. They are mainly known as the development phases. Upon the significant features creating difference, houses can be categorized into three main historical periods. Due to the small number of houses with a known construction date and concurrence of the houses having different characteristics belonging to a different evolution phase, centuries would not be seen as sharp boundaries for the periods. Nevertheless, they help to introduce the time of the period as they generally witnessed to specify a new type. Taking into consideration the precursor city Istanbul and the environment, it can be generalized that the first period covers the 17th century houses, second one 18th century and the third period 19th century houses.[2] To present the developments of the Turkish house throughout the centuries as a background information for the researched period, general features are given below.

First Period: This period symbolizes the traditional –*hayat*- house. In the Turkish language "hayat" means "life" and Arabic word "hyatt" is the "enclosure".[3] Parallel to the meaning, this part inspirits the living in the house. As an architectural identification, hayat is described as open hall (sofa). The house was surrounded by three enclosed walls without any windows or just having few. Facade decoration do not have importance on the housing tradition with hayat, as the main attraction point was the two story, deep porch.[4] Massive walls were commonly stone, but for the poor houses other local materials of hımış technique were used. Columns were placed in front of the open hall. On the early examples massive walls were almost 80 cm thick. Starting from the second half of the 17th century, number of the windows increased and even oriels started to appear in some examples. The walls of the oriels or the walls having windows were built with brick bond filled timber frame structure. Exterior surfaces of the buildings were not plastered. Sizes of the windows were still very small, but the thickness of those timber frame walls with infill decreased to the 30 cm. Windows generally had shutters.[5] Doors are simple and made of large plain wooden boards[6].

Houses were commonly two-stored, but also an additional mezzanine floor is found on some examples. Lower floor is generally for the service areas, storage or utilization at winter. Stairs are found on the outside, mainly at the center of the hall facade, of the

[1] Kuban, D., 2017, p. 56
[2] Eldem, S., 1984, Volume I
[3] Kuban claims that the origin of the Word "hayat" is derived from the Arabic "hyatt". (2017, p.134)
[4] Kuban, D., 2017, p. 159
[5] Eldem, S., 1984, Volume I
[6] Günay, R.,2014, p. 47

houses set over a low basement floor. [1] Iwan is the extension of a sofa and it is generally placed between rooms. Rooms may have windows opening to the sofa. Although the main layout of the house was simple, it enables to create variations upon the size and shape of the construction site. The multiplicity was made by the displacements on the axis, changes on the room sizes, organization of the iwan, bay and oriels. This flexibility was an important feature helping to build complex spatial forms. Though, it was not changing the central role of the open hall (hayat).[2]

Second Period: Desire to integrate the domestic living with rural and urban life accelerated the development of a new type. More relation with the outside world and spaciousness were needed. Enlargement of the rooms and halls brought forth the lightness of the structure. On the upper floors, thick massive walls were replaced by the walls structured with hımış technique[3]. This remarkable change in the structure made the construction lighter. Hımış walls were often plastered. While a type of lime mortar in white was used for interior, more vivid variety such as red ochre, green or blue paint or patterns imitating the original structure were found for the exterior facades. Eldem claimed that the plaster was needed due to the increasing negligence on structure.[4]

Centralization is one of the key words of the second period, because the house plans were changed from a hall lined by rows of rooms to the group of rooms gathering around a central hall. Accordingly, construction of open hall, hayat decreased. Closed halls allowed more free designs with diverse arrangement types of the spaces. Facades were enriched, because the rooms were placed at the corners. Utilization of the windows were ensured even up to the four facades of the houses. With various diversity on the placement of the windows and oriels, introverted house life transformed into outward looking building having interactions to the outside. In this way, vernacular Turkish house reached the most mature phase of itself. Another feature of this new type is the placement of the door openings on the corners. Corners were chamfered at 45 degree to let the doors open into the sofa.[5]

Classic Ottoman style continued until the Tulip period (1718-1730). Afterwards, Baroque style decorations showed up. While palace architecture is the pioneer on the developments of Baroque, residential architecture of Istanbul followed it with a slight delay. Oval halls are one of the most significant feature of the mansions expressing this style. Additionally rococo type ornaments, hand drawn decorations and curved wooden details started to be used at the end of the 18th century. [6]

Third Period: Third period type is very plain especially on the early examples. Facades were simple unlike the visual richness of the former period. Popularity of the centralized halls substituted by the inner halls. Chamfered corners of the halls disappeared as the

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[1] Eldem, 1984, Volume I
[2] Kuban, 2017, p. 66-67
[3] Timber frame structure with infill of brick, adobe, stone etc.
[4] Eldem, 1984, Volume I
[5] Ibid.
[6] Günay, R., 2014, p. 64

plain lines dominate the plan layouts. Regular rectangular was commonly preferred for the room shapes. For this type of dwellings, windows were the main attraction point of the facades.[1] Structure became invisible to outside as it was covered by plaster or wooden panels.

Besides the simplification on traditional Turkish house, influence of the European styles come into view. In the early examples, interpretation of Baroque is apparent on the circular or elliptical forms. Additionally, Empire style was significantly used throughout the whole 19th century. Some researchers focus on the period containing miscellaneous and diverse variety with eye catching ornaments, while others stress the simplification. Both attitudes have to be mentioned to clarify the conversion.

Turkish house transformed rapidly in conjunction with the increasing westernization. The intense variety of the new styles and eclecticism is found mainly on the period between the late 19th century and early 20th century. Visual perception of the late examples is extremely different from the former ones. As the specific character of the houses from the latest period the Ottoman Empire generates the focal point of the thesis, they are explained additionally in detail through the existing examples.

2.2 Characteristic principals and important elements

Despite the variety and transformation throughout the years, several features are counted as the characteristics of the traditional Turkish house. These principals were found independently from the location and the status of the owner. Although few initial features disappeared on the urban life after the intense influence from the western styles, it is worth to state that all the chief characteristic principals and important elements still reflect the Turkish housing heritage appropriately. They are mainly summarized below.

2.2.1 Nature

An integrated relationship to the nature is one of the key elements of the traditional Turkish house. Establishment of the structures is always in accord with the topography. The main living floor is always the highest one and even the single storey houses are raised above the ground to be insulated against humidity. Ground floors are designed according to the height and form of the land but the upper floors are shaped freely in straight angles as a very specific feature. Respectfully, the houses do not infringe the rights of the other houses such as privacy, sun, natural wind or scene.[2]

Except from the urban attached houses from the late period, nearly all the residents had gardens or backyards. Including open patterns, low density, orientation of the house and strings of garden lots sets, many specific qualifications of the Ottoman urban morphology make it different from both West- European and also introverted Asiatic-Mediterranean models[3]. Connection with the nature was even more significant in the

[1] Eldem, 1984, Volume I
[2] Bektaş, C., 2016, p. 40
[3] Cerasi, M., 1998, p. 199

traditional Turkish house with “hayat” (open hall). It has to be pointed out that many travelers, including Le Corbusier was impressed from the connection of the Turkish house to the nature. Articulations also enable to join street and nature.

Additionally, building materials are commonly chosen from the natural and local ones. Imported materials are also compatible with the environment.

2.2.2 Form and function

In the main philosophy of the traditional Turkish house, every object and space have a function. Extravagantness was significantly avoided. Moreover, some of the spaces are multi-functional. Form follows the needs and the design solutions are built from inside to outside. Warmth and frugality can be felt on the forms. Also the dimensions are derived from the human body such as hand span, size of fingers, foots etc. Therefore, scales are always practical and compatible.

Functional solutions are not only limited to the interior. Together with respect to the nature, the buildings are in a harmony to the street patterns and the whole structure is formed in a functional way.

2.2.3 Simplicity and flexibility

Simplicity does not refer to being cheap and unqualified. It is mainly a reflection of rationalism. Similar to the motto of the modernism, “less was more” at the traditional Turkish house. Neither the design, nor the construction system was constraining. Easy and practical solutions were always encouraged. Besides, it has to be stated that the financial situation of the owners were not remarkably shown up. Same basic concepts are found even on the houses of the wealthy. Facades could be creatively lively or austere, but not feeling of bourgeois self-representation was conveyed. [1]

Moreover, flexibility had an initial importance. [2] Matching with the need of the family, the houses could be divided or enlarged. Usually, the houses are modified or majorly changed after one generation. Free areas, multifunctional spaces and timber as a material enables such changes.

2.2.4 Room and hall

Room is the main unit of the Turkish housing tradition. Together with the hayat, rooms generate key objects of the Turkish housing concept by means of their spatial and functional structuring. Every detail of a room reflects the lifestyle and becomes an outcome of the usage habits. Especially, on the very early periods, room was designed sufficient so as to fulfil all the basic human needs from a shelter. Besides, the sitting area, cupboards, shelfs and cook stove were present. On the ordinary houses having more than two rooms, only the main room involves cooker, while wealthy houses have it in more than one room. Later, this tradition evolved to the establishment of a kitchen. Sizes and numbers of the windows were increased throughout the years. Furthermore,

[1] Cerasi, M., 1998, p.119
[2] Bektas, 2016, p. 44-47

layout of the room is independent from the house plan. Shape and size of the room could be changed without breaking the relationship to the other parts of the house.[1] Types of the halls developed and transformed from the open hall hayat to the plain narrow corridors. Turkish houses were commonly classified depending on the position of the halls. Eldem's well-known cataloging was mainly based on the hall types.

2.2.5 Service zones

Due to the risk of fire, kitchens were mainly built on the courtyard of the houses. Usually kitchens were designed plain and without any ornament. Their floors are made from stone and they are commonly connected to the other service zones like storehouse or water closets. Although on the Anatolian dwellings generally Turkish bath is found at the garden and under the same roof with kitchen, there are also some early examples of houses in Anatolia that having bathing cubicle in the cupboards of the rooms. This unique feature did not became widespread. Due to the hygiene and the sanitary sewerage, toilets were often found at the garden, outside from the main building. Wet areas including kitchen and bath could also be found at the masonry basement or ground floors.

Moreover, family members (usually the women) were doing most of the domestic work on the open areas of the house. Including the laundry, carpet washing, hang out, preparation of several seasonal foods, which requires more space or takes long time, storage and animal feeding, many different labors are practiced at the garden.

Later, water closet was placed somewhere near stairs or in iwan hall. Inclusion of the kitchens to the upper floors had been started within the change of the traditional housing concept. At the houses of Istanbul from late periods of the Ottomans, toilets were constituted of two parts as wash basin and toilet. They were made of marbles and even the walls were covered with marble up to a certain height.[2]

2.2.6 Role of the residents

The houses were built for the family life. People were generally living together with the big family and the flexibility of the Turkish house enables to create separate parts upon the needs. Women and children maintain their lives dominantly in the houses, their garden and around the neighborhood. Being responsible for the organization of the household and domestic work, women use the house both day and night time, while men without any incapacity spend the day time at outside.

As an old habit in the Islamic culture, different parts for women and men were established on the large houses and mansions. The women part is known as harem and the other part is the selamlık. The name selam is derived from the word greeting and it became a hall, where guests (usually men) were welcomed. Small children were also accompanying the women in harem. That kind of separation was mostly found on the houses from the southeast Turkey, where Muslim-Arabian culture is dominantly

[1] Kuban, 2017, p. 110, 125
[2] Ibid., pp. 144-147

effective. Having two different parts was not a common feature of the early traditional houses with hayat, although male guests were always respectful to the privacy of the women. There were only one single entrance in the houses of Anatolia. Male guest were using the same stairs and entrance doors. Existence of two different entrances was very rarely encountered. However, separation of harem and selamlık became widespread on the urban houses from the 18th and 19th century. It is generally found on the houses of the wealthy people and different design typologies were used for the upper class. Two different entrances and even another guest house within the same garden were built. [1]

2.3 Place of Istanbul in the Turkish wooden housing heritage and the different types of timber houses

2.3.1 Importance and the architectural identity of Istanbul before early 20th century

Istanbul had always been important to the Empires and countries. Strategic significance was added to the natural beauty and geographical advantages. After the conquest of Istanbul, Ottoman Empire followed the tradition and made Istanbul capital. Hereby, the city became capital for the three important Empires. All the administrative and governmental structure was being ruled from there. Correspondingly, the imperial family was living in the same city. Besides the formal position, it was popular by the vivid lifestyle and opportunities. Due to the location near the sea, a lot of foreign merchant came to do trade. Wealthy local people from all over the country would like to spend their free time to enjoy the life. Many European travelers were looking forward to experience the exotic taste of oriental life of Istanbul. Some families from near neighborhood were coming to have better job, education etc. Essentially, the dynamism of the city was also reflected to the architectural works.

The power and importance of Istanbul was often emphasized by the famous building historians and architects with respect to the houses from other regions. Actually, whole Marmara region shows the characteristic features, but Istanbul had always been the precursor. Influential strength of Istanbul embraced the whole of Anatolia and was also effective in Rumeli, the Islands, Egypt and Syria. The influence became apparent especially after the 18th century. Until that period, regional houses were mainly preserved their characteristics. Eldem declares that Istanbul represents the pure Turkish house and the ones in Anatolia could only be the country cousin relatives.[2] Although examples of the traditional Turkish houses with hayat could be found in every village of Anatolia, the most advanced version of the Turkish house with the physiognomy from the 18th and 19th centuries can only be found in Istanbul.[3]

Additionally, the most extensive variety of the timber houses could also be found in Istanbul. During the period between late 19th century and early 20th century diversity of

[1] Kuban, 2017, p. 143-144.
[2] Eldem, S. H. Turkish house, Volume I, 1984 and also Eldem, S. H., Türk evi plan tipleri, İstanbul, 1954, p.29
[3] Kuban, 2017, p.52. Furthermore, Kuban mentioned the existence of the typical examples in Istanbul also in his article from 1998 (see references).

the styles in Istanbul outstrips even those exist in Vienna and Paris. It was turned into an unprecedented architectural museum for the wooden houses.[1]

2.3.2 Housing types in Istanbul and their characteristics

Due to the geographical place, Istanbul as a single city contains diversity on the climatic and natural atmosphere in itself. Moreover, extreme architectural requirements could be found in the same city, because of the habitants with different background and lifestyles. The cosmopolitanism, cultural and natural variety, economic conditions and the importance of the city brought on the diversity of the housing types. Inhabitance of the imperial family extended the identification of the residents.

Wood can appear in all kind of housing types. Similarly, facade paint comes up for all buildings from palaces to simple dwellings.[2] Architectural characteristics of the buildings were effected from each other upon the social hierarchy as well as the trends of their period. As an example, new facade decoration of a palace might influence the ornaments of a kiosk.

While coastlines and islands were preferred for the summer and countryside houses, the buildings in the city center were being used mainly as winter houses. Different housing concepts of Istanbul from the last period of Ottoman Empire were given below together with the original name in Turkish and the English meaning. Actually each category is so extensive to become a subject to a book or research by itself. Therefore, only main features are summarized below to explain the general concepts.

Mansions (Konak): Mansions are the large houses having garden with greenery and trees. Some of them have an additional annex, a small kiosk, gazebo, fountain, decorative pool or well in the same garden. Notables, the wealthy and big families were living in mansions. Because of the greatness, frequently more than one generation live together in the same mansion. They are located at the city and used as either winter houses or permanent house (both winter and summer). Commonly mansions are larger than the kiosks.

Sea-side mansions (Yalı): Seaside mansions of the Bosphorus have a special importance on the character of the city and they are very well-known across the society. Besides the wealthy families, generals or dignitaries of state, also the relatives of the Sultans lived. They were generally used as summerhouses until the recent period of time. As they have an attractive appearance and beautiful view besides the limited availability, the possession of them had always been a status symbol. These houses are also famous with large gardens and connected coppice. Many of the gardens were large enough to contain additional structures or landscape elements such as small kiosks, annex, gazebo, pergola, fountain, little plantations, fruit trees, terraces, pool, boathouse or even a Turkish bath. As a traditional concept, the mansions near the Bosphorus are known as yalı but also apartment type attached buildings were built near the sea and identified

[1] Kuban, 2008, p. 14-17
[2] Kuban, 2010, p.51

colloquially as yalı. Moreover, there are different types of yalıs according to their relationship to the main road, sea and garden. [1]

Palaces (Saray) and Pavilions (Kasır): Every building belonging to the Sultan, including the residents of the Grand viziers and other family members like wives or daughters of the Sultan were named as "Palace". Numerous palaces were constructed, but most of them did not survived except the monumental ones. A number of wooden seaside palaces were placed on the shores of Bosphorus and Golden Horn. Though the enriched decoration, palaces of the women sultans are normally smaller than the main governmental complex. Architectural characteristics of the palaces were found in parallel with the trends of the belonged periods and they have a pioneer role for the visual taste. Besides the present buildings, old photos and engravings prove the rapid changes of the styles. After the Tulip period, influence of the westernization became apparent also on the palace concept. [2]

Although currently "Kasır" refers to a small, single dwelling and pavilion, it was originally used for the first desert palaces of the Omayyads.[3] Kasırs are the small country side buildings. The most important determinant factor of the kasır is the ownership of the dynasty. Any other countryside building could not be identified as kasır without the imperial constructive. While the kasır is used for short-term usages like summer vacation, saray is built up as permanent location, both winter and summer.

Additionally it has to be stated that the pavilions could be found as a part of a palace concept. Topkapı Palace, which was the official and private residence of the Sultans for almost 400 years, and the latest governmental palace, Yıldız are the examples of the palaces involving several pavilions.

Kiosk (Köşk) and Chamber (Divanhane): Köşks are the mansions used as countryside houses. They are located in vineyards and orchards or gardens of the palaces. Generally, köşks are the summerhouses of the wealthy families, but there are also several kiosk belonging to the Sultans. Thus, sometimes usage of the word "Köşk" is confused with the name "Kasır". Additionally, some of the great mansions or seaside mansions have kiosk inside their garden as a small independent unit. Due to the temporarily usage, kiosks were worn down faster than the houses. Taking into consideration of their size, momentariness and the general desire of the society for avoidance of the ruin, the kiosks were often reconstructed or totally built with a new design.[4]

Divanhane is a reception room. Palaces or big mansions have divanhane as a spate unit, where the guests (usually men) are welcomed.

Urban houses and simple dwellings: As there were residents from various different economic status, not all the houses of the city were luxurious. There are also simple

[1] Lutfi Yazıcıoğlu classified them in his doctoral theis, 1980.
[2] Kuban, D., 2010, p. 23-26
[3] Ibid., p. 23
[4] Eldem, S., 1969.

wooden dwellings. Ordinary houses do not have a special name like the previous ones. Some of them do not have any ornament nor a big garden. However, it has to be clarified that there are also attached urban houses with eye-catching facade decoration or a garden. The style was very much dependent on the status and economy of the owner. As a main feature, it can be underlined that the urban houses complete a street line with their attached characteristics. They could be placed also at the corner of the street and have only one attached wall. They are located around the city center, industrialized areas, working spaces and neighborhood of the imperial palace. Urban houses of the latest period reflect the westernized way of life with the facade layout and plan type. Brick fire walls were found on the attached houses. There are also seaside attached houses. Although those houses are commonly smaller than the seaside mansions and do not have the same characteristics, they are also known as "yalı" in the daily language, because of their location near the Bosphorus shore. Additionally, several identical row houses were built in the city.

3. WESTERN EUROPE FROM THE 19TH TO THE EARLY 20TH CENTURY

3.1 Architectural trends

Similar to the last phase of the wooden houses in Istanbul, stylistic diversity was intense in Europe between mid-19th and early 20th century. Variety of the ideas could also be felt through the design of a single building as the revival architecture comprises the combination of the influences from different historic styles. Besides those picturesque architectures under the thumb of historicism, new conceptions were started to be produced as adversary approaches. Art Nouveau became very popular after the late 19th century.

Especially Historicism and Art Nouveau are focused here that western effect on the Turkish wooden residential architecture could be followed comprehensibly. Modernism, which was one of the dominant architectural movements of the early and mid 20th century, is left out as it is beyond the scope of this research. However, the divergent effect of the interactions should be mentioned as Le Corbusier was inspired by the vernacular Turkish house during his famous voyage to East in 1911.

3.1.1 Historicism and eclecticism

Roots of the revival architecture dates back to the 18th century with neoclassicism, which draws inspiration from the classic antiquity, but the rise of the historicism is mainly on the mid-19th century. Creativeness based on the artistic figures from the history and imitating the earlier architectural works are generally entitled under the term "historicism". There are numerous architectural styles having influence from the aesthetics of the historical approaches; such as Neoclassic, Neo-Greek, Neo-gothic, Neo-Baroque, Neo-Byzantine, Regency and Empire etc. Even, some of the vernacular or regional styles like Swiss Chalet were cited among the revivalist movements. Romantic aesthetics, classicism and gothic were the major architectural tendencies and their traces can be encountered in various buildings. Furthermore it has to be underlined that several styles of the 19th century have influences from more than one historic approach, but identified with a specific name as they have particular characteristics. As an example, besides the intense distinguishably Neo-Gothic effect, Victorian style involves inheritance of the previous English periods and classicism. Another revival approach Beaux-Arts, which was originated from the art and design education at the academia named "Ecole des Beaux-Arts" in Paris, combines classical Greek and Roman architecture with Renaissance ideas. It is stated that the two different poles, mainly from France and UK, shaped the building culture of that period. While classicism had an excessive impact in Europe, Neo-gothic had great success in UK as a dichotomy between Anglo-Saxon and French culture.[1] This controversy between the neo-classical and the neo-gothic concluded in 1846 without any dominance of one style on the other. Either the classical or the gothic styles were considered by the most architects to be possible

[1] Mignot, C., 1994, p. 188

alternatives together with the other approaches like Romanesque, Byzantine, Egyptian, Arabian and Renaissance etc.[1] In a short span of time historicism dispersed among the European cities and revival elements were applied to various types of architectural structures including religious, governmental, residential education and museum constructions. Populously, monumental buildings are the remarkable ones. Examples, which are comparable to the ones from Istanbul are given in Figures.

Briefly, apart from the identified approaches, architectural experiments with the elements of different styles became a popular concern. Variety of the widespread styles offering an extensive catalogue of figures, under the framework of historicism, promoted the demand for eclectic architecture in the 19th century. Eclecticism comprises the combination of elements from different styles in a single work. Picturesque modes of the English mansions were also thoroughly eclectic, as well as occasionally original[2].

3.1.2 Art Nouveau

The ideological bases of Eclecticism were indirectly threatened by the expanding its ideas and becoming a kind of artistic liberalism as a spontaneous response to the oppositions' attacks. Such threat was felt by both designers and theorists and exposed as disappointment. [3] Absence of true creative power in architectural art gave acceleration to the rise of a new approach. Art Nouveau became a reaction to the architectural atmosphere of Europe surrounded by the eclecticism. This new wave, which was influenced by British Arts and Crafts movement, rejects historicism. Therefore, it was often described as first truly modern and international style and it was very popular especially between 1890 and 1914. Generally, major boost of Art Nouveau is referred to the international exposition *(l'Exposition Universelle)* of Paris in 1900. Effected by the nature, organic forms were source of the inspiration and new figures were introduced. Smooth edges and curves are known as the specific features. Additionally, mass production was embraced. [4] Modern materials and contemporary building techniques were showed up. Metal works and colored glass are typically used in the Art Nouveau style.

Although Art Nouveau has interpretations and different regional variations, the usage of the new features inspired by the nature are the common aspects. The expression Art Nouveau is taken from France and almost at the same time, similar movements, known as *"Jugendstil"* in Germany, *"Secession"* in Austria, *"Stile Liberty or Stile floreale"* in Italy and "Modernismo" in Spain were active. Additionally, there are some other headings for this movement, mainly having the meaning of a new wave. "Modern Style" and "Style 1900" are also from the known names of Art Nouveau. As an example to the regional differences, it could be stated that curvilinear whiplash motifs were more dominant in

[1] Benevolo, 1984, p.87
[2] Hitchcock,H.R., 1967, P. 254
[3] Benelovo, L., 1984, p. 256
[4] Bhaskaran, L., 2009, p. 42

the designs of Spain, France and England, while in Scotland, Austria and Germany mostly rectilinear forms were preferred.[1]

3.2 Developing technology and usage of material

Due to the revolutionary developments in science and technology, several reforms came in sight in Europe during the 19th century for the social life, urban design and architecture. Certain basic changes like the mechanization of productive systems, increase in population and the growth in industrial production, were initially taken place in England starting from the mid-18th century and spread to the other countries of Europe. [2] Developments during the industrial revolution having a great impact on the architecture are summarized briefly below under several main categories.

"The 19th century was a Railway Age, it was also an Age of Iron."[3]

3.2.1 Transportation:

The construction of railroads began at the end of the 1820s and the major work was completed from the late 19th century onwards. So, the great epoch of railway construction in industrialized countries was virtually complete until the First World War. It was a revolutionary development as the transport speed was significantly increased and the simultaneous transportation of many people and goods could be realized. Additionally, more efficient and broader roads were built. Wider and deeper canals were constructed to fulfill the demands of the industrial revolution. As the travel became easier, interaction between different cultures was accelerated and the import of the products were supplied in a low cost. All in all, completely new conditions were created for production, sale, supply, communication.

3.2.2 Education and research:

First of all, two main innovations had an enormous impact on the architecture. These are the invention of the descriptive geometry and the introduction of the metric system. With the help of a unified system and the developments in geometry, the exact precision became possible in every aspects of the construction. Secondly, researches on archeology and restoration works were improved. The progress on archeology transformed the classical antiquity from a mythical age to a historical period to be studied scientifically. In this way, the usage of exact and reliable references became possible instead of approximates and traditional rules. Moreover, the experience gained by the architects during restoration triggered new projects.[4] Last but not least, specialized schools provided educated professionals in various fields. Spread of the technical information became more organized through rational rules and the architects got the knowledge of certain approaches or methods.

[1] Ibid., p. 42.
[2] Benevolo,1984, p. 19
[3] Hitchcock, H.R, 1954, p. 495
[4] Mignot, C., 1994, p. 56

3.2.3 Building techniques and materials:

A number of advances were made in building techniques during this period. Better equipment were provided in various fields. Due to the technical progress, precision was improved in constructions, as well as the planning and designing phase. Facilitated by the new machine tools, production of standardized elements became possible and simple mass production had started. Usage of machines made least costly solutions possible and transference of the desired materials became easier because of the developments on the transportation. After the groundbreaking developments in science and technology, expenditure related units of the constructions were totally restructured. Although the cost of building materials dropped in almost everywhere, the wages of the workers were constantly rising. This fact contributed to technical improvements, since contractors wanted to simplify the site-work to save on the construction.[1]

Metal had been a known material for ages, but after the industrial revolution usage of iron was intensely boosted. Iron and cast iron were used in a construction for wide range of elements such as columns, grilles, railings, balconies or roofing etc. By means of the great developments in glass industry, it was possible to produce large uninterrupted panels of glass (almost 2, 5 x 1, 7 m) in the early 19th century.[2] Subsequently, the consumption of glass in England increased and the prices were dropped, which triggered the new uses of the glass. It was combined with iron to create transparency in roof systems. Besides the introduction of those new materials to the construction field, the use of traditional materials changed in a profitable way. Bricks and timber were produced and/or worked industrially. Moreover, better qualified materials could be imported with the benefits of the new transportation network. Additionally, limits and possibilities of the materials started to be searched and experienced. Starting from the mid-19th century, progresses in engineering and architecture can be followed through the “world expos” (also known as universal exhibitions, international expositions or world fare). First international one was held in 1851 in London and subsequent exhibitions took place in various cities including Paris, Vienna, Barcelona and Chicago. Although these events were mainly focused on trade, they became a famous platform to display technological improvements. Expos were one of the most important events for the countries and society due their tremendous effect on the tourism, international relations, architecture, engineering as well as industry and trade.

3.3 Reflections of the styles and developments on the housing concept

Due to the size and grandiosity of the buildings; trendy styles and precursor concepts of the period were predominantly used for public buildings. However, the new taste and improvements also effected the design of the private houses on various aspects.

[1] Benevolo, 1984, p. 24
[2] Ibid., p. 21

The increase in population on the places where industries concentrated and the movement from place to place made necessary for building of new houses. In conjunction with the rapid urbanization after the industrial revolution, terrace (row) houses were built especially for the workers. Row houses are usually simple, even if they have facade decorations. Some of the row houses designed for the working class, do not have a bathroom with a modern drainage system. In the meantime, wealthy people, generally landowning class, have countryside houses, which are palatial mansions. Popular styles of the period effected the architecture of all type of dwellings. Solely, it is obvious that the country side houses are more experimental, posh and commonly have a unique design compatible to the plot. Objects from historic styles, such as pilasters, fronton, pediment and pillar could be found on the facades. Eclectic architecture is often encountered on the picturesque villas and most of the eye catching mansions are placed on the towns near the water, generally sea. Especially in England and France plentiful examples can be found. Picturesque point of view effected the developments of the English dwellings in a way that new trendy look could give prestige to the modest detached houses and raise the social status of the cottages to middle class residence, or sometimes even to the retreat house of the upper-class[1]. Locational characteristics are apparent on the diversity of the French dwellings. As an example, great mansions decorated with the fashionable styles of the period are generally found on the coastal towns of the France, while Fachwerk-alike dwellings are located on the French neighborhoods near the German border. Even in Germany, besides the very well-known traditional Fachwerk type, seaside resorts on the Baltic coast reflect the variation of several styles including historicism and Art Nouveau.[2] Traditional "Fachwerk" of Germany and "Chalet" architecture of Switzerland are also developed and changed throughout the years. To some extent, influences of the 19th century architectural trends can also be followed on those old types[3].

As the stylistic applications, iron and glass were found not only in public structures, but also in the ordinary houses. Especially, on the doors and windows, those new materials became fashionable. Glass began to be used instead of paper on the windows and iron was seen on everywhere possible such as railings, balustrades, balconies etc. After the late 19th century both materials were used for the garish designs of the stylistic new wave, Art Nouveau. Like the revival architecture, characteristic features of Art Nouveau were found both on town houses and country side mansions. Moreover, decorative work can be seen in interior design, as well as in the exterior facades. Town houses of Victor Horta are examples from Belgium and Hotel Tassel is very well known with the interior eye-catching whiplash motives of iron. In spite of this, famous Art Nouveau style

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[1] Hitchcock,H.R., 1967, P. 253

[2] This type of dwellings are also known as resort architecture or baederarchitektur.

[3] Sieg, J., Die letzte Blüte des deutschen Fachwerkbaus bis 1900, Murnau, 2007; Jansen, J. J., Wie man auf dem Land baut Der Schweizer Holzstil im 19. Jahrhundert, PHD Thesis, ETH Zurich, 2015; Stockhammer, D., A., Schweizer Holzbautradition:Ernst Gladbachs Konstruktion eines ländlichen Nationalstils, PHD Thesis, ETH Zurich, 2015 and Wietersheim Eskioglou, Karin, Der Schweizer Stil und die Entwicklung des modernen Schweizer Holzhausbaus, PHD Thesis, ETH Zurich, 2004.

dwellings of J. Maria Olbrich can be spotted in country side houses. Additionally, through the improvements on the machines and tools, production of the lace alike ornaments on wood became cheaper and faster. In this way, utilization of the intense facade decorations increased. It is often found on the gable ornaments of the Victorian style mansions.

4. THE INFLUENCE OF THE WESTERNIZATION ON THE ARCHITECTURE OF ISTANBUL

4.1 The paved way for the changes in architectural trend in the 19th century Ottoman capital

Architectural trends arisen on the western European cities especially during the 19th century, were also frequently appeared in Istanbul. As all the societies alter in the course of time, obviously the changes in Ottoman Empire were not constituted only in a limited period. However, 19th century has a special importance on the history of the empire as the reforms and interactions gained significant momentum. The associated atmosphere is briefly explained below to present a background information to the changes of the wooden residential architecture on the latest period of the Ottomans.

With its geopolitical status and importance on the economic, administrative and cultural aspects, Istanbul had always been the frontier of the changes. Therefore, effects of the developments on the Ottoman Empire can be followed primarily on the architecture of Istanbul. Besides the westernization wave from the court, increased connections between the countries and the pluralist population of the city are mentioned to describe the paved way to the utilization of the European styles on architecture.

4.1.1 Westernization in the Ottoman Empire and developments in technology

Interactions between the Ottoman Empire and the European countries are known from very early periods of the empire. However, initial reforms and westernization movements on the architecture of the Ottomans were started from the early 18th century. Several improvements such as the first Ottoman Muslim printing press and sending the ambassadors to the developed European capitals to broaden the knowledge took place during the Tulip period, which was between 1718 and 1730. Memories from the Paris journey between 1720- 1721 of an Ottoman ambassador, "28 Mehmet Celebi", were greatly enlightening to have a conceivable influence on the architectural taste of the city. Especially design of the palaces and their gardens were underlined in his reports. [1]

In point of fact, the Ottomans prefer a pragmatic approach to the westernization. It was not implemented due to the worship of Europe, but a kind of obligation was felt. [2] Ottoman Empire started to lose its power especially after the French revolution. Improvement of the military forces was exclusively focused until the mid-19th century. Following the Tanzimat charter of 1839, the western intellectual system was also introduced which led to more radical changes. [3] Several executive and legislative reforms on the social security of the citizens were realized during the *Tanzimat* period of the Ottoman Empire. Additionally, numerous improvements on education, trade, industry, public health, communication and transportation were performed. The developments

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[1] Rado, Ş.,2018

[2] Ortaylı, I., 2018, p. 26

[3] Celik, Z., 1986, p. 32

effected the taste and thoughts of some of the people, especially in Istanbul. Specifically on art, architecture and music, a modern new type stood nearby the tradition.[1] European influence on the architecture was in sight for numerous building types, as well as the regularization of the urban fabric. Elements from the trendy styles of the period were applied to various monumental buildings with different usages, such as religious, educational, military buildings or even the palaces. Preparation of the first regulation governing the building actives and the urban planning in 1848, was followed by several new laws and construction regulations. After the great fires, usage of the masonry technique was encouraged particularly in the civil architecture.

As industrialization was accelerated with new workshops and factories, industrial areas were created. Especially Zeytinburnu, the shoreline outside the Thedosian walls was an intensely productive zone and several other industrial sites were scattered in the suburbs of the period and some Bosphorus villages. However, all the machinery and experts were imported from Europe. There were English, Belgian, French, Italian and Austrian specialized workers in the city. [2] With the prerogatives on trade and the capitulations, gradually Ottoman Empire became foreign-dependent on various fields. This situation strengthened the impact of especially England and France on the country. Ottoman Empire tried to conduct an equilibrium policy to foreign powers, so unidirectional influence was not observed.

One of the developments, which have a direct effect to the research topic is the establishment of Ahırkapı Timber Factory in 1893. According to the statement in the weekly Ottoman magazine, Servet-i Funun, production became more speedy and precise. Products of this factory were being used in the constructions of impressive mansions in the residential areas of the Asian side, (namely Goztepe, Kızıltoprak), as well as Kurucesme, which is a Bosphorus village and Buyukada, the biggest and famous one of the Prince Islands.[3] This proves that usage of machine cut timber elements on the mansions built after 1893. Another constructive progress was the establishment of plenty brick fabrics in Istanbul. Until 1870s imported bricks were dominant on the local market and specifically bricks of Marseille, France were extremely popular with the high quality. Besides France, several other European countries including England were also exporting brick to Istanbul. However, at the late 19th century market share of the imported bricks decreased due to the production in local brickyards and factories. The factories were located near streams and the brick producers in the capital city were mainly non-muslim Ottoman citizens or foreigners. [4]

Additionally, it is also worth to mention the creation of Sirket-i Hayriye in 1854. It was the company operated the first steam powered commuter ferries in Bosphorus. The ferries were docking at nearly all the small villages of Bosphorus and the easiness on transportation gave a new lease of life to villages. Population, social activities and

[1] Ortaylı, I., 2018, p. 32
[2] Celik, Z., 1988, p.33-35
[3] Servet-i Funun, no: 448, (date: 12.10.1899). Translation from Ottoman Turkish: N. OZturk and K. Ekinci
[4] Tok, A. ,2015

popularity of them gradually increased and construction of new sea-side mansions were accelerated.

4.1.2 Increasing connection with Europe and the cosmopolitan society of Istanbul

Social, economic and politic interactions between the Western Europe and Ottoman Empire increased during the 19th century. Industrialized countries were searching for raw material supply and expanding their market. At the same time, the "east" was always taking the western's interest and they have a great desire to broaden their knowledge. Several merchants, specialist engineer or architects, traders or travelers from Europe preferred to live Istanbul. Similarly, the Ottomans kept an eye on the western world. Industrial developments, educational system, urban and social trends were being followed after the late 18th century.[1] A number of Ottoman citizens were sent to Europe for legation, education and observation. Moreover, various experts were brought from Europe to Istanbul. World exhibitions were also considered to be a platform that brings nations together. Although the main focus of the events was trade, such situation created a great change for the countries to the display the latest technological improvements and architectural trends. Ottoman Empire participated in the exhibitions from very first one at London in 1851.[2]

Developments in communication and transportation raised connections and knowledge for the society. Besides the general news, information on architecture, literature, cultural trends, techniques and developments could easily be conveyed through the newspapers, magazines, periodicals and books. Timely prints in various languages were available in Istanbul. Architectural periodicals and books including the very famous German reference "Handbuch der Architekture" were almost concurrently present, as the institutions subscribe the European press[3]. Apart from the foreign sources, local press was also giving information about the global trends and news (mainly European originated). As an example, in the popular Ottoman magazine *"Servet-I Fünun"* from the July 1894, an exhibition in London about the wooden houses was mentioned and several pictures of the cottage style houses were published. [4] This magazine also introduced Art Nouveau style through several figures and articles[5]. Translations of the course notes of the foreign lecturers and books helped to broaden the perspective of the architects, engineers or masters. Additionally, as women magazines present the new fashion on architecture and decoration with pictures, they also have a role on the entrance of European styles to the Istanbul's architectural atmosphere. With the establishment of

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[1] Many European countries and Russia were extremely earlier than the Ottomans in observation and interaction. They had delegates in Ottoman Empire starting from the 15th- 16th century. (Denel, S., 1982, p. 6)

[2] Representation of the Ottoman Empire on the World exhibitions were explained in the book: Ergüney, Y. D., 2018.

[3] More than 80 sources published before the World War I in the languages of English, French or German were brought to the library of the Istanbul Technical University. Exact date of transfer is a subject to the research as the records are not directly open to the visitors but the librarians state the concurrency of the follow.

[4] Servet-i Fünun, 1894, July, p. 9

[5] Servet-i Fünun, 1902, July, p. 235-238, no:588

the passenger train, Orient Express in 1883, a direct connection between Paris and Istanbul was facilitated in an easy way.

Cosmopolitan society of Istanbul compromised people from various different race, nation and religion. Population of the city increased more than double between 1844 and 1886. Then, the Muslim refugees escaping from south-eastern Europe and southern Russia, and the high number of non-Muslim foreigners have the biggest impact on this result. Between 1840 and 1900 almost 100.000 foreigners, which are mostly Western tradesmen or investors came to Istanbul.[1] Ethnic distribution of the citizens in Istanbul by the 1885 census is given below (Table 4.1) together with its graphic illustration[2] (Figure 4.1). Furthermore, in an another source published at 1894 it is found out that the Muslims makes up the 27% of the population in Kadıköy, and 28% of the Prince Islands, which are two of the areas that non-Muslims were intensely living[3]. In this context, it has to be clarified that Istanbul had always been a multi-racial city and the Armenians, Greeks or many of the Jews were not immigrated during the 19th century. They were the local Ottoman citizens, who were generally born and raised in the land of Ottoman Empire. The people came later were identified as "foreigners" in many sources. Their habits, life style and conception were different from the local people. Therefore, they brought a new perspective of living to the city. Additionally, they are also known with the name "Levantine".

Religious/ Ethnic Identity	**Number of people**	**Percent (%)**
Muslim	384,910	44.06
Greek Orthodox	152,741	17.48
Armenian Gregorian	149,600	17.12
Catholic	6,442	1.74
Jew	44,361	5.08
Protestant	819	0.09
Bulgar	4,377	0.50
Latin	1,082	0.12
Foreigner	129,243	14.95

Table 4.1: Ethnic distribution of the citizens in Istanbul with numbers by the census in 1885.

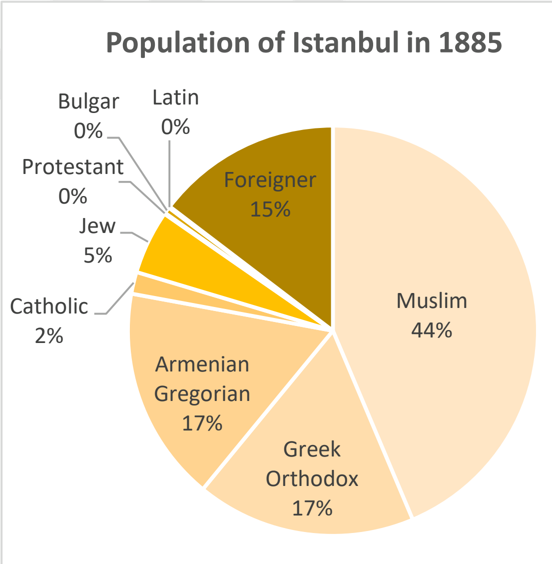

Figure 4.1: Proportionally diagrammed illustration of the results presented in Table 4.1.

Effects of the westernization and the cosmopolitan society could be soon followed on the architectural education. Foreign experts and Ottoman citizens who were educated in abroad involved in training of European based architecture and engineering. French Alexander Vallury, English W. James Smith, Prussian August Jasmund were among the

[1] Celik, Z., 1988, p. 38
[2] Based on the information from Shaw, 1979, p. 266-267
[3] Cuinet, 1894, p. 601-602.

very well-known architects, who gave lectures to the architecture students of the period. Furthermore, Italian Raimondo D'aronco was also an inspirational architect, who worked mainly with the style Art Nouveau between the years 1893-1909 in Istanbul. Nearly all the constructional facilities were performed by the Ottoman minority or foreigners. Several instructional books were brought from Europe. Academy of fine arts Istanbul[1] started in the academic year of 1883 with a program inspired from France. Briefly stated, the program was similar to the model of *"Ecole des Beaux-art".*[2] Moreover, besides the general encouragement of the Ottoman court, there were also individual interests and efforts for the education. As an example; Armenian imperial architect[3] Hovhannes Serverian, who was an assistant of famous imperial chief architect Krikor Amira Balyan, brought an Italian architect to his house to train his son and many other young Armenians. Additionally, it is reported that he brought the Western style of stone and wood carving to Istanbul.[4] There are many other examples for architects or masters who were trained with European education model. To sum up, utilization of the western approach on architectural education and working with the architects, who had European taste on design gave a rise to the intense usage of the European trends in Istanbul.

4.2 Styles of European origin on the buildings of Istanbul

As part of a global phenomenon, historicism was found on the Ottoman Empire at the same period with the Western Europe (Figure 1 to 4). Dynamics of the Ottoman Empire during the 19th century and the background circumstances opened the way to the new architectural approaches.[5] Figures from historicism were found on the many monumental buildings with different usages, such as religious, educational, military buildings or even palaces. Popular approach of the period, Ecole des Beaux Art had an important influence on the utilization of the revival architecture and the increasing connection with French brought the empire style to the city. Gothic wave of England was also showed up. Embassies of the major European powers built on the Bosphorus line in broad gardens, were reflecting stylistically the representative country. Generally, they had no place on the history of the Ottoman architecture, but emphasize the cosmopolitan feel of the city and contribute to the variety[6]. All in all, huge spectrum of style variety was apparent on the architecture of Istanbul and many similarities to the buildings in other European cities can be found as it is evident from the given figures. Buildings with similar facade decoration could be built either for the same usage of purpose or different one (Figures from 4.2 to 4.5). Besides the styles inspired by the historic features such as neo-baroque, neo-classicism, neo-Greek, neo-gothic, orientalism or empire, new artistic movements were also welcomed to the architectural atmosphere of Istanbul. Art Nouveau, which rejects historicism became widely popular

[1] Orijinal name of the academy by the foundation is "Sanayi-i Nefise Mektebi".
[2] Nasır, A., 1991, p. 108
[3] He became architect with a master-apprentice relationship.
[4] Pamukciyan,K., 2003, p. 137-139.
[5] Bachmann, M., 2012, p.47.
[6] Hellier C. and Venturi, F., 1993, p.25-26

especially during the early 20th century. Like the elements from the revival architecture, Art Nouveau style decorations were also found in various types of structures. From a public stairs to the tomb, there is an extensive spectrum in the city (*vide infra*, Figures 4.13 and 4.14). Moreover, reflection of the Swiss Chalet type is explicit on several wooden structures. As the stylistic catalogue was divergent, usage of more than one approach was often encountered. In other words, eclectic architecture was broadly applied in Istanbul like the western European cities. Additionally, it has to be mentioned that the most of the European styles were combined well in harmony with the traditional features. Particularly in the early examples, spatial compositions remained traditional, while western figures were dominating the facade character. As an example Dolmabahce Palace, which was built between 1842 and 1856 is an important transition work. Although having classic plan type from the Ottoman heritage, ornaments and decorations were designed in western styles as if competing with the examples of Europe.[1]

Trendy architectural decorations of the masonry monumental structures, palaces, religious buildings were reflected to the wooden residential heritage. International figures, which are commonly seen in stone or brick structures were successfully applied on timber. Fronton, pilasters, columns or window pediments can be found on the facades of the wooden houses (Figures 4.6 and 4.7). Generally exact construction date of a single house is unknown, but it is most likely that some of the elements were adopted from the public masonry buildings to the timber mansions (Figures 4.8 and 4.9). A number of very well-known figures in the European architecture can be seen in the residential heritage of Istanbul, as well as the monumental buildings (Figures 4.10 to 4.12). Not only historicism, but also the Art Nouveau is carefully applied to the wooden residential tradition of the city (Figures 4.15 and 4.16). As the timber was the well-loved material for the construction of the houses, new trends were combined with the traditional look. Popular materials of the 19th century, metal and glass were also integrated in the designs. The mansion in Buyukada is one of the authentic examples of the wooden Art Nouveau styled houses (Figure 4.17). Besides the characteristic ornaments made from timber, floral metal designs were used for the garden walls, garden door, entrance door of the building and the windows near it[2] (Figure 4.18).

Several compatible buildings from Western Europe and Istanbul are presented in Figures from 4.19 to 4.28. [3] As the number of the houses in Istanbul were countless, well-matched examples can become even more varied. Although the influence is obvious, any identical house design to the examples from Europe could not be found. Wooden Turkish house transformed and changed in its own direction. Therefore, the residences of this period are not equal to the traditional ones, nor the European ones. They are like

[1] Ergüney, D., 2018, p. 44

[2] The mansion could be observed only from the outside. There might be matching decorations fort he interior.

[3] All the wooden examples from Istanbul are presented in the catalogue of the thesis. Their photos are taken personally by the author.

the mixture of all the influences and traditional roots. As it is executed with several examples, designs were not copied, but interpretations were made. The influences can be felt even on a very small part of the building like the shape of a balcony parapet or iron work (Figures from 4.29 to 4.39). In addition to the above mentioned styles often encountered in masonry work, the effect of the Victorian cottage style and Swiss chalet housing type have to be pointed out. A lot of houses having figures from Victorian style like an arrow placed on the ridge of a steep roof or a tower can be found on the catalogue. Consequently, diversity of the styles in Istanbul was enormous that it outstrips those exist in Vienna and Paris. The financial and cultural essences of this assortment expose the cosmopolitan cultural atmosphere of the Ottoman Empire and specifically of Istanbul. The important feature of this culture is the endless design in a country free of European architectural tradition and conventions, while another issue is related to the liberty of each foreigner, to commission the work that fulfills his or her preference. These liberties of choice, the status of the new and the emphasis of innovation, and the addition of the Orientalist taste, convert Istanbul at the period between the second half of the 19th and early 20th century into an unprecedented architectural museum.[1]

Additionally, like England and France, row houses were built in Istanbul. Due to the low construction costs, they were proffered by middle scale merchants and also the foundations let the needy people or officers live in. Moreover, twin houses, which can be also described as semi-detached house, became popular especially in this period. While row houses are located at the center of an urban life, semi-detached ones are mostly found as countryside mansions with garden. Possibly, twin houses were constructed for the independent usage of the members from the same family. Both type of houses stress the repetition and rhythm for the belonged streets. Construction types of the row houses can vary. Namely, masonry or combination of masonry and timber structures were used. By the combined constructions, timber frame is structured above the masonry ground floor and/or basement (Figures 4.38). Comparable examples of row houses from London and Istanbul are shown below (Figure 4.36 and 4.37). Although their visual similarity, construction systems are different.

[1] Kuban, 2008.

 

Figure 4.2 (left): Building of Fitzwilliam Museum in Cambridge, England. Opened in 1848. (Image: Dunn, A.). 1
Figure 4.3 (right): Proplaeden in München, Germany from 1862.

 

Figure 4.4 (left): Dolmabahce Palace, Istanbul, Built between 1843 and 1856.[2]
Figure 4. 5 (right): Archeology Museum, Istanbul. Opened in 1891. (Image: Dilmen, N.)[3]*.*

 

Figure 4.6 (left): Seaside mansion of Bahriyeli Sedat Bey, Istanbul. Built in very early 1900s.[4]
Figure 4.7 (right): Seaside mansion of Ahmet Rasim Pasha, Istanbul. Built in 1890s.[5]

 

Figure 4.8 (left): Wooden fronton at the facade of a mansion in Heybeliada.
Figure 4.9 (right): Wooden fronton above the oriel of an attached house in Buyukdere,Sarıyer

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[1] Image: Dunn, A., 2004, https://commons.wikimedia.org/wiki/File:FitzwilliamMuseum.jpg Last access: 05.12.20, (Cropped, CC BY SA)
[2] Image: Taken 2015, File:Dolmabahçe Palace on January 30th, 2015.jpg - Wikimedia Commons, Last access: 05.12.30, (CC BY SA)
[3] Image: Dilmen, N., 2000, Istanbul_Archaeological_Museum_dcp_0831.jpg (896×592) (wikimedia.org) Last access: 06.12.20. (GNU Free Documentation License)
[4] The mansion is still majorly authentic with the wooden structure. However, several alterations are apparent. Detailed information is given in the catalogue part.
[5] The mansion was reconstructed and some of the features were changed. Although fronton and the pillars are still visible, old photos reflect the similarity to the monumental buildings in a better way.



Figure 4.10: Pertevniyal Valide Sultan Mosque, Istanbul, Built between 1869-1871.
Figure 4.11: Çırağan Palaca, Istanbul, Built between 1857-1871.
Figure 4.12: A town house in Caferaga, Kadıköy.


Figure 4.13: Tomb of Seyh Zafir, Istanbul, Built in 1887.
Figure 4.14: Facade details from Vlora Han, a commertial building in Sirkeci. Opened in 1904.[1]


Figure 4.15: Art Nouveau details from a wooden mansion in Yeşilköy. [2]
Figure 4.16: Art Nouveau style decorations from a wooden mansion in Buyukada, Prince Islands. Besides the wooden ornaments, specific character of this style is also reflected with the metal works.

[1] Exact construction date of the building is unknown, but it must be around 1903-1904. The architect of both buildings is Italian Raimondo D'aronco. Photo: Karabacak, Y., 2019
[2] Detailed information can be found on the catalogue.

Figure 4.17 (left): Wooden mansion shown the garden walls and garden entrance door.
Figure 4.18 (right): Metal works of the same mansion, which is mentioned in Figures 4.16 and 4.17.

Figure 4.19 (left): Villa of Hermann Bahr, 1900, Wien, Austria[1]
Figure 4.20 (right): Mansion from Buyukada, Prince Islands. Built between late 19^{th} century and early 20^{th} century.

Figure 4.21 (left): Villa in Deauville, France, 1875.[2]
Figure 4.22 (right): A wooden mansion from Buyukada, Prince Islands. Built between late 19^{th} century and early 20^{th} century.

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[1] Image: Villa of Hermann Bahr in Vienna, 1900. Arch.... - ✨Vintage, Arts, Architecture (1900-1980)✨ (tumblr.com) Last access to the site: 05.12.20
[2] Image: Viollet-le-Duc, E., Habitations Modernes, No:41, 1875

Figure 4.23: Haus Lange in Tübingen, Germany. Built between 1901-1902.[1]
Figure 4.24: Mansion in Yeşilköy, Istanbul. [2]

Figure 4.25: Apartment house from Magdeburg, Deutschland. Built in 1887 (J. Sieg). [3]
Figure 4.26: Attached houses from Bakırköy, Istanbul.

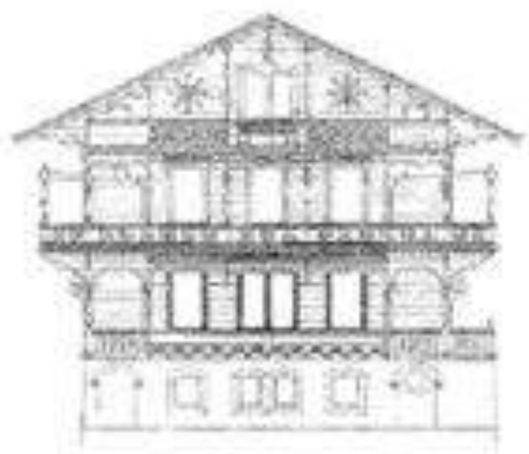

Figure 4.27: Cotage house in Chur, Switzerland. Built in 1885.[4]
Figure 4.28: Mansion from Sarıyer, Istanbul.

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[1] Image: https://www.tuepedia.de/wiki/Datei:Haus_Lange_in_T%C3%BCbingen.jpg. Last access: 04.12.20. (CC BY-SA)
[2] The photo was taken by author in 2016 but this is the reconstructed version of the building. Some of the details might be different from the original design on the very early 20th century.
[3] The building is in Leipziger Str. 9, in Magdeburg. Image is from Julius Sieg, Die letzte Blüte des deutschen Fachwerkbaus bis 1900, Band II, 2007, p. 130, Fig. 324.
[4] Drawing is taken from the doctoral thesis "Der Sechweizer Stil und die Entwicklung des modernen Schweizer Holzhausbaus", by K. Wietersheim Eskioglou, 2004, p. 272, Fig. 188a


Figure 4.29: Rue Olliffe, Deauville, France[1]
Figure 4.30: Kalkavan Mansion in Yenikoy, Istanbul.[2]



Figure 4.31 (left): Wooden decorations on the fascia board and braces from a mansion in Marseille, France. [3]
Figure 4.32 (right-top): Wooden braces of a house in Buyukada, Prince Islands.
Figure 4.33 (right-bottom): Wooden roof decorations from a house in Buyukada, Prince Islands.


Figure 4.34: Entrance door of the garden from a mansion in Marseille, France. First letters of the names, probably the owner, were applied as metal work.
Figure 4.35: Entrance door of the garden from a mansion in Heybeliada, Prince Islands. Like the example on next picture, two letters were applied as metal work. [4]

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[1] Photo is taken from Google Street views in 2018.
https://www.google.com/maps/@49.3614514,0.0757596,3a,75y,245h,118.59t/data=!3m9!1e1!3m7!1s_lqHtZPZzeADzFLIYRqh5w!2e0!7i13312!8i6656!9m2!1b1!2i48
[2] Detailed information about this mansion is given on the catalogue. Photo is taken by the author in 2015.
[3] Photo by the author from 2018.
[4] Detailed informantion about the mansion is given on the cataloge.

Figure 4.36: An example of the row houses from London, England. [1]
Figure 4.37: Masonry row houses in Besiktas, Istanbul. They were built in 1874.

Figure 4.38: Row houses in Ortaköy, Istanbul. They are structured with timber above the masonry first and ground floors. Photo by the author from 2016.[2]

[1] Exact construction date of those buildings are not known by the author. They are choosen as examples and there are countless other similar row houses in England. Photo: Malc McDonald,2013, (cc-by-sa/2.0 : Cropped by the author) geograph.org.uk/p/3638526. Last access: 07.12.20.
[2] Although old photos reflect the characteristics of the houses better, an updated photo taken by the author during the research is preferred. Detailed information is given on the catalogue.

5. INDIVIDUAL EXAMPLES FROM ISTANBUL

Four authentic wooden mansions are investigated in detail including their interior usage, ornaments and structural system. All architectural elements of those houses were studied to put forward the characteristics of the period. Authenticity, importance to the city, building period, relevance to the main topic of the thesis and availability to research became the major criteria of the selection. They were chosen from different regions to create a broader perspective and presented with drawings, photos and sketches.

5.1 Wooden building in Arnavutköy

5.1.1 General information about the site and the building

Arnavutköy, a village of Bosporus, is located on the European side of Istanbul between Ortaköy and Bebek. It is a part of Beşiktaş district. Settlements in Arnavutköy dates back to the early ages. Before the Christianity, the region was known as “Hestai” and according to the existing information, the current name “Arnavutköy” (meaning: Albanian village) was first started to be used between the dates 1546 and 1568. [1] Although the connection with the Albanians was not proved with certain conclusive researches, it was mentioned in various sources besides the colloquially narrations. According to Evliya Çelebi, during the Ottoman ascendency generally Ottoman Greeks (Rum) and Jews lived there. [2] Incicyan reports that the Albanians were settled down before the Greeks. [3] Inhabiting of the Turks became intense on the 19th century. However, until the mid-20th century majority of the Greek population was continued. Results of an ethnic analysis about Arnavutköy, constituted shortly before the World War I, were given in Table 5.1. [4]

	Population	House
Turk	493	168
Ottoman Greek	5973	975
Jewish	32	?
Armenian	342	87
Foreigner	642	?

Table 5.1: Ethnical analysis of Arnavutköy from early 20th century

Like many other neighborhoods of Istanbul, there were several major fires also in Arnavutköy. In 1797, a lot of houses including some of the famous seaside mansions of its period were burnt. Then, burning of 8 houses in the fire of 1883 was recorded. Subsequently, the catastrophic fire of 1887, 264 houses and once again 21 years later 109 houses were burnt in 1908. [5] After these fires, houses had to be rebuilt and the character of the current settlement plans were mainly projected from that period.

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[1] Koçu, 1959, p.1039
[2] Gökyay (Evliya Celebi), 1996, p.193
[3] İncicyan, 1794, p.132
[4] Koçu, 1959, p.1041
[5] İbid. p. 1048

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

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

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

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

Exact construction year of the building is unknown, but almost certainly it was built after the fire of 1887 or 1908. According to the deed records, the building was belonged to an Armenian family and inherited to the son and wife of the owner in 1917. [3] This information proves that the building was constructed before that time.

[1] Nayır, 1978, p. 163

[2] Ibid., p.163

[3] Ünal and Özer, 2017, p. 273

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

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

Figure 5.3: Location of the building.

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

Figure 5.4: Street facades of the wooden house

5.1.2 Characteristics of the facades

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

Structural variation is reflected on the facade covering. Masonry basement floor is covered with brick, while timber is the coating material for all the upper floors. Brick fire wall, which became a mandatory application after the great fires in Istanbul, occupies 53 cm of the northeast facade. Dimensions of one single brick are approximately 20,5 x 9,5 x 6,5 cm and the original mark “BRIQUETERIE TUILERIE DE GUEUK-SOU” is visible on some of the facade bricks (Figure 5.5). The stamp indicates the production of the Göksu brick and tile fabric, which was located in one of the Bosphorus villages, Göksu and opened in the late 19th century.

Figure 5.5: Brick with the original mark

Figure 5.6: Decorations on the facade from a different angle

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

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

Fenestration and facade decorations of the east facade are almost symmetrical with respect to the axe passing through the roof ridge and middle of the entrance door. The special importance given on the entrance emphasized with double staircase. Two sash windows with 60,5 x 203,5 cm dimensions are placed on both sides of the double winged wooden main entrance door on the ground floor. Additionally, there is a direct access from the same facade to the basement floor. All the windows appear as single units and except the basement floor, all being sash windows. Casement windows are seen only in the masonry basement floor. Metal bars are placed on the outside of all the windows of the basement and ground floor. Window sizes of the building are variable. However, the same height of the windows from the ground and first floor creates an integrative look. Dimensions of the windows, which are visible on the street facades, are given below in Table 5.2.

	Dimensions in cm (Height and width)	Number of usage
Basement	60 x 75	2
	60 x 48	1
	60 x 58,5	1
Ground Floor	203,5 x 100	1
	203,5 x 80	2
	203,5 x 60,5	4
	203,5 x 42,5	1 [1]
First Floor	203,5 x 100	4
	203,5 x 80	1
	203,5 x 60,5	4
Second (Top) Floor	129 x 71	2
	95 x 61	2

Table 5.2: Dimensions of the windows from the street facades

5.1.3 Characteristics of the spaces

Plan of the building was designed with a sofa (hall) by means of a reflection of the typical Turkish house. However, it cannot be counted as one of the very common examples of the plan type. In accordance with the layout, triangular or trapezoid spaces are found in each floor. Classifications of Eldem[2] consists of mainly rectangular shaped plans, but taking into consideration the connections, this building could be interpreted as having the type of plan with an outer hall or central hall.

The building area is approximately 68 m² and one interior wooden stairs supplies the circulation. Probably due to the narrowness of the land, it was designed without any landing.

Basement: Basement floor is situated almost 135 cm below the street level and direct access to the street is provided via stairs through an arched, single entrance door (Figures 5.8 and 5.9). There are three main spaces on the basement configuration. One large hall becomes a core unit because of the transitions. Besides the entrances to the both rooms, connection with the upper floor and street level is enabled from that space. The wooden stairs on the west (back) side of the room is the main staircase of the interior circulation. Like many of the traditional Turkish houses, a kitchen was found on the basement floor. Moreover, a well was placed in it.

[1] This window cannot be seen from the east facade.
[2] Development procedure of the plans by S. H. Eldem, 1984

Figure 5.7: Main hall of the basement floor. Entrance door is shown from interior side.

Figure 5.8: Entrance of the basement floor from the street level.

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

Figure 5.9: Basement Floor

Figure 5.10: Basement Floor

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

Figure 5.11: Entrance hall 23 cm below the other spaces

street level, as well as 23 cm below the ground level of the other rooms in the same floor (Figure 5.11). As a result, height of the entrance hall is more than the all other spaces of the house with 350 cm. Other three rooms of the ground floor have the height around 325-327 cm. The buildings is preserved mostly authentic but it is obvious from the ceiling decoration as well as the traces on the visible surfaces, that the wall between the rooms R_001 and R_002 of the ground floor is shifted. This change can be detected through the comparison of the survey and restitution drawings of the ground floor (Drawings 5.1 and 5.12).

Figure 5.12: Hand drawings on the wall

Figure 5.13: Ceiling decoration

Apart from the two masonry exterior walls, interior and exterior walls of these two floors are measured 18-19 cm. On nearly all of these walls hand-drawings are found for interior decoration (Figure 5.12). Flower motives and straight lines were spaciously used in a combination with vivid colors. Besides the hand-drawings, baseboards, ceiling corner moldings and decorated frames of the openings enrich the interior experience (Figure 5.14).
All the ceilings of the both floors are covered with timber and each room has its own ceiling decoration in harmony with the plan as a common utility (Figure 5.13). In many of the traditional Turkish houses importance hierarchy of the rooms are reflected on the ceiling decorations. Usually, cantilever corner room of the first floor and the great hall are the most important spaces (Figure 5.16). In larger mansions, further rooms with special significance can be encountered. Correspondingly to the common tradition, three rooms have more attentive ceilings decorations, namely entrance hall of the ground floor (R_001), the space right above that hall (R_101) and the cantilever corner room of the first floor (R_103).

Figure 5.14: Interior of a room from the first floor

Figure 5.15: Staircase

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

Figure 5.16: Room 101 and the decorations

Figure 5.17: Leveled roof and the tiles

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

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

Walls of the spaces are painted in white color, but it is quite probable that another color was used previously, as it can be noted from the traces on the deteriorated areas. Like the first and ground floor, baseboards, ceiling corner moldings and ornamented frames of the openings are found here. Apart from the small attics and toilet, flooring of the spaces is linear wooden boards. Elaborated interior decoration and the presence of the bathroom show that the top floor was constructed to be actively used, not only as a rarely visited storage space.

5.1.4 Structural system and usage of materials

The building has a timber frame structure above a masonry basement like many of the other examples in Istanbul. For the masonry part, rough stone pieces are combined with the bricks and the well-shaped ones are used on the facade. Masonry base is utilized on the humid areas and the timber beams are fitted directly above them (Figure 5.18). Moreover, jack arch slab[1] consisting shallow brick arches spanning between steel beams (having 14,5 cm flange width and 0,5 flange thickness) is found partly under the ground floor. The timber construction technique was not interrupted by the steel beams but supported (Figure 5.19). Except from the jack arch section, the all the floorings are constituted with only timber elements like the walls of the upper floors.

Figure 5.18: Timber beam above the masonry basement. Studs are 4x 13 cm and damaged beam is approximately 12x13 cm. Timber bagdadi laths and plaster are also visible.

Figure 5.19: Timber beam with 12x 16 cm dimensions is placed above the steel beam. A masonry wall of the basement floor and bagdadi laths from a wall of the ground floor are also seen.

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

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

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

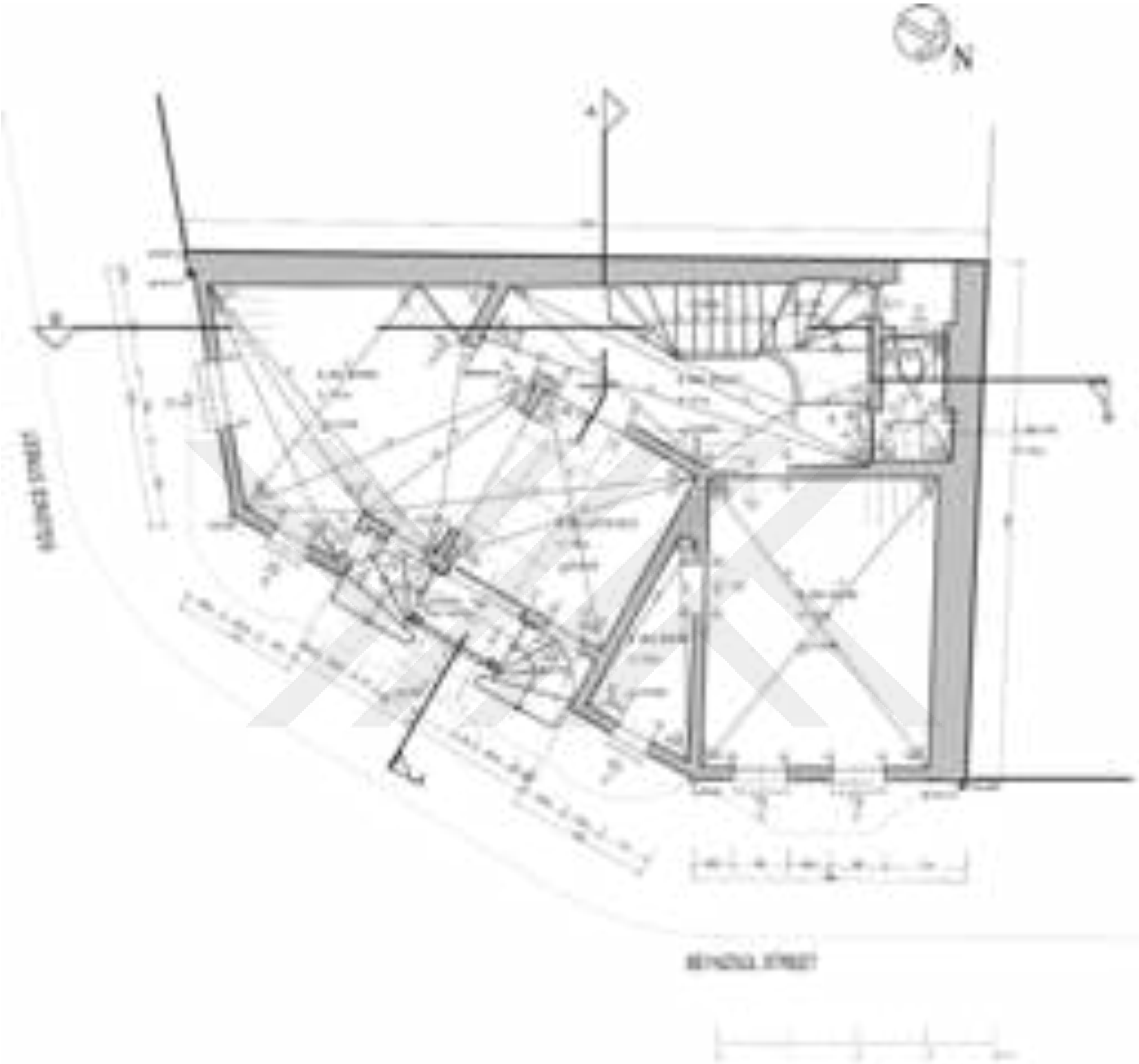

Figure 5.20: Structural elements from the ground floor wall


Figure 5.21: Ceiling of the room 103 and some part of the roof structure

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

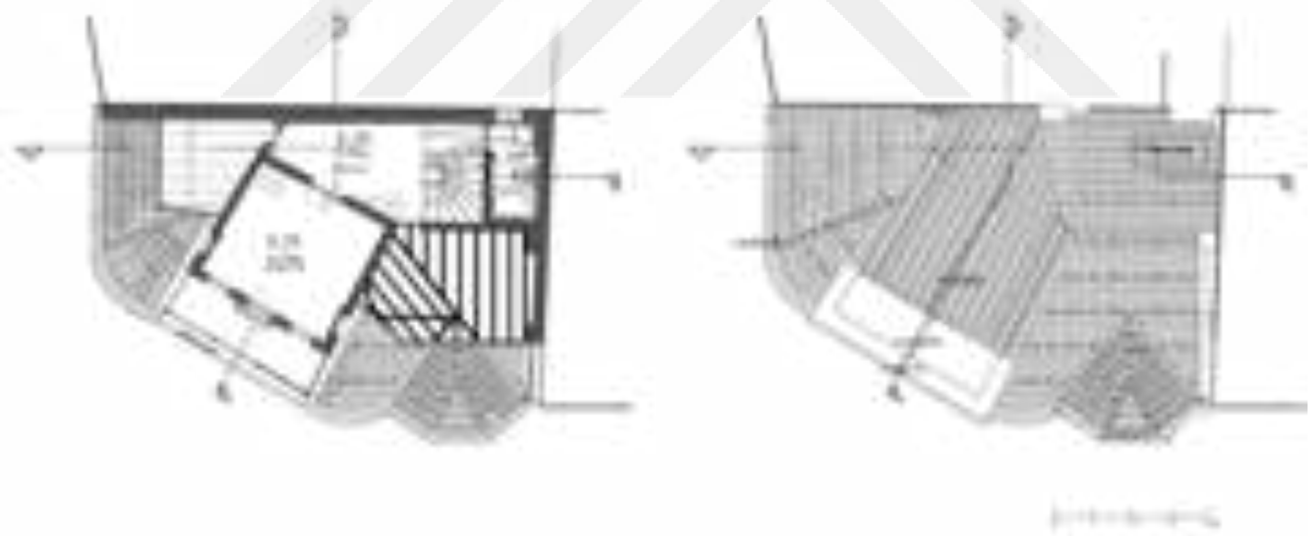
On the whole of the structure, wood shows up as the dominant material. Besides the structural system, most of the architectural elements including stairs, balustrades, parapets of the balconies, all the ornamental figures, door and window frames are also from timber. All the main load bearing posts and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

5.1.5 Drawings and models



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

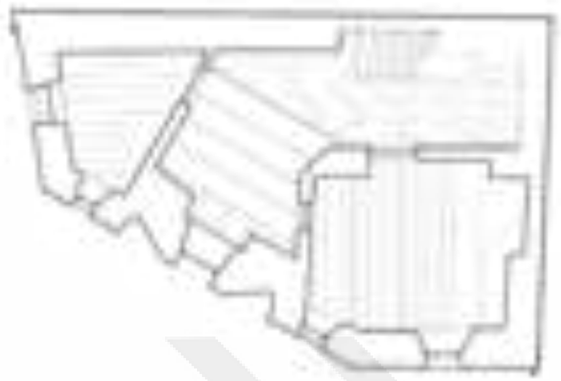
Drawing 5.2: Basement floor plan (left) and first floor plan.
Measured and drawn by N. Unal. Rearranged by the author.



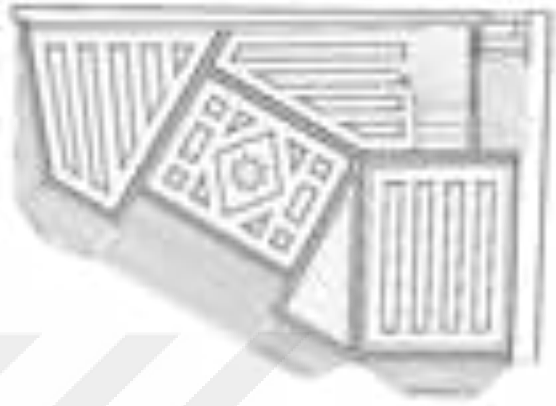
Drawing 5.3: Second floor plan (left) and roof plan.
Measured and drawn by N. Unal. Rearranged by the author.

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

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



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



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

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

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

Restitution Project[1]

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

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

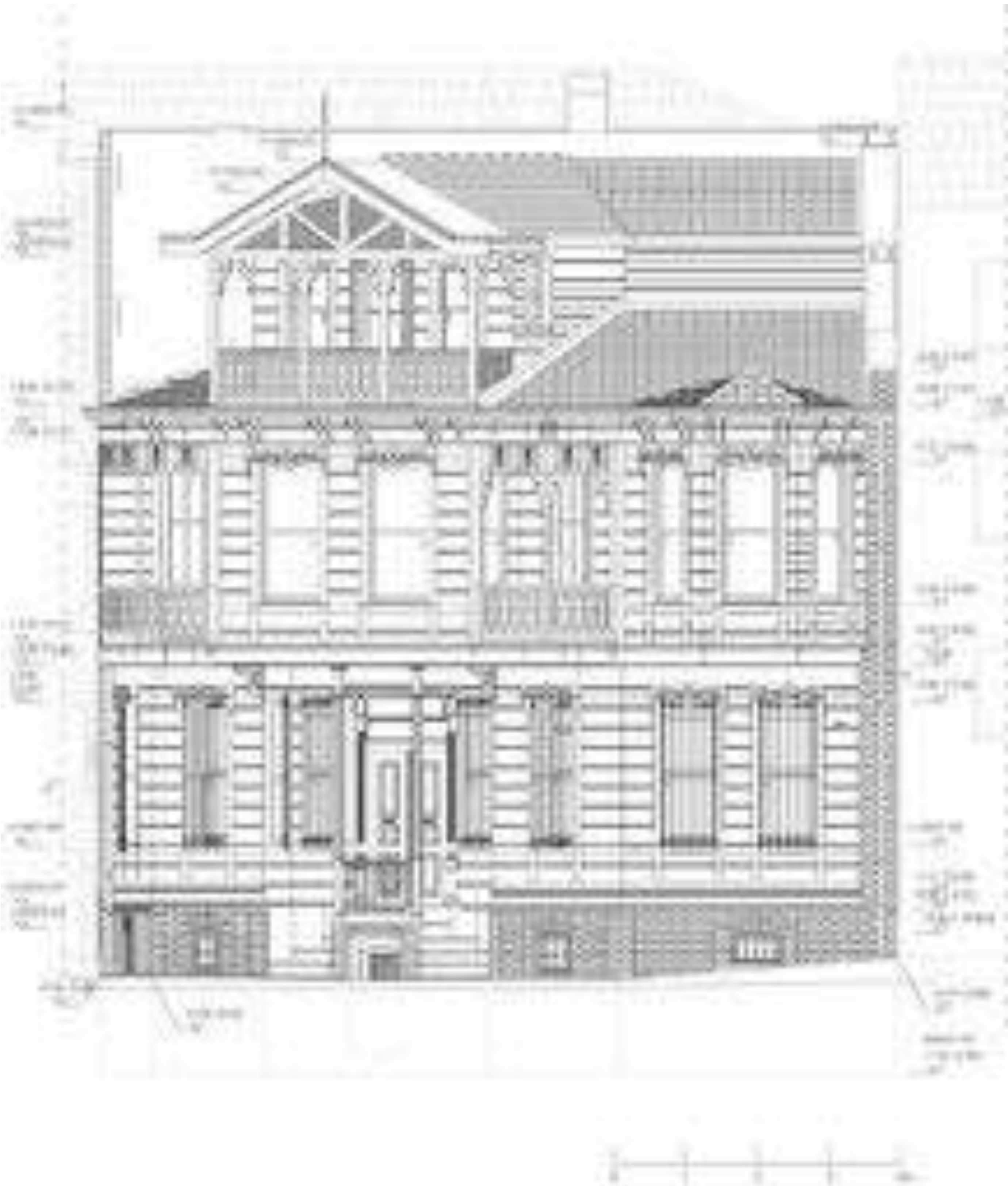
Drawing 5.12: First floor plan of the restitution project. Rearranged by the author based on the drawings of N. Unal, 2014.

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

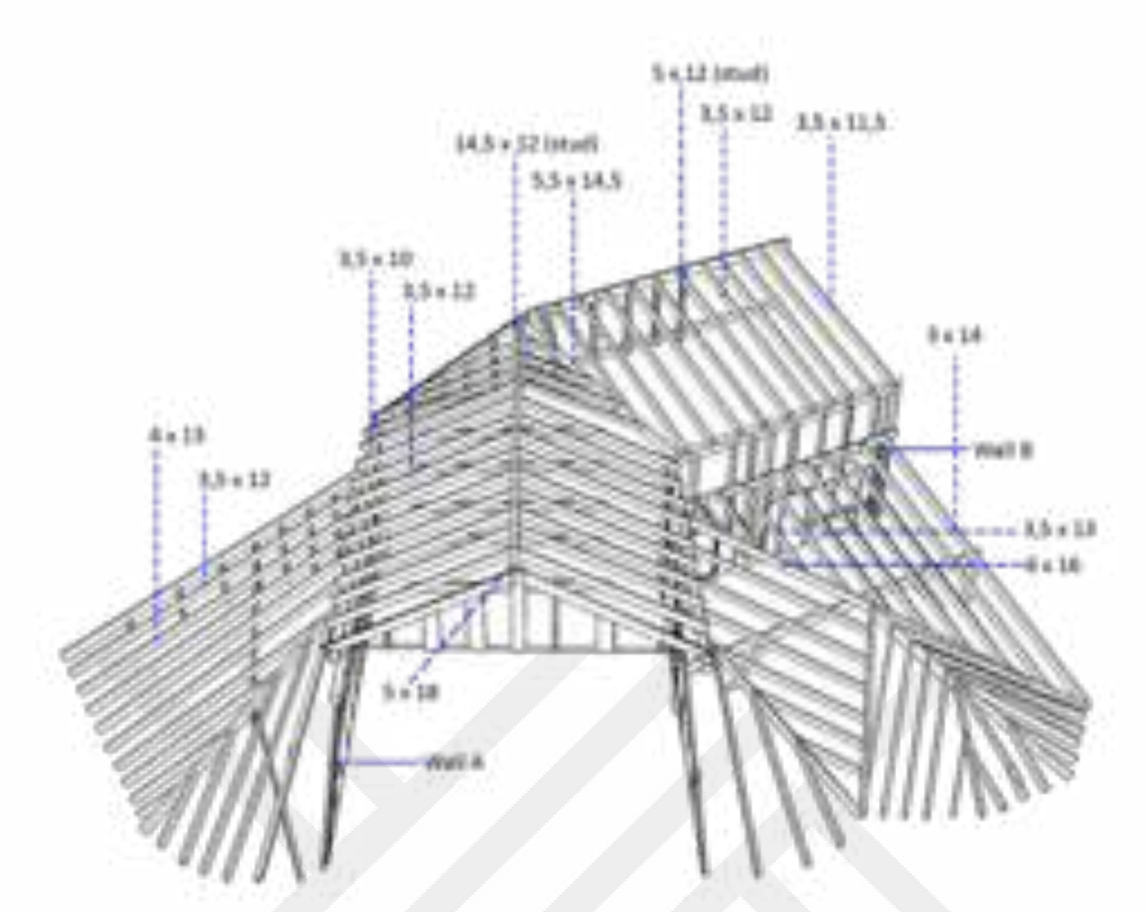
[1] As the building was preserved mainly original, there is no extreme spatial difference between the survey and restitution projects. Shift of the wall between the rooms R_001 and R_002 of the ground floor is the major conspicuous change.

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

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

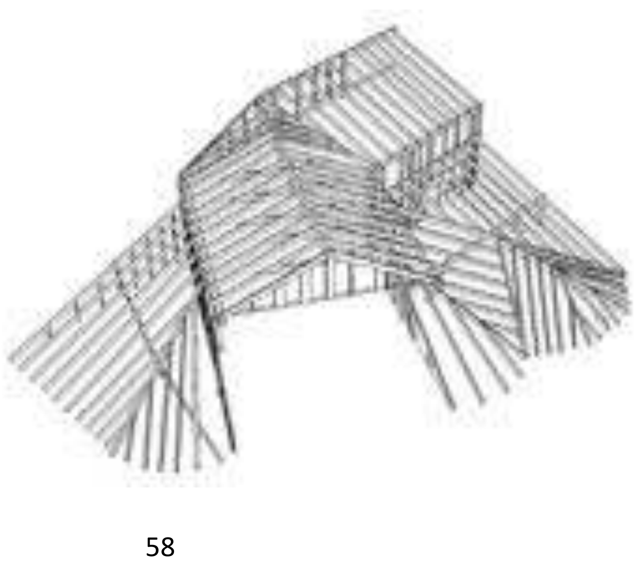


Drawing 5.16: Northeast facade of the restitution project. Rearranged by the author based on the drawings of N. Unal

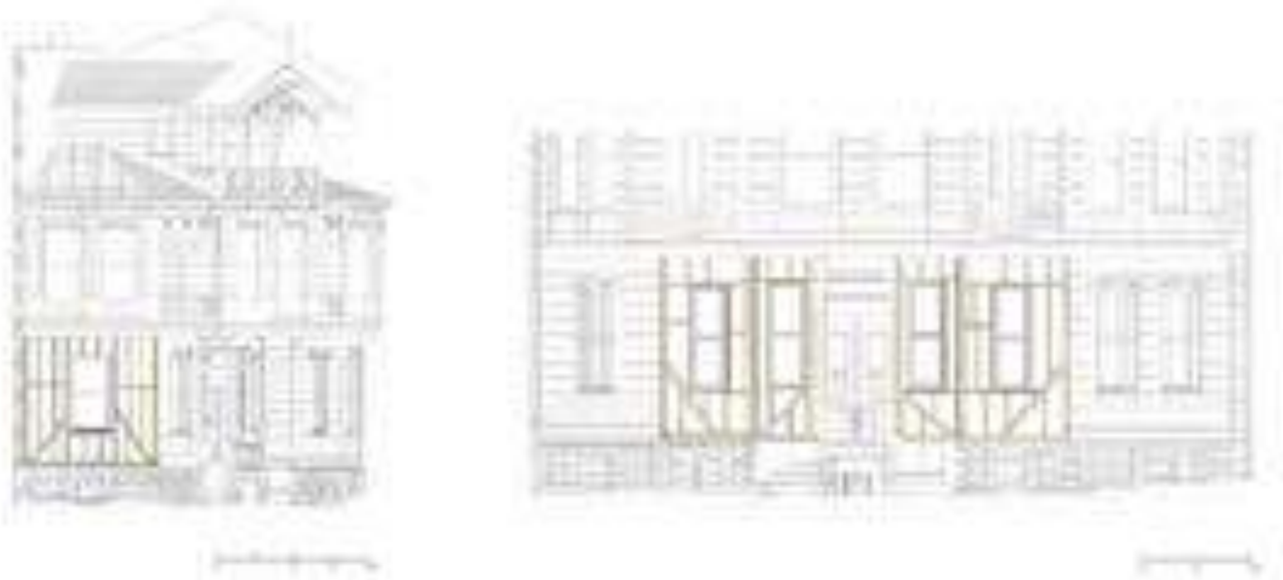


Drawing 5.17: Roof structure shown with certain dimensions. It is measured and drawn by the author.

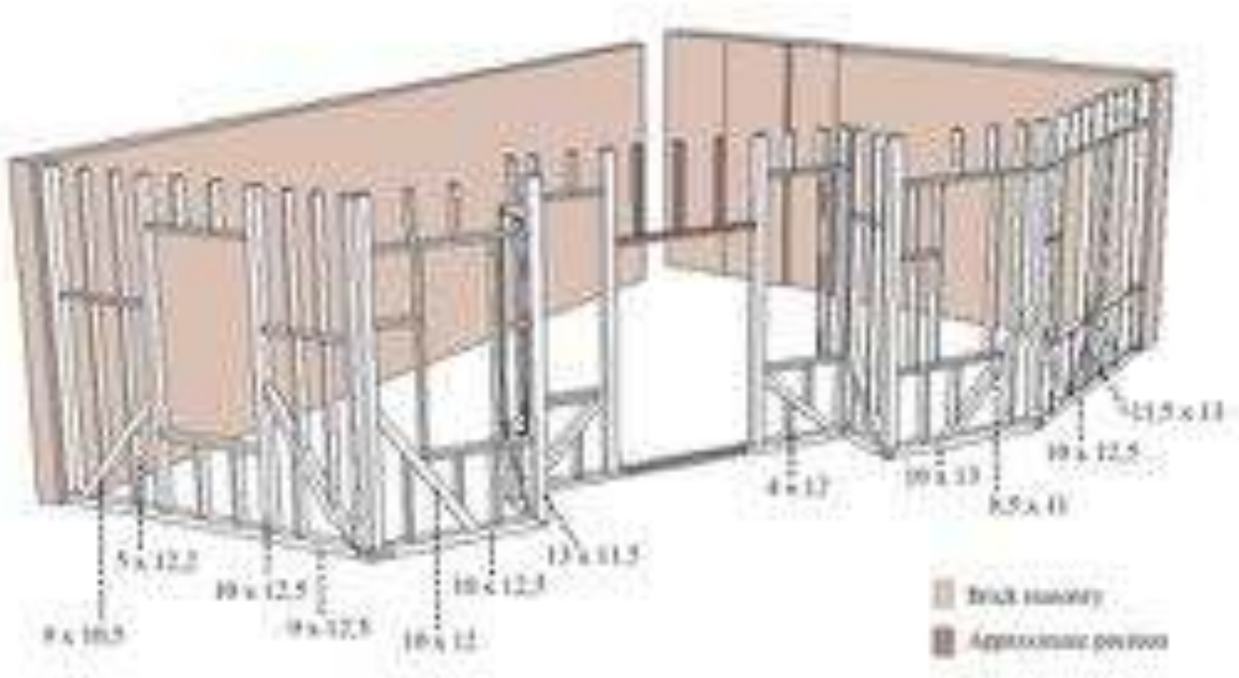
Drawing 5.18: Wall A (left) and wall B (right) of the top floor. Measured and drawn by the author.



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



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



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

Examples from the wood joints used in the structural system of the house[1]

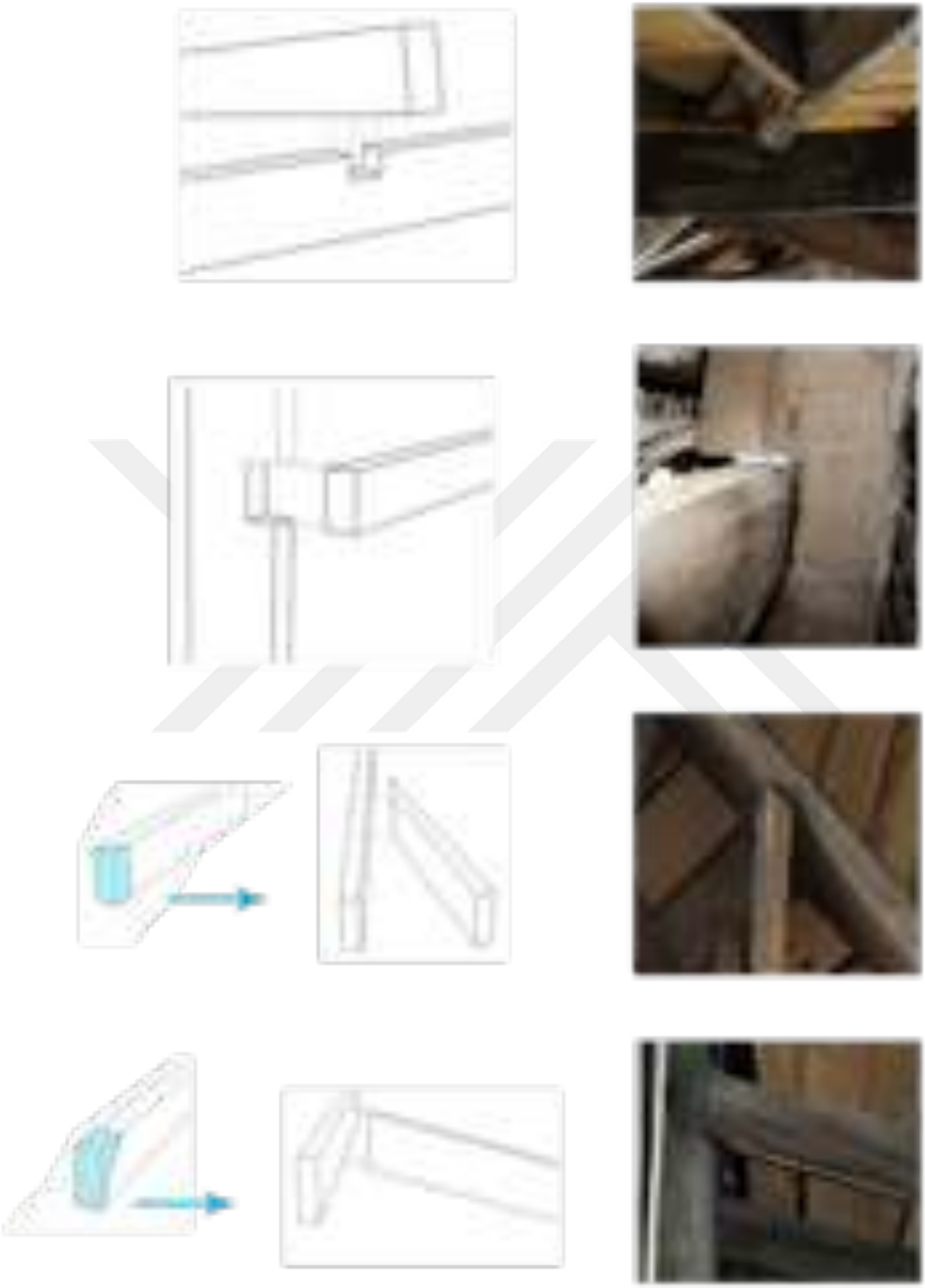


Figure 5.22: Examples of wood joints from the house in Arnavutköy

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

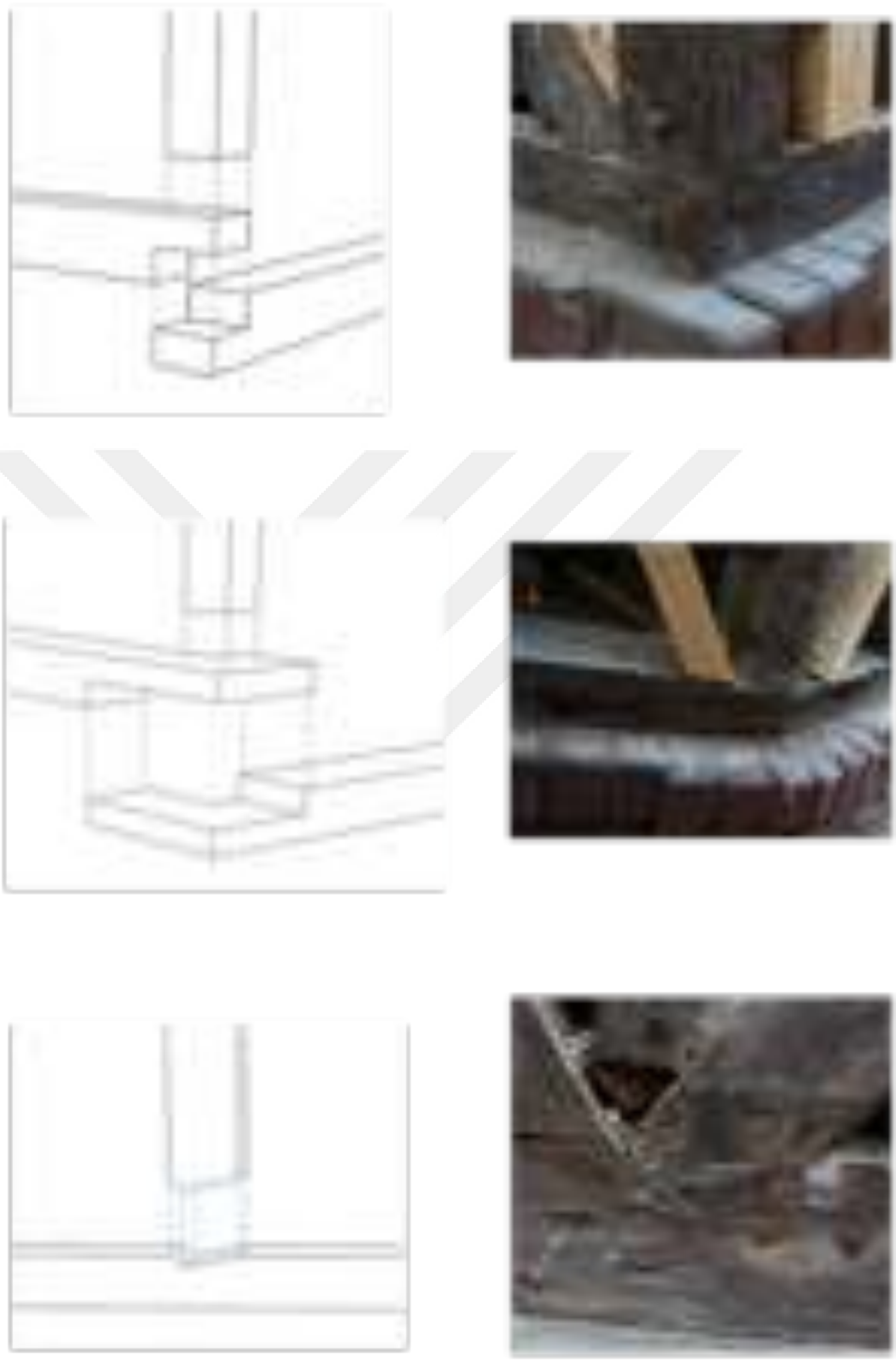


Figure 5.23: Examples of wood joints from the house in Arnavutköy

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

5.2 Wooden Building in Sarıyer

5.2.1 General information on the site and the building

The building is located at the center neighborhood of the district Sarıyer. Therefore, it is known with the same name of the district as “Center Sarıyer”. In the past, on the hills of Sarıyer there used to be a copper mine[1] that also contained clay. The area, therefore, had a yellowish appearance as consequence of clay contamination on the surface. It is believed that the district was then named as Sarıyer (meaning: yellow place) for such appearance.[2]

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

The plot of the examined wooden building is a part of the residential line between the Yenimahalle Avenue and the shore (Figure 5.25). Exact construction date of the building was not recorded. However, it is understood from the old photos that the dwelling was built in a year between 1870 and 1920.[7] It has a rectangular plot and layout floor plan (Figure 5.26). On the current situation, there exist four entrance possibilities to the house. Two of them are at the back and the other two are located at the frontal facade. Backyard of the building is almost 230 cm lower than the street level as well as the

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

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

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

[4] İnciciyan, 1956, p. 167

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

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

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

entrance of many other neighboring buildings. This points out a possible change in the ground levels of the landed property. The backyard is reached by concrete stairs, which are obviously not original.

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

Figure 5.26: Location of the building

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

5.2.2 Characteristics of the facades

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

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

Figure 5.27: Southeast facade

Figure 5.28: Northwest facade

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

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

Figure 5.29: Wooden facade elements and small nails

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

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

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

Figure 5.30: Main entrance door on the frontal facade

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

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

Although all the wooden frames of the sash windows remained original, ground floor windows are totally changed.[1] Approximate dimensions of the wooden sash windows of the first and second floors and the stairwell are given in Table 5.3. [2] It has to be mentioned that minor differences about 1-2 cm are encountered between the windows, which are seem to be identical. The deterioration throughout the years might be the reason for the observed inequality.

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

Table 5.3: Window sizes

5.2.3 Characteristics of the spaces

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

Figure 5.32: Original wooden stairs

Figure 5.33: Dividing panel as a later application

[1] Atabeyoglu, G., 2008, p. 37
[2] Except from a few windows, the dimensions were taken from the measurements of the project of E. Tercan.

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

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

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

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

Figure 5.34: Entrance hall of the ground floor is below the nearby room

Figure 5.35: Original tiles on the ground floor

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

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

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

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

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

Table 5.4: Thickness of the ground floor walls

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

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

Figure 5.36: Interior

Figure 5.37: Ceiling decoration

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

of the openings are used to decorate the rooms (Figure 5.36). Like the previous wooden building in Arnavutköy, each space has its own ceiling decorations according to the plan shape and importance of the room (Figure 5.37).
Staircase is positioned at the same place on all floor plans (Figure 5.38). In the same way, the wet areas are also kept in the same part of the building on all floors. Wooden structured interior walls are measured 19-20 cm on both floors (Figure 5.39). The wooden exterior northeast wall is also 20 cm, while masonry southwest wall is nearly 35 cm. Thickness of the wooden floorings are 2 cm.
First and second floors were preserved mainly original and the characteristics of the plan scheme, as well as the interior space decoration can be followed on those floors.

Figure 5.38: The hall of the second floor

Figure 5.39: Wall thickness and the layers of the wall

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

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

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

Normally, structural system of the roof is not visible on the usage areas of the house as a common tradition of the Turkish wooden residential heritage. In this direction, walls are painted with the application of bagdadi technique and ceilings are covered with thin wooden laths like the other floors (Figure 5.42). Ceiling of the main room (302) of this floor is also decorated, but only basic linear figures were preferred. Height of this room and the small hall are nearly 305 cm by clear spacing. Two other rooms with pitched ceiling has height lowering from nearly 227 cm until 152 cm. According to Atabeyoğlu, these two rooms (301 and 303) were obtained after the roof structure was being raised. Additionally, it is claimed that the dormer windows were added later on, as the slope of the roof was changed. [1]

Figure 5.42: Interior photo from the top floor

5.2.4 Structural system and usage of materials

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

Figure 5.43: Both types of the bagdadi laths

Figure 5.44: Jack arch system

[1] Atabeyoglu, G., 2008, p. 38-39

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


Figure 5.45: Cushion beam


Figure 5.46: Structural system and another cushion beam

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

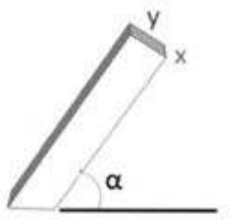
Top Floor (attic)	
Short Edge (cm)	Long Edge (cm)
8,5	15
8,5	12
9	10,5
10	12,5
9,5	12,5
9	13,5
10	13

Second Floor	
Short Edge (cm)	Long Edge (cm)
9,5	12,5
12	12
11	15
13	13
11	12
8,5	11,5
12.5	12.5
9	13
10	12
11	14
10	13
10,5	12,5
10	12
11,5	13,5
10,5	12,5
10,5	13

First Floor	
Short Edge (cm)	Long Edge (cm)
11	11,5
11,5	13
11	11
9	11,5
9	10
11	12
10,5	13
10	12
10	11,5
11	11,5
10	13,5
10	12
9,5	12

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

The posts were positioned accordingly to the general layout design of the building. Gaps between them are measured between 100-180 cm for the first floor, 120-180 cm for the second floor and 130-284 cm for the third (top) floor. Cross section of the braces is square alike form and the dimensions of them are quite close to the posts and beams. However, most of the braces are amorphous and do not follow an explicit, sharp line. Measuring range of the cross section sizes and the angle of the brace to the floor are given in Table 5.6. Although there is no standardization for the inclination angle of the braces, the average is calculated as 60°.



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

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

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

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

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

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

Figure 5.47: Recycled timber piece

Figure 5.48: Constructive wooden elements of the walls

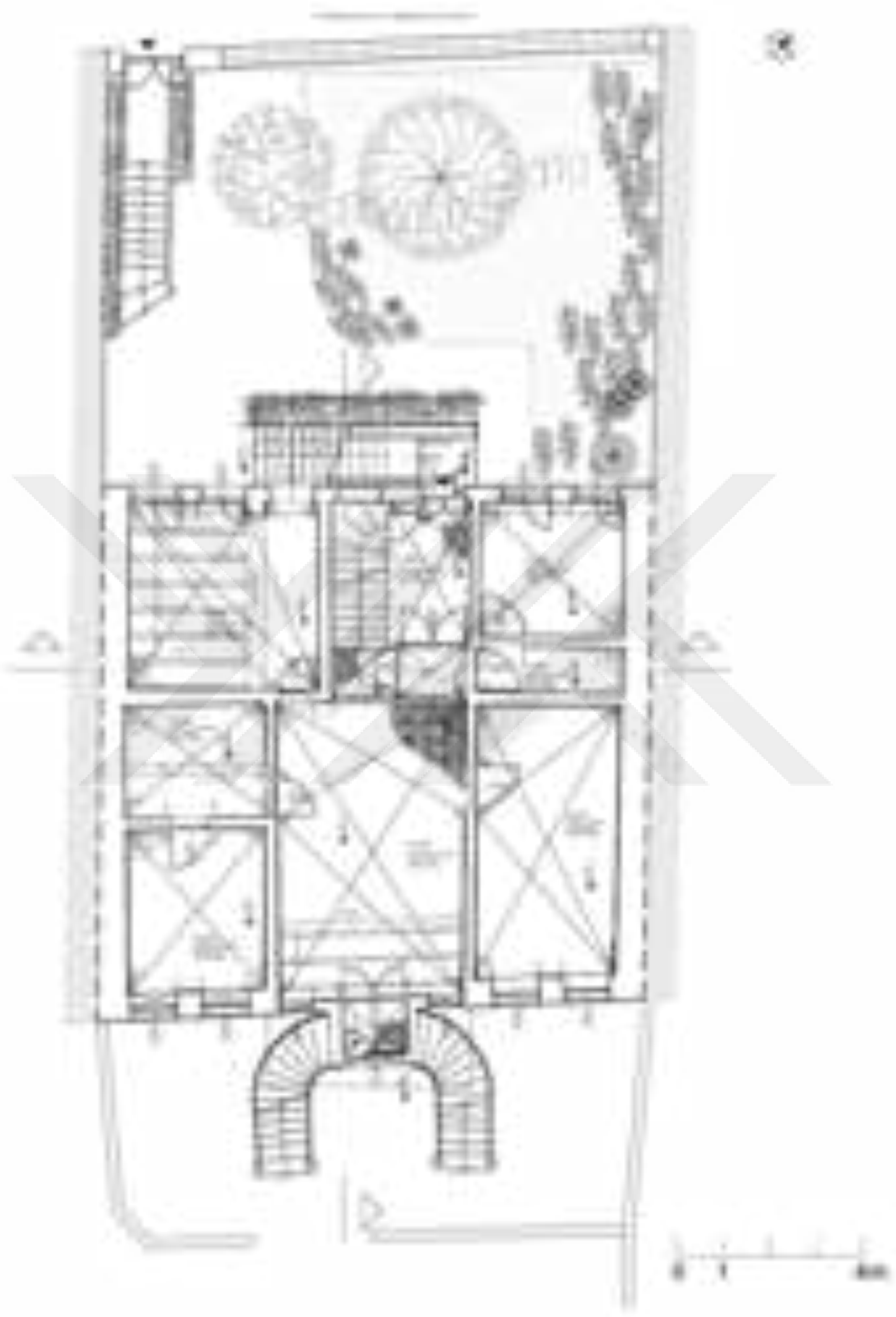
structural system (Figure 5.47). It proves the usage of recycled timber pieces for the nonvisual parts of the house. Moreover, traces of hand tools are also found on the structural system, but the visible surfaces are well shaped. It is quite obvious that the cladding boards are machine cut.

As in the other selected houses, wood shows up as the dominant material on the whole of the structure. Most of the architectural elements, as well as the constructive components are from timber (Figure 5.48). While all the load bearing components are from oak, other structural elements were made of pinewood. Metal appears rarely on the building. Grates of the ground floor windows, balustrades of the exterior stairs, I profiles of the jack arch and the decorative bars on the entrance door are examples of the metal elements. Brick is found on the ground floor walls, chimney and the fire wall. "B * I" is found as the stamped mark on some of the bricks (Figure 5.49). Like the house in Arnavutköy, industrially made clay roofing tiles[1] cover the roof. Besides the common transparent glasses of the windows, colored glasses are encountered on the fixed windows of the top floor.

Figure 5.49: Bricks with special mark

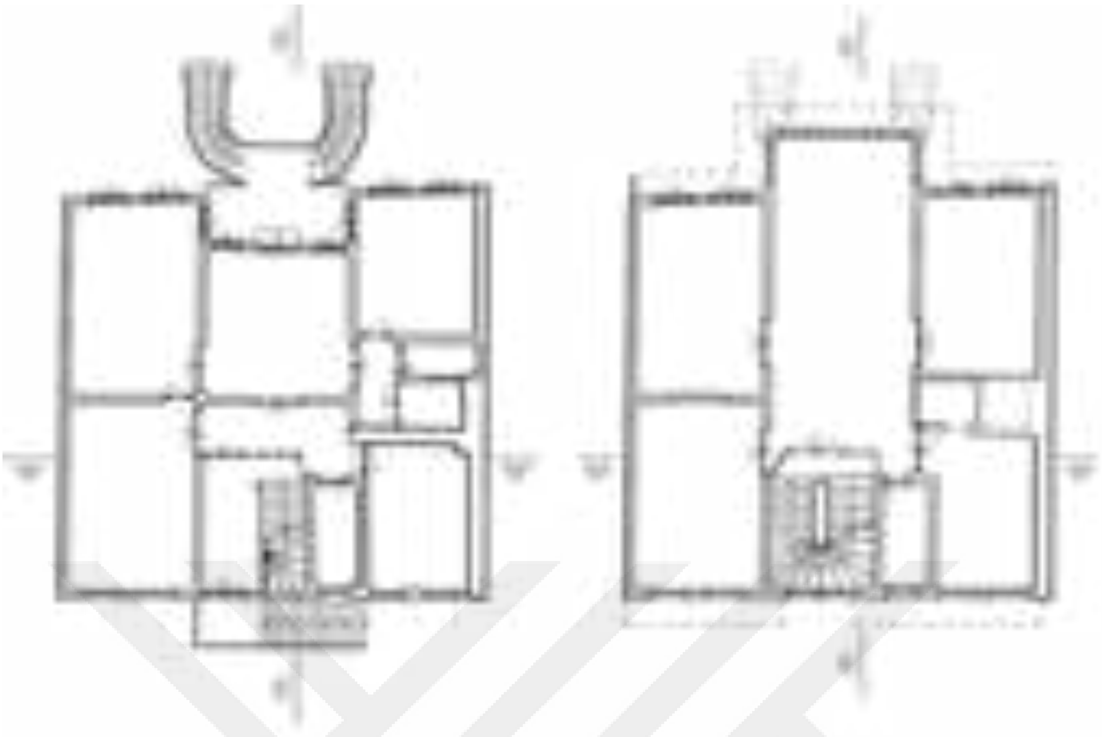
[1] They are known as "Marseille tiles" in Turkey.

5.2.5 Drawings and models[1]

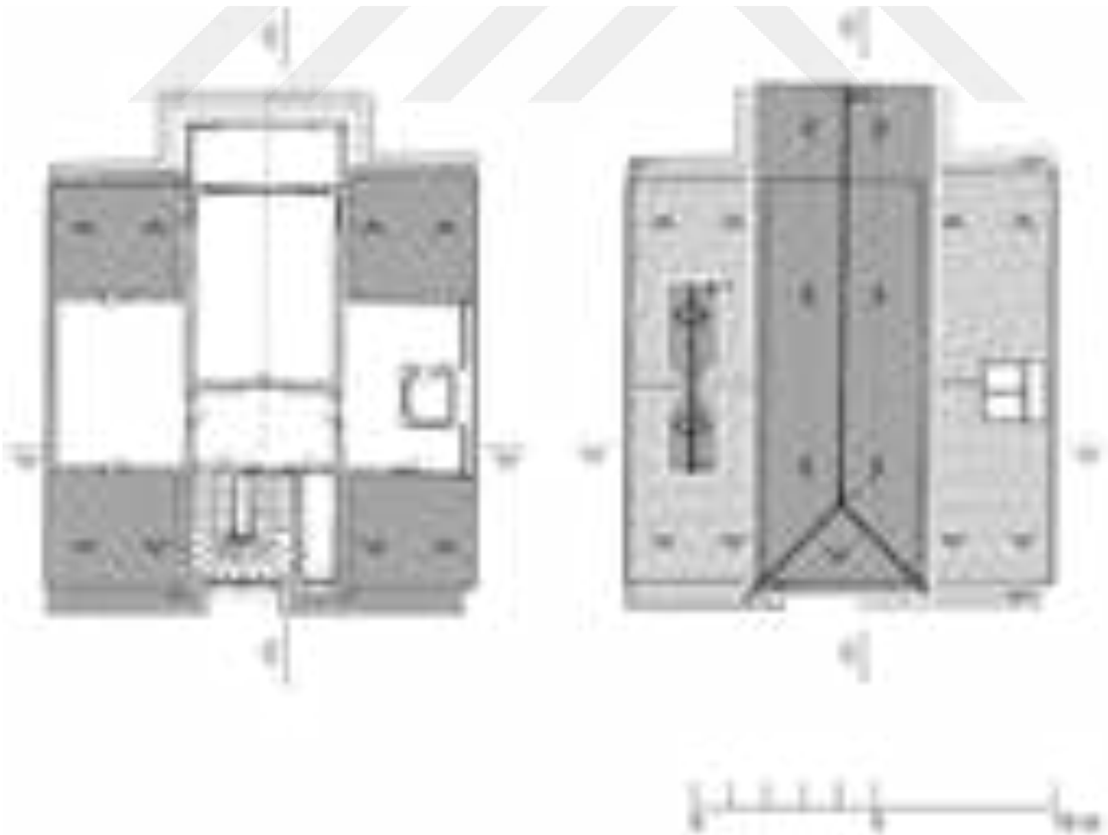


Drawing 5.22: Ground floor plan with the dimensions. Measured and drawn by G. Atabeyoglu, 2008

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

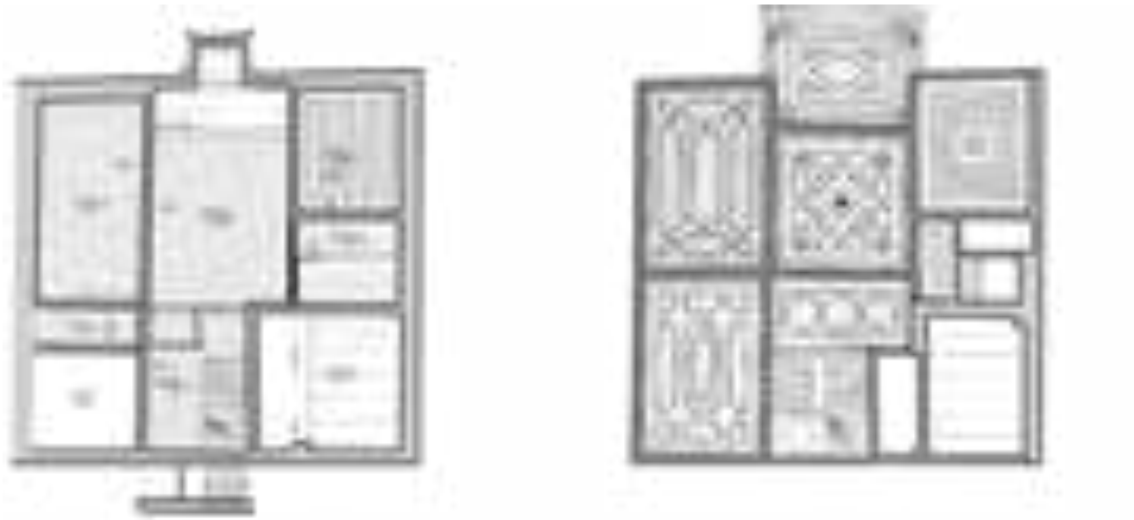


Drawing 5.23: Survey plans of first (left) and second (right) floors. Redrawn by the author based on the project of E. Tercan.

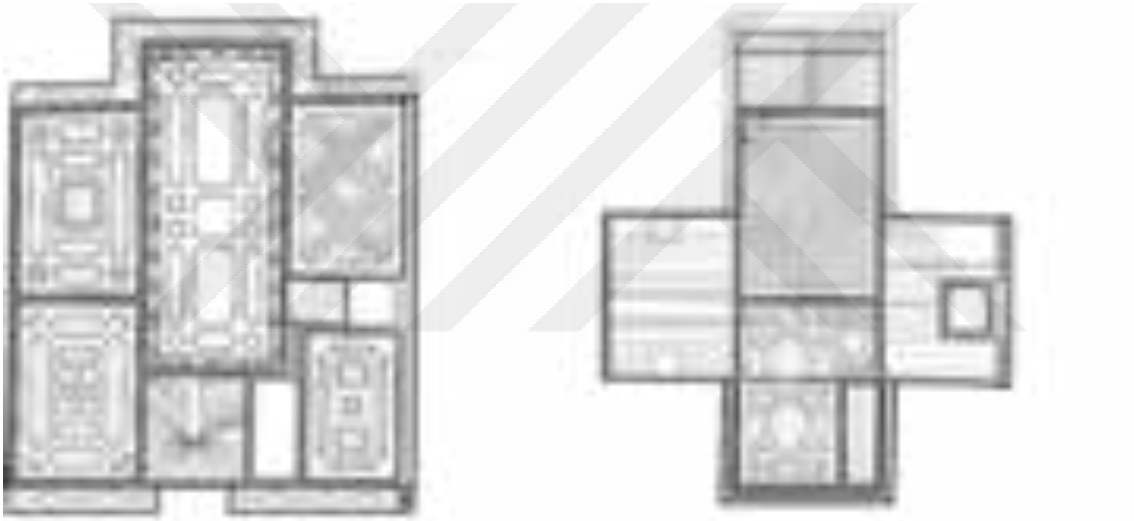


Drawing 5.24: Survey plan of the third floor and the roof. Redrawn by the author from the project of E. Tercan.

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



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



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

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

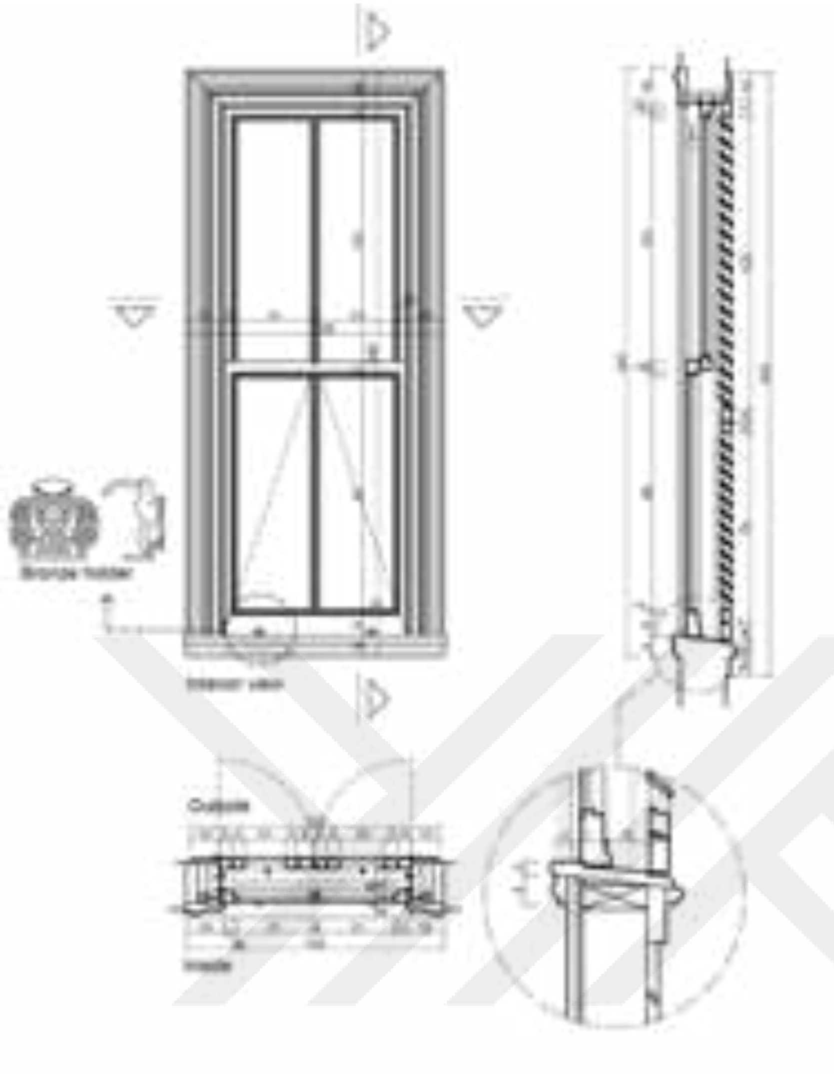
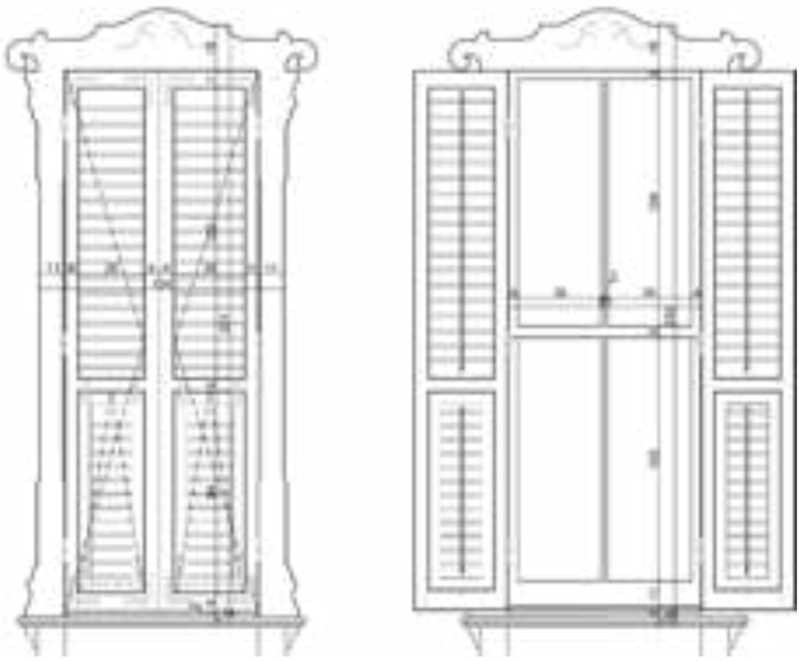
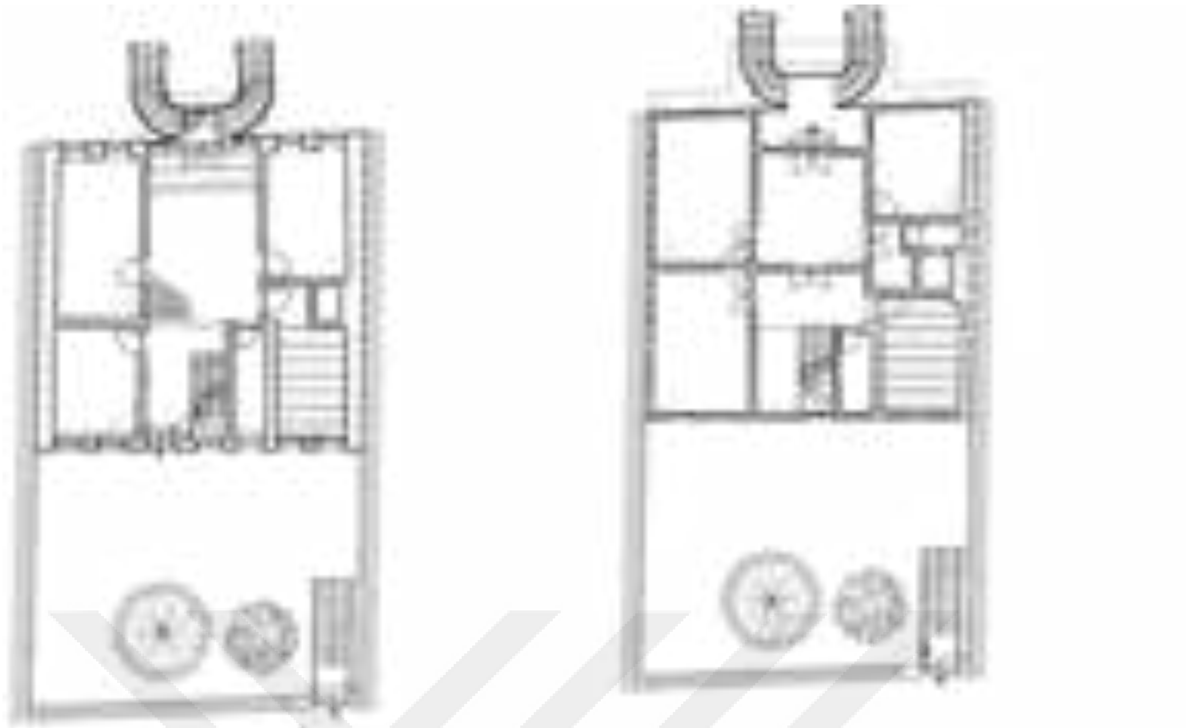


Figure 5.50: Sash window weight from the building. Photo by the author, 2016

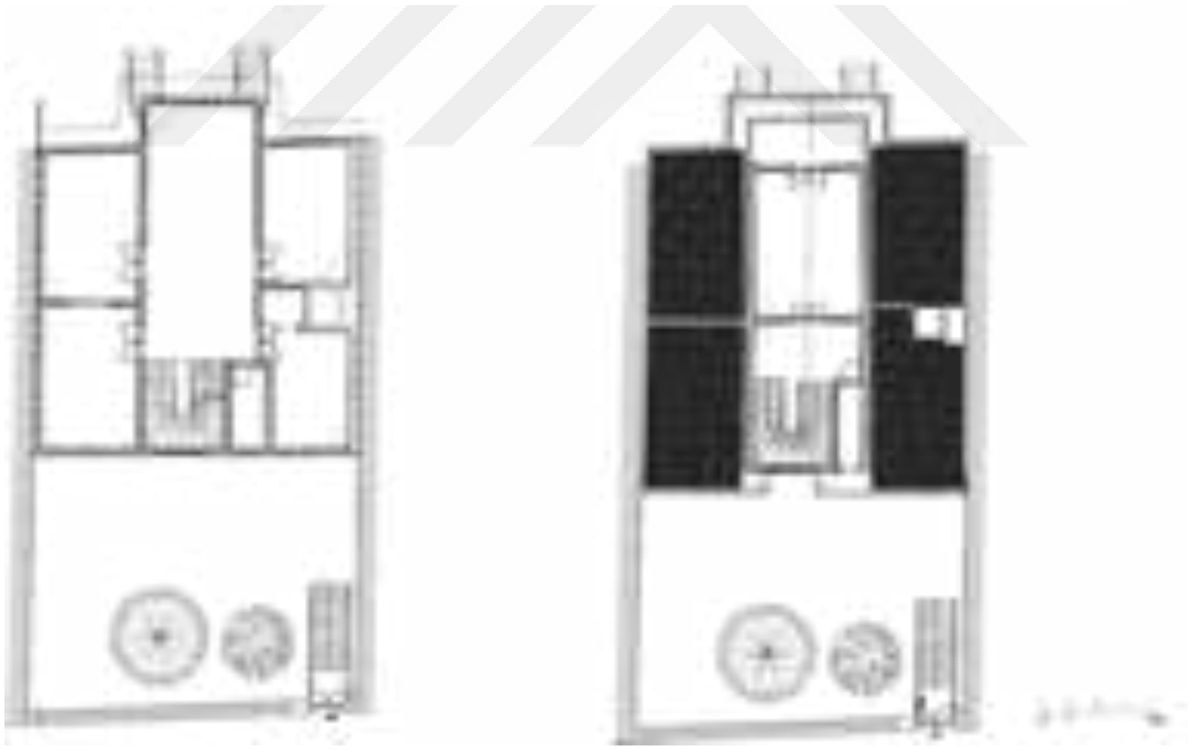
Figure 5.51: The cord of the mechanism. Photo by the author, 2016



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



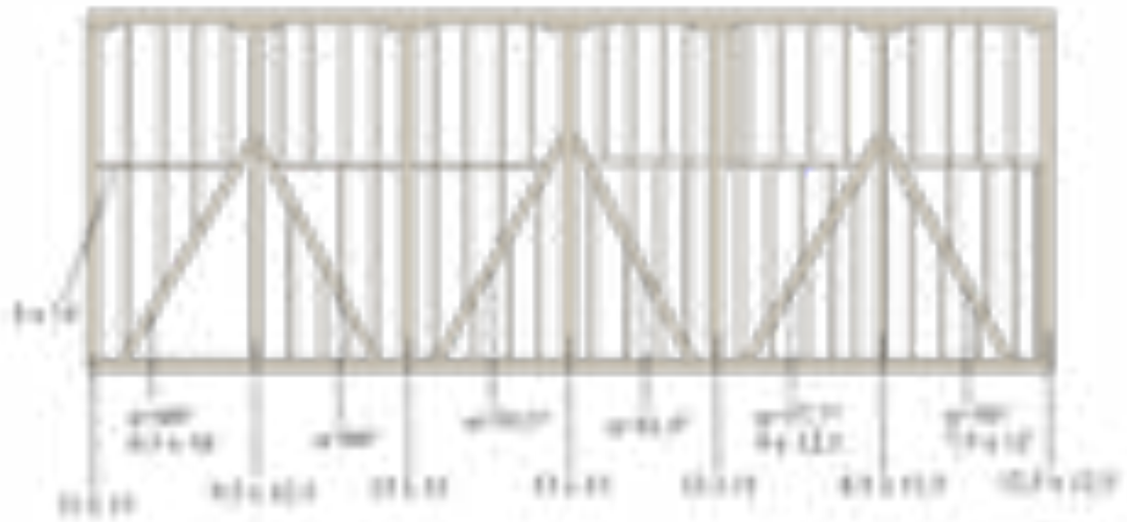
Drawing 5.30: Restitution plans of the ground (left) and first (right side) floors. Rearranged by the author based on the project of G. Atabeyoglu, 2008.



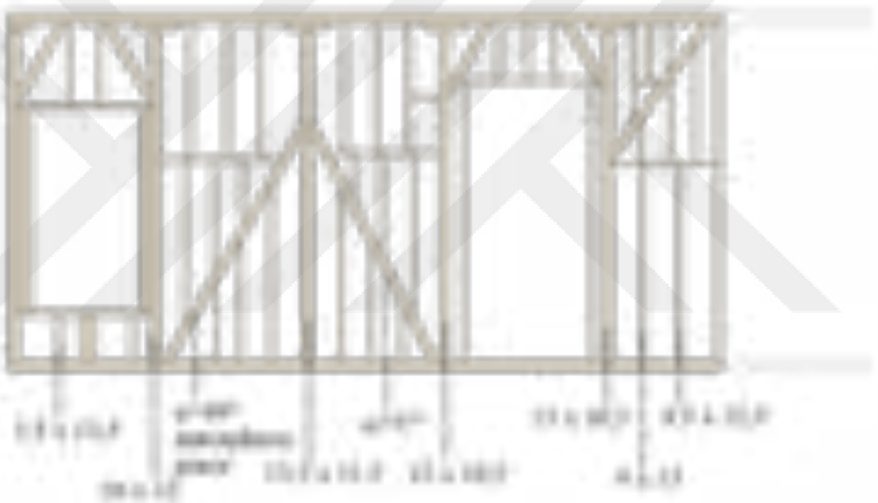
Drawing 5.31: Restitution plans of the second (left) and third (right side) floors. Rearranged by the author based on the project of G. Atabeyoglu, 2008.

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

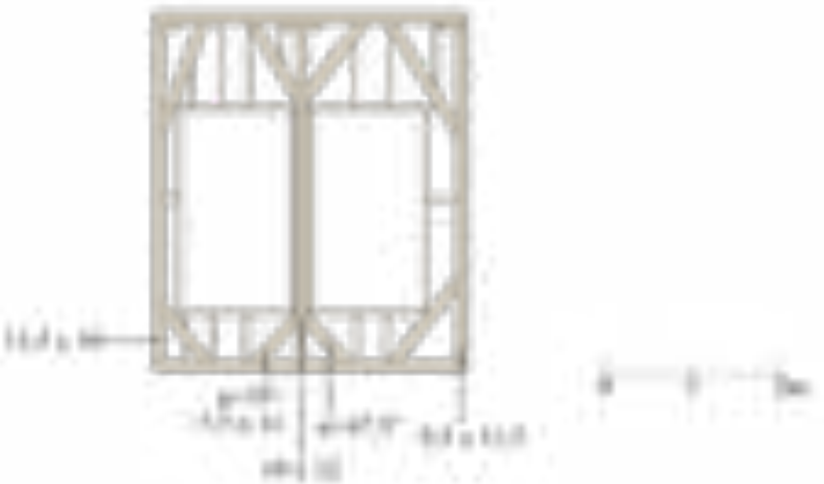
Drawing 5.33: Restitution drawing of the back facade. G. Atabeyoglu, 2008



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



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



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

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

Drawing 5.38: Load bearing posts of the second floor

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

5.3 Wooden building in Tarabya

5.3.1 General information on the site and the building

Tarabya is a part of Sarıyer district and located between the neighborhoods of Kireçburnu and Yeniköy. It is on the European shoreline of the Bosphorus strait and is known with the bay formed naturally by the curve of the shore. Like many of the Bosphorus villages, Tarabya was also popular with clean, fresh air and healthy, green environment. It is narrated in various sources that the name Tarabya comes from the word "threapia" or "tarabiye", which means pleasure and cure. Additionaly, a Greek word meaning pharmacy, "Farmakia" is stated as the first known name of the region. [1]
According to Evliya Çelebi, one Muslim and seven Christian neighborhoods were found in the 17th century.[2] During early 19th century, 52 seaside mansion, 23 houses and a mansion were belong to the non-muslims (Ottoman-Green and Armenian), while Muslim community have only 4 houses. [3]
After the 18th century, several summer residences for the foreign embassies were built in Tarabya coast and still today there are quite a lot of consulates in the neighborhood. Buildings of the embassies mostly reflect the popular European figures of their period. Especially the facade decorations and the configurations of the masses catch the attention with their luxurious appearance. Summer buildings for the English and Italian embassies are the typical examples. In conjunction with that trend, similar figures are also encountered in the other wooden structures of Tarabya and nearby neighborhoods.

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

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[1] Inciciyan, 2018, p. 149. In various sources different versions of the same word like "Pharmacias" or "Farmakeus" was mentioned.
[2] Evliya Celebi, Seyahatname, Volume I, 2006
[3] Original source: Bostancıbaşı Defterleri (Bostancıbaşı Ottoman records) in Aysu, Ç., 1994, in "Dünden bugüne İstanbul Ansiklopedisi", p. 208


Figure 5.54: Location of the building

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

Before the construction of the summer residences for the German embassy, on the same plot there used to be an iconic seaside mansion, which represents the Ottoman seaside housing architecture of the 1800s. S. H. Eldem researched about it and the restitution drawings are being published.[3] According to the data, the mansion was demolished in a year between 1855 and 1878.[4]

On planning of the buildings for the German embassy, the contribution of several people were mentioned. After long discussions and examinations, finally Wilhelm Dörpfeld made the project, but he did not undertake the role of contraction manager on site. His participation to the project was ended at the end of 1884. [5] Between 1885 and 1887,

[1] Bachmann, 2008, p. 300
[2] Email from Claudia Seebeck in 2017. (Cavdar and Cakir, 2018, p. 35)
[3] Eldem, S. H.,1973, p.411-416 and Eldem, S. H., 1993, p. 290-291
[4] Eldem, S. H.,1973, p.411-416.
[5] Bachmann, 2011, p. 66

the first three houses were built on that site under the control of young architect Armin Wegner for the members of the German Embassy. These buildings were used as the mansion of the embassy, house of the counsellor and the office. [1] As the time passed, those spaces were not sufficient anymore (Figure 5.55). Upon the need, the summer built during the years 1904-1905 by the German company Kisse & Kastelli. The construction was completed on the July 19, 1905.[2] The house of the chancellor is located in the second row behind the embassy council house. It benefits less from the prospect of the Bosphorus, and had less representative residence of the chancellor was significance. This situation is also reflected on the character of the building compare to

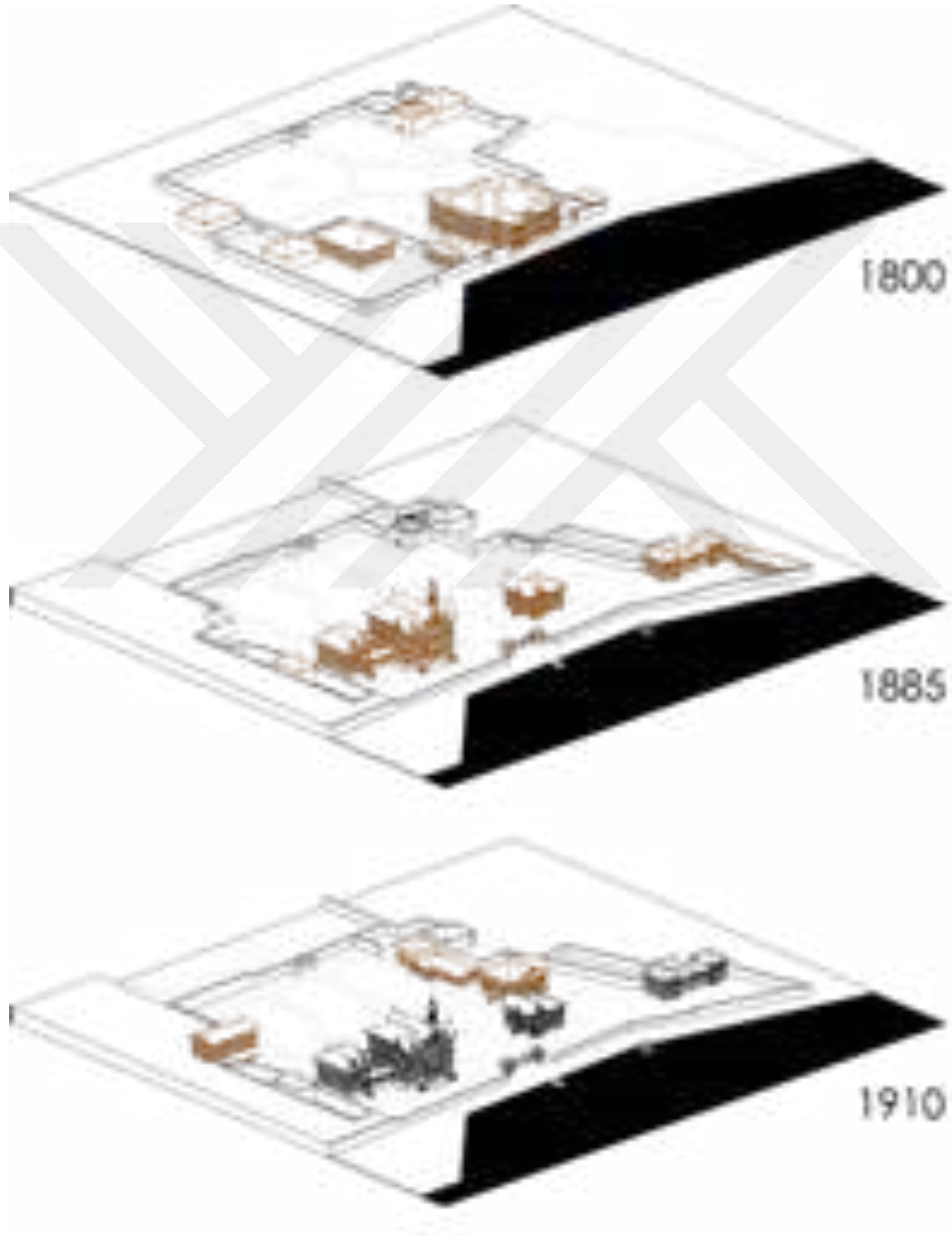


Figure 5.55: Three phases of the constructional developments on the site of the German Embassy. Drawing: S. Tezer, DAI (published in Bachmann, 2011)

[1] Bachmann, 2011, p.68
[2] Cavdar, 2018. Original souce: "Politisches Archiv des Auswärtigen Amtes, Das Grundstück in Therapia Bau, Fach 43, Spec. 36, Bd. 13/Nr. 820 (1904–1908)."

the other structures in the same garden. Mansion of the embassy is the most eye-catching building with the tower and significant entrance (Figures 5.56 and 5.57). Influences from the English Victorian style and Swiss cottage housing are especially apparent on the houses of the embassy and the counsellor (Figure 5.58 and 5.59).

Figure 5.56: Mansion of the embassy, 2016.

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

Figure 5.58: House of the counselor, 2017.

Figure 5.59: House of the counselor, 2017.

5.3.2 Characteristics of the facades

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

Figure 5.60: West and north facades of the building

Figure 5.61: East and north facades of the building

Structural variation is apparent from the facades with a smooth transition. Facade walls of the masonry basement floor are covered with plaster and left in the usual beige color. The upper timber structured floors have horizontal timber laths as exterior coating and all of them are painted in white. The horizontality was stressed with the linear stamps on the plaster surface of the basement. As a whole, a spiky contrast between the floors was not preferred. Decoration figures on the facades are nearly identical with the ones on the neighboring building, house of the counselor.

Although all the four facades have different layout from each other, same ornamental figures are encountered on all of them. As an example, approximately on the level of the bottom line of the first and second floors, the same molding figure encircles the whole building. Frame decorations of the first and second floor windows are different, but the same combination can be followed on all the facades. Tuscan order pilasters are used frequently. Additionally, repetitive wooden bargeboard ornaments surround the eaves and help to create an integrative outlook of the building.

Due to the dashing roof part and the layout, east facade is being distinguished as a frontal facade. However, from this facade there is no direct access to the inside of the building. Besides the linear emphasis of the decorations, semicircle and triangle figures are found on the small gable wall of the east facade. An oriel is placed on the

Figure 5.62: East facade

Figure 5.63: South facade

perpendicular axe of the gable and get carried by the metal pillars. The oriel reflects a specific character of the traditional Turkish residential architecture. However, span length of the cantilever slabs is longer than that of the common tradition of that time. It may probably be related to the need of metal posts to carry the load of the oriel, since oriels are not supported by metal columns in accordance with the traditional Turkish wooden housing heritage. Additionally, oriels are usually being designed in a harmony with the general layout of the facade and roofing is integrated with the main mass. Although this part seems to be an oriel from outside, interior usage is like a balcony. Taking into consideration the facts and observations, it could be interpreted that either this oriel is not purely authentic or the designer wanted to compose the German-style avant-corps (risalit) and balcony with the Turkish type oriel. The oriel might have a shorter cantilever slab or the original design was not constructed by a holistic approach. Apparently, the authenticity of the oriel and the metal columns needs further discussion and clarification. Moreover, on the basis of the material used, it can be argued that the concrete balcony was either a later addition or rebuilt. Almost identical balcony is found on the house of the counselor, but it was made of timber.

Figure 5.64: Wooden decorative elements of the west facade and the single leaf entrance door.

Main entrance is on the south facade and a stairway connects the ground level to the front door, which opens out from the main corridor (Figure 5.63). It is quite obvious that the current concrete stairs are non-original, but according to the examinations, the authentic wooden stairs was also being placed on the same area. According to the statement of Cavdar, current exterior stairs were constructed after January 18, 1912 because of the fire precaution needs. [1] There are two more entrances to the building and those are found on the west side. One large opening enables a direct access to the garage. Arched and ledged double door is found on this gate. Moreover, a single leaf door with a fixed upper window opens into a landing and both basement and first floors can be reached by a few steps (Figure 5.64).

Number of the openings on the north facade are less than the other facades, most likely because of the climatic conditions. Besides the iterative decorations on each view, two circle ornaments also attract the attention. Six pointed star created by splines instead of sharp linear lines is placed centrally on the circles. Four small brackets supporting the purlins have also a decorative effect on the facade.

[1] Cavdar, 2018, p.247-257

Figure 5.65: Eyebrow window from interior.

Although vertical sliding wooden sash windows appear as the characteristic type, several other window forms are also used in the building. Namely, one wing and double wing casement windows, eyebrow windows, fixed windows and casement windows combined with a hopper (Figure 5.65). Additionally, as it is obvious from the drawings, dimensions of all the wooden sash windows are not equal. In general heights of the sash windows are almost between 200-230 cm and expanses are in the range of 89-120 cm.[1] Width of the machine cut cladding boards including the printed lines on their upper part are measured as 24-25 cm. Parts of some boards were maintained or renewed. In total, the building reaches up to approximately a height of 13 m at the ridge of the roof from ±0.00 level, which is assumed to be equal to the level of ground floor. From the actual ground, it corresponds to nearly 15,1 – 15,5 m height. Obviously, the number changes according to the point of measurement.

5.3.3 Characteristics of the spaces

The building has four floors in total. Within the original design of the building, ground floor was used as an office and first floor was the house of chancellor. Presumably, the top floor was left to accommodate the servants.[2] Basement was probably served as a workshop or storage. Additionally, taking into consideration the common usage of the basements in Turkish house, laundry or kitchen facilities might also be placed on that floor.

Figure 5.66: Stairs. Cakır, 2016.

Figure 5.67: Basement floor. (Yagci) Ergun, 2016

Instead of a large main hall, which is characteristically found on the traditional Turkish house, a long corridor provides accesses to the other rooms. One single stair supplies all

[1] Based on the measurements by F. (Yagci) Ergun, M. Cavdar and B. Cakır on site. Due to the hand measurements, there might be small dimensional variations.
[2] Cavdar, 2018, p. 247-257

the interstorey circulation and it is located at the same place on all floors (Figure 5.66). Plan configuration is linear and cornered. All the spaces have clean rectangle shapes. The building area is about 228,5 m² without the exterior stairs.

Basement: Basement floor is below the street level and due to the topography the difference changes between 50- 113 cm. The floor is accessed either directly from outside through the arched double winged door on the west facade or from inside of the building through the main stairs. Masonry basement walls are roughly plastered and no clean surface is found on the interior. The color of the walls varies between off-white and shades of beige. From place to place, rough stone pieces and bricks of the walls are visible on the current condition. As the walls were left inattentively, any decorative item was not used. Jack arch system is used under the ground floor and it is clearly visible on the ceilings of the basement (Figure 5.67). Like the walls, ceilings of the basement are also left without any special care. Only some of the rooms' ceilings are painted in white.

Flooring of the room B_001, situated on the corner of the northeast side, is decorated by red industrial ceramics and two other rooms (B_002 and B_004) on the east side have timber floor boards. Except from those rooms, the other floors are left with roughly applied plasters. On this floor, the measured height of the spaces vary significantly and ranges between 210 and 280 cm. In parallel to this base elevation level of the rooms also differ. Interior walls are almost 43-47 cm and the exterior walls are 53-60 cm including the exterior plaster.

In addition, it is thought that some of the bricks, which can be observed mainly from the ground level, are inherited from the previous structures.

Ground and first floors: Plans of the ground and first floors appear almost identical. The balcony of the room R_001 and the extension of the R_102 are the main differences in the two floor plans. Moreover, segmentation of the corridor is also diversified. It has to be underlined that the extension of the building on the first floor is more like a closed balcony, although it has a similar view as an oriel from outside. This part of the room does not create a larger space for a

Figure 5.69: A room from the first floor. Windows, flooring and ceiling are shown.

Figure 5.68: Corridor of the ground floor.

holistic usage. It is separated from the room (R_102) with a wall. Visual contact between two parts of the same room is supplied with a window and a door like the usual balconies.

Interior decoration is extremely plain on both floors. Unlike the common Turkish housing tradition, none of the ceilings were decorated. Importance of the rooms were not emphasized by the ceiling and interior ornamentation. Nearly all the spaces were painted in white color, but it is almost turned into the shades of grey or beige from place to place (Figure 5.68). No hand drawings were encountered. Shoe moldings are found in each space and almost all of the floors are covered with plasters. In contrast with the current modest style of the interior, wooden frames of the windows and doors are luxurious. Linear ornamentation breaks the monolithic appearance of the wooden interior doors. Wooden structural system and the parallel bagdadi laths were seen through the damaged holes of the walls. Like the staircase, wet area (WC) is also placed on the same part of the building on both floors.
Although heights of the rooms from the ground and first floor are not equal, there is no significant difference between those two floors on the thickness of the walls. On site measured results are given in the table below.

	Ground Floor	**First Floor**
Heights of the spaces	396- 408 cm	374-381 cm
Thickness of the interior walls	19-22 cm	19-22 cm
Thickness of the exterior walls	24-26 cm	24-26 cm

Table 5.8: Ground and first floors' measurements.

Second (top) floor: Narrow and long corridor found on the downstairs is transformed into a main hall in this floor. Apart from the main hall and the small WC, there are four rooms. Any specialized extension or tower was not preferred to have the sea view. Wooden structural system is observable on the spaces R_201 and R_204. Not only the constructional parts of the roof, but also the studs, braces or posts are visible. Probably, those rooms were used as a storage. Detailed information about the structural elements

Figure 5.71: View from the space R_204.

Figure 5.70: View from the space R_004.

of this floor will be given in the following part. Walls and ceilings of the other spaces are plastered and painted in white. On those walls, bagdadi laths are used under the plaster, like the other wooden walls of the down floors. Wooden boards are found as the floor coverings. Due to the roof slope, heights of the spaces change excessively. With the measurement of the ridge height from the interior to the naked wooden structural piece, maximum height is nearly 415 cm.

5.3.4 Structural system and usage of materials

The building was left unused and therefore, it was convenient for the measurements and observations. As the structure was in a reasonable condition, all the load bearing wooden elements were not visible. Structural wooden pieces were examined mainly from the top (roof) floor and scarcely from the damaged parts of the other two floors.
Although the roof construction was repaired previously and the roofing tiles were renewed, most of the wooden structural elements are still preserved in their original form. Upon the need, parts of the original roof system were supported with new pieces from place to place. Similarly, several authentic wooden elements of the downstairs are also being used together with the new or maintained ones (Figures 5.72 and 5.73).

Figure 5.73: Original wooden elements and the supporting new ones.

Figure 5.72: Timber frame system and brick infill.

Like the previous examples, this building was constructed in timber frame structure above a masonry ground floor. Rough stone pieces and bricks were used together in the masonry part. Additionally, steel beams are placed as a part of the jack arch system. Mainly the wooden structure is without any infill, but it has to be mentioned that in some of the walls (not in a specific direction), the gaps between the wooden elements are filled with bricks and plaster. Only the straight cut, linear laths are found for the bagdadi system. [1] As inferred from the few observable parts on site, width and height of the main load bearing posts and braces are between 8 and 14 cm. Cross-section dimensions from the constructional elements of the roof are given in the table below. Additionally, the pieces are shown in detail on the 3D drawings of the roof structure (Drawing 5.56).

[1] Bagdadi system is explained in the previous parts.

Name of the element	Short Edge	Long Edge
Hip rafter	5-6 cm	21-21,5 cm
Common rafters	5-6 cm	12-13 cm
Hip jacks	4,5-6 cm	12- 13 cm
Purlins	5-6 cm	18-21,5 cm
Studs	10-12 cm	10-12 cm

Table 5.9: Cross section dimensions of the wooden roof structure

Wooden pieces were joined through basic connections and strengthened with metal nails. Nails are placed in such a way to provide minimum visibility. Frequently, they were nailed in the direction that the nail head was kept in the back surface. Exposed nails are hammered flat to the surfaces to avoid the potential danger and make the connection more resistant. Combination of the simple techniques were also applied for the joints where more than two wooden elements were brought together. Butt, lap and splice joints are frequently used. However, it is obvious from the dimensions and cuts that no systematic approach was implemented for the nailed wooden joints. They were formed by hand tools and on-site decision of the craftsmen had a great importance. For example, in the room R_204, it is found out that the same wooden joint technique was strengthened by different way of nailing. Directions of driving the nails or even the number of the nails are variable. All the visible connection types were given in the Figures.

As the common tradition on the wooden houses, timber is not only used for the structural elements, but for also the elements of facade decorations, cladding boards, stairs etc. Therefore, timber can be described as the dominant material. In the meantime, rough stone, brick, metal and glass are utilized. Decoration materials are generally modest. Marble or special patterned ceramics are not found on the flooring coatings.

Additionally, documents of the architects enlighten some applications and regular customs of the period. Wilhelm Dörpfeld arrived at Istanbul in September 1883 and prepared a report after his two-week examination about the project site and general architecture character of the city. [1] Main focal point of the report is obviously the project itself, but he also gives information on the Turkish wooden houses based on his observations. He describes the structural system as timber frame with infill.[2] Moreover, it is indicated that the beams for the ceilings of the houses in Istanbul are not as thick as the ones in Germany. They are edgewise, thin planks. Furthermore, Dörpfeld underlines the economic advantage of this local method. [3]

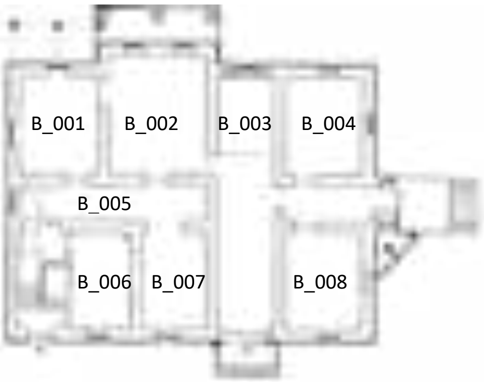
[1] Bachmann, 2011 p. 47 (original source: Politisches archiv des Auswaertigen Amtes, Verwaltungsakten der Botshaft Konstantinopel, Fach 42/Spec. 36 Bd. I/Nr. 808)
[2] Bachmann, 2011, p. 48-49
[3] İbid., p. 54

In 1889 Wegner wrote an article about the construction of the imperial German embassy in Tarabya. Although the article mainly focuses on the first three buildings, it is worth to mention the given information about the materials and the constructional local habits. As he indicates, building costs was not the only reason to prefer the timber instead of the complete masonry structure. It was healthier than stone houses on the climatic condition of this region and much safer for the earthquake.[1] He expands on the structural technique and underlines its uniqueness indigenous to the land. The application of the walls and the bagdadi technique was explained by Wegner in a similar way to the descriptions of the author (Ergun) about the current observations on site. Main skeleton frames were from oak and the supporting sticks were pinewood.[2] This combination was encountered also in the examined houses of this thesis. However, the noteworthy statement of Wegner is the usage of the timber frame system with brick infill as a common tradition habit. Additionally, he mentioned that mortise and tenon type was found very rarely as it is difficult to work with the hard wood. The joints were strengthened by nails and became durable for the earthquake. Width of exterior walls were stated as 22 cm except the frame decorations and the interior walls were 16 cm. All the frames and ornamental elements on the facade were also from timber and nailed to be bonded together. The stability of this common application was mainly supported by the mastic gum. Under the layers of triple oil-paint, the mastic gum was filled into joints and gaps and it enhanced the durability against the weather conditions. [3]

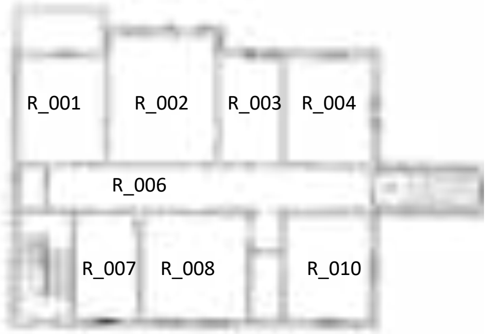
Last but not least, sources of the materials used in the construction were also pointed out in the article. Steels of the jack arch system were imported from Belgium, roof tiles and sandstones were from Marseille, France, some of the oak pieces and window glasses were from Hungary, and some of the pinewood were from the Danube lands through Romania and Bulgaria. Additionally, the main oak wooden pieces were brought from the forests of Istanbul and the north part of Turkey, namely Sinop and Samsun. [4]

[1] Wegner, 1889, p.36
[2] Ibid., p. 36
[3] Ibid, p. 36
[4] Ibid., p.36

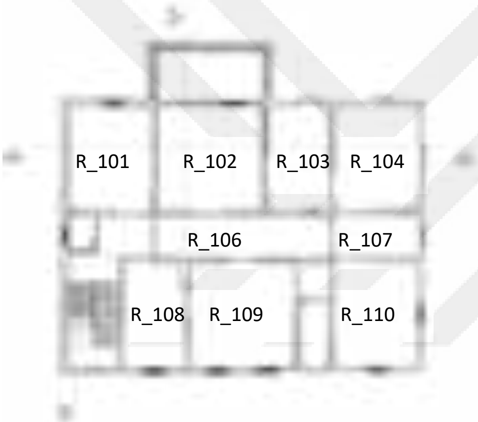
5.3.5 Drawings and models[1]



Drawing 5.39: Plan of the basement

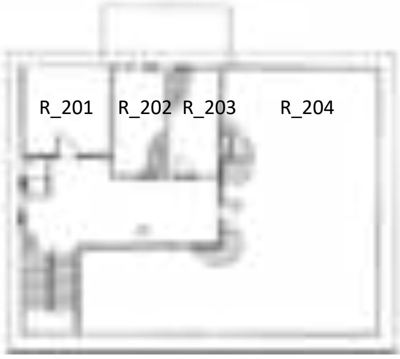


Drawing 5.40: Plan of the ground floor



Drawing 5.41: Plan of the first floor

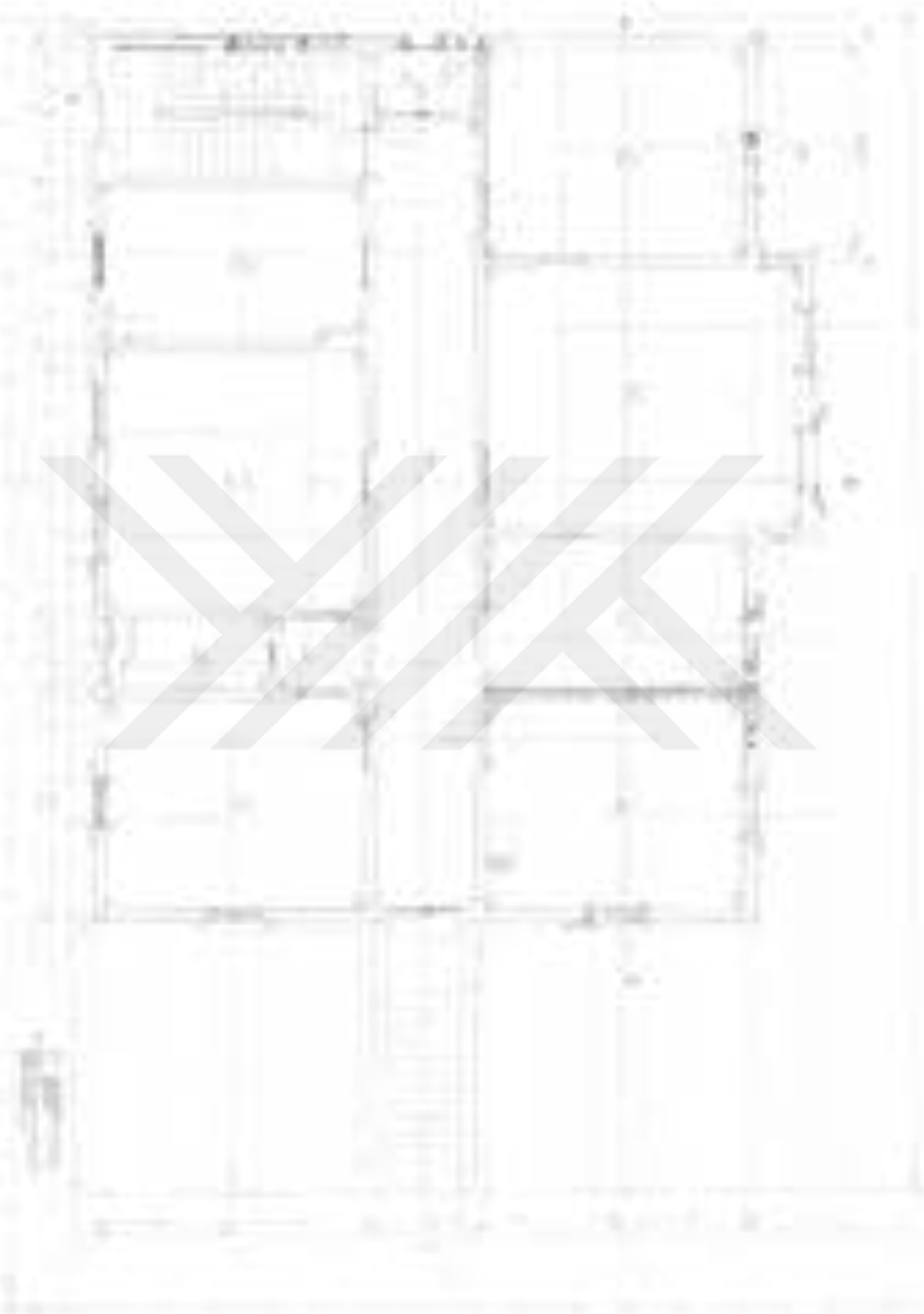
Drawing 5.42: Plan of the second floor with the droplines of the visible roof construction system.



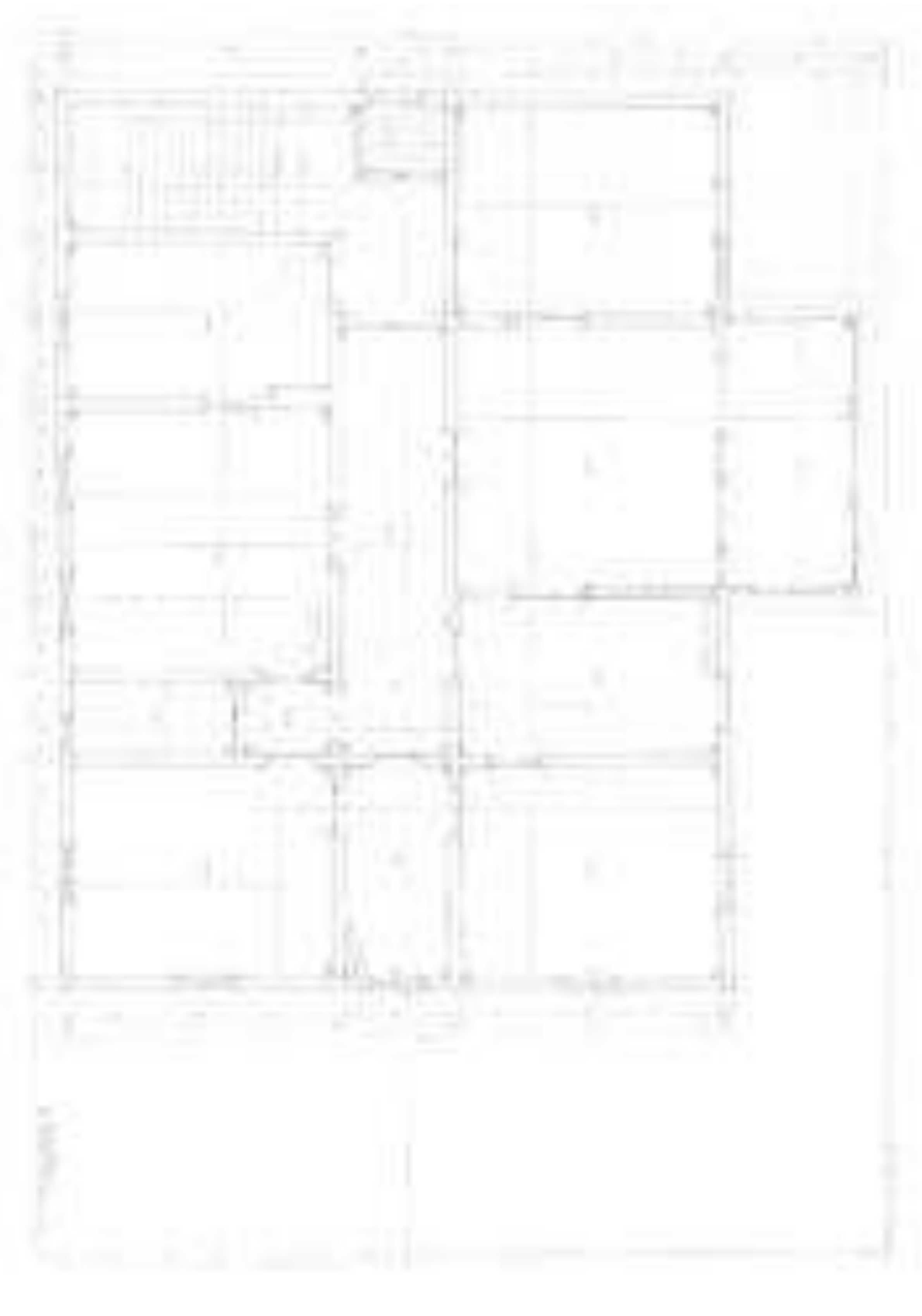
Drawing 5.43: Plan of the second floor without the droplines of the construction system

[1] Under the permission and support of DAI, with the encouragement of Martin Bachmann examined by the author (S.F. Yagci Ergun) this building on site between the years 2015-2017. S.Feyza (Yagci) Ergun worked together with Meltem Cavdar and Barıs Cakır, who were master students of OTH Regensburg and submitted a master thesis about the same building under the supervision of Prof. Dr. D. Kurapkat and Prof. Dr. T. Schulz-Brize in 2018.

Drawing 5.44: Hand drawings of the basement floor. Drawn by Cavdar and Cakır on site, 2017



Drawing 5.45: Hand drawings of the ground floor. Cavdar, Cakır and Schwab, 2017



Drawing 5.46: Hand drawings of the first floor. Cavdar and Cakır, 2017

Drawing 5.47: Top floor and roof construction. Drawn by Cavdar and Cakır, 2017

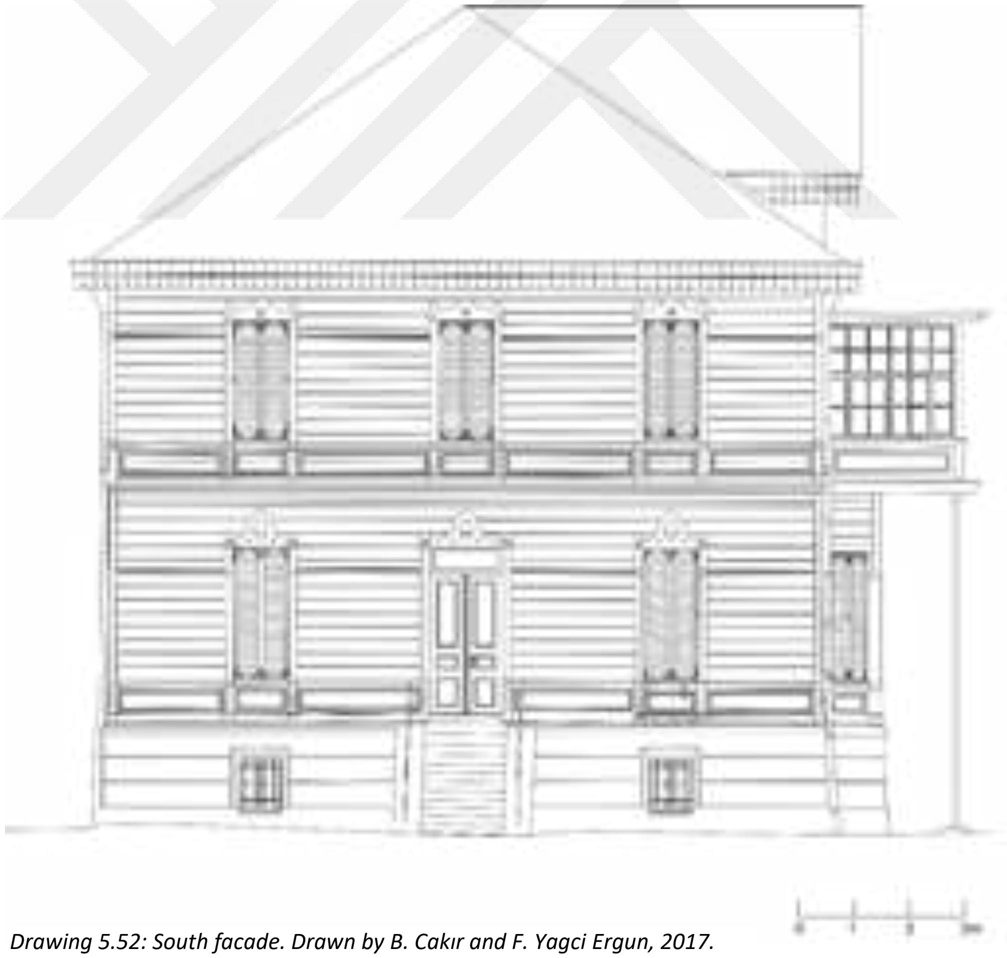
Drawing 5.48: Sections. Ergun, Cavdar, Cakır and Işık. 2018

Drawing 5.49: East facade. Drawn by the author (Ergun), 2017

Drawing 5.50: North facade. Drawn by M. Cavdar, 2017

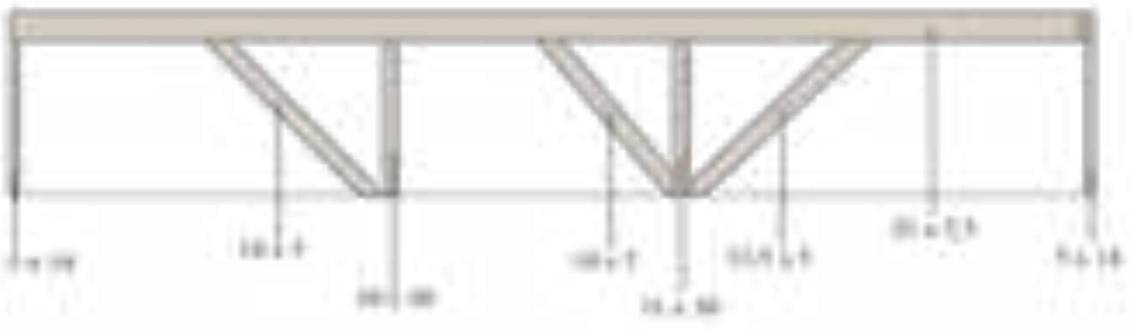
*[1]

Drawing 5.51: West facade. Drawn by the author (Ergun), 2017



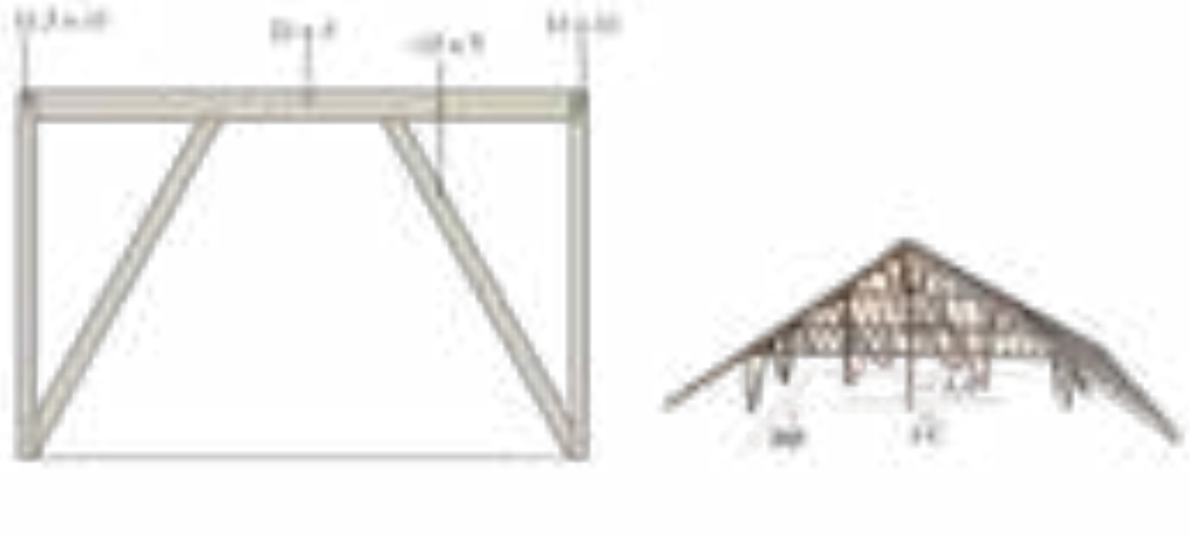
Drawing 5.52: South facade. Drawn by B. Cakır and F. Yagci Ergun, 2017.

[1] Exact place of the roof (eyebrow) windows could not be measured. They were not seen on the views of the photogrammetry method. To avoid the misplacement, roof drawings were left just as a contour without the details.

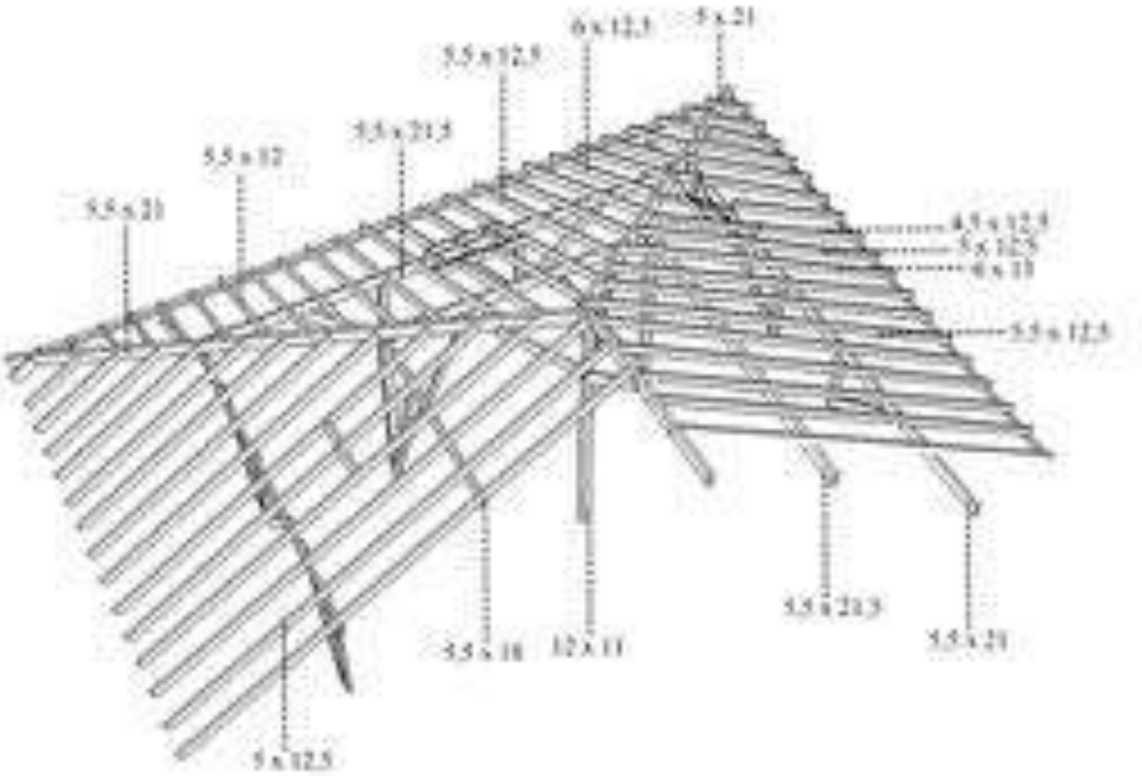


Drawing 5.53: Elements from the roof construction (Shown as AA on the diagram). All the dimensions are in centimeter (cm). They were measured and drawn by the author, 2017.

Drawing 5.54: Elements from the roof construction. (Shown as BB). Measured and drawn by the author, 2017.



Drawing 5.55: Elements from the roof construction. (Shown as CC). Measured and drawn by the author, 2017.



Drawing 5.56: Dimensions (in cm) from the roof structure. Measured and drawn by the author, 2017

Drawing 5.57: A part of the roof structural system. Model by the author, 2017

Examples from the wood joints used the structural system of the house[1]

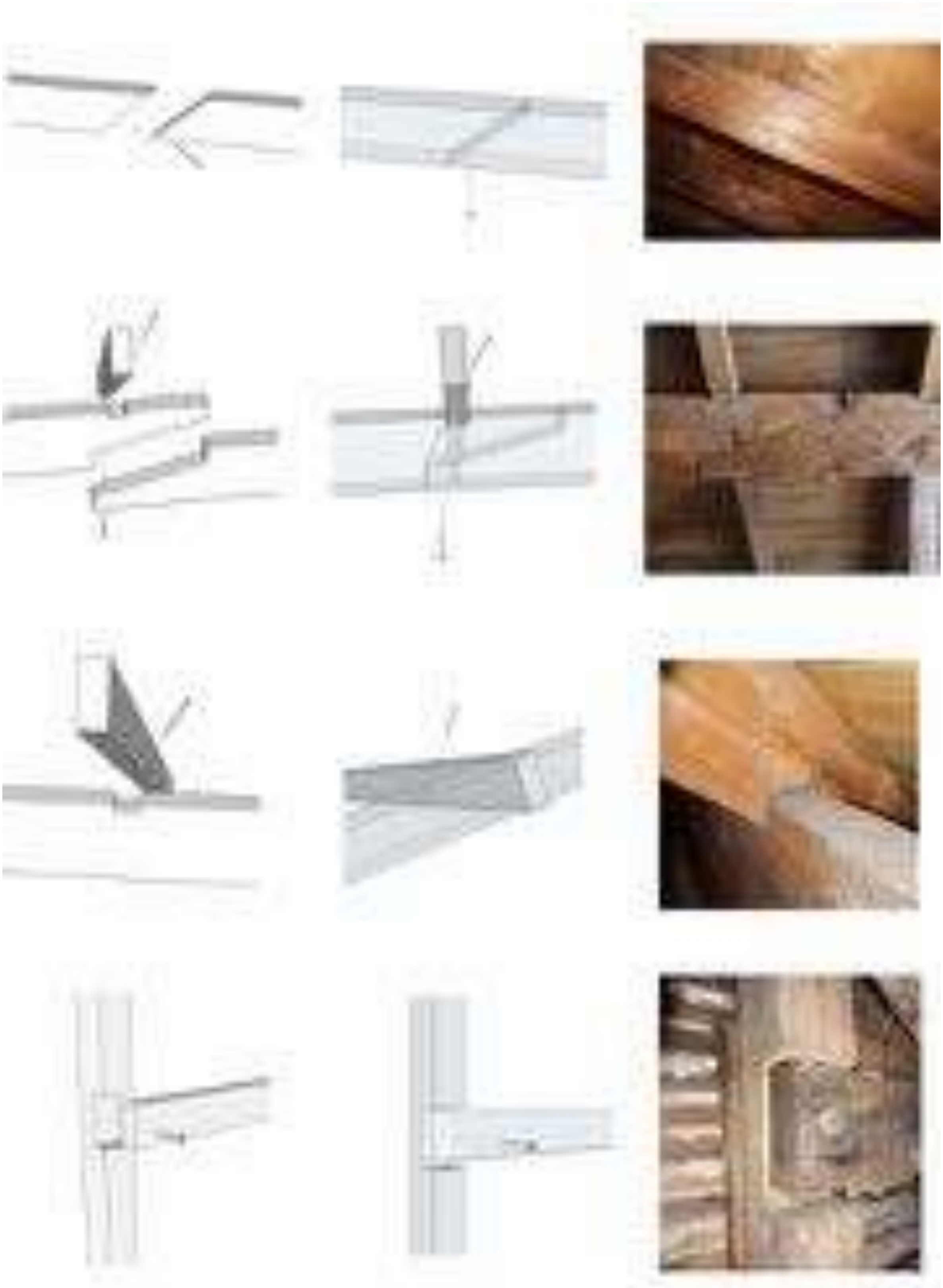


Figure 5.74: Four different connection points from the roof construction of the house, 2017.

[1] All of them were photographed, measured on site and drawn by the author.

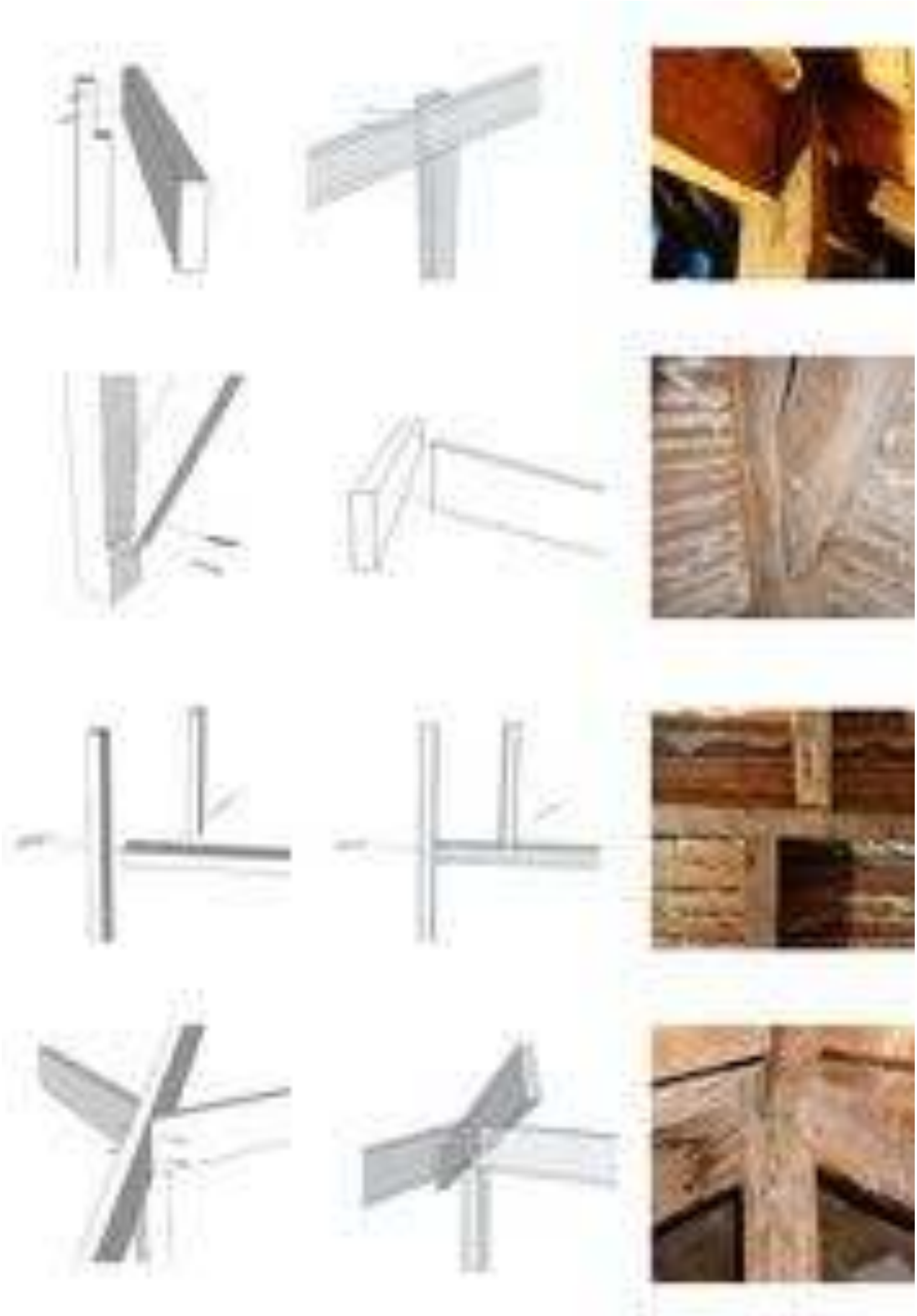


Figure 5.75: Four different connection points from the roof construction of the house, 2017.

Figure 5.76: Four different connection points from the roof construction of the house, 2017.

5.4 Wooden building in Çengelköy

5.4.1 General information on the site and building

Çengelköy, a village of Bosporus, is located on the Asian side of Istanbul between Vaniköy and Beylerbeyi. It is a neighborhood of Üsküdar district. Settlements from Byzantine period are known in this region. A port, a palace and several religious buildings are ruminated as the Byzantine structures.[1] According to Evliya Celebi, there were 3060 dwellings[2] in the 17th century and the majority of the residents were the Ottoman Greeks. [3] Çengelköy had a cosmopolitan atmosphere. Besides the Muslims and Christians, Jews were also living here as stated in various sources. Residential districts were expanded in the 19th century after the ships became a public transportation item in the city. Fishing was one of the main sources of income like the other seaside villages. During the second half of the 19th century, production of fruit and vegetables were increased. Especially, cucumber from Çengelköy had been very famous with the fabulous smell and taste until the past 20 years. Although orchards and productive gardens could not have survived because of the intense urbanization; popularity and the fame of the cucumber are still known across the society. Additionally, sea-baths of Çengelköy were quite famous.[4]

This building is one of the seaside mansions (original name:yalı) of the Bosphorus shore (Figure 5.77). Because of their unique location and design, the yalıs are counted as the residential landmarks of the city. Most of them are known with one of the owner's name and the name of this researched mansion is "Yalı of Muazzez Hanım"[5]. Due to its iconic tower, the dwelling is also known as "Fenerli Yalı" (seaside mansion with lighthouse). It is placed in a large plot, which is between Çengelköy Avenue and the shore, only 100m far from the Çengelköy port (Figure 5.78). Exact construction date of the mansion is unknown, but presumably it was the early 20th century. Eight seaside mansion recorded in the first quarter of the 19th century are not present today.[6] It is almost obvious that this building is constructed after the big fire in 1832. The mansion is party noticeable in a photo from 1927-1930. [7] It was probably constructed on the plot or the neighboring plot of the former Köçeoğlu (or Köçekoğlu) mansion. Due to the special importance of the land and historical features of the building, it is listed as the first category historical monument. Although there are few changes in the garden and deteriorations as a natural consequence of time, the building remained mainly authentic.

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[1] Aysu, 1994, p. 485
[2] This number seems unrealistic for some researchers. (For example in: Kayra and Uyepazarcı, 1993)
[3] Evliya Çelebi Seyahatnamesi, 2006, p. 231
[4] Kayra and Uyepazarcı, 1993, p. 154
[5] Nearly on all the web pages, the first owner was identified as Muazzez İpar (1918-1972). However, the current owner claims that the story written on internet about Lady Muazzez is not true. She approves that the name of the owner lady was Muazzez but underlines that she was confused with another person. In the book of Kayra and Uyepazarcı, it is stated that the Lady Muazzez is from Hatapkapı.
[6] Kayra and Uyepazarcı, 1993, p. 150
[7] Photo of Ali Enis Oza published in "Konstantiniye'den Istanbul'a, XIX. Yüzyıl Ortalarından XX. Yüzyıla Boğaziçi'nin Anadolu Yakası Fotoğrafları", IV, S.Genim, p.743.

Figure 5.77: Çengelköy aerial view, (sehirharitasi.ibb.gov.tr, 2019)

Figure 5.78: Location of the building.

The garden of the building is almost 200-240 cm lower than the street level. A 90° flat turn stairs connects the entrance door of the garden and entrance space to the yard. An additional lodge, which was probably for the accommodation of the servants, but currently used as a storage and coal cellar is located on the same plot. Moreover, there used to be a well and a small swimming pool on the garden. The pool is placed on the waterfront and as is seen at several old photos, it was actively used until the recent years. However, at present it is covered up. Calabrian pine, white birch, palm tree, fig tree and bay tree are currently found on the exuberant garden surrounding the house. Walking paths help to direct the users and visitors to the remarkable main entrance of the building. There are three entrance possibilities to the mansion and each of them are positioned on the different facade. Main entrance is opened to the first floor, while the others are on the ground floor.

5.4.2 Characteristics of the facades


Figure 5.79: West side, seaside facade of the mansion. 2010s.[1]
Figure 5.80: Seaside facade during the research between 2016 and 2019.

This seaside mansion is a single-detached dwelling in a large garden. Therefore, it has no blind facades. All four facades are elaborately designed and have similar features. Although the facades are not identical, none of them is decorated extra superior than the others. Even the east facade, where the glorious entrance is placed, has almost symmetrical layout to the west (seaside) facade (Figure 5.79). Tower can be pointed out as the main attraction point of the dwelling (Figure 5.81). It is perceivable from all the angles and facades. Moreover, a special emphasize was given to its decoration.


Figure 5.81: Tower of the mansion[2]
Figure 5.82: Eaves and ornaments of the tower

[1] Photo: C. Cangul, 2009, Muazzez Hanım Yalısı, Çengelköy | Caner Cangül Fotoğrafları (canercangul.com), Last access: 17.12.20
[2] Photo: M. Sezer, 2014. During the research between 2016 and 2019 a scaffolding was surrounding the mansion as it is shown in Figure 4 and the facades could not be photographed except close-up, detail photos. Therefore, a few photos taken just before the construction of the scaffolding by M. Sezer are utilized with permission.

Top floor of the tower is a kind of cihannüma, where all around can be observed. This part is visually different from the rest of the tower and separated via eaves. Arched windows of that part are specialized only for the tower in line with the general window style of the mansion. Rectangular shaped narrow windows of the tower are placed to enlighten the staircase, while giving the impression of a helical. Layout of the staircase windows is a unique feature of the tower. Borders of the parallelogram window sets are very basic and simple. Soffits are decorated with small squares, which were created by nailed thin, linear wooden laths. Remarkable wooden buttresses of the mansion were also applied under the top eaves of the tower (Figure 5.82). In an old photo, a ball shaped figure is noted above the roof of the octagonal tower, but currently this top sphere does not exist (Figure 5.83). Tower is placed nearly at the middle of the south facade and divides the facade into two parts. Although those two parts are not dimensionally equal, it seems as if the tower was right at the middle. Exterior sides of the octagonal tower are covered with vertical cladding boards. Width of those boards are almost 31 cm and no prints were used to divide or decorate.

Figure 5.83: Old photo of the mansion from the personal archive of the owner.

Structural variation between the floors is reflected on facades. While the exterior surface of the masonry basement walls are finished with plaster and painting, horizontal timber boards were used to coat the upper wooden structured floors. On the other hand, brick masonry chimney placed on the north facade is also covered with the same timber cladding boards of the mansion (Figure 5.84). Each cladding board is printed with two rows of lines giving the impression of three wooden pieces (Figure 5.85). Width of these machine cut boards are measured as 30 cm. In total, the building reaches approximately a height of 13.35 m at the hipped roof covering of the main structure and

13.8 m at the highest point of the tower roof, from the 0.00 level, which is assumed to be equal to level of the quay, as well as the ground floor.

Figure 5.84: Structural variation between the basement and other floors is visible. Moreover, wooden cover of the brick masonry chimney is also appearent on the photo from 2014. (Photo: M. Sezer)

Figure 5.85: Wooden cladding boards with two rows of lines. (Photo by the author, 2017)

Unlike many examples, sliding sash windows were not used in that mansion. Main window type is a combination of fixed and casement windows. Arched top of the windows are coherent to the general approach of the Art Nouveau style using organic forms. In contrast to this, horizontal thin bars are found on the casement windows. Besides, the variation of the window types, different glass sizes and arch types are

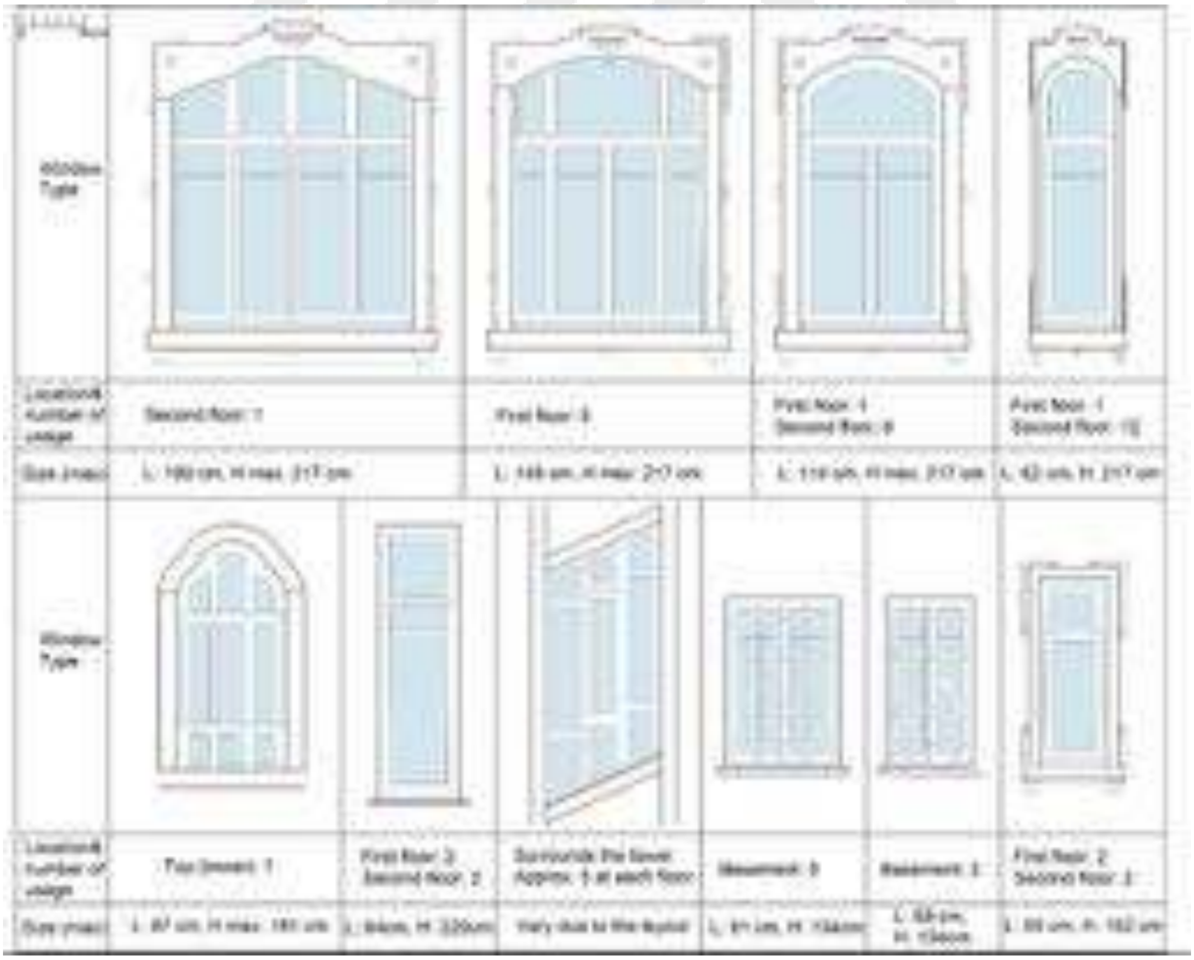

Table 5.10: Window types of the mansion

encountered at the main window type. Variations of the main type are given in Table 5.10. Despite the diversity of their length, maximum height of the all arched windows from the first and second floors are almost 216-217 cm. Height of the casement window of those combined units are approximately 145 cm. Linear and circular metal bars are found for the basement windows for protection.

Art Nouveau style is obviously apparent on the facade decorations of the mansion. The casing ornaments of the windows reflect the motives of Art Nouveau. Individual wooden pieces were brought together to create the casing design. They were nailed above each other. Through this very basic method, 3-dimentional appearance strengthens the effect of the decoration. General ornamental composition of the mansion is repeated several times. For example, same style casing decoration is also applied around the entrance door and balcony doors. Entrance door consists four wooden wings with glasses (Figure 5.86), but only two of them on the middle are being used for the entrance and exit. Moreover, the wings are combined with upper fixed windows. Art Nouveau style wooden casing surrounds all of them as a whole unit. Although glass surface ratio of this entrance door is quite high compare to the many examples, protective metal bars were not used on the door. Yet, metal balustrades are placed to define the entrance space as a continuation of the exterior stairs. A kind of a frosted glass was preferred at the entrance unit. Floral motives and whip shapes representing Art Nouveau style can still be seen above the wooden surfaces of the wings (Figure 5.87). Exterior stairs enabling the entrance to the mansion is made of stone.

Figure 5.86: Main entrance door, 2017.

Figure 5.87: Wooden floral motives and whip shapes above the wooden door, 2017.

Figure 5.88: Decorative buttresses and soffit

West facade of the mansion faces the Bosphorus (Figure 5.80). Two balconies are placed in that side of the building, obviously to make most of the spectacular view. It is narrated that the first owner of the mansion wanted to have such a facade enabling her to catch fishes from the balcony. Wooden balustrades of the balconies are composed of floral motives and organic forms (Figure 5.89). Pieces were joined together through nailing. According to the explicit cut of the curves, uniformity and traces on the timber, it can be assumed that basic machines were used to cut the pieces. Color of white is obviously noticed on several units of the wooden balustrades of the balconies (Figure 5.90). When the old photos are analyzed, it is found out that the wooden facade elements had not been painted for a long time. However, on colorful photos shades of yellow-orange color can be noticed. Weak traces of that color are also present above the timber boards. Furthermore, moldings, soffit ornaments and decorative buttresses under the eaves are found in every facade to enliven the appearance (Figure 5.88). Two tower-alike oriels are from the characteristic features of the mansions. Wooden cone under those oriels and special soffit decoration of their eaves are attention grabbing.

Figure 5.89: Example from the pieces of wooden balustrades

Figure 5.90: White colored example of pieces from wooden balustrades.

5.4.3 Characteristics of the spaces

The mansion has totally four stories, including the small attic and the ground floor on the sea level. Like the previously explained seaside mansion in Sarıyer, formation of that building is also perpendicular to the shore. It has a plan with a central hall (sofa), but all the spaces are not directly connected to the main hall, because of the separations. The wooden spiral stair, which is structured inside the tower, supplies all the inner circulation. The building area is approximately 99, 7 m² without the exterior stairs to the entrance and the total plot is nearly 561 m².

Ground floor (Basement): Basement floor is almost 272 cm below the street level, but there are direct accesses to ground floor from the backyard and waterfront (quay) via two entrance doors on different facades. The door on the south facade opens out directly to hall (sofa), while the other one on the west facade connects a room to the quay. Access to the stairwell is provided through a door opening to the sofa. Thickness of the masonry exterior walls are 49-55 cm. Also, interior walls are measured between 48 and 52 cm except one wall separating two wet areas with 18 cm thickness. Height of the spaces[1] are 214 cm. Walls and ceilings are plastered and colored in white. Two of the spaces including the main hall (sofa) have authentic tiles as flooring (Figure 5.91). Those kind of tiles were probably quite popular at the period between very late 19th century and early 20th century as they can still be encountered on several other authentic buildings from that time.

Figure 5.91 (left): Flooring from basement.
Figure 5.92 (right): Flooring of the main entrance on the first floor.

First and second floors: As a common feature of the traditional Turkish house, the area of the second floor is larger than the first floor, because of the cantilever spaces. Apart from this major difference of the extensions, plan schemas of both floors appear quite similar. As the staircase is positioned in a tower, it is found at the same place on all floor plans. Similarly, the same area is kept for the wet areas on both floors, as well as the basement.

Main entrance of the mansion opens out to the room R_001, which is connected to the central hall (sofa) and neighboring room. Floor covering of that space differ from the other rooms. While all the rooms and the hall are covered with timber boards, R_001 have tiles as a flooring (Figure 5.92). Originally preserved motives on the entrance space is different than the authentic tiles of the basement and wet areas of the second floor. In other words, three different types of figures are found on the Karosiman cement tiles.

[1] According to the drawings of Mahsuni Sezer, who was the responsible architect for the projected restoration work.

On both floors, thickness of the walls separating the kitchen and WC are 15 cm and the walls of the gate to the staircase between two storerooms is 13 cm. Apart from these exceptions, all the wooden walls of both floors are measured between 17 and 19 cm. Height of the rooms are almost 340-341 cm at the first floor and 346-347 cm at the second floor. Like nearly all of the examples, baseboards, wooden ceiling ornaments, ceiling corner moldings and ornamented frames of the openings are used to decorate the rooms (Figure 5.93). Generally, elaborated ceiling ornaments are found on the second floor, but here all the interior ceiling decorations of the second floor are quite plain. Instead, the entrance space (R_001) and the largest corner room with the sea view (R_007) have the most decorative ceilings (Figure 5.94). This situation shows the priority of the corner room (R_007) at the first floor. The interior walls were found in white color at the time of the research visits. However, any other color might be found underneath of this white surface. Heptagonal shaped oriels on the second floor enlarge the belonged room by creating small pavilion (Figure 5.93). As all six sides of the oriels have windows, those small pavilions are a kind of observatory place of the rooms.

Figure 5.93: Hexagonal shaped oriel. Moreover, ceiling decoration, corner moldings, ornamented frames, baseboards, flooring and wall paint of a room from the second floor can be seen.

The door between the sofa (R_008) and the corridor (R_005) reflects influences from Art Nouveau style. Organic forms and floral motives are put in the linear door frame and bars. Wood is used together with glass. Besides the natural colored opal glass, green, blue and red glasses are found (Figure 5.95). The same door is repeated at the upper floor with the same position on the layout. Furthermore, the door providing access to the staircase from the main hall (sofa) of the second floor is a narrow version of the same

Figure 5.94: Ornamented ceiling decoration and wooden corner moldings.

Figure 5.95: Art Nouveau style interior door with colored glass.

type. Identical Art Nouveau motives from wood and colored glasses are used. Other interior doors also involve a considerable extent of opal glass and additionally divisional thin wooden bars referring to the windows.

Top floor and the stairwell (tower): Stairwell gets a great light as all the exterior frontages of the tower comprise windows (Figure 5.96). Wooden balustrades are decorated ornately (Figure 5.97). Stairs fits on the octagonal tower and a small walkable surface was created on the top floor to reach the attic room (Figure 5.98). Although Cihannüma has a perfect view, a recreational space was not created at the top. Attic space is mainly for the storage and maintenance work of the roof. Roof structure is mainly covered with wooden boards.



Figure 5.96 (left): Stairwell
Figure 5.97 (center): Balustrades and details of the wooden the spiral stair
Figure 5.98 (right): Cİhannüma of the tower. (Top floor)

5.4.4 Structural system and usage of materials

The building was constructed with a timber frame structure above a masonry floor. Traditional Bagdadi method, which was explained in detail at the other parts, is used for the interior side of the timber structured walls. Exterior surfaces of the building are covered with timber boards. Like the other wooden structures, timber elements are nailed to each other at the connection points. As the building is relatively in a good condition to stand with all the coverings, structural system is not directly visible,[1] but few deteriorations enable to understand the original constructional methods.

Roof structure of the dwelling is a combination of different types. Accordingly, different coating materials were used. Industrially made clay roofing tiles (Marseille tiles) cover the hip and valley roof, while lead sheading was preferred for the octagonal tower and tower-alike oriels. Wood shows up as the dominant material of the construction. Although Art Nouveau style is explicit, metal was not used on the entrance door. Only balustrades of the exterior stairs and fence of the basement windows are made of metal. All the elements of the interior stairs including balustrades, handrails and treads are wooden. Precious stones are not encountered, but authentic flooring tiles are still present.

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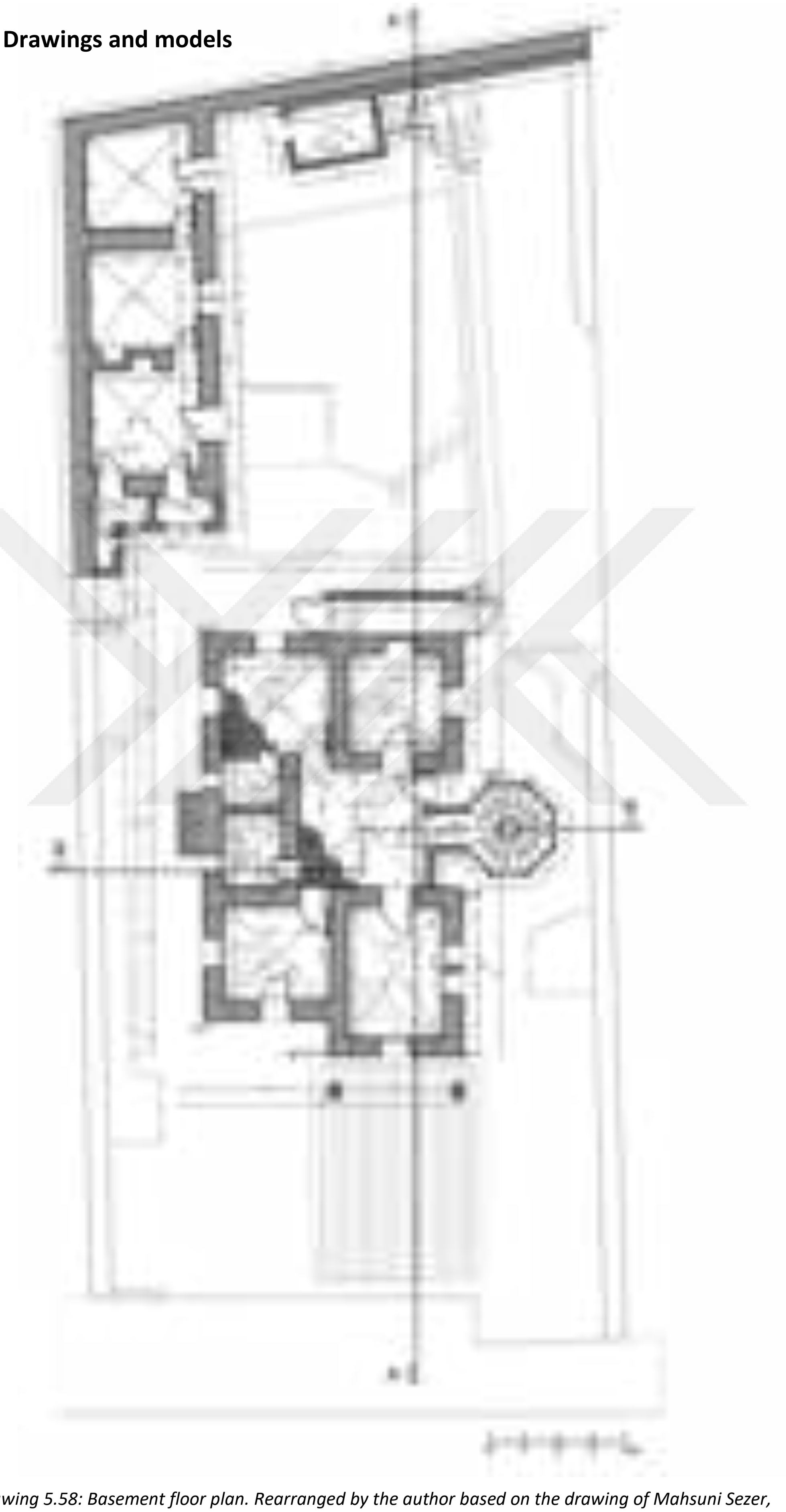
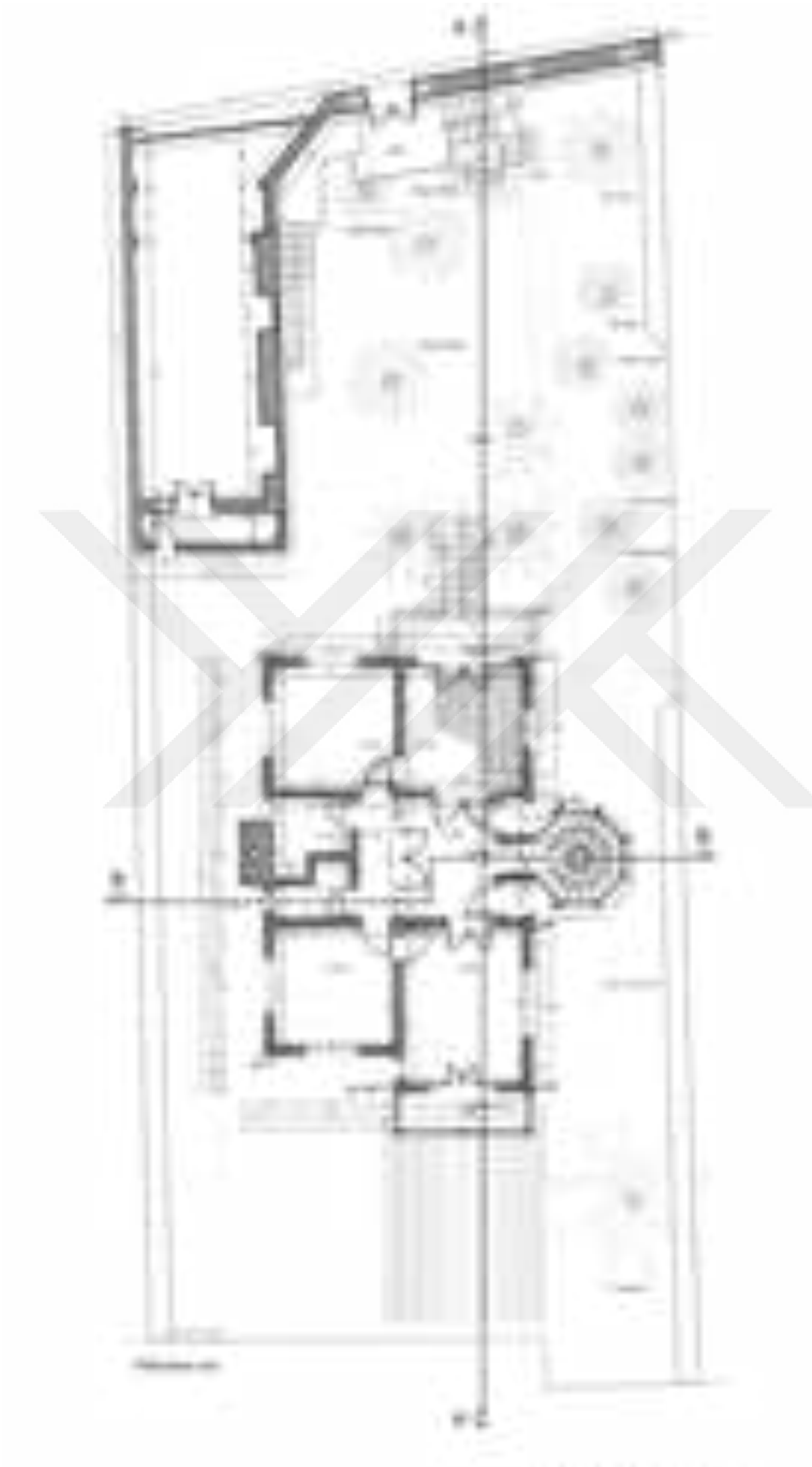
[1] A restoration work was supposed to start to maintain the building. In the meanwhile, the structural elements would come out and become convenient for detailed investigation. However, due to the unforeseen reasons the maintenance work did not started in 3 years and the hidden load bearing elements could not be seen on site.

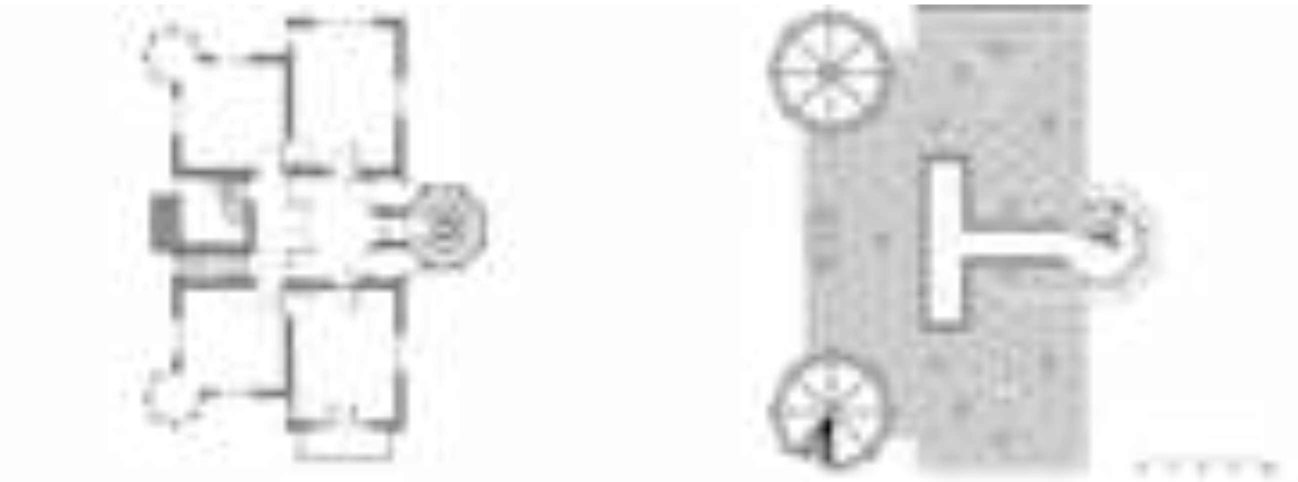
5.4.5 Drawings and models



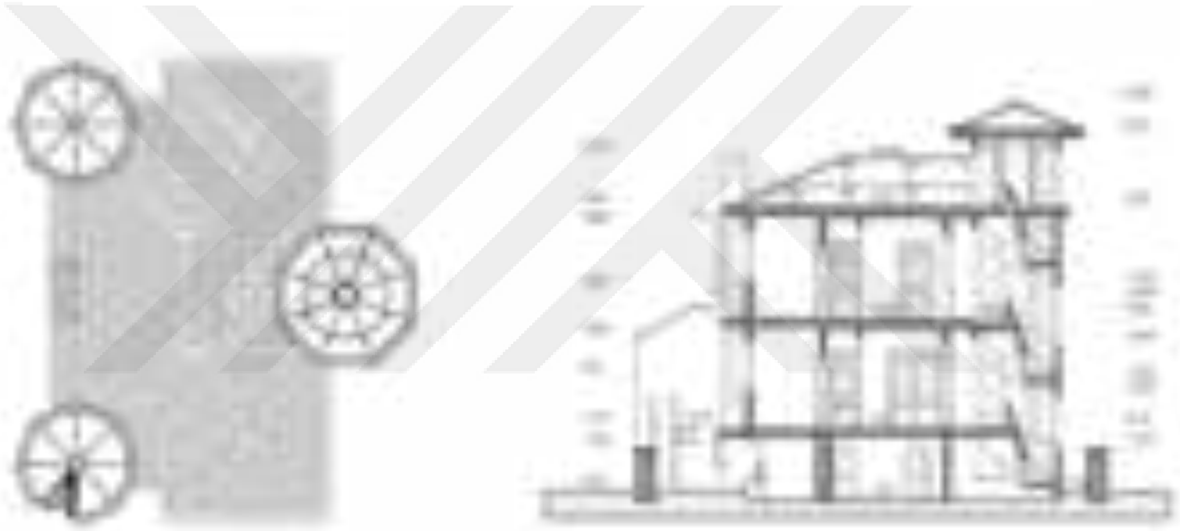
Drawing 5.58: Basement floor plan. Rearranged by the author based on the drawing of Mahsuni Sezer, 2017



Drawing 5.59: Ground floor drawing. Rearranged by the author based on the drawing of M. Sezer, 2017.

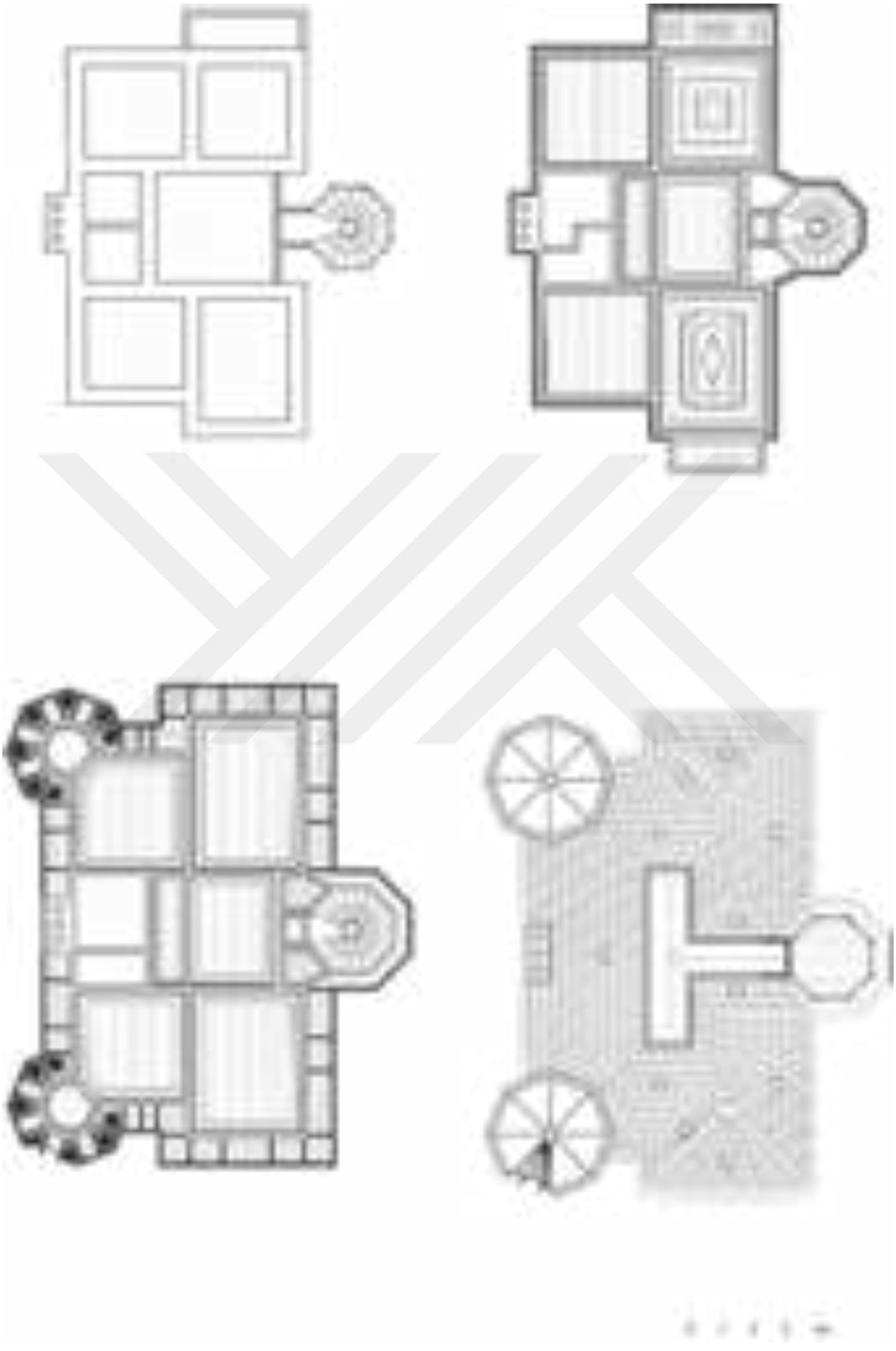


Drawing 5.60: Plans of the first (left) and second floors. Redrawn by the author based on the drawings of M. Sezer, 2018

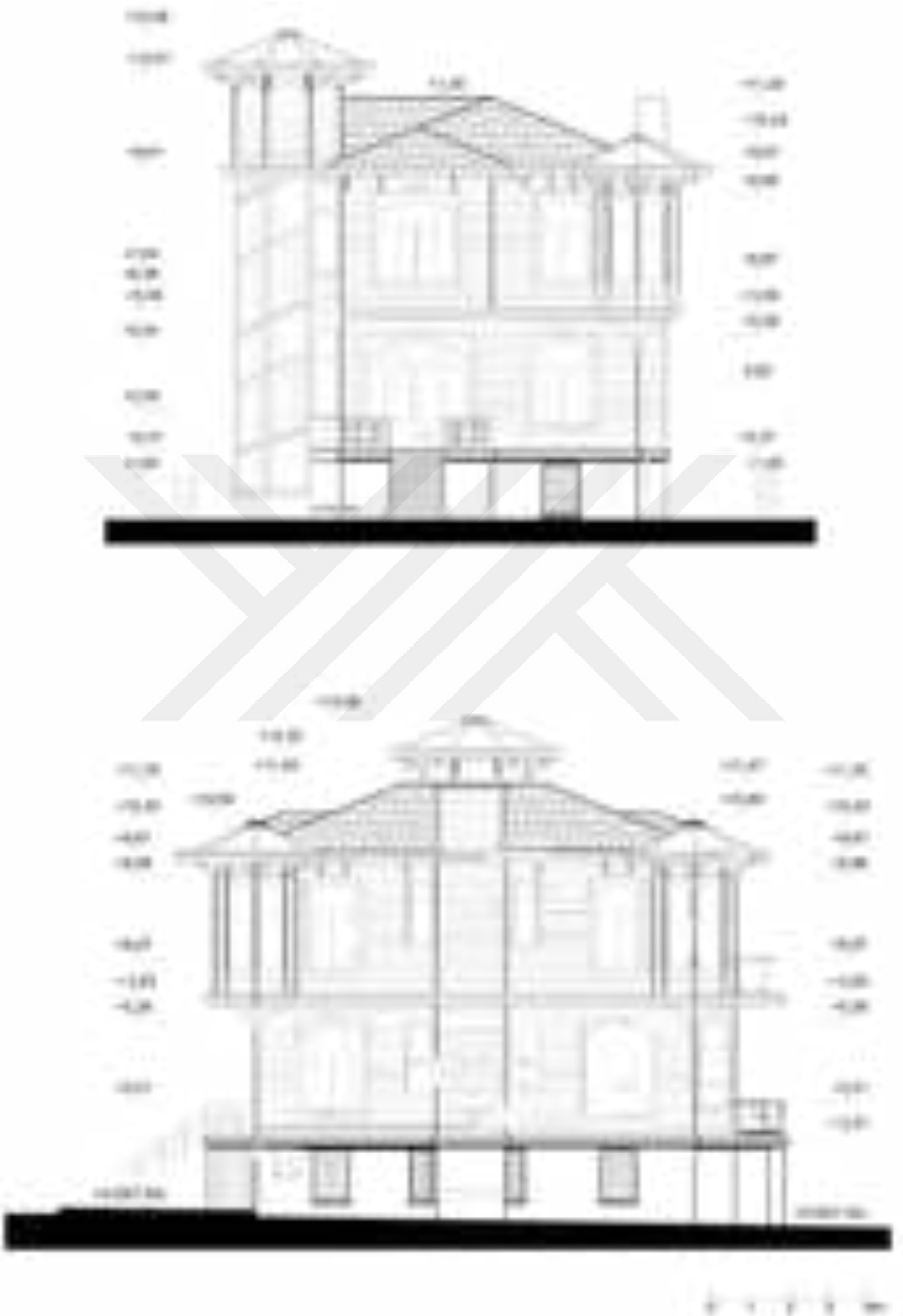


Drawing 5.61: Roof plan and the BB Section. Redrawn by the author based on the drawings of M. Sezer, 2018

Drawing 5.62: AA Section. Redrawn by the author based on the drawings of M. Sezer, 2018

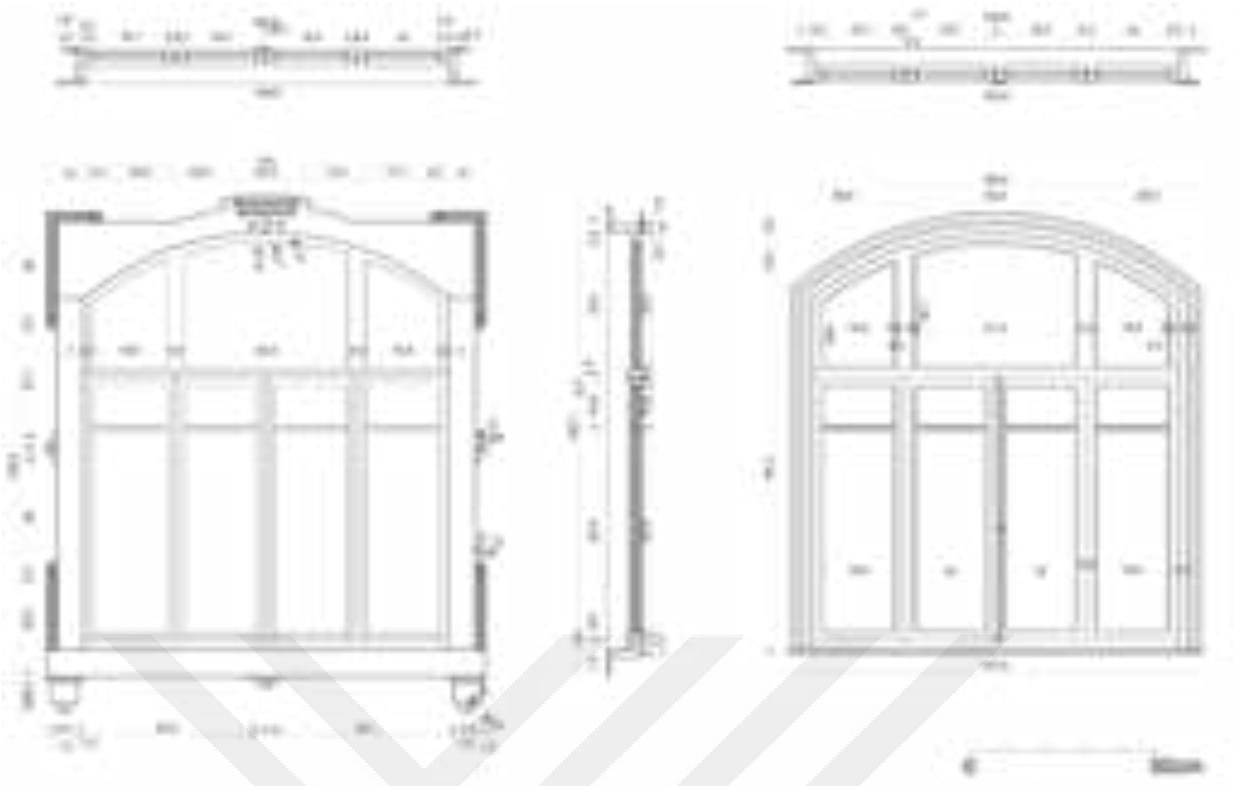


Drawing 5.63: Ceiling decorations. Redrawn by the author based on the drawings of M. Sezer, 2018



Drawing 5.64: East (above) and north facades. M.Sezer, 2017

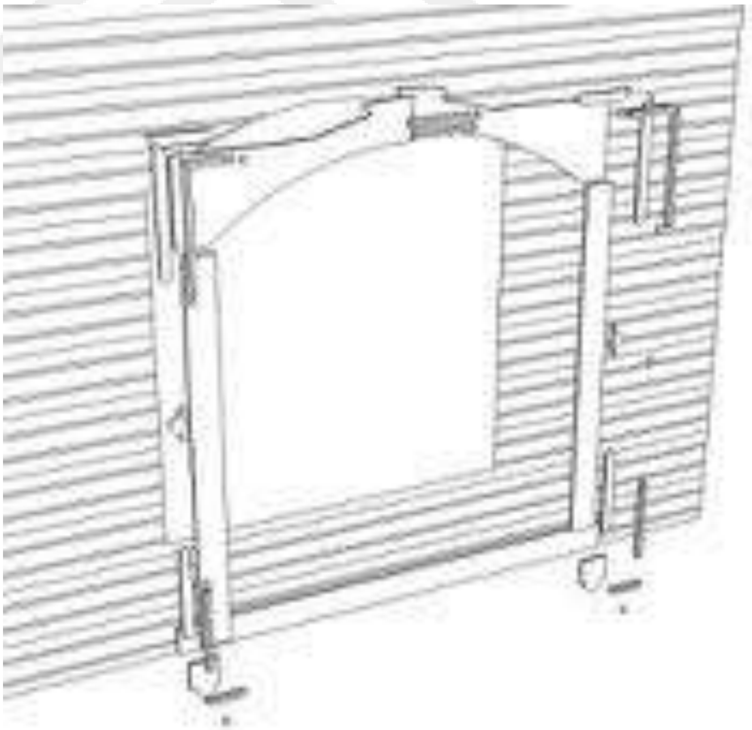
Drawing 5.65: West (above) and south facades. M. Sezer, 2017



Drawing 5.66: Drawings of the window. Section, plan and views from both sides. Redrawn by the author, 2017.

Figure 5.99: Original small nails to fix the decorative elements. Photo by the author, 2016

Figure 5.100: Photo of the window from outside. Sezer, 2014



Drawing 5.67: Wooden decoration elements on the facade. Each piece is shown individually as axonometric view. Drawing by the author.

6. CHARACTERISTICS OF THE TIMBER HOUSES OF ISTANBUL FROM THE LATEST PERIOD OF OTTOMAN EMPIRE

Surviving oldest timber structured residential in Istanbul is the Divanhane building of the Amcazade Köprülü Hüseyin Pasha seaside mansion, which was built in 1699. Apparently, only very few wooden examples could remain from the 18th century. Accordingly, most of the existing wooden houses of Istanbul were built between the late 19th century and early 20th century known as the latest period of the Ottoman Empire. On the basis of the onsite documentation of 663 houses of the catalogue, as well as the knowledge gain ed from other undocumented, but personally seen examples, observed photographs and various published data, a general perspective about this heritage is introduced. Prominent characteristics are explained under three main categories as plan, roof and facade. Interior parts are discussed under the subtitle 6.1, “Plan”, while all the architectural elements on the exterior walls are evaluated within the part 6.3 “Facade”. The concept of the roofs are clarified separately with the related ornaments in part 6.2. This section is only focused on the architectural decisions, stylistic concepts, materials, utilization of the spaces and visual perceptions, while structural system of the houses will be explained distinctly at the following chapter. Besides the commonly encountered features, some rare elements are also mentioned, if they have particular importance to specify the heritage or possibility to enlighten further investigations. Though, considering the huge number of the researched objects and the intense variety, all the single items or particular cases were not focused, in order to avoid deviation from the primary purpose of looking from a broad perspective.

Furthermore, it has to be clarified that during the investigations within the scope of research, two different groups of wooden houses were found out. The most important reason of different determinations from various sources about the European influence on the Turkish house is the evaluation through either type A or B. It will not be accurate to draw sharp lines between those two groups. They show up almost at the same period of time. As both type has similar features, group of some of the houses might change according to the point of view. To keep the holistic view, surviving examples from all different types of Istanbul were used and various findings are presented in the study. However, in the first instance giving brief information about this two groups might be beneficial to shed a light to the variety.

Type A: Transformation of the Turkish house throughout the years can be followed, but still several typical features of the Turkish house are apparent. Usually they are identified as the simplification of the traditional housing heritage. However, this type houses are remarkable and leave a mark on the collective memories of the society because of the commonly used characteristics. They represent the old days for many inhabitants. Even if presence of the western figures, a lot of people will recognize and identify those type of dwellings as a Turkish house. Influence of European styles is not too intense to misdirect or amaze people. Western styles are reflected mainly on the facade ornaments.

Type B: Relation to the traditional Turkish house is obviously weak. Fantastic designs, imported objects, unique forms and ornaments do not belong to the local heritage can be seen. Those buildings surely involve a few features reflecting the wooden heritage of Istanbul, such as the wooden claddings, but still it is difficult for several people, unless they are a well observer, to recognize and identify the location of those houses as Istanbul. European influence is intensely perceptible on the houses and the expiry of the traditional Turkish type becomes obvious. In contrast to the simplification of the Turkish house from the point of structural and traditional design characteristic; extraordinary ornaments, brand new architectural experiences or interpreted versions of known styles can be encountered.

6.1 Plan

6.1.1 Layout of the rooms, usage of the spaces and interior decoration

The plans are labeled as the chief factor of unity and conformity in the different types of the Turkish house, as the main lines stayed same for all houses, which were built in different regions and periods[1]. Importance of the room and the hall, together with their connection in access and usage are specifically characteristic for the Turkish houses. The hall plays a key role in the composition of the plan and Eldem categorizes Turkish houses according to the type of the hall independently from their location and period. Those types are: i) without a hall ii) with an outer hall, iii) with an inner hall, iv) with a central hall. He also acknowledges exceptions and few deviations from the standard type[2]. However, in terms of the quality and quantity of the objects he examined, this research contains extremely valuable information about the Turkish house. Therefore, through long ages classifications and findings of Eldem have been the primary and the most recognized source for the Turkish house plans. Mainly the extraordinary and fantastical designs under the western influence (Type B) between the late 19th century and the early 20th century were left out as they do not reflect the actual Turkish style. He identifies this group as “Erenköy type” houses[3].

Effect of Baroque style on the plans did show up mainly at the 18th century. Middle hall was transferred into an elliptic form, which is typically seen on the seaside mansion of Sadullah Pasha in Cengelkoy. After being frequently applied on the 18th century houses of Istanbul, middle (central) hall type, was continued also during the 19th century. This type was eagerly used on the mansions and palaces as it enables the richest compositions. Middle hall is found in different shapes, such as round, elliptic, rectangular or conjunctions of tetragons. Chamfered corners was a beloved feature, but

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[1] Eldem, S. H., 1954, p. 216
[2] Ibid, p.219-220
[3] Eldem, S. H., 1984

it has later disappeared[1]. From the 19th century, simplification started on the plan scheme, as well as the facade and ornaments[2]. The vast choice of decoration of the previous periods was partially disappeared. Straight lines were dominant on the plans and uninterrupted rectangular were preferred for the rooms.[3] Divisions and junctions still continued on the last period and they can be found out in many examples of the catalogue. Rooms might have more than one entrance door and some spaces are reached through another space. As a very typical feature of the Turkish house, the importance of the room and hall as well as their relationship is mainly continued on this period. However, rooms were not designed to fulfil all the basic needs like the primary examples. Usually every space is specialized and it is reflected on the flooring, wall or ceiling decorations. New furniture, requirements of urban life, desire for modern experiences and new architectural tastes have effects on interior layout. Usage of traditional coach (sedir) and closet (yüklük) decreased and modern chairs entered into the domestic life. Still instead of long narrow corridors, generally spacious halls were used to access the rooms on the mansions.

Nevertheless, the variety of the houses is also reflected to the plan schemes. For example, attached urban houses have rather small and compact plan. Traditional features of the Turkish house can hardly be noticed on those plans. They are modernized urban type dwellings and different than the countryside mansions. Moreover, it has to be mentioned that the projections of the elements like tower or few avant-corps, which were added to the housing architecture after the 19th century with the European influence, can also be seen on the plan scheme.

Top floor was valued as the primary level and the most impressive interior decoration was found commonly in the corner room of this floor. This bright and large space is appreciated more than the other rooms in a row. However, this tradition changed on the houses having attic or cihannuma. Cihannuma is found as an extra floor like a guest house, observatory, storage or recreational space. Chief level and the primary room is positioned still at the top but right under the "Cihannuma". Although the wooden houses compromised of multiple floors, they are generally designed for the use of a single family. Therefore, some of the functions and rooms are situated at different floors. As an example, positioning a kitchen and wet area at the bottom floor was a frequent approach for the late period. On the other hand, it has to be repeated that the families of that period were commonly not as small as today. In huge mansions involving two different parts, harem and selamlık, number of the people living under the same roof was considerably high. Generally, they were living together as a big family and also servants were working in such buildings owned by wealthy people. Divisions and junctions were beneficial to preserve the privacy at the crowded houses.

Interior decoration of the wooden houses were also considered important and a special

[1] Eldem, S.H., 1954, p. 127
[2] Günay,R., 2014, p.106
[3] Yagci (Ergün), 2017.

emphasize was placed. Obviously, the intensity of the ornaments and usage of the imported materials are in accordance with the social and economic status of the owner. Baseboards, back bands and board forming on top edge appear nearly in all the wooden houses (Figure 6.1). Moreover, chair rails, pilasters, moldings and any additional timber or plaster decoration motives can be found on the walls of the dwellings. Colorful hand drawings, figures and paintings enliven many of the houses, but commonly interior side of the wooden walls are covered with plaster and painted in one color. Walls of the storage spaces or rarely used areas are left unelaborated. Furthermore, marble or tiles are frequently utilized on the wet areas. Some of the toilet walls are covered with marble until a middle height of the space. Marble type is commonly the Marmara marble, which is extracted from Marmara region. Imported and pricy stones are only used on the palaces or special mansions built for the family members of the Sultan or the notables.

Apart from the wet areas and basements, ceilings and floors of the rooms are covered with timber boards. Terracotta or ceramic tiles are found often as a flooring on the entrance hall of the ground floor and sometimes they could be preferred for other areas that might have a connection to water or humidity (Figures 6.2, 6.3 and 6.4). Ceilings are always decorated with wooden figures. Thin wooden laths are nailed above the wooden boards and mostly form a figurative decoration together. They are all painted afterwards. Each room might have different ceiling decoration according to the importance and shape of the space (See Figures 6.5 and 6.6). Colorful hand drawings are garnish significant spaces of luxury mansions such as ceilings or walls. At the same time, several rooms of a dwelling might have the same basic linear ceiling decoration.


Figure 6.1: Interior decoration of a mansion. Baseboards, backbands, wooden ceiling and flooring can be seen.
Figure 6.2: Colorful flooring tiles.



Figure 6.3: Flooring tiles from a house in Yesilkoy
Figure 6.4: One of the very common tile figures from the latest period.
Figure 6.5: Ceiling decoration of a wooden house from Yesilkoy.

Figure 6.6: Wooden ceiling decorations from various different spaces.

6.1.2 Stairs

Among the researched objects of the catalogue, winder stairs are the most frequent ones for the houses but various other types of stairs are also found (Different types of stairs are given in Figures 6.7 to 6.10). In a harmony with the general concept and floor space of the dwellings; straight, curved, double, spiral, or combined staircases were used. Moreover, some stairs have one or two landings. Great stairs with landings are found in mansions. Usually, a typical house has one main stairs for the inner circulation, but in large mansions comprising different units such as harem and selamlık under a single roof more than one stairs are situated. In such examples, the main household can use different stairs than guests or housekeepers. Remarkable stair design is a characteristic of the latest period.

Before the western influence, stairs of the traditional Turkish houses were simple and modest. As an important design principle, stairs were drawn away from the living room. In view of the privacy and visual concerns, finish floor surface of the staircase were not facing directly the house entrance, nor the chief room entrances[1]. This old design principle can still be followed on the many of the current wooden examples. Stairs are separated from the related hall through one or more than one doors in several houses presented in the catalogue. Besides the visual division, this habit provides acoustic isolation and helps to control the heat of the floors.

Though, extraordinary developments on the stair designs at the 19th century architecture becomes one of the reasons degenerating the traditional interior style of the Turkish house. Similar to the Europe, stairs started to be one of the key elements of the housing design at the 19th century and they were seen as an architectural vanity. Epic baroque styles, classic handrails and complex stair figures become widespread. Monumental designs convert the stairs as a primer element of the space. By this way, volumetric sensitivity occurred and the traditional status of the stairs was changed through the new mansions of the Sultans and bourgeoisie of the 19th century[2]. Hereby, it has to be underlined that not all the wooden objects of the catalogue have such spectacular stairs. In most of the houses belonging to the mid or low-class, modest stairs

[1] Kuban, 2017, pp. 140-141.
[2] Ibid, p.141

can still be observed. Several interior stairs belonging to the different wooden houses are given in Figures.

Stair balustrades vary in accordance to the general decoration of the dwelling. There are very basic ones, as well as carved and ornamented wooden balustrades. Commonly, the balustrades are made of timber, but several metal ones can be found on the exterior stairs. All the surfaces of the interior stairs, as well as their structural system are generally wooden on the timber residents. Nevertheless, more pricy and durable materials like marble are preferred for the entrances of several great mansions besides the wooden examples. Outdoor stairs on the entrances could be either a glorious design or even few basic steps like stoop just to connect the entrance door level and the garden or road elevation.



Figure 6.7: Spiral stairs in of the Muazzez Hanım Seaside Mansion
Figure 6.8: Winder stairs from the Tahir Pasha Mansion.
Figure 6.9: Monumental stair with landing from Sait Halim Pasha Seaside Mansion.

Figure 6.10: Curved stairs with wooden balustrades from different mansions.

6.1.3 Interaction with the surrounding environment and gardens

Projections are one of the characteristics of the Turkish house. Interaction with the surrounding environment is definitely procured either via projecting balconies, oriels or even a part of the facade, as well as glorious eaves, attics and towers. Except the touching walls of the attached buildings, blind walls are never used on the wooden houses of Istanbul. With the help of cantilever surfaces and openings gripping spaces are created. Mostly, ground floor plans are not equal to the plans of the upper floors, as the projections are always reflected to the drawings. In this way, it is worth to emphasize that the visual attraction and dynamism of the facades are generally achieved through 3D architectural decisions, not the drawings on the claddings. Type of the facades can also be associated with the social life. The liveness of the fronts provides opportunities to the users of getting involved in the street life, while preserving their own privacy. Additionally, various shadow and light areas are generated on different hours of a day. At the neighborhoods around the center of the urban life, projections fulfil a street pattern. Besides the architectural features, they contribute to the neighborhood relations. As the dimensions of the wooden houses are always compatible with the human scale, houses enable the interaction with nature as well as the street life including animals, street vendors, neighbors and other people walking around.

Mansions and seaside mansions commonly have large gardens independently from their neighborhoods in Istanbul. Unfortunately, original version of the gardens belonging to the current examples could not be preserved. Throughout the years, not only the landscape design was changed, but also the garden land became smaller in several mansions due to the plot share, infrastructure work, legal expropriation etc. All the private gardens of the researched objects were bordered as an enclosed area, but the relationships between the entrances of the gardens, dwellings and the streets are variable. Mostly, the entrance door of the garden is opened to the street and access to the mansion is enabled from the private garden. However, according to the building plot and design, there are small back yards, which can be accessed through the main building and also in several examples, the mansion and the garden have separate entrance doors opening to a street. Garden doors are selectively designed and they are commonly double leaf doors. Large eaves are also used in several examples. In addition to the basic garden types, in various seaside mansions a grove was connected to the main garden with a private bridge. Moreover, there were terrace gardens. Only very few examples could survive and currently, the landscape of those gardens can only be followed through literature. Terraces are mainly structured with retaining walls and constructions like sewage, cisterns or fountains to enable drainage at all level can be often encountered[1].

Recreational areas were created in the gardens of the mansions. Sitting and walking areas, terraces, a wide array flowers including the sweet smelling ones, various plants, trees, fountains and pools were used to decorate. Moreover, birdhouses or dog kennels could also be encountered according to the wish of the owner. There are also additional small structures at the gardens of the large mansions. For example, guest house, outbuilding for the servants, hothouse or a pergola can be placed in a harmony with the main building.

[1] Mansion of Halet Camlıbel is an example with preserved terrace garden. It is personally seen by the author on site and Girardelli P. & Güngor A. explain the structure in their article at 2016, p.73.

6.2 Roof [1]

Typically, the roof system of the traditional Turkish houses are constituted of a simple character and intricate roof forms or unusual shapes were not favored in this heritage until the last period. The preferred types were mainly hipped and gable roof or the combination of the two.[2] Gable roofs were often found on the attached buildings, while the combinative type and the hipped roofs were more frequent by the mansions. Those basic shapes continued to be built consistently and probably still counted as the most common ones among the existing dwellings. However, in addition to them diversified patterns of the roof forms came in sight with the increasing popularity of the new approaches from the mid- and late 19th century. Besides the main structural shape, general perception of the roof part was changed with impressive eaves and ornamentation. As the decoration of a shelter was basic on the previous periods, those factors became a kind of symbol for the houses of the latest epoch. Therefore, they are mentioned in the research with a specific emphasize. The remarkable forms having a new sense of visual impact on the Ottoman timber houses were implemented through the ingenuity or skills of the craftsmen and desires of the house-owners. [3] In this context, it is worth to clarify that basic type of roof cannot be counted as a proof of an earlier construction, because they continue to be built up during the 19th century nearby the eye catching eaves and European style steeply sloped roofs.

As an almost never faced feature for the wooden houses of the previous periods, the curvilinearity brought a new style to the city. Especially being on the eaves, S and C figures of Baroque and Rococo were used diversely on the roofs of timber houses. This curvilinearity can be found in both horizontal and vertical planes (Figure 6.11). In both planes curvilinearity was used only in the certain part of the building instead of the whole roof system and they were built generally with a decorative concern. The dimensions of the arcs were not standardized. Different proportions and radiuses are existing in a harmony with the houses they belong.[4]

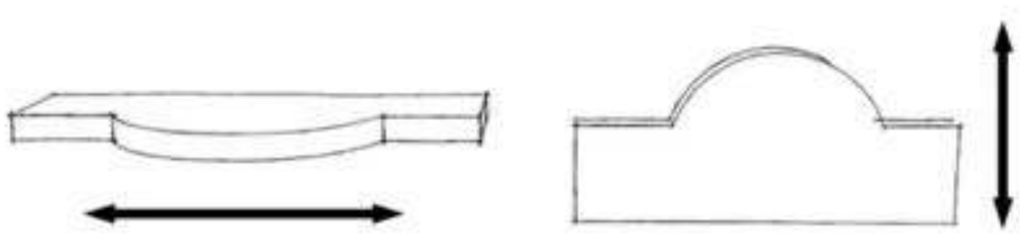

Figure 6.11: Representative expression of the curves on eaves in horizontal and vertical plane.

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[1] Adopted from conference presentations "*Yagci (Ergun), S. F., The roofs of Istanbul's wooden houses with the influence of European styles, 2016*" and "*Yagci (Ergun), S.F., Architectural Elements of the Wooden Houses from the Latest Period of Ottoman Empire, 2017*" , which are published during the doctoral study of the author.
[2] Kuban, D., 1995.
[3] Yagci, S.F., 2016
[4] Yagci, S.F.,2017

Although there are several examples having arched eaves over corned mass, curves on the horizontal level were mainly utilized for covering the curvilinear lines of plane. In the meantime, combinations of wide angled short linear pieces are also giving the impression of a curve. If the curves in horizontal plane take place on the plan of the dwelling for the exterior walls, the curvilinearity is sensed from the inner side. Two different examples of the horizontally curved eaves are given in Figure 6.12.

On the vertical plane arched forms were designed as an ornamental element, which enlivens the facade (Figures 6.13 and 6.14). Therefore, they are placed on the frontal side and typically those curves cannot be perceived from the interior. They are usually create clean cut and explicit forms.[1]

Figure 6.12: Mansions having eaves with curves on the horizontal plane. Left one is from Kadıköy and the other one is located at Buyukada.

Figure 6.13: Mansion from Suadiye having S formed eaves on the vertical plane.
Figure 6.14: Old photo of a mansion from Yeşilköy having eaves with curves on the vertical plane.[2]

Another case confronted in this period is the stepped different levels on roof. A new space is created with an elevated mass, which can be rectangular, “T” or “+” shaped

[1] Yagci (Ergun), S. F, 2016 and 2017.
[2] Old photo of the building taken from the following website is used as it shows the authentic version of the house. Current situation of the building can be seen in the catalogue, as BA_YE_011. Source for the photo:
http://earsiv.sehir.edu.tr:8080/xmlui/bitstream/handle/11498/39409/001521460006.pdf?sequence=1&isAllowed=y Last access: 19.12.19

(Figure 6.15). This bump-up part of the roof gives the structure a flashy look and usually they are decorated with trendy ornaments (Figure 6.16). Many different roof types were obtained with the belvederes and differentiated sloops. The steepen space above the roof can be inferred as a development of "cihannüma". Cihannüma is described as "an attic with glass sufficient to see all-around, tower" in the Turkish dictionary.[1] This description covers several roof models of the wooden houses of Istanbul from the last period of the Ottoman Empire. In addition, recent investigation clearly confirmed the existence of Cihannüma on the 18th century[2], which was further supported by the earlier reports indicating that in the previous periods there were a type of balcony or closed extension called "Gurfe" corresponding to the "Cihannüma" of the later periods.[3] Possibly Cihannüma (attic) was transformed throughout the years, but preserved its function as a place to enjoy or observe a scenery.

Figure 6.15: Mansion from Prince Islands. Utilization of a roof with different levels. Tower of the mansion can be described as Cihannüma.
Figure 6.16: Stepped levels on the roof of a mansion from Yeşilköy.

An important contributing ground to the roofs from both visual and spatial point of view, is the roof pitch. Steeply pitched roofs similar to the European examples found a place in wooden housing heritage of Istanbul. Additionally, at several mansions pointed roof covers a particular part of the building like tower.[4] Wooden house in Buyukada (Figure 6.17), which has strong similarities to the houses of Joseph Maria Olbrich[5], and the tower of the seaside mansion of Austrian delegate Mahmut Nedim Pasha (Figure 6.18) are examples of steeply pitched roof. [6]

Moreover, there are some houses, in which steep pitch is used in only a small part of the roof just for decoration (Figure 6.19). Typically, positioning of Neo-Greek or Neo-classical style triangle frontal above the cantilever resulted in a significant change of the

[1] TDK. (Turkish Language Instution). Translated by the author.
[2] Akgün Özkaya, 2015.
[3] Kuban, 1994.
[4] Photos of several towers can be seen at the following part "Tower (6.3.5)."
[5] In the book "Istanbul 1900", the resemblance of the house in Buyukada to the House of Herrmann Bahr from Vienna is mentioned. Besides, the same house has similarities with Hans Cristiansen House, which was also designed by the same architect, J. M. Olbrich, in Darmstadt. Source for Hans Cristiansen House: Jugendstil, Klaus-Jürgen Sembach, Taschen, 2014
[6] Detailed information and more photos of the mansions can be found on the catalogue.

impression of the house (Figure 6.20). However, this type of pitch has no effect on the main structure and interior volume.[1]

Figure 6.17: Mansion having steeply pitch roof from Buyukada, Prince Islands. It has similarities to the houses of Olbrich, J. M.
Figure 6.18: Seaside mansion of Mahmut Nedim Pasha. The photo show the current situation of building after several restorations. Old photos are given in the catalogue.

Figure 6.19: Wooden house having a decorative roof part.
Figure 6.20: Decorative triangle above the oriel.

In addition to these styles, conventionally unfamiliar form for Istanbul, mansard roof type, termed after the 17th century architect François Mansart[2] was used partly or wholly in some houses (Figure 6.21). Half-hipped roofs, which are very common in Germany, Denmark and Austria, were also represented in the timber heritage of Istanbul with a few examples (Figure 6.22). Moreover, eclectic buildings, which have traces from more than one approach, are often encountered in Istanbul (Figure 6.23). Right along with the European influences, the usage of the orientalist approach on the roof

[1] Yagci, S. F, 2017.
[2] 17th century architect François Mansart, used mansard roof in different regions of France like Paris, Balleroy and Blois for mansions and houses. (https://www.britannica.com/technology/mansard-roof, 08.08.17)

structures can be mentioned. Bulbous domes placed above the tower, as seen in the yalı of Afif Pasha, were also used in relatively small mansions (Figures 6.24 and 6.25).

Figure 6.21: Eclectic roof formed by hipped, steeply pitch gable and mansard types. Seaside mansion in Yeniköy. Metal coating and tiles are used together at the same roof design.

Figure 6.22: Half hipped roof in Buyukada, Prince Islands.

Figure 6.23: An example of eclectic building. The roof style reflects European influence.

As well as the main layout, the appendant elements significantly contribute to the view and form of the roof structure. Windows, balconies and intense ornaments are the elements that cannot be constituted as a whole roof construction by themselves, but playing a crucial role in the roof perception (Figures 6.26 and 6.27). The decorations like S and C figures, pointed arches, spires, arrow placed on the ridge, finial, scallops, latticework and repetitive elements giving the impression of lace can be seen on the roofs of the last period [1] (Figures 6.28 and 6.29). Non-structural decorations of the roof part as ornaments are commonly designed to garnish eaves, barge boards, fascia, small gables, dormers, soffits and small decorative buttress under the eaves (Figures 6.30 to 6.33). As an uncommon but remarkable example in Figure 6.34, floral decorations can link the eaves to the edges of the building. The new figures of that time underline the western influence and make the transformation of the traditional housing shelters explicit. Besides the interpreted figures from neo-rococo and neo-baroque, Victorian age, cottage style, chalet, carpenter's gothic, Art Nouveau were also represented on the decorations. Eye-catching forms and ornaments are not only found on the mansion roofs. A lot of attached buildings, which are located at the residential areas of that time, have similar decorative figures like the mansions (Figure 6.35).

As steep-sloped roofing gives an opportunity to create a living space immediately under the roof deck, it brings the need of roof windows to meet the need of light and fresh air to the attic. The windows on the roofs appeared as the created lighting as part of the structure, but also as a fancy extension attached to the roof. They were designed in the range of several shapes including oval, rectangle or arched forms (examples can be found on the Figures 6.27 and 6.28). In the houses having attics facilitated by the high slopes or stepwise design, balconies usually appear in front of "C*ihannüma*". Balconies, generally accessed by a small door, were decorated with ornaments belonging different styles. Roof balconies were designed in a way that it does not give an impression of a terrace roof. [2]

Structural system of the roofs were always wooden. Though the eye-catching view of the roofs, special attention was not paid to the inner structure. Simple joinery methods were used and unnecessarily large thickness of the boards were avoided. Principally, pragmatic and rapid solutions were preferred. Detailed information including the measured sizes and joinery connections obtained from the site-work are presented together with the whole wooden structure at the Chapter 7.

Tile as being the typical roof cover of the traditional Turkish wooden house, continued to be used also in the last period of Ottoman Empire. Industrially made groove tiles were introduced to Ottoman residential architecture at the end of 19th century, while the under-overlap tiles were commonly being used as a roof cover. Rapid popularity of the industrial groove tiles is most likely related to the heavy weight and problems associated with the maintenance of the under-overlap (alaturca) tiles. These new type of tiles were mainly imported from Marseille and therefore still named as "Marsilya tiles" in Turkey.[3] However, the usage of the traditional type was not abandoned and both types of tiles were used in the period between late 19th century and early 20th century. Although majority of the currently existing buildings do have Marseille tiles, from place to place

[1] Saner, 2008, pp. 64-68
[2] Yagci, S. F., 2016 and 2017.
[3] Bachmann, M., 2008, pp.20-62

the under-overlap tiles can still be encountered even today (Figure 6.36). In addition to that, metal coating is favored on the roof with the forms unsuitable for tiles. [1]

Although ornaments, varied figures, foreign roof forms to the traditional Turkish residential heritage are significantly emphasized here as they generally represent the architectural atmosphere of the late 19th century and early 20th century, it has to be underlined that wooden houses without any attractive ornaments and having basic type of roof were being built at the same time. Obviously, decorations are linked to many factors like the social status and economic conditions of the owner, location, building area, taste of the architect and owner, capability of the master etc. Habitual gable and hipped roof types continue to be the majority among the researched objects and the decorations of the roofs can also be frequently found. Only the striking types are rare. Examples of the catalogue reflect the diversified general pattern of the city.


Figure 6.24: Seaside mansion of Ahmet Afif Pasha from Istinye.
Figure 6.25: Mansion from Sarıyer.

Figure 6.26: Mansion having intense ornaments in Caddebostan, Kadıköy. Balcony and dormer windows of the structure are visible. Besides the industrial groove tiles, metal cover is used at the same roof design.

[1] Yagci, S. F., 2016 and 2017.

Figure 6.27: Mansion with ornaments from Buyukada. The building has a roof balcony and dormer windows.

Figure 6.28: Mansion with ornaments from Buyukada. Repetitive decorations enlive the facade. Additionally, circular roof windows can be seen.
Figure 6.29: Mansion with ornaments from Buyukada

Figure 6.30: Ornamental details of a mansion in Buyukada.
Figure 6.31: Gable ornaments of a wooden building in Sarıyer.

Figure 6.32: Beautifications on the fascia, soffit and the decorative buttress.
Figure 6.33: Roof decorations on an attached house from Buyukdere.

Figure 6.34: Floral decoration under the eaves
Figure 6.35: Street view showing ornamented roof type on an attached building

Figure 6.36: Under-overlap (alaturca) and industrially grooved (Marseille) tiles

6.3 Facade[1]

Facades are the most representative elements of the wooden houses to expose the architectural taste of the belonging period. Besides openings like door and window, extensions such as balcony and oriel, structural design, ornaments and sizing have a great influence of the perception of the facades. In 18th century, the most of the houses were double decker. Any 4 store house can scarcely be noted[2]. However, from the mid-19th century, high buildings with multi stores were gradually increased which consequently resulted in the creation of bigger area to apply different designs on the facades.[3] After the westernization more importance was given to the street facades. Ornaments and other special marks, windows, entrance spaces and doors, balconies and oriels, and finally the towers are explained here under the belonged subtitle. As ornaments are found in any appropriate area of the facade, decorated examples of the architectural elements are mainly presented together with the relevant components.

6.3.1 Ornaments and other special marks on the claddings

As a typical feature of the wooden Ottoman houses of Istanbul, the facades are covered with horizontal timber laths. It was used eagerly especially after the 19th century. Besides the various types of the common horizontal timber boards, vertical laths and also angled laths[4] are used partially to enliven the facade (Figures 6.37 and 6.38). Although wooden cladding boards became a part of the facade decoration by their own, in numerous examples built after the late 19th century, additional ornamental figures can be found above them. More detailed information about the cladding boards are given in the Chapter 7.[5]

Figure 6.37: Vertical laths as a part of decoration above the floor surrounded with horizontal cladding boards.

Figure 6.38: Angled laths as a part of decoration

[1] Mainly adopted from conference presentations "*Yagci, S. F.,* Historic wooden houses of Istanbul with the influence of European styles*, 2017*" and "*Yagci, S.F., Architectural Elements of the Wooden Houses from the Latest Period of Ottoman Empire, 2017*" , published during the doctoral study of the author.
[2] Akgün, Özkaya, H. G., 2015.
From the houses discussed on the book "18. Yüzyılda İstanbul evleri Mimarlık, Rant, Konfor, Mahremiyet (2015)" 16 of them are one-storey, 87 of them are two-storey, 49 of them are three-storey but only one of them is four storey building.
[3] Yagci, S. F., 2017.
[4] Angled laths are scarcely found.
[5] See part 7.2.2 Facade cladding.

The decoration elements are generally fixed on the wooden claddings by using thin nails which cannot be seen after painting (Figure 6.39). Large figures are always composed from small pieces, but sometimes single repetitive units of a decoration can be even extremely little as presented in Figures 6.40 and 6.41. The motives were never drawn directly to the exterior facade cladding. Embossed levels of ornaments are obtained via nailing the decorative boards above the other pieces in harmony with the general layout. It is possible to see distinctive examples of the wooden ornaments on miscellaneous spots such as eaves, cornices, balconies, back bands, corners or even on any kind of plain area on facade[1]. Wood joinery (carving-inlaying-joint) techniques developed by Seljukian and Ottomans as early as 9th century were not preferred. Instead, simple methods were favored due to the cost, easiness of production, limited production period, format features and susceptibility to the external factors[2]. Softness of the timber material enables to create figures easily by hand, but usage of the machines accelerated the construction time and increased the variety of figures. Machine cut is obvious on several houses of the catalogue. On the other hand, repetitive figures of some examined wooden buildings are not exactly the same. This situation points out the hand usage or the basic machinery that cannot produce precise shapes.

Figure 6.39: Nailed wooden ornaments

Figure 6.40: Repetitive single wooden units

Figure 6.41: Single wooden units. Each of them are nailed separately.

Facade designs of the wooden houses from the latest period of the Ottoman Empire reveals a huge variety. Besides the basic linear decorations, reflections or interpretations of several different approaches like Art Nouveau, Neo-classicism, Neo-renaissance, Neo-Greek, Neo-rococo, Neo- Baroque, Empire, Victorian and Chalet style

[1] Yagci, S. F., 2017
[2] Ciner, S., 1982

can be seen on the houses of Istanbul. With the effect of the rising revival architecture, classic styles and Baroque originated styles reflected on the facade decorations of the wooden Turkish residential architecture on the second half of the 19th century. That trendy approach was as first remain limited to the houses of magistracies of the Empire and the elite society of the foreign European community living in Istanbul. Afterwards, it became widespread among the middle class. As the simplicity is one of the main characteristics of the traditional Turkish house, the intense decoration trend following the historicism was totally contradictory to the original roots of the housing concept. Desire to revive the original Ottoman features created the neo-classic Ottoman style, which was used eagerly at the early 20th century[1]. Nevertheless, Art Nouveau appeared as answer to the society in state of change towards the modernized way of living.[2] Here, it has to be underlined that Turkish Rococo and Baroque styles are not only imitations, but also include remarks of the local artists[3]. Turkish historians agree also on the localization of the Art Nouveau applications[4]. In other words, personal taste of the owner and the craftsmanship of the masters played an important role on the diversity of the ornament styles. Generally, interpretation was preferred instead of direct adoption and some of the styles were combined. Furthermore, as it is clear on the objects of catalogue, eclecticism is very common in the wooden houses of Istanbul.

Diversified patterns of the housing heritage are created with the wooden facade elements formed in different shapes such as curved motives, angled and straight lines, geometric figures, repetitive units or unique arrangements. Inspirations from nature shaped several forms such as floral motives, scallop shell figures etc. Whiplash curves, asymmetrical lines, organic modern new figures of Art Nouveau are also applied on timber ornaments. Additionally, Corinthian, Ionic and Doric order wooden pilasters are found on the wooden facades. Pilasters are mostly seen on the edges, but to follow through the general layout they might be positioned on the other appropriate areas of the facade such as between the windows or nearby the doors. Several types of moldings contribute to the facade decoration. Although they form only a graceful, thin line, intensely ornamented moldings are one of the impressive figures of the view. Besides monumental lintels; pointed, curved and broken type pediments are placed above the windows. Similarly, eye-catching figures are also used nearby the entrance doors and balconies. The figures accommodate the masonry brick building and metal work can be seen at the wooden heritage of Istanbul. Furthermore, visual appearance of another construction type is also pictured as a decoration form. It is not proved if the cross boards were used to decorate the facade under the effect of middle Europe wooden buildings or not. However, the similarity of the facade decorations presented in Figures 6.42 and 6.43 to the German “Fachwerk” is quite apparent[5]. Due to the excessive

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[1] Ciner, S., 1982, p. 37
[2] Barillari and Godoli, p.182-183
[3] Kuban, D., 2017, p. 98
[4] Explanations of D.Kuban and A.Batur are mentioned in Barillari and Godoli, p.209
[5] Also see the examples from the catalogue BA_SA_005, BA_SA_006, BA_SA_007, PR_BU_009, SA_BU_005 and BE_AR_003.

number of the wooden houses and the intensive variety, the figurative shapes were not categorized, but several examples given to present the multiplism (Figures 6.44 to 6.54). Ornaments to decorate a specific architectural element of the building such as balcony, window or roof structure are represented with more examples under the related sections.

In addition to the wooden figures dominating the whole layout of the facade, unique type of decoration units or special marks can be found on the facades. Letters, inscriptions, pray, numbers referring to construction year and traditional symbols are used in several buildings. As an example an authentic wooden inscription written with a specific calligraphy is positioned on the frontal facade of a mansion in Figure 6.55[1]. Although being scarcely, ceramic decoration figures decorate the ground floor exterior walls of some examples (Figures 6.56 and 6.57). Those elements help to figure out the social status of the owners. Moreover, there are constructional stamps. Those traces are not above the wooden claddings, but can be seen on the bricks or small objects like doorbell etc. They indicate the production manufactory.

Decoration of the wooden houses vary in terms of expression according to the neighborhoods. Especially, it is quite apparent between the architecture of historic peninsula and the countryside. The most spectacular examples are found on the coastal areas and countryside mansions. Designs on the Bosphorus line were more cheerful and attractive with the effect of the location on seaside and the usage as summerhouses. Similarly, the styles had an opportunity to effervesce at the Asian shores, Bakırköy, Yeşilköy and Prince Islands.[2] However, particular small figures are spread out to the whole city. Likewise, there are seaside mansions having very basic and linear decorative figures, also pilasters, fronton or sediments reflecting Empire style are used on the mansions in Süleymaniye and Fatih region. Some of the popular figures might be applied afterwards on a wooden house, which was constructed previously with a basic type. There is no need of an architect to renew the facade view of the house with nailing the new motives. Local craftsmen could easily handle it. Obviously, economic conditions and social status of the owners was one of the determined factors on the decoration type. Wealthy families could afford a selectively designed structures in its totality instead of that kind of quick visual solutions.

As a later application, metal coating is used on the facades of few wooden dwellings. Usually, those facades are positioned on the north side of the building. As northern parts of the houses are more cold and vulnerable in Istanbul, metal sheets are structured to create an additional insulation layer against cold and humidity. Generally, original timber cladding boards are not removed and the old facade design is presented underneath the metal sheets. Application of the metal coverings cannot be considered

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[1] The inscription is comprised of a verse from Quran and the construction year. More information about the building can be found on the catalogue under the object PR_HE_050.

[2] Saner, T., 2008, p.68

as a decorative purpose, but only functional. However, the presence of the ornamented metal sheets at some of the wooden examples has to be noted (Figure 6.58).


Figure 6.42: Cross shaped decorations nailed above the wooden cladding boards
Figure 6.43: Cross boards, vertical and horizontal lines as the facade decoration.


Figure 6.44: Wooden pilasters, moldings, curved and broken sediments on the facade of a seaside mansion.
Figure 6.45: Pointed sediments, wooden pilasters, repetitive units and Empire style decorations on the facade.


Figure 6.46: Ornaments from a house in Beylerbeyi.
Figure 6.47: Machine cut wooden ornaments from Prince Islands.


Figure 6.48: Art Nouveau decorations enliven the entrance.
Figure 6.49: Wooden geometric figures nearby the floral motives.


Figure 6.50: Elaborate wooden decorations placed around window frame.
Figure 6.51: Ornaments of an attached house in Kadıköy.


Figure 6.52: Curved figures and doric order pilasters.
Figure 6.53: Linear forms, repetitive units and remarkable figures on the facade.


Figure 6.54: Art Nouveau wooden motives nailed above a wooden board creating embossed level of ornaments
Figure 6.55: Authentic wooden inscription on the facade of a mansion in Heybeliada



Figure 6.56: Ceramic decoration figures on the facade of a mansion in Buyukada.
Figure 6.57: French Art Nouveau style ceramic decoration on the frontal facade of a mansion Mon Plaisir in Fenerbahce.
Figure 6.58: Ornamented metal sheets on the facade of a dwelling.

Furthermore, various insurance marks are placed above the cladding boards of the facades. Among the objects of the catalogue, three different types of marks are significantly explicit. Those marks belong to the following insurance companies namely, Norwich Union, Sociele Generale d'Assurances Ottomane and London Assurance (Figures 6.59, 6.60 and 6.61). Current presence of the original metal marks can prove the authenticity of the facade claddings. Two major progresses effected the insurance developments of the insurance activities at the Ottoman Empire. First one is the increase of the foreign trade and the second is the change of life styles and consumption habits of the society[1]. Pera Fire, which caused the burn out of 3000 buildings in 1870 triggered the insurance activities in Istanbul. Mostly, non-Muslim and foreigners were living in Pera and by the harm of the relatively wealthy society, demand for the fire insurances came in sight[2]. By the year 1894, 43 fire insurance companies had agency in Istanbul. Only one of them belong to the Ottomans, namely Osmanlı Umum Sigorta Şirketi or La Societe Generale d'Assurances Ottomane. Except one Russian company, all the others were European originated.[3] Number of the companies increased rapidly. 170 insurance company was active at the Ottoman Empire in 1914 and 99 of them were operating as fire insurance companies[4]. Not only foreigners and non-Muslims were applying for the fire insurance, but the numbers of the Muslims taking a policy was rather low. Religious concerns and the low purchasing power had effects on this attitude[5]. Insurance premiums were high due to the intensity of the timber buildings and arsons which made the insurance luxury for the poor community[6]. According to the very first developments on the insurance sector, it may be argued that the owners of the houses having metal fire insurance mark are probably a well-situated and/or adopted persons to the modern, urban style of living.


Figure 6.59: Metal insurance mark of the company named Norwich Union. It is found on a house in Bakırköy
Figure 6.60: Metal insurance mark of the Ottoman company named Sociele Generale d'Assurances Ottomane
Figure 6.61 : Metal insurance mark of the London Assurance placed on the facade of an attached wooden building in Kadıköy.

[1] Baskıcı, M., 2002, p.4-5
[2] Kahya, F., 2010, p. 71, 148, 153
[3] Baskıcı, M., 2002, p.10-11
[4] Among those 170 company, there are 56 English, 43 German, 20 French, 13 Austria, 9 Italy, 5 Swiss, 4 Belgium originated agents. Only 2 of them were Ottoman company. Whole countries in Kahya, 2010, p. 132
[5] Kahya, F., 2010, p. 234
[6] Baskıcı, M., 2002, o. 29-30

6.3.2 Windows[1]

As a specific character windows of the Turkish house enables to receive enough light for indoors. Lightness of the room differs Turkish house from the other Muslim residential heritages. Several windows of the rooms were facing the street. On the early periods, windows were only opening to the “Hayat”, which is a semi-open area of the house facing a garden[2]. After the 18th century, expanding the windows zones that were previously privacy limited gave a new image to the visual association between the interior spaces and external environment. In this direction windows were changed in terms of quality and quantity[3]. Window glass surfaces became larger and their proportion to the facade area increased. This transformation is not only seen on the houses, but also kiosks, mansions and other types of dwellings.

Previously, windows were arranged in two rows. Functional reason is to provide light into the room from the small upper windows, when the large bottom ones were closed by wooden shutters due to the cold weather[4]. As glass and dynamic sash were not being used for the bottom openings, upper glass windows were being designed long as much as possible to meet the lightening requirement[5]. Another argument on this habit points out the influence of palace traditions. Bottom windows are openable, while the decorative upper ones are fixed because of the difficulty to reach. Usually, the upper windows taken into account as a part of the decoration. Examples of two rows of windows can be found on the kiosks of Topkapı Palace from 16th and 17th century and very early examples of the Turkish house[6]. Between the end of 18th century and early 19th century, the upper windows became smaller and the bottom line got taller. Proportion of the windows were changed from 3/5 to 1/2. Although this situation might be related to the alterations in the social life and architectural taste through increasing Europeanization, the most important factor is the widespread usage of the glazed sash on the bottom windows and consequently gradually disfunction of the upper windows[7]. Eldem reported[8] the disappearance of the upper fixed windows after the 19th century and Uluengin mentions[9] the presence of the transformed version of the upper windows still on some houses from the early 20th century. Based on the wooden houses of Istanbul, it is quite clear that the upper windows were not preferred at the last period as the original roots. Developing technology and changing architectural trends accelerated the disappearance of the two window rows. Actually, a lot of fixed windows

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[1] Partly adopted from conference presentations “*Yagci (Ergun), S. F.,* Historic wooden houses of Istanbul with the influence of European styles*, 2017*” and “*Yagci (Ergun), S.F., Architectural Elements of the Wooden Houses from the Latest Period of Ottoman Empire, 2017*” , published during the doctoral study of the author.

[2] Kuban, 2017, p. 119

[3] Bakır, 2003, p. 81

[4] Kuban, 2017, p. 119-120.

[5] Uluengin, 1997, p.204

[6] Kuban, 2017, p. 119-120.

[7] Uluengin, 1998, p.204-205

[8] Eldem, 1984, Vol. I.

[9] Uluengin, 1998, p.205

can be found on those houses, but their usage is different from the old tradition. Small fixed windows designed in connection to the movable sashes might be counted as an interpretation or improved version of the old upper windows. On the other side, existence of the small square windows on the houses in Europe might have a connection to the usage of the similar small upper windows in the houses of Buyukada, where the influences from the European styles were explicit[1]. At the several objects of the catalogue, upper fixed windows are found above the entrance doors.

Usage of the guillotine (sash) windows, which is a vertically sliding window, is so common on the traditional Turkish house that it becomes one of the collective images of the society reminding of the old dwellings. Correspondingly, considering the examples researched within the scope of this study, guillotine windows constitute the vast majority. Neither the inventor nor the exact first date and place of the appearance of the sash windows are known, but the general approval points out Western Europe as the origination and 17th century for the earliest usages. France, Holland and England were generally proposed as the developer countries of sash windows[2]. As stated previously, Ottoman Empire had relations to all those three countries and the architectural influence of France and England was apparent on more than a few mansions built especially after the late 19th century. However, it is clear that the sash windows were not started to be used after 19th century in Istanbul. Introduction of those windows to the Turkish housing heritage is much earlier. Even conversely, a new trend of casement windows had begun to show up on the mansions of that late period. Opening mechanism of the guillotine windows is very convenient for the common furnishing and domestic life of the Turkish society. Therefore, it was eagerly and frequently used. Traditional couch, "Sedir", was placed right below the windows and the parapet height is arranged accordingly. Sash window is the most logical type, which can be opened without disturbing the person sitting on that traditional couch. Kuban states that this type of window is predominantly found in Istanbul, while smaller window frame type is seen at the rural. Moreover, he underlines the difficulty to find out the origins of the window shapes and opening systems due to the short endurance periods of the rural windows[3]. Window types are also connected to the developing technology and life style, as well as the visual quality. In the beginning sash windows in Istanbul were being divided into small pieces by glazing bars because of the lacking technology to produce so large monolith glass[4]. Changes at the furniture and daily habits also effected the sizes.

Among the objects of the research, various types of sash windows are encountered. Though the diversity, material of the window frame structure was always timber and the openings were closed by glass. In several houses, colorful window glasses are seen.

[1] Yagci, S. F., 2017.
[2] Louw, H.J., 1983, p. 49-72
[3] Kuban, 2017, p.121
[4] Ibid., p. 121

Figure 6.62: Decorative metal to open the window.

The small operator to open the windows could be metal or timber (Figure 6.62). Metal masses tied by a rope balances the opening mechanism of the sash windows (Figures 6.63 and 6.64). Sizes of the windows are not standardized. Length and height are extremely variable, but in most of the examples the proportions of x/y and also z/x+y are quite near to ½ in a single unit (Figure 6.65). Here, it has to be stated that the exact ½ ratio is not the majority among the all researched examples. For a typical single sash window unit, lengths are measured around 72-130 cm and heights are approximately between 150 and 240 cm. However, these numbers give only the general attitude of the classic sash windows. There are more enlarged or narrow forms, which can be observed in the tables below. Besides the windows having uninterrupted and monolithic glass (Figure 6.66), many examples of sash windows are divided by wooden muntins (Figures 6.67, 6.68 and 6.69). Arched forms and upper fixed windows are often encountered (Figures 6.70 and 6.71). To identify the variety significantly, types of the sash windows are categorized in the tables at the end of the window section (Tables 6.1-6.3). This classification is achieved through the houses from the catalogue. In line with the purpose of classifying in a systematic way, similar variations were not added to a table and the drawings were completed on the basis a representative unit. Combination of different categories and a few exceptions are also found.

Figure 6.63: Metal masses tied by ropes.

Figure 6.64: Original mechanism of the sash windows.

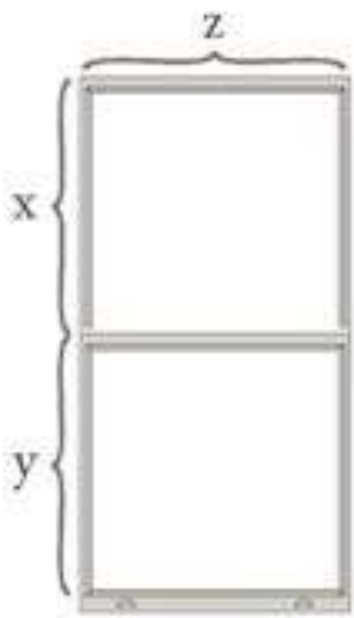

Figure 6.65: A typical wooden sash window to explain the proportions.

Figure 6.66: Sash window having monolith glass.

Figure 6.67: Sash window with vertical glazing bar.

Figure 6.68: Sash window with horizontal glazing bar.

Figure 6.69: Sash window having both vertical and horizontal glazing bars.

Type A1 from the Table 6.1 is a basic rectangular sash window having a monolithic glass[1]. (Also see Figure 6.66 for an original example). Both sashes are equal sized, but only the bottom panel is movable. Generally this type of windows appear as single hung on the wooden houses of Istanbul. Several other rectangular examples have vertical and/or horizontal wooden glazing bars to divide the glass into pieces, as it is proved with the photos of the original examples. Type B1 and C1 on the same table have only vertical, Type D1 and E1 have only horizontal muntins, while the other types of the Row 2 (A2,B2,C2,D2), have both of them. Although all of them are still present in Istanbul, it is obvious that the Type A1, B1 and A2 are the most common ones.

Row 3 signifies the arched ones. Diameter and curves of the arches are also variable. It could be segmental, semicircular or lancet arch. Additionally, arched upper part and/or the panels could be divided into pieces. Type E3 of the Table 6.1 represents the windows having glazing bars on panels, as well as the arched part. Several sash windows have small decorative squares. They might be colored like Figure 6.71. The small squares are arranged side by side to form a line. Besides one single line, those small squares can be found in two (C4) or three lines (E4). Examples from the variations are given in Row 4 of the table. The glazing bar dividing the window area into small squares is shown at the Figures 6.73 and 6.74 in a detailed way.

Moreover, there exist some examples in which several sash windows are used side by side in order to create a bigger surface area. Two or three guillotine windows can jointly fulfill an existing space (Figures 6.72 and 6.75). While the double windowed examples (F5 and F6 in Table 6.2) are usually in equal sizes, in the corresponding triple ones (G5 and H5 in Table 6.2), the middle window is larger than the side windows. Such wide windows are generally seen in the seaside regions, but not necessarily in yalis (seaside mansions). Those group of windows can also have wooden glazing bars on the panels (F6 and H5) or on the upper fixed windows (G6 and H6) (Also see Figure 6.76 as an example photo). Like the single unit sash window, the groups can also have arches, but

[1] Type A1 refers to the entry on column A and row 1. Other codes are also entitled in this way.

it is not very common. Sometimes, they are grouped together under an arched form (G7) or arched upper windows are placed above every single unit of the group (H7).


Figure 6.70: Arched window having colored glass and muntins


Figure 6.71: Sash window with colored, square fixed windows.


Figure 6.72: Double sash windows


Figure 6.73: Glazing bars


Figure 6.74: Glazing bars


Figure 6.75: Triple sash windows


Figure 6.76: Triple sash windows with upper fixed windows

As it was previously mentioned, sizes and rational proportions are also variable. I8, I9, J8 and J9 represent the narrow sash windows. They are usually used on the sides of oriels and nearby the entrance doors. Narrow windows follow the general style of the building and act like a stretched version of the main windows. As an example, I9 is used in the same building with A3. J8 appears in the house having D1 as the main window type. Narrow windows usually have the same height with the other sash windows of the house but totally different sized versions can also be found. Although not being very frequent, there are also extremely large sash windows. Those examples are generally divided into pieces with vertical glazing bars (K8) and sometimes, both vertical and horizontal bars are used (L8).

Figure 6.77: Sash window having 1:3 openable area.

Figure 6.78: Double hang sash window with three panels

Figure 6.79: Arched double hang sash window.

Last but not least, sash windows having different vertical proportions has to be mentioned. Examples of Row 10 and Row 11 seem to be identical from a distance, as they seem to be divided into three pieces. However, number of the movable panels are different. In the examples of Row 10 only the bottom part is movable and they are single hung. So approximately 1/3 of the whole window structure is openable. (Also see Figure 6.77) On the hand, around 2/3 of the windows are openable for the examples of the Line 11. I11 and J11 are formed with three equal sized panels (Figure 6.78 is an example). K 11 is the arched double hung sash window (Figure 6.79 as an example).

Row 1 and Row 2 are given to show basic types of bars. All of them were not repeated at the other categories, but combinations are present. Typically, the example of Figure 6.80 represents the combination of G5 and D1. Different sized windows as well as different types can be found at the same house in a way not to disturb the general integrated approach of the design.

Besides the sash windows, casement windows and fixed windows are also utilized at the wooden houses. Fixed windows are not the major type for a building. They generally compose a large window figure on the facade together with either sash or casement windows. Just for the few spaces fixed windows are seen separately. Frequently, they are placed above the entrance doors, balcony doors etc. (Figures 6.81 and 6.82).

Figure 6.80: An example of a composition of the elements from the tables.

Figure 6.81: Fixed window above the entrance door

Figure 6.82: Elliptic fixed window

As main living areas are the ones noted in the middle of basement and roof attic, their design and window layout can be found different than those top and bottom floors. Casement windows are sometimes structured only for the basement and/or roof floor of a mansion, which has vertically sash windows as the main type. Casement windows of the basement floors are not elaborately designed, but functional (Figure 6.83). Nevertheless, in some wooden mansions built after the late 19th century, casement windows appear as the general and representative window style of the building, instead of sash windows. There are numerous types of casement windows. Like the sash windows, casements are also used as uninterrupted monolith glass or with glazing bars. The bars have several different layouts (Figures 6.84 and 6.85). Casement windows could be combined together with fixed windows and/or another casement to enlarge the opening surface. Those fixed parts can be curvilinear, as well as rectangular forms (Figures 6.86 and 6.87).

Figure 6.83: Casement window on the basement floor of the building having vertically sash windows as the main type.

Different forms like elliptic, rounded or triangular are encountered at the wooden houses of Istanbul as well. Additionally, wooden decorations are used in some facades to create a curvilinear display on the upper part of the windows. In such windows, despite the rectangular shape of the glass, curvilinear shapes referring to a particular style are established with the help of the continuations of wooden window boarders. (Figures 6.88 and 6.89) Meanwhile, some windows are curvilinear with its own structure and glass. Arched and fixed upper windows exhibit an alternative look on facade. Residential arched windows entered Istanbul through the European style mansions, kiosk and palaces. As Kuban indicates, besides the arched windows, the features like architectural configuration of baroque and neo-classic, curvilinear profiles with moulding, key blocks, window casing frames and diversified proportion systems were brought to the facade design in the last period.[1] Among the objects of the study, wooden decorations around the window frames appear as a remarkable feature. Besides the

[1] Kuban, D., 2017, s. 164

traditional very plain and linear boards, eye-catching ornamental figures can be found. They reflect the influences of the European styles, in parallel to the general design of the building. The decoration figures are composed of small elements and nailed above the cladding boards. An axonometric view of the individual decorative pieces was presented in Part 5.4 for a window of the house in Çengelköy. Photos from several examples of the different window casing frames are given in Figures 6.90 to 6.94 and various drawings can be find in Part II (catalogue) on pages 485,463 and 691.

Finally, the wooden panels used help to avoid direct sun and preserve privacy by covering the window glasses have to be mentioned. Simple shutters were being used on the windows of the wooden Turkish house from previous period onwards. Half wooden lattice panel, which can be moved vertically ahead the sash window was a common type, creating an urban street pattern at the 19th century. Only few examples of the traditional lattice panel could be survived until today (Figure 6.95). In the meantime, on the summer houses of the last period there are improved and varied examples of the shutters. The shutters can be in various sizes to cover the entire window. All the pieces including rails and slats are made of timber. They could be formed with a single, double or quadruplet panels (Figures 6.96 and 6.97). They are not only used in the tetragonal windows, appropriate shutters are also come across for the arched windows (Figure 6.98). It should also be mentioned that the shutters might not be seen on all of the windows of a house[1]. Opening mechanism of the shutters are also variable (Figure 6.99).


Figure 6.84: Double casement window with glazing bars


Figure 6.85: Double casement window with glazing bars.


Figure 6.86: Double casement window and arched fixed window.


Figure 6.87: Double casement window grouped together with fixed windows.


Figure 6.88: Curved display of the rectangular glasses by the wooden decorations.


Figure 6.89: Curved decorations in front of the rectangular glasses creating a curvilinear display.

[1] Yagci, 2017.

Figure 6.90: Wooden decorations around the window frame

Figure 6.91: Ornated window casing frame

Figure 6.92: Wooden decorations around the window frame

Figure 6.93: Wooden decorations of the window casing frame.

Figure 6.94: Art Nouveau wooden decorations on the frontal façade of a mansion. Shutter is not authentic.

Figure 6.95: Traditional shutters of the sash windows.

Figure 6.96: Inside of the double shutter panels

Figure 6.97: Outside of the quadruplet shutter panels

Figure 6.98: Shutters for the arched windows.

Figure 6.99: Partly openable shutters.

Table 6.1: Sash windows

Table 6.2: Sash window

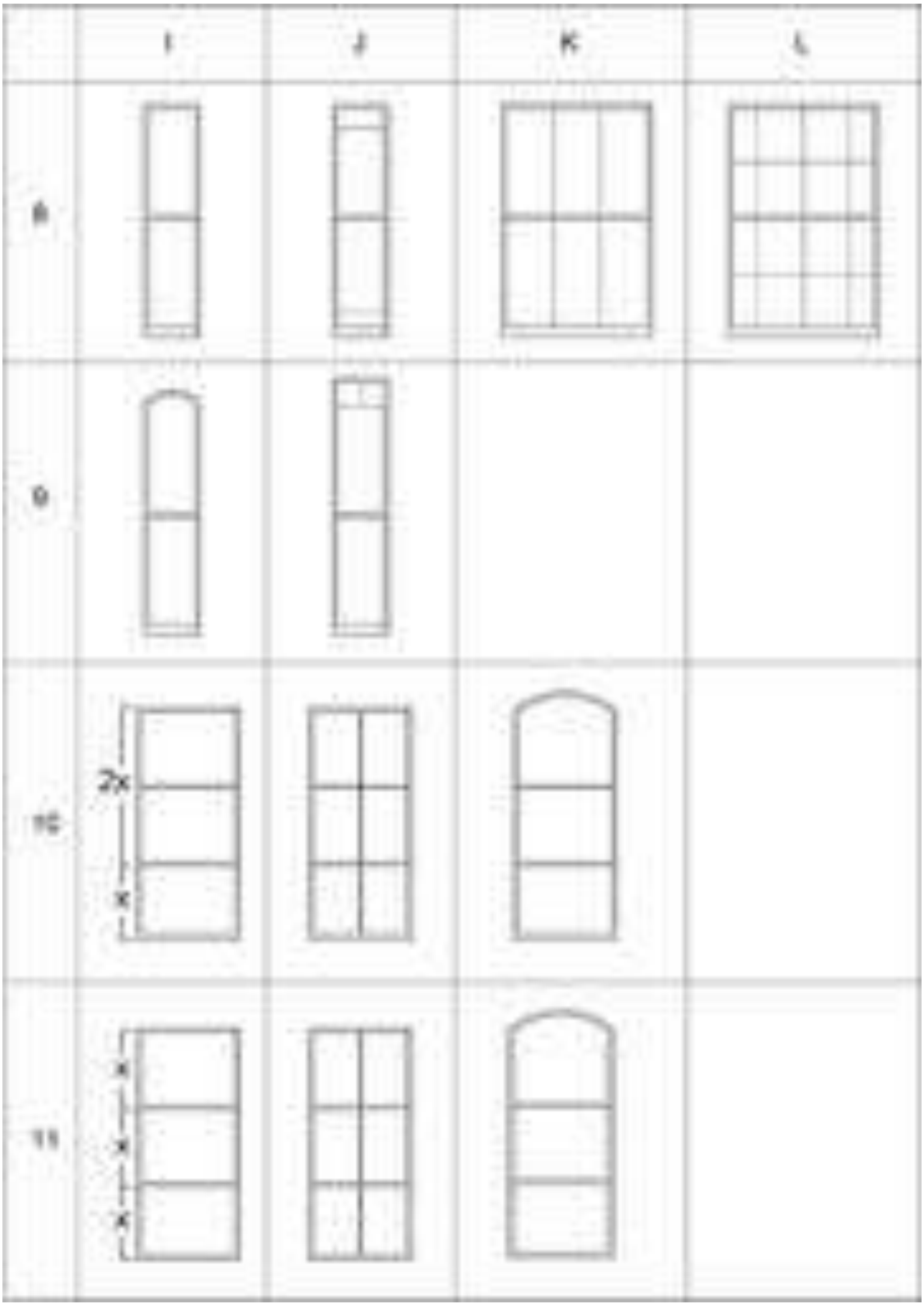

Table 6.3: Sash windows

6.3.3 Entrance space and doors[1]

A special emphasize was given to the doors and the entrance area especially on the houses built after mid-19th century. Striking look was achieved not only by the enlarged entrance spaces, but also numerous impressive ornaments. Main entrance doors are commonly double-leaf doors. Excluding the exceptional examples, height of the entrance doors varies between 220 and 290 cm, while the total width is around 115-140 cm. So, width of a single leaf is between 57 and 70 cm. In addition to that, casings are surrounding the doors and the ornamented ones can be even as large as 20-25 cm. Moreover, the entrance area can be enlarged by the enrichment through the windows located at the sides or upper parts of the door leaves. Apart from creating an external attraction to the entrance area, those windows brighten the interior entrance hall with direct sun light. Elliptical, circular, arched, triangle or rectangular formed fixed windows are used on the upper parts (Figures 6.100 and 6.101). Curves of the arched upper windows are variable. Most frequent types for the side openings are fixed and sash windows. Sash windows placed on either sides or one side of the main door, generally represent a narrow version of the main window type of the building (Figure 6.102). Those kind entrances with upper and side windows became a characteristic of the period as a facade figure.[2] Those windows are sometimes divided into small parts though glazing bars. The wooden glazing bars are commonly linear in horizontal or vertical direction but yet there are few curved or floral motives. In several epic mansions entrance doors are enlarged with two additional leaves on both sides. The entrance design of the four leaf doors are commonly completed with upper fixed windows. Enlargements of the doors in both vertical and horizontal directions are given in Tables 6.4, 6.5 and 6.6 at the end of this section.



Figure 6.100: Wooden double leaf door with an arched upper window.
Figure 6.101: Wooden door with a rectangular upper window.
Figure 6.102: Sash windows placed on both sides of a wooden door.

[1] Partly adopted from conference presentations "*Yagci (Ergun), S. F.,* Historic wooden houses of Istanbul with the influence of European styles*, 2017*" and "*Yagci, S.F., Architectural Elements of the Wooden Houses from the Latest Period of Ottoman Empire, 2017*" , published during the doctoral study of the author.
[2] Kuban, 2017, p.102

Majority of the doors and the related ornaments are made of wood. Within the developments in technology and changing architectural trends, the use of glass and metal in doors showed up in the later periods. Especially, Art Nouveau figures were expressed strongly with the help of the new materials. Metal enables creating elegant, fine, but strength floral motives. Obviously, the usage of wood as a door material had been never totally abandoned at the wooden residential heritage of Istanbul. Application of glass is limited on the door structure, probably due to the security and privacy. In several examples, metal, glass and timber are used together to generate a single door design.

Like the other architectural elements, ornaments are found in various forms, also on the doors. As well as the typical decoration figures of an explicit style, there are also unique doors designed on personal wishes. Vivid colors strengthen the attraction of the doors. A number of figures are placed on the surfaces like frontal, eaves, casing, skylights (upper opening) or door wings[1]. Creation of rectangular frames on the vertical axe of each door leaf is very typical feature of the doors. Those rectangular frames can be found in different proportions (see Row 1 in Table 6.4). Number of those frames can be either two or four in each leave, but the most frequent version has three each. Many decorations are applied upon this layout. Both embossed and carved wooden ornaments are used and the figures are generally explicit. Apart from the basic geometric shapes like linear and circular forms, clear flower figures and whiplash motives of the Art Nouveau enliven the entrance doors. Additionally, coverage of one of the frames with glass instead of wood is quite often on the existing houses.

Moreover, the glorious entrances are finalized with monumental stairs and landings on several mansions. Those kind of stairs are generally open out to the garden of the mansions. Besides the luxurious stairs; simple, straight and small ones without any proper landing can also be encountered at the same period houses. Those kind of stairs are constructed generally for the urban houses focusing on the function to connect the street level to the entrance door. Entrance door to the gardens are in line with the general concept and the entrance door style of the mansion. There are very simple examples, as well as the European styled ornamented ones.

Finally, the additional elements put on the traditional wooden style, the entrance door has to be mentioned. Those are the bell and door handle. Several traditional bells are still existing on the authentic doors (Figure 6.103). They are made of metal commonly in a circular, but also sometimes in rectangular form with an additional piece like key at the center. Sound was generated by turning the metal piece. Door handles of the investigated objects are also made of metal. One handle is placed around the middle of each leaves. There are various different types of handles, but two handles of the double-wing doors are always identical.

[1] Yagci, 2017.

Figure 6.103: Metal door bells and handles

To visualize the specific features, several photos of the doors from the houses of the catalogue are assorted and compiled in Figures 6.104 and 6.105. Examples from the ornamented doors of the gardens are given at Figure 6.106. Moreover, types of the doors are categorized in Tables 6.4- 6.6. Mainly broadening types of the entrance area are clarified. Accordingly relations of the doors to the side windows are emphasized. Brief explanation of the tables is given at the following paragraph.

Type A1 from the Table 6.4 represents the common wooden door figure of the wooden houses. Row 1 signifies the variety of the decorations on the leaves. Proportions and ornament intensity can be different. E1 and E2 are the symbolic figures of the doors being intensely decorated on every appropriate area. As those type of doors are usually unique with special ornamental details, only representative entry was given. As it is previously mentioned, glass shows up at the doors of the latest period[1]. Commonly, general layout of the door was not changed but a small part of the door wing converted to glass. This type of design was encountered almost in any kind of door, even intensely ornamented ones like E2. Usage of metal bars in front of the glass part is quite frequent. Considering the variety of those metal figures, it is obvious that a special attention was paid to the visual fascination of the entrance besides the functional purposes. Two of the different metal works are represented in B2 and D2. Row 3 of the Table 6.4 shows the basic upper window shapes that create enlargement of the entrance perception on the vertical axe. Types created through the side windows are presented in Rows 4-5. They could be either combined with upper windows or use separately. Entries on the column F are doors with single side windows and those examples are usually found on the narrow facades. Moreover, side windows and upper window can also be arched instead of a rectangular form (See G6 and H5). In few examples side and upper windows generate an arched form together like H6. Large doors having four wings are normally combined with upper fixed windows as represented in Table 6.6. The upper part and the decorations are variable.

Tables 6.4-6.6 show the general layout of the doors from the objects of the catalogue. The proportional and ornamental variations are existing. Additionally, like the tables of the windows, combinations of the entries can be found.

[1]Light blue colour signifies glass as material on the legend of the Table 6.4 and 6.5.

Figure 6.104: Wooden entrance door decorations.

Figure 6.105: Vivid colors and various decorations on the door wings.

Figure 6.106: Ornamented entrance doors of the gardens.

Table 6.4: Door types

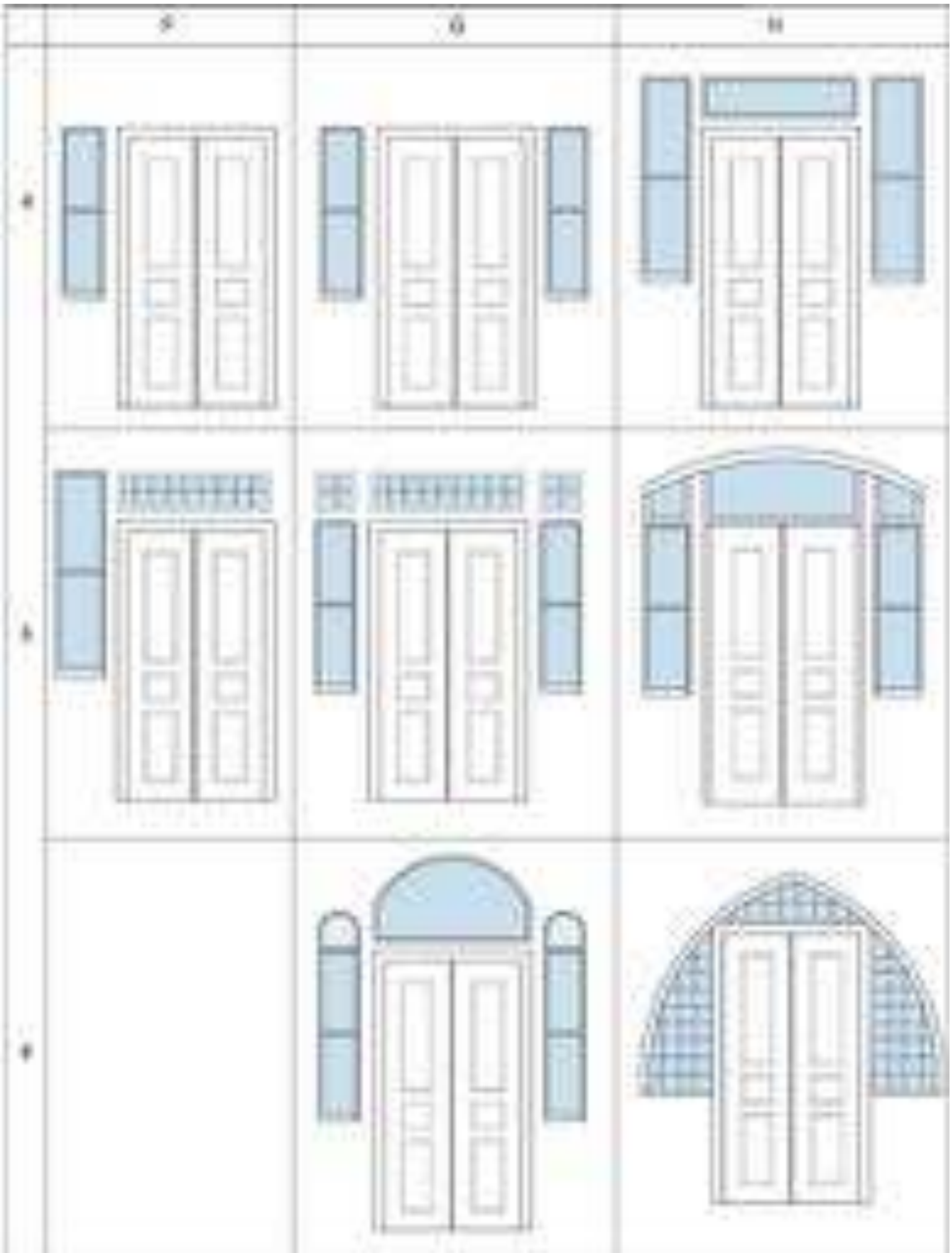

Table 6.5: Door types

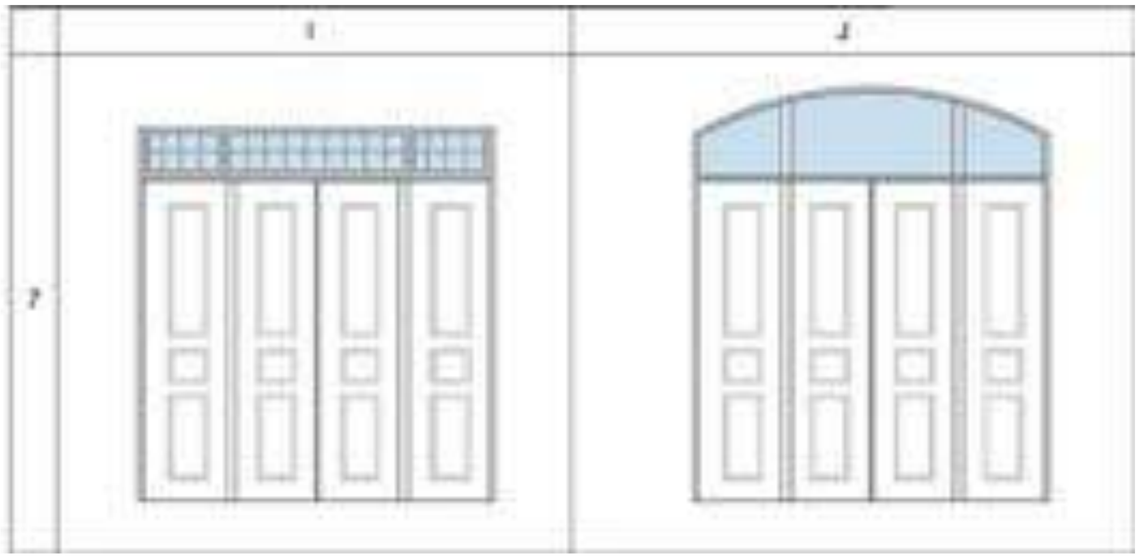

Table 6.6: Door types

6.3.4 Balcony and oriel[1]

There are various projections on the facades. Some of them are closed space like oriels or Avant-corps, while the others are semi-open spaces such as balcony. [2] Actually, those cantilever elements are very old architectural motives of which the early examples date back to the Roman period. However, there is no other architectural tradition, paying special attention to oriel at the design process, as much as its importance on the Turkish residential heritage.[3] The oriel figure on the traditional Turkish house design was not very common on the first examples, but it was gradually more emphasized. Especially, during the 18th and 19th centuries oriels generated the Turkish street form by effusing from the upper floors into the street.[4] Number of the Avant-corps on the houses of Istanbul are very limited. Conversely, the oriels are recognizably known and became an iconic element of the traditional Turkish house. Semi-open spaces similar to balconies were being built as a part of the Turkish houses for ages, but they were open to the own courtyard or garden of the mansion to preserve the privacy. Parallel to the changes in the daily habits, traditions, architectural taste and increasing cosmopolitanism at the society, balconies were started to be used eagerly after the 19th century.

The oriels are normally constructed through the extension of the floor beams. Their stability is frequently strengthened by the supportive buttresses but there are also a lot of cantilever examples without any buttress. After the 18th century, the extensions become more visual and decorative elements started to be used. [5] Many of the dwellings from the last period of the Empire have elaborate wooden ornaments above the exterior surface of oriels and remarkably decorated buttresses. Besides the local figures, several

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[1] Mainly adopted from conference presentations "*Yagci, S. F.,* Historic wooden houses of Istanbul with the influence of European styles*, 2017*" and "*Yagci, S.F., Architectural Elements of the Wooden Houses from the Latest Period of Ottoman Empire, 2017*" , published during the doctoral study of the author.
[2] Yagci, 2017
[3] Kuban, 2017, p. 226
[4] Ibid, p. 163
[5] Ibid, p. 227

European styles can be found among those decorations. Although being scarcely, neo-classic style (Doric, ionic or Corinthian) wooden columns, were used under the oriels on the frontal facade to create an imperial view for the entrance. Kocatas Mansion in Sarıyer is an example of this situation. Balconies represent the influence of westernization as they are one of the most important symbols of the transformation observed in wooden houses after the 19th century. As a result of changes in the formerly proceeded domestic social structure, rather an extrovert design was applied. They are encountered typically in the summer houses of the period. However, it has to be underlined that the oriels were not totally abandoned during the constructional trend of balcony on the dwellings. Even, oriels and balconies were used together in numerous examples.[1] As being symbolic and beloved item, oriels had always place in the traditional Turkish housing heritage. Merely, it has to be pointed out that different versions of oriels were also being constructed throughout the years. Enlarged windows, decorations, position on the facade, as to whether the presence and types of the buttresses, different sizes of the extended mass are the significant factors of the alterations.

Balconies appear in large diversity of types and they can be classified under different categories. For example, through their location on facade various combinations can be compiled on horizontal and vertical directions. At the vertical case, a single balcony can be found without having any connection to the upper and lower levels, but also combined with a balcony, oriel or eave (Table 6.7). In the horizontal strip, balconies were either planned as one large band along the facade width or side by side with another balcony or oriel (Table 6.8).

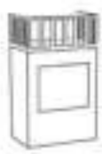
	Single balcony	*Balcony above balcony*	*Balcony above oriel*
Without transition above			
Connection between different levels			
Connected to eaves			

Table 6.7: Layout of the balconies on facade in the vertical direction (Yagci, 2017)

[1] Yagci, S.F., 2017.

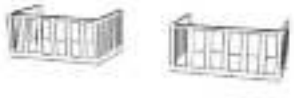
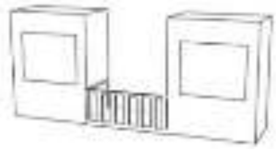
	One large band	More than one balcony on the horizontal stripe	Combination of balcony and an extension
			
Combination with a mass			

Table 6.8: Layout of the balconies on facade in the horizontal line (Yagci, 2017)

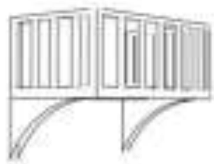
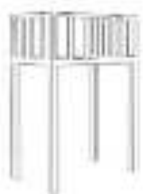
Cantilever	Buttress	Columns
		

Table 6.9: Balconies according to the structural system. (Yagci, 2017)

Three main categories can be considered, when the balconies and oriels are classified according to load bearing system. These categories are: i) cantilever; ii) buttress support (traditional name: eli böğründe); and iii) standing on the columns to distribute the weight (Table 6.9). Columns can also be encountered as later applications to support. As it is previously mentioned, buttress support is more conventional system in general and being used from of old. However, diversity of the types increased throughout the time. Thick and rough supportive wooden part is hidden underneath decorative wooden elements in some examples (Figure 6.107). The structure is invisible to the users and ornaments are generally composed of basic shapes. Wooden pieces are nailed on each other. Figure 6.109 is an axonometric representation of that kind of buttresses and yellow part is the main load bearing support. Besides that, there are also fine buttresses,

Figure 6.107: Different buttresses, the main structural piece of which is hidden.

which none of the constructional part is hidden. As decoration remains at the forefront on this type, rather slim and ornamented wooden pieces are used (Figure 6.108).

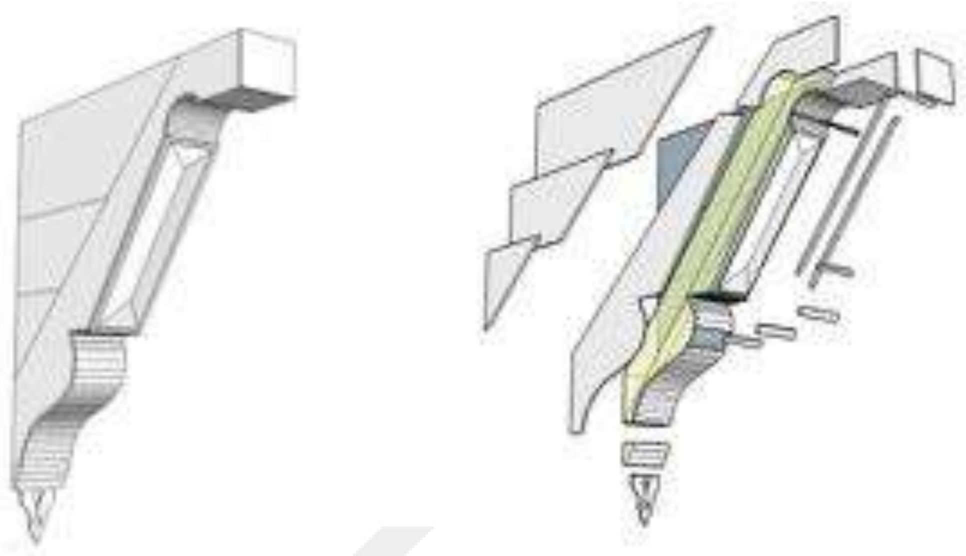


Figure 6.108: Axonometric representation of the components of a buttress

Figure 6.109: Decorative buttresses with fine details.

Moreover, there is another classification of the projections (not only balconies, but also oriels) based on the type of the eaves above them. Shape and appearance of the eaves can be parallel to the style of the whole roof structure, but also disparate designs are utilized to attract attention. Flashy eave forms effect the perception of the buildings strongly. Therefore, a special importance was paid to those forms, which were designed through the inspiration of the popular western styles of the period and they are always found on the frontage. Figures are shown at the Table 6.10 together with the photos of the examples. Additionally, surface of the ground is another criteria for grouping the balconies. It can be rectangle, curvilinear forms, trapezoid and combination of more than one rectangles (Table 6.11).

Balustrades are mainly made of wood and brilliant figures were implemented by the skills of the workmen[1] (Figures 6.110 and 6.111). They are composed of pieces with different style and size (Figure 6.112). Traces of traditional hand tools can be found on some of the ornaments but it is clear that the machine cut triggered the intensity of the decorations on balustrades. Repetitive forms are frequently used, but due to the variety

[1] Yagci, 2017.

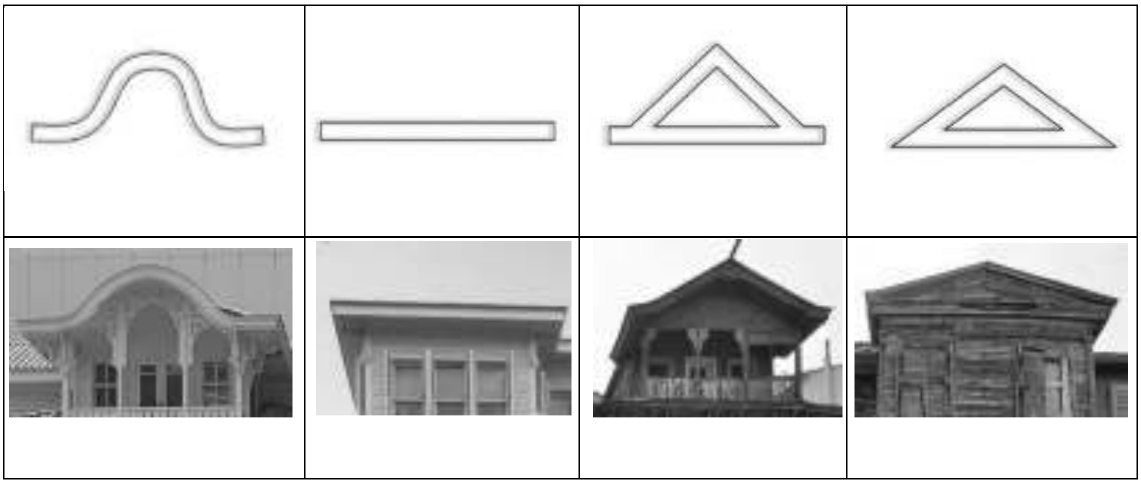


Table 6.10: Eave forms over the balconies and oriels.

Parallelogram	Trapezoid	Curviliniear	Combination of rectangles
			

Table 6.11: Balconies according to the shape of floor space. (Yagci, 2017)

of the decorations, it is not easy to categorize the balustrade figures. Unique forms and applications can be found according to the taste of the owner and craftsman. In general, floral motives, basic or complex linear and curved forms, lacy figures and geometric shapes are among the decorations of the balustrades. Although metal was not very often encountered, there are several examples having metal bars, especially on Art Nouveau figures. Additionally, some of the existing metal balustrades are later applications in place of the deteriorated wooden pieces.

Figure 6.110 (left): Wooden balustrades of a small balcony
Figure 6.111 (center): Part of the balustrades of a balcony
Figure 6.112 (right): Single wooden unit, which is repetitively used to create the entire balustrade. Circular flower alike forms are nailed above the wooden bars.

Figure 6.113: Wooden ornamental details of the balconies.

In conjunction with the balustrade decorations, eave connections and ornaments on the interconnect components, balconies have a great influence of on the facades. Related styles from the period are represented also on the ornaments of the balconies and surfaces of the oriels, as well as the other suitable areas of the facade. Several different examples are given at the Figure 6.113 to clarify the diversity of the types.

6.3.5 Tower

Tower is also one of the elements defining the characteristic of the facade. Being a foreign element to the traditional Turkish house, it gives the houses a similar feel to the European mansions. [1] Actually, tower appears in a great deal on the Ottoman monumental buildings. As an example, the complex of the imperial palace Topkapı, which was constructed between 1460 and 1478 and becomes one of the landmarks of the city, involves a symbolic tower structure. That remarkable tower still represents the Topkapı Palace in a figurative way. Moreover, towers are frequently used on the religious buildings. Minarets of the mosques are typically soaring, thin spires. Although they do not directly belong to the Ottoman heritage, it is worth to mention that there are several towers, built as part of a Christian religious places, mainly churches. Additionally, there are a number of other structures in tower form such as observation tower, fire tower, clock tower etc. Some of the towers were built even before the conquest of Istanbul by the Ottomans. Shortly, tower form was extensively used in Istanbul, but not for the wooden houses until the late 19th century. As Kuban declared, tower tradition cannot be associated with the roots of the Turkish "Hayat" House.[2]

Towers of the houses are constructed in a wide variety of sizes and shapes. Circular, rectangle, tetragonal, hexagonal or even octagonal bases might be seen. The structure rises with curved or angled linear walls. Tower shape is not standardized as it is part of the design process. Furthermore, length of the tower and the level of its base point is

[1] Yagci, 2017.
[2] Kuban, 2017, p.44

also diversified. While some of the towers are rising from the ground level of the house, some others appear like an oriel and start from an upper floor (Figures 6.114 and 6.115).

Figure 6.114 (left): Tower rising from the ground level.
Figure 6.115 (center): Oriel transforms into a tower form with its head piece.
Figure 6.116 (right): Tower used as a stair house.

Variations of the sizes are linked to the intended purposes of the areas. Different utilizations can be described for the interior space of tower. On the Yali of Muazzez Hanim in Cengelkoy, the tower is used as the stair house (Figure 6.116), whereas in a mansion at Erenköy, it created a space where the rooms grew into[1] (Figure 6.117). Additionally, in several mansions the floor space of the tower is so large to create a living space. In other words, the walls of the tower encloses a room in each floor. Usually, such examples are found in Kadıkoy and Prince Islands. Pavillion of Zuluflu Ismail Pasa (KA_GO_006 in catalogue) is a typical example. Commonly, towers of the houses are constructed with windows, but having a unique layout according to the general design strategies of the building.

Figure 6.117: Tower space as a part of the room.

As per usual the towers are covered with pointed roof, no matter how the main roof structure of the house was designed. Variation of the pitch slopes is noticeably observable on the views of the different houses. At the top, the tower is covered with tiles, shingles or metal cone according to the convenience of the project. During the research, modern types of shingles were often encountered above the towers, but probably they were not authentic. As the roofs are the first place to be affected by the weather conditions, they might be renewed by the users upon the need.

[1] Yagci, 2017.

7. STRUCTURAL SYSTEMS OF THE TIMBER HOUSES OF ISTANBUL

The structural observations gained from the investigations conducted on the wooden residences of Istanbul are summarized below. A wide range of analyses revealed that the structural organization is not really associated with the design of the buildings. Such system can be seen on single-storey, multi-storey, basic formed or even intricately decorated buildings. In the meantime, it has to be mentioned that variety of systems are found on the wooden residential heritage of Istanbul. Major principals of the construction, shapes and size ranges of the key elements, general features and connection methods are evaluated on the base of the personal documentation of the author obtained from the present authentic examples. As the observed objects are generally from the period between late 19th century and early 20th century, the enlightenments reflect the characteristics of that epoch. However, several sources claim that the quality of the structural system was rather low at this period as a consequence of the increasing attention to the decorations. Importance of the nailing shows up in all the joints. Under the painted surface, different layers for two sides of the walls were noted. The specific methods of bagdadi as well as the various claddings on facade are described. Additionally, besides the main timber structure, masonry parts encountered on those houses are clarified with figures and historic references.

7.1 Timber frame system

The wooden houses from the last period of Ottoman Empire were constructed with timber frame system without infill which provided possibility to build light, economic and practical conditions and easily modify. Moreover, speed of construction is another the advantage of utilizing wood as building material. After the brick bond infill disappeared from the timber frame house by the 19th century, open areas and windows increased in size and number. Even the houses were enlarged as the structure became light.[1]

Generally, timber structure is erected above a brick masonry basement or/and ground floor. As the world-wide known column-beam design principles, posts[2] and bearers are the main load bearing timber elements. They usually have a square-alike section. Diagonal braces support them to provide the rigidity and keep balance. Floor joists sits above the bearers. The gaps between load bearing posts are supported with thinner horizontal and vertical elements. Several photos from the examples of the catalogue are shown in Figures from 7.1 to 7. 6. A basic scheme of the system is displayed on Figure 7.7 to clarify the structure. Eldem categorizes the timber frame system in four different types varying on the usage of beams and posts, namely single base (Figure 7.8), continuous pillar/post (Figure 7.9), double base on one side (Figure 7.10) and double base on two sides (Figure 7.11) categories. All these systems are presented below in

[1] Eldem, 1984.

[2] Load bearing studs are defined as posts also on the later descriptions to avoid the confusion between thin vertical elements and the main thick load bearing ones. Names used on the text to describe the wooden elements are shown in the Figure 1.

Figures to give an insight of this heritage, but the single based type appears as the most common one among all the investigated objects (Figure 7.12).

Figure 7.1: External wall of a building in Bakırköy, Istanbul

Figure 7.2: Structural system behind the boards on a house in Sarıyer.

Figure 7.3: A single storey house from Buyukada

Figure 7.4: Floor joist and other elements from a mansion

Figure 7.5: Wooden post, brace,noggings and studs of a wall from a mansion in Sarıyer. View from interior side of the room.

Figure 7.6: Timber frame system above the masonry basement. View from outside a mansion.

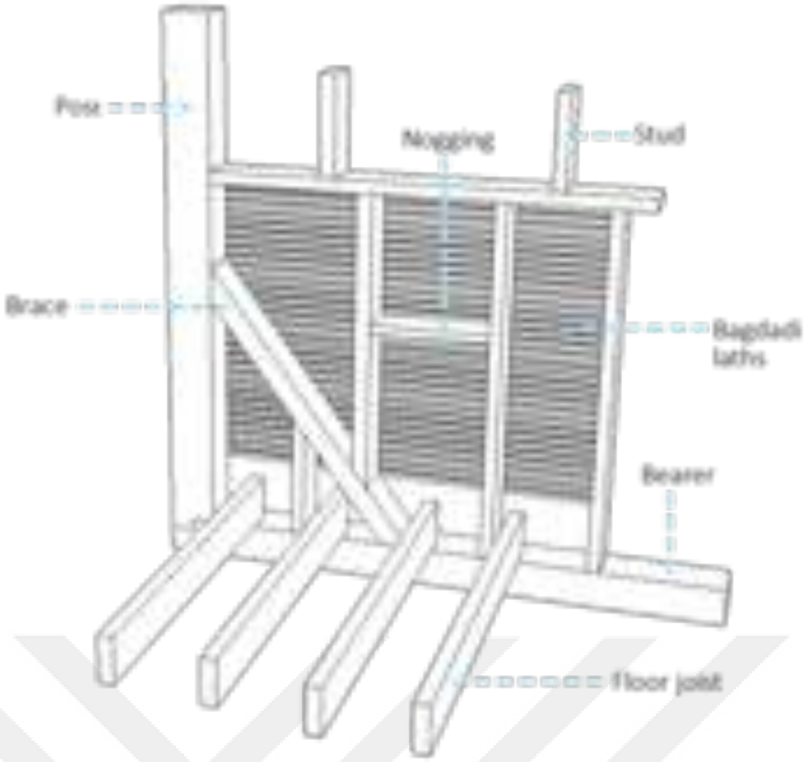


Figure 7.7: Common structural system scheme of the wooden houses with identification of the timber elements.

On every corner of the dwellings, a load bearing post is found and all the posts are ordinarily placed on the same vertical axe. However, there is no sharp dimension rule for the distances between the parallel elements like posts, noggins and studs. They are generally positioned on the line through the walls and their array with gaps is arranged based on the durability of the system and the layout of the walls. According to the published lecture notes of the architect Ali Talat, an educator at the engineering school in Istanbul, from 1911, the distance between the main posts was declared as 1.5-2 m. Moreover, it was also presented in the same source that the vertical elements like studs were placed only with 20-30 cm apart.[1] When this data is compared with the onsite measurements from the authentic examples of the research, these range of distances were not exactly coincide but still the average values are always very close to the published ones. All the measurements including the extreme bounds were counted on the research and hereby the range of the gap lengths is extended on both directions (Table 7.1). As a matter of fact, this situation proves that while the structure was being constructed in a certain manner, dimensions were chosen from a large scale as the project requires. Noggings and studs were put in anywhere needed as their place was most likely decided on site by the rule of thumb. Acar reveals that the localization and organization of them contribute to another criteria of classification.[2] It must be known that a grid brace timber frame was also encountered in few houses of the catalogue. Previously mentioned structural classification of Eldem does not address this grid

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[1] Acar,D., 2017 referring the Ottoman source “Talat, A., Mühendis Mektebinde Tedris Olunan Ahşap İnşaat [Timber Construction Lecture Notes] (Istanbul, 1911), p. 104 in the article with DOI: 10.1080/13556207.2017.1330384.

[2] Ibid, p.13

skeleton, as they are probably applications of the standardized lumbers from the very late examples (Figure 7.13). Additionally, thin horizontal and vertical elements were found in some of the buildings as a later treatment to strengthen the support.

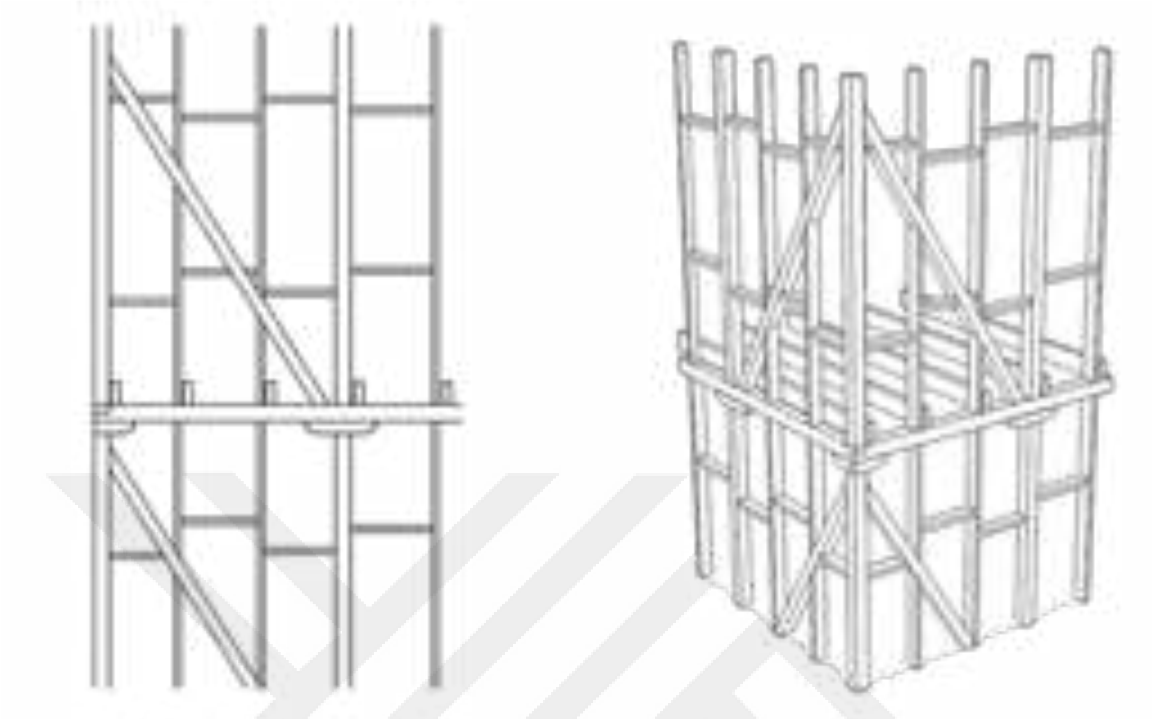

Figure 7.8: Single based timber structural system.[1]

Figure 7.9: Timber structural system with continuous pillar/post.[4]

[1] Redrawn by the author based on the drawings of S.H. Eldem. in "Yapı".

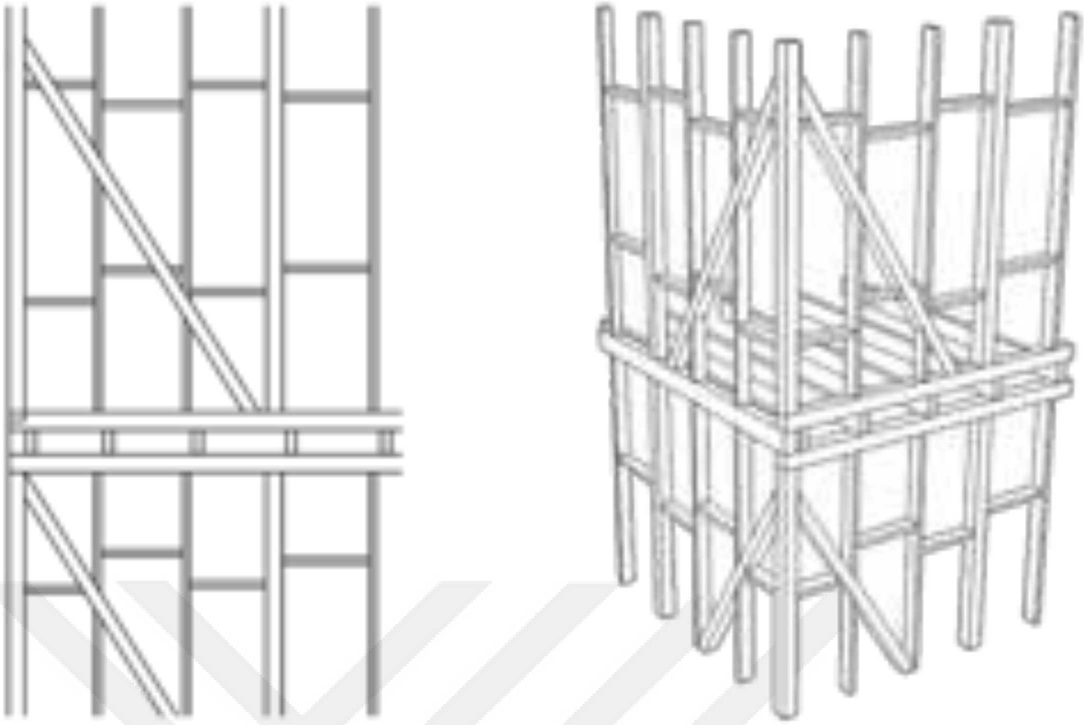

Figure 7.10: Structural system with double base on one side.[1]

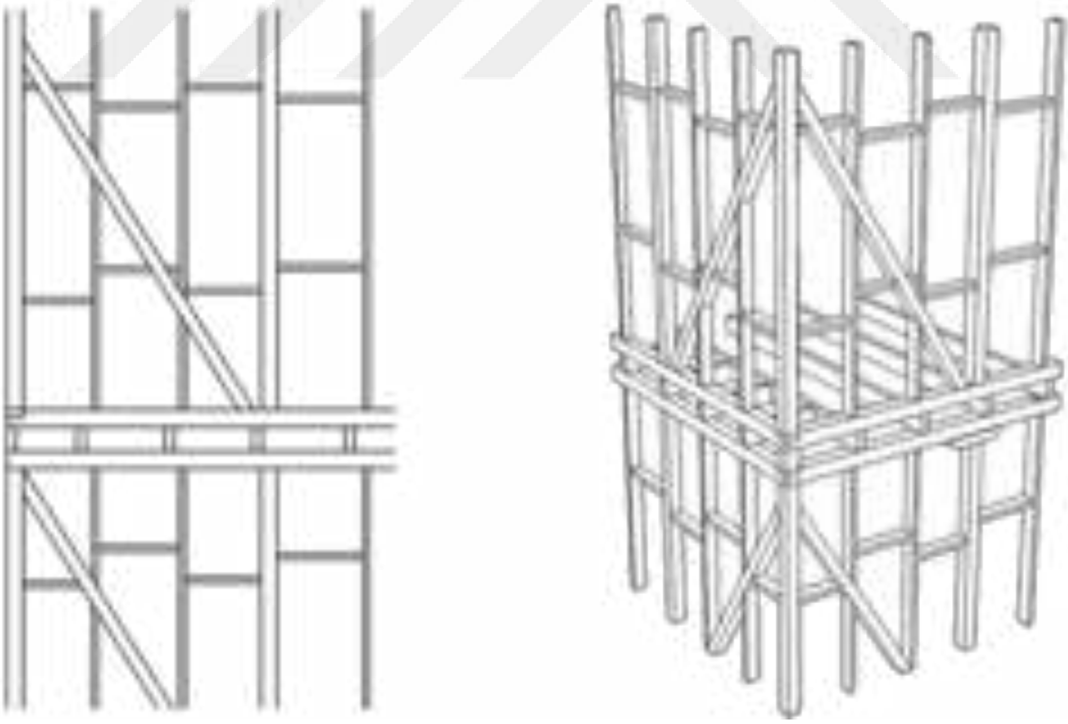

Figure 7.11: Structural system with double bases on two sides.

[1] Redrawn by the author based on the drawings of S.H. Eldem. in "Yapı".

Figure 7.12: Another example of single based structural system. (Photo is taken from a seaside mansion in Sarıyer.)

Figure 7.13: Grid brace system. (Photo is taken from a seaside mansion in Yeniköy.)

Measured dimensions of the edges from the cross-sections of the timber structural elements are given in the Table 7.2.[1] The length of the pieces varies in a broad extend according to the needed space. Therefore, widths and heights (cross-section) are classified with the obtained data onsite. They were measured in centimeters, but it has to be stated once more that the measurement system of the Ottoman Empire that period was not the metric system.[2] It is obvious that the cross-section dimensions of the elements were decreased at the latest period. Eldem reported that the sizes were larger until the mid-19th century and informed that the king posts were minimum 30 x 30 cm. Typically, the posts of a seaside mansion (Resit Pasa yalısı) in Boyacikoy) were measured as 40 x 40 cm.[3] However, such grandness was never encountered on the investigated objects of the research.

	Rafters	Posts	Floor Joists	Studs
Distance in cm:	29-53	91-239	28-50	16-50

Table 7.1: Gaps between the same types of elements. The data is achieved by the hand measurements of the author on site.[4]

[1] The data is obtained from personal measurements by the author. They are not the average numbers. The range is established from the exact sizes of the measured numerous timber elements. However, exceptions might be encountered in some other buildings.

[2] There were some actions on the Ottoman Empire about this issue after France. Metric system was first approved in 1869 and it was allowed to use both type of measurement system until 1873. After that with a legal law on 1881, metric system became the official unit of measurement. However, it was withdrawn to the old units in 1895. Finally the permanent reform on the measurement system was made by the Turkish Republic at the year 1931.

[3] Eldem, 1987, p. 163

[4] Exceptional numbers on the bounds are also added. The most common results are mainly on the average.

Timber Elements	Short Edge (cm)	Long Edge (cm)
Posts	8-14	10-16
Braces	8-12	9-15
Bearers	7-13	11-15
Floor joists	3-6	12-22
Noggings and Studs	3-5	7-15
Bagdadi laths	0,5-1,5	1-4

Table 7.2: Sizes from the cross-sections of the timber elements according to the on-site measurements.

Like the main frame, structural system of the roofs are also from timber. Sloped timber boards, known as rafters, are nailed to ridge beam and mostly supported with horizontal elements, purlins. The load is distributed always toward the plates. Upon the design of the roof structure, vertical studs are used as struts. An example representation of a roof structure and the measured dimensions of the timber elements are given in Figure 7.14 and Table 7.3. Structural elements of the wood construction are covered with timber boards to create an appropriate surface for the final covering, which is mostly tile (Figure 7.15). Eaves are generated through the extension of the rafters (Figure 7.16). Additionally, unlike many of the houses in Europe, the roof structure is not visible from the inside. It is usually covered with wooden plates, which are nailed to the horizontal timber elements, for the spaces used as room on the attic (Figure 7.17). The sections where the roof structure is partly evident are called "tavanarası (attic)" in the Turkish house and reserved for use as warehouse or repair purposes [1] (Figure 7.18). The fact that the roof constructions are difficult to reach has often caused the documentation to be neglected[2].

Timber Elements of the Roof Structure	Short Edge (cm)	Long Edge (cm)
Roof Studs	5-12	10-15
Hip rafters	5-6	15-22
Common rafters[3]	3,5-6	10-14
Purlins	4-11	14-22
Ridge Boards	5-6	16-21

Table 7.3: Sizes from the cross-sections of the timber roof elements according to the on-site measurements.

[1] Yagci, 2017.
[2] Bachmann, 2008, p.37.
[3] Jack rafters and king commons are also evaluated under the group "common rafters" as their dimensions and character are very similar.

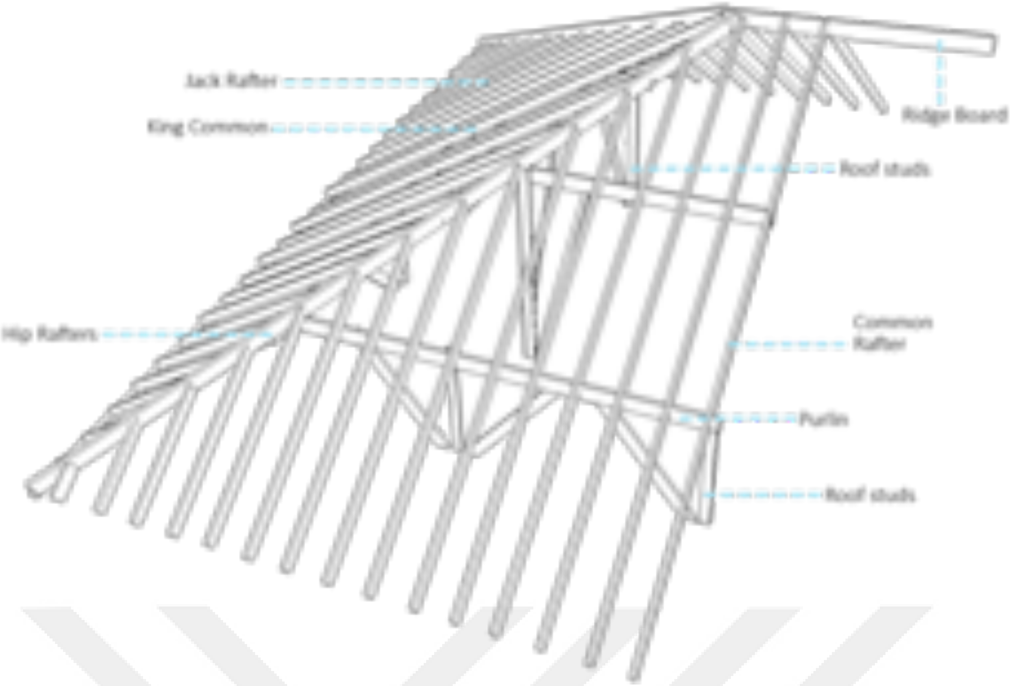

Figure 7.14: An example of the timber roof system with identification of the timber elements.

Figure 7.15: Roof structure covered with wooden boards. Tiles are applied above this surface.

Figure 7.16: Extended wooden rafters for eaves.

Figure 7.17: Structure of a roof and horizontal elements where the ceiling boards are nailed.

Figure 7.18: Attic reached from a small door

In addition to the sizes, types of the woods were also observed and it is found out that the large section timbers like the load bearing posts, beams or braces are typically chosen from the hardwoods, while softwood is mainly used for the thin noggins and studs. Old recordings prove this statement. Types of the woods and the sizes of the lumbers used in the second half of the 19th century were published in a school book. [1] This data is given in a table to provide comparison with the current findings on site (Table 7.4). The lumbers were identified in detail on the book, but most of the names were not used or even known today. They were closely related to the sizes and the original meaning was lost after the new measurement system. Direct translation may lead to misinformation and in order to avoid confusion, published data is presented in a table and in a simple form. In other words, the size ranges are obtained with integration of the dimensions from different pieces, which were suitable for the same usage. Almost 5-10 different sized lumbers were stated in the book for a same type of utilization. The published sizes of the lumbers are compatible to the site measurements from the authentic dwellings. It is obvious that the cross section edge ranges of the lumbers are broader than the timbers. However, it has to be kept in mind that the onsite measurements reflect the end sizes of the pieces and apparently, they can be smaller than the uncut lumber. “Zira” and “Parmak” were the units of measurement on the published data, although metric system was already approved and mandatorily used at that time. [2] Zira is equal to 0,758 m and parmak is 3, 1582 cm. By the conversions to the metric system, the numbers were rounded to the nearest tenth and both units were shown on the table for exact accuracy.

Usage	**Type of Wood**	**Length**		**Width**		**Height**	
		Zira[3]	meter	Parmak[4]	cm	Parmak	cm
Corner post and buttress	Oak	5-12	**3,8-9,1**	3-12	**9,5-37,8**	6-12	**19-37,8**
Bearer (horizontal element)	Oak	6-12	**4,6-9,1**	3-5	**9,5-15,8**	1-4	**3,2-12,6**
Brace (diagonal element)	Pine	6-15	**4,6-11,4**	3-12	**9,5-37,8**	1-12	**3,2-37,8**
Floor joists and bearers	Hornbeam or oak	5-10	**3,8-7,6**	3-8	**9,5-25,3**	1-3	**3,2-9,5**
Bagdadi laths, Ceiling and the rooftile underlayment	Pitch pine or other kinds of pine	2-5	**1,5-3,8**	3-7	**9,5-22,1**	1/6-1/2	**0,5-1,8**

Table 7.4: Types and sizes of the lumbers used during the second half of the 19th century. The data is generalized and the size ranges correspond to the data from various pieces.

[1] Original name of the book was “Usul-i Keşf-i Mimari”. Mentioned in the article Günergün, 2005, p. 156
[2] Gunergun, 2005, p. 156
[3] 1 Zira=0,758 meter
[4] 1 Parmak=3,1582 centimeter

While only ax and saw were used previously to the acquisition of wooden parts, machine usage was started after the second half of the nineteenth century. [1] Along with this new application of the period, it is revealed that standardization in the dimensions of lumber was used in the palace and surrounding structures.[2] However, in the scope of this study, traces of hand tools are found in the structural boards of the site examined houses (Figure 7.19). Limited availability of newly started machinery, the habits of the craftsmen to continue the known methods for practical reasons, and usage of the recycled timber elements might be resulted in the long period extension of the occurrence of the woods, which are shaped or cut by hand tools in various houses. As the obtainment of the machine cut pieces were limited, usage priority was given to the visible parts. Although most of the cladding boards and ornaments were cut in a standardized shapes, the structural elements, which are totally invisible to the users were still shaped by hand tools. Even if there are flamboyant houses, the traces of hand tools can be observed in many buildings that retain their originality. The timber elements shaped and hardened by axes were reported to have more resistance towards pests. [3] Nevertheless, there is no reliable information if the usage of hand tools detected in the remaining authentic houses originate from such issue. [4]

Figure 7.19: Traces of hand tools.

Figure 7.20: Dİfferent types of nails found in a seaside mansion in Sarıyer

Furthermore, nails are a very important component of the Turkish house, as all the timber joints are nailed. Unlike the European wooden ones, all the nails from the existing wooden dwellings of Istanbul were made of metal with a variety of types. Both large wrought iron and factory produced small wire nails are faced during the research on site (Figure 7.20). As a general rule, different sized nails are needed upon their usage for the same house. While thick nails are used for the elements of load bearing system, small as if invisible ones are preferred for the facade decorations. If a part of the nail remains

[1] Bachmann,2008
[2] Acar and Mazlum, 2016.
[3] Canbulat, 2016, s.216
[4] Yagci, 2017.

out with potential risk of danger, then this part is twisted. Briefly stated; function, visuality and safety are considered in the nail tradition. [1]

Wood joining techniques of the structural system are generally simple at the timber houses of Istanbul. Instead of complex and fixed connections, simple and nailed joints were commonly applied. It is stated that several other techniques also took place at the Turkish wooden residential heritage but the basic nailed joinery was the most prevalent one.[2] Due to the threat of earthquake, movability of pieces has an importance. Even, the most basic forms of connections like bringing the timber elements together without any chipping, or joining them with a small notch are common among the researched objects. Simplicity is also prevalent in the joints where more than two elements come together as they usually comprise a combination of basic connections. Various types of lap joints, bevelled pieces and basic butt are frequently encountered. Some of such connections were in just one occasion applied features without a serious care. It is not possible to claim that there was a sharp systematic approach for nailed wooden joints, which are formed by hand tools. For example, even in the same house and room, in a connection point nailing from different directions can be observed. Moreover, in the structural system of a same house while in a connection only one nail was used, for the same details in another one, two nails were applied. This proves the importance of the on-site decisions of craftsmen. Additionally, usage of various locked joinery such as dovetail joint or mortise and tenon joint are often mentioned in the literature. However, they are mainly declared for the joinery of the relatively small architectural elements like decorative figures, coatings and casements of the doors or windows. Locked joinery was not seen on the timber frame system, but it has to be taken into consideration that entire joinery system from the Turkish wooden heritage might not be discovered via limited number of object. All the types of the connections noted by the author on site for the structural system were drawn and illustralized in detail at Chapter 5 under the related individual examples.

Lastly, it is worth to mention that similar applications of the structural system were used worldwide after the industrialization, namely known as balloon frame. It was majorly used in USA, Canada and partly in England during the 19th century. Although balloon frame and the structural system of the Ottoman houses have similarities, they are not identical. One of the main difference is the height of the posts. They extend generally the full two storey height of the building for balloon frame, while one-storey stud walls are more common in Istanbul. Secondly, the dimensions and surfaces of the balloon frame elements are more precise with machine cut. Usage of the standardized dimensional lumbers was one of the characteristic features of this new western system. Moreover, types of the woods are different from the Turkish heritage. Usually, soft woods were preferred for the balloon frame. Lastly, the heading which supports bearers of the upper floor is not found in this system, although it is quite common in Turkish

[1] Partly adopted from the author's previous own work. Yagci, 2017.
[2] Kuban, 2017, p. 226

house. Considering the differentiated aspects, Turkish timber frame system may be identified only as a local interpretation of the balloon frame.

7.2 Surfaces of the walls

Walls are enveloped from interior with the bagdadi laths, plaster and color, while timber cladding broads are used from the outer side. With their variations, this system and facade claddings are explained below.

7.2.1 Inner side

Bagdadi technique is used to create an appropriate surface for applying plaster and paint above the timber framed walls without infill. Within this technique, horizontally placed thin laths are nailed to the timber structural elements and 1-3 cm thick plaster is tied on the surface. There are two types of bagdadi technique varying according to the separation of the laths. On the first type, almost identically cut thin elements were nailed regularly with small gaps (Figure 7.21). The other type involves irregular gaps and fractures, which were created by splitting the timber laths (Figure 7.22). Sometimes both types of applications can be found on the same room or even at the different parts of a same wall (Figure 7.23). However, the change of the method on a limited space is not very common. Probability of a renovation work has to be considered on such areas.

Figure 7.21: First type of Bagdadi laths

Figure 7.22: Second type of bagdadi laths

Figure 7.23: Both types of bagdadi laths on a single wall

Although all the interior surfaces were most commonly created with the bagdadi system, at the latest period of the houses galvanized wires were occasionally used instead of timber laths. Application method is similar to the bagdadi. Galvanized wire is nailed to the timber structural elements to create a surface for the plaster. After the initiator usage of the galvanized wire in the Yıldız Palace construction at the end of the 1870s, this technique was practiced in constructions of the many timber houses in Istanbul.[1] However, bagdadi applications were still dominant on the field. Galvanized wires were encountered only on few examples of the catalogue.

[1] Acar and Mazlum, 2015, p. 11

7.2.2 Facade cladding

One of the very characteristic features of wooden Istanbul houses from the latest period of the Ottoman Empire is their facade claddings. Unlike many Anatolian houses or European examples, external wall surfacing of the Istanbul dwellings consists of the horizontal timber elements. Widely used plastered ones were only the minority of the structures in the old town of the city and the timber cladding is recognized specifically with the wooden houses of Istanbul[1].

This tradition dates back to the beginning of the eighteenth century, but it was only used for the seaside mansions. Therefore, this customary type is known as “yalı baskısı”, which means stamp of the seaside mansion (Figure 7.24). Facades were started to be covered with this type of horizontally placed hand-cut timber boards between late 18th century and early 19th century. They became popular, after the disappearance of the filled timber frame systems.[2] Towards the upper edge just below the overlapped connection point or on both upper and lower edges, the boards were nailed to avoid water leakage into the building. Later on, timber boards with tenon mortise and half grooved connections entered to the architectural atmosphere of the city at the second half of the 19th century. After the establishment of the timber factory at the end of the 19th century, the claddings were mainly shaped by machines. Both types of cladding boards were obtained from pine trees of the western Anatolia or western Black Sea region.[3]

Variety of the board types is still apparent among the present examples of the wooden heritage (Figure 7.24, 7.25 and 7.26.) Drawings of different board types are presented in Figure 7.27 [4]. Although horizontal claddings appears as a typical characteristics of the wooden houses of Istanbul, there are also some vertical types. On the houses having a vertically placed claddings, influence of European architecture is mainly significant. Vertical claddings are always combined with horizontal ones and commonly placed at the upper part of the facade contributing to the decoration (Figure 7.28).

Figure 7.24: Yalı baskısı from a house in Kadıkoy.

Figure 7.25: Cladding boards of a building in Emirgan.

Figure 7.26: Cladding boards of a mansion in Garipçe.

[1] Muller-Wiener, Cramer, 1982, p.72.
[2] Eldem, 1984.
[3] Acar, 2017, p. 109-110
[4] Redrawn by the author based on the drawings of Ali Talat published in 1927.

To avoid fast deterioration, a coating was always applied above the timber planks. Additionally, visual significance was reflected on the facades. Colorful houses draw attention of many travelers of that period. Even today, many different colors like red, white, yellow, blue or beige beautify the wooden houses (Figure 7.29). Some of the houses on the catalogue have traces of a vivid paint, although they are currently left in natural wood color, brown.

Thickness of the boards are approximately 1-3 cm, but their broadness varies in more extensive range like 10-32 cm. In wider broadness, commonly more than 20-24 cm, the applied printed lines convey an impression of narrow cut wood. [1] Although there are different types of boards, usually monotype boards are selected for the same house. Dissimilarities observed in some cases indicate possible interventions arising from repair, restoration and annexing.[2]

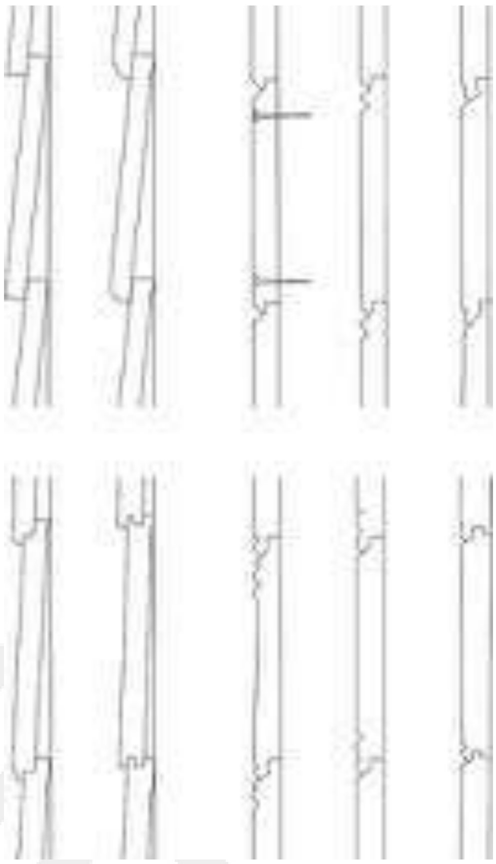

Figure 7.27: Different cladding types

Figure 7.28: Vertical claddings on the facade of a mansion in Yeşilköy

Figure 7.29: Original red color of a seaside mansion.

7.3 Masonry parts

As the research focuses only on the timber houses, just the masonry parts found on the timber buildings are explained below. Complete masonry structures were left out of the scope of this study. Mainly, observations from the research objects are put forward and the findings are supported with historic references.

[1] Yagci, 2017.
[2] Yagci, 2017.

7.3.1 Infill

Although the timber structure system of the present dwellings are commonly without any infill, it is very well known that the older timber houses of Istanbul were filled with brick or adobe. A famous gravure from the travel book of Salomon Schweigger in early 17th century depicting houses of Istanbul and photos of a seaside mansion (Koceoglu) built in 18th century proves this statement. Moreover, such timber structured houses with infill may still be found in the other cities of the Ottoman Empire. Construction of the timber frame system without infill was started at the 19th century in Istanbul.[1] As it is apparent from the drawings and photos, the researched objects were structured commonly in timber frame system without infill. However, there were several examples involving some parts filled with brick (Figures 7.30 and 7.31). It is attention-grabbing to find out that those applications are only partial. Those buildings might had a previous renovation work in older times. If they were totally original, then the architect might have thought of an additional support or isolation for certain spaces.

Figure 7.30: Building from Kadıköy

Figure 7.31: Building from Çengelkoy

7.3.2 Basements and ground floors

Generally the lower floor of the objects were built in brick or stone masonry and from the first floor the structure continues in timber frame without any infill. While some of the buildings have either basement or ground floor in masonry, several other houses were constructed to have both floors. Additionally, a basement might become unserviceable due to the urban or architectural changes and the ground floor might appear as the only masonry floor. As a general rule, the masonry floor is always placed on the bottom of the timber construction. The houses having more than two floors for brick structure are beyond the scope of the research as they belong to another typology.

The masonry bottom floors are commonly covered with brick or plaster from outside of the building, but there are also few examples having marble for the frontal facade. Interior side of those walls are always plastered. As the main important floor of the Turkish house is the first or second ones, no special emphasize was given to the decoration of those walls. On the utilization hierarchy, the masonry floors were usually for the secondary functions of the house like storage, wet areas (kitchen, bath or well)

[1] Eldem, 1984 (Türk evi 1)

and structurally, they support the timber frame. The timber elements were protected as much as possible from the damp rising from the foundations walls. Timber elements were placed on the appropriate mortises or directly above the structurally suitable place (Figure 7.32). Additionally, after the late 19th century jack arch system appeared for many of the ground floors. Metal I profiles were used together with brick arches.

Figure 7.32: Timber elements above the masonry basement.

7.3.3 Firewall

Fire was an important threat for the city in ages. However, timber construction was very popular for residential purposes though the distractive consequences. After frequently recurrent damages to the city, taking precautions became mandatory. Firewalls were mentioned for the first time in a rescript from Mahmud II at 1818. Construction of a masonry wall between two timber buildings was requested to avoid the spread of the fire. [1] Within the regulation (original name: Ebniye nizamnamesi) published in 1848 about urban planning and constructional works, demand for firewall was declared officially. A masonry wall, which is two zira (almost 1,5 m) higher than the roof, had to be built on both sides of the timber houses or workshops. If the economic potential of the owner was not sufficient, the masonry wall could be constructed between ten timber buildings.[2] Several regulations and laws concerning on similar topics were issued followingly. Construction of masonry was encouraged. According to the observations from the investigated objects, firewalls usually consist of 1, 5-2 bricks on facade side (Figure 7.33). The bricks are always overlapping and the width of the walls are measured between 29 and 41 cm.

Figure 7.33: Example with firewall and a masonry basement. Due to the change on the street level, masonry floor can hardly be noticed.

[1] Cezar, 2002, p. 329
[2] Ceylan and Arpacıoglu, 2017, p. 153

8. CONCLUSION

Within the scope of the thesis 663 houses are identified and visually documented on site. At least 20 of them were seen with their interior, several visible structural systems were investigated and many current drawings were collected and rearranged. On these basis, also new drawings and sketches are prepared. Together with the non-added examples and old photos, more than 800 houses are scanned. Taking into consideration the size of Istanbul and the distribution of the wooden houses, it is not claimed that all of the surviving structures have been covered, but a great majority of them are presented in the thesis. Identifying and finding the houses one by one under the threatening metropolitan conditions is one of the unique features of the work. Therefore, it is believed that the provided information constitute a great base for the further studies and generations. Gradually disappearing cultural heritage is studied via existing authentic examples with a special emphasize on photographic documentation. A lot of houses are changed, ruined or totally demolished even at the period from the beginning to the end of research. This situation additionally accentuates the importance and necessity of the rapid documentation.

Diversified examples and variety of regions are elaborated under a holistic view to enlighten the characteristics of the wooden residential heritage of Istanbul from the last period of the Ottoman Empire. Pluralism and diversity are the main concepts underlined through the thesis. The paved way to the multiplicity of the decoration types and housing character is briefly explained. Besides the standard transformation of the Turkish house throughout the years, westernization wave on the Empire had a great impact on the wooden dwellings. Cosmopolitan society, foreign lecturers, architects and engineers, increasing connection with European countries, developments on the transportation, printed press and subscription of many European sources effected the architectural taste. The wooden residential heritage built between late 19th century and early 20th century in Istanbul, is neither presenting the same examples of Europe nor repetition of the early traditional Turkish models. Interactions caused transformation and a complex synthesis was created. Like the geographical location of the city, this heritage is neither pure European nor pure Anatolian, but contains overtones from both. On the general character of the houses both the heterogeneity of the society and the physical richness of the city achieved through geographical conditions can be felt. This variability could only be expressed with an evaluation of the houses under such a broad spectrum.

Taken together with the rare examples, abundance on the number of the researched objects enables to find data to correspond different statements. Nevertheless, some general outcomes are found out among the houses. First of all, it has to be underlined that the timber was not only used for the structural system. Timber had always kept its own priority as material and become the dominant material on whole construction. Apart from several exceptions, interior stairs, borders of the windows and doors, majority of the doors, floorings, ceilings, balustrades, shutters, Bagdadi laths, cladding boards, ornaments etc. are made from timber. Even trendy facade decoration figures of the masonry buildings were applied with timber. Different types of woods are found in every wooden house and they are utilized on appropriate places according to the physical features of the material. Secondly, it is obvious that structural system is independent from the facade decoration. Same system is found on glorious mansions, as well as very plain and small houses. Dimensions of the timber cross sections are also close. Detailed information on the sizes, joints and the method are given.

Including the structural system, several architectural elements of the objects and layout plans are mainly peculiar to the period between late 19th century and early 20th century. Developments of the articulations, types of the roofs, windows and doors are clarified with the help of photos and drawings. Moreover, stairs, interior and exterior spaces, decorative units and other remarkable elements are explained. It is quite obvious that the ornaments take an important place on this heritage and the influence of European styles can be mostly distinguished on them.

Lastly, it has to be stated that the same architectural trends of the 19th century are found almost concurrently on Istanbul with Europe. Namely; historicism, eclecticism and Art Nouveau are the main approaches having impact on the decoration motives at Istanbul, in a parallel way to the industrialized European countries. From the general design concept to the ornaments, a lot of similarities to the houses of different cities can be encountered, but many typical concepts of Turkish house did not disappear even at this period. Several features of the wooden buildings are still kept in the collective memory of the society, reminding the traditional Turkish wooden heritage. Intensity of an approach on the house varies upon the building. As there are houses without any European style ornament, so some dwellings reflect an intense western look. This differentiation is mainly stressed on the research.

To sum up, the characteristics of a specific period on the wooden houses of Istanbul are revealed and enlightening further researches is aimed with the help of the findings and documentation.

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Archives of IBB (Istanbul Metropolitan Municipality) and the local municipalities

Archives of Bosphorus Zoning Directorate

Istanbul Sehir Haritası (Online Istanbul city map of the municipality)

Yandex Maps

Google Maps

The European Influence on the Ottoman Timber Residences in Istanbul

PART II: Catalogue

TUM Fakultät für Architektur/ Dissertation

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INDEX OF THE CATALOGUE[1]

[1] References of the main text and catalogue are both given in the first part (9. References).

EXPLANATIONS

Introduction

Despite the fact that many of the wooden houses are being either disappeared or architectural characteristics have been changed by different reasons, Istanbul bestows still one of the most important metropolitan heritage of wooden houses as a mirror of architectural history, social life, trends and styles from the previous centuries. The knowledge of the constructional heritage, architectural approaches and details are still visible on the site. As the huge amount of the houses from discrete parts of Istanbul could have not been possibly covered in the main text, it seemed appropriate to have a separate catalogue to compliment the project.

It contains totally 663 buildings. 138 of them being in the Asian side, 331 in the European side and 194 in the two of the Prince's Islands. The distribution is given in Table 1. This site research was conducted between the years 2014- 2017. All the houses were visited on site and notably observed. Whenever possible to enter, the buildings were looked in detail to unfold the interior features. Moreover, authentic structural system is observed in several examples. The information gained from the houses of catalogue creates the supportive background information for the text part.

District		**Number of houses**
European Side	Sarıyer (SA)	157
	Beşiktaş (BE)	80
	Bakırköy (BA)	50
Asian Side	Beykoz (BEY)	38
	Üsküdar (US)	65
	Kadıköy (KA)	35
Prince Islands	Buyukada (BU)	123
	Heybeliada (HE)	71
Other[1] (European side)	Eyüp (EY)	3
	Süleymaniye (SU)	9
	Zeyrek (ZE)	19
	Beyoglu (BEO)	13
Total:		**663**

Table 1. The distribution of the location of the wooden houses of Istanbul.

[1] The research centers upon the countryside houses of its period and therefore coastal districts were the main focal points. Old city districts of the winter houses were represented with several examples to make comparisions and identified as "other". Districts of other are located at the European side.

Selecting the objects and places

Documenting the preserved wooden residential heritage of Istanbul on site is one of the main goals of the research as their number gradually decreases. Authenticity, structural system, main purpose of usage and availability to study are important criteria for the object selection. Any kind of non-residential structures, monumental buildings or very small sheds are not focused. If the change of the structural system or original design of the dwelling was a known fact, the buildings were left out. However, some examples were included if they still contain a valuable information for the project, even if many of their authentic elements were changed after the interventions. Several original buildings could not be added because the permissions for photos and investigation could not be obtained. Moreover, the examples seen after the conclusion of the site work in 2017, were not added to the list unless they do not involve any unique feature. In total, approximately more than 700 wooden residential buildings were seen.

It has to be underlined that only the present buildings were included in the catalogue. Old photos and drawings of the non-existent buildings helped to understand the character of the period but they were left out of the scope of the catalogue. The aim was to collect as much as buildings from various districts of Istanbul to present the specific features with the observation of original examples. The buildings in this catalogue do not cover all the timber houses in Istanbul, but creates a guide book to understand this heritage with an enormous variety of components.

The project was limited with the houses of Istanbul and the two biggest islands of Princes Islands; Büyükada and Heybeliada. Preserved wooden examples with the European influence are located usually on the summer houses or country side of its period. Therefore, the houses in coastal areas like Bosphorus villages (district of Sarıyer, Beşiktaş, Beykoz and Üsküdar), as well as Kadıköy, Bakırköy districts and Princes Islands were investigated for presenting the authentic characters of the houses. Moreover, to show the whole image of the city and be able to make accurate evaluations, areas of winter houses (old city) were also included in the catalogue with some examples. The notation “Other” in the table refers to the additional examples from the districts of Eyüp, Zeyrek and Süleymaniye. [1]

Apart from the whole city map of Istanbul, each district is shown with their own maps divided into neighborhoods.

Photography and drawings

Unless any other source is remarked, all the photographs, drawings and sketches of the buildings belong to the author and generated by the author herself. Photos are taken generally with Sony A5000 device and few of them are issued with mobile phone cameras of Samsung and Apple. Due to the limited angle of view, some of the photos

[1] The districts of Zeyrek and Süleymaniye are two of the four areas that were included in the UNESCO World Heritage List.

needed to be unified, merged or skewed for presenting a whole image. Generally these photos are stated in the captions, if two or more photos are unified. On the other hand, although they do not provide the perfect frame, a great number of photos are used in the original form without any modification. In this way, it is aimed to ensure a true proportionated data supply through photos to help the further researches.

According to the availability, the buildings were documented partially on site. This enables to present different types of architectural elements. For some of the buildings, a detailed survey and restitution project was already present and they were simplified by the author. Moreover, several projects were redrawn upon the previous measurements. Any kind of data achieved from other architects or sources are stated. Apart from the drawings with scales, several sketches were also added if it contains a valuable information.

Texts and classifications

All the buildings are coded in a determined alignment with letters and numbers to identify. As an example "XX_YY_000" indicates the catalogue number. XX and YY represent the first two letters of district and neighborhood. Besides the locational information; building type, number of floors, period of construction, roof type, window type, usage of the building, preservation and structural status and style of the building are given. If the building is known with a special name, it is indicated. However, block, plot and street numbers are is not given in order to respect the privacy of the owners. Preservation status is categorized in three types: a) authentic, b) limited intervention, c) extensive intervention. In the same way, structural status is also narrowed down in three categories such as: a) extensively damaged, b) partially damaged c) standing.

Lastly, "information" part is created for the any other additional knowledge or personal detection worth to mention about the building.

Figure 1: Istanbul map showing the related districts in the catalogue

LIST OF DISTRICTS

1) Sarıyer (SA)
2) Beşiktaş (BE)
3) Beyoğlu (BEO)
4) Eyüp (EY)
5) Fatih (FA)
6) Bakırköy (BA)
7) Prince Islands Heybeliada (PR_HE)
8) Prince Islands Buyukada (PR_BU)
9) Kadıköy (KA)
10) Üsküdar (US)
11) Beykoz (BE)

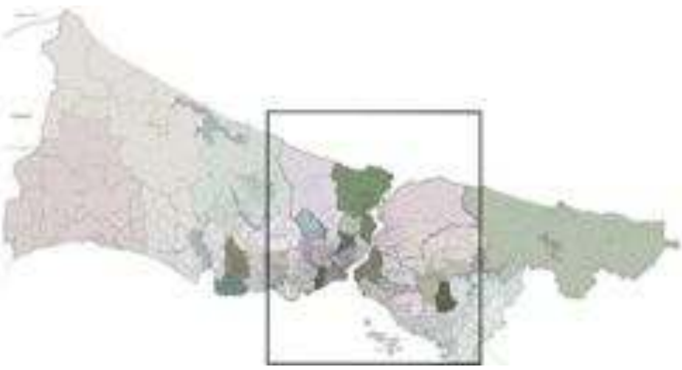


Figure 2: Map of whole districts of Istanbul with the selected area above

SARIYER (SA)

1) Garipçe (GA)	6) Çayırbaşı (CA)	11) Yeniköy (YE)
2) Rumeli Kavağı (RK)	7) PTT Evleri (PTE)	12) İstinye (IS)
3) Yenimahalle (YEN)	8) Cumhuriyet (CU)	13) Emirgan (EM)
4) Center (SA)	9) Kireçburnu (KI)	14) Baltalimanı (BA)
5) Büyükdere (BU)	10) Tarabya (TA)	15) Rumeli Hisarı (RH)

Catalogue Number: SA_SA_001

District: Sarıyer
Neighborhood: Sarıyer, Center
Location and Name: Avcı Mehmet Pasha Mansion, Yenimahalle Avenue
Building type: Seaside mansion (Yalı)
Number of floors: 3 (Ground floor + 2)
Period of Construction: Date between 1853 - 1870[1]
Roof type: Hipped and valley
Window type: Non-bar sash window. Twin mulled, triple mulled and single units of sash windows were used.
Usage of the building: Empty
Preservation Status: Authentic
Structural Status: Partially Damaged
Style: Eclectic. Rococo and Art Nouveau details are noted on façades.
Information:

- **Authenticity:** Although the building displays an integrated approach from the outside, it was divided into three different parts from inside. These parts have separate entrances that are suitable for the usage of different families. Since the users of the house A moved out from the building in 2015, nobody is living this whole seaside mansion. Except some minor changes, the building preserved its originality. House A is the most interfered part and House C is totally authentic. Evidently, House C is structurally the weakest part.

Considering the whole mansion together with its size and site, it is anticipated that it should have had a large garden in the past. However, today a preserved garden with definite borders is not available and the buildings do not have any direct access to the Yenimahalle Aveneue. The front of the

Figure 3: View from seaside

Figure 4: Southeast facade. House A (left), House B (middle), House C (right)

Figure 5: Northeast facade

[1] Elmas, E., 2007

building faces seaside and in the back site there is an empty yard, which is the space between neighboring buildings and this mansion. The original garden of the mansion was probably larger than this yard.

- Façade: The facades are not identical nor symmetrical. Entrances to the two parts (House A and B) of this seaside mansion are made from the southeast façade, which is described as frontal. On the frontal façade, two balconies belonging to House A are examined, but both of them are in structural risk. Moreover, both parapets are not on their actual place to protect. Although parapet of the first floor is not existing anymore, the one on the second floor is still visible. Northwest (back) façade is the most altered façade of the building. On the northeast façade, the entrance door for the House C is placed. This façade is extremely impressive especially with the vertically curved eaves and decorations of the balcony.

Window frame decorations, moldings, soffits and decorative brackets are seen on the facades. Very large windows, wide angled wooden pieces giving the impression of a curved corner oriel, curvilinear decorations and ornaments on façade reflect the characteristics of the alteration in Turkish house. Rococo and Art Nouveau style decorations can be followed on façade.

- Interior: Traditional Bagdadi method was used in all the walls and splitting-laths[1] for Bagdadi was discovered from a torn wall. Wooden stairs are still keeping their authenticity. All the three houses have their own stairs enabling an independent use of each house. Only few changes were made in the spatial construct. As an example, a

Figure 6: Northeast facade

Figure 7: Window from northeast facade

Figure 8: Ornament from northeast facade

[1] Original name in Turkish: Yarma bagdadi çıtası

balcony was closed and added to House A as a room and traces are still visible. Hand drawings were not encountered on the interior walls but all the ceilings except bathrooms are decorated.

- **Structural elements:** The structural system of the building is timber frame without infill. Some of the wooden studs and plates could be observed due to the deterioration. Although the elaborate design character of the seaside mansion, the structural principle is the same as the simple and small houses. Width of the measured studs are various between 14-7 cm and the distance between these vertical elements are between 21- 34 cm.

Roof structure is also made of wooden and it is covered with Marseille tiles.

Figure 9: Wooden studs

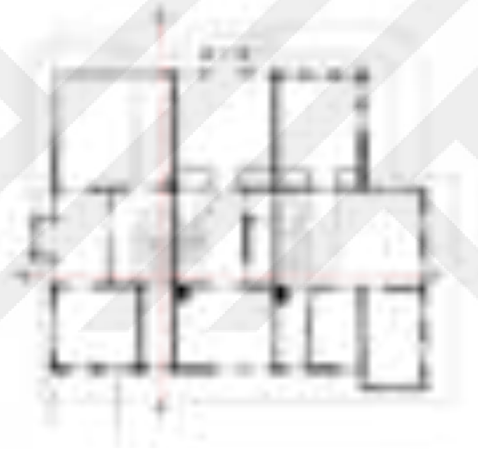
Figure 10: Splitting laths on the wall

Figure 11: Ground floor of House A

Figure 12: Ground floor of House A

Building Survey Drawings:[1]

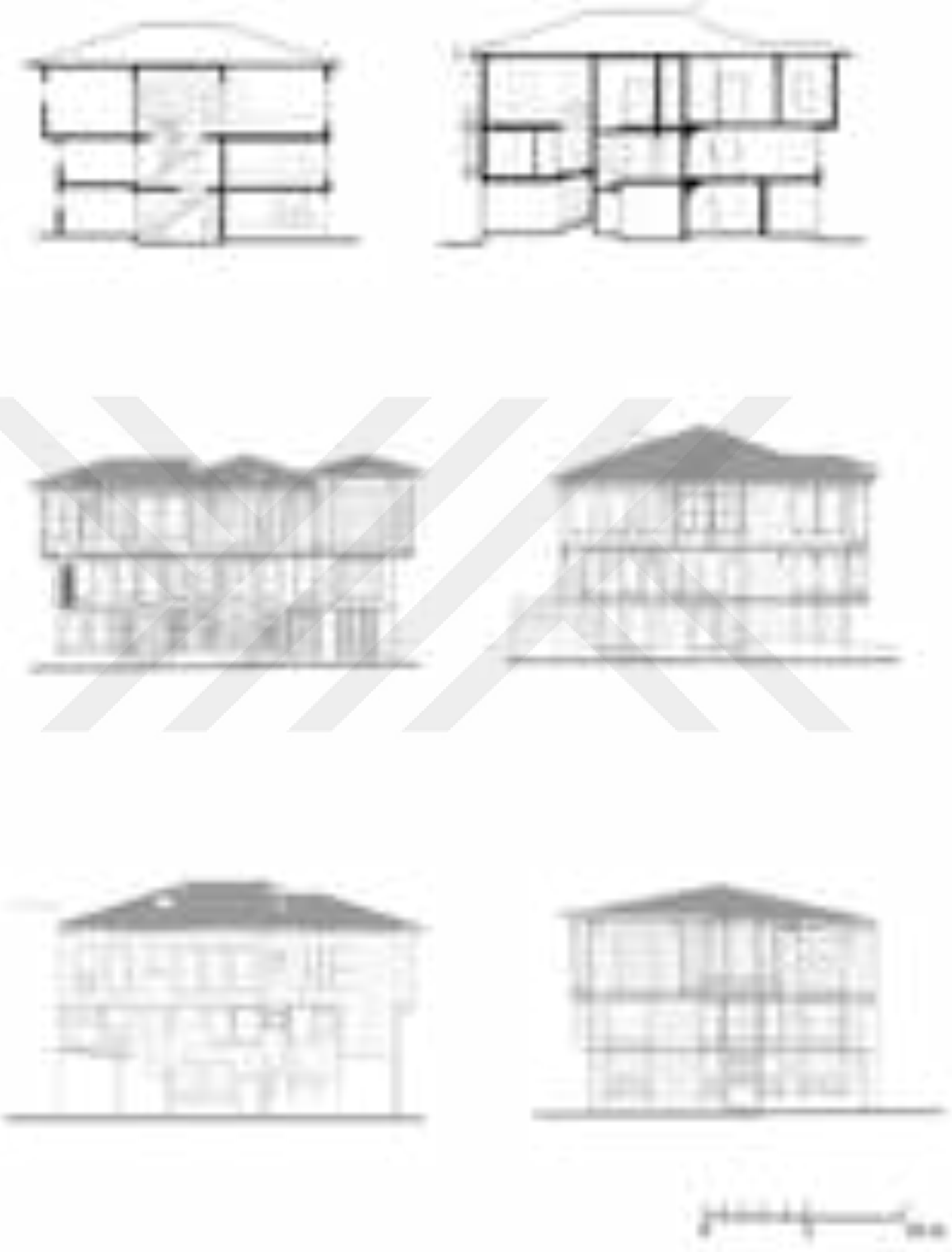
Drawing 1: Ground floor plan showing House A, B and C



Drawing 2: First floor plan

Drawing 3: Second floor plan

[1] Rearranged in reference to the drawings of E. Elmas, 2007.

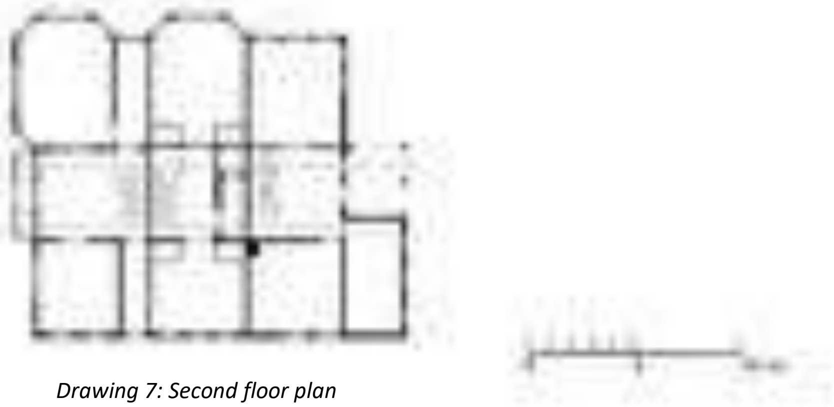


Drawing 4: Sections and views (Rearranged by the author based on the survey drawings of Elmas, E. from 2007).

Restitution Drawings:[1]

Drawing 5: Ground floor plan showing House A, B and C

Drawing 6: First floor plan



Drawing 7: Second floor plan

[1] Rearranged in reference to the drawings of E. Elmas, 2007.

Drawing 8: Sections and view of the restitution project based on the drawings of Elmas, E., 2007.

Catalogue Number: SA_SA_002 and SA_SA_003

District: Sarıyer
Neighborhood: Sarıyer, Center
Location and Name: Dursun Fakih Street
Building type: Attached house
Number of floors: 2 (Both houses)
Period of Construction: Unknown
Roof type: Gable roofs
Window type: House A (left): Sash window with horizontal and vertical glazing bar. Single units of sash windows were used in the first floor. Windows of the second floor are not authentic.
House B (right): Casement windows with fixed upper part.
Usage of the buildings: Housing
Preservation Status: Limited interventions
Structural Status: Standing
Style: A dominant approach is not noted.
Information: Due to the similar features of the both houses, they are examined together in the catalogue. Both houses are two-storey buildings with different heights. Higher house might have an additional ground floor, which cannot be identified from the façade today. Both houses are simple and plain. Decorative elements nor European style ornaments were not used on the façade. Original windows of the House A (left one), are sashed window with muntins, while the other house has casement windows. Entrance door of the House A is renewed but the other one belonging to House B remained in the original form. Fixed windows are placed above the both doors.

Figure 13

Catalogue Number: SA_SA_004

District: Sarıyer
Neighborhood: Sarıyer, Center
Location and Name: Dursun Fakih Street
Building type: Mansion
Number of floors: 3 (Ground floor+2)
Period of Construction: Probably between late 19th century- early 20th century
Roof type: Cross hipped roof
Window type: Non-bar sash window. Authentic examples are single unit of sash windows.
Usage of the building: Housing
Preservation Status: Limited interventions
Structural Status: Standing
Style: Eclectic.
Information: Although original character of the building can still be observed, several modified elements are noted. Typically, only few of the windows remained authentic and entrance doors were renewed. Whole northwest façade and certain parts of the southeast façade were covered with metal sheets. Original roofing of the oriel has to be tile, but appears to be changed into unqualified shingling. Authenticity of the interior cannot be remarked, because the inside of the building was not observed.
The house is apparently larger than the neighbor buildings and owns a garden. It can therefore be considered as a mansion. Ornaments influenced from European styles are used on the frame of guillotine windows. Although this decoration is explicit on the windows of the first floor, same figures were not continued on the other floors. Frame decoration of the windows from first floor is more attractive than the others. Moreover, quadrilateral shaped ornaments are placed on façade as moulding under the eaves.

Figure 14

Figure 15

It is claimed that the building was formerly used as an Armenian school,[1] but now it is a house.

Figure 16: Window of the second floor

Figure 17: Window of the first floor

[1] Learned from the people living in that region. Additionaly it is find out that a Turkish personal blog mentioned it. https://line.do/tr/sariyer-eski-yeni-binaesnaf-degisimi/am0/vertical. Retrieved: 24.11.17

Catalogue Number: SA_SA_005

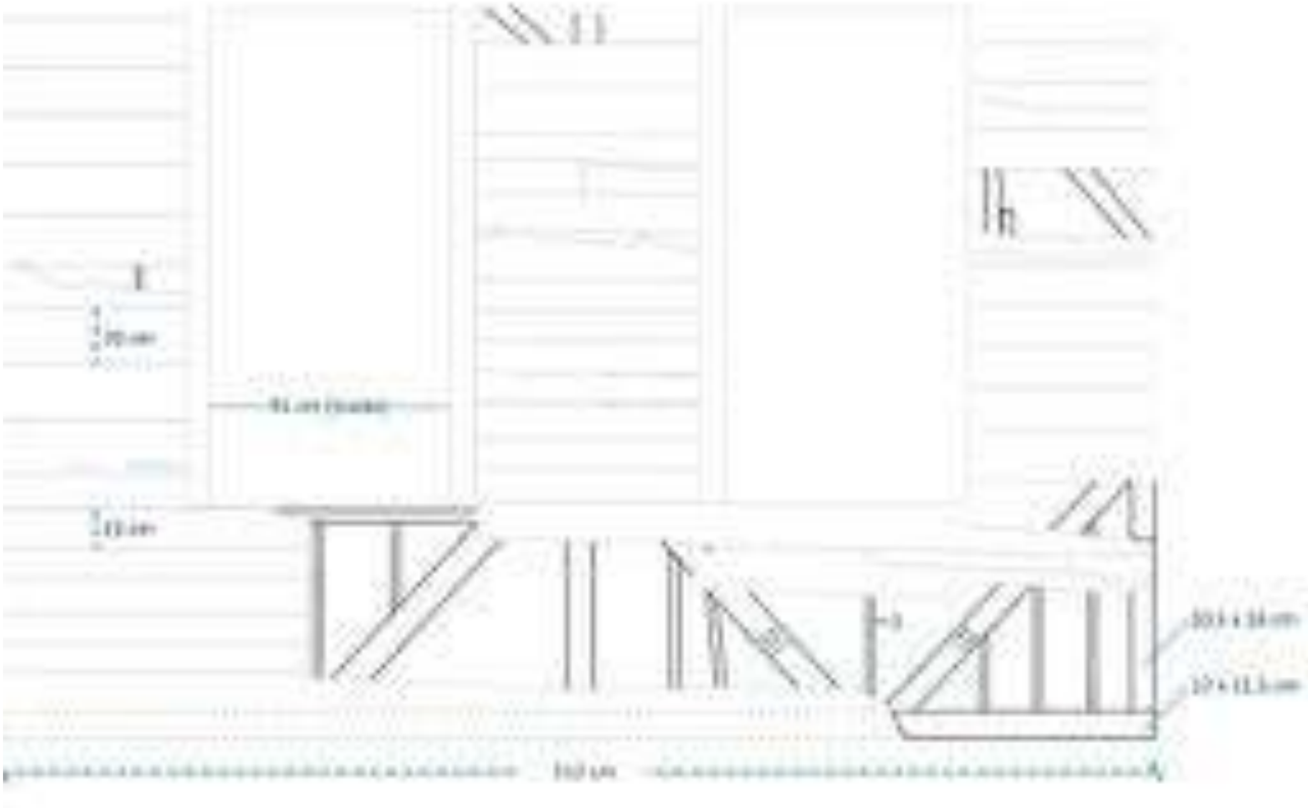
District: Sarıyer
Neighborhood: Sarıyer, Center
Location and Name: Dursun Fakih Street
Building type: Mansion
Number of floors: 4 (Ground floor+3)
Period of Construction: Unknown
Roof type: Gable
Window type: Sash window with horizontal and vertical glazing bars. Single units of sash windows were used.
Usage of the building: Empty
Preservation Status: Authentic
Structural Status: Partially damaged
Style: Eclectic. A dominant approach is not noted but similarities to the Alp houses can be seen.
Information: From the street, there is an entrance to the garden of the building and access to the building provided from the garden. It was not possible to enter this private property, therefore only street façade is examined in detail. Brackets supporting the roof and eave, seems to have an influence from middle European wooden houses. Windows do not have a common design for their frame. First floor windows of the frontal façade have a wavy upper frame, while the other windows, which were suitable to observe, are linear. Moreover, the glazing bars of the mentioned windows are placed in a different position than the others. Probably the windows with asymmetric muntins are older than the examples with center bars.
Wideness of the original wooden façade claddings are approximately 19-20 cm but various sizes between 10- 15cm can be encountered due to the later maintenances. Window openings on the street façade are 91 cm.

Figure 18

Figure 19

Structural system of the building can clearly be observed from the street façade because of the fallen timber claddings. Timber frame without infill is used as load bearing system and the Bagdadi technique is preferred from inside. Sizes of the structural wooden elements are measured and showed in the drawing below.

Figure 20



Drawing 9: Street façade and structural elements

Catalogue Number: SA_SA_006

Figure 21

District: Sarıyer
Neighborhood: Sarıyer, Center
Location and Name: Dursun Fakih Street
Building type: Attached house
Number of floors: 3 (Ground floor+2)
Period of Construction: Unknown
Roof type: Gable
Window type: Sash window with vertical glazing bar. Only single units of sash windows were used in the original examples.
Usage of the building: Housing
Preservation Status: Limited interventions
Structural Status: Standing
Style: Mostly traditional elements are used and the façade is not ornamented.
Information: The house has a plain façade without any European styled ornaments. Therefore, it has a rather traditional appearance, although the balcony above the oriel. Some of the windows and the main entrance door were changed. Authentic windows are sashed with center bar. Attached to another timber house, which had lost its original character, from the north side and a fire wall was built on the façade near to a single-store kiosk facing a mansion. (SA_SA_04) Building is covered with a gable roof.

Figure 22

Catalogue Number: SA_SA_007 and SA_SA_008

District: Sarıyer
Neighborhood: Sarıyer, Center
Location and Name: Dursun Fakih Street
Building type: Corner attached house and attached house
Number of floors: 4 (Ground floor+2 + attic) and 3 (Ground floor+2)
Period of Construction: late 19th century
Roof type: Gable
Window type: Sash window as a single unit but nearly all of the windows are replaced.
Usage of the building: Empty (For sale as housing)
Preservation Status: Limited interventions
Structural Status: Standing
Style: A dominant approach is not noted.
Information: Interchanged windows reflect badly on the authenticity of the both houses. Half of the house in the corner (SA_SA_007) is colored yellow as the neighboring building (SA_SA_008) and the other half remained in its natural brown color. Different coloration shields the original design fragments and causes confusion on the housing parts. Different façade colors under the same roof proves that the building is not maintained or treated as a whole. There might be some other changes apart from the windows but a definite assessment can only be made after the actual observation of the interior. Entrance of the House SA_SA_007 is showy with double staircase, while the other entrance is quite conventional. SA_SA_007 House has a balcony and curved decoration elements, which creates attraction on the frontal façade. The houses have different type of buttresses under the oriels.

Figure 23

Figure 24

Catalogue Number: SA_SA_009

District: Sarıyer
Neighborhood: Sarıyer, Center
Location and Name: Dursun Fakih Street
Building type: Attached house
Number of floors: 2 (Ground floor+1)
Period of Construction: late 19th century-early 20th century
Roof type: Gable
Window type: Non-bar sash window as a single unit.
Usage of the building: Empty
Preservation Status: Authentic
Structural Status: Ruin
Information: The building is surrounded by metal sheets for safety until the first floor and it is prohibited to enter because of the danger of collapse. Therefore, any photo of the whole façade could not be taken in 2016. A sketch of the façade is drawn with the help of the street views of Google from 2014 and personal observations on site.[1]
Building was used as a single family house. Oriel has half hexagonal shape and all the windows are guillotine without any separating panels of the glass. Above the entrance door, arched shaped fixed window is placed to enliven the façade.

Figure 25

Figure 26

Drawing 10: Street Façade

[1] The sketch is not a scaled drawing but it gives a general information about the façade character.

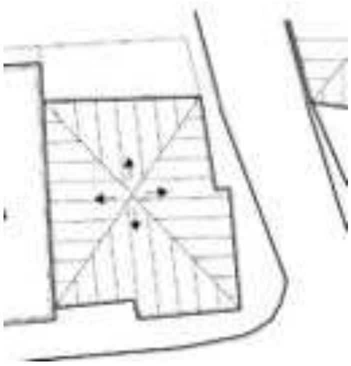
Catalogue Number: SA_SA_010

District: Sarıyer
Neighborhood: Sarıyer, Center
Location and Name: Dursun Fakih Street
Building type: Corner attached house
Number of floors: 3 (Ground floor+2)
Period of Construction: late 19th century-early 20th century
Roof type: Hipped (shown in the sketch below)
Window type: Only one original example is preserved and it is sash window with vertical and horizontal glazing bar as a single unit.
Usage of the building: Housing
Preservation Status: Limited interventions
Structural Status: Standing
Information: The façade facing the Kudretullah Efendi Street is covered with metal sheets. This application can be seen in some other houses as well to create an additional insulation layer against cold weather. It disrupts the authentic look but luckily original timber cladding boards are still preserved under the metal layer. This enables further investigations. Another later intervention is the renewal of windows and door. Only the basement (ground floor) windows and one sash window near the door remained authentic. Traditional lattice shutter can also be seen with the basement windows.
Today façade decoration of the building seems rather simple. However, the traces of the decorated window frames can still be observed on the frontal façade.

Figure 27

Figure 28

Figure 29



Drawing 11: Sketch of the top view

Catalogue Number: SA_SA_011

District: Sarıyer
Neighborhood: Sarıyer, Center
Location and Name: Dursun Fakih Street
Building type: Mansion
Number of floors: 4 (Ground floor+2+attic)
Period of Construction: Late 19th century-early 20th century
Roof type: Might be a combination of hipped and gable roof[1]
Window type: Three different types of sash windows were noted. All types are used as a single unit with vertical and horizontal glazing bars but the proportions of the glass between the muntins or the proportion of the sliding panels are different.
Usage of the building: Empty
Preservation Status: Limited interventions
Structural Status: Partially damaged
Style: Neo-classic influences are identified.
Information: Main entrance of the building is from southeast façade, which is the most attractive façade of the building. Double staircase was designed to reach the main door. A triangle fronton placed above the attic, is a kind of influence from Greek revival or neo-classical style. Additionally, there are moldings on façade.
The mansion is still preserved with its own garden seemingly rather in a wild form because of being empty for a long period. The building is still standing but some elements has danger of collapse. Therefore, the mansion needs a restoration work to become functional again. Due to the current situation of the building and the presence of overgrown plants in the garden, only limited information about the character could be attained.


Figure 30


Figure 31


Figure 32

[1] Accurate shape could not be seen

Catalogue Number: SA_SA_012

District: Sarıyer
Neighborhood: Sarıyer, Center
Location and Name: Orta Çeşme Street, Çobanoğlu Mansion [1]
Building type: Mansion
Number of floors: 3 (Ground floor+2)
Period of Construction: Late 19th century-early 20th century
Roof type: Complex roof. Building is covered with hip and valley roof. In addition to that, two of the oriels are covered with a figure quite similar to bochka or onion roof, while the other oriel has a vertically curvilinear eave.
Window type: Non-bar sash window as a single unit.
Usage of the building: Sanitarian (dispensary)
Preservation Status: Authentic
Structural Status: Standing
Style: Eclectic
Information: The mansion is well preserved with its garden and today whole site is being used as a tuberculosis dispensary. Main building for the medical use was probably the annex of the mansion and it is renewed.
The mansion is quite atypical for the area with the showy tower-alike oriels. It has similarities to Ahmet Afif Paşa seaside mansion, which was designed by Alexander Vallury in İstinye, although this building is much smaller in size.
Art Nouveu style decorations around the window frame is apparent. Moreover, metal entrance door to the garden and curved formed wooden bar in front of the ground floor windows are also reflecting Art Nouveau. Besides, neoclassical frontal shaped figures are encountered on the door

Figure 33

Figure 34

Figure 35

[1] That name was mentioned in the personal blog of Tulay Cellek. http://www.tulaycellek.com/tulay/eser.asp?id=2291

decoration. In addition to that, complex roofing type has influences from different approaches. Therefore, the building can be described as eclectic.


Figure 36


Figure 37


Figure 38


Figure 39


Figure 40

Catalogue Number: SA_SA_013

Figure 41

District: Sarıyer
Neighborhood: Sarıyer, Center
Location and Name: Yenimahalle Avenue
Building type: Seaside attached house
Number of floors: 4 (Ground floor+2+attic)
Period of Construction: Late 19th century-early 20th century
Roof type: Gable roof
Window type: Non-bar sash window as a single unit but the original window could be with glazing bars.
Usage of the building: Housing
Preservation Status: Extensive intervention
Structural Status: Standing
Style: Eclectic[1]

[1] Frontal facade facing the sea could not be seen but as far as it is observed from street views and photos, it is elaborately decorated. Various decoration elements were used but a dominant approach could not be identified.

Catalogue Number: SA_SA_014

District: Sarıyer
Neighborhood: Sarıyer, Center
Location and Name: Yenimahalle Avenue
Building type: Attached house
Number of floors: 3 (Ground floor+2)
Period of Construction: Unknown
Roof type: Gable roof
Window type: Two different types of sash windows are encountered on the authentic examples. Non-bar sash window as a single unit and twin mulled sash windows with a vertical glazing bar are present. Both types have colored fixed windows above them.
Usage of the building: Housing
Preservation Status: Limited intervention
Structural Status: Standing

Figure 42

Figure 43

Catalogue Number: SA_SA_015

District: Sarıyer
Neighborhood: Sarıyer, Center
Location and Name: Yenimahalle Avenue, Hamamcıoglu Mansion
Building type: Seaside attached house
Number of floors: 4 (Ground floor+2+attic)
Period of Construction: Late 19th century
Roof type: Complex (Combination of hip and gable)
Window type: Non-bar sash window as a single unit
Usage of the building: Housing but partially empty
Preservation Status: Authentic
Structural Status: Partially damaged
Style: Art Nouveau, eclectic
Information: Basement (ground floor) is brick masonry, which is very typical construction style in traditional wooden Turkish house, and all the structure above is timber frame. On the neighboring building plot, there used to be another house and it was demolished in 1986 due to the structural problems.[1] Afterwards, that façade is covered with metal sheet just right over the original timber cladding boards.
The façade facing seaside is the most eye catching part of the building. First and second floors have large balconies along the façade. Intense decoration is found on the parapets, shutters and studs of the balconies, as well as the bargeboards, soffits and the connections of the elements. Latticework, repetitive elements, linear rectangular units and curved figures are the part of the façade ornament. The style is reported as Art Nouveau.[2] However, because of the variety in the

Figure 44

Figure 45

[1] Erdenen, O., 2006, s.17
[2] İbid.

decoration elements, it can be classified as eclectic.

Ceilings are also decorated and there are different patterns according to the importance of the room. Also there are chair rails and baseboards on the interior walls.

All the timber elements of the house were connected with nails of different sizes in relation with their usage. Most of the structural timber elements are not clean-cut pieces and from place to place traces of the hand tools can be seen. Some of the dimensions of the elements are given in the drawing. Additionally, it has to be mentioned that, seaside part of the wooden roof construction is distinctive. Probably it is created to support the luxurious curvilinear shape on the frontal.

Figure 46: Ceiling

Figure 47: Balcony

Figure 48

Figure 49

Figure 50

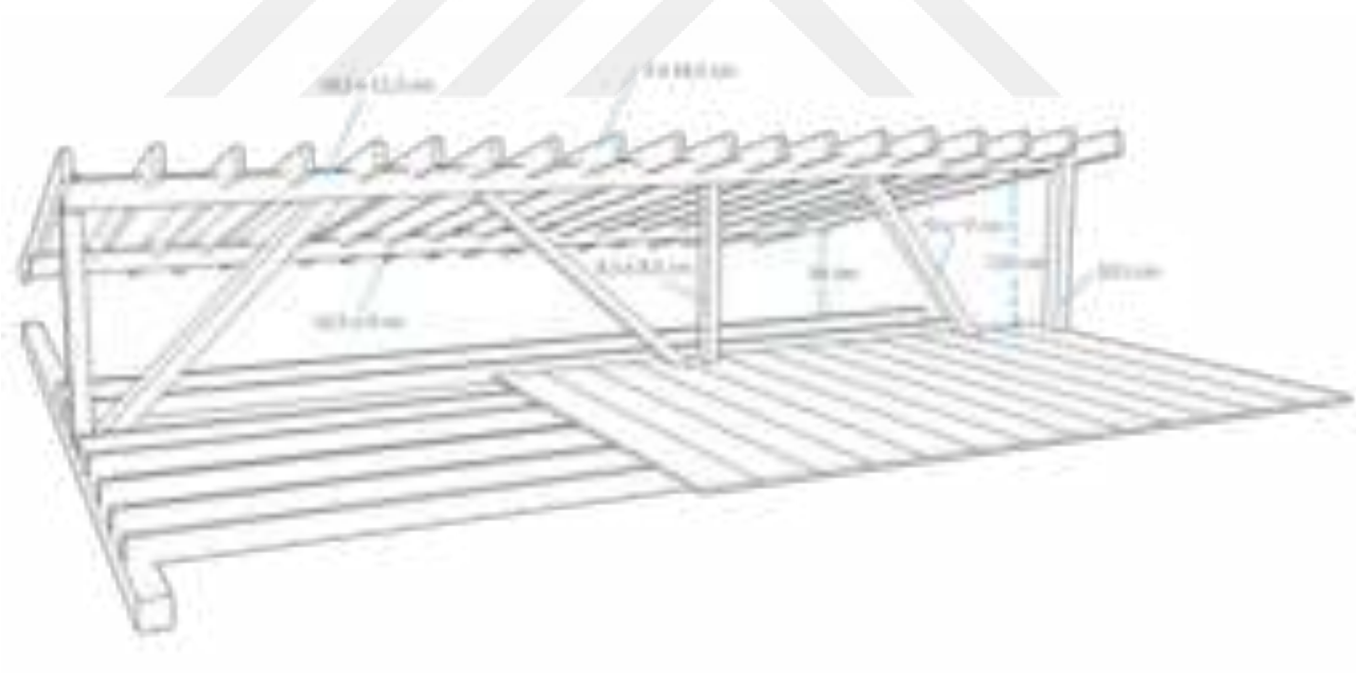
Figure 51

Figure 52: Wooden joinery technique from roof structure

Figure 53: Roof

Figure 54: Roof

Figure 55: Roof



Drawing 12: Wooden structural elements with their dimensions from the roof

Catalogue Number: SA_SA_016

District: Sarıyer
Neighborhood: Sarıyer, Center
Location and Name: Sarı Huseyin Street
Building type: Attached house
Number of floors: 4 (Ground floor+2+attic)
Period of Construction: Unknown
Roof type: Gable
Window type: Non-bar and with vertical glazing bar sash windows as a single unit in the preserved examples
Usage of the building: Housing
Preservation Status: Limited interventions
Structural Status: Partially damaged
Style: A dominant approach is not identified.
Information: Windows of the ground floor and first floor were totally renewed. Preserved windows are only on the second floor. Due to the deterioration of the building, timber frame structural system and bagdadi laths can be seen from the outside. Entrance door is authentic and worth to document. Different types of cladding boards on the façade indicates a later change.

Figure 56

Figure 57

Figure 58

Figure 59

Catalogue Number: SA_SA_017

District: Sarıyer
Neighborhood: Sarıyer, Center
Location and Name: Yenimahalle Avenue, Yurek Yakan Street
Building type: Attached house
Number of floors: 4 (Ground floor+2+attic)
Period of Construction: Unknown
Roof type: Gable
Window type: Sash window with horizontal glazing bar and non-bar sash windows. Both twin mulled and single units of sash windows were used.
Usage of the building: Housing
Preservation Status: Limited interventions
Structural Status: Partially damaged
Information: The building is mainly well preserved but the metal coverage of the north side of the building destructs the authentic look of the façade. Structural system can be observed from the little gaps. It is timber frame without infill. Above the oriel, there used to be a balcony but today parapets are missing and also it seems structurally dangerous to use. Traces of that balcony can be seen in street views from previous years.[1]

Figure 60

Figure 61

Figure 62

[1] As an example, Yandex: https://goo.gl/CcQAvd

Catalogue Number: SA_SA_018

District: Sarıyer
Neighborhood: Sarıyer, Center
Location and Name: Yenimahalle Avenue
Building type: Seaside attached house
Number of floors: 4 (Ground floor + 2+ attic)
Period of Construction: Between late 19th century and early 20th century
Roof type: Complex (Combination of hip and gable)
Window type: Original windows are wooden framed sash windows. They are found either with vertical glazing bar at center or without any bar. All of the windows were used as single units.
Only the ground floor windows are renewed.
Usage of the building: Housing
Preservation Status: Mainly authentic
Structural Status: Standing
Style: Eclectic
Information: Additional information will be given in the text. (See: Wooden house in Sarıyer)

Figure 63

Catalogue Number: SA_SA_019

District: Sarıyer
Neighborhood: Sarıyer, Center
Location and Name: Meserburnu Avenue
Building type: Attached house
Number of floors: 4 (Ground floor + 3)
Period of Construction: Late 19th century
Roof type: Hipped
Window type: Windows are renewed.
Usage of the building: Housing
Preservation Status: Limited interventions
Structural Status: Standing
Style: Eclectic
Information: European influence is obvious on the façade decoration. The building has two distinct representative characteristics. The right part of the building has a curvilinear approach, while the left side is more linear and clean cut. This contrast is also reflected on the eaves, such as right side has horizontally curved and left side linear eave. Oriel, balcony and French balcony are found in the same façade.


Figure 64

Catalogue Number: SA_SA_020

District: Sarıyer
Neighborhood: Sarıyer, Center
Location and Name: Meserburnu Avenue
Building type: Attached house
Number of floors: 4 (Ground floor + 3)
Period of Construction: late 19th century
Roof type: Gable
Window type: Despite the fact that windows are renewed, the original ones were very similar. They were sash window and various types, namely non-bar and with vertical glazing bar type sash windows as single unit or triple mulled form were used. Besides, they have upper fixed windows. Additionally, the most interesting issue concerning the windows is the elliptical form. Creating curved surfaces with glass was a special feature for the houses of that period.
Usage of the building: Housing
Preservation Status: Limited interventions
Structural Status: Standing
Style: Eclectic
Information: This house a remarkable façade decoration. All the architectural elements of the façade and almost every detail was elaborated. Probably the owner of the building was Armenien and the building has the style of Art Nouveau. [1]
Width of the wooden cladding boards is measured as 28 cm. As can be deduced from a photo taken in 1993, the frontal façade was in original timber color brown. As evident from another photo of 2002, the cladding boards were painted in yellow with white parapets, moldings and frames. Apparently, it is now totally white. Although, the house was maintained several times, it did not lose its original character.


Figure 65


Figure 66


Figure 67

[1] Eldenen, O., 2006, p. 29

Catalogue Number: SA_SA_021 (left) and SA_SA_022 (right)

District: Sarıyer
Neighborhood: Sarıyer, Center
Location and Name: Meserburnu Avenue. SA_SA_022 is known as Kayseriliyan Yalısı
Building type: SA_SA_021 is a mansion and SA_SA_022 is an attached house. Both houses have an uninterrupted view of the sea.
Number of floors: 5 (Ground floor + 3 + attic)
Period of Construction: First construction period of the houses must be early 20th century, but restored at later dates.
Roof type: Gable
Window type: Windows are renewed and the original ones were sash windows as single units, as it is understood from the façade proportions.
Usage of the building: Housing
Preservation Status: Extensive interventions
Structural Status: Standing
Style: Eclectic
Information: Meserburnu Avenue is located between the houses and the seashore. SA_SA_021 was divided into two parcels constituting two different houses. Therefore, two entrances are seen on the façade. With a closer look at the photo, the distinction becomes obvious. Ornaments with western styles were used in the both buildings SA_SA_021 and SA_SA_022. In 1990 the building SA_SA_022 had an extensive intervention.[1] Decoration of the window frames are differently organized in each floor.

Figure 68

Further Information: In addition to these buildings, influences of European styles were intense on the frontal facades of nearly all the houses on Meserburnu Avenue. Unfortunately, after 1970s, many of them lost their original character. Some are rebuilt with concrete or brick construction and their façade was covered with timber cladding boards. For example, the mansion on the right side of SA_SA_021 was rebuilt in 1991 with concrete structure. (Erdenen, 2006, p. 36) As this change was obvious and known, that building was not included in the catalogue although it seems similar to Swiss Chalet from outside. Besides, Yalı of Eser Eseryan had neoclassical look with the frontal above the oriel. However, this mansion was remained out of the scope of the catalogue after losing its authentic features.

[1] Erdenen, O. , 2006, p. 36

Catalogue Number: SA_SA_023

District: Sarıyer
Neighborhood: Sarıyer, Center
Location and Name: Meserburnu Avenue. Yalı of Kocatas or Abdurrahman Pasha
Building type: Mansion. Actually it is mentioned as seaside mansion, but as Meserburnu Avenue is open to vehicle traffic, intervenes between the building and sea like the previous examples.
Number of floors: 3 (Ground floor + 2)
Period of Construction: Late 19th century
Roof type: Probably hipped[1]
Window type: A few sash windows were seen but the window types could not be identified as most part of them were not visible.
Usage of the building: Empty
Preservation Status: Main part of the mansion was burnt in a fire. Remaining parts are authentic.
Structural Status: Ruin
Style: Neoclassic
Information: The most eye-catching part of the mansion was burnt in a fire. Now, only remnants are on the site and it is under restoration work.
Neoclassical approach of the frontal façade was clear on the old photos.[2] Oriel was supported with fluted columns and fronton was placed above it. Moldings, decorative window frames, pilasters and several wooden ornaments were found on the frontal façade. Moreover wooden shutters were used.


Figure 69


Figure 70


Figure 71

[1] The roof could not be seen.
[2] Old photos are available on several websites, social media and books.

Catalogue Number: SA_YEN_001


Figure 72

District: Sarıyer
Neighborhood: Yenimahalle
Location and Name: Mektep (Çınar Mektebi) Street
Building type: Corner attached house
Number of floors: 3 (Ground floor + 2)
Period of Construction: Late 19^{th} century-early 20^{th} century
Roof type: Hip or combination of hip and shed roof[1]
Window type: Sash window with horizontal glazing bar. Twin mulled and single units of sash windows were used.
Usage of the building: Housing + Commercial
Preservation Status: Limited interventions
Structural Status: Standing
Style: A dominant approach is not identified
Information: Masonry ground floor is used as a shop, while the upper floors remain as a housing units. Windows of the first floor are still original. Horizontal muntin is encountered on the both panels of the sash window. Small curved balconies on the corner reflect the features of the last Ottoman period. Clear cut, linear wooden decoration elements used to enliven the façade. There is a fixed window above the entrance door but the actual door is not authentic. It is renewed.

[1] Accurate type could not be seen

Catalogue Number: SA_YEN_002

District: Sarıyer
Neighborhood: Sarıyer, Yenimahalle
Location and Name: Anıt Street
Building type: Corner attached house
Number of floors: 3 (Ground floor + 2)
Period of Construction: Unknown
Roof type: Hipped
Window type: Sash window with horizontal and vertical glazing bars. Single units of sash windows were used.
Usage of the building: Empty
Preservation Status: Limited interventions
Structural Status: Partially damaged
Style: Traditional
Information: In contradiction to the dominant type of the wooden houses in Istanbul, the façade of this house is not covered with wooden panels. Bagdadi technique is used also on the exterior side of the walls and the façade is painted over the plaster applied to the thin wooden laths. Ground floor is masonry. Based on its characteristic features, it can be assumed that the building dates back to earlier than late 19th century. Significant features of the houses from the latest period of Ottoman Empire, were not encountered.
The house is neglected and nobody is currently living in it. Maintenance work is urgently needed to make the building suitable to live in.

Figure 73

Catalogue Number: SA_YEN_003 and SA_YEN_004

District: Sarıyer
Neighborhood: Sarıyer, Yenimahalle
Location and Name: Yenimahalle street
Building type: Corner attached house (SA_YEN_003) and attached house (SA_YEN_004)
Number of floors: 4 (Ground floor + 3)
Period of Construction: Unknown
Roof type: SA_YEN_003: Attic has a gable roof and the other parts are covered with hipped roof.
SA_YEN_004: Gable
Window type: Non-bar sash windows but not original
Usage of the building: Housing
Preservation Status: Extensive interventions
Structural Status: Standing
Information: The buildings are renewed and they might have been lost some of the characteristic wooden features.

Figure 74: SA_YEN_003

Figure 75: SA_YEN_003

Figure 76: SA_YEN_004

Catalogue Number: SA_YEN_005

District: Sarıyer
Neighborhood: Sarıyer, Yenimahalle
Location and Name: Haydar Doğu street
Building type: Corner Attached house
Number of floors: 3 (Ground floor + 2)
Period of Construction: Between late 19th century - early 20th century
Roof type: Gable
Window type: Sash windows with vertical glazing bar as single units
Usage of the building: Empty
Preservation Status: Authentic
Structural Status: Partially damaged
Style: Neoclassic
Information: European influence is apparent on the Yenimahalle street façade. Especially the style of the balcony with the eave reminds neoclassical style. The parapets does not exist any longer and, therefore, the effect might somewhat be changed with them. Besides, Doric order pilasters are placed on the borders of the facade. Brackets supporting the oriel of this facade are also ornamented.
Unlike from the plenty of examples, the entrance to the building is not from the most eye-catching façade, where balcony is placed. Additionally, the building has a small backyard.


Figure 77


Figure 78


Figure 79


Figure 80


Figure 81

Catalogue Number: SA_YEN_006

District: Sarıyer
Neighborhood: Sarıyer, Yenimahalle
Location and Name: Haydar Efendi Street
Building type: Mansion
Number of floors: 1 with high ceiling or 2 with an attic
Period of Construction: Between late 19th century - early 20th century
Roof type: Gable
Window type: Double casement window with fixed upper part
Usage of the building: Housing
Preservation Status: Limited interventions
Structural Status: Standing
Style: Victorian. It also has similarities to the Russian cottage houses.
Information: Configuration of the building is very different from the traditional Turkish wooden house. Roof slope is steep than traditional houses and the decoration of the roof is quite similar to Victorian style houses. It is quite likely that the owner or master/architect of the house was a foreigner. Arched entrance was emulated to masonry monumental buildings. Additionally, the building has another entrance door, which opens up to the backyard.

Figure 82

Figure 83

Figure 84

Catalogue Number: SA_YEN_007


Figure 85

District: Sarıyer
Neighborhood: Sarıyer, Yenimahalle
Location and Name: Yenimahalle Avenue
Building type: Attached house
Number of floors: 3 (Ground floor + 2)
Period of Construction: Unknown
Roof type: Gable
Window type: Sash window with vertical glazing bar. Single units of sash windows were used.
Usage of the building: Housing
Preservation Status: Authentic
Structural Status: Standing
Style: Traditional

Catalogue Number: SA_YEN_008

District: Sarıyer
Neighborhood: Sarıyer, Yenimahalle
Location and Name: Gazino Street
Building type: Corner attached building
Number of floors: 3 (Ground floor + 2)
Period of Construction: Unknown
Roof type: Gable
Window type: Windows are not original
Usage of the building: Housing
Preservation Status: Limited intervention
Structural Status: Standing
Information: The building has two different entrance doors on the main façade and one additional door from the south façade, indicating that the house might be used as separate units for more than one family.
European style ornaments were not encountered.


Figure 86


Figure 87

Catalogue Number: SA_YEN_009

Figure 88

District: Sarıyer
Neighborhood: Sarıyer, Yenimahalle
Location and Name: Yenimahalle Avenue
Building type: Seaside attached house
Number of floors: 2 (Ground floor + 1)
Period of Construction: Unknown
Roof type: Probably hipped[1]
Window type: Non-bar sash windows as single units on the street façade. The windows are renewed.
Usage of the building: Housing
Preservation Status: Extensive intervention
Structural Status: Standing
Style: A dominant approach is not identified. Sea façade, which is generally the most decorated part, could not be seen.

[1] Exact shape could not be seen.

Catalogue Number: SA_BU_001

District: Sarıyer
Neighborhood: Buyukdere
Location and Name: Piyasa Avenue
Building type: Attached house with uninterrupted sea view
Number of floors: 4 (Ground floor + 3)
Period of Construction: Unknown
Roof type: Hipped
Window type: Triple hung window
Usage of the building: Empty
Preservation Status: Authentic
Structural Status: Partially damaged
Information: Garish decorations are not encountered on the frontal façade of this house. It is more plain than most of the examples situated in the same shore. On the right corner of the top floor, a figure similar to a pilaster can be seen. Window frames are linear and simple. Triple hung windows remained authentic and they are characteristics of this building.
Ground floor is made of brick and the upper structure is timber frame without infill. A warning sign indicating danger of potential collapse appears on the building.


Figure 89

Catalogue Number: SA_BU_002

District: Sarıyer
Neighborhood: Buyukdere
Location and Name: Piyasa Avenue
Building type: Mansion
Number of floors: 3 (Ground floor + 2)
Period of Construction: Last quarter of the 19th century
Roof type: Hip and valley
Window type: Windows were renewed
Usage of the building: Summer residence for Russian Embassy
Preservation Status: Limited interventions
Structural Status: Standing
Style: Different styles on the buildings of the same area. Influences from middle European houses and imperial approach can be seen.
Information: The façade of this building has similarities with the traditional middle European style with cross shapes figures. Repetitive wooden elements were produced probably with the machines. On same the site, there are more wooden buildings which are currently used as a summer campus of the Russian Embassy. As it is seen from the public side (from the outer pavement), other buildings have different styles. It is more imperial style with the pilasters and face figures.

Figure 90

Catalogue Number: SA_BU_003

District: Sarıyer
Neighborhood: Buyukdere
Location and Name: Piyasa Avenue
Building type: Attached house
Number of floors: 4 (Ground floor + 3)
Period of Construction: Between late 19th century- early 20th century
Roof type: Gable. It has a steeply pitched gable roofing on the upper part.
Window type: Windows were renewed.
Usage of the building: Housing
Preservation Status: Limited interventions
Structural Status: Standing
Style: Eclectic but neo-gothic features are dominant on the front façade.
Information: The building has a striking façade style. An arrow is placed on the ridge of the steep roof and repetitive ornaments are used intensely on the façade. Lattice work and flower shapes holes also appear on the decoration. While the flower motives reminds Art Nouveau, the emphasis on verticality and the pointed arch on the top of the balcony reflects the neo-gothic style.
Wooden façade decoration is still preserved but unfortunately renewed PVC windows and enclosed upper balcony breaks the visual integrity.

Figure 91

Catalogue Number: SA_BU_004

District: Sarıyer
Neighborhood: Buyukdere
Location and Name: Piyasa Avenue
Building type: Attached house
Number of floors: 4 (Ground floor + 3)
Period of Construction: Late 19th century
Roof type: Gable
Window type: Windows were renewed but originals must be sash windows.
Usage of the building: Housing
Preservation Status: Extensive interventions
Structural Status: Standing
Style: Eclectic
Information: The frontal façade was designed with oriel and balconies. Two balconies are differentiated in dimensions. Balcony of the top floor continues along the width of the building like a gazebo, while the other one is just as large as the oriel. Ornaments are intensively used on the balconies.

Figure 92

Catalogue Number: SA_BU_005 and SA_BU_006

District: Sarıyer
Neighborhood: Buyukdere
Location and Name: Piyasa Avenue. The buildings are considered together as Museum of Sadberk Hanım. SA_BU_005 is the first and main part of the museum that referred as with the name of the Sadberk Hanım Museum. Original name of the building was “Azaryan Seaside Mansion”. Furthermore, it was called colloquially “Vidalı Yalı” meaning “Screwed Seaside Mansion” because the material of the house was brought from outside and it was built on site. In 1988, the building SA_BU_006 was named “Sevgi Gönül Building”, after it was incorporated with the museum.
Building type: Mansion
Number of floors: SA_BU_005: 4 (Ground floor + 2 + attic)
SA_BU_006: 3 (Ground floor + 2) from frontal side; 4 (Ground floor + 3) from back side
Period of Construction: SA_BU_005: Late 19th century, SA_BU_006: Early 20th century
Roof type: Gable.
Window type: Non-bar sash windows as a single unit
Usage of the building: Museum
Preservation Status: SA_BU_005: Limited intervention
SA_BU_006: Extensive intervention
Structural Status: Standing
Style: SA_BU_005: Chalet type
SA_BU_006: Renewed but seems eclectic.
Information: These two mansions are grouped together as they are a part of the same museum. In fact, their characteristics are different. SA_BU_005 is built up on wooden structure above a masonry basement. First owner of the mansion was an

Figure 93: SA_BU_005 and SA_BU_006

Figure 94: SA_BU_006

Figure 95: SA_BU_005

Armenien family. It was purchased by Koç family in 1950 and used as a summer house until 1978. Between 1978 and 1980 the building was maintained in accordance with the restoration project drawn by Sedat Hakkı Eldem and converted into a museum.
[1] It is stated that this 400 m^2 building has 33 rooms and 4 halls (sofa). [2] Today, the mansion is still wooden structured that can readily be spotted at museum visit.
Style of the mansion is quite unacquainted with the traditional Turkish house. It has similarities with the wooden houses of the Alps. The steep slope and the shape of the roof is seemingly proper for the weather of Austria or Swiss. Cross shapes façade decoration is usually used on the middle European houses. The owner of the house died in 1906 in Austria[3] indicating his strong relationship with this country and possible influence of the architectural style.
SA_BU_006 was reconstructed in and the original front façade was restored. The front façade facing the sea, is still wooden but the structural system of that building was converted into concrete after rebuilding. The project began in 1983 and the reconstruction took 2 years.[4] Since 1988 the building is being used as a museum[5].

Figure 96: SA_BU_005

Figure 97: SA_BU_005

[1] S.H. Eldem is also a very known architect with his publications about Turkish house.
[2] Erdenen, O. 2006, p. 60
[3] Erdenen, O., 2006, p. 59
[4] http://www.degisti.com/index.php/archives/6779
[5] Name of the museum is "Sadberk Hanım Müzesi".

Catalogue Number: SA_BU_007

District: Sarıyer
Neighborhood: Buyukdere
Location and Name: Bostan Street
Building type: Attached House
Number of floors: 4 (Ground floor +3)
Period of Construction: Between late 19th-early 20th century
Roof type: Gable.
Window type: Non-bar sash windows as a single unit
Usage of the building: Empty
Preservation Status: Authentic
Structural Status: Partially damaged
Style: Neo-Greek
Information: Frontal façade character of the building mainly remained authentic except few alterations on the top floor. As a consequence of negligence, only a small number of timber façade elements are deteriorated. Ornaments are still preserved and the joinery techniques of the decoration elements can be spotted. They are nailed to the façade claddings. Main entrance door is also authentic and designed without any fixed windows above. On both sides of the attached wooden house brick walls, which was an obligation as a precaution against fire can be seen. The building is consolidated with braces on the wall. Interior of the building could not be seen, and therefore, the given opinion is estimated only from the outside.
Influence of European styles are very apparent on this house. With the plasters and temple-alike balcony, the building has a Neo-Greek style.

Figure 98

Figure 99

Figure 100

Catalogue Number: SA_BU_008

Figure 101

District: Sarıyer
Neighborhood: Buyukdere
Location and Name: Canfes Street
Building type: Attached House
Number of floors: 3 (Ground floor +2)
Period of Construction: Between late 19^{th}-early 20^{th} century
Roof type: Gable roof with a curvilinear eave
Window type: Non-bar and with vertical glazing bar sash windows. Single units and twin mulled sash windows are encountered.
Usage of the building: Housing
Preservation Status: Authentic
Structural Status: Standing
Style: Art Nouveau
Information: Twin mulled sash windows are only used for the oriel and an ornamented balcony is placed right above that oriel. Frontal façade is very eye-catching with vertically curved eaves and many decorative elements. Curved shapes, as well as basic geometrical figures are used. An Armenian foundation owns the building. [1]

Figure 102

Figure 103

[1] http://istanbulermenivakiflari.org/tr/harita/arama/sariyer-canfes-yedikule-surp-pirgic-ermeni-hastanesi-vakfi-35/39

Catalogue Number: SA_BU_009

District: Sarıyer
Neighborhood: Buyukdere
Location and Name: Cami Street
Building type: Attached House
Number of floors: 4 (Ground floor +3)
Period of Construction: Between late 19th-early 20th century
Roof type: Gable roof
Window type: Original windows were sash windows but except from the ground floor, all the windows were renewed
Usage of the building: Housing
Preservation Status: Extensive interventions
Structural Status: Standing
Information: Top floor of the building and changed windows are the main aspects, which harm the authenticity of the building. There are also some minor additional problems for the building. As a specific façade decoration on this house, supplementary thin laths are nailed on the wooden cladding boards. This application is not very common in the neighborhood. Additionally, a horseshoe alike figure is used for the moldings.

Figure 104

Catalogue Number: SA_BU_010, SA_BU_011, SA_BU_012

District: Sarıyer
Neighborhood: Buyukdere
Location and Name: Cami Street
Building type: Row Houses
Number of floors: 4 (Ground floor +3)
Period of Construction: Between late 19th-early 20th century
Roof type: Probably hipped roof but the roofs were modified.
Window type: They were renewed
Usage of the building: Housing
Preservation Status: Extensive interventions
Structural Status: Standing
Style: A dominant approach is not identified.

Figure 105

Figure 106

Figure 107

Catalogue Number: SA_BU_013, SA_BU_014 and SA_BU_015

District: Sarıyer
Neighborhood: Buyukdere
Location and Name: Cami Street
Building type: Attached Houses
Number of floors:
SA_BU_013 and 014: 2 (Ground floor +1)
SA_BU_015: 4 (Ground floor +3)
Period of Construction: Probably all of them were built between late 19th- early 20th century.
Roof type: Gable roof. [1]
Window type: Original windows were sash windows but they were renewed in all three houses.
According to the shape of the window openings, it is estimated that twin mulled sash windows were used on the oriels of SA_BU_015 and the other windows appear as a single units.
Usage of the building:
SA_BU_013 and 014: Housing
SA_BU_015: Ground floor was redesigned for commercial use and the upper floors are used for residential purpose as the original treatment.
Preservation Status: Extensive interventions
Structural Status: Standing
Style: SA_BU_013 and 014: Traditional
SA_BU_015: Eclectic
Information: The façade of SA_BU_015 was enliven with the arrangement of balconies and oriel. In the midst of the façade an extension was placed. Although the building had inappropriate interventions, main character of the façade is still visible.


Figure 108


Figure 109

[1] Roof of SA_BU_015 could not be seen exactly. It is either hipped or gable.

Catalogue Number: SA_BU_016

District: Sarıyer
Neighborhood: Buyukdere
Location and Name: Cami Street
Building type: Corner attached House
Number of floors: 2 (Ground floor +1)
Period of Construction: Between late 19th- early 20th century
Roof type: Hipped
Window type: Non-bar sash windows as single units. They are renewed.
Usage of the building: Ground floor as commercial use (market) and first floor as housing
Preservation Status: Extensive interventions
Structural Status: Standing
Style: Neo-classic
Information: Roof part covering the oriel has an unfamiliar form to the traditional Turkish house with the eave and shape. Moreover, decorations on this façade have influences of Neo-classic approach. The building might lost some of the characteristic features after the intervention.

Figure 110

Figure 111

Catalogue Number: SA_BU_017 (left) and SA_BU_018 (right)

District: Sarıyer
Neighborhood: Buyukdere
Location and Name: Çayırbaşı Avenue
Building type: Attached House
Number of floors:
SA_BU_017: 3 (Ground floor +2)
SA_BU_018: 4 (Ground floor +3)
Period of Construction: Between late 19th-early 20th century
Roof type: Probably Hipped
Window type: Windows of the both houses are renewed.
Usage of the building: Commercial + Housing
Preservation Status: Extensive interventions
Structural Status: Standing
Information: The buildings had lost some of the characteristic features after interventions. Window type of the SA_BU_018 had completely changed.

Figure 112

Figure 113

Catalogue Number: SA_BU_019

District: Sarıyer
Neighborhood: Buyukdere
Location and Name: Canfes Street
Building type: Attached House
Number of floors: 3 (Ground floor +2)
Period of Construction: Between late 19th-early 20th century
Roof type: Gable roof
Window type: Sash windows with vertical glazing bar are used as a single unit. All the windows are renewed but the original character can still be understood.
Usage of the building: Housing
Preservation Status: Extensive interventions
Structural Status: Standing

Figure 114

Figure 115

Catalogue Number: SA_BU_020

District: Sarıyer
Neighborhood: Buyukdere
Location and Name: Çayırbaşı Avenue
Building type: Attached House
Number of floors: 3 (Ground floor +2)
Period of Construction: Between late 19th-early 20th century
Roof type: Gable roof
Window type: Non-bar sash windows are used as single unit or triple mulled. Besides, windows of the first floor are configured together with tri-serial fixed windows above. Windows of the ground floor were renewed and lost their original character.
Usage of the building: Complex. One half of the building remains empty, while the other half is being used as a housing for the upper floors and as a shop for the ground floor.
Preservation Status: Limited interventions
Structural Status: Standing
Style: Eclectic
Information: There are two different entrance doors on the ground floor and the usage of the building is partly different as it is explained above. This situation points out that the building is probably divided into two parts or parcels from inside, although the integrate look from façade. The building was preserved mainly with the characteristic features. It reflects the features of the last period of Ottoman Empire with the rich ornaments on façade, curved edge figures and the balconies. Decorations are not too specific figures of a particular style. Plasters, geometric shapes, repetitive elements, helical figures, linear and curved ornaments can be seen on the façade decoration.
Due to the deterioration, the construction method of the façade elements becomes explicit. Wooden façade ornaments are

Figure 116

Figure 117

composed of small parts and nailed on the cladding boards.

Figure 118

Figure 119

Catalogue Number: SA_BU_021

Figure 120

District: Sarıyer
Neighborhood: Buyukdere
Location and Name: Çayırbaşı Avenue
Building type: Attached House
Number of floors: 3 (Ground floor +2) and an additional roof annex was added uncharacteristically
Period of Construction: Between late 19^{th}- early 20^{th} century
Roof type: Gable
Window type: Twin mulled non-bar sash windows for the upper floors. Ground floor is totally changed.
Usage of the building: Ground floor was converted into a shop, while the upper floors are still being used as housing.
Preservation Status: Extensive interventions
Structural Status: Standing
Information: The building is attached to the concrete apartments and ground floor of this building was associated with the neighboring apartment to create a large space for a shop by sharing ground floors of two different buildings. Although integrity and authenticity of this building was considerably destroyed, it still shows some characteristic features from the facade.

Catalogue Number: SA_BU_022 (left side) and SA_BU_023 (right side)

District: Sarıyer
Neighborhood: Buyukdere
Location and Name: Hacet Street
Building type: Attached House
Number of floors: 4 (Ground floor +2 + basement)
Period of Construction: Between late 19th-early 20th century
Roof type: Probably Gable[1]
Window type: SA_BU_022 (left side): Sash windows with vertical glazing bar used as a single unit
SA_BU_023 (right side): Non bar sash windows used as a single unit and triple-mulled
Windows of the both houses were renewed.
Usage of the building: Housing
Preservation Status: Extensive interventions
Structural Status: Standing

Figure 121

Figure 122

[1] Exact shape could not be seen.

Catalogue Number: SA_BU_024 (brown), SA_BU_025 (green) and SA_BU_026 (pink)

District: Sarıyer
Neighborhood: Buyukdere
Location and Name: Hacet Street
Building type: Attached House and Corner attached house
Number of floors:
SA_BU_024: 2 (Ground floor +1)
SA_BU_025: 4 (Ground floor + 1+ annex + basement)
SA_BU_026: 3 (Ground floor+ 2)
Period of Construction: Unknown
Roof type: Probably Gable[1]
Window type: Windows of the all these three houses were renewed.
Usage of the building: Housing
Preservation Status: Extensive interventions
Structural Status: Standing
Information: Facades of these houses are not richly ornamented and all the three houses were restored.

Figure 123

Figure 124

Figure 125

Figure 126

[1] Exact shape could not be seen.

Catalogue Number: SA_BU_027

District: Sarıyer
Neighborhood: Buyukdere
Location and Name: Mektep Street
Building type: Attached House
Number of floors: 4 (Ground floor +2 + basement)
Period of Construction: Unknown
Roof type: Probably Gable[1]
Window type: All the windows are renewed but it can be understood from the façade layout that the original windows (possibly sash windows) were used as twin mulled on the oriel and the others were single units.
Usage of the building: Housing
Preservation Status: Limited interventions
Structural Status: Standing
Style: The façade elements are partially influenced by Art Nouveau style.
Information: The building has ornamented window frames with various types. Besides, moldings are seen on the façade. Half hexagonal shaped balcony is placed right above the rectangular oriel.

Figure 127

Figure 128

[1] Exact shape could not be seen.

Catalogue Number: SA_BU_028

District: Sarıyer
Neighborhood: Buyukdere
Location and Name: Mektep Street
Building type: Attached House
Number of floors: 3 (Ground floor +2). Ground floor is surrounded with protective metal plates. Therefore, it cannot be seen properly but considering the height, the building might also have a basement floor.
Period of Construction: Probably between late 19th century and early 20th century
Roof type: Probably Gable[1]
Window type: Sash windows with vertical glazing bar used as single units and two non-bar sash windows are used as twin mulled for the oriel
Usage of the building: Empty
Preservation Status: Authentic
Structural Status: Partially damaged
Style: A dominant western approach was not noted on the current situation of the façade decoration. General characteristics of the wooden Istanbul houses can be seen.
Information: Authenticity of the building is preserved but integrity is damaged due to the structural problems. When the façade is examined closely, it can be interpreted that the house used to have two oriels and balconies on the frontal façade. It is highly possible that the façade was symmetrical. It could also be a twin house, which was quite popular in the last period of Ottoman Empire. It was not richly ornamented and linear, basic frames were used to emphasize the windows.


Figure 129


Figure 130


Figure 131

[1] Exact shape could not be seen.

Catalogue Number: SA_BU_029

District: Sarıyer
Neighborhood: Buyukdere
Location and Name: Mektep Street
Building type: Corner attached House
Number of floors: 3 (Ground floor +2).
Period of Construction: Unknown
Roof type: Hipped
Window type: Sash windows with horizontal glazing bar. They are used in various types like single unit, twin mulled or triple mulled.
Usage of the building: Housing
Preservation Status: Mostly Authentic
Structural Status: Standing
Style: General characteristics of the wooden Istanbul houses can be seen.
Information: The building is timber structured above a masonry brick ground floor. Façade decorations are not intensely ornamented. Generally linear elements were used but supporting brackets have delicate, thin forms with curvilinear decorations.


Figure 132


Figure 133


Figure 134


Figure 135

Catalogue Number: SA_BU_030, SA_BU_031 and SA_BU_032

District: Sarıyer
Neighborhood: Buyukdere
Location and Name: Çoban Kızı Street
Building type: Attached Houses
Number of floors: 3 (Ground floor +2).
Period of Construction: Probably between late 19th century and early 20th century
Roof type: Hipped
Window type: Non-bar Sash windows. They are used both as a single unit and twin mulled style. Additionally, upper fixed windows were placed above the sash windows. It has to be mentioned that, all the windows were renewed.
Usage of the building: Housing
Preservation Status: It seems limited intervention from outside, but the interior was not seen.
Structural Status: Standing
Style: Influences from Rococo style can be observed in some elements of the façade.
Information: These three houses are located on a high level from the street. They are all renewed, but some characteristic features can still be noted. Eaves and balconies are richly decorated. Curved wooden elements on the rectangular fixed windows give the impression of curved glass. On the entrance doors, metal and glass are used as well as timber.

Figure 136

Figure 137

Catalogue Number: SA_BU_033

District: Sarıyer
Neighborhood: Buyukdere
Location and Name: Çoban Kızı Street
Building type: Mansion
Number of floors: 4 (Ground floor +3).
Period of Construction: Original building was constructed in 1878. Afterwards, an extensive restoration work was done between the period of 1996 and 2000.[1]
Roof type: Gable
Window type: Non-bar Sash windows. All the windows are renewed.
Usage of the building: Housing
Preservation Status: Extensive Intervention
Structural Status: Standing
Style: Eclectic
Information: The building was totally restored between 1996 and 2000. According to the statement of the architecture firm, Saruhan Mimarlık which were responsible for the restoration, wooden structural system of the building was suspended during the restoration work. The construction was accomplished by using all of the materials and original details as they were. [2]
The timber building is settled on thick masonry walls and jack arches. Windows are used with wooden shutters. Balcony of the front façade is richly decorated. Additionally, the mansion has a back yard.


Figure 138


Figure 139


Figure 140

[1] Saruhan Mimarlık did the Project and construction. http://saruhanmimarlik.com/en/portfolio/guler-sabanci-evi-2/
[2] . http://saruhanmimarlik.com/en/portfolio/guler-sabanci-evi-2/

Catalogue Number: **SA_BU_034 (brown as natural color) and SA_BU_035 (red)**

District: Sarıyer
Neighborhood: Buyukdere
Location and Name: Çubukçu Street
Building type: Attached Houses
Number of floors: 3 (Ground floor +2)
Period of Construction: Probably between late 19th century and early 20th century
Roof type: Gable
Window type: Sash windows with vertical glazing bar and without any bar are found in the houses. On the oriels, twin mulled sash windows are seen, while the other windows are used as a single unit.
Usage of the building:
SA_BU_034 (brown): Empty
SA_BU_035 (red): Housing
Preservation Status:
SA_BU_034 (brown): Authentic
SA_BU_035 (red): Limited interventions
Structural Status:
SA_BU_034: Partially damaged
SA_BU_035: Standing
Information: These two houses are almost identical. Therefore, they might be identified as twin houses. SA_BU_034 was preserved without any changes and some parts were deteriorated due to the age. Thus, original details and application methods of the façade elements can be observed. SA_BU_035 was maintained well and the façade is colored. Fallen or disappeared ornamental details of the houses can be confirmed from the restored SA_BU_035.

Figure 141

Figure 142


Figure 143


Figure 144


Figure 145


Figure 146


Figure 147

Catalogue Number: SA_BU_036

District: Sarıyer
Neighborhood: Buyukdere
Location and Name: Sefaret Street
Building type: Attached House
Number of floors: 3 (Ground floor +2)
Period of Construction: Between late 19th century and early 20th century
Roof type: Gable
Window type: Double casement windows. All the windows are renewed and the type of the original windows could not be classified.
Usage of the building: Housing
Preservation Status: Extensive Intervention
Structural Status: Standing
Information: The building reflects the characteristics of the houses from the last period of Ottoman Empire with the attention grabbing eave. Vertical S and C figures of the house reflects neo-baroque style. However, the façade is not richly decorated with these figures. They are just used for the upper part to provide a luxurious view for the eave and roof. Windows were surrounded with linear frames.

It has to be kept in mind that the building was renewed and some original features might be changed during the restoration work.

Figure 148

Figure 149

Figure 150

Catalogue Number: SA_BU_037

District: Sarıyer
Neighborhood: Buyukdere
Location and Name: Sefaret Street
Building type: Mansion
Number of floors: 3 (Ground floor +2)
Period of Construction: Probably between late 19th century and early 20th century
Roof type: Hip and Valley Roof
Window type: Sash windows with vertical and horizontal glazing bar. They were used as single units or triple mulled style. Windows were renewed.
Usage of the building: Empty
Preservation Status: Extensive Intervention
Structural Status: Standing
Information: This building is a mansion with a garden. It is obvious that the mansion was restored but the preservation level of authenticity is unknown, as the structure and interior was not seen. Old photo of the building was put up on the street façade and the outlook of the building today is nearly identical with that photo.

Figure 151

Figure 152

Figure 153

Catalogue Number: SA_BU_038 and SA_BU_039

District: Sarıyer
Neighborhood: Buyukdere
Location and Name: Topçu Karakol Street
Building type: Attached Houses
Number of floors: 2 (Ground floor +1) + basement
Period of Construction: Unknown
Roof type: Hipped roof
Window type: Non-bar sash windows as single unit and twin mulled style.
Usage of the building: Housing
Preservation Status: Extensive Intervention
Structural Status: Standing
Information: Both buildings have similar character. Their façade layout is rather simple compare to that of the other houses from the last period of Ottoman Empire. The houses were restored.

Figure 154

Figure 155

Figure 156: Another house in the same street

Figure 157

Catalogue Number: SA_BU_040

District: Sarıyer
Neighborhood: Buyukdere
Location and Name: Gülmez Hasan Street
Building type: Mansion
Number of floors: 3 (Ground floor +2) + basement
Period of Construction: unknown
Roof type: Hipped roof
Window type: Non-bar sash windows as single unit and triple mulled style. Windows of the first floor were renewed and lost their authentic character.
Usage of the building: Housing
Preservation Status: Limited Intervention
Structural Status: Standing
Information: The building is located on the corner of Gulmez Hasan Street and Topcu Karakol Street, which is a steep narrow street with stairs. Because of the topological reason, garden of the mansion is on a higher level than Gulmez Hasan Street. Timber building was set on a masonry thick walls and the garden was also supported with the masonry set walls.

Timber structure of the balcony can be noted from outside, due to the deterioration. It is cantilever but also supported with decorative brackets. Similar brackets are used below the half hexagonal shaped oriels. As the streets are very narrow, top floor cannot be seen straight from the street level. A wooden annex was added later to extend the first floor of the mansion. This annex was erected on the wooden pillars.

Figure 158

Figure 159

Figure 160

Figure 161

Figure 162

Catalogue Number: SA_BU_041 (corner), SA_BU_042 and SA_BU_043

District: Sarıyer
Neighborhood: Buyukdere
Location and Name: Gülmez Hasan Street
Building type: Attached houses
Number of floors: 3 (Ground floor +2) + basement
Period of Construction: Unknown
Roof type: Hipped roof
Window type: Non-bar sash windows as single unit and triple mulled style. Windows are renewed but the characteristics did not changed. Proportions were preserved.
Usage of the building: Housing
Preservation Status: Limited Intervention
Structural Status: Standing
Information: The building block is located on the corner of Gulmez Hasan Street and Hancerli Çavus Street. These houses are separate houses, but they have very similar façade from the Gülmez Hasan Street. They even look like row houses. All these three buildings have a curvilinear eaves on their south façade, facing the back yard.
SA_BU_041 is situated on the corner and it has an additional entrance door on the facade facing the Hancerli Cavus Street. Original condition of this building can be viewed from Google Street Views, which were updated in May 2014. [1]

Figure 163

Figure 164

[1] https://goo.gl/maps/2rHZDr1rZkJvRqXG7

Catalogue Number: SA_BU_044

District: Sarıyer
Neighborhood: Buyukdere
Location and Name: Çoban Kızı Street
Building type: Mansion
Number of floors: 4 (Ground floor +3)
Period of Construction: Between late 19th century- early 20th century
Roof type: Gable and valley roof
Window type: Non-bar sash windows as single unit. Some of the windows were renewed but this type was seen in the authentic ones.
Usage of the building: Northeast side of the building used as housing, but the other parts are empty
Preservation Status: Limited Intervention
Structural Status: Standing
Information: The mansion is very eye catching with its height and decorations. Most part of the building is still authentic, but northeast side was built up in concrete. This concrete part harms the integrity of the building and the perception of splendidness. Entrance door and its frame decoration is still preserved. Impressive decorations on the door frame proves the special emphasize given to the entrance. That kind of ornament figure of the door frame is unique among the surviving wooden houses of today. Style of the building is eclectic.
The timber structure is built up on the brick ground floor and original bricks are still present with their stamp on it. Balcony of the first floor was measured and drawn.

Figure 165

Figure 166

Figure 167

Additional Pictures:


Figure 168


Figure 169


Figure 171


Figure 170


Figure 172

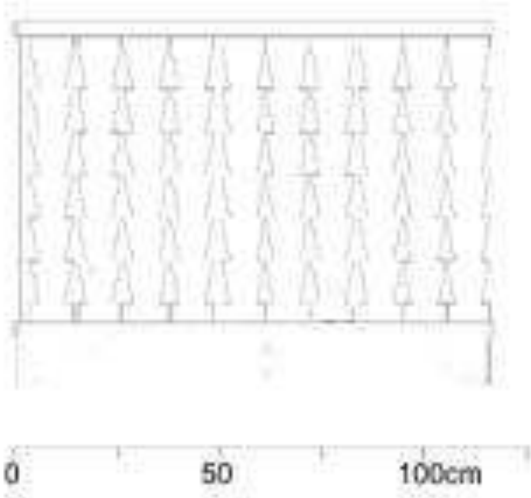


Figure 173: Original brick

Drawing 13: Balcony balustrade detail of the first floor.
Measured and drawn by the author, 2017

Figure 174: Entrance door

Figure 175

Catalogue Number: SA_BU_045

District: Sarıyer
Neighborhood: Buyukdere
Location and Name: Çoban Kızı Street
Building type: Mansion
Number of floors: 4 (Ground floor +3)[1]
Period of Construction: Between late 19th century- early 20th century
Roof type: Gable and valley roof
Window type: Windows were closed with shutters.
Usage of the building: Housing
Preservation Status: Limited Intervention
Structural Status: Standing
Information: The mansion is located on the corner parcel of crossing streets. It has a large garden and whole building cannot be seen from outside because of the high garden walls. As long as it is observed, the mansion has a style similar to the middle European houses with cross shaped decorations on façade, slim figure of the brackets, type of the roof and large balcony.

Figure 176

Figure 177

Figure 178

[1] The building has high exterior walls around the garden and whole building cannot be seen from Street.

Catalogue Number: SA_BU_046

District: Sarıyer
Neighborhood: Buyukdere
Location and Name: Hacet Street
Building type: Attached house
Number of floors: 3 (Ground floor +2) + basement
Period of Construction: unknown
Roof type: Gable roof
Window type: Sash windows with vertical glazing bar. Twin mulled sash windows are used for the oriel and the others are single unit.
Usage of the building: Housing
Preservation Status: Limited Intervention
Structural Status: Standing

Figure 179

Figure 180

Figure 181

Catalogue Number: SA_BU_047

District: Sarıyer
Neighborhood: Buyukdere
Location and Name: Hacet Street
Building type: Corner attached house
Number of floors: 3 (Ground floor +2)
Period of Construction: Unknown
Roof type: Hipped
Window type: Sash windows with vertical and horizontal glazing bar appear as a single unit but the windows are not original.
Usage of the building: Housing
Preservation Status: Extensive Intervention
Structural Status: Standing

Figure 182

Figure 183

Catalogue Number: SA_BU_048

District: Sarıyer
Neighborhood: Buyukdere
Location and Name: Hacet Street
Building type: Attached house
Number of floors: 3 (Ground floor +2) + basement
Period of Construction: Between late 19th century and early 20th century
Roof type: Hipped
Window type: Non-bar sash window. Twin mulled, triple mulled and single units of sash windows were used.
Usage of the building: Housing
Preservation Status: Limited Intervention
Structural Status: Standing
Information: Half hexagonal shape of the oriel is continues until the roof. Thus, the eaves also reflect this shape. Linear wooden elements were used to decorate the façade except the arches in eaves fascia. Additionally, decorative brackets were used under the eaves and oriel.

Type of the entrance door is one of the symbols of the transformation. Metal and glass materials were used together with timber for the door.


Figure 184


Figure 185


Figure 186: Entrance door

Catalogue Number: SA_BU_049

District: Sarıyer
Neighborhood: Buyukdere
Location and Name: Mektep Street
Building type: Mansion
Number of floors: 3 (Ground floor +2) + basement
Period of Construction: Between late 19th century and early 20th century
Roof type: Probably complex with hip and gable
Window type: Sash windows with vertical glazing bar. They are used as single unit
Usage of the building: Housing
Preservation Status: Limited Intervention
Structural Status: Standing

Figure 187

Figure 188

Figure 189

Catalogue Number: SA_BU_050

District: Sarıyer
Neighborhood: Buyukdere
Location and Name: Mektep Street
Building type: Attached house
Number of floors: 2 (Ground floor +1) + basement
Period of Construction: Probably between late 19th century and early 20th century
Roof type: Gable roof
Window type: All the sash windows are with vertical glazing bar except the ones used for the oriel without any muntin. On the frontal view of the both oriels, twin mulled type is placed, while all the other windows are seen in single units.
Usage of the building: Housing
Preservation Status: Limited Intervention
Structural Status: Standing
Information: Authenticity and integrity of the building were mainly preserved. Metal sheet coating to the half of the east façade is one of the rare interventions, but it does not harm the frontal view. Street façade is symmetrically structured. West part of the building is brick wall and the original braces are visible.

Figure 190

Figure 191

Figure 192

Figure 193

Catalogue Number: SA_BU_051

District: Sarıyer
Neighborhood: Buyukdere
Location and Name: Mektep Street
Building type: Attached house (twin)
Number of floors: 3 (Ground floor +2)
Period of Construction: Probably between late 19th century and early 20th century
Roof type: Gable roof
Window type: Sash windows with vertical glazing bar as a single unit
Usage of the building: Housing
Preservation Status: Limited Intervention
Structural Status: Standing

Figure 194

Figure 195

Figure 196

Catalogue Number: SA_BU_052

District: Sarıyer
Neighborhood: Buyukdere
Location and Name: Mektep Street
Building type: Corner attached house
Number of floors: 2 (Ground floor +1) + basement
Period of Construction: Unknown
Roof type: Hipped roof
Window type: All the windows were renewed
Usage of the building: Housing
Preservation Status: Limited Intervention
Structural Status: Standing

Figure 197

Figure 198

Catalogue Number: SA_BU_053

District: Sarıyer
Neighborhood: Buyukdere
Location and Name: Mektep Street
Building type: Attached house
Number of floors: 2 (Ground floor +1) + basement
Period of Construction: Probably between late 19th century- early 20th century
Roof type: Hipped roof
Window type: Some of the windows were changed but the authentic ones are non-bar sash window as a single unit.
Usage of the building: Housing
Preservation Status: Limited Intervention
Structural Status: Standing

Figure 199

Figure 200

Figure 201

Catalogue Number: SA_BU_054 and SA_BU_055


Figure 202

District: Sarıyer
Neighborhood: Buyukdere
Location and Name: Mektep Street
Building type: Attached houses. SA_BU_056 is located on the corner
Number of floors: 3 (Ground floor +2)
Period of Construction: Between late 19th century- early 20th century
Roof type: Probably gable roof[1]
Window type: Some of the windows were changed in both buildings, but there are still original examples to observe. For the house SA_BU_054, the ground floor windows remained authentic and they are sash windows with vertical and horizontal glazing bars. As it is understood from the openings, all the windows were used as single units.
Windows of the SA_BU_055 were renewed but the windows of the first floor seem to be preserved with the original character. It is triple mulled window and square shapes fixed windows are also placed above.
Usage of the building:
SA_BU_054: Empty
SA_BU_055: Housing
Preservation Status: Limited Intervention
Structural Status: Standing

[1] Exact shape of the roof could not be seen.

Catalogue Number: SA_BU_056

District: Sarıyer
Neighborhood: Buyukdere
Location and Name: Corner of Mektep Street and Cami Street
Building type: Corner attached house
Number of floors: 3 (Ground floor +2) + basement
Period of Construction: Between late 19th century- early 20th century. Restoration work after 2015
Roof type: Hipped roof
Window type: Non-bar sash windows. Various types such as twin mulled, triple mulled and single units are used in the same building. Triple mulled sash windows are combined together with square shaped fixed upper windows.
Usage of the building: Housing
Preservation Status: Extensive Intervention
Structural Status: Standing
Information: On the street views of Google[1] and Istanbul city maps,[2] the original form of the house can be seen before the restoration work. As the latest update of the Google maps dates back to May 2014, the house is maintained very recently. When the previous pictures and the current situation are compared, it is obvious that that the original character of the building was preserved. Types and dimensions of the windows and doors remained the same. Thus, the façade style did not changed.

Figure 203

Figure 204: Old photo from IBB sehirrehberi

1 https://www.google.de/maps/@41.1610286,29.0424135,3a,90y,88.03h,107.29t/data=!3m6!1e1!3m4!1shkawdjJcg4471ool9btoCg!2e0!7i13312!8i6656?hl=tr
2 https://sehirharitasi.ibb.gov. tr/

Catalogue Number: SA_BU_057, SA_BU_058 and SA_BU_59

District: Sarıyer
Neighborhood: Buyukdere
Location and Name: Çayırbaşı Avenue
Building type: Attached houses, SA_BU_057 is located at corner.
Number of floors: 2 (Ground floor +1)
Period of Construction: Unknown
Roof type: Gable roof
Window type: Sash window with vertical glazing bar for SA_BU_057 and SA_BU_059. Windows of the SA_BU_058 are renewed.
Usage of the building: Empty
Preservation Status: Authentic
Structural Status: Extensively damaged
Information: These three houses are two-storey wooden buildings with similar character. Their façade layout is rather modest and elaborative ornaments were not encountered. As these houses are empty and damaged due to the lack of maintenance, some of the wooden joints and structural system of the building can easily be observed.

Figure 205: SA_BU_057

Figure 206: SA_BU_057

Figure 207: SA_BU_058

Figure 208: SA_BU_059

Catalogue Number: SA_BU_060

District: Sarıyer
Neighborhood: Buyukdere
Location and Name: Çayırbaşı Avenue
Building type: Attached house
Number of floors: 3 (Ground floor +2)
Period of Construction: Between late 19th century and early 20th century
Roof type: Hipped roof
Window type: Non-bar sash windows but all of them are renewed.
Usage of the building: Housing
Preservation Status: Extensive Intervention
Structural Status: Standing
Information: The building is one of the typical examples of the European influences on wooden houses with façade decoration and curvilinear eaves. Moldings, window surroundings, brackets, pediments over the windows, eaves fascia, balustrades and balcony layout are reflecting this effect as a part of the façade decoration.

Figure 209

Figure 210

Figure 211

Catalogue Number: SA_BU_061

Figure 212

District: Sarıyer
Neighborhood: Buyukdere
Location and Name: Çayırbaşı Avenue
Building type: Attached house
Number of floors: 2 (Ground floor +1)
Period of Construction: Unknown
Roof type: Gable roof
Window type: Sash windows with vertical glazing bar. They are used as single unit.
Usage of the building: Housing
Preservation Status: Limited Intervention
Structural Status: Standing
Information: Façade decoration of the building is quite plain and it has a similar character to the previous examples, house SA_BU_057, SA_BU_058, SA_BU_59. However, this house is renewed. The entrance door and windows are not original, but the type and dimensions of the windows were preserved.

Catalogue Number: SA_CU_001

District: Sarıyer
Neighborhood: Sarıyer, Cumhuriyet
Location and Name: Haydar Aliyev Avenue, Yalı of Dikranyan Efendi
Building type: Attached house
Number of floors: 3 (Ground floor +2)
Period of Construction: Originally 1895, but the present building dates back to 1920[1]
Roof type: Complex. Gable and onion dome
Window type: Non-bar sash windows used as single units or triple mulled type. Fixed windows above the sash windows of the first floor are divided into small squares with bars. Rounded and trapezoid shaped roof windows represent an uncommon type to the traditional wooden heritage.
Usage of the building: Housing
Preservation Status: Extensive Intervention
Structural Status: Standing
Style: Art Nouveau
Information: The building has characteristic features of the style Art Nouveau on façade. Motifs on the window frames, parapets of the balcony and treillage elements have influences from J. Maria Olbrich.[2] Interior walls are decorated with hand- drawings. The building was restored but integrity and authenticity of the building were not damaged.

Figure 213: Photo from 2018

Figure 214: Entrance door

Figure 215: Art Nouveau decorations

Figure 216: Interior walls. Old photo from Akan Architecture

Figure 217: Before restoration. Photo: Akan Architecture

[1] According to Afife Batur. (O. Erdenen, 2006, p.96)
[2] Istanbul 1900: Art Nouveau Mimarisi ve İç Mekanları, p.209

Catalogue Number: SA_CU_002

District: Sarıyer
Neighborhood: Sarıyer, Cumhuriyet
Location and Name: Haydar Aliyev Avenue, Yalı of Prof. Dr. Turhan Bayçu and Orhan Bayçu, Villa Rebii
Building type: Seaside Mansion but Haydar Aliyev Avenue is located between the sea and parcel of the mansion.
Number of floors: 2 (Ground floor +1)
Period of Construction: 1882[1]
Roof type: Gable and valley
Window type: Non-bar sash windows as single units
Usage of the building: Housing
Preservation Status: Extensive Intervention
Structural Status: Standing
Information: The building was restored between the period of 1982 and 1985, then 1987 and 1988. Moreover it is obvious from the well-kept figure that the building is being maintained recently. Surface area of the mansion is approximately 135 m², erected on a 1227 m² land. First floor of the building has similar dimensions to the ground floor and comprises one hall, four rooms, WC and balconies. Ceiling height is 3.80 m. As it is noticeable from the absence of the roof windows, an attic is not provided within this mansion. [2]
Additional drawings are available in the book, "Bogazici Sahilhaneleri".

Figure 218

Figure 219

[1] According to Afife Batur. (O. Erdenen, 2006, p.96)
[2] O. Erdenen, 2006, p. 98-101

Catalogue Number: SA_KI_001

District: Sarıyer
Neighborhood: Kireçburnu
Location and Name: Mısır Avenue, Seaside mansion of Memduh Pasha, Mansion of Cemil Bey
Building type: Seaside Mansion
Number of floors: 3 (Ground floor +2) + basement
Period of Construction: 1900[1] or 1903[2]
Roof type: Combination of hipped and gable
Window type: Non-bar sash windows are utilized in various combinations. They are used as twin mulled windows, as well as a single unit and some of them are combined with the rectangular fixed upper windows. Additionally curved windows were used in the attic as dormer windows. Although the windows were renewed, the original character and dimensions are still preserved.
Usage of the building: Commercial
Preservation Status: Extensive Intervention
Structural Status: Standing
Style: Art Nouveau
Information: The building is one of the known examples of Art Nouveau style and designed by an Italian architect Raimondo D'Aronco. It is claimed that D'Aronco might have been influenced by the late 18th century English and American architecture.[3]

Surface area of the mansion is approximately 190 m² constructed on a 3100 m² land. Ceilings of the all rooms were ornamented with timber laths. Traditional Bagdadi system is used for the walls. Ceiling heights for the first and second floors are 5 m.[4]

Figure 220

Figure 221

Figure 222

[1] According to Afife Batur. (O. Erdenen, Boğaziçi Sahilhaneleri II, p.96)
[2] Barillari, D and Godoli, E., Istanbul 1900: Art Nouveau Architecture and Interiors, p. 114
[3] Ibid., p. 115
[4] O. Erdenen, Boğaziçi Sahilhaneleri II, p.104-105

Catalogue Number: SA_TA_001

District: Sarıyer
Neighborhood: Tarabya
Location and Name: Haydar Aliyev Avenue
Building type: Seaside Mansion
Number of floors: 4 (Ground floor +3)
Period of Construction: 1905-1906[1]
Roof type: Combination of gable, hipped and valley with huge eaves.
Window type: Different types of windows, including sash, fixed and casement windows are used with various combinations. It is difficult to identify entire windows from outside, because of the closed shutters.
Usage of the building: It is known as Italian embassy building but currently it is emptied for the maintenance work.
Preservation Status: Limited Intervention
Structural Status: Standing
Information: Italian architect Raimondo D'areco, known with his Art Nouveau styled buildings during the period of Sultan Abdulhamid II, designed the Italian Embassy in Tarabya. Apart from Art Nouveau, the building has also neo-baroque and neo-classical influences, blended with Ottoman housing tradition.[2]
Construction system of the building is partly masonry, besides the unfilled timber frame structure.
Today the facades are surrounded by a scaffolding to be maintained.


Figure 223


Figure 224


Figure 225


Figure 226


Figure 227

[1] Barillari, D and Godoli, E., Istanbul 1900: Art Nouveau Architecture and Interiors, p. 114
[2] Ibid., p. 120

Catalogue Number: SA_TA_002

District: Sarıyer
Neighborhood: Tarabya
Location and Name: Haydar Aliyev Avenue
Building type: Seaside Mansion
Number of floors: 3 (Ground floor +2)
Period of Construction: Probably between late 19th century and early 20th century
Roof type: Hipped
Window type: Sash windows with the ratio 2:3. Windows of the ground floor have an arched top.
Usage of the building: After being used as housing and educational purposes, the building is currently left empty.
Preservation Status: Limited intervention
Structural Status: Standing
Style: Mainly traditional.
Information: The building has a back yard. Unfilled timber frame structure is partly visible from outside due the current condition of the building.

Figure 228

Figure 229

Figure 230

Figure 231: Frontal facade

Catalogue Number: SA_TA_003, SA_TA_004 and SA_TA_005

District: Sarıyer
Neighborhood: Sarıyer, Tarabya
Location and Name: Yeniköy-Tarabya Avenue No: 88
Building type: Seaside Mansions
Number of floors: 4 (Ground floor +3)
Period of Construction: 1890-1910
Roof type: Combination of gable and hipped roof.
Window type: Non-bar sash windows
Usage of the building: German Embassy Summer Residences
Preservation Status: Limited Intervention
Structural Status: Standing
Information: Detailed information about these buildings are given in the text part.

Figure 232: SA_TA_003

Figure 233: SA_TA_004

Figure 234:SA_TA_005

Catalogue Number: SA_TA_006

District: Sarıyer
Neighborhood: Sarıyer, Tarabya
Location and Name: Yeniköy-Tarabya Avenue, Huber Mansion
Building type: Seaside Mansion
Number of floors: 3 (Ground floor +2)
Period of Construction: Late 19th century[1]
Roof type: Complex
Window type: Diversified
Usage of the building: Presidential residence
Preservation Status: Extensive Intervention
Structural Status: Standing
Information: Exact date of construction and the architect is unknown, but Raimondo D'aronco is presumed to be the architect of the mansion, as he was in Istanbul and designed several deluxe buildings at that period. The mansion was constructed for weapon broker Huber brothers, who represent the German Mauser and Krupp companies. Since 1985, the complex is allocated to the Presidency. [2]
Although Art Nouveau appears as the main stylistic character of the building, influences from Chinise, Persian, Ottoman and European approaches can still be noted on the building. Including the garden, the overall plot is 34046 m.[2] Surfaces area of the buildings are 619 m² for the central part, which is on the left side from the sea view, 252 m², and 70 m² for the annex. [3]

*Because of the intense security, the author was not allowed to take her own photos.

*Figure 235: * View from sea, Photo: R. Beduk, 2016*

*Figure 236: * Photo: Turner, A., 2009 (CC BY SA 3.0)*

Figure 237: Old photo, anonymous (found in various webpages and social media)

[1] O. Erdenen, Bogazici Sahilhaneleri II, p. 148
[2] https://www.tccb.gov.tr/en/presidency/campuses/tarabya/
[3] O. Erdenen, Bogazici Sahilhaneleri II, p. 148-152

Catalogue Number: SA_YE_001

District: Sarıyer
Neighborhood: Sarıyer, Yeniköy
Location and Name: Köybaşı Avenue, Seaside mansion of Kalkavan
Building type: Seaside Mansion
Number of floors: 3 (Ground floor +2) + basement
Period of Construction: Between late 19th century and early 20th century
Roof type: Gable and valley
Window type: Diversified:
Non-bar sash windows as twin mulled, triple mulled and single units.
Rectangular and geometric shaped upper fixed windows.
Casement windows for the roof and glass balcony doors.
Usage of the building: Housing
Preservation Status: Extensive Intervention
Structural Status: Standing
Style: Victorian and cottage
Information: The building was restored previously after a fire and recently, another extensive intervention was completed. Many elements were renewed. Roof style and façade view of the house has some influences from Victorian style architecture, while the balcony parapets are similar to Cottage type houses.

Figure 238

Figure 239

Figure 240

Building Survey Drawings: [1]

Drawing 14: Survey plans, views and sections of the building (Situation before the start of the restoration work in 2015)

[1] Redrawn in reference to the drawings of Emrah Çelenk Architecture.

Restitution Drawings:[1]

Drawing 15: Plans, views and sections of the restitution project by Emrah Celenk Architecture

[1] Redrawn in reference to the drawings of Emrah Çelenk Architecture.

Catalogue Number: SA_YE_002

District: Sarıyer
Neighborhood: Sarıyer, Yeniköy
Location and Name: İskele Street
Building type: Seaside Mansion
Number of floors: 3 (Ground floor +2)
Period of Construction: Between late 19th century and early 20th century
Roof type: Complex. The roof is eclectic in both structural shape and materials. It is a combination of gable, hipped and mansard roof. On the steeply pitched surfaces metal roof elements were used and the other parts of the roof are covered with tiles.
Window type: Non-bar sash windows as twin mulled and single units.
Casement glass doors for the balconies and fixed windows are placed above them.
Usage of the building: Ground floor was used to be a restaurant, while the usage for the upper floors were housing. Now the entire building is empty.
Preservation Status: Extensive intervention was made on the ground floor, but the upper floors remained mainly authentic.
Structural Status: Standing
Style: Neo-gothic[1]


Figure 241


Figure 242


Figure 243

[1] Erdenen, 2006, p. 210

Catalogue Number: SA_YE_003

District: Sarıyer
Neighborhood: Sarıyer, Yeniköy
Location and Name: Köybaşı Avenue, Yalı (seaside mansion) of Faik and Bekir Bey
Building type: Seaside Mansion
Number of floors: 3 (Ground floor +2) + basemen
Period of Construction: There are different assertions indicating the period between 1890-95 or 1906.[1]
Roof type: Hipped.
Window type: Non-bar sash windows as triple mulled or single units and casement glass doors for the balconies are encountered. However, the main attraction of the windows is the variety of pattern on the fixed windows. The sea facade window layouts for each floor are different.
Usage of the building: Housing
Preservation Status: Extensive intervention.
Structural Status: Standing
Style: Eclectic, but in the meantime, dominant Empire style is noted[2]
Information: The mansion is a twin house with symmetrical façade and sections. It is claimed that the building was constructed for twin daughters and an access was provided between two identical parts. Surface area of the building is approximately 400 m². Ceiling heights were measured 5 m for the first two floors and 4 m for the upper floor.[3] Sea-façade, which is the most ornamented façade of the building, is enlivened with curvilinear shapes, various window patterns, decorative brackets, ornamented balcony parapets and moldings. Furthermore soffits are also decorated.

Figure 244

Figure 245

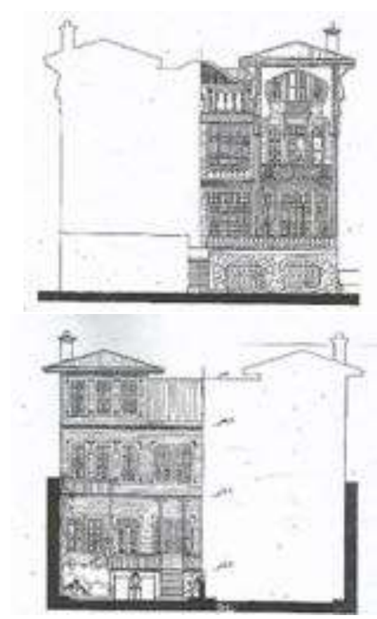


Figure 246: Facades drawn by Taşcıoglu,T. in 1992 (published in Erdenen,O., 2006)

[1] Both of the information is given in the same book. Erdenen, 2006, p. 187, 189
[2] Erdenen, 2006, p. 187-190
[3] Erdenen, 2006, p. 187

Catalogue Number: SA_YE_004

District: Sarıyer
Neighborhood: Sarıyer, Yeniköy
Location and Name: Köybaşı Avenue, Yalı (seaside mansion) of Dadyan.
Building type: Seaside attached house
Number of floors: 3 (Ground floor +2) + basement
Period of Construction: Probably late 19th century
Roof type: Gable
Window type: Non-bar sash windows as single units. Most of them are swept head. Additionally, triple hung windows were seen on the street façade. Windows might be renewed.[1]
Usage of the building: Housing
Preservation Status: Limited intervention.
Structural Status: Standing
Style: Eclectic
Information: Decorative ornamentation of the both facades, which are seaside and street/garden side, of the building are intense.
On one side, Corinthian columns and plasters, frontons, moldings, pediments and linear decorations are reflecting a neo-classic influence, but on the other side, curved shapes, flower motives are also present. Art Nouveau details can be noted. Therefore, the style of the building is identified as eclectic.
Building surface area is approximately 225 m² on a 546.15 m² property. Four rooms and a hall are found in every floor. [2]

Figure 247

Figure 248

[1] All the windows could not be seen in stricking distance.
[2] Erdenen, 2006, p. 179-180

Catalogue Number: SA_YE_005

District: Sarıyer
Neighborhood: Sarıyer, Yeniköy
Location and Name: Köybaşı Avenue, Yalı (seaside mansion) of Burhanettin Efendi or Yalı of Mısırlılar, Yalı of Erbilgin
Building type: Seaside mansion
Number of floors: 3 (Ground floor +2)
Period of Construction: Early 20th century
Roof type: Complex. Cross gable on an upper level than the other parts
Window type: Sash windows and fixed windows are seen, but all the windows were renewed.
Usage of the building: Housing
Preservation Status: Extensive intervention.
Structural Status: Standing
Style: Neo-baroque influences [1]
Information: One of the largest seaside mansions of the Bosphorus. Building surface area is approximately 600 m² on a 2808 m² property. [2] It used to have a grove, which was located on the other side of the road and connected to the main garden with a bridge. However, the connection bridge was demolished in 1957 during the road-work.

With the magnitude of the surface area and ornamented facades, the mansion is eye catching. Besides, interior of the mansion was also luxurious. It has to be stated that, the mansion was maintained several times.

Figure 249: View from the Bosphorus

Figure 250: View from the Koybası Avenue

Figure 251

[1] Erdenen, 2006, p.233
[2] Ibid., p. 233-237

Catalogue Number: SA_YE_006

District: Sarıyer
Neighborhood: Sarıyer, Yeniköy
Location and Name: Köybaşı Avenue, Yalı (seaside mansion) of Sait Halim Paşa
Building type: Seaside mansion
Number of floors: 2 (Ground floor +1)
Period of Construction: Last period of 19th century
Roof type: Hip and valley
Window type: Triple hung sash windows as single units. The windows were restored.
Usage of the building: Hotel and venue for social gatherings like weddings or business meetings.
Preservation Status: Extensive intervention.
Structural Status: Standing
Style: Empire
Information: This is also one of the largest seaside mansions of the Bosphorus. Building surface area is approximately 1535 m² with 5152 m² garden. [1] Like the previous seaside mansion, Yalı of Burhanettin Efendi, this property is used to have a grove, which was located on the other side of the road and connected to the main garden with a bridge. However, the connection bridge was demolished. Architect of the building was Petraki Adamandidis. Restoration works were done in 1974, between 1980-1984 and finally in 2002 after a fire in 1995. The last restoration work was studiously conducted under the counseling of the experts of this field.[2] Interior of the building is richly decorated with columns, hand drawings, balustrades and several other ornamental figures.[3]

Figure 252: Seafront façade, (Photo: Archive of Sait Halim Pasha Mansion)

Figure 254: Interior, (Photo: Archive of Sait Halim Pasha Mansion)

Figure 253: Interior, (Photo: Archive of Sait Halim Pasha Mansion)

[1] Erdenen, 2006, p. 221-225
[2] http://www.saithalimpasa.com/1-1/History/History-Of-The-Mansion.html
[3] Photos are taken from the official website of the Sait Halim Pasha Mansion, www.saithalimpasa.com with permission to use in educational purposes.

Catalogue Number: SA_YE_007 and SA_YE_008

District: Sarıyer
Neighborhood: Sarıyer, Yeniköy
Location and Name: Eczacı Street
Building type: Corner attached house
Number of floors: 3 (Ground floor +2) + basement
Period of Construction: Probably between late 19^{th} century and early 20^{th} century
Roof type: Probably hipped[1]
Window type: Triple hung sash windows as single units. The windows were restored.
Usage of the building: Housing
Preservation Status: Extensive intervention.
Structural Status: Standing
Style: Art Nouveau details on both buildings but SA_YE_006 (blue building on left side) is rather eclectic with various forms.
Information: Both buildings were restored and some of the authentic features were lost. SA_YE_007, white building on the corner of Kasap Remzi street, might have been renewed with concrete structure. As the level of the authenticity was unknown, both buildings were added to the catalogue with pictures.

Figure 255

Figure 256

Figure 257

Figure 258

Figure 259

[1] Shape of the roof could not be seen accurately.

Catalogue Number: SA_YE_009, SA_YE_010, SA_YE_011 and SA_YE_012

District: Sarıyer
Neighborhood: Sarıyer, Yeniköy
Location and Name: Simitçi Salih Street
Building type: Attached houses. They could also be identified as row houses.
Number of floors: 3 (Ground floor +2) + basement
Period of Construction: Probably between late 19th century and early 20th century
Roof type: Gable
Window type: Sash windows with vertical glazing bar. All of them were used as single units.
Usage of the building: Housing
Preservation Status: Limited intervention but mostly authentic
Structural Status: Standing
Style: The facades were not decorated with intense ornaments. Decoration is traditional Ottoman type except the fancy parapets.
Information: As these four houses have almost identical character, they are examined together. Interventions or changes in the house can be easily understood, when it is compared with other three houses.

As the common building technique in Istanbul, timber structure of the houses were constructed above the masonry brick basement. However, the masonry part can hardly be seen. It is likely that the street level had been risen throughout the years. All the houses are separated from each other with a brick fire wall. Upper fixed windows were placed above all the entrance doors.

Width of the wooden cladding boards are ca. 26 cm. Brackets under the oriel were also measured in detail and the technique is shown with an

Figure 260

Figure 261

Figure 262

Figure 263

Figure 264

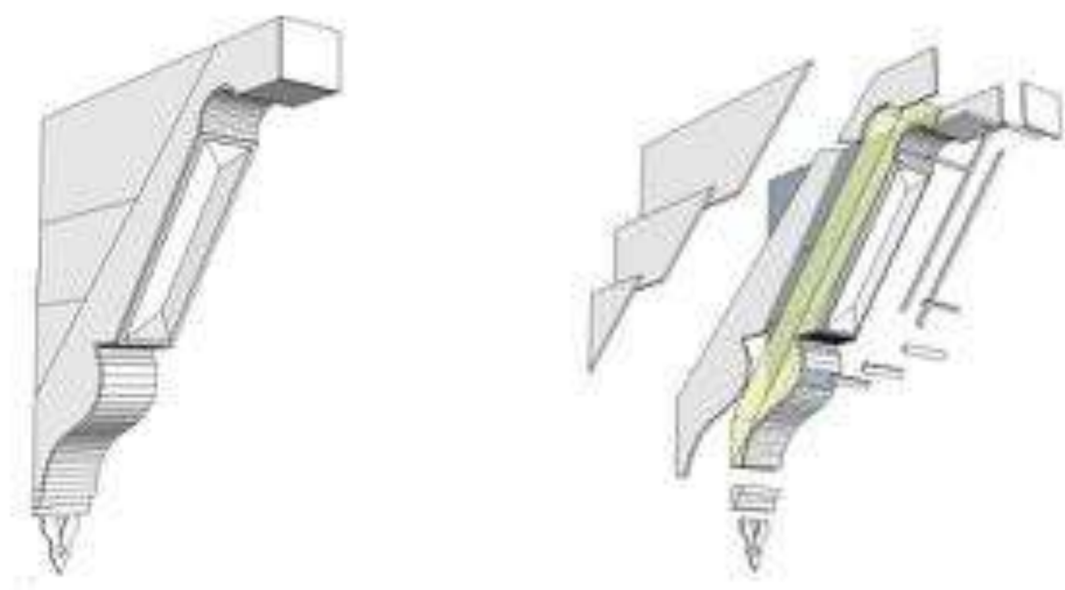
axonometric image. Decorative part of the bracket is a combination of small timber parts which are nailed. (Shown in the drawing below.)


Figure 265


Figure 266


Figure 267


Figure 268



Drawing 16: Axonometric image showing the wooden pieces of the bracket (original name: Eliböğründe), modelled by the author.

Catalogue Number: SA_YE_012

District: Sarıyer
Neighborhood: Sarıyer, Yeniköy
Location and Name: Simitçi Salih Street
Building type: Corner attached house
Number of floors: 2 (Ground floor+1)
Period of Construction: Unknown
Roof type: Hipped
Window type: Sash window with vertical glazing bar. Used as single units.
Usage of the building: Housing
Preservation Status: Extensive Intervention
Structural Status: Standing
Style: Traditional Ottoman
Information: This building is neighboring to the previous examples which are identified as row houses as estimated from their similar look. However, the character of this house is different from them. Also, height and number of the floors differ from the examples on the same street (Simitci Salih).

It is obvious that this house had been restored and the authenticity level is unknown. Some of the original elements or details might have been lost.

Figure 269

Figure 270

Catalogue Number: SA_YE_013 and SA_YE_014

District: Sarıyer
Neighborhood: Sarıyer, Yeniköy
Location and Name: Salkım Küpe Street
Building type: Attached houses. Twin house
Number of floors: 2 (Ground floor +1)
Period of Construction: Probably between late 19th century and early 20th century
Roof type: Combination of hipped and gable
Window type: Sash windows with vertical glazing bar. They were used as twin mulled or single units. Some of the windows were renewed and converted to casement windows, which caused to lose their original character.
Usage of the building: Housing
Preservation Status: Extensive intervention
Structural Status: Standing
Style: A dominant approach is not noted.
Information: Two houses are almost identical with their character. Therefore, they are named as twins. The facades are not decorated with intense ornaments. Today, entrance to the buildings are below the street level, but the road elevation probably went up throughout the years.

Figure 271

Figure 272

Catalogue Number: SA_YE_015

District: Sarıyer
Neighborhood: Sarıyer, Yeniköy
Location and Name: Salihağa Street
Building type: Attached house
Number of floors: 2 (Ground floor +1) + basement
Period of Construction: unknown
Roof type: Hipped
Window type: Double casement windows with horizontal glazing bar and fixed upper windows with vertical glazing bar. Moreover, single casement windows with both vertical and horizontal bars are also placed. It has to be kept in mind that the some of the windows could be renewed.
Usage of the building: Housing
Preservation Status: Limited intervention
Structural Status: Standing
Style: It is difficult to describe a distinct approach, but wooden Doric order pilasters on the edges of the facade reflects a neo-Greek influence. Traditional Ottoman housing elements can also be found.
Information: From the traces of nails and joinery tools on cladding boards, it is understood that previously used wooden pieces were reused in this building. Cladding boards with different width and type are typical proofs of later maintenances. Possibly, the upper boards are the authentic elements of the building.

Figure 273

Figure 274

Figure 275

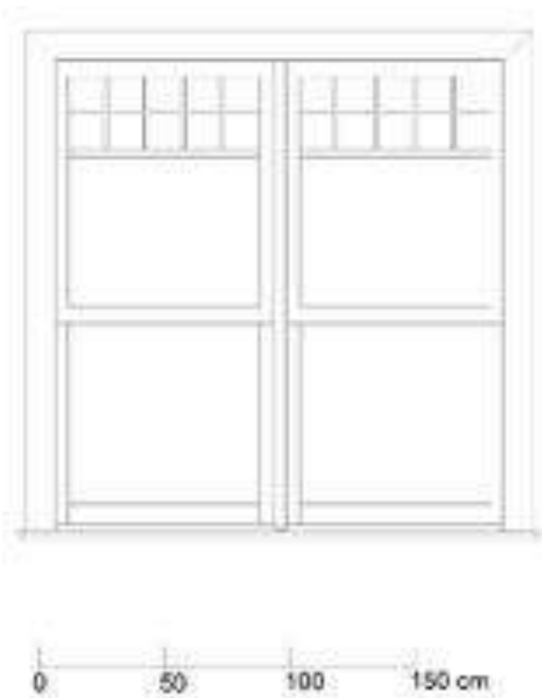
Catalogue Number: SA_YE_016


Figure 276

District: Sarıyer
Neighborhood: Sarıyer, Yeniköy
Location and Name: Salihağa Street
Building type: Corner attached house
Number of floors: 3 (Ground floor +2)
Period of Construction: Unknown
Roof type: Gable
Window type: Non-bar sash windows as single units. All the windows are renewed.
Usage of the building: Housing
Preservation Status: Extensive intervention
Structural Status: Standing
Style: Roof type and decorative brackets reminds Chalet type, but the building mainly reflects Ottoman traditional housing style.

Catalogue Number: SA_YE_017

District: Sarıyer
Neighborhood: Sarıyer, Yeniköy
Location and Name: Sudolabı Street
Building type: House with garden (Small mansion)
Number of floors: 2 (Ground floor +1) + basement
Period of Construction: Unknown
Roof type: Hipped
Window type: Twin mulled non-bar sash windows with small, rectangular and fixed windows on top. Patterned glass appears on the upper fixed windows and some of them are colored.
Usage of the building: Probably housing
Preservation Status: Authentic
Structural Status: Standing
Style: A dominant approach is not noted.
Drawing: Windows



Drawing 17: *Windows, measured and drawn by the author*

Figure 277

Figure 278

Figure 279

Figure 280

Catalogue Number: SA_YE_018

District: Sarıyer
Neighborhood: Sarıyer, Yeniköy
Location and Name: Keresteci Zühtü Street
Building type: Mansion
Number of floors: 3 (Ground floor +2)
Period of Construction: Unknown
Roof type: Gable
Window type: Non-bar sash windows as single units, but all of them were renewed.
Usage of the building: Probably housing
Preservation Status: Extensive intervention
Structural Status: Standing
Style: A dominant approach is not noted.
Information: As the building is obviously renewed, some of the authentic elements or characteristics might be changed.

Figure 281

Figure 282

Figure 283

Catalogue Number: SA_YE_019

District: Sarıyer
Neighborhood: Sarıyer, Yeniköy
Location and Name: Terzibaşı Street
Building type: Corner attached house
Number of floors: 4 (Ground floor +2 + attic)
Period of Construction: Unknown
Roof type: Complex
Window type: Triple mulled, non-bar sash windows, but all of them were renewed.
Usage of the building: Probably housing
Preservation Status: Extensive intervention
Structural Status: Standing
Style: A dominant approach is not noted.
Information: As the building was renewed, some of the authentic elements or characteristics are changed. Ornament of the parapet and balustrade seems to have the same figure with the previous building.

Figure 284

Figure 285

Catalogue Number: SA_YE_020

District: Sarıyer
Neighborhood: Sarıyer, Yeniköy
Location and Name: Sarı Asma Street
Building type: Corner attached house
Number of floors: 3 (Ground floor +2) + basement
Period of Construction: Probably between late 19th century and early 20th century
Roof type: Complex[1]
Window type: Non-bar sash windows as twin mulled or single units, but all of them were renewed.
Usage of the building: Housing
Preservation Status: Extensive intervention
Structural Status: Standing
Style: Eclectic
Information: As the building was is renewed, some of the authentic elements or characteristics, even the structural system, might be changed.

Figure 286

Figure 287

[1] Exact shape of the roof could not be seen but it is probably gable with valley.

Catalogue Number: SA_YE_021

District: Sarıyer
Neighborhood: Yeniköy
Location and Name: Sarı Asma Street
Building type: Attached house with garden
Number of floors: 4 (Ground floor +3)
Period of Construction: Probably between late 19th century and early 20th century
Roof type: Gable
Window type: Sash windows with horizontal glazing bar are personally seen on the first floor. Besides, sash window with a vertical center bar on the upper floor and a non-bar sash-window on the oriel are clearly identified from the street view[1] taken in the 2010s. All of them appear as single units.
Usage of the building: Empty
Preservation Status: Authentic
Structural Status: Ruin
Style: The façade could only be partially seen. Therefore, it is difficult to decide a certain approach. Doric order plasters and linear figures confer the impression of a neo-classical style.
Information: Due to the damaged situation of the building, some of the structural elements and connection methods can be observed.

Figure 288

Figure 289

Figure 290

[1] https://sehirharitasi.ibb.gov.tr/

Catalogue Number: SA_YE_022

District: Sarıyer
Neighborhood: Yeniköy
Location and Name: Köybaşı Avenue, Yalı of Ahmet Afif Pasha
Building type: Seaside mansion
Number of floors: 5 (Ground floor +3 + attic)
Period of Construction: Early 20th century, around 1910[1]
Roof type: Complex. It is a combination of gable, hipped and shed roof with small towers. Onion dome, hipped roof or eaves and curves eaves were used as a cover the tower and tower-alike formed extensions.
Window type: Several types of windows were used. Various geometrical shaped fixed windows and sash windows appear on the building facades. All of them were renewed.
Usage of the building: Housing
Preservation Status: Extensive intervention
Structural Status: Standing
Style: Eclectic. Elements from both eastern and western approaches are combined.
Information: The building is very eye catching and it is a unique example with the building character. Architect of the building is Alexander Vallaury.
Building area is approximately 1253 m² in 2242 m² garden. Like some other seaside mansions in Yeniköy, this property had a grove located on the other side of the road and this area was connected to the main garden with a bridge. However, the connection bridge was demolished after the road maintenance works in 1950s. [2]

Figure 291: Photo from 2018, by the author

*Figure 292: Old photo, 1960, **(Image: Afif Paşa Yalısı / 1960 / Yeniköy | Eski İstanbul Fotoğrafları Arşivi (eskiistanbul.net)***

[1] Eldenen, 2006, p. 264
[2] Eldenen, 2006, p. 264-272

Catalogue Number: SA_IS_001

District: Sarıyer
Neighborhood: Istinye
Location and Name: Köybaşı Avenue, Yalı of Recaizade Mahmud Ekrem
Building type: Seaside mansion
Number of floors: 3 (Ground floor +2)
Period of Construction: Between late 19th century and early 20th century
Roof type: Hipped and valley
Window type: Several types of windows were used. Fixed, sash and casement windows are found. Nearly all of the windows are renewed.
Usage of the building: Housing
Preservation Status: Extensive intervention
Structural Status: Standing
Style: Mainly traditional
Information: The mansion complex involves three buildings with different heights. Two storey building was the "selamlık" and the highest one was the "harem". Third one was the outbuilding.

Figure 293

Figure 294

Catalogue Number: SA_GA_001

District: Sarıyer
Neighborhood: Sarıyer, Garipçe
Location and Name: Garipçe Avenue
Building type: Mansion
Number of floors: 3 (Ground floor +2)
Period of Construction: Probably between late 19^{th} century and early 20^{th} century
Roof type: Gable and valley
Window type: Sash windows with vertical center bar. All of them are used as single units.
Usage of the building: Empty
Preservation Status: Authentic
Structural Status: Partially damaged
Style: It has similarities to Chalet style especially with roof type and decorative brackets but traditional Ottoman housing character can also be noted.
Information: The building is timber structured above the brick masonry ground floor walls. Northwest façade of the building is covered with metal sheets probably due to the isolation problem but the original wooden façade elements are kept underneath.
Width of the cladding boards on the front façade are measured as ca. 29 cm.


Figure 295


Figure 296


Figure 297


Figure 298


Figure 299


Figure 300: Interior


Figure 301: Structural system

Catalogue Number: SA_GA_002

District: Sarıyer
Neighborhood: Sarıyer, Garipçe
Location and Name: Garipçe Avenue
Building type: House with garden
Number of floors: 2 (Ground floor +1)
Period of Construction: Unknown
Roof type: Gable
Window type: Sash windows with vertical center bar. All of them are used as single units.
Usage of the building: Empty
Preservation Status: Limited intervention
Structural Status: Ruin
Style: More likely traditional Ottoman housing character
Information: Two different types of cladding boards were found.

Figure 302

Figure 303

Figure 304

Figure 305

Catalogue Number: SA_GA_003

District: Sarıyer
Neighborhood: Sarıyer, Garipçe
Location and Name: Garipçe Avenue
Building type: House with garden
Number of floors: 3 (Ground floor +2)
Period of Construction: Unknown
Roof type: Gable
Window type: Sash windows with vertical center bar. All of them are used as single units.
Usage of the building: Housing
Preservation Status: Limited intervention
Structural Status: Standing
Style: More likely traditional Ottoman housing character

Figure 306

Figure 307

Figure 308

Catalogue Number: SA_EM_001

District: Sarıyer
Neighborhood: Sarıyer, Emirgan
Location and Name: Sakıp Sabancı Avenue, Yalı of Şerifler
Building type: Seaside Mansion
Number of floors: Harem: 2 (Ground floor +1), Selamlık: 1 + basement
Period of Construction: 18^{th} century
Roof type: Hipped and valley
Window type: Triple hung window
Usage of the building: Foundation
Preservation Status: Limited interventions
Structural Status: Standing
Style: Neo-Baroque
Information: Yalı of Şerifler has a special importance as it is one of the oldest known examples of wooden houses of Istanbul. The Architect, Melling, is, in the meantime, a well-known painter.[1]
The surface area of the plot is 2175.1 m^2. [2]It was consisted of two different mansions in the same garden. *Harem*[3] part, occupying 900 m^2 area[4], was demolished after the mid-20^{th} century. Currently, existing part of the yalı is the *"Selamlık"*[5] part. Quite the reverse with the plain façades, the interior of this part is very luxuriously designed and magnificence of the interior decoration can still be observed. Walls and ceilings were painted and ornamented.


Figure 309


Figure 310


Figure 311


Figure 312

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[1] Kuban, "Türk Barok Mimarisi Hakkında Bir Deneme", 1954
[2] Erdenen, 2006, p. 300.
[3] It is a section where family lives and usually, it is translated as women's quarter.
[4] Erdenen, 2006, p. 297.
[5] Selamlık is a part of the house, where business is conducted and guests are welcomed. As generally men were working in the past, this part of the house is usually regarded to be men's quarter. In fact the name "Selamlık" is derived from "selam", which means greeting.

Catalogue Number: SA_EM_002

District: Sarıyer
Neighborhood: Sarıyer, Emirgan
Location and Name: Emirgan Park, Yellow Pavillion
Building type: Pavillion
Number of floors: 2 (Ground floor +1) + basement
Period of Construction: Between 1871 and 1878
Roof type: Cross gable
Window type: Non-bar sash windows as single units. The windows were renewed.
Usage of the building: Restaurant in the Emirgan Park.
Preservation Status: Limited interventions
Structural Status: Standing
Style: Chalet type
Information: The building is constructed on the area of 400 m². It is situated in a large public park and after the restoration in 1980, the mansion is used as a restaurant.
As well as the facades, interior of the building is also ornamented and colorfully painted. It is claimed that the ornaments at the ceilings and walls are a work of Sarkis Balyan.

Additionally there are two other pavilions, which were also constructed in the late 19ths in the same park. Pink pavilion has the traditional Ottoman style, while white one has neo-classic influences. Pink pavilion is timber structured, but it is reconstructed and White pavilion is masonry. Therefore, these two buildings were not added to the catalogue.

Figure 313

Figure 314

Figure 315

Figure 316

Figure 317

Figure 318

Catalogue Number: SA_EM_003

District: Sarıyer
Neighborhood: Sarıyer, Emirgan
Location and Name: Doğu Muvakkithane Avenue
Building type: Mansion
Number of floors: 4 (Ground floor +3)
Period of Construction: Between late 19th century and early 20th century
Roof type: Hipped and valley
Window type: Sash windows with vertical glazing bar. They are used as single units. Although few windows were renewed with a different type, original character of the others is preserved.
Windows of the ground floor[1] are smaller and fixed.
Usage of the building: Empty, due to the maintenance work, but normally it is used as housing.
Preservation Status: Authentic
Structural Status: Standing
Style: Eclectic
Information: The building has a small yard and main entrance is from the garden. The garden might be larger at the time constructed. Details of the timber construction system such as studs and plates could be observed from outside, due to the maintenance work.
Width of the original cladding boards were measured 24 cm including a 2 cm applied printed lath.
Traditional type shutter to avoid direct sun and provide a privacy for the users is seen.

Figure 319

Figure 320

Figure 321

Figure 322

Figure 323

[1] This floor is also identified as a basement throughout the character. However, as it is on the street level, the floor is defined as ground floor.

Catalogue Number: SA_EM_004

District: Sarıyer
Neighborhood: Sarıyer, Emirgan
Location and Name: Doğu Muvakkithane Avenue
Building type: Attached house
Number of floors: 2 (Ground floor +1)
Period of Construction: Unknown
Roof type: Gable
Window type: Windows were renewed with an uncharacteristic type.
Usage of the building: Housing.
Preservation Status: Extensive interventions
Structural Status: Standing
Style: Traditional
Information: Uncharacteristic windows and doors harms intensely the authentic façade look. Moreover, there are additional unsuited new elements on façade such as plastic pipes or shingle eaves above the entrance door. However, existence of preserved original parts has to be underlined. Layout of the façade did not significantly changed and some of the original decorative elements can still be observed. Moldings and brackets are present.
Width of the cladding boards were measured 13, 5 cm including the chamfers.

Figure 324

Figure 325

Figure 326

Figure 327

Catalogue Number: SA_EM_005

District: Sarıyer
Neighborhood: Sarıyer, Emirgan
Location and Name: Doğu Muvakkithane Avenue
Building type: Attached house
Number of floors: 2 (Ground floor +1)
Period of Construction: Unknown
Roof type: Gable
Window type: Double casement windows with geometric shaped, fixed upper windows above. Windows were renewed, but the geometrical shape of the fixed windows of the first floor is matching with the ornaments. Therefore, the author has a strong opinion that, either these fixed windows were preserved or the decorations were also renewed.
Usage of the building: Housing.
Preservation Status: Limited interventions
Structural Status: Standing
Style: Eclectic
Information: Curved shapes provide an impressive look to the building.
Cladding panels of the basement are uncharacteristic to the wooden houses.


Figure 328


Figure 329


Figure 330


Figure 331

Catalogue Number: SA_EM_006 and SA_EM_007

District: Sarıyer
Neighborhood: Sarıyer, Emirgan
Location and Name: Doğu Muvakkithane Avenue
Building type: Attached houses
Number of floors:
SA_EM_006: 2 (Ground floor +1) + basement[1]
SA_EM_007: 2 (Ground floor + 1)
Period of Construction: Probably between late 19th century and early 20th century
Roof type: Gable
Window type: Non-bar sash windows for both houses. The windows are maintained.
SA_EM_006: Sash windows are used as triple mulled on the oriel and the others are single units. Traditional shutter is seen. Atypical windows for the basement.
SA_EM_007: All the windows are single units.
Usage of the building: Housing.
Preservation Status: Extensive interventions
Structural Status: Standing
Style: SA_EM_006 has influences from Art Nouveau style but a dominant approach is not identified for SA_EM_007.


Figure 332: SA_EM_006


Figure 333: SA_EM_006


Figure 334: SA_EM_007

[1] Basement has an entrance to the street level, but it is defined as basement, when the general concept of the building is considered.

Catalogue Number: SA_EM_008

District: Sarıyer
Neighborhood: Sarıyer, Emirgan
Location and Name: Doğu Muvakkithane Avenue
Building type: Corner attached house
Number of floors: 3 (Ground floor +2) + basement
Period of Construction: Probably between late 19th century and early 20th century
Roof type: Combination of gable and hipped roofs
Window type: Sash windows with vertical and horizontal glazing bars at the center. Additionally, arched fixed upper window is placed above. They are used as single units.
Usage of the building: Housing
Preservation Status: Extensive interventions
Structural Status: Standing
Style: Eclectic
Information: The building is likely to lose its authenticity after the interventions.

Figure 335

Figure 336

Figure 337

Catalogue Number: SA_EM_009

District: Sarıyer
Neighborhood: Sarıyer, Emirgan
Location and Name: Konur Street
Building type: Mansion
Number of floors: 3 (Ground floor +2) + basement
Period of Construction: Probably between late 19th century and early 20th century
Roof type: Gable
Window type: Sash windows with vertical glazing bars at center. They are used as single units.
Usage of the building: Housing
Preservation Status: Extensive interventions
Structural Status: Standing
Style: Eclectic. Turkish rococo at the eaves, bargeboards and parapets.
Information: The building had probably lost some of the authentic features after the interventions. Cladding boards, shutters or decorative brackets are wooden and the window type is preserved. However, the material of the structural system is unknown, as the building is only seen from the street.

Figure 338

Figure 339

Figure 340

Catalogue Number: SA_EM_010

District: Sarıyer
Neighborhood: Sarıyer, Emirgan
Location and Name: Konur Street
Building type: Attached house
Number of floors: 3 (Ground floor +2) + basement
Period of Construction: Probably between late 19th century and early 20th century
Roof type: Gable
Window type: Nearly, all the windows were renewed with uncharacteristic types for the wooden houses of Istanbul. Two of the original windows placed near the entrance door are sash windows.
Usage of the building: Housing
Preservation Status: Limited interventions
Structural Status: Standing
Style: Due to the interventions, it is difficult to identify an approach.
Information: Structural system of the building is still preserved as can be partially observed from outside due to the lack of maintenance. Most of the elements are still original, but uncharacteristic new windows spoil the authentic façade look. Wooden plates of a former balcony is still visible on the façade facing the garden.
Width of the wooden cladding boards are measured 22 cm from the street façade.

Figure 341

Figure 342: Street facade

Figure 343: View from garden facade

Figure 344

Figure 345

Figure 346

Catalogue Number: SA_EM_011 and SA_EM_012

District: Sarıyer
Neighborhood: Sarıyer, Emirgan
Location and Name: Sakıp Sabancı Avenue. A dead-end street crossing this avenue reaches both houses
Building type: Mansions
Number of floors: 3 (Ground floor +2) + basement
Period of Construction: Probably between late 19th century and early 20th century
Roof type: SA_EM_011: Hipped and valley
SA_EM_012: Hipped
Window type: SA_EM_011: Non-bar sash windows are seen as single units and triple mulled type. The windows are renewed.
SA_EM_012: Sash window with vertical center bar. Moreover casement windows are found.
Usage of the building: Housing
Preservation Status:
SA_EM_011: Extensive interventions
SA_EM_012: Limited interventions
Structural Status: Standing
Information: Both buildings are located in large gardens. SA_EM_012 has symmetrical frontal façade and the building was divided into two parts. The difference of these parts are visible even from the seaside because the building was not treated as a whole, while it was being maintained.


Figure 347: SA_EM_011


Figure 348: SA_EM_012


Figure 349: SA_EM_011 and the other building SA_EM_012 on behind.

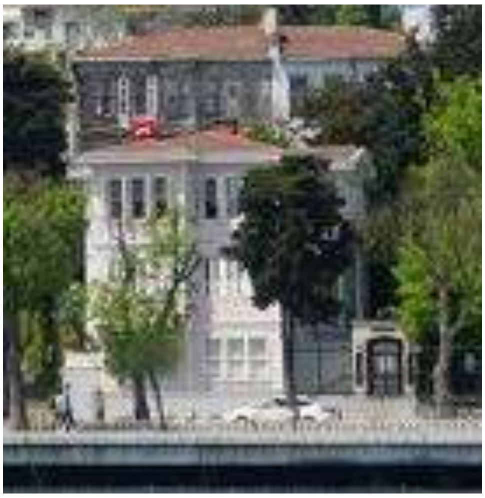


Figure 350: SA_EM_011 and SA_EM_012

Catalogue Number: SA_EM_013

District: Sarıyer
Neighborhood: Sarıyer, Emirgan
Location and Name: Hekim Ata Street
Building type: Attached house
Number of floors: 2 (Ground floor + 1)
Period of Construction: Probably between late 19th century and early 20th century
Roof type: Gable
Window type: On the first floor non-bar sash windows are used as single units. Ground floor is renewed and the windows of that floor are not typical examples.
Usage of the building: Probably housing
Preservation Status: Extensive interventions
Structural Status: Standing
Style: A dominant approach is not noted.
Information: Entrance area of the building is changed after the interventions as uncharacteristic elements of the wooden houses of Istanbul are distinguished. Moreover, it is almost certain that cladding boards of the first floor is renewed but window type and proportions of the general layout seem to be preserved.

Figure 351

Catalogue Number: SA_EM_014


Figure 352

District: Sarıyer
Neighborhood: Sarıyer, Emirgan
Location and Name: Saf saf Street
Building type: Attached house
Number of floors: 2 (Ground floor + 1) + basement
Period of Construction: Unknown
Roof type: Gable
Window type: Sash window with vertical glazing (center) bar, fixed window above the door and non-bar sash windows at the both sides of the oriel. All of the windows appear as single units and probably all of them are renewed.
Usage of the building: Housing
Preservation Status: Extensive interventions
Structural Status: Standing
Style: Traditional
Additional Information: White houses on both sides of the building also covered with timber cladding boards, but they were not included in the catalogue as the authentic elements and character is substantially lost.

Catalogue Number: SA_EM_015

District: Sarıyer
Neighborhood: Sarıyer, Emirgan
Location and Name: Seyyah Street
Building type: Attached house with garden
Number of floors: 3 (Ground floor + 2) + basement
Period of Construction: Between late 19th century and early 20th century
Roof type: Gable
Window type: Sash window with vertical glazing (center) bar. In addition, there appears fixed window above the door and sash windows with both horizontal and vertical glazing bars. Probably, center bar sash windows are the authentic ones. Almost all windows of the façade facing the Dönüm Street appear to be renewed. All of the authentic windows are used as single units.
Usage of the building: Housing
Preservation Status: Limited interventions
Structural Status: Standing
Style: Neo-classic influences can be observed on the frontal façade.
Information: The plot of the building is located between Dönüm Street and Seyyah Street that binds garden entrance. Some of the decorations on the frontal façade facing the garden can still be noted. Keystones on the window frame, Tuscan order wooden columns, moldings with repetitive contexture and soffits under the oriel are present. However, back façade facing Dönüm Street has lost the integrity after inappropriate interventions.

Figure 353: View from Seyyah Street

Figure 354: Facade facing the garden

Catalogue Number: SA_EM_016

District: Sarıyer
Neighborhood: Sarıyer, Emirgan
Location and Name: Seyyah Street
Building type: Attached house
Number of floors: 1 (Ground floor) + basement + attic on the roof
Period of Construction: Unknown
Roof type: Gable
Window type: Double and single casement windows with upper fixed window
Usage of the building: Housing
Preservation Status: Extensive intervention
Structural Status: Standing
Style: A dominant approach could not be distinguished.
Information: Many of the authentic elements are likely to be changed after interventions. Wooden cladding boards are measured to be 14 cm including the applied printed laths.

Figure 355

Figure 356

Figure 357

Catalogue Number: SA_EM_017

District: Sarıyer
Neighborhood: Sarıyer, Emirgan
Location and Name: Seyyah Street
Building type: Attached house
Number of floors: 3 (Ground floor+ 2)
Period of Construction: Unknown
Roof type: It is probably hipped[1].
Window type: Non-bar sash windows used as twin and triple mulled types.
Usage of the building: Housing
Preservation Status: Extensive intervention
Structural Status: Standing
Style: Eclectic
Information: Additional window fences on every floor destructs the façade look. Some of the authentic elements were probably changed during the interventions.

Figure 358

Figure 359

Figure 360

[1] The actual figure was not seen.

Catalogue Number: SA_EM_018

District: Sarıyer
Neighborhood: Sarıyer, Emirgan
Location and Name: Hekim Ata Avenue
Building type: Corner attached house
Number of floors: 2 (Ground floor+ 1) + basement
Period of Construction: Unknown
Roof type: Gable
Window type: Sash windows with vertical glazing bar. They appear as single units.
Usage of the building: Housing
Preservation Status: Limited intervention
Structural Status: Standing
Style: Significantly traditional Ottoman style

Figure 361

Catalogue Number: SA_EM_019

District: Sarıyer
Neighborhood: Sarıyer, Emirgan
Location and Name: Şehit Teğmen İbrahim Naci Street
Building type: Mansion
Number of floors: 3 (Ground floor+ 2) + basement
Period of Construction: Between late 19th century and early 20th century
Roof type: Combination of gable and hipped
Window type: Non-bar sash windows used as single units.
Usage of the building: Housing
Preservation Status: Extensive intervention
Structural Status: Standing
Style: Eclectic
Information: Some of the authentic elements were probably changed during the interventions. Structural system is not observed and it might also be renewed.

Figure 362

Figure 363

Catalogue Number: SA_EM_020

District: Sarıyer
Neighborhood: Sarıyer, Emirgan
Location and Name: Sezai Bey Street
Building type: Mansion
Number of floors: 2 (Ground floor+ 1) + basement
Period of Construction: Between late 19th century and early 20th century
Roof type: Hipped and valley
Window type: Double and single casement windows and geometrically shaped fixed upper windows.
Usage of the building: Empty
Preservation Status: Limited intervention
Structural Status: Standing
Style: Some traditional components are significant and any other dominant approach is not noted.
Information: The building is located at a corner plot with a large garden. Some of the authentic elements of the house gives the impression of changes during the interventions. As an example; two types of cladding boards are present on the Sezai Bey Street façade and one of them looks as a later application. Additionally, there might be some alterations on the windows.

Figure 364

Figure 365

Figure 366

Catalogue Number: SA_EM_021, SA_EM_022 and SA_EM_023

District: Sarıyer
Neighborhood: Sarıyer, Emirgan
Location and Name: Sezai Bey Street
Building type: Attached houses
Number of floors:
SA_EM_021 and 022: 3 (Ground floor+ 2)
SA_EM_023: 2 (Ground floor+ 1)
Period of Construction: Unknown
Roof type: Gable
Window type: All of the windows were renewed and they cannot be a proof of the original character.
Usage of the building: Housing
Preservation Status: Extensive intervention
Structural Status: Standing
Style: A dominant approach signifying the building style is not noted.
Information: The buildings have lost some of the authentic elements during the interventions. Structural elements were not seen.

Figure 367: SA_EM_021

Figure 368: SA_EM_022

Figure 369: SA_EM_023

Figure 370: SA_EM_022 and SA_EM_023

Catalogue Number: SA_EM_024

District: Sarıyer
Neighborhood: Sarıyer, Emirgan
Location and Name: Çam Fıstığı Street
Building type: Attached house
Number of floors: 3 (Ground floor+ 2)
Period of Construction: Between late 19th century and early 20th century
Roof type: Gable
Window type: Non-bar sash windows. All of them are used as single units. Additionally, there appear arched upper fixed windows above the entrance door and windows on both sides of that door.
Usage of the building: Housing
Preservation Status: Extensive intervention
Structural Status: Standing
Style: Eclectic
Information: Some of the authentic elements were probably changed during the interventions.


Figure 371


Figure 372


Figure 373

Catalogue Number: SA_EM_025

District: Sarıyer
Neighborhood: Sarıyer, Emirgan
Location and Name: Çam Fıstığı Street
Building type: Corner attached house with garden
Number of floors: 3 (Ground floor+ 2)
Period of Construction: Between late 19th century and early 20th century
Roof type: Combination of gable and hipped
Window type: Double casement windows with fixed windows above. Fixed windows are divided into two glass pieces with a center, vertical glazing bar. Horizontal muntins are seen in the casement windows. However, any mullion is not encountered.
All of the windows are used as single units.
Usage of the building: Housing
Preservation Status: Limited interventions
Structural Status: Standing
Style: A dominant approach is not noted. Mostly traditional elements are seen.
Information: The building is located at a corner plot with garden. The top floor of the southwest façade is covered with metal sheets. Traditional pantiles can be seen on the roof. Main entrance door is wooden and seems to be original.


Figure 374


Figure 375


Figure 376

Catalogue Number: SA_EM_026

District: Sarıyer
Neighborhood: Sarıyer, Emirgan
Location and Name: Marangozhane Street
Building type: Twin mansion
Number of floors: 3 (Ground floor+ 2) + basement
Period of Construction: Between late 19th century and early 20th century
Roof type: Gable
Window type: Non-bar sash windows. Some of them are combined with fixed windows.
Usage of the building: Housing
Preservation Status: Extensive interventions
Structural Status: Standing
Style: Eclectic
Information: Frontal façade of the building is symmetrically designed and the entrance doors are located in the middle. Almost a quarter section of the façade is painted in different color (yellow). Different parts of the building might have different owners and maintenance process of these parts may vary.

Figure 377

Figure 378

Figure 379

Figure 380

Figure 381

Catalogue Number: SA_EM_027

District: Sarıyer
Neighborhood: Sarıyer, Emirgan
Location and Name: Tebdil Eski Street
Building type: Small mansion or house with garden
Number of floors: 3 (Ground floor+ 2)
Period of Construction: Between late 19th century and early 20th century
Roof type: Gable
Window type: Sash window with vertical glazing bar at center. They are used as single units.
Usage of the building: Empty
Preservation Status: Authentic
Structural Status: Standing
Style: Mostly traditional Ottoman type elements are seen.
Information: Width of the wooden cladding boards on the front façade is measured to be 23 cm including the 2 cm applied printed lath.


Figure 382


Figure 383


Figure 384


Figure 385


Figure 386


Figure 387

Catalogue Number: SA_EM_028

District: Sarıyer
Neighborhood: Sarıyer, Emirgan
Location and Name: Tebdil Eski Street, Pavillion of Mirgün.
Building type: Pavillion
Number of floors: 3 (Ground floor+ 2) + basement
Period of Construction: 19th century. [1]
Roof type: Gable
Window type: Sash windows with vertical glazing bar at center and without any bar. They are used as single units.
Usage of the building: The owner Ahmet Mirgün, who is a painter, donated the building to Istanbul University in 1985. It is now been used as a research and application center for Ottoman Music.
Preservation Status: Extensive Intervention
Structural Status: Standing
Style: Influences from Rococo style can be seen.
Information: Both front and back facades of the building are very impressive with decorations. Moreover, the interior of the pavilion is also elaborated. The building was restored between 2010 and 2012. Pictures of the original pavilion before the restoration work are available on the related website. [2]


Figure 388


Figure 389


Figure 390


Figure 391

[1] Exact construction date is unknown, but according to an information on the website, the land of the building can be seen in the photo of James Robinson from 1860. http://www.yeniasya.com.tr/kultur-sanat/150-yillik-gizli-tarih-kayit-altina-aliniyor_107190
[2] http://www.renainsaat.com/index.php/projelerimiz/mirgun-kosku

Catalogue Number: SA_RU_001

District: Sarıyer
Neighborhood: Rumeli Hisarı
Location and Name: Yahya Kemal Avenue
Building type: Seaside mansion
Number of floors: 3 (Ground floor+ 2) + basement
Period of Construction: Between late 19th century and early 20th century
Roof type: Hipped
Window type: Sash windows with vertical and horizontal glazing bars. The proportion is 2:3.
Usage of the building: Ground floor is used as a café but the upper floors remain empty.
Preservation Status: Limited intervention
Structural Status: Standing
Style: Eclectic
Information: Ground floor is masonry and the structure is timber frame for the upper floors. Tuscan order pilasters are found on several places of the façade including the edges.

Figure 392

Figure 393

BEŞİKTAŞ (BE)

1) Bebek (BE)
2) Arnavutköy (AR)
3) Kuruçeşme (KU)
4) Ortaköy (OR)
5) Mecidiye (ME)
6) Yıldız (YIL)
7) Sinanpaşa (Sİ)
8) Vişnezade (Vİ)

Catalogue Number: BE_OR_001

District: Beşiktaş
Neighborhood: Ortaköy
Location and Name: Yelkovan Street
Building type: Corner attached house
Number of floors: 3 (Ground floor +2)
Period of Construction: Between late 19th century and early 20th century
Roof type: Combination of gable and hipped
Window type: Sash windows with center vertical glazing bar and without any bar. All of them appear as single units.
Usage of the building: Ground floor is a restaurant while the upper floors remain empty that might be used as storage.
Preservation Status: Limited intervention. Ground floor lost its original character, but the upper floors remained mainly authentic.
Structural Status: Standing
Style: Eclectic
Information: First floor of the house is rather simple, but the top floor is impressive with decorated balcony. Ornamented bargeboards are seen.

Figure 394

Catalogue Number: BE_OR_002

District: Beşiktaş
Neighborhood: Ortaköy
Location and Name: Vapur İskelesi Street
Building type: Corner attached house
Number of floors: 3 (Ground floor +2)
Period of Construction: Between late 19th century and early 20th century
Roof type: Gable and valley
Window type: Sash windows with vertical and horizontal glazing bar and fixed upper windows are seen in the ground floor.[1]

For the upper floors, non-bar sash windows are placed as single units.
Usage of the building: Unknown. Probably housing and commercial purpose.
Preservation Status: Extensive interventions
Structural Status: Standing
Style: Eclectic
Information: Repetitive decoration elements are found on the facades. Many of the authentic elements are most likely to be changed after the interventions.

Figure 395

Figure 396

[1] It is not certainly known if this type is the original character of the ground floor windows as the current ones are not original, but renewed.

Catalogue Number: BE_OR_003


Figure 397

District: Beşiktaş
Neighborhood: Ortaköy
Location and Name: Yalı (Çıkmazı) Street
Building type: House with garden. This building might be used attendant of a mansion in the past and could be located in the garden.
Number of floors: 2 (Ground floor +1)
Period of Construction: Unknown
Roof type: Cross hipped
Window type: Sash windows with vertical and horizontal glazing bar. They are used as single units. It has to be mentioned that the sash windows of the first floor are rather odd as the ratio of the upper panel to the whole is 2/3, instead of ½.
Usage of the building: Unknown. Probably housing.
Preservation Status: Limited interventions
Structural Status: Standing
Style: Traditional

Catalogue Number: BE_OR_004

District: Beşiktaş
Neighborhood: Ortaköy
Location and Name: Karakaş Street
Building type: Corner attached house
Number of floors: 3 (Ground floor +2) + basement
Period of Construction: Probably between 19th century and early 20th century
Roof type: Gable and valley
Window type: Non-bar sash windows as single units. All the windows are renewed.
Usage of the building: Empty. Newly restored.
Preservation Status: Extensive interventions
Structural Status: Standing
Style: Eclectic. A dominant approach is not noted.
Information: Many of the authentic elements are changed after the interventions. The building might have lost its originality in some parts.

Figure 398

Catalogue Number: BE_OR_005, BE_OR_006, BE_0R_007, BE_OR_008, BE_OR_009

District: Beşiktaş
Neighborhood: Ortaköy
Location and Name: Cibinlik Street
Building type: Attached houses. (One of them is at the corner)
Number of floors: 2 (Ground floor +1) + basement
Period of Construction: Unknown
Roof type: Gable and hipped
Window type: Nearly all windows of the houses were renewed but the original character should be sash window.
Usage of the buildings: Housing
Preservation Status: Extensive interventions
Structural Status: Standing
Style: Traditional
Information: The buildings are changed after the interventions but the proportions and heights are mainly preserved. The houses still reflect the old street character as they are located across the street from each other. However, it has to be mentioned that the buildings might have lost the originality in some parts as deduced from the houses evaluated together in the catalogue are in the same street with similar character

Figure 399

Figure 400

Figure 401: Cibinlik Street

Catalogue Number: BE_OR_010 and BE_OR_011

District: Beşiktaş
Neighborhood: Ortaköy
Location and Name: Tarçın Street
Building type:
BE_OR_010: Corner attached house
BE_OR_011: Attached house (with fire wall)
Number of floors: 2 (Ground floor +1)
Period of Construction: Unknown
Roof type: Roofs are almost collapsed due to the lack of maintenance. Therefore, it is not possible to identify the type.
Window type:
BE_OR_010: Center (vertical) bar sash windows used as single units.
BE_OR_011: Sash windows with both vertical and horizontal bars. They are single units.
Usage of the building: Empty.
Preservation Status: Limited interventions
Structural Status: Extensively damaged
Style: As far as it can be seen from the damaged facades, traditional style was preferred on the buildings.
Information: The current situation of the houses gives some indication on the original structural elements of the buildings. Especially, BE_OR_011 enables observation of many architectural elements and their construction system. It is noticed that brick is used to fill some of the gaps between timber studs on that house.
Additionally, metal coverage is used on the timber cladding boards in one each façade of the both houses.

Figure 402: BE_OR_010 and BE_OR_011

Figure 403: BE_OR_011

Figure 404: BE_OR_011

Figure 405: BE_OR_011

Catalogue Number: BE_OR_012, BE_OR_013, BE_OR_014, BE_OR_015, BE_OR_016, BE_OR_017, BE_OR_018, and BE_OR_019

District: Beşiktaş
Neighborhood: Ortaköy
Location and Name: Bulgurcu Street. Mentioned as “18 Akarlar” or “18 Akaretler”[1]
Building type: Row houses
Number of floors: 3 (Ground floor +2) + basement
Period of Construction: Unknown
Roof type: Gable and valley
Window type: Non-bar sash windows as single units. Windows of many houses were changed and lost the original character.
Usage of the buildings: Except one empty example, all of them are used as housing.
Preservation Status: Variable. There exists examples of different level of preservation status such as authentic, limited intervention or extensive intervention.
Structural Status: One of the houses is extensively damaged. Apart from that the buildings are still standing.
Style: An influence of any specific style for decorations of the houses is not identified. Facades are mainly simple. Repetition as row housing dominates the view and character. Some traditional elements can also be seen, as well as the new features of the last period of Ottoman Empire.
Information: Today, 15 similar and attached houses are located in the same street. There are three other houses with oriel in the same plot. Bulgurcu Street continues cornered and

Figure 406

Figure 407

Figure 408

Figure 409

Figure 410

[1] “Akar” and “akaretler” have the same dicitionary meaning and both mean a property rented out. Another row house street in Beşiktaş neighborhood is also colloquially called “Akaretler”, which is on Süleyman Seba Street. However these row houses are masonry, unlike the ones in Bulgurcu Street. The row houses in Süleyman Seba Street reflect the meaning of their common name because they were built as properties to rent. The houses in Bulgurcu Street, might have this name because of the characteristic similarity to the other street or the purpose of their construction / usage.

the frontal facade of these three houses are on a perpendicular line to the other 15 houses. Referring to the local name of the street “18 Akarlar”, it is believed that the number of the identical houses could be 18 in the past.

Ground floor and basement of the houses are made from masonry, while construction material for the upper floors is timber.

It is stated that this area is a Jewish quarter and most of the residents were Jewish. [1]

Figure 411

Figure 412: Continuation of Bulgurcu Street

Figure 413

[1] According to some statement in social media and local information.

Catalogue Number: BE_OR_020 and BE_OR_021

District: Beşiktaş
Neighborhood: Ortaköy
Location and Name: Bulgurcu Street
Building type:
BE_OR_020: Corner attached house
BE_OR_021: Attached house
Number of floors: 3 (Ground floor +2)
Period of Construction: Between late 19th century and early 20th century.
Roof type: Gable
Window type: Non- bar sash windows used as single units. Some of the windows were renewed and the original character is changed over the time.
Usage of the building: Empty.
Preservation Status: Limited interventions
Structural Status: Standing
Style: Eclectic
Information: Two buildings have an identical look on their frontal façade. Therefore they seem to be twin houses, but the southwest façade of the BE_OR_020 is not mirrored on the other house. They might be two parts of a mansion or probably the design was affected by row house trend of its period.
Impressive decorations are seen on the facades. Three dimensional ornaments around the window frames are the unique parts. Moreover, repetitive figures, decorative brackets and wooden pilasters are seen on the façade.

Figure 414

Figure 415

Figure 416

Figure 417

Figure 418: Ornaments

Catalogue Number: BE_OR_022

District: Beşiktaş
Neighborhood: Ortaköy
Location and Name: Bulgurcu Street
Building type: Attached house
Number of floors: 2 (Ground floor + 1)
The house seems to have only one floor but the behind mass is almost one floor higher than this building. They seem to be connected, therefore number of the floors are reported as 2.
Period of Construction: Unknown
Roof type: Gable
Window type: Due to the abandonment of the house, window types cannot be identified.
Usage of the building: Empty.
Preservation Status: Limited interventions
Structural Status: Extensively damaged
Style: As far as it can be estimated from the damaged facades, traditional style seems to be the dominant approach.
Information: Bagdadi technique, timber load bearing system without infill, plaster of the walls for interior and some of the joinery methods can be observed from the outside due to the current situation of the house. In point of fact, the building needs to be maintained to be livable again.

Figure 419

Figure 420

Figure 421

Catalogue Number: BE_OR_023, BE_OR_024 and BE_OR_025

District: Beşiktaş
Neighborhood: Ortaköy
Location and Name: Bulgurcu Street
Building type: Attached house
Number of floors:
BE_OR_023: 2 (Ground floor + 1)
BE_OR_024: 3 (Ground floor + 2)
BE_OR_025: 2 (Ground floor + 1)
Period of Construction: Unknown
Roof type: Gable
Window type:
BE_OR_023: Sash windows with vertical and horizontal glazing bars. They appear as single units.
BE_OR_024: Sash windows with vertical glazing bar as single units. Most of the windows are renewed and original character is changed.
BE_OR_025: All the windows are renewed and original character is changed.
Usage of the building: Housing.
Preservation Status: Limited interventions
Structural Status: Standing
Style: Traditional

Figure 422: BE_OR_023

Figure 423: BE_OR_024

Figure 424: BE_OR_025

Catalogue Number: BE_OR_026


Figure 425

District: Beşiktaş
Neighborhood: Ortaköy
Location and Name: Gültekin Street
Building type: Attached house
Number of floors: 3 (Ground floor + 2) +basement
Period of Construction: Between late 19th century and early 20th century
Roof type: Gable and valley. Large eave above the balcony.
Window type: Non-bar sash windows as twin mulled and single units. All the windows were renewed during the intervention.
Usage of the building: Housing
Preservation Status: Extensive interventions
Structural Status: Standing
Style: Eclectic. Balcony is a reflection of the European influence but the building has also some traditional features.
Information: Ornaments are not encountered on façade. Some of the original elements might be changed during the interventions.

Catalogue Number: BE_OR_027 and BE_OR_028

District: Beşiktaş
Neighborhood: Ortaköy
Location and Name: Gültekin Street
Building type: Attached houses
Number of floors: 3 (Ground floor + 2)
Period of Construction: Probably between late 19th century and early 20th century
Roof type: Gable
Window type: Center bar sash windows as single units are seen on the ground floor of the both houses. It should be the authentic type of window. Other windows have different character and almost certainly they were renewed during the intervention.
Usage of the building: Housing
Preservation Status: Limited interventions
Structural Status: Standing
Style: A dominant approach is not noted.

Figure 426: BE_OR_027 and BE_OR_028

Figure 427: BE_OR_027

Catalogue Number: BE_OR_029 and BE_OR_030

District: Beşiktaş
Neighborhood: Ortaköy
Location and Name: Nuri Pamir Street
Building type: Attached house
Number of floors: 3 (Ground floor + 2)
Period of Construction: Between late 19th century and early 20th century
Roof type: Gable
Window type: Sash windows with vertical glazing bar at center. They are used as single units on both houses.
Usage of the building: Housing
Preservation Status: Limited interventions
Structural Status: Standing
Style: Eclectic.
Information: House BE_OR_029 has repetitive ornaments on the first floor. They are produced as individual units and afterwards nailed to the bargeboard. Entrance door has also eye catching figures on the wings. Other building (BE_OR_030) has generally linear decoration elements on façade. However, decorative brackets have curved details.
Additionally, according to the general layout of the facades, top floors of both buildings seems to be added later than the main construction or both buildings used to have balconies for the top floors.

Figure 428

Figure 429

Figure 430

Figure 431

Catalogue Number: BE_OR_031

District: Beşiktaş
Neighborhood: Ortaköy
Location and Name: Çifteimamlar Street
Building type: Attached house
Number of floors: 3 (Ground floor + 2)
Period of Construction: Probably between late 19th century and early 20th century
Roof type: Roof is almost collapsed and a maintenance work was already started. Therefore, it is not possible to identify the type.
Window type: Windows could not be identified.
Usage of the building: Empty
Preservation Status: Limited interventions
Structural Status: Extensively damaged
Style: A dominant approach is not noted.
Information: According to the remnants of the parapets, a balcony used to be placed above the oriel.
Bagdadi laths and plaster of an interior wall are visible from outside due to the newly started maintenance work.

Figure 432

Figure 433

Figure 434

Catalogue Number: BE_OR_032

District: Beşiktaş
Neighborhood: Ortaköy
Location and Name: Yusuf Bali Street
Building type: Corner attached house
Number of floors: 3 (Ground floor + 2)
Period of Construction: Probably between late 19th century and early 20th century
Roof type: Combination of gable and hipped. The top floor, which is a darting block above the first floor, is covered with gable roof.
Window type: Non-bar sash windows for the narrow ones and the others are center bar sash windows. All of them are single units.
Usage of the building: Housing
Preservation Status: Limited interventions
Structural Status: Partially damaged
Style: A dominant approach is not noted. Characteristics of its period can be seen.

Figure 435

Figure 436

Figure 437

Catalogue Number: BE_OR_033

District: Beşiktaş
Neighborhood: Ortaköy
Location and Name: Müsaip Street
Building type: Attached house
Number of floors: 3 (Ground floor + 2)
Period of Construction: Probably between late 19th century and early 20th century
Roof type: Gable
Window type: Authentic ones are non-bar sash windows used as single units.
Usage of the building: Housing
Preservation Status: Extensive interventions
Structural Status: Partially damaged
Style: A dominant approach is not noted. Characteristics of its period can be seen.
Information: Wooden repetitive decoration elements appear on façade.

Figure 438

Catalogue Number: BE_AR_001

District: Beşiktaş
Neighborhood: Arnavutköy
Location and Name: Beyazgül Street
Building type: Attached house
Number of floors: 3 (Ground floor + 2) + basement
Period of Construction: Between late 19th century and early 20th century
Roof type: Hipped. Additionally, the building as curved eaves on the frontal façade is noted.
Window type: Non-bar sash windows. On the front view of the oriel twin mulled sash windows are placed and the others are used as single units. Windows of the ground floor and second floor are renewed with a different type and lost the original character.
Usage of the building: Housing
Preservation Status: Limited interventions
Structural Status: Standing
Style: Eclectic. Influences of rococo style can be perceived but also some significant figures, which can be identified as a part of neo-classic or empire approach are also used on the frontal façade.
Information: The frontal façade is intensely ornamented. Curved elements and several flower motives are giving an impressive view to the building. Additionally, linear decorations and Tuscan order pilasters appear on the façade.

Figure 439

Catalogue Number: BE_AR_002

District: Beşiktaş
Neighborhood: Arnavutköy
Location and Name: Dubaracı Street
Building type: Corner attached house
Number of floors: 3 (Ground floor + 2) + basement
Period of Construction: Between late 19th century and early 20th century
Roof type: Gable and valley
Window type: Non-bar sash windows. They are single units. Some of the windows were renewed with uncharacteristic examples.
Usage of the building: Housing
Preservation Status: Extensive interventions
Structural Status: Standing
Style: Eclectic.
Information: Two different entrance doors enables the usage of the house from different families. Probably, the property has more than one owner and the building was not maintained as a whole. Different outlook of two parts harms the integrity of the house.


Figure 440


Figure 441


Figure 442


Figure 443


Figure 444

Catalogue Number: BE_AR_003

District: Beşiktaş
Neighborhood: Arnavutköy
Location and Name: Dolaplıkuyu Street
Building type: Corner attached house
Number of floors: 3 (Ground floor + 2) + basement
Period of Construction: Between late 19th century and early 20th century
Roof type: Gable
Window type: All the windows were changed and the present ones are not reflecting the original character.
Usage of the building: Housing
Preservation Status: Limited interventions
Structural Status: Standing
Style: Eclectic. A similarity to the middle European wooden façade decoration can be found on the cross shaped wooden elements on façade.

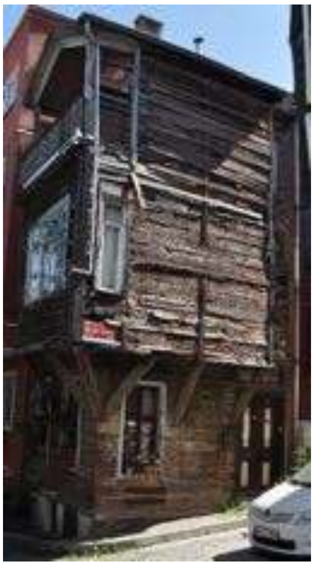


Figure 445


Figure 446


Figure 447


Figure 448

Catalogue Number: BE_AR_004

District: Beşiktaş
Neighborhood: Arnavutköy
Location and Name: Sekbanlar Street
Building type: Attached house
Number of floors: 2 (Ground floor + 1)
Period of Construction: Between late 19th century and early 20th century
Roof type: Hipped
Window type: Sash windows with vertical glazing bar at center. They appear as single units.
Usage of the building: Housing
Preservation Status: Limited interventions
Structural Status: Standing
Style: It is more likely similar to the traditional style, but there are several decoration elements on the façade.
Information: Linear decorations around the door and window frame, moldings and repetitive wooden elements below the eaves can be seen. Some of the authentic elements might be changed after the interventions.

Figure 449

Figure 450

Catalogue Number: BE_AR_005 and BE_AR_006


Figure 451

District: Beşiktaş
Neighborhood: Arnavutköy
Location and Name: Sekbanlar Street
Building type: Attached house
Number of floors: 2 (Ground floor + 1)
Period of Construction: Between late 19th century and early 20th century
Roof type: BE_AR_005: Hipped
BE_AR_006: Gable
Window type: Non-bar sash windows for the both houses. All windows were single units in BE_AR_006, while twin mulled type is seen on the other building.
Usage of the building: Housing
Preservation Status: Extensive interventions
Structural Status: Standing
Style:
BE_AR_005: Art-Nouveau
BE_AR_006: Eclectic
Information: Some of the authentic elements of the houses might be changed after the interventions.


Figure 452


Figure 453

Catalogue Number: BE_AR_007

District: Beşiktaş
Neighborhood: Arnavutköy
Location and Name: Dubaracı Street
Building type: Corner attached house
Number of floors: 3 (Ground floor + 1) + basement
Period of Construction: Between late 19th century and early 20th century
Roof type: Combination of hipped and gable
Window type: Non-bar sash windows. They appear as both single units and twin mulled type.
Usage of the building: Housing
Preservation Status: Extensive interventions
Structural Status: Standing
Style: Eclectic but neo-Greek figures are intensely encountered.
Information: The building lost some of the authentic features and proportions after the interventions. The structural system could not be seen, but it may not reflect the original construction elements.

Figure 454

Figure 455

Catalogue Number: BE_AR_008

District: Beşiktaş
Neighborhood: Arnavutköy
Location and Name: Eğlence Street
Building type: Corner attached house
Number of floors: 3 (Ground floor + 2) + basement
Period of Construction: Late 19th century
Roof type: Combination of hipped and gable.
Window type: Non-bar sash windows. All of them are single units.
Usage of the building: Empty due to the maintenance work.
Preservation Status: Limited interventions
Structural Status: Standing
Style: Eclectic
Information: This building was researched on site in detail. Detailed information is given in the main text part.

Figure 456

Figure 457

Catalogue Number: BE_AR_009

District: Beşiktaş
Neighborhood: Arnavutköy
Location and Name: Eğlence Street
Building type: Attached house
Number of floors: 3 (Ground floor + 2) + basement
Period of Construction: Between late 19th century and early 20th century
Roof type: Hipped
Window type: All the windows were changed.
Usage of the building: Housing
Preservation Status: Extensive interventions
Structural Status: Standing
Style: Eclectic
Information: Flower figures on the window frames remind the Art Nouveau style. Repetitive decoration elements and moldings are also seen on the frontal view of first floor. However, as many of the original elements are changed during the interventions, original façade character can hardly be identified. Door and windows are not authentic.

Figure 458

Figure 459

Catalogue Number: BE_AR_010

District: Beşiktaş
Neighborhood: Arnavutköy
Location and Name: Dumbaracı Street
Building type: Attached house
Number of floors: 4 (Ground floor + 3) + basement
Period of Construction: Between late 19th century and early 20th century
Roof type: Gable
Window type: Non-bar sash windows. They are single units. Some of the windows were changed.
Usage of the building: Housing
Preservation Status: Extensive interventions
Structural Status: Standing
Style: A dominant approach is not noted.
Information: These attached houses have similar character like row houses, but it is obvious that their preservation status is on different level. The one with unpainted façade is the most conserved building in this line. The building on the corner of Francalacı and Dumbaracı Street has lost the original character totally, although it has the same height and roof type with the others.

Figure 460

Figure 461

Figure 462

Catalogue Number: BE_AR_011 and BE_AR_012

District: Beşiktaş
Neighborhood: Arnavutköy
Location and Name: Beyazgül Street
Building type: Corner attached houses
Number of floors: 4 (Ground floor + 3)
Period of Construction: Between late 19th century and early 20th century
Roof type: Hipped and valley
Window type: Sash windows with vertical glazing bar. They are single units. Few windows were changed.
Usage of the building:
BE_AR_011: (Northern part) Empty.
BE_AR_012: (Maintained part) Turned into a café/bar.
Preservation Status:
BE_AR_011: Mainly authentic
BE_AR_012: Extensive intervention
Structural Status: Standing
Style: Eclectic
Information: These attached houses are located in the plot between Bebek Arnavutköy Avenue, Beyazgül Street and Francalacı Street. The façade on Beyazgül Street is symmetrical and the other facades are also very similar, although they were treated differently. Therewith, it can be claimed that these buildings were constructed as twins.
The building is eye-catching with the mass and ornaments.


Figure 463


Figure 464


Figure 465


Figure 466

Catalogue Number: BE_AR_013

District: Beşiktaş
Neighborhood: Arnavutköy
Location and Name: Beyazgül Street
Building type: Attached house
Number of floors: 3 (Ground floor + 2)
Period of Construction: Between late 19^{th} century and early 20^{th} century
Roof type: Gable
Window type: Non-bar sash windows. They are used as triple mulled on the front view of the oriel and the others are single units. Ground floor windows are not original.
Usage of the building: Ground floor is on rental for commercial use and the upper floors are used as housing.
Preservation Status: Limited intervention
Structural Status: Standing
Style: Eclectic
Information: Influences of European styles are apparent with the arched ornaments, unique curved forms for the balcony decoration and Doric order pilasters.

Figure 467

Figure 468

Catalogue Number: BE_AR_014

District: Beşiktaş
Neighborhood: Arnavutköy
Location and Name: Dumbaracı Street
Building type: Corner attached house
Number of floors: 3 (Ground floor + 2)
Period of Construction: Between late 19th century and early 20th century
Roof type: Hipped
Window type: Non-bar sash windows. They appear assingle units. Several windows are changed.
Usage of the building: Housing
Preservation Status: Limited intervention
Structural Status: Standing
Style: Eclectic. Some of the characteristics of the Ottoman house are apparent.

Figure 469

Figure 470

Catalogue Number: BE_AR_015, BE_AR_016 and BE_AR_017

District: Beşiktaş
Neighborhood: Arnavutköy
Location and Name: Eğlence Street
Building type: Row houses
Number of floors:
BE_AR_015: 4 (Ground floor + 3) + basement
BE_AR_015: 3 (Ground floor + 2) + basement
BE_AR_015: 3 (Ground floor + 2) + basement
Period of Construction: Between late 19th century and early 20th century
Roof type: Gable
Window type: Probably original character of the windows was sash and it was used as single units. However, nearly all the windows were changed.
Usage of the building: Housing
Preservation Status: Extensive intervention
Structural Status: Standing
Style: Eclectic. Intense ornaments on the window frame and decorative brackets can be described as Rococo influences.
Information: The buildings have similar characteristic features and possibly they were identical before the interventions.
BE_AR_015 seem to be formed of two identical houses. However, traces of a window from the ground floor centers the vertical axis between two oriels. Today, there are two different entrances of BE_AR_015. It is obvious that doors and the shelters above are not authentic elements. In addition to this, it has to be kept in mind that the place for the entrances may also not be original.
As it can be identified from the outside, the original timber load bearing system of BE_AR_015 was supported with other materials such as uncharacteristic brick or concrete plaster. Additional floor on top of that building harms the characteristic view.

Figure 471

Figure 472

Figure 473

Catalogue Number: BE_AR_018, BE_AR_019


Figure 474

District: Beşiktaş
Neighborhood: Arnavutköy
Location and Name: Bebek Arnavutköy Avenue
Building type: Attached houses
Number of floors: 3 (Ground floor + 2) + basement
Period of Construction: Between late 19th century and early 20th century
Roof type: Hipped
Window type: Non-bar sash windows. For the pink colored (BE_AR_018) house, sash windows were used as twin mulled or single units, while triple-mulled type and single units are seen on the other building.
Usage of the building:
BE_AR_018: Housing + Commercial use
BE_AR_019: Housing
Preservation Status: Extensive intervention
Structural Status: Standing
Style: Eclectic.
Information: Some of the authentic elements are renewed after the interventions.

Catalogue Number: BE_AR_020

District: Beşiktaş
Neighborhood: Arnavutköy
Location and Name: Beyazgül Street
Building type: Corner attached house
Number of floors: 4 (Ground floor + 3) + basement
Period of Construction: Probably between late 19th century and early 20th century
Roof type: Gable
Window type: Non-bar sash windows. They are single units. As a specific feature, upper sash of the first floor windows are arched. Additionally, it has to be mentioned that, all the windows were renewed.
Usage of the building: Unknown
Preservation Status: Extensive intervention
Structural Status: Standing
Style: Eclectic.
Information: Facades are intensely ornamented. Corinthian order pilasters and rococo style decorations are flamboyant. After the interventions, the building has lost some of the original features.

Figure 475

Figure 476

Catalogue Number: BE_AR_021

Figure 477

District: Beşiktaş
Neighborhood: Arnavutköy
Location and Name: Beyazgül Street
Building type: Corner attached house
Number of floors: 2 (Ground floor + 1)
Period of Construction: Probably between late 19th century and early 20th century
Roof type: Hipped
Window type: Non-bar sash windows. They are single units and triple mulled type. Ground floor window types are changed.
Usage of the building: Empty
Preservation Status: Limited intervention
Structural Status: Standing
Style: Ottoman housing elements are more dominant on the facades.
Information: Timber structure is constructed above the masonry ground floor, as it is seen on the majority of the houses.

Catalogue Number: BE_AR_022 and BE_AR_023

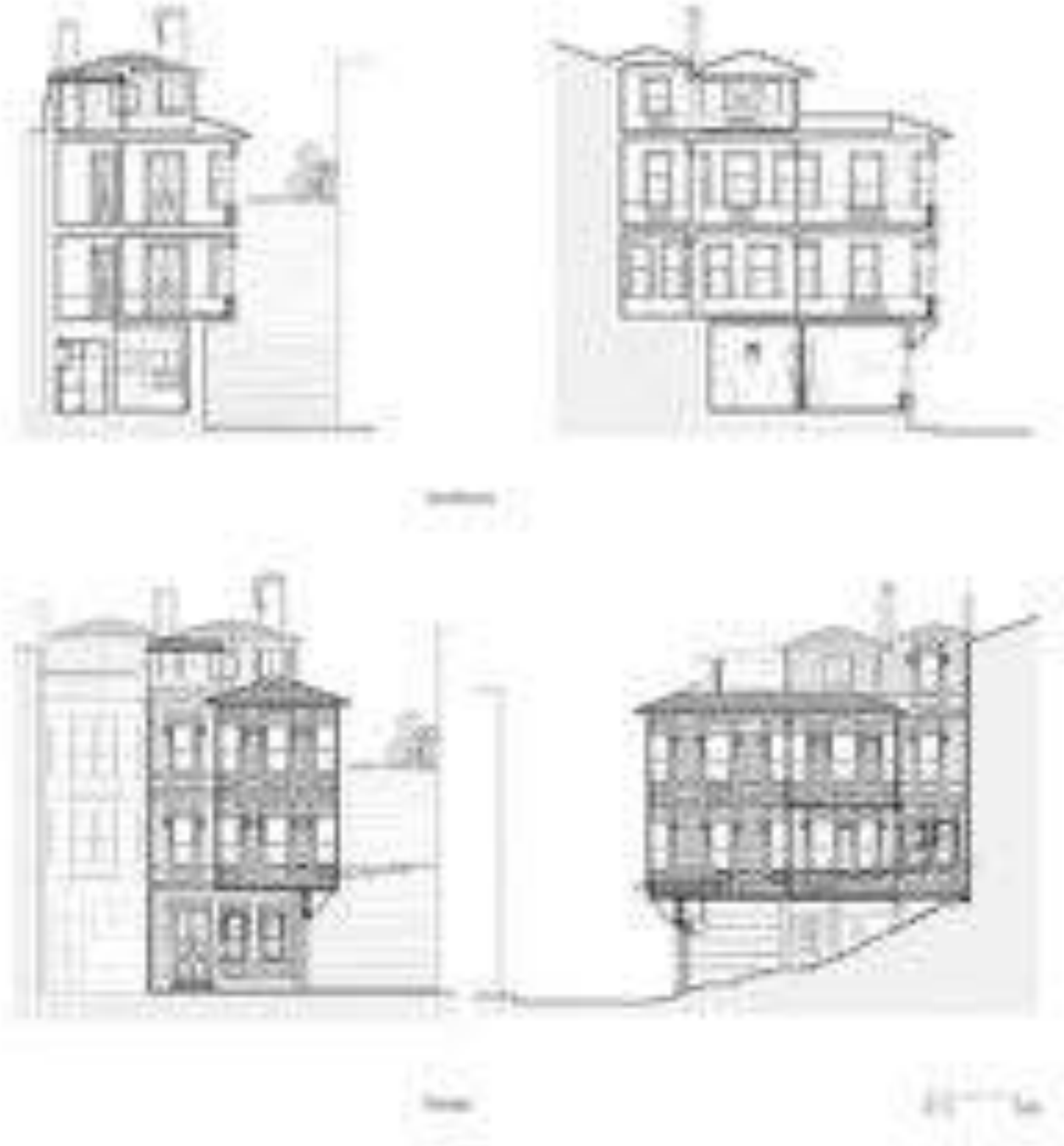
District: Beşiktaş
Neighborhood: Beşiktaş, Arnavutköy
Location and Name: Beyazgül and Ceviz Street. BE_AR_022 is also known with the previous owner, Prof. Dr. Türkan Saylan.
Building type: Corner attached house
Number of floors: 3 (Ground floor + 2)
Period of Construction: Between late 19^{th} century and early 20^{th} century
Roof type: Hipped
Window type: Non-bar sash windows for both houses. They are used as single units. Fixed windows are placed above the entrance door of BE_AR_023.
Usage of the building: Housing
Preservation Status: Limited intervention
Structural Status: Standing
Style: Art Nouveau
Information: These two houses have very similar character, although they are placed on different levels due to the topography. They are located at the plot between Beyazgül, Dubaracı and Ceviz Street, which is a stair-street.

Figure 478

Figure 479

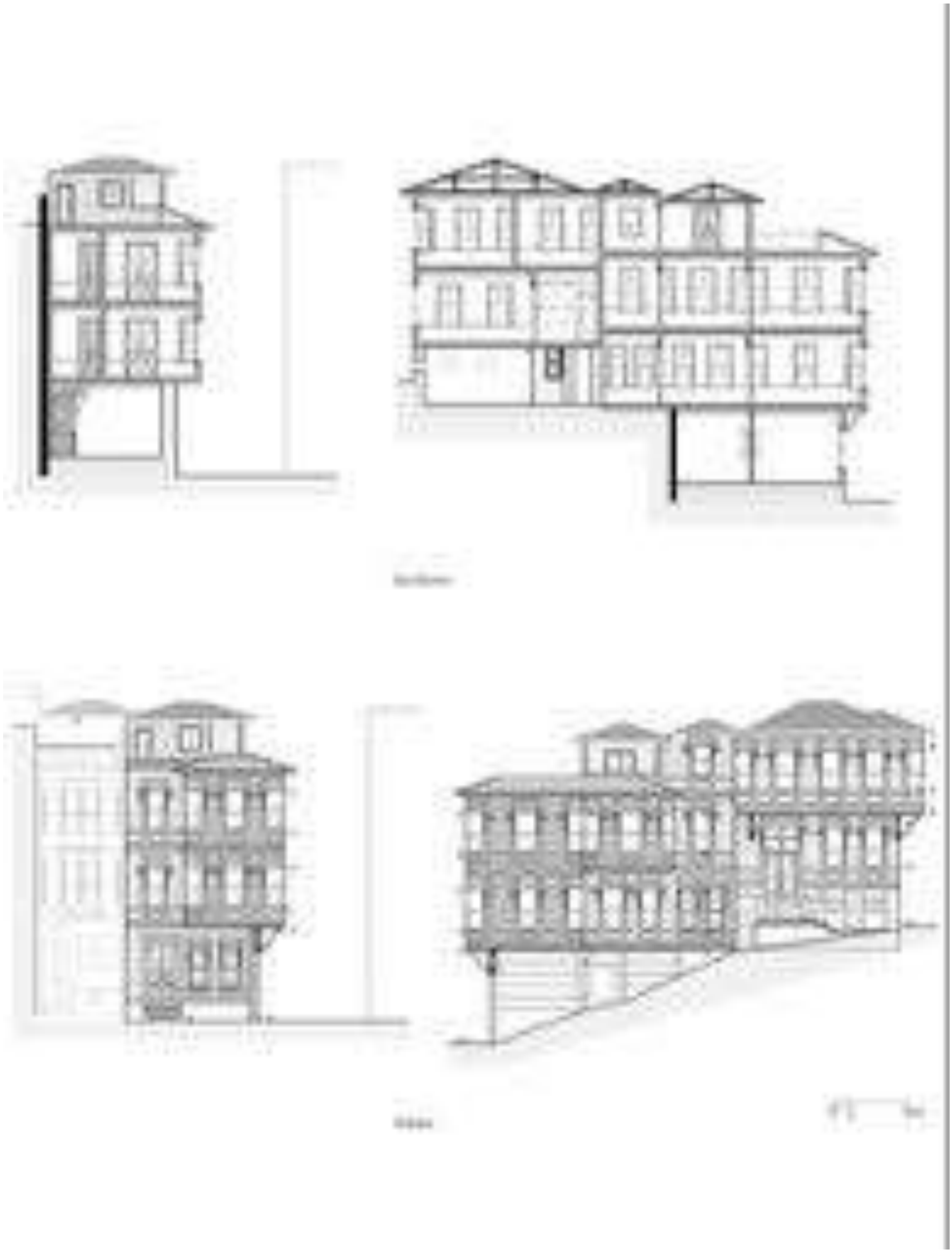
Figure 480

Drawing 18: Survey plans of the building. Buyukcolak,B.,2017



Drawing 19: Survey sections and views. Buyukcolak, B., 2017

Drawing 20: Restitution plans. Buyukcolak, B., 2017



Drawing 21: Restitution sections and views. Buyukcolak, B., 2017

Catalogue Number: BE_AR_024

District: Beşiktaş
Neighborhood: Arnavutköy
Location and Name: Beyazgül Street
Building type: Attached house
Number of floors: 3 (Ground floor + 2)
Period of Construction: Probably between late 19th century and early 20th century
Roof type: Gable or hipped[1]
Window type: Windows of the ground and first floor are with vertical glazing bars, while the top floor has non-bar sash windows. They are single units except the twin mulled example by the ground floor windows.
Usage of the building: Empty
Preservation Status: Limited intervention
Structural Status: Partially damaged
Style: Ottoman housing elements are more dominant on facades.
Information: The façade design is mainly plain. Linear window frames were used and intense ornamental decorations are not seen.
Metal entrance door is uncommon for this kind of houses that destroys the integrity.

Figure 481

[1] Accurate shape could not be seen. The aerial viewpoint image is also blurry on Google or Yandex maps.

Catalogue Number: BE_AR_025

District: Beşiktaş
Neighborhood: Arnavutköy
Location and Name: Beyazgül Street
Building type: Corner attached house
Number of floors: 3 (Ground floor + 2) + basement
Period of Construction: Probably between late 19th century and early 20th century
Roof type: Hipped
Window type: Non-bar sash windows. They are single units and twin mulled type. Most of the windows were renewed.
Usage of the building: Ground floor has commercial purposes and the upper floors are used for housing.
Preservation Status: Extensive intervention
Structural Status: Standing
Style: Ottoman housing elements are more dominant on facades. Another approach is not noted.
Information: The building is located on the corner of Beyazgül Street and Kireçhane Gediği Street, which is formed as a street-stair. The building might have been lost some of the original features after interventions.

Figure 482

Catalogue Number: BE_AR_026 and BE_AR_027

District: Beşiktaş
Neighborhood: Arnavutköy
Location and Name: Beyazgül Street
Building type: Attached houses
Number of floors: 3 (Ground floor + 2)
Period of Construction: Between late 19th century and early 20th century
Roof type:
BE_AR_026: Hipped and valley
BE_AR_026: Combination of gable and hipped. It gives the impression that the roof had some later modifications.
Window type: Non-bar sash windows for both houses. Sash windows are triple mulled only on the front view of the oriel of the building BE_AR_026 and the others are single units. Some of the windows were renewed.
Usage of the building: Empty
Preservation Status: Limited intervention
Structural Status: Standing
Style: Eclectic. Curved decorations reflect Baroque style. In the meantime, linear elements and Tuscan order columns for the balconies are also noted on the both houses.
Information: Ground floors of the both houses are seems to be the most interfered parts.


Figure 483


Figure 484


Figure 485


Figure 486

Catalogue Number: BE_AR_028, BE_AR_029 and BE_AR_030

District: Beşiktaş
Neighborhood: Arnavutköy
Location and Name: Beyazgül Street
Building type:
BE_AR_028 and BE_AR_029: Attached houses
BE_AR_030: Corner attached house
Number of floors:
BE_AR_028: 2 (Ground floor + 1) + basement
BE_AR_029: 4 (Ground floor + 3)
BE_AR_030: 3 (Ground floor + 2) + basement
Period of Construction: Between late 19th century and early 20th century
Roof type: Gable
Window type:
BE_AR_028: Non-bar sash windows as single units. Moreover fixed windows are placed above the entrance door. Casement windows of the ground floor are not characteristic.
BE_AR_029: Center bar sash windows for ground floor and the others are non-bar sash window. They are twin mulled and single units.
BE_AR_030: Non-bar sash windows. They are used as twin mulled and single units.
Usage of the building: Housing
Preservation Status: BE_AR_028 and BE_AR_030: Limited intervention
BE_AR_029: Extensive intervention. Rebuilt
Structural Status: Standing
Style: They are mainly eclectic. Ottoman housing elements are more significant in the houses of BE_AR_028 and BE_AR_030
Information: Although some of the features of the houses are quite different, they are a part of the same street and therefore, evaluated together.

Figure 487: BE_AR_028

Figure 488: BE_AR_029

Figure 489: BE_AR_030

Catalogue Number: BE_AR_031

District: Beşiktaş
Neighborhood: Arnavutköy
Location and Name: Beyazgül Street
Building type: Attached house
Number of floors: 3 (Ground floor + 2)
Period of Construction: Between late 19th century and early 20th century
Roof type: Gable
Window type: Sash windows with a vertical glazing bar. They are single units.
Usage of the building: Empty
Preservation Status: Mainly authentic
Structural Status: Extensively damaged
Style: Mainly traditional. Ottoman housing elements are quite explicit in the frontal façade.
Information: Due to the current structural appearance of the building, Bagdadi laths and some of the load bearing elements are visible from the outside.
Moreover, it is also worth to mention the neighboring building, which has Rococo style impressive decoration elements. This building was not added to the catalogue, as the original timber structure was changed during the interventions.

Figure 490: BE_AR_031

Figure 491: Neighboring building

Catalogue Number: BE_AR_032, BE_AR_033 and BE_AR_034

District: Beşiktaş
Neighborhood: Arnavutköy
Location and Name: Dubaracı Street
Building type: Attached houses
Number of floors:
BE_AR_032: 3 (Ground floor + 2)
BE_AR_033: 3 (Ground floor + 2)
BE_AR_034: 2 (Ground floor + 1)
Period of Construction: Between late 19th century and early 20th century
Roof type: BE_AR_032 and BE_AR_033: Gable
BE_AR_034: Hipped
Window type: Windows of BE_AR_032 and BE_AR_034 are renewed and they are non-bar sash windows as single units. Additionally, BE_AR_034 has one twin mulled sash window.
Building of BE_AR_033 has casement windows.
Usage of the building:
BE_AR_032 and BE_AR_034: Housing
BE_AR_033: Empty
Preservation Status: Extensive intervention
Structural Status: Standing
Style: They are mainly eclectic. Ottoman housing elements are also significant in the houses.


Figure 492: BE_AR_032


Figure 493: BE_AR_034


Figure 494:BE_AR_033

Catalogue Number: BE_AR_035, BE_AR_036, BE_AR_037 and BE_AR_038

District: Beşiktaş
Neighborhood: Arnavutköy
Location and Name: Dubaracı Street
Building type: Attached houses. Their frontal facades are symmetrical and they can also be defined as row houses.
Number of floors: 3 (Ground floor + 2) + basement
Period of Construction: Between late 19th century and early 20th century
Roof type: Gable
Window type: Non-bar sash windows. They are single units and twin mulled sash windows. Most of the windows were renewed but the original character is preserved.
Usage of the building: BE_AR_037 is empty and the others are probably used as a house.
Preservation Status: Extensive interventions
Structural Status: Standing
Style: Eclectic.
Information: The buildings lost some of the authentic elements after the interventions.

Figure 495

Figure 496

Figure 497

Figure 498

Catalogue Number: BE_AR_039 and BE_AR_040

District: Beşiktaş
Neighborhood: Arnavutköy
Location and Name: Dubaracı Street
Building type: Corner attached houses
Number of floors:
BE_AR_039: 2 (Ground floor + 1) + basement
BE_AR_040: 4 (Ground floor + 3)
Period of Construction: Unknown. Probably between late 19th century and early 20th century
Roof types: Gable
Window type: BE_AR_039: Windows were renewed. As it is understood from the present façade character, original type is the sash window. They are single units and twin mulled style.
BE_AR_040: Non-bar sash windows. They are used as single units. All the windows are renewed.
Usage of the building: Housing
Preservation Status:
BE_AR_039: Limited interventions
BE_AR_040: Extensive interventions
Structural Status: Standing
Style: BE_AR_039: Mainly traditional
BE_AR_040: Eclectic
Information: The buildings might have lost some of the authentic elements after the interventions. BE_AR_040 is located by the cross section of Dubaracı and Teyyareci Suphi Streets.


Figure 499: BE_AR_039


Figure 500: BE_AR_040


Figure 501: BE_AR_041

Catalogue Number: BE_AR_041

District: Beşiktaş
Neighborhood: Arnavutköy
Location and Name: Francalacı Street, Camlıca Kiosk or Pavillion
Building type: Corner attached house
Number of floors: 3 (Ground floor + 2) + basement
Period of Construction: Between late 19th century and early 20th century
Roof type: Hipped
Window type: Non-bar sash windows. They are used as twin mulled and single units. All the windows are renewed.
Usage of the building: Commercial
Preservation Status: Extensive interventions. Might be rebuilt.
Structural Status: Standing
Style: Eclectic.
Information: The building is located by the cross section of Francalacı and Bakkal Streets. The building has probably lost some of the authentic elements after the the interventions.

Figure 502

Figure 503

Catalogue Number: BE_AR_042

District: Beşiktaş
Neighborhood: Arnavutköy
Location and Name: Bebek Arnavutköy Avenue, Seaside mansion of Halet Çamlıbel
Building type: Seaside mansion[1]
Number of floors: 3 (Ground floor + 2) + attic
Period of Construction: 1820's [2]
Roof type: Hipped
Window type: Sash windows with both vertical and horizontal glazing bar or only with a vertical bar. Additionally arched fixed windows are placed above the ground floor sash windows and entrance door. All the windows are single units.
Usage of the building: Educational[3]
Preservation Status: Authentic
Structural Status: Standing
Style: Although some traditional elements are appearant, the building also reflects classism.
Information: This building is one of the rare preserved wooden houses from early 19th century. Besides the characteristic features of the authentic architectural elements, the garden has a special importance, because it reflects a typical layout of the settlements around Kuruçeşme, Arnavutköy and Bebek. Houses on the shore line used to have narrow, long back gardens surrounded with stone walls. [4]However, today almost all of them were changed and this situation increases the heritage value of this property.

Figure 504

Figure 505

Figure 506

[1] Although this building is described and known as a seaside mansion, a main road breaks the continuity as it lays between the building and Bosphorus.
[2] Girardelli P. and Güngör, A., 2016, p. 69
[3] Latest owner of the building Halet Çamlıbel, who was one of the first archeologists of Turkish Republic, donated this building to Bophorus University and it is under restoration work to convert it to a research center for archeology and classical architecture with the name of the owner couple, "Halet Çambel and Nail Çakırhan".
[4] Girardelli P. and Güngör, A., 2016, p. 72

Catalogue Number: BE_BE_001 and BE_BE_002

District: Beşiktaş
Neighborhood: Bebek
Location and Name: Manolya Street
Building type: Mansions
Number of floors: 2 (Ground floor + 1) + basement
Period of Construction: Between late 19th century and early 20th century
Roof type: BE_BE_001: Hipped
BE_BE_002: Gable
Window type: BE_BE_001 has sash windows with bars and BE_BE_002 has non-bar sash windows.
Usage of the building: BE_BE_001: Empty
BE_BE_002: Fitness center
Preservation Status: BE_BE_001: Limited intervention
BE_BE_002: Extensive intervention
Structural Status: Standing
Style: Eclectic
Information: Some of the authentic elements were changed in BE_BE_002 after the interventions.

Figure 507: BE_BE_001

Figure 508: BE_BE_002

Figure 509: BE_BE_002

Figure 510: BE_BE_001 and BE_BE_002

Catalogue Number: BE_VI_001, BE_VI_002 and BE_VI_003

District: Beşiktaş
Neighborhood: Vişnezade
Location and Name: Çatlakçeşme Street
Building type: Attached houses
Number of floors: 2 (Ground floor + 1) + basement
Period of Construction: Between late 19th century and early 20th century
Roof type: BE_VI_001 and 003: Hipped
BE_VI_002: Gable
Window type: Sash windows with a vertical wooden bar.
Usage of the building: BE_VI_001 and 003: Empty
BE_VI_002: Housing
Preservation Status: BE_VI_001 and 002: Limited intervention
BE_VI_003: Mainly authentic
Structural Status: Partially damaged
Style: Traditional
Information: Those three houses are placed at the same street. There were also other wooden houses as it can be noticed at the last photo.


Figure 511: BE_VI_001


Figure 512: BE_VI_001 and BE_VI_002


Figure 513: BE_VI_002


Figure 514: BE_VI_003

BAKIRKÖY (BA)

1) Florya (FL)
2) Yeşilköy (YE)
3) Yeşilyurt (YEŞ)
4) Ataköy (AT)
5) Zuhuratbaba (ZU)
6) Zeytinlik (ZE)
7) Cevizlik (CE)
8) Yenimahalle (YE)
9) Sakızağacı (SA)
10) Kartaltepe (KA)

Catalogue Number: BA_ZU_001

District: Bakırköy
Neighborhood: Zuhuratbaba
Location and Name: İncirli Avenue, Yeşil Köşk (Green Pavillion)
Building type: Pavillion
Number of floors: 3 (Ground floor +2) + basement
Period of Construction: Between late 19th century and early 20th century
Roof type: Complex. Combination of gable, hipped and valley.
Window type: Non-bar sash windows. They are used as single units. [1]
Usage of the building: Kindergarden
Preservation Status: Extensive intervention.
Structural Status: Standing
Style: Art Nouveau
Information: The building is located on an intersection parcel neighboring İncirli Avenue and Hür Street.

Figure 515

Figure 516

Figure 517

[1] Window types are identified from outside of the garden and due to the trees all the windows could not be seen individually.

Catalogue Number: BA_ZU_002

District: Bakırköy
Neighborhood: Zuhuratbaba
Location and Name: İncirli Avenue
Building type: Mansion
Number of floors: 4 (Ground floor +3)
Period of Construction: Between late 19th century and early 20th century
Roof type: Gable and valley
Window type: Sash windows with a vertical glazing bar at center. They are used as single units.
Usage of the building: Empty
Preservation Status: Mainly authentic
Structural Status: Partially damaged
Style: Apart from the traditional elements, several Neo-classic figures can be noted on the façade decoration.
Information: The building is located on an intersection parcel neighboring İncirli Avenue and Vankulu Street. Large garden of the mansion is still preserved, but left neglected. Similar to the other examples, timber structure of the building is constructed above the brick masonry ground floor. The building is constituted of two different parts and probably south part was constructed afterwards. Instead of an oriel, Avant-corps (risalit) were used for the north part and the top floor of that part has balconies. The extension on the front facade is decorated with Tuscan order pilasters. Ceilings are also decorated. [1]


Figure 518


Figure 519


Figure 520


Figure 521

[1] It is identified from outside. Due to the current situation of the house, interior is visible through the windows.

Catalogue Number: BA_CE_001, BA_CE_002 and BA_CE_003

District: Bakırköy
Neighborhood: Cevizlik
Location and Name: Kartopu Street
Building type: Attached houses and a corner attached house
Number of floors:
BA_CE_001: 3 (Ground floor +1) + basement
BA_CE_002 and 003: 2 (Ground floor +1) + basement
Period of Construction: Between late 19th century and early 20th century
Roof type: Gable
Window type: Sash windows with a vertical glazing bar at center. Except from the twin mulled oriel windows of the BA_CE_002 and BA_CE_003, they are used as single units.
Usage of the building: BA_CE_001: Empty
BA_CE_002: Commercial
BA_CE_003: Housing
Preservation Status: Extensive interventions. BA_CE_001 is probably rebuilt.
Structural Status: Standing
Style: Mainly traditional
Information: BA_CE_001 had lost some of the authentic features and the structural system might be only partially timber. Renewal of the window glasses with a reflective type spoils the original look. However, it constitutes a meaningful whole with the neighboring wooden houses (BA_CE_002 and BA_CE_003) having a similar character.

Figure 522: BA_CE_001, 002 and 003

Figure 523: Kartopu street view

Figure 524: BE_CE_002 and BE_CE_003

Catalogue Number: BA_CE_004

District: Bakırköy
Neighborhood: Cevizlik
Location and Name: Banyolar Street
Building type: Corner attached house
Number of floors: 2 (Ground floor +1) + basement
Period of Construction: Between late 19th century and early 20th century
Roof type: Hipped
Window type: Non-bar sash windows used as triple mulled and single units.
Usage of the building: Housing
Preservation Status: Extensive interventions
Structural Status: Standing
Style: Eclectic. Influences of rococo, neo-classic and oriental figures can be seen on the façade.
Information: The building has a small garden, which has an entrance from the same street. Various decorative figures are used on the facades.


Figure 525


Figure 526


Figure 527


Figure 528

Catalogue Number: BA_CE_005

District: Bakırköy
Neighborhood: Cevizlik
Location and Name: Kartopu Street
Building type: Corner attached house
Number of floors: 3 (Ground floor +2) + basement
Period of Construction: Between late 19th century and early 20th century
Roof type: Combination of gable and hipped
Window type: Non-bar sash windows used as single units. Basement windows are casement windows. All the windows are renewed.
Usage of the building: Empty
Preservation Status: Extensive interventions
Structural Status: Standing
Style: Eclectic but traditional figures are dominant.
Information: The building might have lost some of the authentic features after the interventions. It has a small garden nearby and fire escape is added to the building.

Figure 529

Figure 530

Figure 531

Catalogue Number: BA_CE_006

District: Bakırköy
Neighborhood: Cevizlik
Location and Name: Kartopu Street
Building type: Attached house
Number of floors: 3 (Ground floor +2) + basement
Period of Construction: Between late 19th century and early 20th century
Roof type: Gable
Window type: Non-bar sash windows. They are used as single units and triple mulled windows. Fixed windows are placed on the door wings and upper part of the doors for skylight.
Usage of the building: Housing + Commercial
Preservation Status: Extensive interventions
Structural Status: Standing
Style: A dominant approach is not noted.
Information: Balcony above the oriel and the decoration elements on the façade reflect the characteristics of the timber heritage from the latest period of Ottoman Empire. Similar buildings are also seen in other districts such as Kadıköy, Beşiktaş or Sarıyer.

Figure 532

Figure 533

Figure 534

Catalogue Number: BA_CE_007

District: Bakırköy
Neighborhood: Cevizlik
Location and Name: Asmalı Sakız Street
Building type: Attached house
Number of floors: 2 (Ground floor +1) + basement
Period of Construction: Between late 19th century and early 20th century
Roof type: Gable[1]
Window type: Non-bar sash windows. They are used as twin mulled windows for the oriel and the others are single units. Additionally, there is a large fixed window divided into small pieces with bars above the entrance door.
Usage of the building: First floor is used as housing while the other floors remain empty.
Preservation Status: Extensive intervention
Structural Status: Standing
Style: A dominant approach is not noted.

Figure 535

Figure 536

[1] Exact shape of the roof could not be seen on site.

Catalogue Number: BA_CE_008

District: Bakırköy
Neighborhood: Cevizlik
Location and Name: Banyolar Street
Building type: Corner attached house
Number of floors: 2 (Ground floor +1) + basement
Period of Construction: Between late 19th century and early 20th century
Roof type: Jerkin head roof
Window type: Non-bar sash windows are used as triple mulled on the both street facades. However, on the façade facing the garden, a center bar sash window is seen as a single unit.
Usage of the building: Housing
Preservation Status: Authentic
Structural Status: Standing
Style: Art Nouveau
Information: The building is located on the intersection parcel of Banyolar Street and Sakız Yalı Street. It is one of the evident examples of the Art Nouveau styled wooden facades.

Figure 540

Figure 541

Figure 537

Figure 538

Figure 539

Figure 542

Catalogue Number: BA_SA_001

District: Bakırköy
Neighborhood: Sakızağacı
Location and Name: Küçük Yalı Street
Building type: Corner attached house
Number of floors: 3 (Ground floor +2) + basement
Period of Construction: Between late 19th century and early 20th century
Roof type: Combination of gable and hipped
Window type: Non-bar sash windows. They are used as single units. All the windows are renewed.
Usage of the building: Housing
Preservation Status: Extensive interventions. Probably reconstructed.
Structural Status: Standing
Style: A dominant European style is not noted.
Information: The building might have lost some of the authentic features after the interventions but the general character is preserved.

Figure 543

Figure 544

Figure 545: Older photo of the street. (Photo: Wikipedia)

Catalogue Number: BA_SA_002 and BA_SA_003

District: Bakırköy
Neighborhood: Sakızağacı
Location and Name: Küçük Yalı Street
Building type:
BA_SA_002: Attached house
BA_SA_003: Corner attached house
Number of floors: 2 (Ground floor +1). BA_SA_002 has basement floor and the floor heights are bigger than BA_SA_003.
Period of Construction: Between late 19th century and early 20th century
Roof type: Gable.
Window type: BA_SA_002: Sash windows with vertical glazing bar at center.
BA_SA_003: Sash windows with both vertical and horizontal glazing bar at the center.
They are used as single units.
Usage of the building:
BA_SA_002: Commercial + Housing
BA_SA_003: Empty
Preservation Status:
BA_SA_002: Limited interventions
BA_SA_003: Authentic
Structural Status: BA_SA_002: Standing
BA_SA_003: Partially damaged
Style: A dominant European style is not noted. Mainly traditional.
Information: These two buildings are neighboring each other. Probably BA_SA_003 used to have an additional upper floor. Current roof coverage is not original and the decorative brackets support the claim of an upper oriel.


Figure 546: BA_SA_002


Figure 547: BA_SA_002


Figure 548: BA_SA_002 and BA_SA_003


Figure 549: BA_SA_003

Catalogue Number: BA_SA_004

District: Bakırköy
Neighborhood: Sakızağacı
Location and Name: Küçük Yalı Street
Building type: Corner attached house
Number of floors: 3 (Ground floor +2
Period of Construction: Between late 19th century and early 20th century
Roof type: Hipped
Window type: Sash windows with horizontal glazing bar. They are used as single units. There are few sash windows with vertical glazing bar, but these were probably renewed.
Usage of the building: Empty
Preservation Status: Limited interventions
Structural Status: Partially damaged
Style: A dominant style is not noted.
Information: The building has a very large façade facing the Kücükyalı Street. Most likely, it used to have a large garden. Roof coverage is not original. Structural system of the building can clearly be identified from east façade.

Figure 550

Figure 551

Figure 552

Figure 553

Figure 554

Catalogue Number: BA_SA_005, BA_SA_006 and BA_SA_007

District: Bakırköy
Neighborhood: Sakızağacı
Location and Name: Küçük Yalı Street
Building type: Three identical attached houses. They could also be defined as row houses.
Number of floors: 3 (Ground floor +2) + basement
Period of Construction: Between late 19th century and early 20th century
Roof type: Gable
Window type: Sash windows with vertical glazing bar. They are used as single units.
Usage of the building: They were used for housing purposes, but today, the buildings remain empty except BA_SA_007.
Preservation Status: Authentic
Structural Status: Partially damaged
Style: Eclectic. Cross shaped façade decorations have influences from middle European wooden houses like Chalet.
Information: Repetitive wooden elements were used for the decoration besides the cross shaped linear laths. Most likely, basic machines were used to produce these repetitive decorations. Dimensions of the cross section of one of the load bearing studs are measured as 14 x 15 cm. Width of the cladding boards is 25 cm, including the 2 cm chamfers.

A distinctive element on the façades of the buildings is the "Norwich Union" fire insurance mark. Norwich Union is an English company established in 1797 for insuring of buildings, goods, merchandises and effects from loss by fire. First agency in Turkey was opened in Izmir in 1880. [1]

Figure 555

Figure 556: Entrance

Figure 557: Entrance door

Figure 558

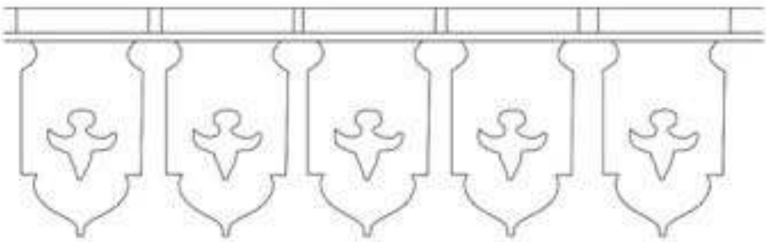
[1] https://heritage.aviva.com/our-history/companies/a/aviva-insurance-uk-ltd/

Figure 559: Norwich Union insurance mark

Figure 560: Timber frame structural system above the brick basement

Figure 561

Figure 562: Measurements



Drawing 22: Decorations on the eaves

Catalogue Number: BA_SA_008 and BA_SA_009

District: Bakırköy
Neighborhood: Sakızağacı
Location and Name: Asmalı Sakız Street
Building type: Attached houses. As the two building have an identical façade, they can also be described as twin houses.
Number of floors: 3 (Ground floor +2) + basement
Period of Construction: Between late 19^{th} century and early 20^{th} century
Roof type: Gable
Window type: Non-bar sash windows with a combination of fixed windows. They are used as triple mulled windows and single units. Additionally, there is a large fixed window divided into small pieces with bars above the entrance door.
Usage of the building: Kindergarten
Preservation Status: Extensive intervention
Structural Status: Standing
Style: Art Nouveau façade decorations
Information: Some of the authentic features are changed after the interventions.

Figure 563

Figure 564

Figure 565

Catalogue Number: BA_YE_001

District: Bakırköy
Neighborhood: Yeşilköy
Location and Name: Yeşilzeytin Street
Building type: Pavilion. The building is attached to a reconstructed house from southwest façade. It could be a part of a mansion together with the neighboring building.
Number of floors: 3 (Ground floor +2) + basement
Period of Construction: Between late 19^{th} century and early 20^{th} century
Roof type: Combination of hipped and gable
Window type: Sash windows with vertical glazing bar at center. They are used as single units.
Usage of the building: Empty
Preservation Status: Authentic
Structural Status: Standing
Style: Art Nouveau
Information: The building has a garden with an entrance from Yeşilzeytin Street.

Figure 566

Figure 567

Figure 568

Catalogue Number: BA_YE_002

District: Bakırköy
Neighborhood: Yeşilköy
Location and Name: Bestekar Osman Nihat Akın Street
Building type: Pavilion.
Number of floors: 2 (Ground floor +1)
Period of Construction: Between late 19th century and early 20th century
Roof type: Hipped
Window type: Sash windows with vertical glazing bar at center and fixed small windows above. They are used as single units. [1]
Usage of the building: Empty
Preservation Status: Authentic
Structural Status: Standing
Style: Eclectic
Information: The building might be a part of a mansion as an annex. A restoration work has started during the research and these photos show the original elements of the facades.

Figure 569

Figure 570

Figure 571

[1] All the windows could not be identified.

Catalogue Number: BA_YE_003

District: Bakırköy
Neighborhood: Yeşilköy
Location and Name: Halkalı Street
Building type: Pavilion. One side attached house with a garden.
Number of floors: 2 (Ground floor +1) + basement
Period of Construction: Between late 19th century and early 20th century
Roof type: Gable
Window type: Non-bar sash windows. A single unit window is seen on the frontal façade but the other windows are closed with the shutters. According to the size, triple mulled windows might also be encountered.
Usage of the building: Empty
Preservation Status: Authentic
Structural Status: Standing
Style: Victorian
Information: The building has a garden with an entrance from Halkalı Street. Small rectangular wooden pieces were repetitively used on the bargeboards, soffits and moldings. An ornamented arrow is placed on the ridge of the roof covering the entrance. Owner of the house was Greek lived in Turkey (rum).


Figure 572


Figure 573


Figure 574

Catalogue Number: BA_YE_004

Figure 575

District: Bakırköy
Neighborhood: Yeşilköy
Location and Name: Halkalı Street
Building type: Pavilion. One side attached house with a garden.
Number of floors: 2 (Ground floor +1) + basement
Period of Construction: Between late 19th century and early 20th century
Roof type: Gable
Window type: Sash windows with a vertical glazing bar at center. They are used as single units.
As casement windows appear to be changed they do not reflect the original style.
Usage of the building: Housing
Preservation Status: Limited interventions
Structural Status: Standing
Style: Eclectic
Information: Moldings are placed above the windows of the ground and first floors. Type of the decorative brackets and the slope of the roof give the impression of the mountain houses of Europe. Vertical cladding boards are a foreign feature to the Istanbul wooden heritage. Although some alterations are obvious on the frontal façade, interior of the houses remained mainly authentic. Every room has a special ceiling decoration. Stove pipes interrupts the holistic image in some spaces.

Figure 576

Figure 577

Figure 578

Figure 579

Figure 580

Catalogue Number: BA_YE_005, BA_YE_006 and BA_YE_007

District: Bakırköy
Neighborhood: Yeşilköy
Location and Name: Halkalı Street
Building type: Attached houses
Number of floors:
BA_YE_005: 3 (Ground floor +2) + basement
BA_YE_006: 3 (Ground floor +2) + basement
BA_YE_007: 2 (Ground floor +1) + basement
Period of Construction: Between late 19th century and early 20th century
Roof type: Gable[1]
Window type: Sash windows with a vertical glazing bar at center. They are used as single units for BA_YE_006 and BA_YE_007.
Windows of BA_YE_005 are changed.
Usage of the building: Housing except the basement floor of BA_YE_006 which is used for commercial purposes.
Preservation Status: BA_YE_005 and BA_YE_006: Extensive interventions
BA_YE_007: Limited interventions
Structural Status: Standing
Style: A dominant approach is not noted. Elements are mainly traditional.

Figure 581

Figure 582

Figure 583: BA_YE_007

[1] All three roofs could not be identified from aerial views, but hipped shape is confirmed for one of the houses.

Catalogue Number: BA_YE_008

District: Bakırköy
Neighborhood: Yeşilköy
Location and Name: İstasyon Avenue
Building type: Attached house
Number of floors: 3 (Ground floor +2) + basement
Period of Construction: Between late 19th century and early 20th century
Roof type: Gable
Window type: Non-bar sash windows. They are used as single units.
Usage of the building: Housing
Preservation Status: Mainly authentic
Structural Status: Standing
Style: Eclectic
Information: Tuscan order pilasters are apparent below the decorative brackets supporting the balcony of the frontal façade. Large band balcony along the width of the façade. Repetitive ornaments are dominant on the façade decoration. As the habitants share, the light bulbs are used to decorate the façade on the 10th year celebrations of the Turkish Republic.


Figure 584


Figure 585


Figure 586


Figure 587


Figure 588

Catalogue Number: BA_YE_009

District: Bakırköy
Neighborhood: Yeşilköy
Location and Name: İstasyon Avenue
Building type: Mansion
Number of floors: 3 (Ground floor +2) + basement
Period of Construction: Between late 19th century and early 20th century
Roof type: Gable and valley
Window type: Sash windows with a vertical glazing bar at center. They are used as single units.
Usage of the building: Basement is a clubhouse for an association and the upper floors are empty.
Preservation Status: Mainly authentic
Structural Status: Standing
Style: A dominant approach is not noted.
Information: Combination of European influences and traditional character can be noticed. While on the south façade an oriel is placed, balcony is preferred for the east façade. The console structure of the balcony can easily be observed due to current situation of the building. Unlike the simple traditional oriels, this extension on the south façade continues in two floors.

Figure 589

Figure 590

Figure 591

Figure 592

Figure 593

Catalogue Number: BA_YE_010

District: Bakırköy
Neighborhood: Yeşilköy
Location and Name: İstasyon Avenue
Building type: Mansion
Number of floors: 4 (Ground floor +3)
Period of Construction: Between late 19th century and early 20th century
Roof type: Complex. Combination of gable and hipped.
Window type: Double casement windows with fixed windows above. They are used as single units.
Usage of the building: Ground floor is specialized for commercial purposes but the use of the upper floors are unknown. They might be used as a storage or housing.
Preservation Status: Extensive interventions
Structural Status: Standing
Style: Eclectic
Information: Location of the building has become a vivid commercial and shopping area. The building has lost some of the authentic elements, as well as a private atmosphere of a residential area.

Figure 594

Figure 595

Catalogue Number: BA_YE_011

District: Bakırköy
Neighborhood: Yeşilköy
Location and Name: İstasyon Avenue
Building type: Twin attached houses
Number of floors: 3 (Ground floor +2) + basement
Period of Construction: Between late 19th century and early 20th century
Roof type: Gable. Curved eaves are explicit on the frontal façade.
Window type: Sash windows with a vertical glazing bar and without any bar. They are used as twin mulled and single units.
Usage of the building: Housing.
Preservation Status: Extensive interventions. Rebuilt.
Structural Status: Standing
Style: Eclectic. Curved elements of the façade represent neo-Baroque, but linear decorations are also used.
Information: After the interventions several changes were made, but the general character of the façade can still be distinguished, when it is compared with the old photos. However, timber structural system is changed after the reconstruction. Geometric shapes are used intensely as ornaments. Some of the decoration figures seems to be disappeared on the current situation of the house.

Figure 596

Figure 597

Figure 598: Old photo showing the original details.

Source of the photo: http://earsiv.sehir.edu.tr:8080/xmlui/bitstream/handle/11498/39409/001521460006.pdf?sequence=1&isAllowed=y

Catalogue Number: BA_YE_012

District: Bakırköy
Neighborhood: Yeşilköy
Location and Name: İstasyon Avenue
Building type: Attached house
Number of floors: 3 (Ground floor +2)
Period of Construction: Between late 19th century and early 20th century
Roof type: Gable.
Window type: Casement windows with fixed windows above. Probably, the windows were changed.
Usage of the building: Restaurant.
Preservation Status: Extensive interventions
Structural Status: Standing
Style: Eclectic.
Information: After the interventions some of the authentic features might be changed.

Figure 599

Catalogue Number: BA_YE_013

District: Bakırköy
Neighborhood: Yeşilköy
Location and Name: İğde Street
Building type: Attached house
Number of floors: 3 (Ground floor +2)
Period of Construction: Between late 19th century and early 20th century
Roof type: Gable
Window type: Casement windows with fixed windows above. Probably, the windows were changed.
Usage of the building: Probably for housing.
Preservation Status: Extensive interventions
Structural Status: Standing
Style: Eclectic.
Information: The building is located at the intersection parcel between the İğde Street and Ümraniye Bostanı Street. A yard in the plot is still preserved and an additional mass was constructed in the garden to enlarge the usage area. After the interventions some of the authentic features might be changed. Windows with linear pediments reflects the western style influence. Unlike the traditional wooden heritage of Istanbul, vertical cladding boards are used on the part of the frontal façade.

Figure 600

Figure 601

Figure 602

Catalogue Number: BA_YE_014

District: Bakırköy
Neighborhood: Yeşilköy
Location and Name: Yeşilköy İstanbul Avenue, Mansion of Simenoglu
Building type: Mansion
Number of floors: 3 (Ground floor +2) + basement
Period of Construction: Late 19th century, before 1878.
Roof type: Gable and valley
Window type: The windows cannot be seen from outside of the garden.
Usage of the building: Housing
Preservation Status: Extensive interventions
Structural Status: Standing
Style: Victorian
Information: Ayastefenos was signed here in 1878.[1] Moreover, this building was used in many Turkish movies as a scene in the 1970s. European influence is apparent on the character of the building.

Figure 603

Figure 604

[1] https://tr.wikipedia.org/wiki/Ayastefanos_Antla%C5%9Fmas%C4%B1 and colloquial knowledge.

Catalogue Number: BA_YE_015 and BA_YE_016

District: Bakırköy
Neighborhood: Yeşilköy
Location and Name: Yeşilköy İstanbul Avenue
Building type: Mansion
Number of floors:
BA_YE_015: 2 (Ground floor +1) + basement
BA_YE_016: 3 (Ground floor +2) + basement
Period of Construction: Between 19th century and early 20th century.
Roof type: Hipped
Window type: Sash windows as mulled or single use, but it has to be stated that the windows are renewed.
Usage of the building: Kindergarten
Preservation Status: Extensive interventions[1]
Structural Status: Standing
Style: Eclectic
Information: Both buildings are located on the corners at the intersections of Yeşilköy İstanbul Avenue and Saadetli Street. They have similar looks to their original structure but many of the original elements were changed during the interventions. Impaired authenticity is quite obvious. Due to the new usage, additions such as fire stairs or additional masses to enlarge the spaces are encountered in both of them.
Tower-alike oriels are placed on the corners of the buildings.

Figure 605: BA_YE_015

Figure 606: BA_YE_016

Figure 607: BA_YE_016

[1] They might be reconstructed.

Catalogue Number: BA_YE_017

District: Bakırköy
Neighborhood: Yeşilköy
Location and Name: Yeşilköy İstanbul Avenue
Building type: Corner attached house
Number of floors: 2 (Ground floor +1)
Period of Construction: Between 19th century and early 20th century.
Roof type: Gable
Window type: Sash windows with vertical and horizontal glazing bars at center. They are used as single units.
Usage of the building: Empty
Preservation Status: Limited interventions
Structural Status: Standing
Style: Any western style façade ornament is not noted. It is mostly traditional.
Information: Entrance to the building is from Kulüp Street. It has a small yard.

Figure 608

Figure 609

Figure 610

Figure 611

Catalogue Number: BA_YE_018

District: Bakırköy
Neighborhood: Yeşilköy
Location and Name:
Building type: Mansion
Number of floors: 2 (Ground floor +1) + basement
Period of Construction: Between 19th century and early 20th century.
Roof type: Gable. An arched figure is used as an eaves.
Window type: Windows are renewed.
Usage of the building: Housing
Preservation Status: Extensive interventions
Structural Status: Standing
Style: Eclectic
Information: The building has a garden. Vertical cladding boards are used on the upper part of the frontal façade.

Figure 612

Figure 613

Figure 614

Catalogue Number: BA_YE_019 and BA_YE_020

District: Bakırköy
Neighborhood: Yeşilköy
Location and Name: Serbesti Avenue
Building types: Mansion
Number of floors: BA_YE_019: 3 (Ground floor +2) + basement
BA_YE_020: 3 (Ground floor +2)
Period of Construction: Between 19th century and early 20th century.
Roof type: BA_YE_019: Hipped and valley
BA_YE_020: Hipped with dormer.
Window type: Nearly all of the windows are renewed.
Usage of the building: Housing
Preservation Status: Extensive interventions
Structural Status: Standing
Style: Eclectic
Information: Both buildings have gardens. On the façade of the BA_YE_020 neo-classic figures like fluted pilasters, moldings and other linear decorations are seen.

Figure 615: BA_YE_019

Figure 616: BA_YE_020

Figure 617: BA_YE_020

Catalogue Number: BA_YE_021

District: Bakırköy
Neighborhood: Yeşilköy
Location and Name: Serbesti Avenue
Building types: Mansion
Number of floors: 2 (Ground floor +1)
Period of Construction: Between 19th century and early 20th century.
Roof type: Hipped and valley. A triangle fronton was placed on the frontal façade.
Window type: Sash windows with a vertical glazing bar at center. They appear as single units. Apparently, some of the windows are renewed and their eyesight of some others is prevented by the trees.
Usage of the building: Housing
Preservation Status: Extensive interventions
Structural Status: Standing
Style: Eclectic
Information: The building is comprised of two parts and restoration projects of the parts are different. Slightly shifting one part on the plot brings a new and divergent type of intervention, but affects the integrity and perception of the building.

Figure 618

Figure 619

Figure 620

Catalogue Number: BA_YE_022

District: Bakırköy
Neighborhood: Yeşilköy
Location and Name: Serbesti Avenue, Pavillion of Ahmet İhsan Bey
Building types: Mansion / Pavillion
Number of floors: 3 (Ground floor +2) + basement
Period of Construction: Late 19th century[1]
Roof type: Gable with a very steep slope and valley. Gabled dormers are also used.
Window type: Unknown. Window types could not be identified as the shutters were closed.
Usage of the building: Housing
Preservation Status: Limited interventions
Structural Status: Standing
Style: Victorian
Information: The building is located at the intersection parcel of Serbesti Avenue and Hareket Ordusu Avenue. The garden is still preserved and the western style ornaments are apparent on the facades of the pavilion.

Figure 621

Figure 622

Drawing 23: Ground floor and first floor plans (published in Kalafatoglu, 2009)

Figure 623

[1] Writer and journalist Ahmet İhsan (Tokgöz) started to live in this house around 1900s. (Kalafatoglu, 2009, p.43) Therefore, the estimated construction date is around late 19th century.

Catalogue Number: BA_YE_023

District: Bakırköy
Neighborhood: Yeşilköy
Location and Name: Hareket Ordusu Avenue
Building types: Pavillion
Number of floors: 2 (Ground floor + 1) + basement
Period of Construction: Between late 19th century and early 20th century
Roof type: Gable and valley
Window type: Sash windows with a vertical glazing bar at the center and non-bar sash windows are present, but probably only one type is authentic. They are used as single units.
Usage of the building: Housing
Preservation Status: Limited interventions
Structural Status: Standing
Style: Eclectic. Although a significant style is not very dominant, it is obvious that the building is affected from western houses. Some traditional features can also be encountered.
Information: Entrance to the building is from the garden passed in from Hareket Ordusu Avenue. Linear decorations are apparent on the façade. Vertical cladding boards are used just on the frontal triangle between the soffits. Decorative brackets are curved. Repetitive elements are used in the balcony parapet.

Figure 624

Figure 625

Figure 626

Catalogue Number: BA_YE_024

District: Bakırköy
Neighborhood: Yeşilköy
Location and Name: Serbesti Avenue
Building types: Pavillion
Number of floors: 3 (Ground floor + 2) + basement
Period of Construction: Between late 19th century and early 20th century
Roof type: Complex. Combination of Gable and hipped.
Window type: Casement windows with fixed upper part, but all the windows are renewed. They are used as single units.
Usage of the building: Housing
Preservation Status: Extensive interventions
Structural Status: Standing
Style: Eclectic.
Information: The building is located at the intersection plot of the Serbesti Avenue and 14 Nisan Avenue. Garden is still preserved. European style ornaments are apparent on the facades. Decorative façade profiles like molding or pediments are found. Vertical cladding boards are used just on the triangle between the soffits. The balcony parapets and bargeboards are decorated with repetitive wooden elements.


Figure 627


Figure 628


Figure 629


Figure 630

Catalogue Number: BA_YE_025

District: Bakırköy
Neighborhood: Yeşilköy
Location and Name: Serbesti Avenue
Building types: Pavillion
Number of floors: 3 (Ground floor + 2) + basement
Period of Construction: Between late 19th century and early 20th century
Roof type: Gable
Window type: Windows are renewed and the type could not be distinguished due to the closed shutters. However, it is obvious that they are used as single units.
Usage of the building: Housing
Preservation Status: Extensive interventions
Structural Status: Standing
Style: Eclectic.
Information: The building is located at the intersection plot of the Serbesti Avenue and Yakutçu Street. It has a large garden.

Figure 631

Figure 632

Catalogue Number: BA_YE_026 and BA_YE_027

District: Bakırköy
Neighborhood: Yeşilköy
Location and Name: Gazi Evrenos Avenue
Building types: Pavillion
Number of floors: 3 (Ground floor + 2) + basement
Period of Construction: Between late 19th century and early 20th century
Roof type: BA_YE_026: Gable
BA_YE_027: Cross gable
Window type: Windows are renewed, but it is obvious that they are used as single units.
Usage of the building: Housing
Preservation Status: Extensive interventions
Structural Status: Standing
Style: Eclectic.
Information: Both buildings have a large garden neighboring each other. Plot of BA_YE_026 is located at the intersection of Gazi Evrenos Avenue with the 14 Nisan Avenue, while BA_YE_027 is on the side of Andelip Street.

Some of the authentic elements of the houses are changed after the interventions.

Figure 633: BA_YE_026

Figure 634: BA_YE_026

Figure 635: BA_YE_027

Figure 636: BA_YE_027

Catalogue Number: BA_YE_028

District: Bakırköy
Neighborhood: Yeşilköy
Location and Name: Andelip Street
Building types: Pavillion
Number of floors: 2 (Ground floor + 1)
Period of Construction: Between late 19th century and early 20th century
Roof type: Probably hipped.[1]
Window type: Sash windows with a vertical glazing bar at center. They are used as single units.
Usage of the building: Empty
Preservation Status: Authentic
Structural Status: Extensively damaged
Style: Traditional

Figure 637

Figure 638

[1] Exact shape could not be identified.

Catalogue Number: BA_YE_029

Figure 639

District: Bakırköy
Neighborhood: Yeşilköy
Location and Name: Gazi Evrenos Avenue
Building types: Pavillion
Number of floors: 3 (Ground floor + 2) + basement
Period of Construction: Between late 19^{th} century and early 20^{th} century
Roof type: Jerkinhead
Window type: Casement windows with fixed ones above. Windows are renewed.
Usage of the building: Commercial
Preservation Status: Extensive interventions
Structural Status: Standing
Style: Eclectic.
Information: Entrance to the building is from the small garden of it. Some of the authentic elements might be changed after the interventions.

Catalogue Number: BA_YE_030

District: Bakırköy
Neighborhood: Yeşilköy
Location and Name: Dört Kardeşler Street
Building types: Pavillion
Number of floors: 3 (Ground floor + 2) + basement
Period of Construction: Between late 19th century and early 20th century
Roof type: Gable
Window type: All the windows are renewed. They do not reflect the original type.
Usage of the building: Housing
Preservation Status: Limited interventions
Structural Status: Standing
Style: Eclectic.
Information: Entrance to the building is through its small garden. The plot is located at the intersection parcel of Dört Kardeşler Street and Ümran Street. Slope of the roof is steeper than the traditional, old Turkish houses. Although some of the authentic features such as windows are changed there still exist some preserved elements like doors.


Figure 640


Figure 641


Figure 642

Catalogue Number: BA_YE_031

District: Bakırköy
Neighborhood: Yeşilköy
Location and Name: İrfaniye Street
Building types: Pavillion
Number of floors: 4 (Ground floor + 3)
Period of Construction: Between late 19th century and early 20th century
Roof type: Cross gable
Window type: Non-bar sash windows. They appear as twin and triple mulled, as well as single units.
Usage of the building: Housing
Preservation Status: Extensive interventions
Structural Status: Standing
Style: Eclectic.
Information: The building is located at the intersection of the İrfaniye and Saadetli Streets.

Figure 643

Figure 644

Figure 645

BEYKOZ (BEY)

1) Anadolu Kavağı (ANK)
2) Yalıköy (YA)
3) Merkez (Center) (BE)
4) Gümüşsuyu (GU)
5) İncirköy (IN)
6) Paşabahçe (PA)
7) Çubuklu (CU)
8) Kanlıca (KA)
9) Anadolu Hisarı (AN)
10) Göksu (GO)

Catalogue Number: BEY_BE_001

District: Beykoz
Neighborhood: Beykoz Merkez, Center
Location and Name: Kelle İbrahim Avenue
Building type: Seaside Mansion
Number of floors: 3 (Ground floor + 2)
Period of Construction: Between late 19th century and early 20th century
Roof type: Hipped and valley
Window type: Non-bar sash window. They are used as single units and today all of the windows are renewed.
Usage of the building: Housing
Preservation Status: Extensive interventions. Might be rebuilt.
Structural Status: Standing
Style: Neo-classic influences and traditional elements can be seen.
Information: Some of the authentic elements are changed after the interventions.


Figure 646


Figure 647


Figure 648

Catalogue Number: BEY_BE_002 and BEY_BE_003

District: Beykoz
Neighborhood: Beykoz, Center
Location and Name: Medineli Hacı Osman Akfırat Street
Building type: Attached houses
Number of floors: 3 (Ground floor + 2)
Period of Construction: Between late 19th century and early 20th century
Roof type: Probably combination of hipped and gable
Window type: Sash windows having only vertical and also both vertical and horizontal glazing bars. They are used as single units and some of the windows are renewed.
Usage of the building: Empty
Preservation Status: Limited interventions
Structural Status: Partially damaged
Style: A dominant approach is not noted.
Information: Due to the current condition, it is difficult to identify some of the features of the houses. The photo is taken from Çayır Avenue.

Figure 649

Catalogue Number: BEY_BE_004

District: Beykoz
Neighborhood: Beykoz, Center
Location and Name: Durhanizade Street
Building type: Attached house
Number of floors: 2 (Ground floor + 1) + basement
Period of Construction: Between late 19th century and early 20th century
Roof type: Gable
Window type: Sash window with vertical glazing bars. They are used as single units and some of the windows are changed.
Usage of the building: Housing
Preservation Status: Limited interventions
Structural Status: Standing
Style: A dominant western approach is not noted. It is mainly traditional.
Information: Façade decoration is mainly plain, but a special importance was given to the entrance. Wooden door wings are also decorated. Entrance door is still authentic.

Figure 650

Figure 651

Catalogue Number: BEY_BE_005

District: Beykoz
Neighborhood: Beykoz, Center
Location and Name: Durhanizade Street
Building type: Mansion
Number of floors: 3 (Ground floor + 2) + basement
Period of Construction: Between late 19th century and early 20th century
Roof type: Combination of gable and hipped.
Window type: Non-bar sash windows. They appear as single units and triple mulled windows. Some of the windows are renewed.
Usage of the building: Housing
Preservation Status: Limited interventions
Structural Status: Partially damaged.
Style: A dominant western approach is not noted on the façade decoration.
Information: The building has a small garden, which is next to the yard of Serbostani Mustafa Mosque. Wooden beams and laths of the balcony on the south façade are visible.

Figure 652: Frontal façade facing Durhanizade Street

Figure 653: Back facade

Figure 654

Figure 655

Catalogue Number: BEY_BE_006

District: Beykoz
Neighborhood: Beykoz, Center
Location and Name: Ahmet Mithat Avenue
Building type: Seaside Mansion
Number of floors: 2 (Ground floor + 1)
Period of Construction: Between late 19th century and early 20th century
Roof type: Gable
Window type: Sash windows with vertical glazing bars. They appear as single units.
Usage of the building: Empty
Preservation Status: Limited interventions
Structural Status: Standing
Style: Steep roof slope and the layout of the design have some similarities to the Swiss Cottage houses, but traditional elements are significantly dominant.
Information: Layout of the ground floor façade is changed.

Figure 656

Figure 657

Figure 658

Catalogue Number: BEY_BE_007 and BEY_BE_008

District: Beykoz
Neighborhood: Beykoz, Center
Location and Name: İshakağa Avenue
Building type: Attached houses
Number of floors:
BEY_BE_007: 2 (Ground floor + 1)
BEY_BE_008: 3 (Ground floor + 2) + basement
Period of Construction: Between late 19th century and early 20th century
Roof type: BEY_BE_007: Gable
BEY_BE_008: Hipped
Window type: All windows of BEY_BE_007 are changed, but they are probably sash windows.
Also some of the windows of the other house (BEY_BE_008) are renewed, but the original type can still be noted as sash windows with vertical glazing bars at the center. On both sides of the entrance door, there are non-bar sash windows. All of the windows appear as single units.
Usage of the building: Housing
Preservation Status: Limited interventions
Structural Status: Standing
Style: Window frame decorations of BEY_BE_007 might be styled as neo-rococo due to the intense ornaments. However, no dominant style is remarked on the façade decorations. Several traditional elements are apparent.
Information: One of the very well-known poets of Turkey, Orhan Veli Kanık was born in the house BEY_BE_008 in 1914.

Figure 659: BEY_BE_007

Figure 660: BEY_BE_008

Figure 661: BEY_BE_008

Figure 662: BEY_BE_008

Catalogue Number: BEY_BE_009 and BEY_BE_010

District: Beykoz
Neighborhood: Beykoz, Center
Location and Name:
BEY_BE_009: Metin Çetinöz Street
BEY_BE_010: İshakağa Avenue
Building type: One side attached houses
Number of floors: 2 (Ground floor + 1) + basement
Period of Construction: Probably between late 19th century and early 20th century
Roof type: BEY_BE_009: Hipped
BEY_BE_010: Gable
Window type: All windows of BEY_BE_010 are changed but they are probably sash windows.
Windows of BEY_BE_009 are double casements in a sash window outlook. Original ones might be sash windows with a vertical glazing bar. All of the windows appear as single units.
Usage of the building: Housing
Preservation Status: Extensive interventions
Structural Status: Standing
Style: Any western style is not dominant on the façade decorations. Several traditional elements are apparent.

Figure 663: BEY_BE_009

Figure 664: BEY_BE_009

Figure 665: BEY_BE_010

Figure 666:BEY_BE_010

Catalogue Number: BEY_BE_011 and BEY_BE_012

District: Beykoz
Neighborhood: Beykoz, Center
Location and Name: Fıstıklı Yalı Street
Building type: Attached houses
Number of floors: 3 (Ground floor + 2) + basement
Period of Construction: Probably between late 19th century and early 20th century
Roof type: Gable[1]
Window type: All windows of BEY_BE_012 are changed, but they are probably sash windows.
Only one authentic window of BEY_BE_011 could be identified and it is non-bar sash window as a single unit.
Usage of the building:
BEY_BE_011: Empty
BEY_BE_012: Housing
Preservation Status:
BEY_BE_011: Authentic
BEY_BE_012: Extensive interventions
Structural Status:
BEY_BE_011: Extensively damaged
BEY_BE_012: Standing
Style: No dominant style is encountered on the façade decorations.

Figure 667: BEY_BE_011 and BEY_BE_012

[1] Façade and roof type of BEY_BE_011 could not be seen due to the current condition of the house. Therefore, the evaluation is made on the house BEY_BE_012. There is a possibility that these two houses are identical or similar.

Catalogue Number: BEY_BE_013

District: Beykoz
Neighborhood: Beykoz, Center
Location and Name: İshakağa Avenue
Building type: Corner attached house
Number of floors: 2 (Ground floor + 1) + basement
Period of Construction: Between late 19th century and early 20th century
Roof type: Hipped
Window type: Sash windows with vertical glazing bars at center. They appear as single units.
Usage of the building: Housing
Preservation Status: Limited interventions
Structural Status: Standing
Style: Traditional
Information: The building has a small garden. Some of the authentic elements are changed after the interventions. Door wings are ornamented as most of the wooden houses of the same period.

Figure 668

Figure 669

Catalogue Number: BEY_BE_014

District: Beykoz
Neighborhood: Beykoz, Center
Location and Name: Fevzi Paşa Avenue
Building type: Seaside mansion
Number of floors: 3 (Ground floor + 2)
Period of Construction: Between late 19th century and early 20th century
Roof type: Cross-hipped
Window type: Non-bar sash windows. They appear as single units.
Usage of the building: Housing
Preservation Status: Extensive interventions
Structural Status: Standing
Style: Eclectic
Information: The building was restored recently and the original character is seem to be preserved. [1]

The neighboring seaside mansion on the same street is also timber. It was seen in 2014 and today, the street façade is covered with a protection. Two-storey building is still visible in the street views of Google. It has sash windows with a vertical glazing bar at center and they appear as single units and triple mulled windows. Roof type is gable.

Figure 670: BEY_BE_014 in 2018

Figure 671: Neighboring building and BEY_BE_014

Figure 672: Photos of the same angle from different years

[1] It is only seen from outside.

Catalogue Number: BEY_BE_015 and BEY_BE_016

District: Beykoz
Neighborhood: Beykoz, Center
Location and Name: Şahinkaya Avenue
Building type: Mansions
Number of floors: BEY_BE_015: 3 (Ground floor + 2)
BEY_BE_016: 2 (Ground floor + 1)
Period of Construction: Probably between late 19th century and early 20th century
Roof type: Hipped and valley
Window type: BEY_BE_015: Sash windows without and with vertical glazing bars. They appear as twin mulled, triple mulled and single units.
BEY_BE_016: Most of the windows were changed, but the original type is sash window with vertical glazing bar and used as single units.
Usage of the building: Commercial
Preservation Status: Extensive interventions
Structural Status: Standing
Style: No dominant style is encountered on the façade decorations.

Figure 673: BEY_BE_015

Figure 674: BEY_BE_015 and BEY_BE_016

Figure 675: BEY_BE_016

Figure 676: Ariel view, Municipality of Beykoz

Catalogue Number: BEY_BE_017

District: Beykoz
Neighborhood: Beykoz, Center
Location and Name: Dönence Street
Building type: Attached house
Number of floors: 3 (Ground floor + 2)
Period of Construction: Probably between late 19th century and early 20th century
Roof type: Hipped
Window type: Sash windows with vertical glazing bars at center. They appear as single units.
Some of the windows were changed.
Usage of the building: Commercial. Top floor is empty.
Preservation Status: Extensive interventions
Structural Status: Standing
Style: Any western style decoration is not encountered on the façade. It seems mainly traditional.

Figure 677

Figure 678

Catalogue Number: BEY_BE_018

District: Beykoz
Neighborhood: Beykoz, Center
Location and Name: Saip Molla Avenue
Building type: Seaside mansion
Number of floors: 3 (Ground floor + 2)
Period of Construction: Probably between late 19th century and early 20th century
Roof type: Hipped
Window type: Non-bar sash windows with the ratio 2:3. They appear as single units.
Usage of the building: Housing
Preservation Status: Limited intervention
Structural Status: Standing
Style: Any western style decoration is not encountered on the façade. It seems mainly traditional.
Information: The building is located on a plot near the Bosphorus with a large garden. Entrance to the building is from the east façade, which is symmetrically designed. Twin staircase emphasizes the importance of the entrance door.

Figure 679

Figure 680

Figure 681: Ariel view, Municipality of Beykoz

Catalogue Number: BEY_AN_001

District: Beykoz
Neighborhood: Anadolu Hisarı
Location and Name: Bir Street
Building type: Pavillion
Number of floors: Ground floor and basement are visible, but also the existence of another floor on the original construction is estimated.
Period of Construction: Between late 19th century and early 20th century
Roof type: Unknown
Window type: Sash windows with a vertical glazing bar.[1]
Usage of the building: Empty
Preservation Status: Authentic
Structural Status: Extensively damaged
Style: Some traditional features are notable but the building is considerably damaged to make a statement about a style.
Information: Due to the current condition of the house, only limited information is available about the facades. However, this situation enables an observation on the timber structural system.

Figure 682

Figure 683

Figure 684

[1] It is visible on the Google street views from August 2015.

Catalogue Number: BEY_AN_002

District: Beykoz
Neighborhood: Anadolu Hisarı
Location and Name: Inönü Avenue
Building type: Mansion
Number of floors: 3 (Ground floor +2) + basement
Period of Construction: Between late 19th century and early 20th century
Roof type: Hipped
Window type: Sash windows having vertical, and both vertical and horizontal glazing bars. They appear as single units.
Usage of the building: Housing
Preservation Status: Extensive interventions
Structural Status: Standing
Style: Traditional
Information: The building is located at the intersection of Inonu Avenue and Setüstü Street.

Figure 685

Figure 686

Catalogue Number: BEY_AN_003

District: Beykoz
Neighborhood: Anadolu Hisarı
Location and Name: Kanije Street
Building type: Mansion
Number of floors: 2 (Ground floor +1) + basement + attic
Period of Construction: Between late 19th century and early 20th century
Roof type: Hipped and valley
Window type: Sash windows with a vertical glazing bar. They are used as single units.
Usage of the building: Housing
Preservation Status: Authentic
Structural Status: Standing
Style: Mainly traditional elements are dominant.
Information: The building is located at the corner of Kanije Street and Setüstü Street. Main entrance is above the street level and reached by stairs.

Figure 687: Perspective view

Figure 688

Figure 689

Figure 690: South facade

Figure 691: East façade. Digitally merged photo.

Catalogue Number: BEY_AN_004

District: Beykoz
Neighborhood: Anadolu Hisarı
Location and Name: Körfez Avenue, Seaside Mansion of Bahriyeli Sedat Bey, Işıkoglu or Rasih Öney
Building type: Seaside mansion
Number of floors: 3 (Ground floor +2) + basement
Period of Construction: Mid- 19th century[1]
Roof type: Hipped and valley
Window type: Non-bar sash windows. They are used as single units. Additionally, arched windows are also found.
Usage of the building: Housing
Preservation Status: Limited interventions. It is well maintained and the general character is preserved.
Structural Status: Standing
Style: Empire
Information: The mansion is divided into two parts: Harem and Selamlık. Today, different owners are using these parts, separately. The facades are designed with a large variety of intense ornaments and mainly neoclassic figures are encountered. Corinthian, Ionic and Doric order wooden pilasters are found on the facades. Besides the monumental lintels; pointed, curved and broken type pediments are placed above the windows.
Photos and Drawings:[2]

Figure 692: View from the Bosphorus

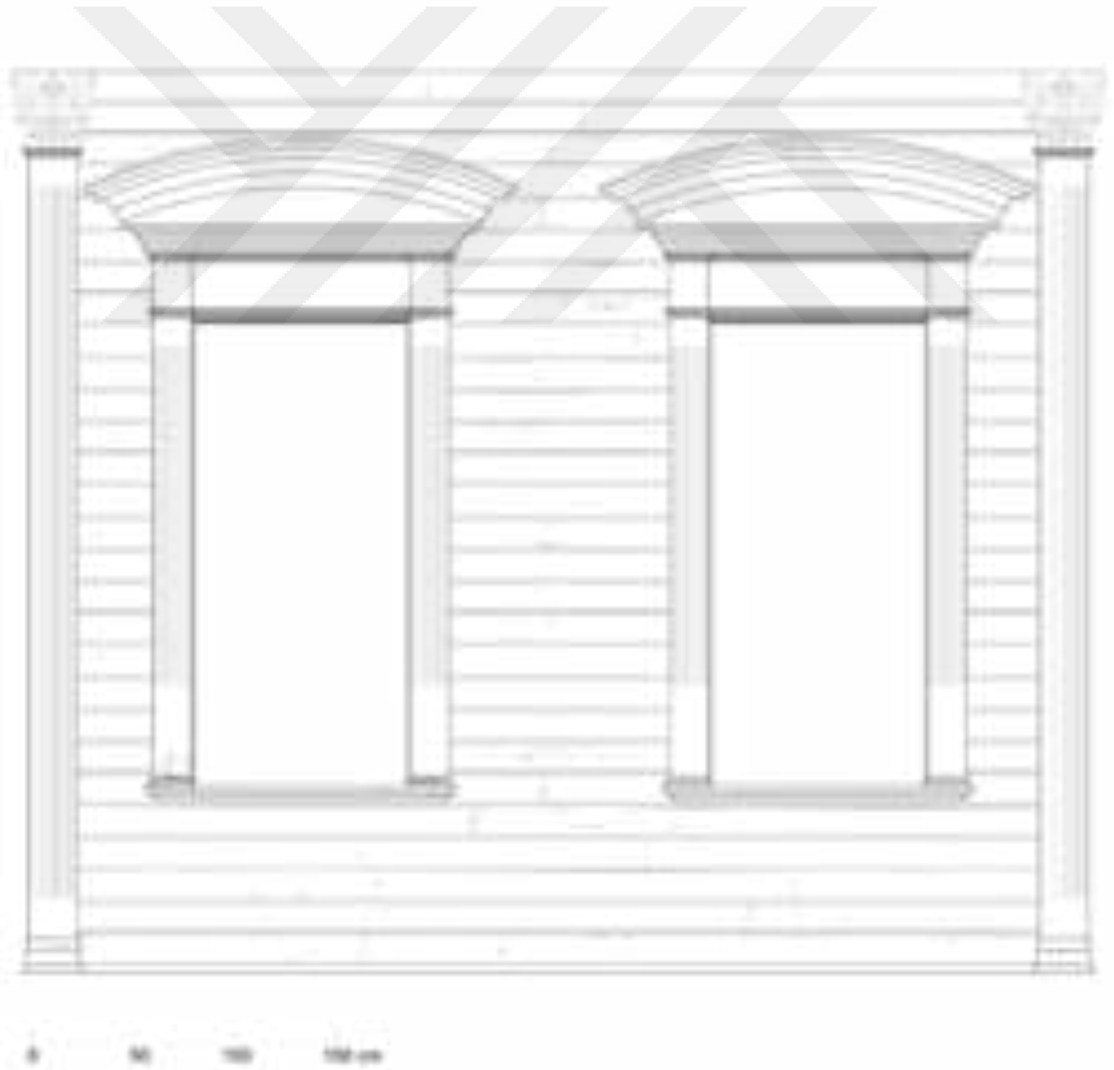
Figure 693:

Figure 694

Figure 695

[1] According to the statement of Behçet Ünsal in Erdenen, 1994 p.162. Besides, the construction date is given as 1904 in the same book (p.160).
[2] All the photos were taken by the author. Old photos of the building are found in various different books and webpages. Even sometimes a photo of the building can be discovered under a different name. As an example, a photo of this mansion was published in the book "Villen and Palaste am Bosphorus" by C. Hellier in 1994 but identified as Ethem Perter Yalı in Kanlıca.

Figure 696: View from the Bosphorus, 2018



Drawing 24: Part of the frontal façade. Drawn by the author on site.

Plans are rearranged by the author according to the drawings of S. H. Eldem, published in "The Yalıs of the Bosphorus, Anatolian Side". Other drawings are measured and drawn by the author.

Drawing 26: Ground and first floor plans, (Drawn by the author based on the drawings of S.H. Eldem,1994

Drawing 25: Ornament detail, drawn by the author on site

Figure 699

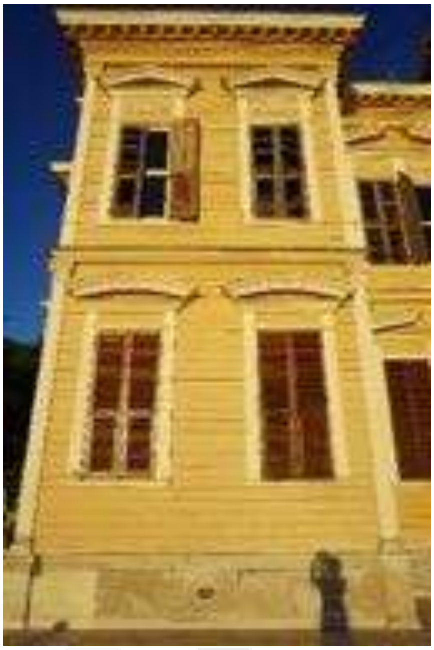


Figure 697

Figure 698

Figure 700: Window

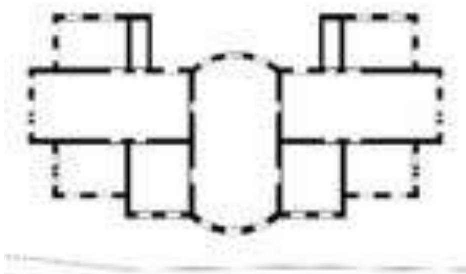
Figure 701: Window

Catalogue Number: BEY_ÇU_001

District: Beykoz
Neighborhood: Çubuklu
Location and Name: Piri Reis Avenue, Yalı of Halil Ethem Pasha, Yalı of Osman Hamdi Bey
Building type: Seaside mansion
Number of floors: 2 (Ground floor +1) + basement
Period of Construction: Second half of the 19th century[1]
Roof type: Hipped and valley
Window type: Sash windows with vertical and horizontal glazing bars. They are used as single units.
Usage of the building: Housing
Preservation Status: Extensive interventions. Rebuilt
Structural Status: Standing
Style: Eclectic
Information: Although original architectural characteristics of the building is preserved especially on the plans and facades, main structural system was converted from timber into concrete during the restoration between 1988 -90.[2] Outside of the walls were covered with timber as it was in the original design. The surface area is 405 m² and the building consists of two parts, which are traditionally separated and named as Harem and Selamlık.[3]

Figure 702

Figure 703



Drawing 27: Ground floor plan sketch showing the spatial organization (without the stairs and details), drawn by the author based on personal observations and the drawings of Eldem, S. H., 1994.

[1] Erdenen, 1994, p.63
[2] Despite this information, the mansion was added to the catalogue, because main character can still be understood and plan schema is worth to mention for classifications and revealing the decisions of its period.
[3] Erdenen, 1994, p.63

Catalogue Number: BEY_KA_001

District: Beykoz
Neighborhood: Kanlıca
Location and Name: Mihrabat Avenue
Building type: Mansion
Number of floors: 3 (Ground floor +2)
Period of Construction: Probably between late 19th century and early 20th century
Roof type: Hipped
Window type: Casement windows with fixed windows above.
Usage of the building: Housing
Preservation Status: Limited interventions
Structural Status: Standing
Style: Any dominant approach is not noted.
Information: The building has a large garden extends along the corner of Mihrabat Avenue and Barış Manço Avenue. The building has a balcony and oriel on the facades, but they are not decorated with ornaments. Facades are rather simple. Some of the authentic features might be changed after the interventions.

Figure 704

Figure 705

Catalogue Number: BEY_KA_002 and BEY_KA_003

District: Beykoz
Neighborhood: Kanlıca
Location and Name: Hacı Muhittin Street
Building types: Attached house
Number of floors: 2 (Ground floor +1)
Period of Construction: Probably between late 19th century and early 20th century
Roof types: Gable
Window type: Non-bar sash windows. Windows of the both houses are renewed.
Usage of the building: Housing
Preservation Status: Extensive interventions
Structural Status: Standing
Style: Mainly traditional
Information: Some of the authentic features of both houses were changed after the interventions.

Figure 706: BEY_KA_002

Figure 707: BEY_KA_002

Figure 708: BEY_KA_003

Catalogue Number: BEY_KA_004

District: Beykoz
Neighborhood: Kanlıca
Location and Name: Dere Street
Building type: Mansion
Number of floors: 3 (Ground floor +2)
Period of Construction: Probably between late 19th century and early 20th century
Roof type: Hipped and valley
Window type: Different types of windows are seen on the present condition of the building, such as sash windows with a vertical glazing bar at center, non-bar sash windows, double casement windows with horizontal glazing bars and fixed windows above and non-bar casement windows combined with fixed windows.
Probably sash windows were a part of the original design.
Usage of the building: Empty
Preservation Status: Limited interventions
Structural Status: Partially damaged.
Style: A dominant approach is not noted.
Information: The building is located at the corner of Hacı Muhiddin Street and Dere Street. It has a large garden surrounding both north and east façades. Although, the green space continues also along the Hacı Muhiddin Street, garden entrance is from Dere Street.
Structural system of the building can be observed from outside, due to the current condition. It is timber frame system without infill and all the joints were nailed.

Figure 709

Figure 710

Figure 711

Figure 712

Figure 713

Catalogue Number: BEY_KA_005 and BEY_KA_006

District: Beykoz
Neighborhood: Kanlıca
Location and Name: Hacı Muhittin Street
Building type: Attached house and a corner attached house
Number of floors: 2 (Ground floor +1) + basement
Period of Construction: Probably between late 19^{th} century and early 20^{th} century
Roof type: Hipped and valley
Window type: Non-bar sash windows. They appear as single units and triple mulled windows. Above the entrance door and the middle window of the triple mulled units, fixed windows are placed.
Usage of the building: Housing
Preservation Status: Extensive interventions
Structural Status: Standing
Style: No dominant approach is noted.
Information: Some of the authentic elements are changed after the interventions.

Figure 714: BEY_KA_005

Figure 715: BEY_KA_005

Figure 716: BEY_KA_006

Catalogue Number: BEY_KA_007

District: Beykoz
Neighborhood: Kanlıca
Location and Name: Halide Edip Adıvar Street
Building type: Corner attached house
Number of floors: 2 (Ground floor +1)
Period of Construction: Probably between late 19th century and early 20th century
Roof type: Hipped and valley
Window type: Non-bar sash windows. They appear as single units, twin and triple mulled windows. Above the entrance door, fixed windows are placed.
Usage of the building: Housing
Preservation Status: Mainly authentic
Structural Status: Standing
Style: A dominant western approach is not noted. Traditional features are apparent.
Information: The building is located at the corner of Halide Edip Adıvar Street and Kafadar Street. It has a large garden, which can be accessed through Kafadar Street as well as the east façade of the house.

Figure 717

Catalogue Number: BEY_KA_008 and BEY_KA_009

District: Beykoz
Neighborhood: Kanlıca
Location and Name: Hacı Muhittin Street
Building type: Corner attached house and attached house
Number of floors: 2 (Ground floor +1)
Period of Construction: Probably, between late 19th century and early 20th century
Roof type: Corner attached house (BEY_KA_008) is covered with hipped roof and the other attached houses are gable.
Window type: Non-bar sash windows. They appear as single units and they are renewed.
Usage of the building: Housing
Preservation Status: Extensive interventions
Structural Status: Standing
Style: Traditional
Information: Some of the authentic elements might be changed after the interventions.

Figure 718: BEY_KA_008

Figure 719: BEY_KA_009

Figure 720: BEY_KA_008 and 009

Catalogue Number: BEY_KA_010

District: Beykoz
Neighborhood: Kanlıca
Location and Name: Hacı Muhittin Street
Building type: Mansion
Number of floors: 4 (Ground floor +3)
Period of Construction: Probably, between late 19^{th} century and early 20^{th} century.
Roof type: Combination of gable and hipped.
Window type: Casement windows with fixed windows above. They are renewed.
Usage of the building: Housing
Preservation Status: Limited interventions
Structural Status: Standing
Style: A dominant western style is not noted. Some traditional features are apparent.
Information: Few authentic elements might be changed after the interventions.

Figure 721

Figure 722

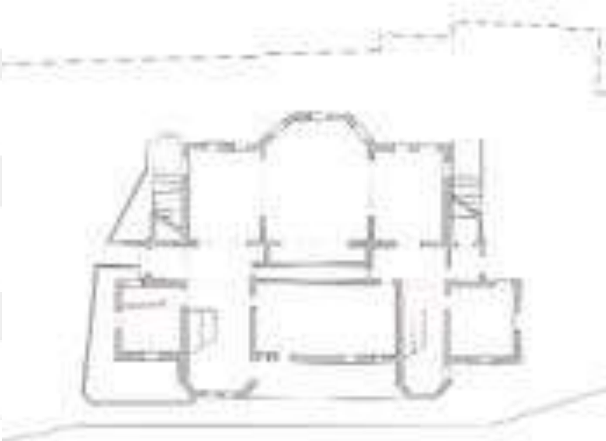
Figure 723

Figure 724

Catalogue Number: BEY_KA_011

District: Beykoz
Neighborhood: Kanlıca
Location and Name: Halide Edip Adıvar Avenue, Yalı (seaside Mansion) of Yağcı Hacı Şefik Bey
Building type: Seaside mansion
Number of floors: 2 (Ground floor +1) + basement
Period of Construction: 1905[1]
Roof type: Hipped and valley. Additionally, a curved eaves is placed on the seaside façade.
Window type: Windows appear as single units, but they are all renewed. Probably, the original type was sash window.
Usage of the building: Housing
Preservation Status: Extensive intervention
Structural Status: Standing
Style: Eclectic
Information: The mansion has 361 m² surface area on a 2926.81 m² property.[2] It has been restored several times and some of the authentic elements might be changed after the interventions. The building was designed symmetrically and the plan scheme of the ground and first floors are the same. Height of the basement floor is lower than these two floors. Although the name of the architect is unknown, it is indicated that he was a foreigner.[3]

Figure 725: Frontal facade



Drawing 28: Ground floor plan schema. Drawn by the author based on the previous published drawings of Saydam, S.

[1] Erdenen, 1994, p. 82
[2] Erdenen, 1994, p.82
[3] Erdenen, 1994, p. 82

Catalogue Number: BEY_KA_012 and BEY_KA_013

District: Beykoz
Neighborhood: Kanlıca
Location and Name: Barış Manço Avenue
Building type: Seaside mansion
Number of floors:
BEY_KA_012: 2 (Ground floor +1) + basement
BEY_KA_013: 2 (Ground floor +1)
Period of Construction: Probably between late 19th century and early 20th century
Roof type: Hipped and valley
Window type: BEY_KA_012: Non-bar sash windows. They appear as single units.
BEY_KA_013: Various types of windows are found but all of them appear as single units.
Usage of the building: Housing
Preservation Status: Extensive intervention
Structural Status: Standing
Style: On decorations of the façades any western style is not dominantly used. They are mainly traditional.
Information: Several authentic elements are changed after the interventions.

Figure 726: BEY_KA_012

Figure 727: BEY_KA_013

Catalogue Number: BEY_KA_014

District: Beykoz
Neighborhood: Kanlıca
Location and Name: Barış Manço Avenue, Yalı (seaside mansion) of Nazım Pasha
Building type: Seaside mansion
Number of floors: 2 (Ground floor +1) + basement
Period of Construction: Probably between late 19th century and early 20th century
Roof type: Combination of hipped and gable.
Window type: Sash windows with vertical and horizontal glazing bars. They appear as single units and triple mulled windows.
Usage of the building: Empty
Preservation Status: Limited intervention
Structural Status: Standing
Style: Any dominant western style is not noted but the characteristics of its period can be seen.
Information: The building was demolished after it was observed several times between 2015- 2017 from a boat on the Bosphorus and the evaluation was accomplished according to the standing building in those years.

Figure 728: Photo was taken by the author in April 2016

Figure 729: Photo from April 2016

Figure 730: Photo from April 2018

Catalogue Number: BEY_KA_015

District: Beykoz
Neighborhood: Kanlıca
Location and Name: Körfez Avenue, Yalı (seaside mansion) of Hekimbaşı Salih Efendi
Building type: Seaside mansion
Number of floors: 3 (Ground floor +1)
Period of Construction: Early 20th century
Roof type: Hipped and gable
Window type: Sash windows with vertical and horizontal glazing bars. They appear as single units.
Usage of the building: One part of the building is being rented for events and the other part is used for housing.
Preservation Status: Extensive intervention
Structural Status: Standing
Style: Any dominant western style is not encountered.
Information: Building area is 375 m² and the additional masonry kitchen part is 25 m² on the 1330 m² plot. A comprehensive restoration work was completed in 1978. [1] Parts having different heights creates a gradual view on the seaside. Facades are colored with red ochre.

Unfortunately, after the photos were taken for the catalogue, a large ship sailing through the Bosphorus hit the mansion on 07.04.2018. After this accident, the building was damaged extremely.

Figure 731: Photo of the building taken in 2017

Figure 732: Photo of the building taken in 2017

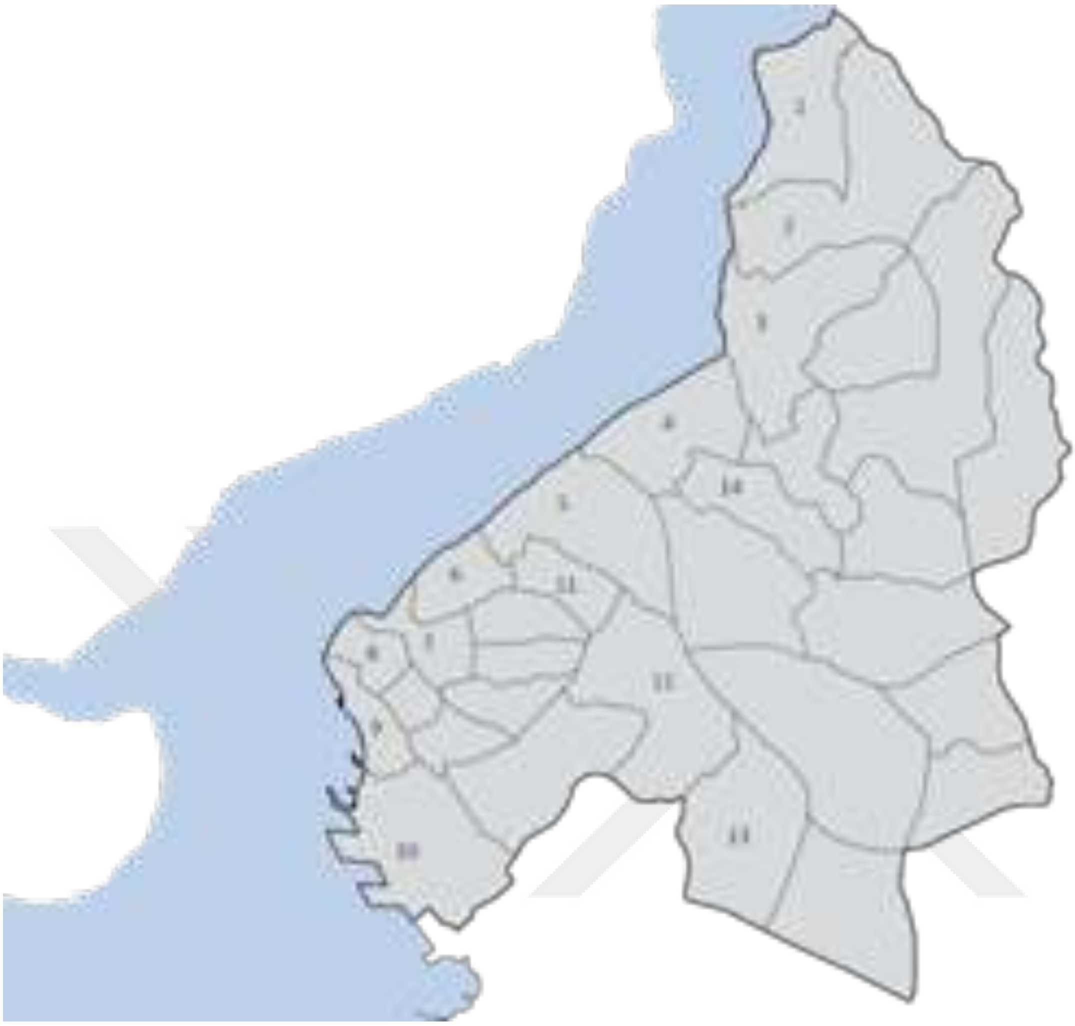
Figure 733: After the ship accident, taken in April 2018

Figure 734: Frontal facade, April 2018

Figure 735: After the ship accident, April 2018

[1] Erdenen, 1994, p.127

ÜSKÜDAR (US)



1) Kandilli (KA)	6) Sultantepe (SU)	10) Selimiye (SE)
2) Kuleli (KU)	7) Mimar Sinan (MI)	11) İcadiye (IC)
3) Çengelköy (ÇE)	8) Aziz Mahmut Hüdayi (AZ)	12) Altunizade (AL)
4) Beylerbeyi (BE)	9) Salacak (SA)	13) Acıbadem (AC)
5) Kuzguncuk (KU)		

Catalogue Number: US_KA_001 and US_KA_002

District: Uskudar (Üsküdar)
Neighborhood: Kandilli
Location and Name: Göksu Avenue,
US_KA_001: Yalı of Kont Ostrolog
US_KA_002: Yalı of Hadi Selim Bey
Building types: Seaside mansion
Number of floors: 2 (Ground floor + 1)
Period of Construction:
US_KA_001: 1914 [1]
US_KA_002: Late 19^{th} century
Roof type: Hipped
Window type: They are renewed, but the general shape remained as it is. Probably, the original type is sash window in both mansions. Some of the windows have an arched figure. All of them appear as single units.
Usage of the building: Housing
Preservation Status: Extensive intervention
Structural Status: Standing
Style: Traditional features are significant.
Information: Timber façade claddings of both seaside mansions are colored in red.

Figure 736: US_KA_001, Yalı of Kont Ostrolog

Figure 737: US_KA_002, Yalı of Hadi Selim Bey

[1] Eldem, Boğaziçi Yalıları II, 1994, p. 126

Catalogue Number: US_KA_003

District: Uskudar (Üsküdar)
Neighborhood: Kandilli
Location and Name: Kandilli Avenue, Yalı of Edip Efendi
Building type: Seaside mansion
Number of floors: 3 (Ground floor + 2)
Period of Construction: 19th century
Roof type: Hipped
Window type: Sash windows. Different types of sash windows are used, such as triple hung, arched triple hung and single hung. All of the windows are used as single units.
Usage of the building: Housing
Preservation Status: Extensive intervention
Structural Status: Standing
Style: Façade decoration is eclectic, but as a whole traditional features are significant.
Information: The mansion has two parts, namely: Harem and Selamlık. Some of the authentic elements are probably changed after the interventions.

Figure 738

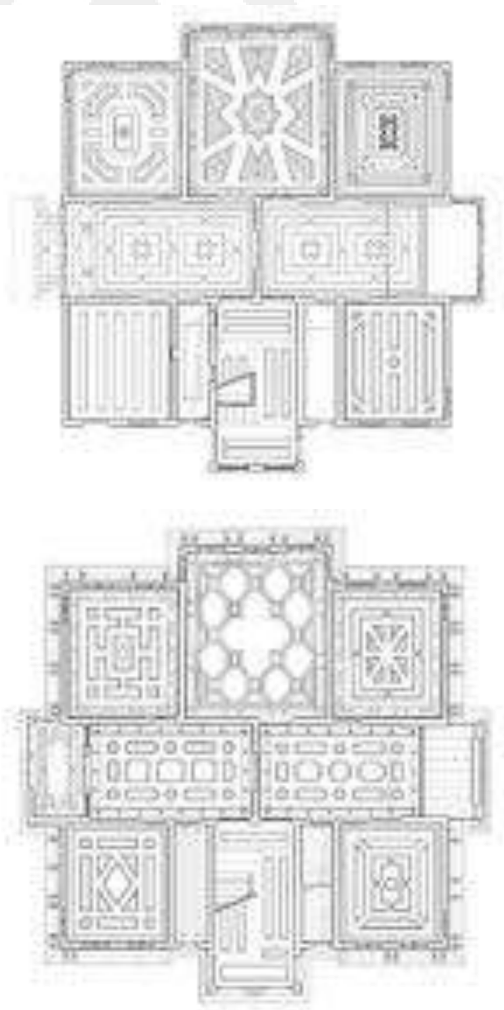
Figure 739

Catalogue Number: US_KA_004

District: Uskudar (Üsküdar)
Neighborhood: Kandilli, Vanikoy
Location and Name: Vanikoy Avenue, Yalı of Kadın Efendi
Building type: Seaside mansion
Number of floors: 3 (Ground floor + 2) + basement
Period of Construction: Probably late 19th century
Roof type: Combination of hipped and gable
Window type: Non-bar sash windows. All of the windows are used as single units.
Usage of the building: Housing
Preservation Status: Extensive intervention
Structural Status: Standing
Style: Eclectic
Information: The mansion was built to the 4th Kadın Efendi (a special name for the wife of the Sultan) of Mehmet Reşad. The building was renovated.
Drawings:[1]

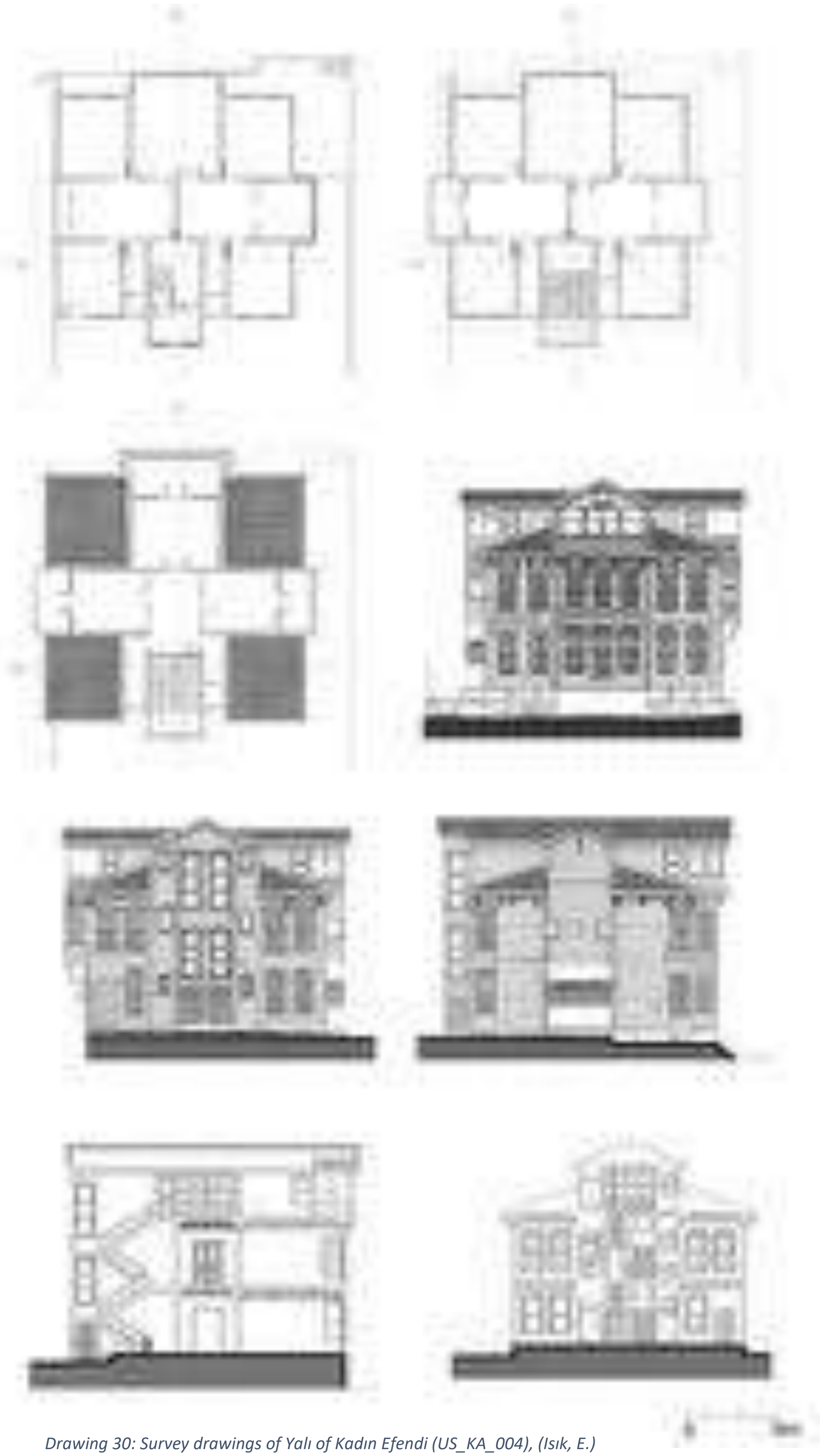
Figure 740

Figure 741: Photo from E. Isık archive



Drawing 29: Ceiling decorations. (Isık, E.)

[1] Project of Aci Architecture by E. Isık.



Drawing 30: Survey drawings of Yalı of Kadın Efendi (US_KA_004), (Isık, E.)

Catalogue Number: US_KA_005

District: Uskudar (Üsküdar)
Neighborhood: Kandilli, Vanikoy
Location and Name: Vanikoy Avenue, Yalı of Mahmut Nedim Pasha, Yalı of Hacı Feyzi Efendi
Building type: Seaside mansion
Number of floors: 3 (Ground floor + 2) + basement
Period of Construction: Second half of the 19th century
Roof type: Hipped roof for the main building and pointed roof for the tower
Window type: All of the windows are renewed but they were originally sash windows.
Usage of the building: Housing
Preservation Status: Extensive intervention. It is rebuilt.
Structural Status: Standing
Style: Eclectic. Traditional Ottoman style is apparent besides the European influence.
Information: Although the building lost the authenticity, it is added to the catalogue to show an example of a tower with a pointed roof. The mansion was burnt several times but many of the old photos are available, even in internet. Structural system is also visible on some of the photos. The building used to have two different parts, as Harem and Selamlık. The first owner of the mansion Mahmut Nedim Pasha was an Austrian delegate and probably it was the reason for the steeply pitched roof of the tower.
Photos:

Figure 742: Current photo taken by the author in 2018.

Figure 743: Old photo, unknown date, unknown photographer. (Source:https://www.degisti.com/index.php/archives/5796/mahmut_nedim_pasa_yalisi_eski_2)

Figure 744: Old photo, unknown date, unknown photographer. Source: ttps://www.degisti.com/index.php/archives/5796/mahmut_nedim_pasa_yalisi_eski_-2

Catalogue Number: US_CE_001

District: Uskudar (Üsküdar)
Neighborhood: Cengelkoy
Location and Name: Tahir Paşa Street, Mansion of Tahir Pasha
Building type: Mansion
Number of floors: 3 (Ground floor + 2) + basement
Period of Construction: Probably early 20th century
Roof type: Hipped
Window type: Non-bar sash window. They appear as single units, twin mulled and triple mulled windows. There are also single unit sash windows with vertical glazing bars. Additionally, curved glasses are used on the round cornered oriels.
Usage of the building: Empty
Preservation Status: It was mainly authentic with only limited interventions but a restoration work has just been started during the research. Original character were preserved.
Structural Status: It had partial damages, but after the restoration the status becomes standing.
Style: Art Nouveau style decorations are apparent on facades.
Information: The mansion is located on a plot between the Cengelköy Avenue and Tahir Paşa Street. Garden of the building was not preserved.
It has intense ornaments on the various locations, such as around windows and door frames, on the soffits, fascia and brackets. First floor and second floor have different decoration arrangements from each other with Art Nouveau figures for the window and door frames. Every single detail was

Figure 745: Façade and the scaffolding for restoration. Photo by the author.

Figure 746: Before a restoration work has started. (Photo: degisti.com)

Figure 747

Figure 748: Entrance door

Figure 749: Interior stairs

elaborated in a harmony. Even the metal door handle reflects Art Nouveau style.

Ceilings were also ornamented with wooden figures. Original floor cover is found only in several spaces. Like the majority of the wooden houses in Istanbul, load bearing structure of this mansion is unfilled timber frame above a masonry basement. However, some of the upper walls were found filled with brick. Except from the fire wall, the brick usage is encountered partially in some spaces and also in the walls of a wet area (WC) as it can be clearly noted from the photos. It has to be mentioned that different types of bricks were seen in the mansion.

Bagdadi technique is used in the walls and both type of the cutting methods for laths (splitting and linear[1]) are found.

Steel is used on the exterior stair, which is used to reach the entrance door, while interior stair is made of totally timber.

Figure 750: Roof structure

Figure 751: Exterior stairs

Figure 752: Bagdadi laths, timber structure and bricks

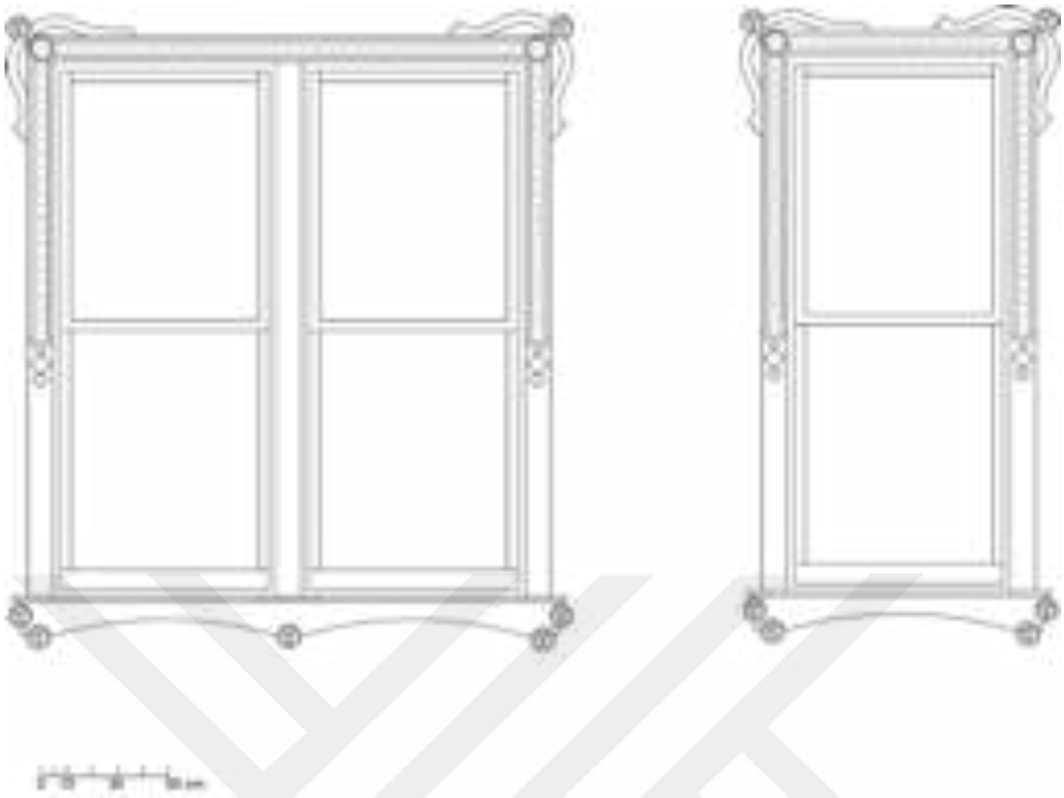
Figure 753

Figure 754

Figure 755

[1] In the original language:, “yarma bağdadi” and “kesme çıtalı bağdadi”.

Drawings of US_CE_001 and US_CE_002:



Drawing 31: Two types of windows from the mansion US_CE_001, drawn by the author

Drawing 32: Art Nouveau window frame decoration of the house US_CE_002, drawn by the author

Catalogue Number: US_CE_002

District: Uskudar (Üsküdar)
Neighborhood: Cengelkoy
Location and Name: Cengelkoy Hamam Arkası Street
Building type: Corner attached house
Number of floors: 2 (Ground floor + 1)
Period of Construction: Between the late 19th century and early 20th century
Roof type: Hipped
Window type: Sash windows with vertical glazing bars at center. They appear as single units and twin mulled windows.
Usage of the building: Empty
Preservation Status: Mainly authentic
Structural Status: Standing
Style: Eclectic. Art Nouveau style decorations are apparent on facades, besides the linear and traditional elements.
Information: Although many of the authentic features are preserved, there are some changed elements. The destruction of integrity by the entrance door is a typical example of such changes. On the first floor, Art Nouveau figures are significant, while ground floor remains plainer. The difference between two floors are exceptionally apparent on the brackets and window frame decorations. Decorative brackets under the eaves have a unique design with Art Nouveau motives.

Figure 756: US_CE_002

Figure 757: US_CE_002 and US_CE_003

Figure 758: Decorative brackets under the eaves

Catalogue Number: US_CE_003 and US_CE_004

District: Uskudar (Üsküdar)
Neighborhood: Cengelkoy
Location and Name: Cengelkoy Hamam Arkası Street
Building type: Corner attached house
Number of floors:
US_CE_003: 2 (Ground floor + 1)
US_CE_004: 4 (Ground floor + 3)
Period of Construction: Between the late 19th century and early 20th century
Roof type: Gable
Window type: Sash windows with vertical glazing bars at center for US_CE_003. They appear as single units and most of the windows are changed. Probably, windows of US_CE_004 are also sash windows, but today they appear as casement windows.
Usage of the building:
US_CE_003: Foundation
US_CE_004: Empty
Preservation Status: Limited interventions
Structural Status: Standing
Style: Mainly traditional. A dominant western approach is not noted.

Figure 759: US_CE_003

Figure 760: US_CE_003

Figure 761: US_CE_004

Catalogue Number: US_CE_005

District: Uskudar (Üsküdar)
Neighborhood: Cengelkoy
Location and Name: Üzümözü Street
Building type: Attached house
Number of floors: 3 (Ground floor + 2)
Period of Construction: Between the late 19th century and early 20th century
Roof type: Gable
Window type: Non-bar sash windows. They appear as twin and triple mulled. Most of the windows are renewed.
Usage of the building: Commercial + Housing
Preservation Status: Extensive interventions
Structural Status: Standing
Style: Art Nouveau figures are apparent on the frontal façade.
Information: Specific character of the building is only apparent on the first and second floors of the frontal façade. Decorative brackets, moldings and window frames are intensely ornamented.

Figure 762

Catalogue Number: US_CE_006

District: Uskudar (Üsküdar)
Neighborhood: Cengelkoy
Location and Name: Görgeç Street
Building type: House with garden or small mansion
Number of floors: 2 (Ground floor + 1)
Period of Construction: Between the late 19th century and early 20th century
Roof type: Unknown
Window type: Sash windows with vertical glazing bars at center. They appear as single units.
Besides, there are wooden framed casement windows with upper fixed windows.
Usage of the building: Empty
Preservation Status: Authentic
Structural Status: Extensively damaged
Style: Eclectic with emphasis on traditional features.
Information: The building has its own garden. Due to the current conditions of the house, the structural system can also be observed. It is timber frame without infill and bagdadi method is used for the interior sides of all walls.

Figure 763

Figure 764

Figure 765

Figure 766: Frontal façade of the building

Figure 767: Entrance door

Catalogue Number: US_CE_007

District: Uskudar (Üsküdar)
Neighborhood: Cengelkoy
Location and Name: Kaptanı Derya Seyit Alipaşa Street
Building type: House with garden or small mansion
Number of floors: 3 (Ground floor + 2)
Period of Construction: Between the late 19th century and early 20th century
Roof type: Gable
Window type: Sash windows with vertical glazing bars at center. They appear as single units.
Usage of the building: Empty
Preservation Status: Authentic
Structural Status: Extensively damaged
Style: A dominant approach is not noted.
Information: The building has its own garden. Due to the current conditions of the house, the structural system can also be observed. It is timber frame without infill and Baghdadi method is used for the interior sides of all walls.

Figure 768

Figure 769

Figure 770

Catalogue Number: US_CE_008

District: Uskudar (Üsküdar)
Neighborhood: Cengelkoy
Location and Name: Cengelkoy Avenue, Yalı (seaside mansion) of Muazzez Hanım
Building type: Seaside mansion
Number of floors: 2 (Ground floor + 1) + basement + attic
Period of Construction: Early 20th century
Roof type: Hipped roof with conical parts.
Window type: Casement windows combined with fixed windows. Curved frames and glasses becomes a characteristic of the house.
Usage of the building: Empty
Preservation Status: Authentic
Structural Status: Partially damaged
Style: Art Nouveau
Information: Detailed information will be given in the text part.

Figure 771: Photo from M. Sezer

Figure 772: Situation in 2017. Photo taken by the author

Catalogue Number: US_CE_009

District: Uskudar (Üsküdar)
Neighborhood: Cengelkoy
Location and Name: Kaptanı Derya Seyit Ali Paşa Street, Yalı (seaside mansion) of Sadullah Pasha
Building type: Seaside mansion
Number of floors: 2 (Ground floor + 1)
Period of Construction: 18th century
Roof type: Hipped and valley
Window type: Sash windows with vertical and horizontal glazing bars. They are used as single units.
Usage of the building: Housing / Foundation
Preservation Status: Limited interventions
Structural Status: Standing
Style: Traditional character with Baroque influences
Information: The mansion is one of the well-known and old wooden buildings on the Bosphorus. In contrast with the plain façade design, the interior is eye catching with the ornaments. Curved form in plan and section is a kind of reflection of Baroque style, which was popular in Istanbul especially on the monumental buildings of that period. Existing building is the restored harem part of the mansion.[1] Facades were colored with red ochre.
Existence of previously published studies about this building has to be mentioned.[2]

Figure 773

Figure 774

[1] Eldem, 1994
[2] "Mazlum, D. (Ed.),Sadullah Paşa ve Yalısı Bir Yapı Bir Yaşam, 2008" is a comprehensive book about this seaside mansion, including various photos, drawings and engravings. Additionally drawings of the mansion are published in Eldem, S.H., The Yalıs of the Bosphorus, 1994.

Catalogue Number: US_BE_001

District: Uskudar (Üsküdar)
Neighborhood: Cengelkoy
Location and Name: Yalıboyu Avenue
Building type: Mansion
Number of floors: 3 (Ground floor + 2)
Period of Construction: Probably between the late 19th century and early 20th century
Roof type: Hipped and valley
Window type: Nearly all of the windows are changed, but they were almost certainly sash windows appear as single units. A window near the entrance door remained authentic and it is non-bar sash window.
Usage of the building: Commercial + Housing
Preservation Status: Limited interventions
Structural Status: Standing
Style: Eclectic
Information: Although the windows were renewed, original features of the wooden entrance door is still preserved.

Figure 775

Catalogue Number: US_BE_002

District: Uskudar (Üsküdar)
Neighborhood: Cengelkoy
Location and Name: Eski Çınar Street
Building type: Mansion
Number of floors: 2 (Ground floor + 1) + basement
Period of Construction: Probably between the late 19th century and early 20th century
Roof type: Hipped and valley
Window type: Sash window with vertical glazing bar at center. They appear as single units.
Usage of the building: Empty
Preservation Status: Authentic
Structural Status: Standing
Style: Any dominant approach is not noted.
Information: The building has its own garden.


Figure 776


Figure 777


Figure 778


Figure 779

Catalogue Number: US_BE_003 and US_BE_004

District: Uskudar (Üsküdar)
Neighborhood: Cengelkoy
Location and Name: Eski Çınar Street
Building type: US_BE_003: Mansion
US_BE_004: Attached building. Twin house
Number of floors:
US_BE_003: 4 (Ground floor + 3)
US_BE_004: 2 (Ground floor + 1) + basement
Period of Construction: Probably between the late 19th century and early 20th century
Roof type: US_BE_003: Combination of hipped and gable
US_BE_004: Hipped
Window type: Non-bar sash windows for both buildings. They appear as single units. Additionally, triple mulled sash windows are found in US_BE_004.
Usage of the building:
US_BE_003: Hotel
US_BE_004: Housing
Preservation Status: Extensive intervention
Structural Status: Standing
Style: Eclectic.
Information: Frontal façade is symmetric in both buildings. Oriels are half hexagonal shaped extensions. For the building US_BE_004, Art Nouveau figures are explicit around the window frames, while neo classic linear form is used above the entrance doors. Moldings are also a part of the decoration.
After the interventions some of the original elements might be changed in both buildings.

Figure 780: US_BE_003

Figure 781: US_BE_003

Figure 782: US_BE_004

Catalogue Number: US_BE_005

District: Uskudar (Üsküdar)
Neighborhood: Cengelkoy
Location and Name: Eski Çınar Street
Building type: Mansion. House with garden
Number of floors: 2 (Ground floor + 1) + basement
Period of Construction: Probably between the late 19th century and early 20th century
Roof type: Hipped and valley
Window type: Non-bar sash windows. They appear as single units, twin and triple mulled windows.
Usage of the building: Housing
Preservation Status: Authentic
Structural Status: Standing
Style: Traditional character is explicit, but according to the façade decoration elements the style could be identified as eclectic.
Information: Entrance to the building is through its own garden and the wooden authentic garden door is placed on the Eski Çınar Street.
Width of the cladding boards are approximately 14.5 cm, including 1 cm chamfers on both sides.

Figure 783

Figure 784

Figure 785

Figure 786

Catalogue Number: US_BE_006

District: Uskudar (Üsküdar)
Neighborhood: Cengelkoy
Location and Name: Eski Çınar Street
Building type: Attached building
Number of floors: 2 (Ground floor + 1) + basement
Period of Construction: Probably between the late 19th century and early 20th century
Roof type: Hipped
Window type: Casement windows with upper fixed windows.
Usage of the building: Empty
Preservation Status: Limited interventions
Structural Status: Standing
Style: A dominant approach is not noted.
Information: Structural system of the building is timber frame without infill. Only a very small part of the basement can be seen from the street and it is made of brick as well the firewall. Wooden pieces are brought together with metal nails. A load bearing diagonal and a supporting (non-load bearing) stud of the frontal façade wall are measured as 9 x 9 cm and 4 x 9 cm, respectively. Bagdadi technique is used for the interior side of the walls. Floors and ceilings are covered with wooden boards.

Figure 787: Facade on the Eski Çınar Street

Figure 788: A room of the ground floor

Figure 789: Dimentions

Figure 790: Construction system is visible.

Catalogue Number: US_BE_007

District: Uskudar (Üsküdar)
Neighborhood: Cengelkoy
Location and Name: Kalaycı Şükrü Street
Building type: Attached building
Number of floors: 2 (Ground floor + 1)
Period of Construction: Probably between the late 19th century and early 20th century
Roof type: Hipped
Window type: Sash windows with vertical glazing bar and they appear as single units. Some of the original windows are changed.
Usage of the building: Empty
Preservation Status: Limited interventions
Structural Status: Partially damaged
Style: Traditional
Information: Structural system of this building is observable due to the current conditions. It is timber frame without infill for the first floor and the ground floor is masonry with timber plates. Wooden pieces are brought together with metal nails as all the other examples.
Besides the interior, Baghdadi technique is used for the outside of a wall. Although this type of façade could be encountered often in other Ottoman cities like Bursa, it is uncommon for the wooden houses of Istanbul from the latest period. This application is found only one façade of the building.

Figure 791

Figure 792

Figure 793

Figure 794

Catalogue Number: US_BE_008 and US_BE_009

District: Uskudar (Üsküdar)
Neighborhood: Cengelkoy
Location and Name: Eski Çınar Street
Building type: Attached buildings
Number of floors: 3 (Ground floor + 2) + basement
Period of Construction: Probably between the late 19th century and early 20th century
Roof type: US_BE_008: Hipped and gable
US_BE_009: Gable
Window type: US_BE_008: Non-bar sash windows with small and colored fixed windows above. They appear as single units and twin mulled windows.
US_BE_009: Sash windows with vertical glazing bar. They appear as single units and twin mulled windows. Ground floor and basement windows are changed.
Usage of the building: Housing
Preservation Status: Extensive interventions
Structural Status: Standing
Style: US_BE_008: General spatial character has traditional impression, but Art Nouveau ornaments are explicit on the decoration of the frontal façade.
US_BE_009: A dominant approach is not noted on that building. Façade decoration is rather simple.

Figure 795: US_BE_008

Figure 796: US_BE_009

Catalogue Number: **US_BE_010, US_BE_011 and US_BE_012**

District: Uskudar (Üsküdar)
Neighborhood: Cengelkoy
Location and Name:
US_BE_010: Hacı Rüstem Street
US_BE_011 and 012: Abdullahağa Çeşmesi Street
Building type: US_BE_010: One side attached building with garden
US_BE_011 and 012: Attached buildings
Number of floors: 2 (Ground floor + 1)
Period of Construction: Probably between the late 19th century and early 20th century
Roof type: US_BE_010: Hipped
US_BE_011 and 012: Gable
Window type: Sash windows with vertical glazing bar and they appear as single units for three of the houses. Some of the original windows of the ground floors are changed.
Usage of the building:
US_BE_010: Housing
US_BE_011 and 012: Empty
Preservation Status: Limited interventions
Structural Status: Standing
Style: Traditional

Figure 797: US_BE_010

Figure 798: US_BE_011 and 012

Figure 799: US_BE_010

Figure 800: US_BE_011 and 012

Catalogue Number: US_BE_013

District: Uskudar (Üsküdar)
Neighborhood: Cengelkoy
Location and Name: Beylerbeyi Külüce Yolu (Street)
Building type: House with garden. (Small mansion)
Number of floors: 2 (Ground floor + 1) + basement
Period of Construction: Probably between the late 19th century and early 20th century
Roof type: Hipped
Window type: Sash windows with vertical glazing bar and they appear as single units. Most of the windows are damaged and needs to be maintained to become usable again.
Usage of the building: Empty
Preservation Status: Authentic
Structural Status: Extensively damaged
Style: Mainly traditional. A dominant western approach is not noted.
Information: Posts, studs, plates and diagonals are visible on the northwest facade due to current condition. Bagdadi technique is used for the interior of the walls.
The building has its own garden.

Figure 801

Figure 802

Figure 803

Catalogue Number: US_KU_001

District: Uskudar (Üsküdar)
Neighborhood: Kuzguncuk
Location and Name: Kuzguncuk Çarşısı Avenue
Building type: Seaside mansion
Number of floors: 3 (Ground floor + 2)
Period of Construction: Probably between the late 19th century and early 20th century
Roof type: Hipped
Window type: Sash windows with vertical glazing bar and they appear as single units. Besides, there are double casement windows combined with a fixed upper window.
Usage of the building: Ground floor is used as a restaurant and the upper floors are empty.
Preservation Status: Extensive interventions.
Structural Status: Standing
Style: Mainly traditional. A dominant western approach is not noted.
Information: Structural system of the building is timber frame above a masonry ground floor.
Although some part of the building are renewed and changed, there are still authentic features.

Figure 804

Figure 805

Catalogue Number: US_KU_002

District: Uskudar (Üsküdar)
Neighborhood: Kuzguncuk
Location and Name: Perihan Abla Street
Building type: Attached house
Number of floors: 3 (Ground floor + 2) + basement
Period of Construction: Probably between the late 19th century and early 20th century
Roof type: Gable
Window type: Non-bar sash windows. They appear as single units.
Usage of the building: Housing
Preservation Status: Extensive intervention
Structural Status: Standing
Style: Characteristics of its period are seen but a dominant western approach is not noted.
Information: A balcony and an oriel are both used together on the frontal façade layout. Main decoration is created with linear ornaments and a special importance is given to the entrance door.
Brick fire wall separates the building from neighboring timber constructions.

Figure 806

Figure 807

Catalogue Number: US_KU_003

District: Uskudar (Üsküdar)
Neighborhood: Kuzguncuk
Location and Name: Üryanizade Street
Building type: Attached house
Number of floors: 3 (Ground floor + 2) + basement
Period of Construction: Probably between the late 19th century and early 20th century
Roof type: Gable
Window type: Non-bar sash windows. They appear as single units.
Usage of the building: Housing
Preservation Status: Limited intervention
Structural Status: Standing
Style: Mainly traditional
Information: Original entrance door is maintained and still used on the building. A script is clear on the metal rounded element: "Tornez", which is French word for "turn". It was used as a bell and sound was generated by turning the metal piece.

Figure 808

Figure 809

Figure 810: Entrance door

Figure 811: The bell

Catalogue Number: US_KU_004

District: Uskudar (Üsküdar)
Neighborhood: Kuzguncuk
Location and Name: İnci Çayırlı Street
Building type: Attached house
Number of floors: 2 (Ground floor + 1)
Period of Construction: Probably between the late 19th century and early 20th century
Roof type: Gable
Window type: Double casement window combined with a fixed upper window.
Usage of the building: Empty
Preservation Status: Limited intervention
Structural Status: Extensively damaged
Style: Mainly traditional
Information: Structural system is visible in the current condition. Timber studs, posts, plates and diagonals are used and the joints were strengthened with metal nails as the other examples. With of the cladding boards on the frontal façade is measured as 11.5 cm.
As the building has a danger of collapse, safety precautions are done and metal sheets makes difficult to observe and identify the ground floor façade.

Nevertheless, it is worth to mention that the structural system of the neighboring buildings is different from the common tradition of the wooden houses with brick. Masonry walls of these buildings are combined with timber structured extensions and roof. Neighboring buildings can be seen in the figure.

Figure 812

Figure 813

Figure 814

Figure 815: Neighboring buildings

Catalogue Number: US_KU_005 and US_KU_006

District: Uskudar (Üsküdar)
Neighborhood: Kuzguncuk
Location and Name:
US_KU_005: İnci Çayırlı Street
US_KU_006: Yenigün Street
Building type: Corner attached house and an attached house
Number of floors: 2 (Ground floor + 1). Additionally US_KU_005 has a basement.
Period of Construction: Probably between the late 19th century and early 20th century
Roof type: Hipped
Window type: US_KU_005: Various types of sash windows. They are used as single units and twin mulled windows. All of the windows are renewed.
US_KU_006: Double and triple sash windows, which appear as single units. All of the windows are renewed.
Usage of the building: Housing
Preservation Status: Extensive intervention
Structural Status: Standing
Style: A dominant western approach is not noted.

Figure 816: US_KU_005

Figure 817: US_KU_006

Figure 818: US_KU_006

Catalogue Number: US_KU_007, US_KU_008 and US_KU_009

District: Uskudar (Üsküdar)
Neighborhood: Kuzguncuk
Location and Name: Yenigün Street
Building type: Attached house
Number of floors: 3 (Ground floor + 2) + basement
Period of Construction: Probably between the late 19th century and early 20th century
Roof type: Hipped
Window type: Non-bar sash windows. They are used as single units and twin mulled windows.
Usage of the building: Housing
Preservation Status: Extensive intervention
Structural Status: Standing
Style: Eclectic
Information: Except from the oriels, the first and ground floor facades are not covered with wooden cladding boards. Some of the authentic elements are possibly changed after the interventions.

Figure 819

Figure 820

Figure 821

Figure 822

Catalogue Number: US_KU_010

District: Uskudar (Üsküdar)
Neighborhood: Kuzguncuk
Location and Name: Yenigün Street
Building type: House with a garden. Small mansion.
Number of floors: 1 (Ground floor) + basement
Period of Construction: Probably between the late 19th century and early 20th century
Roof type: Hipped
Window type: Sash windows with vertical and horizontal glazing bars. They are used as single units. Many of the windows are renewed.
Usage of the building: Housing
Preservation Status: Limited intervention
Structural Status: Standing
Style: Traditional
Information: With of the clapboards are measured as approximately 20 cm. Some of the authentic elements are changed after the interventions.

Figure 823

Figure 824: Cladding boards

Figure 825: Cladding boards from a different angle

Catalogue Number: US_KU_011

District: Uskudar (Üsküdar)
Neighborhood: Kuzguncuk
Location and Name: Yenigün Street
Building type: Attached house
Number of floors: 4 (Ground floor + 3) + basement
Period of Construction: Probably between the late 19th century and early 20th century
Roof type: Gable
Window type: Non-bar sash windows. They appear as single units and triple mulled windows. All of the windows are renewed.
Usage of the building: Housing
Preservation Status: Extensive intervention
Structural Status: Standing
Style: Eclectic
Information: Some of the authentic elements are changed after the interventions.

Figure 826

Figure 827

Catalogue Number: US_KU_012, US_KU_013, US_KU_014 and US_KU_015

District: Uskudar (Üsküdar)
Neighborhood: Kuzguncuk
Location and Name: Kuzguncuk Çarşısı Avenue
Building type: Seaside attached houses
Number of floors: 3 (Ground floor + 2) + basement
Period of Construction: Probably between the late 19th century and early 20th century
Roof type: Gable
Window type: Non-bar sash windows. They appear as single units on all of the houses and twin mulled windows are used on the oriels of the both facades of US_KU_012. All of the windows are renewed.
Usage of the building: Housing
Preservation Status: Extensive interventions
Structural Status: Standing
Style: Eclectic. Art Nouveau and Victorian figures are seen on the decoration of US_KU_012
Information: Some of the authentic elements are changed after the interventions.

Figure 828: US_KU_012, US_KU_013, US_KU_014 and US_KU_015

Figure 829: View from Kuzguncuk Çarsısı Avenue

Figure 830

Figure 831

Catalogue Number: US_KU_016 and US_KU_017

District: Uskudar (Üsküdar)
Neighborhood: Kuzguncuk
Location and Name: Bican Efendi Street
Building type: Attached houses
Number of floors: 3 (Ground floor + 2)
Period of Construction: Probably between the late 19th century and early 20th century
Roof type: Combination of hipped and gable[1]
Window type: Sash windows with vertical glazing bars at center are found in both buildings. Additionally non-bar sash windows are used for the first floor of US_KU_016. They appear as single units.
Usage of the building: Housing
Preservation Status: Extensive interventions
Structural Status: Standing
Style: Eclectic.
Information: Repetitive elements are found on the façade decorations. Oriel and balcony are used together on the frontal façade for both buildings.


Figure 832: US_KU_016

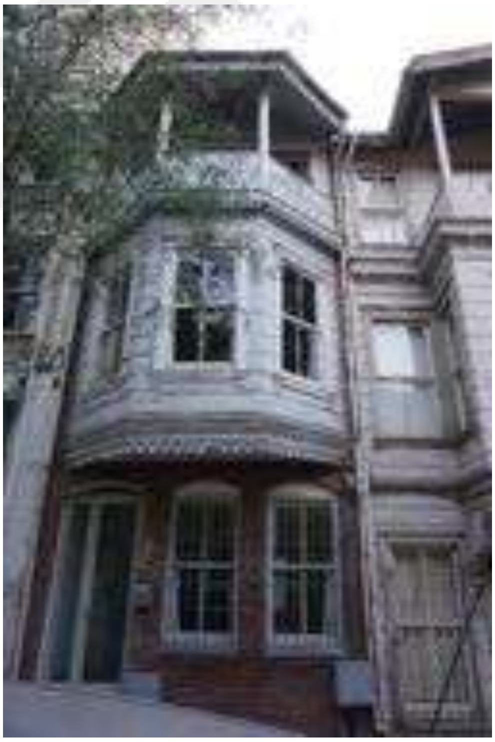


Figure 833: US_KU_017

[1] Shape of the roof could not be identified in accuracy from the aerial views.

Catalogue Number: US_KU_018

District: Uskudar (Üsküdar)
Neighborhood: Kuzguncuk
Location and Name: Bostan Street
Building type: Attached house
Number of floors: 2 (Ground floor + 1) + attic
Period of Construction: Probably between the late 19th century and early 20th century
Roof type: Gable
Window type: Non-bar sash windows. They appear as single units and twin mulled windows. Additionally, fixed windows are placed above the entrance door.
Usage of the building: Housing
Preservation Status: Extensive intervention
Structural Status: Standing
Style: Eclectic.
Information: Width of the cladding boards are measured as approximately 13 cm, including the printed lines. Metal and glass are used together with timber for the entrance door.

Figure 834

Figure 835

Catalogue Number: US_KU_019

District: Uskudar (Üsküdar)
Neighborhood: Kuzguncuk
Location and Name: İcadiye Avenue
Building type: Attached house
Number of floors: 3 (Ground floor + 2) + basement
Period of Construction: Probably between the late 19th century and early 20th century
Roof type: Gable
Window type: Sash windows and casement windows. Some of the windows are not original.
Usage of the building: Housing
Preservation Status: Extensive intervention
Structural Status: Standing
Style: Eclectic.
Information: Frontal façade of the building is intensively decorated. Moldings, decorative brackets and soffits can be seen. As well as linear figures, flower motives are also used.
Some of the authentic features might be lost after the interventions.

Figure 836

Figure 837

Figure 838

Catalogue Number: US_KU_020 and US_KU_021

District: Uskudar (Üsküdar)
Neighborhood: Kuzguncuk
Location and Name: Simitçi Tahir Street
Building type: An attached house and a corner attached house
Number of floors: 3 (Ground floor + 2) + later addition attic.
Moreover, US_KU_021 has a basement with openings (windows) to outside.
Period of Construction: Probably between the late 19th century and early 20th century
Roof type: Gable
Window type: All of the windows are renewed in both buildings. The types can be described as below:
US_KU_020: Ground floor has sash windows with vertical glazing bars at center, while non-bar sash windows are placed in the first floor. Moreover, non-bar casement window is used for the second floor. They all appear as single units.
US_KU_021: Non-bar sash windows. On the oriel, twin mulled windows are found. Except from that, all the windows are used as single units. Additionally, there is a fixed window above the entrance door.
Usage of the building: Housing
Preservation Status: Extensive intervention
Structural Status: Standing
Style: Eclectic.


Figure 839: US_KU_020, US_KU_021, US_KU_022, US_KU_023, US_KU_024, _025 and 026


Figure 840: US_KU_020 and US_KU_021


Figure 841: US_KU_021


Figure 842: US_KU_020

Catalogue Number: US_KU_022 and US_KU_023

District: Uskudar (Üsküdar)
Neighborhood: Kuzguncuk
Location and Name: Simitçi Tahir Street
Building type: Attached houses. They are identical.
Number of floors: 3 (Ground floor + 2)
Period of Construction: Probably between the late 19th century and early 20th century
Roof type: Gable
Window type: Non-bar sash windows but there are sash windows with vertical glazing bar on the ground floor of US_KU_022. They all appear as single units and all of the windows are renewed in both buildings.
Usage of the building: Housing
Preservation Status: Extensive interventions
Structural Status: Standing
Style: Eclectic. There influences from rococo on the façades.
Information: The facades are decorated with intense ornaments. Especially the balconies on the top floors are the most ornamental part. Repetitive elements and curvilinear forms are used.

Figure 843: US_KU_022 and 023

Figure 844: US_KU_023

Figure 845: US_KU_022

Figure 846: Entrance doors of both buildings

Catalogue Number: US_KU_024, US_KU_025 and US_KU_026

District: Uskudar (Üsküdar)
Neighborhood: Kuzguncuk
Location and Name: Simitçi Tahir Street
Building type: Attached houses
Number of floors:
US_KU_024: 3 (Ground floor + 2)
US_KU_025: 3 (Ground floor + 2) + basement
US_KU_026: 2 (Ground floor + 1) + basement
Period of Construction: Probably between the late 19th century and early 20th century
Roof type: Gable
Window type: Non-bar sash windows. On the oriel of US_KU_026, twin mulled windows are found. Except from that, all the windows are used as single units. Additionally, there are casement windows in a combination with fixed ones on the ground floor of US_KU_024, but it is likely that they are not the original type.
Usage of the building: Housing
Preservation Status: Extensive intervention
Structural Status: Standing
Style: Eclectic.

Figure 847: US_KU_024

Figure 848: US_KU_025

Figure 849

Figure 850: US_KU_026

Figure 851: Street view

Catalogue Number: US_KU_027 and US_KU_028

Figure 852: US_KU_027 and US_KU_028

District: Uskudar (Üsküdar)
Neighborhood: Kuzguncuk
Location and Name: İcadiye Avenue
Building type: Attached houses. They have similar character.
Number of floors: 3 (Ground floor + 2) + basement
Period of Construction: Probably between the late 19th century and early 20th century
Roof type: Hipped
Window type: Various types of windows are seen, but probably the characteristic type is non-bar sash windows as single units. Nearly all of the windows are renewed.
Usage of the building: Housing + restaurant
Preservation Status: Extensive interventions
Structural Status: Standing
Style: Eclectic.
Information: Some of the authentic elements are changed after the interventions.

Catalogue Number: US_KU_029

District: Uskudar (Üsküdar)
Neighborhood: Kuzguncuk
Location and Name: Kusbakisi Avenue, Pavillion of Abduldmecid Efendi
Building type: Pavillion
Number of floors: 2 (Ground floor + 1) + basement
Period of Construction: 1901[1]
Roof type: Cross- hipped and valley
Window type: Sash windows with vertical and horizontal bars. They appear as single units.
Usage of the building: Housing and gallery
Preservation Status: Extensive interventions
Structural Status: Standing
Style: Eclectic. Influences from Eastern style decorations and Ottoman traditional architecture can be noted.
Information: The pavilion has a large garden and the impressive entrance door of the garden is on the Kuşbakışı Avenue. Architect of the building is Alexandre Vallaury.

Figure 853

Figure 854

Figure 855

Figure 856

[1] Simsek, 2011, p. 74.

Catalogue Number: US_AZ_001

District: Uskudar (Üsküdar)
Neighborhood: Uskudar, Aziz Mahmut Hüdayi
Location and Name: Uskudar Harem Sahil Yolu Avenue, Ögdül Street
Building type: One side attached house
Number of floors: 3 (Ground floor + 2)
Period of Construction: Probably between the late 19th century and early 20th century
Roof type: Hipped
Window type: Sash windows without any bar and with a vertical glazing bar are found. They appear as single units and triple mulled windows.
Usage of the building: Empty
Preservation Status: Limited intervention
Structural Status: Partially damaged
Style: Eclectic.
Information: The building has a garden.

Figure 857

Figure 858

Figure 859

Catalogue Number: US_AZ_002

District: Uskudar (Üsküdar)
Neighborhood: Aziz Mahmut Hüdayi
Location and Name: Aziz Mahmut Efendi Street
Building type: Attached house
Number of floors: 3 (Ground floor + 2)
Period of Construction: Probably between the late 19th century and early 20th century
Roof type: Combination of gable and hipped
Window type: Sash windows with a vertical glazing bar at center. They appear as single units. Some of the windows are changed into a casement ones in a combination with fixed windows.
Usage of the building: Housing
Preservation Status: Extensive intervention
Structural Status: Standing
Style: Traditional

Figure 860

Figure 861

Figure 862

Figure 863: Brackets under the oriel

Catalogue Number: US_AZ_003

District: Uskudar (Üsküdar)
Neighborhood: Aziz Mahmut Hüdayi
Location and Name: Türbe Kapısı Street
Building type: Attached house
Number of floors: 3 (Ground floor + 2)
Period of Construction: Probably between the late 19th century and early 20th century
Roof type: Shed
Window type: Sash windows with a vertical glazing bar at center for the second floor. In the first floor and ground floor casement windows are seen. All of the windows appear as single units.
Usage of the building: Housing
Preservation Status: Limited intervention
Structural Status: Standing
Style: Traditional

Figure 864

Figure 865

Figure 866

Catalogue Number: US_MI_001 and US_MI_002

District: Uskudar (Üsküdar)
Neighborhood: Mimar Sinan
Location and Name:
US_MI_001: İttihat Street
US_MI_002: Eski Toptaşı Avenue
Building type: Attached houses
Number of floors:
US_MI_001: 2 (Ground floor + 1)
US_MI_002: 2 (Ground floor + 1) + basement
Period of Construction: Probably between the late 19th century and early 20th century
Roof type: US_MI_001: Gable
US_MI_002: Hipped
Window type:
US_MI_001: Sash windows with a vertical glazing bar at center. They appear as single units.
US_MI_002: Sash windows with decorative, small, fixed squares on top. They appear as twin mulled windows on the oriel and the other windows are used as single units.
Usage of the building:
US_MI_001: Housing
US_MI_002: Empty
Preservation Status: Limited interventions
Structural Status: Standing
Style: Mainly traditional. Another dominant approach is not noted.

Figure 867: US_MI_001

Figure 868: US_MI_002

Catalogue Number: US_SA_001

District: Uskudar (Üsküdar)
Neighborhood: Salacak
Location and Name: İhsaniye İskele Street
Building type: Mansion
Number of floors: 3 (Ground floor + 2) + basement [1]
Period of Construction: Probably between the late 19th century and early 20th century
Roof type: Hipped
Window type: Triple hung sash windows without any bar. They appear as single units. Some of the windows were changed.
Usage of the building: Housing
Preservation Status: Limited intervention
Structural Status: Standing
Style: Eclectic. Neo-Greek influences are apparent on the window frame decorations. Besides the linear figures, traditional elements and curved motived are also seen.
Information: Width of the cladding boards are measured as 30 cm, including a 2 cm chamfer. Repetitive decoration was not obtained from a mono-block machine product. All the ornamental figures are nailed on the wooden cladding board separately.

Figure 869

Figure 870

Figure 871: Stable part of the shutter

Figure 872: Decorations nailed separately

Figure 873

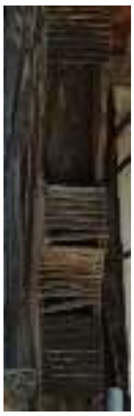


Figure 874: Pieces of a bracket

Figure 875: Frontal façade, unified photo

[1] The presence of the basement is only estimated from the height and type of the building, although it is not personally seen or noticed from outside.

Catalogue Number: US_SA_002

District: Uskudar (Üsküdar)
Neighborhood: Salacak
Location and Name: İhsaniye İskele Street
Building type: Mansion
Number of floors: 3 (Ground floor + 2)
Period of Construction: Probably between the late 19th century and early 20th century
Roof type: Hipped
Window type: Double casement windows in a combination with fixed windows. They appear as single units. Some of the windows were changed.
Usage of the building: Empty
Preservation Status: Limited intervention
Structural Status: Standing
Style: A dominant western approach is not noted.
Information: Width of the cladding boards are measured as approximately 24 cm, including a 2 cm chamfer. Shutters have an exceptional design. While one half is stable, the other part has double wings opening outward. They are functioning in a harmony with the window type.


Figure 876


Figure 877


Figure 878


Figure 879


Figure 880


Figure 881

Catalogue Number: US_SA_003

District: Uskudar (Üsküdar)
Neighborhood: Salacak
Location and Name: İhsaniye İskele Street
Building type: Mansion
Number of floors: 4 (Ground floor + 3)
Period of Construction: Between the late 19th century and early 20th century
Roof type: Cross gabled roof
Window type: Sash windows with a vertical glazing bar at center. They appear as single units. Some of the windows are damaged.
Usage of the building: Empty
Preservation Status: Authentic
Structural Status: Extensively damaged
Style: Some features of neo-classic style can be seen mainly on the ground floor façade. Although few influences from European styles are apparent, traditional elements are also used.
Information: The building has a large garden and sea view. Due to the current condition of the house, timber frame structural system, type and connections of the cladding boards, joinery of the timber plates and studs can be seen from outside. Even some parts of the interior is visible. For example, it is confirmed that the wooden ceilings are ornamented.

Figure 882: View from İhsaniye İskele Street

Figure 883: Connections of the cladding boards

Figure 884: Frontal facade

Figure 885: View from Yaşar Nezihi Özsoy Street

Figure 886: Arched window of the ground floor and bracket under the oriel

Figure 887: Window and visible structural system through the deficient boards

Figure 888

Catalogue Number: US_AC_001

District: Uskudar (Üsküdar)
Neighborhood: Acıbadem
Location and Name: Acıbadem Avenue, Ahmet Ratıp Paşa Pavillion
Building type: Pavillion
Number of floors: 4 (Ground floor + 3)
Period of Construction: Between the late 19th century and early 20th century.
Roof type: Hipped and valley
Window type: Various types of windows including arched ones are found.
Usage of the building: Currently empty because of the restoration work. It was used for educational purposes.
Preservation Status: Extensive interventions
Structural Status: Standing
Style: Although many Art Nouveau figures are apparent, the style is eclectic with various influences.
Information: Architect of the building is Kemallettin Bey. High quality materials were used and interior of the building was designed to have an imperial look with decorations. It is claimed that the ceramics were produced by the internationally well-known brand Villeroy&Boch. A special importance was given to the woodworking of this pavilion. They were imported from Vienna and assembled on site. Although the building was designed as a mansion, it was converted into a school in 1914. Since that time it had been used for educational purposes, under several names until the restoration work. [1]

Figure 889: Facade (Photo: Erdem, E. H., 2012)

Figure 890: Interior (Photo: Erdem, E. H., 2012)

[1] Simsek, 2011, p. 23-24

KADIKÖY (KA)

1) Bostancı (BO)	5) Erenköy (ER)	9) Fenerbahçe (FE)
2) Suadiye (SU)	6) Caddebostan (CA)	**10)** Caferağa (CA)
3) Kozyatağı (KO)	7) Sahrayıcedit (SA)	**11)** Rasimpaşa (RA)
4) 19 Mayıs (19M)	8) Göztepe (GO)	**12)** Acıbadem (AC)

Catalogue Number: KA_AC_001

District: Kadikoy (Kadıköy)
Neighborhood: Acıbadem
Location and Name: Nazifbey Street, Ozdemiroglu Mektebi
Building type: Mansion
Number of floors: 3 (Ground floor + 2)
Period of Construction: Early 20th century.
Roof type: Hipped
Window type: All of the windows appear as single units and they are sash windows, except a few exceptional casement windows, which were probably renewed afterwards. The unique point is, the variety of sash windows used in the same building. These include the types with only horizontal glazing bar, both horizontal and vertical bars, and without any bar or even a type which has arched upper part.
Usage of the building: The building was used as a school. When photographed, it was empty. Currently, it is been rebuilding for public use as an art center for children and youth.
Preservation Status: It used to have limited interventions before the reconstruction.
Structural Status: Extensively damaged
Style: Neoclassic style decorations are visible on the façade. Nevertheless, traditional features are significant.
Information: The building is located on the plot between the Nazif Bey Street and Şamfıstığı Street, with its own garden.
When the building was visited in 2015, it was in a bad condition. A new reconstruction project was prepared and the damaged building was

Figure 891: Original building in 2015

Figure 892: Original building in 2015

Figure 893

Figure 894

demolished at the end of 2015. New building was opened in October 2016 as a center of art.

The structural system of the original building was mostly visible from outside. Ground floor is masonry and the upper floors are timber structured, but it has to be mentioned that the timber frame system is partially filled with brick, while the rest remains without infill.

Figure 895: New building in 2018

Figure 896: Interior of the new building, 2018

Figure 897: Ornamented ceiling, interior doors and walls, 2018

Catalogue Number: KA_AC_002

District: Kadikoy (Kadıköy)
Neighborhood: Acıbadem
Location and Name: Nazifbey Street
Building type: Corner attached house
Number of floors: 2 (Ground floor + 1) + basement
Period of Construction: Between the late 19th century and early 20th century.
Roof type: Hipped
Window type: The windows are renewed. However, the original type is most likely sash window.
Usage of the building: Empty
Preservation Status: Limited interventions
Structural Status: Partially damaged
Style: No dominant approach could be identified.
Information: The building is located on the intersection parcel of the Nazif Bey Street and Şair Sururi Street.
The building used to have a balcony, which is supported by thin, hard edged brackets. Traces of the decorations on the window frames can still be seen. Ceilings are decorated.

Figure 898

Figure 899

Figure 900

Catalogue Number: KA_AC_003 and KA_AC_004

District: Kadikoy (Kadıköy)
Neighborhood: Acıbadem
Location and Name: Şamfıstığı Street
Building type: Attached houses
Number of floors: 3 (Ground floor + 2)
Period of Construction: Between the late 19th century and early 20th century.
Roof type: Hipped
Window type:
KA_AC_003: Sash windows with a horizontal glazing bar at the center are seen in the ground floor as single units. Non-bar sash windows appear on the upper floors as both single units and twin mulled windows.
KA_AC_004: All the windows are renewed. However, it is obvious that the original character is sash window.
Usage of the building:
KA_AC_003: Housing
KA_AC_004: Business
Preservation Status:
KA_AC_003: Mainly authentic
KA_AC_004: Extensive interventions
Structural Status: Standing
Style: KA_AC_003: Traditional.
KA_AC_004: Eclectic. Art Nouveau style decorations are encountered on the façade.
Information: Although many authentic elements are still preserved in the building KA_AC_003, some of the characteristics of KA_AC_004 are changed. Entrance door of KA_AC_003 is original.

Figure 901: KA_AC_003

Figure 902: KA_AC_004

Catalogue Number: KA_AC_005

District: Kadikoy (Kadıköy)
Neighborhood: Acıbadem
Location and Name: Şamfıstığı Street
Building type: Attached house
Number of floors: 3 (Ground floor + 2)
Period of Construction: Between the late 19th century and early 20th century.
Roof type: Hipped
Window type: The windows are renewed. However, the original type is most likely sash window.
Usage of the building: Empty
Preservation Status: Limited interventions
Structural Status: Standing
Style: Eclectic
Information: Frontal façade of the building is symmetrical. The two balconies above the oriels are reflecting the western influence of the latest period. Façade decoration is not very intense with the garish ornaments, but simple geometrical shapes are found.


Figure 903


Figure 904


Figure 905

Catalogue Number: KA_AC_006

District: Kadikoy (Kadıköy)
Neighborhood: Acıbadem
Location and Name: Şamfıstığı Street
Building type: Corner attached house
Number of floors: 3 (Ground floor + 2) + basement
Period of Construction: Between the late 19^{th} century and early 20^{th} century.
Roof type: Hipped
Window type: Sash windows with a lengthwise vertical glazing bar at the center and small bars at top to create decorative rectangles.
Usage of the building: Empty
Preservation Status: Extensive interventions
Structural Status: Standing
Style: Unknown
Information: Southeast façade of the building is covered with a plaster, which is applied on the timber cladding boards. Additionally, northwest and northeast facades are covered with metal sheet. Intense decorations on this metal coating is very unique and it is not identified if there are wooden cladding boards underneath the metal or not.

The building has its own garden on the north side. Ceiling decorations are visible from outside through the windows.

Figure 906: Metal façade coating with ornaments

Figure 907: Garden of the building and facades with metal cladding

Figure 908: Southeast facade

Figure 909

Figure 910: Plaster on the timber cladding boards

Catalogue Number: KA_AC_007 and KA_AC_008

District: Kadikoy (Kadıköy)
Neighborhood: Acıbadem
Location and Name: Şamfıstığı Street and Yeni Fıstıklı Street
Building type: KA_AC_007: Attached corner house
KA_AC_008: Attached house
Number of floors: 2 (Ground floor + 1) + basement
Period of Construction: Between late 19th century and early 20th century.
Roof type: Hipped
Window type: Non-bar sash windows for both houses. They appear as single units, as well as triple mulled windows. However, nearly all the windows of both the houses are renewed.
Usage of the building: Housing
Preservation Status: Limited interventions
Structural Status: Standing
Style: Traditional
Information: Although the building seem to be an integrative mansion, it consist of two different houses (identified as KA_AC_007 and KA_AC_008) with different entrance doors. As their architectural character is similar, they might be two parts (harem and selamlık) of one single mansion or belong to the members of a same family. Entrance of KA_AC_007 is from Yeni Fıstıklı Street, while entrance to the other building is on the Şamfıstığı Street.

Figure 911: KA_AC_007 and KA_AC_008

Figure 912: KA_AC_007

Figure 913: KA_AC_008

Figure 914: KA_AC_008

Catalogue Number: KA_AC_009

District: Kadikoy (Kadıköy)
Neighborhood: Acıbadem
Location and Name: Nazifbey Street
Building type: Corner attached house
Number of floors: 3 (Ground floor + 2)
Period of Construction: Between the late 19th century and early 20th century.
Roof type: Hipped
Window type: All the windows are renewed.
Usage of the building:
Ground floor: Commercial
Upper floors: Housing
Preservation Status: Extensive interventions
Structural Status: Standing
Style: Eclectic. Traditional features are dominant, but the influence of European styles can still be noted.
Information: The building is located at the intersection parcel of Nazifbey Street and Hacı Recep Street.
Besides the linear decorations around the window frame, moldings, brackets and decorative soffits are found on the facades. Different types of brackets are used for the eaves and oriel.
Structural system is timber frame, but it is partially filled with brick, while other parts remained unfilled.

Figure 915

Figure 916

Catalogue Number: KA_AC_010 and KA_AC_011

District: Kadikoy (Kadıköy)
Neighborhood: Acıbadem
Location and Name: Şamfıstığı Street
Building type: Attached houses
Number of floors: 3 (Ground floor + 2) + basement
Period of Construction: Between the late 19th century and early 20th century.
Roof type: Gable
Window type: KA_AC_010: Sash windows with a vertical glazing bar at center and they appear as single units. KA_AC_011: All the windows are renewed.
Usage of the building: Housing
Preservation Status:
KA_AC_010: Authentic
KA_AC_011: Extensive interventions
Structural Status: Standing
Style: Eclectic.

Figure 917: KA_AC_010 and 011

Figure 918

Figure 919

Figure 920: Authentic door

Catalogue Number: KA_HA_001

District: Kadikoy (Kadıköy)
Neighborhood: Hasanpaşa
Location and Name: Andelip Esat Street
Building type: Attached corner house
Number of floors: 2 (Ground floor + 1) + basement
Period of Construction: Between the late 19th century and early 20th century.
Roof type: Hipped
Window type: Sash windows with a lengthwise vertical glazing bar at center and small bars at top to create decorative rectangles.
They are found as twin mulled as well as single units.
Usage of the building: Restaurant
Preservation Status: Limited intervention
Structural Status: Standing
Style: Architectural character of the building is traditional but the ornaments are eclectic.
Information: The building is located at the intersection parcel of the Andelip Esat Street and Kurbağalıdere Avenue. In contrast to traditional character of the spatial design, facades are decorated with eclectic figures. Pilasters of the north and west facades are placed on the edges.

Figure 921: KA_HA_001

Figure 922: KA_HA_001

Figure 923

Catalogue Number: KA_HA_002 and KA_HA_003

District: Kadikoy (Kadıköy)
Neighborhood: Hasanpaşa
Location and Name: Andelip Esat Street
Building type:
KA_HA_002: Attached house
KA_HA_003: Attached corner house
Number of floors:
KA_HA_002: 2 (Ground floor + 1) + basement
KA_HA_003: 3 (Ground floor + 2)
Period of Construction: Between the late 19th century and early 20th century.
Roof type:
KA_HA_002: Probably hipped
KA_HA_003: Gable
Window type: KA_HA_002: Sash windows with a lengthwise vertical glazing bar at center.
KA_HA_003: Sash windows appear as single units and twin mulled type. All windows are renewed.
Usage of the building:
KA_HA_002: Empty
KA_HA_003: Restaurant
Preservation Status:
KA_HA_002: Authentic
KA_HA_003: Extensive intervention
Structural Status:
KA_HA_002: Extensively damaged
KA_HA_003: Standing
Style: KA_HA_002: Unknown
KA_HA_003: Eclectic.
Information: KA_HA_002 has danger of collapse. KA_HA_003 is located at the intersection parcel of the Andelip Esat Street and Kurbağalıdere Avenue. Some of the authentic elements might be changed after the interventions.

Figure 924: KA_HA_002 and KA_HA_003 partly

Figure 925: KA_HA_002

Figure 926: KA_HA_002

Figure 927: KA_HA_003

Catalogue Number: KA_HA_004 and KA_HA_005

District: Kadikoy (Kadıköy)
Neighborhood: Hasanpaşa
Location and Name: Kurbağalıdere Avenue
Building type: Attached houses
Number of floors: 2 (Ground floor + 1)
Period of Construction: Between the late 19th century and early 20th century.
Roof type: Hipped
Window type: KA_HA_004: Sash windows with small bars at top.
They are found as triple mulled as well as single units.
KA_HA_005: Sash windows with vertical glazing bar at the center. They appear as single units
Usage of the building: The ground floors of both buildings are used as commercial purposes, while the first floors remained empty.
Preservation Status: Limited intervention.
The ground floors of the both buildings are changed due to the needs of new usages, but the upper floors are mainly authentic.
Structural Status: Standing
Style: Traditional

Figure 928: KA_HA_004 and KA_HA_005

Figure 929

Catalogue Number: KA_HA_006

District: Kadikoy (Kadıköy)
Neighborhood: Hasanpaşa
Location and Name: Andelip Esat Street
Building type: Attached house
Number of floors: 3 (Ground floor + 2)
Period of Construction: Between the late 19th century and early 20th century.
Roof type: Gable
Window type: Sash windows with vertical glazing bar at the center. They appear as single units
Usage of the building: Housing
Preservation Status: Mainly authentic.
Structural Status: Standing
Style: There is no dominant approach on the façade decorations.
Information: Simple geometrical shapes are used to decorate the façade and they are nailed on site. Ornaments are not monolithic structures. Each figure is a different wooden piece in a basic form.

A brick fire wall is placed on the north side. Both a balcony and an oriel are found on the façade as extensions.

Width of the cladding boards are measured approximately 19 cm.

Figure 930

Figure 931

Figure 932

Figure 933

Catalogue Number: KA_HA_007

District: Kadikoy (Kadıköy)
Neighborhood: Hasanpaşa
Location and Name: Ahmet Rasim Street
Building type: Mansion
Number of floors: 3 (Ground floor + 2)
Period of Construction: Between the late 19th century and early 20th century.
Roof type: Gable
Window type: Sash windows with vertical glazing bar at the center. They appear as single units. Additionally, some of the windows have colored fixed windows above.
Usage of the building: Housing
Preservation Status: Mainly authentic.
Structural Status: Standing
Style: Eclectic
Information: The building is located at the intersection parcel of Ahmet Rasim and Ali Ruhi Streets with its own garden. Although the facades do not have intense ornaments, combination of an Art Nouveau figure with a Neo-classical element can be found on façade beside a traditional configuration. This situation proves the eclecticism of the building. Width of the machine production cladding boards are measured 27,5 cm. 2 cm printed line on center of the board gives the impression of equally dimidiated pieces. Sash windows are with the ratio 1:2. Length of each panel is 83 cm. (See: drawing)

Figure 934: Frontal facade

Figure 935

Figure 936

Figure 937: Floor tiles on the entrance

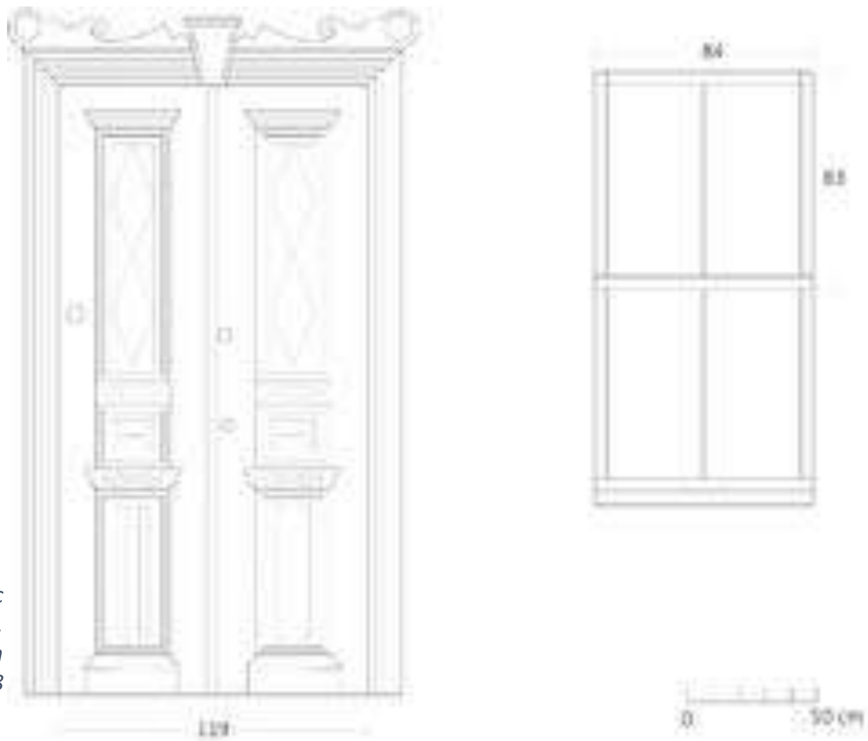
Figure 938

Figure 939

Figure 940

Figure 941

Figure 942



Drawing 34: Authentic door and window. Measured and drawn by the author, 2018

Catalogue Number: KA_HA_008

District: Kadikoy (Kadıköy)
Neighborhood: Hasanpaşa
Location and Name: Ahmet Rasim Street
Building type: Attached house
Number of floors: 2 (Ground floor + 1) + basement
Period of Construction: Between the late 19th century and early 20th century.
Roof type: Hipped
Window type: Sash windows with vertical glazing bar at the center. They appear as single units.
Usage of the building: Housing
Preservation Status: Mainly authentic.
Structural Status: Standing
Style: Eclectic
Information: Width of the cladding boards is measured 24 cm. Bricks from the factory of M. Pierre Salomone in Büyükdere are used for the fire wall of the house. The writing *"M. PIERRE SALOMONE BRIQUETERIE DE TOUTE SOUALITE"* can still be read on the bricks.
Drawing:

Drawing 35: An authentic window.

Figure 943: Frontal facade

Figure 944: Firewall

Figure 946: One of the braces under the oriel

Figure 945: Original brick with label

Catalogue Number: KA_HA_009 and 010

District: Kadikoy (Kadıköy)
Neighborhood: Hasanpaşa
Location and Name: Kurbağalıdere Avenue
Building type: Attached house
Number of floors:
KA_HA_009: 3 (Ground floor + 2)
KA_HA_010: 2 (Ground floor + 1)
Period of Construction: Between the late 19th century and early 20th century.
Roof type: Hipped
Window type: For both buildings; sash windows with decorative, small bars at top. Some of the windows appear as twin mulled, while the others have an additional vertical glazing bar at the center.
Usage of the building: Empty
Preservation Status: Limited intervention
Structural Status: Partially damaged
Style: Eclectic
Information: KA_HA_010 has unique ornament figures on the façade. Moldings, pilasters, decorative brackets are used.

Figure 947: KA_HA_009 and 010

Figure 948: KA_HA_009 and 010

Figure 949: KA_HA_010

Figure 950: KA_HA_009

Catalogue Number: KA_HA_011

District: Kadikoy (Kadıköy)
Neighborhood: Hasanpaşa
Location and Name: Faik Bey Street
Building type: Pavillion
Number of floors: 2 (Ground floor + 1)
Period of Construction: Probably early 20th century.
Roof type: Gable and valley
Window type: Non-bar sash windows. They appear as single units.
Usage of the building: Housing
Preservation Status: Limited intervention
Structural Status: Standing
Style: Eclectic
Information: The building is located at the intersection parcel of Nazifbey Street and Faik Bey Street. On the façade facing Nazifbey Street a special insurance mark of the "Societe Generale d'Assurances Ottomane" is placed. It is the first national insurance institution, which was established in 1893. [1]Turkish flag was positioned at the center of that metal logo and the name of the company was written in two languages.

Figure 951

Figure 952: Façade facing Nazifbey Street

Figure 953: Braces under the eaves

Figure 954: Original insurance mark

Figure 955: Windows

[1] Baskıcı, M., 2002, s.7.

Catalogue Number: KA_19M_001 and KA_19M_002

District: Kadikoy (Kadıköy)
Neighborhood: 19 Mayıs
Location and Name: Tüccarbaşı Street, Mansion of Kabasakal Mehmet Efendi
Building type: Mansion
Number of floors: 2 (Ground floor + 1)
Period of Construction: Between the late 19th century and early 20th century.
Roof type: KA_19M_001: Combination of hipped and gable
KA_19M_002: Hipped
Window type: Windows of KA_19M_001 are all renewed and KA_19M_002 could not be identified because of the closed shutters. They probably appear as triple mulled, as well as single units. Additionally, KA_19M_002 have windows on the chamfered edges of the oriel.
Usage of the building:
KA_19M_001: Kindergarten
KA_19M_002: Private property
Preservation Status: KA_19M_001: Limited intervention
KA_19M_001: Extensive intervention
Structural Status: Standing
Style: KA_19M_001: Eclectic
KA_19M_002: Art Nouveau ornaments on façade.
Information: Two buildings are a part of the Kabasakal Mehmet Efendi Mansion. The plot is located at the intersection of Tüccarbaşı Street and Şemsettin Günaltay Street. KA_19M_001 was the harem quarter, where women and family members live, and KA_19M_002 was the selamlık for guests (usually for men).[1]


Figure 956: KA_19M_001


Figure 957: KA_19M_001


Figure 958: KA_19M_002


Figure 959: KA_19M_002


Figure 960: KA_19M_002

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[1] Şimşek, 2011, p.44-45

Catalogue Number: KA_19M_003

District: Kadikoy (Kadıköy)
Neighborhood: 19 Mayıs
Location and Name: Tüccarbaşı Street, Mansion of Gezeryan
Building type: Mansion
Number of floors: 3 (Ground floor + 2)
Period of Construction: Probably early 20th century.
Roof type: Combination of hipped and gable
Window type: Double casement windows
Usage of the building: Empty
Preservation Status: Authentic
Structural Status: Standing
Style: Influences from Victorian style can be noted.
Information: This building in the same plot with the previous examples, but it was built up later. The second owner of the mansions, Tomik Gezeryan wanted this building to get it constructed for his sister.
Besides the linear decorations, curved figures are a part of the intense ornaments. Repetitive decoration elements are used on bargeboards and soffits. Ornamented vertical cladding boards are found on the fronton.


Figure 961: Western style façade decorations


Figure 962


Figure 963


Figure 964: Main entrance to the building


Figure 965

Catalogue Number: KA_19M_004

District: Kadikoy (Kadıköy)
Neighborhood: 19 Mayıs
Location and Names: Sinan Ercan Avenue
Building type: Pavilion and an annex
Number of floors:
Pavilion: 3 (Ground floor + 2)
Annex: Single floor
Period of Construction: Between the late 19th century and early 20th century
Roof type: Combination of cross gable and hipped
Window type: Sash windows with a vertical glazing bar at the center of the bottom part for both buildings. They appear as single units.
Usage of the building: Empty.
Preservation Status: Authentic
Structural Status: Partially damaged
Style: Pavilion: Eclectic
Annex: Victorian style
Information: The buildings were designed in a large garden. Today, the garden is incorporated with a public hospital (Erenköy Ruh ve Sİnir Hastalıkları) and these authentic buildings remain neglected in the same garden. The pavilion was used as a sanatorium previously.

Both buildings have eye-catching decorations. Two different types of brackets are found on the annex.
The pavilion is partially timber structured without infill, while the other parts are filled with brick.


Figure 966: Main entrance of the pavilion


Figure 967


Figure 968: Back façade of the pavilion


Figure 969: Timber frame structural system filled with brick

Figure 970: Unfilled timber frame structure of the pavilion

Figure 971: Ornaments of the annex

Figure 972: Walls of the pavilion. Timber frame structural system filled with brick

Figure 973: Two different types of decorative brackets from the annex

Figure 974: Pavilion

Figure 975: Annex

Figure 976: Frontal facade of the pavilion. Merged image

Figure 977: Interior of the annex

Catalogue Number: KA_ER_001


Figure 978: Photo by the author, 2015


Figure 979: Photo by the author, 2015


Figure 980: Photo by the author, 2015


Figure 981: Photo by the author, 2015

District: Kadikoy (Kadıköy)
Neighborhood: Erenköy
Location and Names: Ethem Efendi Avenue, Mansion of Arif Hikmet Pasha / Pazarcı Mansion
Building type: Mansion
Number of floors: 3 (Ground floor + 2) + attic + basement
Period of Construction: 1900[1]
Roof type: Combination of hipped and gable roof with dormers and a tower
Window type: Various types are found. Fixed window with bars, double casement window with a horizontal glazing bar, non-bar sash windows appear as single units or twin mulled are identified. They are combined with upper Georgian style fixed windows.
Usage of the building: Housing
Preservation Status: Authentic
Structural Status: Standing
Style: Eclectic, but influences from Victorian style are very significant on the roof decoration.
Information:
*History: An Italian architect was designed this building for Arif Hikmet Pasha, who was a chief amiral. After his death, heirs sold the building to Pazarcı Family in 1924.[2]
*Interior: The floor coverings are wooden except the wet areas and basement. Wooden ceilings are especially ornamented on the rooms of the ground floor and first floor. Wall paintings are not encountered, although the facades are impressively decorated.

[1] Şimşek, 2011, p.30
[2] Şimşek, 2011, p.30

As it is obvious on the plan scheme, the building can be used with the division into two parts. Two different staircases enables this function for all the floors with the exception of attic and tower. Almost certainly, the building used to have harem and selamlık parts.

*Facades and materials: European influences are apparent on the roof type and some of the decorations. Slope of the roof is steeper than the traditional houses of Istanbul. Metal coating were preferred for the roof of the tower, while clay roof tiles are used to cover the entire building. Quite likely, instead of being produced by hand tools, the wooden ornaments were industrialized.

*Garden: The building has a large garden and most of the old trees are still preserved. Aesculus, pinus pinea, linden, palm, redbud (cercis), calabrian pine and ficus can be seen in the present garden.

Photos: [1]

Figure 982: Façade, (Isık, E. Archive, 2013)

Figure 983: (Isık, E., 2013)

Figure 984: (Işık, E., 2013)

Figure 986 (Işık,E., 2013)

Figure 985: Interior (Işık,E., 2013)

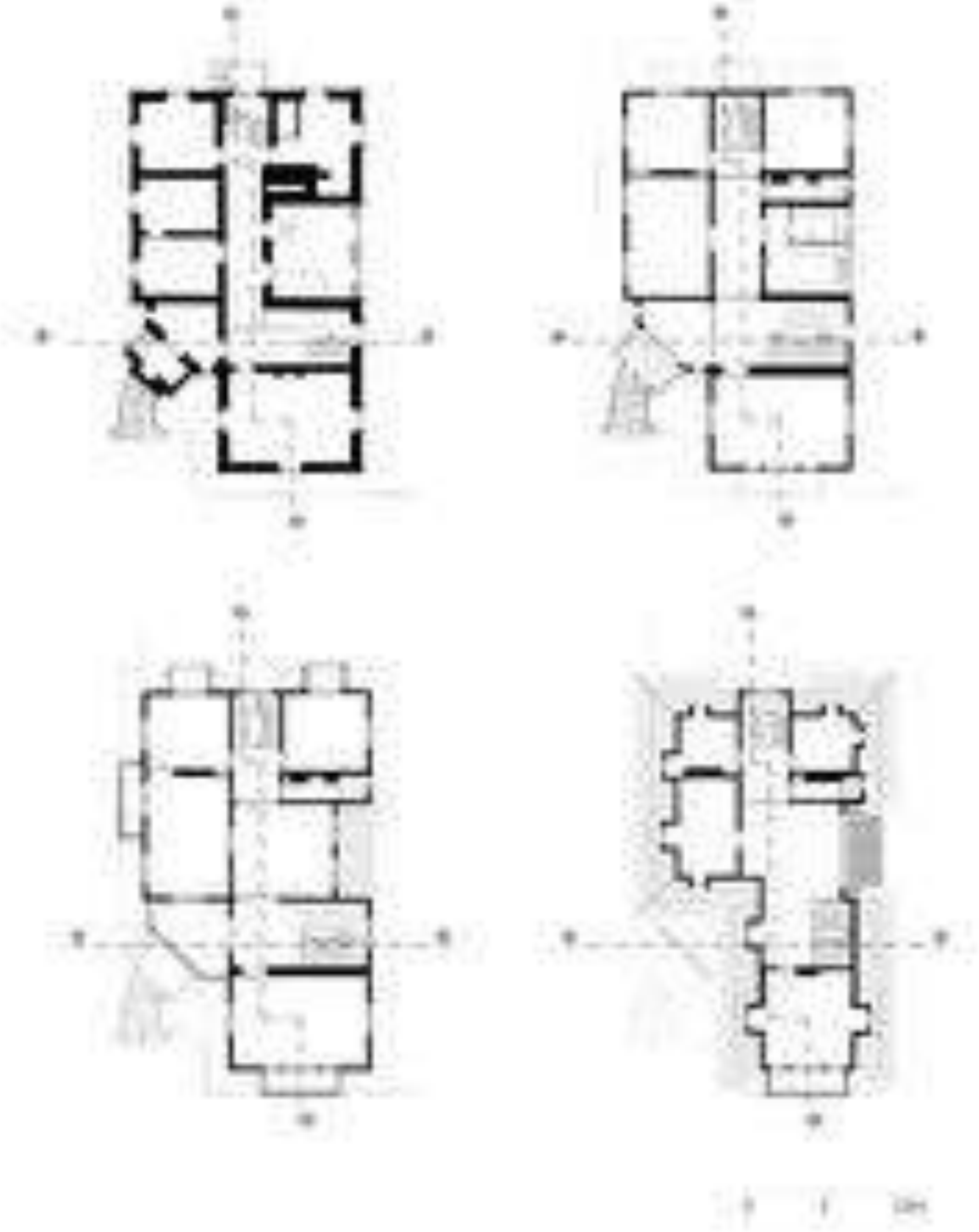
Figure 987: Ceiling decoration (Işık,E., 2013)

Figure 988: Ceiling (Işık, E., 2013)

Figure 989: Interior stairs, (Işık, E., 2013)

[1] Photos of this page are from Erhan Işık archive.

Drawings: [1]

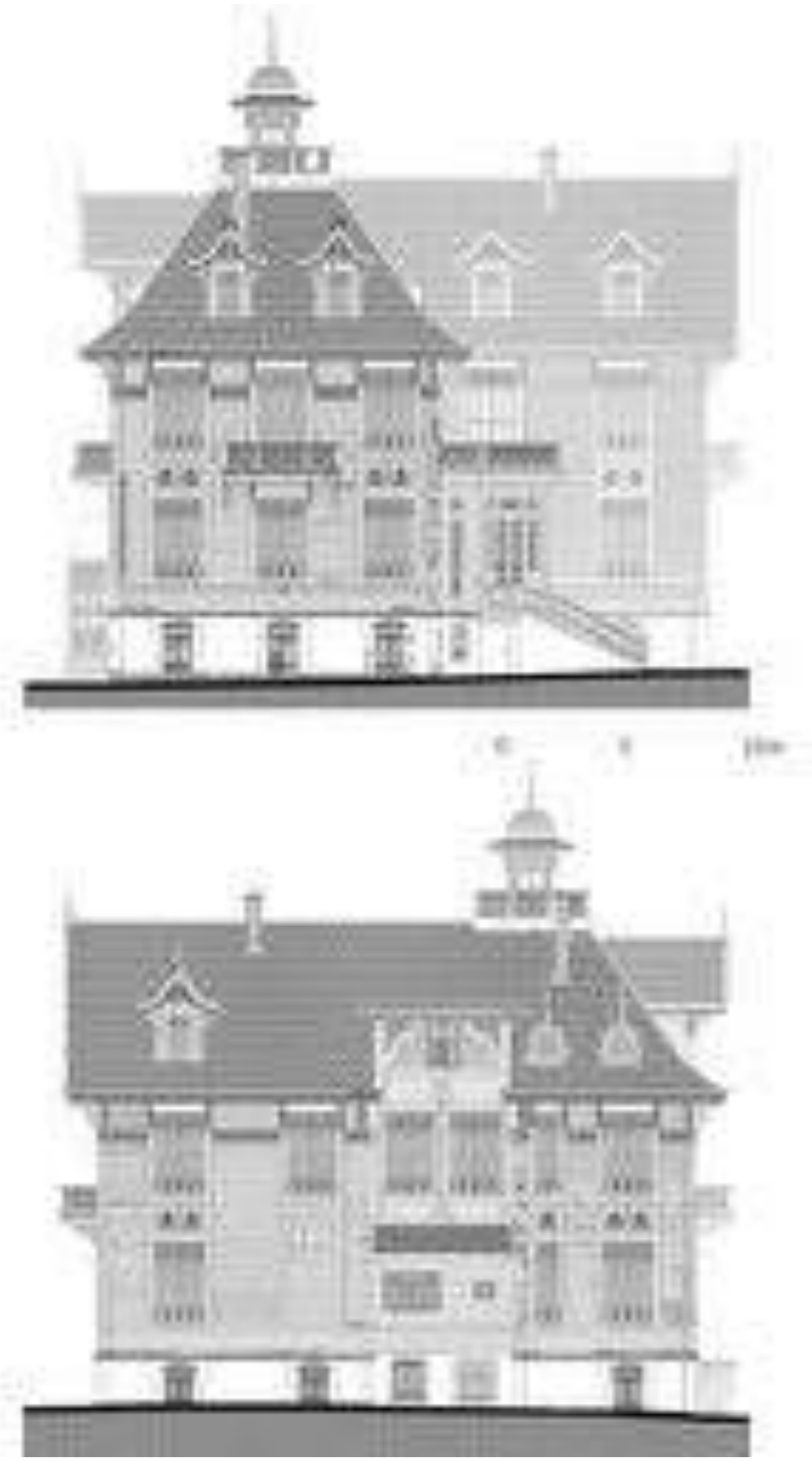


Drawing 36: Basement, ground floor, first and second floor plans of the pavilion (Isik, E.)

[1] Drawings: Erkan Işık, Açı Architecture.

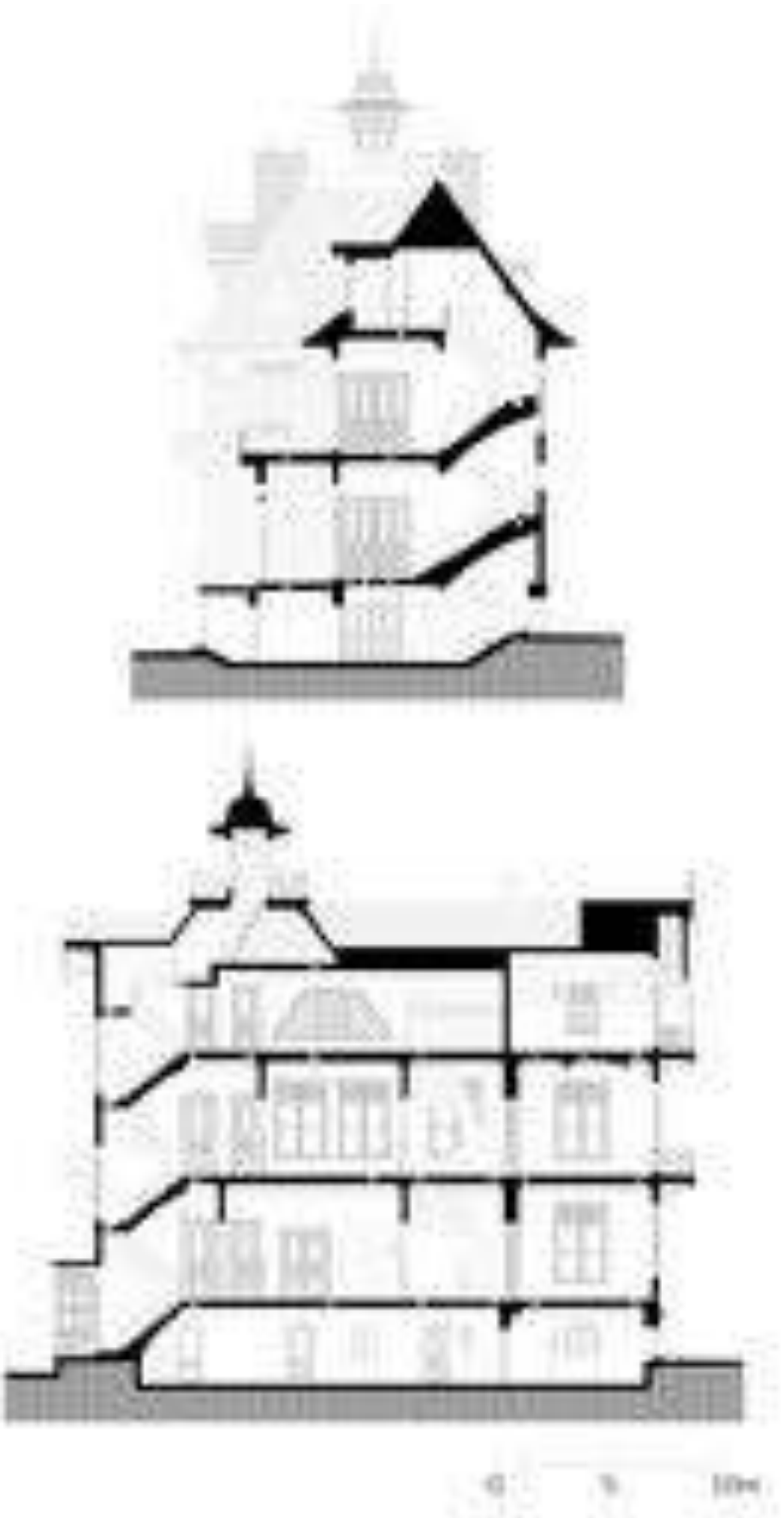
Drawing 37: Roof plans, ceiling plan and layout plan of the pavilion (Işik, E.)

Drawing 38: Façade (Isik, E.)



Drawing 39: Facades (Isik, E.)

Drawing 40: Part of the facade in detail (Isik, E.)



Drawing 41: Sections (Isik, E.)

Catalogue Number: KA_ER_002

District: Kadikoy (Kadıköy)
Neighborhood: Erenköy
Location and Names: Ethem Efendi Avenue, Yesari Asım Arsoy Street
Building type: Mansion
Number of floors: 3 (Ground floor + 2) + basement
Period of Construction: Probably between the late 19th century and early 20th century
Roof type: Hipped
Window type: Various different types are found. Non-bar sash windows appear as single units as well as triple mulled. Besides, casement windows and fixed windows are also seen.
Usage of the building: Educational
Preservation Status: Extensive intervention
Structural Status: Standing
Style: Traditional. Additionally, the influences from eastern or Islamic architecture are slightly noticeable.

Figure 990: Photo by the author, 2016

Figure 991: (Photo: Archive of Özel Kosk Ortaokulu, 2016)

Catalogue Number: KA_SU_001

District: Kadikoy (Kadıköy)
Neighborhood: Suadiye
Location and Names: Noter Street, Kuleli Yalı / Yalı of Mihran Efendi
Building type: Mansion
Number of floors: 4 (Ground floor + 3)
Period of Construction: Probably between the late 19th century and early 20th century
Roof type: Complex. In a large part half-hip roof with valley and dormers is used, while a large spire covers another part of the building.
Window type: Sash windows with upper fixed windows. [1]
Usage of the building: Housing
Preservation Status: Extensive intervention
Structural Status: Standing
Style: Eclectic. Art Nouveau style is apparent on the façade decorations, especially around the window frames.
Information: The building was used to be a seaside mansion with a large garden. First owner of the mansion was an Armenian typographer.[2] Old photos are available.[3]

Figure 992: The building in 2016

Figure 993: Decorations, 2016

Figure 994: Photo by the author from 2016

[1] All of the windows could not be observed because the shutters were closed.
[2] Şimşek, 2011, p. 188
[3] As an example, an old photo can be found at the book “Kapalı hayat Kutusu- Kadıköy Konakları” by Müfit Ekdal.

Catalogue Number: KA_SU_002

District: Kadikoy (Kadıköy)
Neighborhood: Suadiye
Location and Names: Bagdat Avenue
Building type: Mansion
Number of floors: 3 (Ground floor + 2)
Period of Construction: Between the late 19th century and early 20th century
Roof type: Hipped with curved eaves.
Window type: Triple mulled non-bar sash windows and sash windows with vertical glazing bar as single units.
Usage of the building: Commercial
Preservation Status: Extensive intervention
Structural Status: Standing
Style: Eclectic.
Information: The building is transformed into a luxury department store after restoration.

Figure 995

Figure 996

Catalogue Number: KA_CAD_001

District: Kadikoy (Kadıköy)
Neighborhood: Caddebostan
Location and Names: Operator Cemil Topuzlu Avenue, Mansion of Abdüllatif Suphi Pasha
Building type: Mansion
Number of floors: 3 (Ground floor + 2) + basement
Period of Construction: Late 19th century
Roof type: Gable
Window type: Sash windows with vertical glazing bar. They appear as twin and triple mulled, as well as single units. All the windows are renewed.
Usage of the building: Restaurant
Preservation Status: Extensive intervention
Structural Status: Standing
Style: Eclectic. Art Nouveau figures are significant around the window frames.
Information: The building was constructed in an almost 4500 m^2 land.[1] First owner of the mansion Abdullatif Suphi Pasha was a minister of justice and education and he used the building as a summer house. [2] Afterwards, his son Hamdullah Suphi Tanrıover, who was a writer, teacher and minister lived in this mansion for a while and then, the building changed hands several times. It might have caused changes in the authenticity. The building was extensively restored in 1998. [3]

Figure 997

Figure 998

Figure 999

Figure 1000

[1] 4,5 dönüm (another unit of measurement) according to Ekdal, 2005.
[2] Ekdal, 2005, p. 247
[3] Ekdal, 2005, p. 247

Catalogue Number: KA_CAD_002

District: Kadikoy (Kadıköy)
Neighborhood: Caddebostan
Location and Names: Aşıklar Çıkmazı Street, Mansion of Theron Damon
Building type: Mansion
Number of floors: 3 (Ground floor + 2) + attic
Period of Construction: Between late 19th century and early 20th century
Roof type: Hipped with an onion dome on the tower and curved eaves. The eaves and dome are covered with metal, while tiles are used for the rest.
Window type: Sash windows with horizontal glazing bar. They appear as single units.
Usage of the building: Restaurant
Preservation Status: Extensive intervention
Structural Status: Standing
Style: Eclectic.
Information: The building has a large garden and direct sea view.
Small, ornamented annex in the same garden was used as Selamlık part of the mansion. Guest were welcomed in this part. [1]

Figure 1001

Figure 1002

Figure 1003

[1] Ekdal, 2005, p. 248

Catalogue Number: KA_CAD_003

District: Kadikoy (Kadıköy)
Neighborhood: Caddebostan
Location and Names: Prof. Dr. Hulusi Behçet Avenue
Building type: Pavilion
Number of floors: 3 (Ground floor + 2) + basement
Period of Construction: Between the late 19th century and early 20th century
Roof type: Combination of cross gable and hipped
Window type: Sash windows with a vertical glazing bar at the center. They appear as single units. All the windows are renewed.
Usage of the building: Unknown
Preservation Status: Extensive intervention
Structural Status: Standing
Style: Eclectic
Information: Some of the authentic elements might be changed after the intervention.

Figure 1004

Figure 1005

Figure 1006

Figure 1007

Catalogue Number: KA_FE_001

District: Kadikoy (Kadıköy)
Neighborhood: Fenerbahçe
Location and Names: Fener-Kalamış Avenue, Pavilion of Jean-Botter
Building type: Mansion/ Pavillion
Number of floors: 3 (Ground floor + 2)
Period of Construction: 1884[1]
Roof type: Cross gable
Window type: Casement windows in a combination with fixed upper windows. All of the windows are renewed.
Usage of the building: Cafe
Preservation Status: Extensive intervention
Structural Status: Standing
Style: Eclectic.
Information: The building was one of the four mansions of the family of Jean Botter, who was the official tailor of the palace. One of the mansions was structured in masonry and the others were timber. Two of the timber mansions were demolished between 1980-82.[2]
Italian architect Raimondo D'aronco designed the Art Nouveau style masonry apartment of Jean Botter in Beyoglu. Therefore, it is presumed that this mansion was also designed by the same architect. There are different statements and even the same author changes his assertion in different books. [3]

Figure 1008: Pavilion of Jean-Botter

Figure 1009

Figure 1010

Figure 1011: Masonry mansion, which is one of the four mansions of the family Botter

[1] Jean Botter bought this land for his house in 1884 (Ekdal, 1987, p.95) and the construction was probably finished within 1-2 years.
[2] Şimşek, 2011, p. 85
[3] In the book "Bir Fenerbahçe Vardı", (Ekdal, 1987, p.95), it is indicated that D'aronco was not the architect of the mansion, while in "Kapalı Hayat Kutusu Kadıköy Konakları", (Ekdal, 2005, p.412) the same author states, the architect was quite likely D'aronco.

Catalogue Number: KA_FE_002

District: Kadikoy (Kadıköy)
Neighborhood: Fenerbahçe
Location and Names: Fener-Kalamış Avenue, Villa Mon Plaisir
Building type: Mansion/ Pavillion
Number of floors: 3 (Ground floor + 2)
Period of Construction: 1906
Roof type: Cross gable
Window type: Casement windows in a combination with fixed upper windows in ground floor. Most of the windows could not be identified because the shutters are closed.
Usage of the building: Probably housing
Preservation Status: Extensive intervention
Structural Status: Standing
Style: Victorian
Information: The building is very famous with the four Art Nouveau style, colored panels on the frontal façade. The same of these panels were found in a famous café of Beyoglu, Lebon.
The building had a large garden, in which an additional wooden annex for the attendants was located besides the main mansion. First owner of the building was French, Jan Jorj from the Levantines of that period. [1]

Figure 1012

Figure 1013: Frontal facade

Figure 1014

[1] Ekdal,1987, p. 127

Catalogue Number: KA_CAF_001

District: Kadikoy (Kadıköy)
Neighborhood: Caferağa
Location and Names: Hacı Şükrü Street
Building type: Mansion
Number of floors: 4 (Ground floor + 3)
Period of Construction: 1899
Roof type: Gable
Window type: Non-bar sash windows. They appear as single units.
Usage of the building: Restaurant, pub
Preservation Status: Extensive intervention
Structural Status: Standing
Style: Eclectic.
Information: Entrance to the building is from its own garden. Intense ornaments having figures from different approaches are seen on the facades. Corinthian order pilasters are placed on the corners. Flower motives and curved figures are used on the parapets of the balcony and around window frame. Latticework and repetitive elements are seen as well as linear decorations like moldings. Interior side of the walls were used to be hand-drawn. Today, although the function of the building is changed from private to public, the traces of the old drawings are still visible.

Figure 1015: Frontal facade

Figure 1016

Figure 1017: Interior

Catalogue Number: KA_CAF_002

District: Kadikoy (Kadıköy)
Neighborhood: Caferağa
Location and Names: Mühürdar Avenue
Building type: Mansion
Number of floors: 3 (Ground floor + 2)
Period of Construction: Between the late 19th century and early 20th century
Roof type: Gable
Window type: Non-bar sash windows.
Usage of the building: Kindergarten
Preservation Status: Extensive intervention
Structural Status: Standing
Style: Neo-classic
Information: Entrance to the building is from its own garden.

Figure 1018


Figure 1019

Catalogue Number: KA_CAF_003, KA_CAF_004 and KA_CAF_005

District: Kadikoy (Kadıköy)
Neighborhood: Caferağa
Location and Names: Neşe Street
Building type: Attached houses
Number of floors: 3 (Ground floor + 2) + basement
Period of Construction: Between late 19th century and early 20th century
Roof type: Hipped
Window type:
KA_CAF_003: Triple mulled and single unit sash windows with a horizontal glazing bar are found on the first floor. Besides, sash windows with a vertical glazing bar are also seen.
KA_CAF_004: Non-bar sash windows appear as single unit and twin mulled windows. Besides, sash windows with a vertical glazing bar are found on the ground and second floor.
KA_CAF_005: Non-bar sash windows appear as a triple mulled type for the ground floor and the others are used as single units.
Usage of the building:
KA_CAF_003: Housing
KA_CAF_004 and KA_CAF_005: Empty
Preservation Status: Mainly authentic
Structural Status: Standing
Style: Besides the traditional features, European styles has influences on all these three buildings. With the intense figures and repetitive elements, rococo can be found on some of the façade decorations of KA_CAF_003. Art Nouveau figures are used especially around the window frames of KA_CAF_004. KA_CAF_005 is quite obviously eclectic. Besides, the neo-


Figure 1020: KA_CAF_003, 004 and 005


Figure 1021: KA_CAF_003


Figure 1022: KA_CAF_004


Figure 1023: KA_CAF_005


Figure 1024


Figure 1025: Bricks from KA_CAF_004

classic, different types of decorations are also encountered.

Information: KA_CAF_003 and KA_CAF_005 are timber structured above a masonry basement. However, brick is used for the walls of KA_CAF_004. Timber is also used on the building, but not for the entire load-bearing system. This binary material choice is reflected on the façade. Unlike the typical wooden houses of Istanbul, wooden cladding boards are only used for the oriel and eaves of KA_CAF_004. Although it is not very common, such examples are also encountered in the other neighborhoods.

On the façade of the building KA_CAF_003, a special mark of the London Assurance company is found. Due to the deterioration, readability of the sign decreased. It writes, “LONDON ASSURANCE INCORPORATED A.D. 1720”. (See drawing) Same sign can be faced in other countries.

Figure 1026: KA_CAF_003

Figure 1027: KA_CAF_003, 004 and 005

Figure 1028: KA_CAF_005

Drawing 42: Special mark of an insurance company on the building KA_CAF_003

Catalogue Number: KA_CAF_006

District: Kadikoy (Kadıköy)
Neighborhood: Caferağa
Location and Names: Neşe Street
Building type: Attached house
Number of floors: 2 (Ground floor + 1) + basement
Period of Construction: Between the late 19th century and early 20th century
Roof type: Gable
Window type: Sash windows are found for the entire façade view, but different types are encountered. For example, ground floor windows have a vertical glazing bar at center, but non-bar sash windows are used for the first floor. They appear twin mulled, as well as single units.
Usage of the building: Empty
Preservation Status: Mainly authentic
Structural Status: Standing
Style: Eclectic
Information: The building is timber structured above the brick masonry basement. A fire wall separates it from the building neighboring on west side.
Frontal façade is decorated intensely. Both linear figures and curved shapes are used as ornaments.

Figure 1029

Catalogue Number: KA_CAF_007

Figure 1030

District: Kadikoy (Kadıköy)
Neighborhood: Caferağa
Location and Names: Şair Latifi Street
Building type: Attached house
Number of floors: 3 (Ground floor + 2) + basement
Period of Construction: Between the late 19th century and early 20th century
Roof type: Hipped
Window type: Sash windows are found for the entire façade view, but different types are encountered. For example, the ground floor windows have a vertical glazing bar at the center, but non-bar sash windows are used for the first floor. They appear as single units.
Usage of the building: Housing
Preservation Status: Limited intervention
Structural Status: Standing
Style: Rococo
Information: Frontal façade of the building has an extremely rich decoration compare to the most of the wooden attached houses. It is indicated that the ornaments on the frontal façade was made after Rıza Bey, bought the house in 1924.[1] Facades of the neighboring buildings were also ornamented as it can be seen from the old photos. However, they were completely changed and do not reflect the street view in the mid-20th century.

Figure 1031

Drawing 43: Ornament. (Ciner, S.,1989)

[1] Ekdal, 2005, p. 78

Catalogue Number: KA_CAF_008

District: Kadikoy (Kadıköy)
Neighborhood: Caferağa
Location and Names: Şair Latifi Street
Building type: Attached house
Number of floors: 3 (Ground floor + 2) + basement
Period of Construction: 1899[1]
Roof type: Gable
Window type: Non-bar sash windows. They appear as triple mulled on the oriel and the others are used in single units.
Usage of the building: Housing
Preservation Status: Extensive intervention
Structural Status: Standing
Style: Eclectic
Information: Despite the linear and basic decoration elements on the ground and first floor, second floor balcony has intense ornaments with curvilinear forms. Repetitive usage of the figures are found on the parapet. Width of the cladding boards are 13 cm.
The building was a property of Armenians to be rented out and constructed for the residence of the Armenian patriarch. But after a short while, even before the patriarch could start to live, the building was sold to a merchant from Bartın. The original place of the kitchen was changed by this owner. In 1946 Turkish historian Cemal Kutay bought the house and wrote 183 books there. An extensive intervention was made by Haçik Usta, before Cemal Kutay moved in.[2]


Figure 1032


Figure 1033

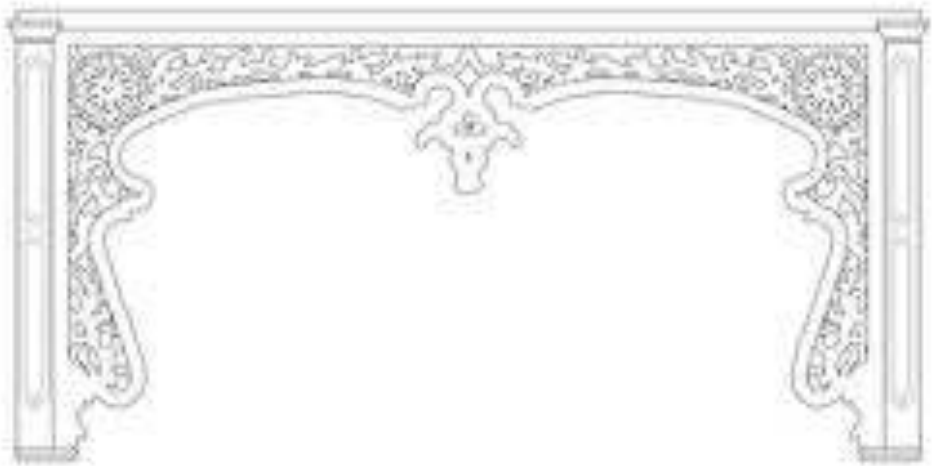

Figure 1034


Figure 1035

[1] Ekdal, 2005, p. 76
[2] Ibid., p. 76

Drawings:

Drawing 44: Part of the frontal façade, drawn by the author



Drawing 45: Ornaments, drawn by the author

Catalogue Number: KA_CAF_009

District: Kadikoy (Kadıköy)
Neighborhood: Caferağa
Location and Names: Şevki Bey Street, Beyaz Pavillion
Building type: Mansion
Number of floors: 4 (Ground floor + 3)
Period of Construction: Between the late 19th century and early 20th century
Roof type: Combination of cross gable and hipped.
Window type: Sash windows with a vertical glazing bar at the center and without any bar. Both types appear as single units.
Usage of the building: Educational purposes (Language course)
Preservation Status: Extensive intervention
Structural Status: Standing
Style: Eclectic. Neoclassic features and lattice work decorations are apparent.
Information: The building was restored between 2014 and 2015.

Figure 1036

Figure 1037

Catalogue Number: KA_CAF_010 and KA_CAF_011

District: Kadikoy (Kadıköy)
Neighborhood: Caferağa
Location and Names: Kuzu Kestane Street
Building type: Attached Houses
Number of floors: 3 (Ground floor + 2) + basement
Period of Construction: Between the late 19^{th} century and early 20^{th} century
Roof type: Gable
Window type: Non-bar sash window. They appear as single units.
Usage of the building: Housing
Preservation Status:
KA_CAF_010: Extensive intervention
KA_CAF_011: Limited intervention
Structural Status: Standing
Style: Eclectic. Traditional features are also dominantly seen.

Figure 1038: KA_CAF_010 and KA_CAF_011

Figure 1039: KA_CAF_011

Figure 1040: KA_CAF_010 and 011

Catalogue Number: KA_CAF_012

District: Kadikoy (Kadıköy)
Neighborhood: Caferağa
Location and Names: Ulubatlı Street
Building type: Mansion
Number of floors: 3 (Ground floor + 2)
Period of Construction: Between the late 19th century and early 20th century
Roof type: Gable
Window type: Various types of sash windows are found such as non-bar, with only vertical bar and with both vertical and horizontal bars. They all appear as single units.
Usage of the building: Empty
Preservation Status: Limited intervention
Structural Status: Partially damaged
Style: There is no dominant style for the façade decoration, but besides the traditional features, influences from different architectural approaches can be noted on the layout.

Figure 1041

Figure 1042

Figure 1043

Catalogue Number: KA_CAF_013 and KA_CAF_014

District: Kadikoy (Kadıköy)
Neighborhood: Caferağa
Location and Names: Ulubatlı Street
Building type: Attached houses
Number of floors: 3 (Ground floor + 2) + basement
Period of Construction: Between the late 19th century and early 20th century
Roof type: Probably hipped, but the roof KA_CAF_014 is damaged.
Window type: Sash windows with a vertical glazing bar at the center. They appear as only single units.
Usage of the building: Empty
Preservation Status: Limited intervention
Structural Status: Partially damaged
Style: There is no dominant style for the façade decoration, but influences from different architectural approaches can be noted.
Information: Brick fire walls and basements are very common in the wooden houses of Istanbul from the latest period of Ottoman Empire. However, unlike the general image of the wooden houses, frontal façade of these buildings were designed predominantly with brick, along with the timber touch on the extensions. Oriels, balconies and eaves are timber structured, but the load bearing frontal wall is brick masonry.

Figure 1044

Figure 1045

Catalogue Number: KA_CAF_015

District: Kadikoy (Kadıköy)
Neighborhood: Caferağa
Location and Names: Gürbüz Türk Street
Building type: Attached house
Number of floors: 2 (Ground floor + 1) + basement
Period of Construction: Between the late 19th century and early 20th century
Roof type: Probably hipped[1]
Window type: Non-bar sash windows. They appear as twin mulled as well as single units.
Usage of the building: Housing
Preservation Status: Limited intervention
Structural Status: Standing
Style: Art Nouveau

Figure 1046

Figure 1047

Figure 1048

Figure 1049

Figure 1050

[1] Actual shape of the roof could not be seen.

Catalogue Number: KA_CAF_016


Figure 1051

District: Kadikoy (Kadıköy)
Neighborhood: Caferağa
Location and Names: Gürbüz Türk Street
Building type: Attached house
Number of floors: 2 (Ground floor + 1) + basement
Period of Construction: Between the late 19th century and early 20th century
Roof type: Probably gable[1]
Window type: Sash windows with a vertical glazing bar at the center. They appear as single units on the first floor. Windows of the ground floor are changed.
Usage of the building: First floor is used for housing, but probably ground floor is redesigned due to the change of usage. It might be used for commercial purposes.
Preservation Status: Limited intervention
Structural Status: Standing
Style: Traditional
Information: Some of the authentic elements might be changed after the intervention.

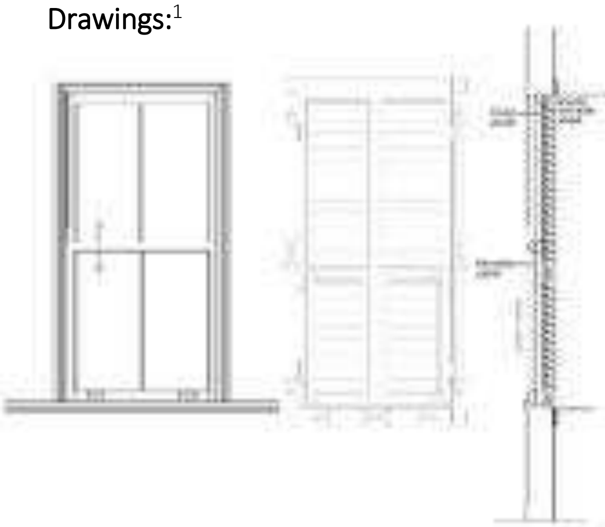
[1] Actual shape of the roof could not be seen.

Catalogue Number: KA_CAF_017

District: Kadikoy (Kadıköy)
Neighborhood: Caferağa
Location and Names: Şair Nefi Street
Building type: Attached house
Number of floors: 3 (Ground floor + 2) + basement
Period of Construction: Late 19th century
Roof type: Combination of gable and hipped
Window type: Sash windows with a vertical glazing bar. Except from the twin mulled oriel windows, all others are used as single units. All the windows are renewed
Usage of the building: Housing
Preservation Status: Extensive intervention
Structural Status: Standing
Style: Eclectic
Information: The building has its own backyard. Ceilings are ornamented like the other wooden houses. Frontal façade is the most eye catching part of the building. After a detailed documentation, a restoration work was done in 2010.
Drawings:[1]

Figure 1052: Frontal façade facing the street

Figure 1053



Drawing 46: Window and shutter (Akcay, S., 2009)

Drawing 47: Frontal façade (Akcay, S., 2009)

[1] Drawn by S. Akcay, 2009

Catalogue Number: KA_CAF_018

District: Kadikoy (Kadıköy)
Neighborhood: Caferağa
Location and Names: Kuzu Kestane Street
Building type: Mansion
Number of floors: 3 (Ground floor + 2) + basement + attic
Period of Construction: Between late 19th century and early 20th century
Roof type: Complex. Combination of gable, hipped and valley with spire. Roof coverage is not original.
Window type: Sash windows with a horizontal glazing bar and double casement windows with fixed upper part.
Usage of the building: Govermental
Preservation Status: Extensive intervention
Structural Status: Standing
Style: Eclectic
Information: Facades have an intense decoration with various western type figures. Moldings, pilasters, columns, decorative brackets and frame ornaments are found. Some of the authentic features of the building might be changed after the interventions.

Figure 1054

Figure 1055

Figure 1056

Figure 1057: Main entrance

Catalogue Number: KA_GO_001

District: Kadikoy (Kadıköy)
Neighborhood: Göztepe
Location and Names: Ömerpaşa Street, Mansion of Rıdvan Pasha
Building type: Annex. It is a separate building being a part of the mansion complex.
Number of floors: 2 (Ground floor + 1)
Period of Construction: Between the late 19th century and early 20th century
Roof type: Combination of hipped and gable.
Window type: Non-bar sash windows as triple mulled and single units. Arched fixed windows are also seen.
Usage of the building: Empty
Preservation Status: Limited intervention
Structural Status: Extensively damaged
Style: Eclectic
Information: Mansion of Rıdvan Pasha was in a large garden with a pavilion and an annex, like many other mansions in the same period of time. The mansion was burnt in a fire and a new building is being used today at the same place. Although the annex is structurally damaged, the original shape and character of the building can be predicted. However, as only limited parts of the pavilion is remained, the massic integrity of the pavilion is dispersed. Drawings of the pavilion are published in 1976. [1]

Figure 1058: Annex in the mansion complex

Figure 1059: Annex

Figure 1060: View of the annex from the street

Figure 1061: Pavillion in the garden of the Rıdvan Pasa Mansion

[1] Uluengin, N. and Uluengin, B., "Rıdvan Paşa Köşkü Müştemilatından bir pavyon rölövesi (Erenköy kız lisesi) Nuriye Hanım Pavyonu, Arkitekt No:362, 1976

Catalogue Number: KA_GO_002

District: Kadikoy (Kadıköy)
Neighborhood: Göztepe
Location and Names: Tepegöz Street, Pavillion of Nural
Building type: Mansion/ Pavillion
Number of floors: 3 (Ground floor + 2) + basement
Period of Construction: Between the late 19th century and early 20th century
Roof type: Cross gable
Window type: Various types of windows are found, but all of them are renewed.
Usage of the building: Probably housing
Preservation Status: Extensive intervention
Structural Status: Standing
Style: Eclectic.
Information: The building used to have a larger garden. Some of the authentic elements might be changed after the interventions.

Figure 1062

Figure 1063

Figure 1064

Figure 1065

Catalogue Number: KA_GO_003

District: Kadikoy (Kadıköy)
Neighborhood: Göztepe
Location and Names: Nadiraga Street, Pavillion of Galip Pasha or Pavillion of Mehmet Hayri Pasha[1]
Building type: Pavilion
Number of floors: 4 (Ground floor + 3)
Period of Construction: Between the late 19th century and early 20th century
Roof type: Cross gable with a spire roof covering the tower.
Window type: Double casement windows combined with upper fixed windows. They appear as single units. Additionally, arched fixed windows divided in both directions with bars are also found.
Usage of the building: Housing
Preservation Status: Limited intervention
Structural Status: Standing
Style: It has similarities to the chateaus in France or England. Not only the ornaments on façade, but the general character of the building reflects effects from European architecture.
Information: Additional old photos of the mansion are available on the internet.[2]

Figure 1066: Old photo from the archive of the owners

Figure 1067: Old photo from the archive of the owners

Figure 1068: Interior

Figure 1070

Figure 1069: Interior

[1] In some sources the building is named as Pavillion of Galip Pasha (as an example, Ekdal, 1996, p. 400), while it is mentioned as Pavillion of Hayri Pasha in other sources. (as an example, Ekdal, 2005, p. 284) In fact, these two people were relatives. Galip Pasha was son-in-law of Hayri Pasha. The same author changed the name of the building in his recent work, but various references and collective memories of the locals cause the confusion.
[2] http://lcivelekoglu.blogspot.com.tr/2014/01/goztepenin-kayin-peder-ic-guvey-2-komsu.html

Catalogue Number: KA_GO_004

District: Kadikoy (Kadıköy)
Neighborhood: Göztepe
Location and Names: Nadiraga Street, Pavillion of Galip Pasha
Building type: Pavilion
Number of floors: 3 (Ground floor + 2) + basement
Period of Construction: Between the late 19th century and early 20th century
Roof type: Gable and valley
Window type: Non-bar sash windows. All the windows are renewed
Usage of the building: Education (Course)
Preservation Status: Extensive intervention
Structural Status: Standing
Style: Victorian
Information: First owners of this building and the pavilion of Mehmet Hayri Pasha were relatives and the gardens of these two pavilions are neighboring each other.
Photos: [1]

Figure 1071: (Photo: Civelekoglu, L., 2014)

Figure 1072: (Photo: Civelekoglu, L., 2014)

[1] Photos are taken from: http://lcivelekoglu.blogspot.com.tr/2014/01/goztepenin-kayin-peder-ic-guvey-2-komsu.html, Last access: 20.12.19

Catalogue Number: KA_GO_005

District: Kadikoy (Kadıköy)
Neighborhood: Göztepe
Location and Names: Ömerpaşa Street
Building type: Pavilion
Number of floors: 3 (Ground floor + 2)
Period of Construction: Between the late 19th century and early 20th century
Roof type: Gable
Window type: Sash windows with a vertical glazing bar at center. They appear as twin mulled, as well as single units.
Usage of the building: Housing
Preservation Status: Limited intervention
Structural Status: Standing
Style: Eclectic.
Information: The building is located at the intersection parcel of Ömerpasa Street and Karanfil Street and still has its own garden. It is a listed building under category Grade II. Entrance is from the most impressive façade.
Type of the roof and decorative brackets have similarity with the Chalets, but also neoclassical figures are seen as façade decoration.

Figure 1073: Frontal facade

Figure 1074

Figure 1075

Figure 1076

Drawings: [1]

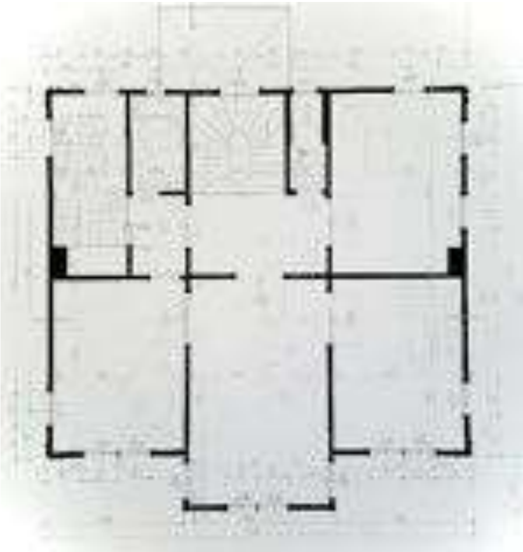


Figure 1077: First floor plan (Sandikci, 1988)

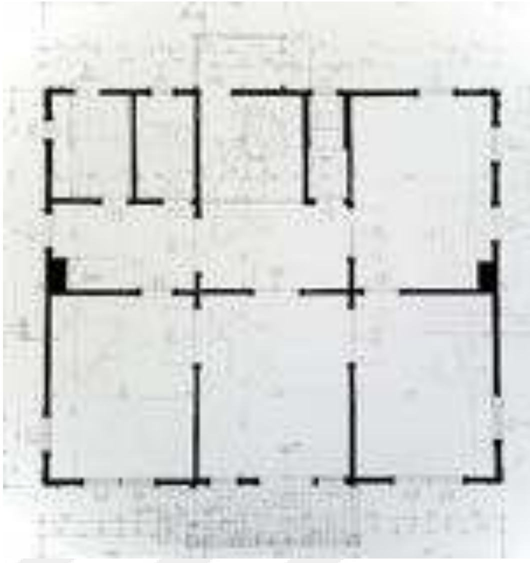


Figure 1078: Ground floor plan (Sandikci, 1988)

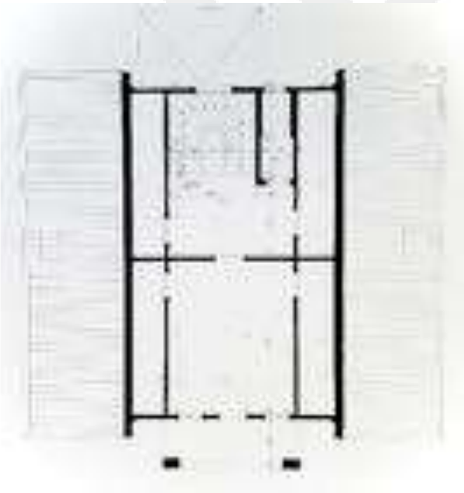


Figure 1079: Top floor plan (Sandikci, 1988)

Figure 1080: Section (Sandikci, 1988)

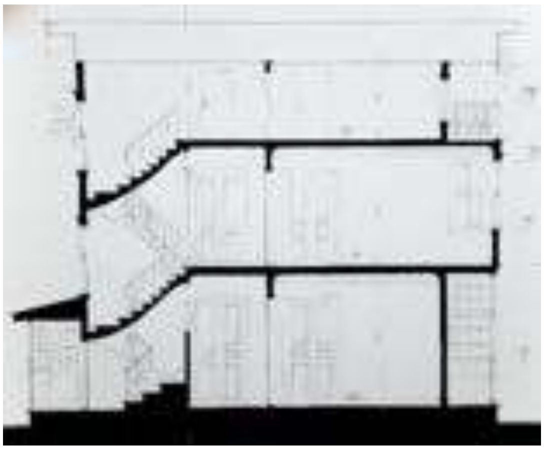


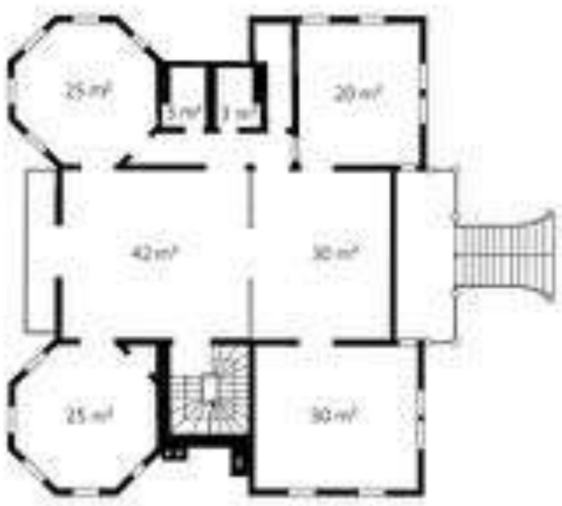
Figure 1081: Section (Sandikci, 1988)

[1] Hand drawings of N. Sandıkci from 1988 are strengthened with black.

Catalogue Number: KA_GO_006

District: Kadikoy (Kadıköy)
Neighborhood: Göztepe
Location and Names: Tütüncü Mehmet Efendi Avenue, Pavilion of Zuluflu İsmail Pasha
Building type: Pavilion
Number of floors: 3 (Ground floor + 2) + basement
Period of Construction: 1900-1905[1]
Roof type: Hipped and valley with spires covering the two towers
Window type: Non-bar sash windows. They appear as twin mulled windows and single units.
Usage of the building: Empty
Preservation Status: Extensive intervention
Structural Status: Standing
Style: Eclectic

Figure 1082



Drawing 48: Ground floor plan of the pavilion, redrawn by the author after Kösoglu, I., 2013.

[1] Ekdal, 2005, p. 261

Catalogue Number: KA_BO_001

District: Kadikoy (Kadıköy)
Neighborhood: Boztancı
Location and Names: Prof. Dr. Ali Nihat Tarlan Avenue
Building type: Pavillion
Number of floors: 3 (Ground floor + 2) + basement
Period of Construction: Between the late 19th century and early 20th century
Roof type: Combination of hipped and gable with valley
Window type: Non-bar sash windows. They appear as twin mulled windows and single units.
Usage of the building: Housing
Preservation Status: Authentic
Structural Status: Standing
Style: Art Nouveau ornaments are significant on the facades.
Information: The building is located at the intersection parcel of Prof. Dr. Ali Nihat Tarlan Avenue and Balkan street. Entrance to the building is from its own garden, which is still wide.

Figure 1083

Figure 1084

PRINCE ISLANDS (PR)

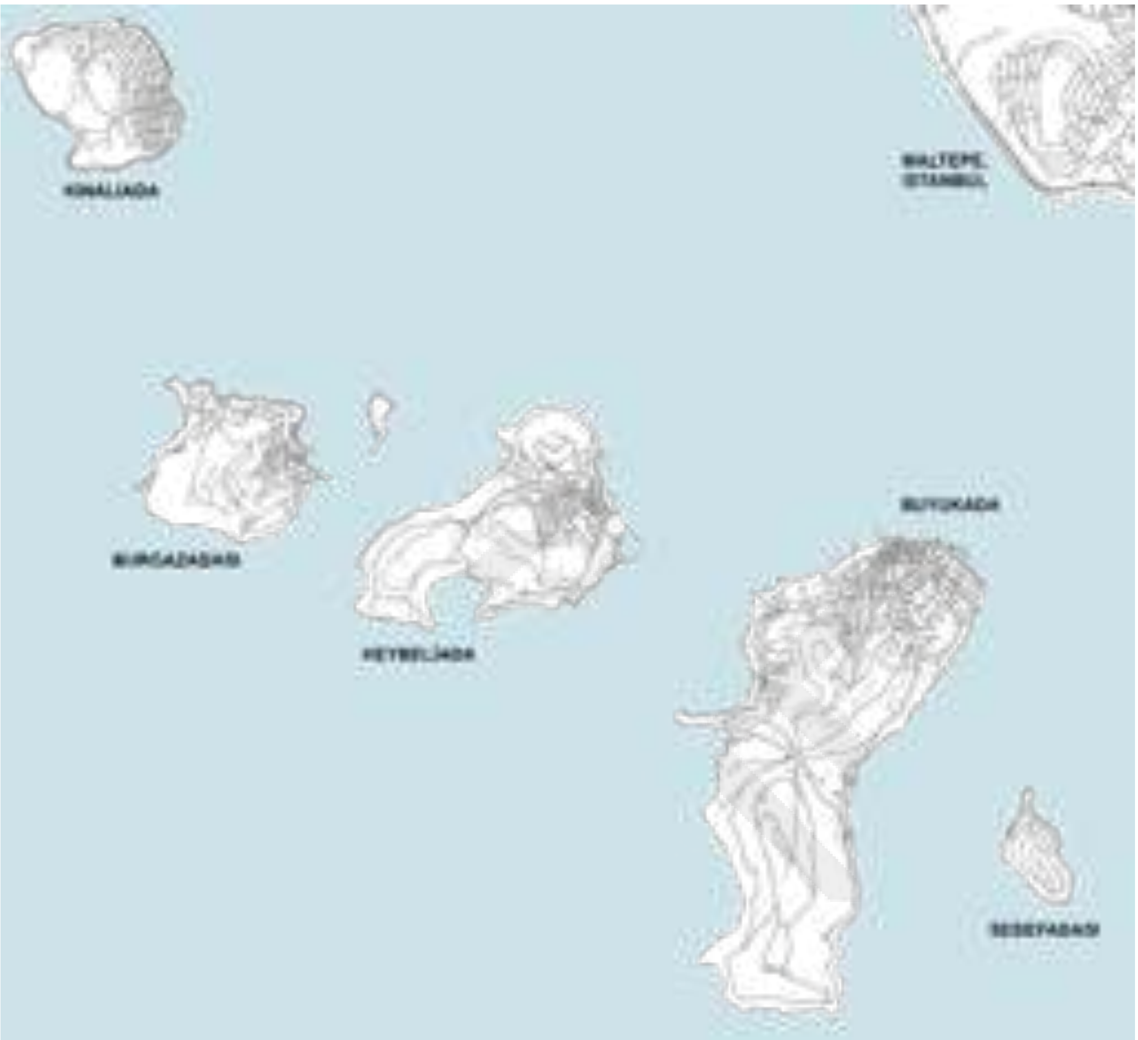


Figure 1085: Map of the Prince Islands

HEYBELIADA (HE)

Figure 1086: Map of Heybeliada

Drawing 49: Wooden houses in Heybeliada

Catalogue Number: PR_HE_001 and PR_HE_002

District: Prince Islands
Neighborhood: Heybeliada
Location and Name: Ayyıldız Avenue
Building type: Pavillion+
Number of floors: 3 (Ground floor +2) basement
Period of Construction: Between late 19th century and early 20th century
Roof type:
PR_HE_001: Probably hipped
PR_HE_002: Cross gable and valley
Window type: PR_HE_001: Sash windows with center vertical glazing bar. Additionally, arched windows are also found.
PR_HE_002: Sash windows with both vertical and horizontal glazing bar and also non-bar sash windows are encountered. All windows were renewed.
Usage of the building:
PR_HE_001: Empty
PR_HE_002: Housing
Preservation Status:
PR_HE_001: Authentic
PR_HE_002: Extensive intervention
Structural Status:
PR_HE_001: Extensively damaged
PR_HE_002: Standing
Style: Neo-classic decoration figures are found on the facades of the PR_HE_001, but PR_HE_002 is eclectic.

Drawing 50: a for PR_HE_001, b for PR_HE_002 and c for PR_HE_003

Figure 1087: PR_HE_001

Figure 1088: PR_HE_001

Figure 1089: PR_HE_001

Figure 1090: PR_HE_002

Catalogue Number: PR_HE_003

District: Prince Islands
Neighborhood: Heybeliada
Location and Name: Heybeli Mektebi Street
Building type: Pavillion
Number of floors: 2 (Ground floor +1) + basement
Period of Construction: Between late 19th century and early 20th century
Roof type: Hipped and valley
Window type: Double casement windows. Circular windows are used for the basement.
Usage of the building: Probably housing
Preservation Status: Limited intervention.
Structural Status: Standing
Style: Neo-Greek figures are significant.
Information: The building has a unique design with European style decorations. Besides the moldings, triangle fronton above the oriels and Tuscan order pilasters on the edges give the building an imperial look. Decoration of the brackets under the oriels are typical for the traditional wooden architecture of Istanbul.
A special emphasize was given to the entrance door of the garden, which is still preserved. Doric pilasters applied on both sides of the door frame and flower figures were added on the transom.


Figure 1091


Figure 1092


Figure 1093


Figure 1094


Figure 1095


Figure 1096

Catalogue Number: PR_HE_004, PR_HE_005 and PR_HE_006

District: Prince Islands
Neighborhood: Heybeliada
Location and Name: Orhan Street
Building type: Attached houses
Number of floors: PR_HE_004 and PR_HE_005: 2 (Ground floor +1)
PR_HE_006: 2 (Ground floor +1) + basement
Period of Construction: Between late 19th century and early 20th century
Roof type: Gable
Window type: PR_HE_004: Non-bar sash windows. Additionally, arched windows are also found.
PR_HE_005: Sash windows with horizontal glazing bar. Some of the windows were changed.
PR_HE_006: Window type could not be seen due to the closed shutters.
Usage of the building: Housing
Preservation Status: Limited interventions
Structural Status: Standing
Style: Eclectic. Traditional features are also apparent.

Drawing 51: a for PR_HE_004, b for PR_HE_005 and c for PR_HE_006

Figure 1097: PR_HE_004

Figure 1098: PR_HE_005

Figure 1099: PR_HE_005

Figure 1100: PR_HE_006

Catalogue Number: PR_HE_007, PR_HE_008 and PR_HE_009

District: Prince Islands
Neighborhood: Heybeliada
Location and Name: Kılavuz Street
Building type: Corner attached houses
Number of floors: PR_HE_007 and PR_HE_009: 2 (Ground floor +1) + basement
PR_HE_008: 3 (Ground floor +2) + basement
Period of Construction: Between late 19^{th} century and early 20^{th} century
Roof type: PR_HE_007 and PR_HE_009: Hipped
PR_HE_008: Combination of hipped and gable
Window type: PR_HE_007: Triple mulled sash windows with horizontal glazing bar.
PR_HE_008: Sash windows with a vertical glazing bar at center. They appear as twin mulled windows as well as single units.
PR_HE_009: Two types of sash windows are found. One type is only with a vertical glazing bar at the center, while the other has both vertical and horizontal bars.
Usage of the buildings: Housing
Preservation Status: Limited interventions
Structural Status: Standing
Style: Any dominant approach is not noted on the houses.

Drawing 52: a for PR_HE_007, b for PR_HE_008, c for PR_HE_009


Figure 1101: PR_HE_007


Figure 1102: PR_HE_008


Figure 1103: PR_HE_009

Catalogue Number: PR_HE_010, PR_HE_011 and PR_HE_012

District: Prince Islands
Neighborhood: Heybeliada
Location and Name: Seyran Street. PR_HE_010 is known as Voridis Pavillion.
Building type: Pavillions
Number of floors: 3 (Ground floor +2)
Period of Construction: Between late 19th century and early 20th century
Roof type: PR_HE_010: Combination of hipped and gable eaves
PR_HE_011: Gable
PR_HE_012: Combination of shed and gable
Window type: PR_HE_010: Non-bar sash windows. They appear as single units, but some of the windows were changed.
PR_HE_011 and PR_HE_012: Sash windows with a vertical glazing bar at center. They appear as single units.
Usage of the buildings: Housing
Preservation Status: PR_HE_010 and PR_HE_012: Limited interventions
PR_HE_011: Authentic
Structural Status: Standing
Style: Significant change in the traditional Turkish house concept is apparent, but no dominant approach on the decoration of the houses is noted.

Drawing 53: a for PR_HE_010, b for PR_HE_011 and c for PR_HE_012

Figure 1104: PR_HE_010

Figure 1105: PR_HE_010

Figure 1106: PR_HE_011

Figure 1107: PR_HE_012

Catalogue Number: PR_HE_013 and PR_HE_014

District: Prince Islands
Neighborhood: Heybeliada
Location and Name: Refah Şehitleri Avenue
Building type: Attached houses with garden
Number of floors: PR_HE_013: 1 + bassement
PR_HE_014: 3 (Ground floor +2)
Period of Construction: Between late 19th century and early 20th century
Roof type: PR_HE_013: Combination of hipped and gable
PR_HE_014: Gable with dormer, but the original roof was changed as deduced from the green shingle which is not the original roof coverage material for the wooden houses.
Window type: Non-bar triple hung sash windows. They appear as single units.
Usage of the buildings: Housing
Preservation Status:
PR_HE_013: Authentic
PR_HE_014: Extensive interventions (probably rebuilt)
Structural Status: Standing
Style: Eclectic
Information: Two of the buildings are neighboring each other and have very similar characteristics. It is quite likely that they were used together in the same garden or constructed for the same owner. Considering the sizes, PR_HE_013 might be the annex of the main building.

Figure 1108: PR_HE_014

Figure 1109: PR_HE_013

Figure 1110: PR_HE_013 and PR_HE_014

Drawing 54

Catalogue Number: PR_HE_015

District: Prince Islands
Neighborhood: Heybeliada
Location and Name: Refah Şehitleri Avenue
Building type: Semi-detached house with garden
Number of floors: 3 (Ground floor +2) + basement
Period of Construction: Between the late 19th century and early 20th century
Roof type: Cross gable
Window type: Sash windows with a horizontal glazing bar. They appear as single units. Additionally, round window for the top floor is noted.
Usage of the buildings: Housing
Preservation Status: Authentic
Structural Status: Standing
Style: Eclectic. Influences of Victorian style can be recognized.
Information: Structural system is timber frame without infill above the masonry ground floor. Despite the fact that the balconies do not exist any longer, cantilever timber beams of the west façade balconies are visible. Wooden gable decoration is Victorian style.

Drawing 55

Figure 1111

Figure 1112

Catalogue Number: PR_HE_016

District: Prince Islands
Neighborhood: Heybeliada
Location and Name: Refah Şehitleri Avenue
Building type: Pavillion
Number of floors: 3 (Ground floor +2) + basement
Period of Construction: Between the late 19th century and early 20th century
Roof type: Hipped
Window type: Sash windows with a vertical glazing bar at the center. They appear as single units. Some of the windows are renewed.
Usage of the buildings: Housing
Preservation Status: Authentic
Structural Status: Standing
Style: Beside the traditional features, Empire style is used on the façade decoration.
Information: Tuscan order pilasters are placed on the edges of the ground and first floors of the building. Moldings and window frames are used to revive the façade decoration.

Drawing 56

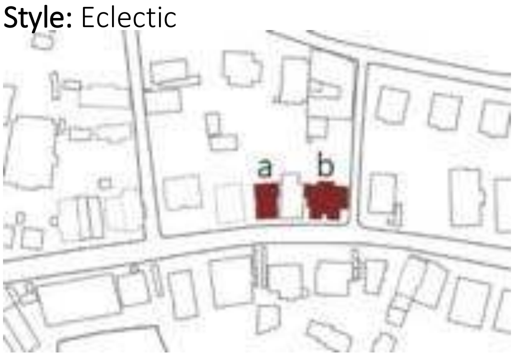
Figure 1113

Figure 1114

Figure 1115

Catalogue Number: PR_HE_017 and PR_HE_018

District: Prince Islands
Neighborhood: Heybeliada
Location and Name: Refah Şehitleri Avenue
Building type: Pavillions
Number of floors: 2 (Ground floor +1) + basement
Period of Construction: Between the late 19th century and early 20th century
Roof type: PR_HE_017: Hipped
PR_HE_018: Combination of cross hipped and hipped roofs at different levels.
Window type: Various types are found in both buildings.
PR_HE_017: Triple hung sash windows with a vertical glazing bar at the center or without any bar, but arched ones appear in the first floor. Non-bar, single hung windows are seen for the ground floor. They appear as single units and all of the windows are renewed.
PR_HE_018: Single hung sash windows with both vertical and horizontal glazing bar. Besides, arched double hung sash windows with bars are also seen.
Usage of the buildings: Housing
Preservation Status: PR_HE_017: Extensive intervention
PR_HE_018: Authentic
Structural Status: Standing
Style: Eclectic



Drawing 57

Figure 1116: PR_HE_017

Figure 1117: PR_HE_017

Figure 1118: PR_HE_018

Figure 1119: PR_HE_018

Figure 1120

Catalogue Number: PR_HE_019 and PR_HE_020

District: Prince Islands
Neighborhood: Heybeliada
Location and Name: Refah Şehitleri Avenue
Building type: Semi-detached houses with garden
Number of floors: PR_HE_019: 3 (Ground floor +2) + basement
PR_HE_020: 2 (Ground floor +1) + basement
Period of Construction: Between late 19th century and early 20th century
Roof type: PR_HE_019: Gable
PR_HE_020: Hipped
Window type:
PR_HE_019: Sash windows with a vertical glazing bar at the center. They appear as single units.
PR_HE_020: Non-bar sash windows and also sash windows with both vertical and horizontal glazing bars.
Usage of the buildings: Housing
Preservation Status: Limited intervention for both buildings.
Structural Status:
PR_HE_019: Partially damaged
PR_HE_020: Standing
Style: PR_HE_019: Eclectic
PR_HE_020: Mainly traditional

Drawing 58: a for PR_HE_019 and b for PR_HE_020

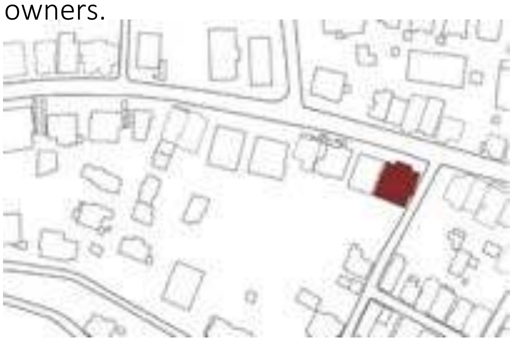
Figure 1121: PR_HE_019

Figure 1122: PR_HE_019

Figure 1123: PR_HE_020

Catalogue Number: PR_HE_021

District: Prince Islands
Neighborhood: Heybeliada
Location and Name: Refah Şehitleri Avenue
Building type: Pavillion. As the buildings was symmetrically designed, it can also be described as twin houses.
Number of floors: 3 (Ground floor +2) + basement
Period of Construction: Between the late 19th century and early 20th century
Roof type: Cross gable, shed and hipped
Window type: Sash windows with a vertical glazing bar at the center. They appear as single units. Additionally, few Non-bar sash windows and circular windows are found.
Usage of the buildings: Housing
Preservation Status: Limited intervention
Structural Status: Standing
Style: Eclectic. Intense ornaments could be considered as a reflection of rococo and similarities to the Victorian houses are also encountered besides the traditional elements.
Information: The building is located at the intersection parcel of Refah Şehitleri Avenue and Hacı Samih Bey Street. It has a large garden. Frontal façade is symmetrical and two parts of the building is used by different owners.



Drawing 59

Figure 1124

Figure 1125

Figure 1126

Figure 1127

Catalogue Number: PR_HE_022 and PR_HE_023

District: Prince Islands
Neighborhood: Heybeliada
Location and Name: Refah Şehitleri Avenue
Building type: Pavillions
Number of floors: PR_HE_022: 3 (Ground floor +2) + basement
PR_HE_023: 2 (Ground floor +1) + basement
Period of Construction: Between the late 19th century and early 20th century
Roof type: PR_HE_022: Cross gable with dormers
PR_HE_023: Hipped
Window type: PR_HE_022: Main type was not seen because of the closed shutters. Arched windows are used on the attic.
PR_HE_023: Sash windows with both vertical and horizontal glazing bars. Additionally, circular window is noted.
Usage of the buildings: Housing
Preservation Status: Extensive intervention for both buildings.
Structural Status: Standing
Style: PR_HE_022: Victorian style
PR_HE_023: Eclectic but no dominant approach is identified.
Information: For both buildings some of the authentic features were possibly changed after the interventions.

Drawing 60: a for PR_HE_022 and b for PR_HE_023

Figure 1128: PR_HE_022

Figure 1129: PR_HE_023

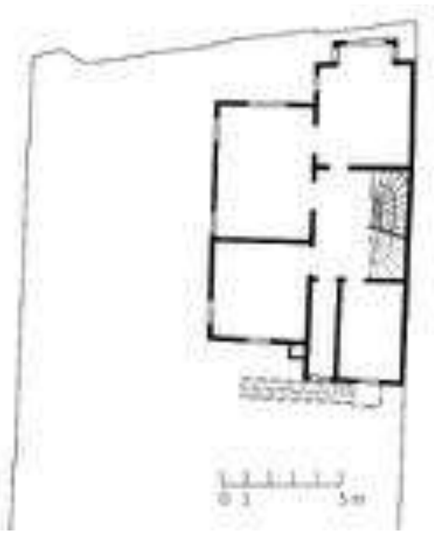
Catalogue Number: PR_HE_024

District: Prince Islands
Neighborhood: Heybeliada
Location and Name: Refah Şehitleri Avenue
Building type: One side attached house with garden
Number of floors: 3 (Ground floor +2) + basement
Period of Construction: Between late 19th century and early 20th century
Roof type: Combination of gable, hipped and valley
Window type: Sash windows with a vertical glazing bar at the center. They appear as single units. Additionally, twin mulled, non-bar sash windows and casement windows are detected.
Usage of the buildings: Housing
Preservation Status: Extensive intervention
Structural Status: Standing
Style: Eclectic. Similarities to the Victorian houses are also encountered besides the traditional elements.
Information: The building is located at the intersection parcel of Refah Şehitleri Avenue and Hacı Samih Bey Street as the previous example. It also has a large garden. Basement is masonry and jack arch is used on the ceiling of that floor. Upper floors are timber structured.

Figure 1130

Figure 1131

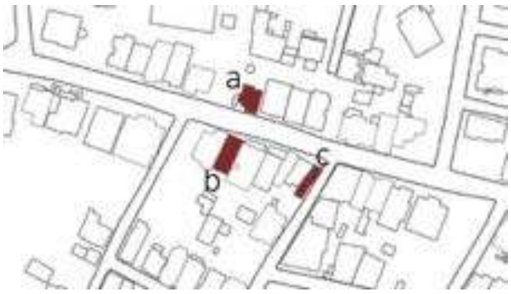
Drawing 61



Drawing 62: First floor plan, (rearranged by the author based on the original drawings from the Prince's Islands Municipality)

Catalogue Number: PR_HE_025, PR_HE_026 and PR_HE_027

District: Prince Islands
Neighborhood: Heybeliada
Location and Name: Refah Şehitleri Ave
Building type: PR_HE_025: Pavillion
PR_HE_026: Attached house
PR_HE_027: Corner attached house
Number of floors: PR_HE_025 and 026: 3 (Ground floor +2) + basement
PR_HE_027: 2 (Ground floor +1)
Period of Construction: Between the late 19th century and early 20th century
Roof type: PR_HE_025: Complex. Gable, half hipped and valley
PR_HE_026: Gable
PR_HE_027: Hipped
Window type: All the windows of PR_HE_025 and PR_HE_026 are renewed. Non-bar sash windows and arched fixed windows are found in both buildings.
PR_HE_027: Sash windows with both vertical and horizontal glazing bars. They appear as single units.
Usage of the buildings: Housing
Preservation Status: PR_HE_025 and PR_HE_026: Extensive intervention for both buildings. (might be rebuilt)
PR_HE_027: Limited intervention
Structural Status: Standing
Style: PR_HE_025: Eclectic
PR_HE_026: Eclectic, but effects of Neo-gothic figures can be seen on the frontal façade.
PR_HE_027: Traditional



Drawing 63: a for PR_HE_025, b for PR_HE_026 and c for PR_HE_027

Figure 1132: PR_HE_025. (Photo: I. Deniz, 2014)

Figure 1133: PR_HE_026. (Photo: I. Deniz, 2014)

Figure 1134: PR_HE_027.

Catalogue Number: PR_HE_028 and PR_HE_029

District: Prince Islands
Neighborhood: Heybeliada
Location and Name: Kürekçi Bahri Street
Building type:
PR_HE_028: Attached house
PR_HE_029: Corner attached house
Number of floors: PR_HE_028: 2 (Ground floor +1) + basement
PR_HE_029: 3 (Ground floor +2) + basement
Period of Construction: Between the late 19th century and early 20th century
Roof type: Gable
Window type: Sash windows with horizontal glazing bars for both buildings. They appear as single units. Basement windows of PR_HE_029 are renewed.
Usage of the buildings: Empty
Preservation Status: Authentic
Structural Status: Standing
Style: Eclectic

Drawing 64: a for PR_HE_028 and b for PR_HE_029

Figure 1135: PR_HE_028. Photo from street view of IBB

Figure 1136: PR_HE_028

Figure 1137: PR_HE_029

Figure 1138: PR_HE_029

Catalogue Number: PR_HE_030, PR_HE_031 and PR_HE_032

District: Prince Islands
Neighborhood: Heybeliada
Location and Name: Refah Şehitleri Avenue
Building type:
PR_HE_030: One side attached house
PR_HE_031: Attached house
PR_HE_032: Corner attached house with garden
Number of floors: PR_HE_030: 2 (Ground floor +1) + basement
PR_HE_031 and PR_HE_032: 3 (Ground floor +2)
Period of Construction: Between the late 19th century and early 20th century
Roof type: Hipped
Window type: Windows of PR_HE_030 are renewed.
PR_HE_031: Non-bar sash windows as single units.
PR_HE_032: Various types such as non-bar sash windows, casement windows and fixed windows are encountered.
Usage of the buildings: Housing
Preservation Status: Extensive intervention
Structural Status: Standing
Style: Eclectic

Drawing 65: a for PR_HE_030, b for PR_HE_031 and c for PR_HE_032

Figure 1139: PR_HE_030

Figure 1140: PR_HE_031

Figure 1141: PR_HE_032

Figure 1142: PR_HE_032, Photo: Prince's Islands Municipality Archive

Figure 1143: PR_HE_032, Photo: Prince's Islands Municipality Archive

Catalogue Number: PR_HE_033, PR_HE_034 and PR_HE_035

District: Prince Islands
Neighborhood: Heybeliada
Location and Name: Refah Şehitleri Avenue
Building type: PR_HE_033 and PR_HE_034: Attached houses. They are also twin houses.
PR_HE_035: One side attached house
Number of floors: PR_HE_033 and PR_HE_034: 3 (Ground floor +2) + basement
PR_HE_035: 2 (Ground floor +1)
Period of Construction: Between the late 19th century and early 20th century
Roof type: PR_HE_033 and PR_HE_034: Hipped
PR_HE_035: Gable (roof is renewed)
Window type: PR_HE_033 and PR_HE_034: Sash windows with vertical glazing bar. They appear as triple mulled windows, as well as single units.
PR_HE_035: Original type could not be identified.
Usage of the buildings: Housing
Preservation Status: Limited interventions
Structural Status: Standing
Style: Eclectic

Drawing 66: a for PR_HE_033, b for PR_HE_034 and c for PR_HE_035

Figure 1144: PR_HE_033 and PR_HE_034

Figure 1145: PR_HE_033

Figure 1146: PR_HE_034

Figure 1147: PR_HE_035

Catalogue Number: PR_HE_036

District: Prince Islands
Neighborhood: Heybeliada
Location and Name: Refah Şehitleri Avenue, Pavillion of Apostolidis
Building type: Pavillion
Number of floors: 3 (Ground floor +2) + basement
Period of Construction: 1862[1]
Roof type: Combination of gable, hipped and valley
Window type: Double casement windows. Some of them have arched head.
Usage of the buildings: Housing
Preservation Status: Limited interventions
Structural Status: Standing
Style: Neo-Greek influence is apparent on the frontal façade.
Information: The building with garden is located at the intersection parcel of Refah Şehitleri Avenue and Nevicat Street. Timber frame structure was constructed above the masonry basement. Timber frame was filled in some parts of the structure. "Yarma (Meaning: splitting) bagdadi" laths can be noted on the photos taken from the interior of the house.[2] Jack arch is used on in the rooms R6 +7. Arch distances between the supports are between 55-60 cm and the width is ranged between 1, 5 - 2, 3 m.[3] Ceilings are ornamented and there are hand drawing paintings on the walls of some of the rooms.

Figure 1148:

Figure 1149

Figure 1150: Ceiling decoration. Herrmann, 2013

[1] It is written on a metal decoration above the terrace entrance door on the north facade. However, there might be changes on the building after a probable damage as a consequence of the big earthquake in 1894. (Herrmann, 2013, p.56)
[2] Statements about the interior are made based on the observations of the photos by U. Herrmann. (2013)
[3] Herrmaan, 2013, p.59

Catalogue Number: PR_HE_037 and PR_HE_038

District: Prince Islands
Neighborhood: Heybeliada
Location and Name: Refah Şehitleri Ave
Building type: PR_HE_037: One side attached house
PR_HE_038: Pavillion
Number of floors: PR_HE_037: 3 (Ground floor +2) + basement
PR_HE_038: 2 (Ground floor +1) + basement
Period of Construction: Between the late 19th century and early 20th century
Roof type: Hipped and gable for both buildings.
Window type: PR_HE_037: Sash windows with vertical glazing bar and also non-bar sash windows. They appear as single units. All of the windows are renewed.
PR_HE_038: Sash windows with only horizontal glazing bar and with both vertical and horizontal glazing bars. They appear twin and triple mulled, as well as single units.
Usage of the buildings: Housing
Preservation Status: Extensive interventions
Structural Status: Standing
Style: Eclectic. Empire style decorations are significant on the PR_HE_037, while PR_HE_038 have more traditional features.
Information: Some of the authentic elements of PR_HE_037 are probably changed after the intervention.

Drawing 67: a for PR_HE_037 and b for PR_HE_038


Figure 1151: PR_HE_037 and PR_HE_038


Figure 1152: PR_HE_037


Figure 1153: PR_HE_038

Catalogue Number: PR_HE_039 and PR_HE_040

District: Prince Islands
Neighborhood: Heybeliada
Location and Name: PR_HE_039: Refah Şehitleri Avenue
PR_HE_040: Amiral İhsan Özel Street
Building type: PR_HE_039: One side of a mansion
PR_HE_040: Attached building
Number of floors: Probably both buildings have: 3 (Ground floor +2) + basement
Period of Construction: Between the late 19th century and early 20th century
Roof type: Hipped and gable for both buildings.
Window type: PR_HE_039: Triple hang sash windows with a vertical glazing bar. It is obvious that the two panels are moving, but the top one might be fixed. Additionally, arched head sash windows are also found. They appear as single units.
PR_HE_040: Sash windows with both vertical and horizontal glazing bars and arch headed sash windows with a vertical center bar. All of them are used as single units.
Usage of the buildings: Housing
Preservation Status: Limited interventions
Structural Status: Standing
Style: Eclectic. Triangle fronton of the PR_HE_039 is a reflection of neoclassic style.
Information: Integrity of the PR_HE_039 was damaged as only half of the mansion is preserved. However, main character of the building can still be anticipated.

Figure 1154: PR_HE_039

Figure 1155: PR_HE_040

Various decoration figures are used on the frontal façade of the PR_HE_040, while side façades are plain and suitable for being attached.

Drawing 68: a for PR_HE_039 and b for PR_HE_040

Figure 1156: PR_HE_040

Catalogue Number: PR_HE_041 and PR_HE_042

District: Prince Islands
Neighborhood: Heybeliada
Location and Name: Refah Şehitleri Avenue
Building type: PR_HE_041: Corner attached building
PR_HE_042: Pavillion
Number of floors: PR_HE_041: 2 (Ground floor +1) + basement
PR_HE_042: 3 (Ground floor +2) + basement
Period of Construction: Between the late 19th century and early 20th century
Roof type: Hipped
Window type: PR_HE_041: Sash windows with a vertical glazing bar at the center. There are also non-bar sash windows. They appear as either triple mulled or single units.
PR_HE_042: Sash windows with both vertical and horizontal glazing bars and double casement windows with bars. All of them are used as single units.
Usage of the buildings: Housing
Preservation Status: Extensive intervention. The buildings might be rebuilt.
Structural Status: Standing
Style: PR_HE_041: Eclectic
PR_HE_042: Traditional

Drawing 69: a for PR_HE_041 and b for PR_HE_042

Figure 1157: PR_HE_041

Figure 1158: PR_HE_041

Figure 1159: PR_HE_042

Catalogue Number: PR_HE_043 and PR_HE_044

District: Prince Islands
Neighborhood: Heybeliada
Location and Name: Lozan Zaferi Avenue
Building type: PR_HE_043: Pavillion
PR_HE_044: One side attached building
Number of floors: PR_HE_043: 3 (Ground floor +2) + basement
PR_HE_044: 3 (Ground floor +2)
Period of Construction: Between late 19^{th} century and early 20^{th} century
Roof type: PR_HE_043: Hipped and gable
PR_HE_044: Cross gable
Window type: PR_HE_043: Non-bar sash windows. They appear as either triple mulled or single units. Basement windows are totally changed.
PR_HE_044: Double casement windows with bars are seen on the first floor, while sash windows with horizontal bar are found on the ground floor. All of them appear as single units.
Usage of the buildings: Housing
Preservation Status:
PR_HE_043: Extensive intervention
PR_HE_044: Limited intervention
Structural Status: Standing
Style: PR_HE_043: Eclectic. Rococo, oriental decorations as well as chalet type figures are encountered.
PR_HE_044: Empire style

Drawing 70: a for PR_HE_043 and b for PR_HE_044

Figure 1160: PR_HE_043

Figure 1161: PR_HE_043

Figure 1162: PR_HE_044

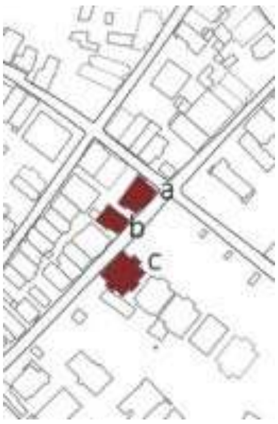
Catalogue Number: PR_HE_045, PR_HE_46 and PR_HE_047

District: Prince Islands
Neighborhood: Heybeliada
Location and Name: Hüseyin Rahmi Bey Street
Building type: Pavillions
Number of floors: 3 (Ground floor +2) + basement
Period of Construction: Between the late 19th century and early 20th century
Roof type: PR_HE_045: Gable and hipped
PR_HE_046: Cross gable
PR_HE_047: Gable
Window types: PR_HE_045: Double hung sash windows with three panels and a vertical glazing bar at the center and single hung sash windows with horizontal bar. Additionally, casement windows which appear to be incorporated afterwards are also seen.
PR_HE_046: Sash windows with a vertical bar at the center and also non-bar sash windows. All of them appear as single units and twin mulled windows.
PR_HE_047: Non-bar double hung sash windows with three panels.
Usage of the buildings: PR_HE_045 and PR_HE_046: Housing
PR_HE_047: Empty
Preservation Status: Limited intervention for three of the buildings.
Structural Status: Standing
Style: Similarities with various other mansions are apparent, but any dominant style is not identified on the façade decoration of the buildings.

Figure 1163: PR_HE_045

Figure 1164: PR_HE_045

Figure 1165: PR_HE_047

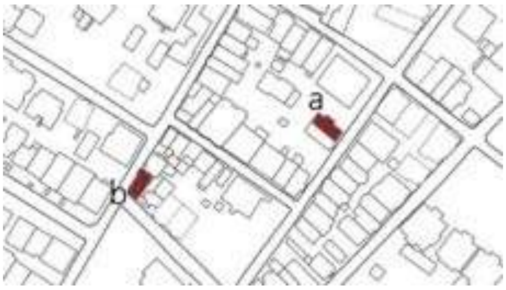


Drawing 71: a for PR_HE_045, b for PR_HE_046 and c for 047

Figure 1166: PR_HE_046

Catalogue Number: PR_HE_048 and PR_HE_049

District: Prince Islands
Neighborhood: Heybeliada
Location and Name:
PR_HE_048: Amiral İhsan Street
PR_HE_049: Nevicat Street
Building type: One side attached buildings
Number of floors: PR_HE_048: 3 (Ground floor +2) + basement
PR_HE_049: 2 (Ground floor +1) + basement
Period of Construction: Between the late 19th century and early 20th century
Roof type: PR_HE_048: Gable
PR_HE_049: Gable and valley
Window types: Only one window near to the entrance door of PR_HE_048 can be seen and it is non-bar sash window. Window types of the other building is sash window with a vertical glazing bar at the center. They appear as single units.
Usage of the buildings: Empty
Preservation Status: PR_HE_048: Extensive intervention
PR_HE_049: Mainly authentic
Structural Status: Standing
Style: Eclectic
Information: PR_HE_049 is located at the intersection parcel of Turgut Reis and Nevicat Street, where the frontal façade is placed. This façade was designed in a symmetrical manner.



Drawing 72: a for PR_HE_048 and b for PR_HE_049

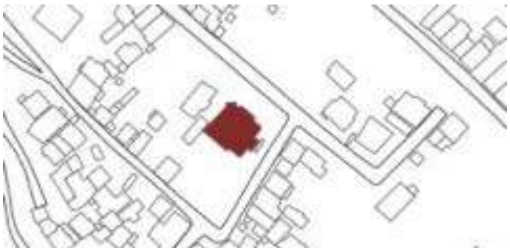
Figure 1167: PR_HE_048

Figure 1168: PR_HE_049

Figure 1169: PR_HE_049

Catalogue Number: PR_HE_050

District: Prince Islands
Neighborhood: Heybeliada
Location and Name: Nevicat Street
Building type: Pavillion
Number of floors: 3 (Ground floor +2)
Period of Construction: 1903 or 1905[1]
Roof type: Cross gable and hipped
Window types: Various types of windows including colored fixed and curved ones are found. Additionally, non-bar sash windows are seen. Some of the windows could not be identified due to the closed shutters.
Usage of the buildings: Empty
Preservation Status: Authentic
Structural Status: Standing
Style: Eclectic
Information: The building has a huge garden between Dibektaşı Street and Şehit Dursun Keser Street with a nice view of the sea whereby the location on a high level of the island. Facades were decorated intensely with diversified figures. A special character was created and used above the entrance door of the garden. Additionally, a wooden inscription was put on the frontal façade. The construction year and a verse from the Quran was written with a special calligraphy. [2]



Drawing 73

Figure 1170

Figure 1171

Figure 1172

Figure 1173

Figure 1174

[1] On the wooden inscription placed in frontal façade, "1321" is written. When the Hijri calender is converted to the Gregorian, the date is found 1903. It would be 1905, if the calender was rumi.
[2] Apart from the numbers indicating the construction year, "Fallâhü hayrun hâfizan vehüve erhamürrâhimîn" are the original words placed on the façade. The meaning is "Allah is the best to take care and the most merciful of those who show mercy." (Ayat 64)

Catalogue Number: PR_HE_051

District: Prince Islands
Neighborhood: Heybeliada
Location and Name: Dağ Tepesi Street
Building type: Pavillion
Number of floors: 3 (Ground floor +2)
Period of Construction: Between the late 19th century and early 20th century
Roof type: Gable, hipped and shed
Window types: Sash windows with both vertical and horizontal glazing bar. Additionally, double casement windows and fixed windows are also seen.
Usage of the buildings: Housing
Preservation Status: Authentic
Structural Status: Standing
Style: Eclectic. Art Nouveau style is apparently encountered on the façade ornaments, but the top floor has influences from Neo-Greek architecture with the roof shape and decorations. Besides, various curved and linear figures are found.
Information: The building is located up the hill with a large garden.

Drawing 74

Figure 1175

Figure 1176

Figure 1177

Figure 1178: Art Nouveau façade decorations

Catalogue Number: PR_HE_052, PR_HE_053, and PR_HE_054

District: Prince Islands
Neighborhood: Heybeliada
Location and Name: PR_HE_052 and PR_HE_053: Şehit Hakkı Burak Street
PR_HE_054: Kürekçi Bahri Street
Building type: Pavillion
Number of floors: 3 (Ground floor +2)
Period of Construction: Between the late 19th century and early 20th century
Roof type: PR_HE_052: Hipped
PR_HE_053: Gable
PR_HE_054: Hipped and gable on the oriel
Window types: Sash windows with vertical glazing bar at the center are found both in PR_HE_052 and PR_HE_053. Additionally, there are narrow non-bar sash windows for the oriel of the PR_HE_52 and an arched headed decorative sash window on the top floor of the PR_HE_053.
Sash windows with both vertical and horizontal glazing bars are seen in PR_HE_054 with narrow windows, which are divided only with vertical bars.
Usage of the buildings: Housing
Preservation Status: Limited intervention
Structural Status: Standing
Style: PR_HE_052: Mainly traditional with Greek influence.
PR_HE_053: Similarities with Victorian and Chalet type of housing.
PR_HE_054: Traditional features are apparent, but effects of Greek and middle European style can be noticed.
Information: Façade decoration of the buildings are relatively basic. Lace-alike intense ornaments are not seen.


Figure 1179: PR_HE_052


Figure 1180: PR_HE_053


Figure 1181: PR_HE_054


Figure 1182:PR_HE_054

Drawing 75: a for PR_HE_052, b for PR_HE_053 and c for PR_HE_054

Catalogue Number: PR_HE_055

District: Prince Islands
Neighborhood: Heybeliada
Location and Name: Kürekçi Bahri Street
Building type: Pavillion
Number of floors: 3 (Ground floor +2) + basement
Period of Construction: Between the late 19th century and early 20th century
Roof type: Gable
Window types: It is obvious that the windows are found in single units and they are probably sash windows, but the type could not be identified clearly due to the closed shutters.
Usage of the buildings: Empty
Preservation Status: Limited interventions
Structural Status: Standing
Style: Similar to the middle European mountain houses.
Information: The building is located at the intersection parcel of Kürekçi Bahri and Nevicat Street.

Drawing 76

Figure 1183

Figure 1184

Figure 1185

Catalogue Number: PR_HE_056

District: Prince Islands
Neighborhood: Heybeliada
Location and Name: Hüseyin Rahmi Bey Street
Building type: Attached building
Number of floors: 2 (Ground floor +1) + basement
Period of Construction: Between the late 19th century and early 20th century
Roof type: Gable
Window types: Sash windows with horizontal glazing bar. They appear as single units.
Usage of the buildings: Empty
Preservation Status: Authentic
Structural Status: Standing
Style: Eclectic
Information: Frontal façade of the building is symmetrical and enables the usage of two different users with different entrance doors. Under the oriel, but between these doors, a passageway connecting the backyard to the street is found as a unique feature of the building.

Drawing 77

Figure 1186

Figure 1187

Figure 1188

Figure 1189

Figure 1190

Catalogue Number: PR_HE_057 and PR_HE_058

District: Prince Islands
Neighborhood: Heybeliada
Location and Name: PR_HE_057: Müstecip Onbaşı Street
PR_HE_058: Bahriye Hamamı Street
Building type: PR_HE_057: Pavillion
PR_058: Probably annex of a pavilion
Number of floors: PR_HE_057: 2 (Ground floor +1) + basement
PR_HE_058: 1
Period of Construction: Between the late 19th century and early 20th century
Roof type: Gable[1]
Window types: PR_HE_057: Sash windows with vertical glazing bar at the center and non-bar sash windows are found on the first floor. They are all combined together with colored fixed windows. Sash windows appear as triple mulled as well as single units.
PR_HE_057: Sash windows with a vertical glazing bar. They are only used as single units.
Usage of the buildings: Empty
Preservation Status:
PR_HE_057: Limited intervention
PR_HE_058: Authentic
Structural Status: Partially damaged
Style: Mainly traditional. Any dominant approach is not noted.
Information: Due to the current situation of the buildings, their structural systems are visible from the outside. Especially, in PR_HE_058, wooden studs, diagonals and laths are observable. Moreover, traditional pantiles of this examples are still preserved.

Figure 1191: PR_HE_057

Figure 1192: PR_HE_057

Figure 1193: PR_HE_058

Figure 1194: PR_HE_058

Drawing 78: a for PR_HE_057 and b for PR_HE_058

[1] The roof of PR_HE_057 is damaged and it is difficult identify exact shape from the outside.

Catalogue Number: PR_HE_059, PR_HE_060, PR_HE_061, and PR_HE_062

District: Prince Islands
Neighborhood: Heybeliada
Location and Name: Lozan Şehitleri Street
Building type: Attached buildings
Number of floors: PR_HE_059: 3 (Ground floor +2) + basement
PR_HE_060: 3 (Ground floor +2)
PR_HE_061 and 062: 2 (Ground floor +1)
Period of Construction: Between the late 19th century and early 20th century
Roof type: Gable
Window types: PR_HE_059: Sash windows with both vertical and horizontal glazing bars. Additionally, double casement windows, fixed windows and special shaped windows are also found.
PR_HE_060 and PR_HE_061: Sash windows with a vertical glazing bar. They are only used as single units.
PR_HE_062: Sash windows with fixed upper part divided into small rectangular by bars. Twin and triple mulled windows are found.
Usage of the buildings: Housing
Preservation Status: PR_HE_059 and 060: Limited intervention
PR_HE_061 and 062: Extensive intervention
Structural Status: Standing
Style: There are different influences from various approaches, but their effect remains only limited. The buildings are mainly eclectic, but traditional figures are apparent on the PR_HE_060.

Figure 1195: PR_HE_059, PR_HE_060 and PR_HE_061

Figure 1196

Figure 1197

Figure 1198: PR_HE_061 and 062

Drawing 79

Catalogue Number: PR_HE_063, PR_HE_064, PR_HE_065, and PR_HE_066

District: Prince Islands
Neighborhood: Heybeliada
Location and Name: Lozan Şehitleri Street
Building type: Attached buildings
Number of floors: 2 (Ground floor +1) + basement
Period of Construction: Between the late 19th century and early 20th century
Roof type: Gable
Window types: Sash windows are the type for all of the buildings, but they are all renewed. Additionally, double casement windows are seen on the ground floor of the PR_HE_064.
Usage of the buildings: Housing
Preservation Status: Extensive interventions
Structural Status: Standing
Style: PR_HE_063 and 064: Traditional
PR_HE_065 and 066: Eclectic decorations on the frontal façade besides the traditional layout of the buildings.

Drawing 80

Figure 1199: PR_HE_063 and PR_HE_064

Figure 1200

Figure 1201

Figure 1202

Catalogue Number: PR_HE_067, PR_HE_068 and PR_HE_069

District: Prince Islands
Neighborhood: Heybeliada
Location and Name:
PR_HE_067: Ulubey Street
PR_HE_068 and PR_HE_069: Lozan Şehitleri Avenue
Building type: Attached buildings
Number of floors:
PR_HE_067: 3 (Ground floor +2)
PR_HE_068 and PR_HE_069: 2 (Ground floor +1) + basement
Period of Construction: Between the late 19th century and early 20th century
Roof type: PR_HE_067: Gable
PR_HE_068: Gable and hipped
PR_HE_069: Hipped with a decorative steep gable
Window types: PR_HE_067: Various types are found, but it is obvious that some of them do not represent the original window style of the building. Sash windows with various combinations of bars are seen. All of them appear as single units.
PR_HE_068: Sash windows with upper fixed line divided into small pieces. Twin mulled windows are present, as well as single units.
PR_HE_069: Triple mulled sash windows with upper fixed line divided into small pieces are found on the ground floor. The windows are renewed.
Usage of the buildings:
PR_HE_067: Empty
PR_HE_068 and PR_HE_069: Housing
Preservation Status:
PR_HE_067: Limited intervention
PR_HE_068 and PR_HE_069: Extensive interventions

Figure 1203: PR_HE_067

Figure 1204: PR_HE_067

Figure 1205:PR_HE_068

Structural Status:

PR_HE_067: Partially damaged

PR_HE_068 and PR_HE_069: Standing

Style: Except from the decorative figure like fronton on the top of the building PR_HE_069, three of the buildings have rather traditional spirit.

Information: Some of the authentic elements were changed after the interventions.

Figure 1206: PR_HE_069

Drawing 81: a for PR_HE_067, b for PR_HE_068 and c for PR_HE_069

Catalogue Number: PR_HE_070 and PR_HE_071

District: Prince Islands
Neighborhood: Heybeliada
Location and Name: Haşmetbey Street
Building type:
PR_HE_070: Corner attached building
PR_HE_071: Attached building
Number of floors: 3 (Ground floor +2)
Period of Construction: Between the late 19th century and early 20th century
Roof type: Hipped for both buildings
Window types: Sash windows with both horizontal and vertical glazing bars are seen in both buildings. Triple mulled windows appear on the oriel of PR_HE_071, while the other windows are used as single units.
Usage of the buildings: Empty
Preservation Status: Authentic
Structural Status: Standing
Style: Mainly eclectic for both buildings. Apart from the traditional elements and Tuscan order pilasters, Art Nouveau style ornaments are found around the window frames of PR_HE_070. On the top part of the entrance door of PR_HE_071, Art Nouveau type decoration is seen in a combination with neo-classic figured frame and door ornaments.
Information: Machine cut cladding boards of PR_HE_070 are measured 23 cm including the chamfers, while it is 28 cm for the other building, PR_HE_071. Both of them are the length of dual pieces.

Figure 1207: PR_HE_070 and PR_HE_071

Figure 1208: PR_HE_071

Drawing 82: a for PR_HE_070 and b for PR_HE_071

Additional Photos:

Figure 1209: PR_HE_070

Figure 1210: PR_HE_070

Figure 1211: PR_HE_071

Figure 1212: PR_HE_071

Figure 1213: PR_HE_070

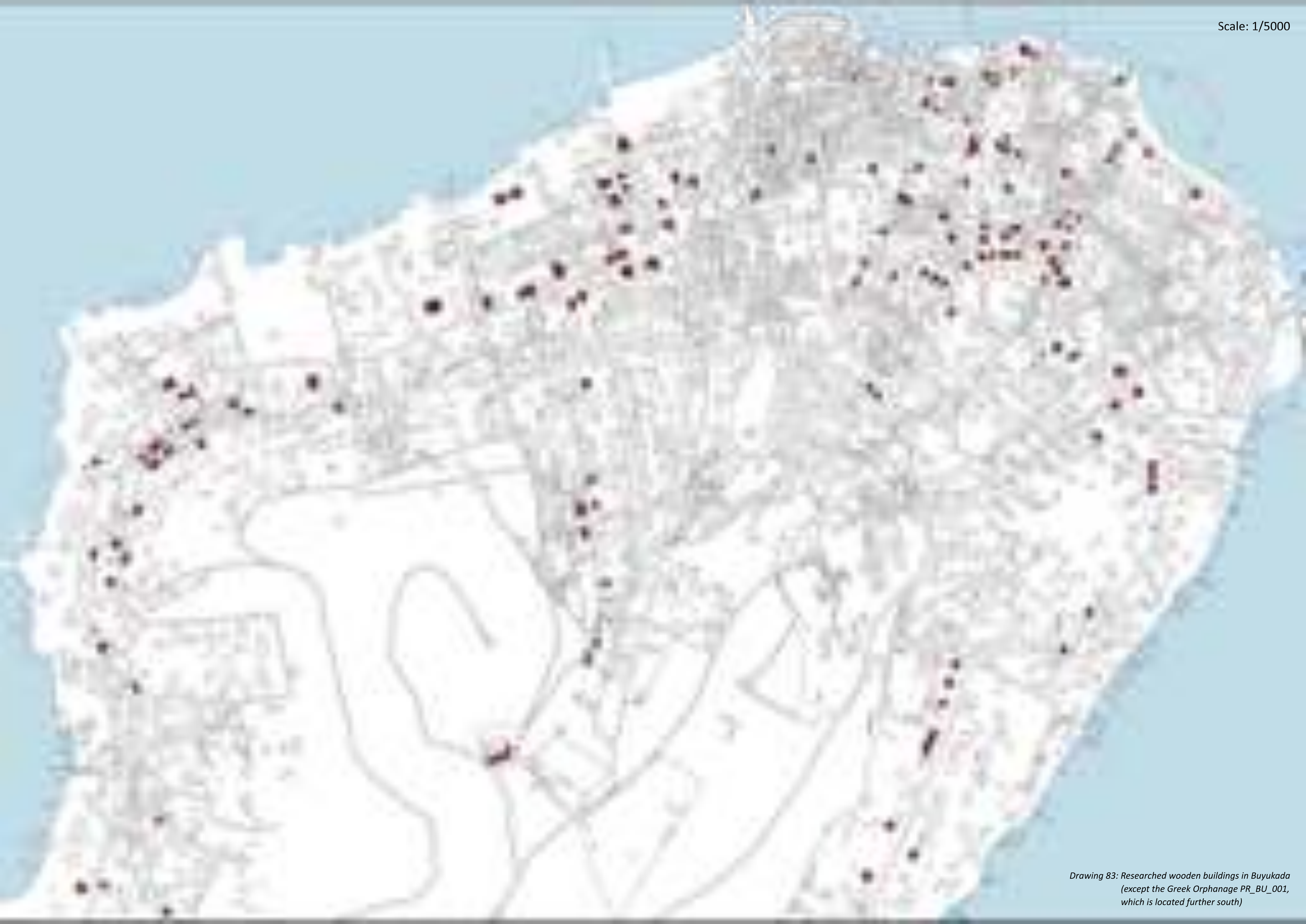
Figure 1214: Shutter of PR_HE_070

Figure 1215: PR_HE_070

BUYUKADA (BU)

Figure 1216: Buyukada map

Scale: 1/5000



Drawing 83: Researched wooden buildings in Buyukada (except the Greek Orphanage PR_BU_001, which is located further south)

Catalogue Number: PR_BU_001

District: Prince Islands
Neighborhood: Buyukada (Büyükada)
Location and Name: Hristos Hill, Prinkipo Greek Orthodox Orphanage (Local name: Büyükada Rum Yetimhanesi)
Building type: Civil architecture: Large building with garden
Number of floors: 6 (Ground floor +5)
Period of Construction: 1898-1899
Roof type: Hipped and valley
Window type: Fixed and casement windows with bars. Additionally sash window are also found. Most of the windows are damaged.
Usage of the building: Empty
Preservation Status: Authentic
Structural Status: Extensively damaged
Information: The building is claimed to be the largest single-block construction in Europe and the second one in the world. After the route of Orient Express was stretched from Paris to Istanbul, popularity of the city increased for the European travelers. In view of that fact, the building was designed as a hotel and a casino by the Levantine architect Alexandre Vallaury. Although Vallaury used several popular motives of the period from the orientalism, neo-baroque or art-nouvaeu in his other buildings, this one is rather simple with the façade ornaments and layout. The building was never used as a casino because the Sultan Abdulhamit II did not gave permission for the opening. In 1902, it was bought by Eleni Zafiropoulo-Zarifi and she donated to be used as orphanage. The building was transformed according to the needs of the orphans and opened on

Figure 1217: Photo is taken by the author in 2016

Figure 1218: Photo: L. Yan, 2015

Figure 1219: Photo: L. Yan, 2015

Figure 1220: Photo: L. Yan, 2015

Figure 1221: Photo: L. Yan, 2015

the 21st of May 1903. Originally, the hotel was designed with 206 luxury guestrooms, ranging from 28 m^2 to 57 m^2. There is another wooden building with 13 rooms in the same garden. It was the hospital of the foundation and after an extensive intervention on 1959 converted to be a part of the school. The orphanage was closed in 1964. [1]
Today, the building is neglected and has a danger of collapse. It is announced as one of the seven most endangered heritage sites of 2018 by Europa Nostra[2] and added to the world monuments watch list in 2012. [3]

Figure 1222: Photo: L. Yan, 2015

Figure 1223: Photo: L. Yan, 2015

Figure 1224: Photo: L. Yan, 2015

Figure 1225: Photo: L. Yan, 2015

Figure 1226: Photo: L. Yan, 2015

[1] Tuglacı, 1989, p. 458-459
[2] Europa Nostra: http://www.europanostra.org/europe-7-most-endangered-heritage-sites-2018-announced/
[3] World Monuments Fund: https://www.wmf.org/project/rum-orphanage

Additional photos:

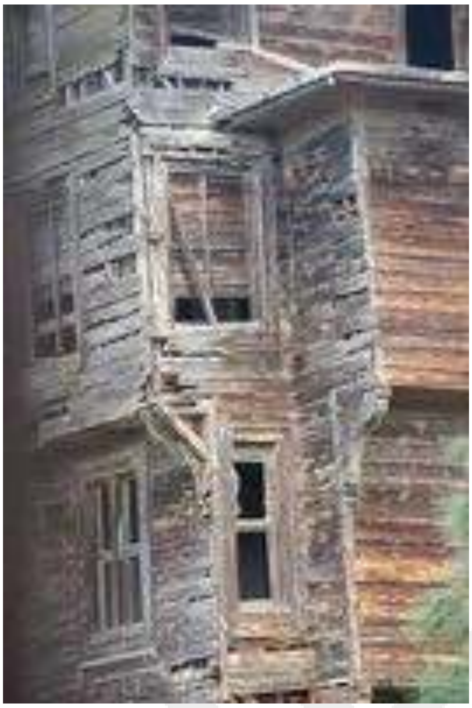


Figure 1227: Photo: L. Yan, 2015

Figure 1228: Photo: L. Yan, 2015

Figure 1229: Photo: L. Yan, 2015

Figure 1230: Photo: L. Yan, 2015

Figure 1231: Photo: L. Yan, 2015

Figure 1232: Photo: L. Yan, 2015

Catalogue Number: PR_BU_002

District: Prince Islands
Neighborhood: Buyukada (Büyükada)
Location and Name: Sakarya Street
Building type: Pavillion
Number of floors: 2 (Ground floor +1) + basement + attic
Period of Construction: Between late 19th century and early 20th century
Roof type: Gable and valley. Annex has a hipped roof.
Window type: Sash windows with vertical glazing bars.
Usage of the building: Partially empty, while the other part is being used as housing.
Preservation Status: Authentic
Structural Status: Standing
Style: Eclectic
Information: The building is located at the intersection parcel of Sakarya and Yazgülü Streets. It has a garden and two different entrance doors, which enables the mansion for two independent uses.

Figure 1233

Figure 1234

Figure 1235

Figure 1236

Catalogue Number: PR_BU_003

District: Prince Islands
Neighborhood: Buyukada (Büyükada)
Location and Name: Çankaya Avenue, Dr. Danasi Pavillion
Building type: Pavillion. Twin buildings
Number of floors: 3 (Ground floor +2) + basement
Period of Construction: Between late 19th century and early 20th century
Roof type: Hipped
Window type: Non-bar sash windows. They appear as triple mulled, as well as single units.
Usage of the building: One part of the building is empty, while the other part is being used as housing.
Preservation Status: Authentic
Structural Status: Partially damaged
Style: Eclectic
Information: Two identical twin houses constitutes an integrated look as a pavilion and share the same garden. They are located at the intersection parcel of Fatih Street and Çankaya Avenue. First owner of the houses is an Ottoman-Greek doctor named Danasi.[1] The architect of the building is known as Nikola Nikolaidis, who is said to be the designer of many other houses in Buyukada at the same period.

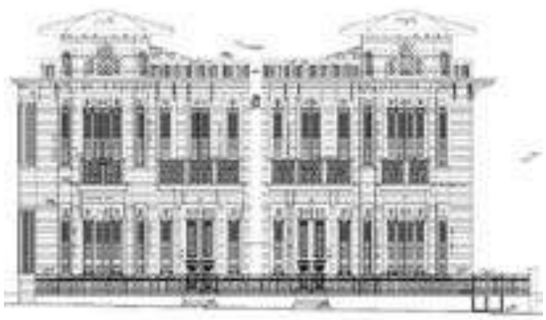
Due to the current condition of the west building, constructional details are visible. Structural system is timber frame without infill and bagdadi method is used as the other wooden houses. Ceilings are ornamented.


Figure 1237


Figure 1238


Figure 1239


Figure 1240


Drawing 84: Frontal facade, Archive of the Istanbul Prince's Islands Municipality

[1] Tuğlacı, 1989, p. 245

Additional photos:


Figure 1241


Figure 1242


Figure 1243


Figure 1244


Figure 1245


Figure 1246


Figure 1247

Catalogue Number: PR_BU_004

District: Prince Islands
Neighborhood: Buyukada (Büyükada)
Location and Name: Kadıyoran Avenue, Pavillion of Kazım Pasha
Building type: Pavillion
Number of floors: 3 (Ground floor +2) + basement
Period of Construction: 1911[1]
Roof type: Cross gable with dormers
Window type: Double casement windows with horizontal glazing bars on the panels and fixed window above. Additionally, other types of windows are also found such as circular windows, sash windows near the entrance door and arched windows which are used for the dormers.
Usage of the building: Pension
Preservation Status: It was authentic, when it was observed in 2014-2015. Recently, an extensive restoration work was conducted, but the original character did not change. [2]
Structural Status: Standing
Style: Victorian style is dominant, but some figures from various approaches are also encountered.
Information: Load bearing studs are measured around 11-12 x 12-14 cm. Traces of hand tools are still visible on those original studs. Parallel laths are used for the bagdadi technique.

Decorative brackets on the corner are unique with a representation of flower motives. The same figure is also found on a building (PR_BU_005) from the same street.

Figure 1248

Figure 1249

Figure 1250

[1] Simsek, 2011, p.48
[2] The building is observed also during the restoration process. Structural system is still wooden. Both old and new photos are presented.

Additional photos:

Figure 1251

Figure 1252

Figure 1253

Figure 1254

Figure 1255

Figure 1256

Figure 1257

Figure 1258

Figure 1259

Catalogue Number: PR_BU_005

District: Prince Islands
Neighborhood: Buyukada (Büyükada)
Location and Name: Kadıyoran Avenue
Building type: Pavillion
Number of floors: 3 (Ground floor +2) + basement
Period of Construction: Between late 19th century and early 20th century
Roof type: Gable with dormers
Window type: Sash windows with bars. Additionally, fixed windows are also found and arched windows are used for the dormers.
Usage of the building: Housing
Preservation Status: Extensive intervention
Structural Status: Standing
Style: Eclectic. Art Nouveau decorations are apparent.
Information: The building has influences from the houses of Josef Maria Olbrich. It is claimed that the main source of inspiration for this house is the Herrmann Bahr House in Vienna,[1] but it also has similarities with Hans Cristiansen House, which was also designed by the same architect, for the city Darmstadt. [2]

Additionally, in Buyukada Nizam Avenue there was a very similar wooden house, which was demolished in 1987. [3] It is almost identical with this building except the decorative tiles on the west façade. These two buildings might have some connection.

Figure 1260

Figure 1261

Figure 1262

Figure 1263

[1] Barillari D. & Godoli E., 1996, p. 196
[2] Yagci, 2017
[3] A photo from that building was published in Tuglacı, 1989, p. 226

Catalogue Number: PR_BU_006

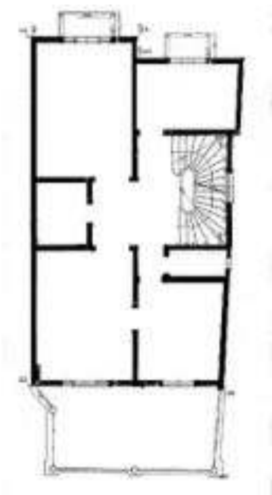
District: Prince Islands
Neighborhood: Buyukada (Büyükada)
Location and Name: Çankaya Avenue. Keresteciyan Pavillion
Building type: Pavillion. Twin buildings
Number of floors: 3 (Ground floor +2) + basement
Period of Construction: Between late 19th century and early 20th century
Roof type: Cross gable
Window type: Sash windows with upper fixed part. They appear as triple mulled windows as well as single units.
Usage of the building: Housing
Preservation Status: Extensive intervention
Structural Status: Standing
Style: Victorian style
Information: Some of the authentic feutures are changed after the intervention and few additional uncharacteristic elements are encountered.

Figure 1264

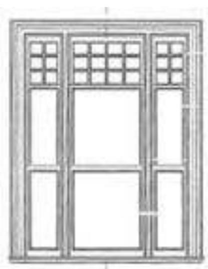
Figure 1265

Figure 1266

Figure 1267



Drawing 85: First floor plan of one side. (Rearranged by the author based on the original project from the Prince Islands Municipality)



Drawing 86: One of the windows (Archive of the Prince Islands Municipality)

Drawing 87: Frontal facade. One side of the twin mansion (Archive of the Prince Islands Municipality)

Catalogue Number: PR_BU_007

District: Prince Islands
Neighborhood: Buyukada (Büyükada)
Location and Name: Nevruz Street Keresteciyan Pavillion
Building type: Pavillion.
Number of floors: 3 (Ground floor +2) + basement
Period of Construction: Between late 19th century and early 20th century
Roof type: Gable
Window type: Sash windows. Some of the windows are arched. Additionally, circular windows are found for the top floor.
Usage of the building: Empty
Preservation Status: Extensive intervention
Structural Status: Standing
Style: Eclectic
Information: The building is located at the intersection parcel of the Nevruz and Alparslan Streets. Unlike the majority of the timber houses of Istanbul, façade of this building is not covered with timber boards but plastered and painted. Structural system is timber frame without infill above a masonry basement floor.

Figure 1268

Figure 1269

Figure 1270

Figure 1271

Additional photos

Figure 1272: Bagdadi laths and circular window

Figure 1274: Roof construction and bagdadi laths of the wall

Figure 1275: Roof construction

Figure 1273: Interior

Figure 1276: Frontal facade

Catalogue Number: PR_BU_008

District: Prince Islands
Neighborhood: Buyukada (Büyükada)
Location and Name: Kadıyoran Avenue, Pavillion of Rizzo
Building type: Pavillion.
Number of floors: 4 (Ground floor +3) + basement
Period of Construction: Between late 19th century and early 20th century
Roof type: Hipped
Window type: Sash windows with bars and without any bar. Fixed windows are also used.
Usage of the building: Empty
Preservation Status: Authentic
Structural Status: Partially damaged
Style: Eclectic
Information: The building is located on a 2929 m^2 land. Entrance to the building is from the garden which is still preserved. The building has an imperial look with large entrance door and eye-catching decorations. Even the gorgeousness of the garden entrance grabs attention. Tower and balconies reflect the influences of westernization. Two or four identical pieces create the decorative brackets.

First owner of the mansion was Greek Levanten Stefan Rizzo, who was a wheat merchant. Although lack of maintenance was first mentioned in 1989[1], the building is still survived, but needs an intervention to become habitable.

Figure 1277

Figure 1278

Figure 1279

Figure 1280

Figure 1281

[1] Tuglacı, 1989, p. 382

Catalogue Number: PR_BU_009

District: Prince Islands
Neighborhood: Buyukada (Büyükada)
Location and Name: Kumsal Street
Building type: Pavillion.
Number of floors: 3 (Ground floor +2)
Period of Construction: Between late 19th century and early 20th century
Roof type: Probably hipped and gable
Window type: Sash windows with both vertical and horizontal bars. They appear as single units. Additionally, sash windows with vertical glazing bar at the center are also encountered, but they might be a part of the annex of the building.
Usage of the building: Empty
Preservation Status: Authentic
Structural Status: Extensively damaged
Style: Eclectic. Neo-Greek style figures and effects from the mid European façade decorations can be noted in addition to local characteristics.
Information: The building was in a bad condition in 2014 when photographed, but it was still standing. Probably it was collapsed after 2016. [1] The photos were added to the catalogue as the wreckage reflects valuable data for the construction.

Figure 1282: Photo from 2014

Figure 1283: Photo from 2014

Figure 1284: Photo from 2018

Figure 1285: Photo taken in 2018

[1] Previous situation of the building is still available on the Street views, which are taken before 2016.

Additional photos

Figure 1286

Figure 1287

Figure 1288: Cladding boards

Figure 1289

Figure 1290: PR_BU_010 at 23 Nisan Avenue. Alalemciyan Pavillion. Extensive intervention

Figure 1291: PR_BU_011 at Bahçelerönü Str. Used as hotel, restaurant. Known as Anadolu Klubü.

Figure 1292: PR_BU_012 at 23 Nisan Ave. Extensive intervention

Figure 1293: PR_BU_013 at Mehmetçik Str. Extensive intervention

Figure 1294: PR_BU_014 at Mehmetçik Str.

Figure 1295: PR_BU_015 at Bahçelerönü Street. Selamlık of Foscolo Mango Houses. It was changed after 1980s and intense gable decoration disappered. Today it is used as revenue department of the district governorship.

Figure 1296: PR_BU_016 at Bahçelerönü Street. Harem of the Foscolo Mango Houses. Original character is still preserved.

Figure 1297: PR_BU_017 at Kadıyoran Ave. Agopyan Pavillion.. It is reconstructed in 1980s but the facade character can still be understood.

Figure 1298: PR_BU_018 at Çankaya Avenue, Arvantidis Pavillion. Extensive intervention. Partially timber.

Figure 1299: PR_BU_019 at Çankaya Avenue. İsmail Canbulat Pavillion. Being used as healthcare center.

Figure 1300: PR_BU_020 at Çankaya Avenue. Nar Pavillion

Figure 1301: PR_BU_021 at Çankaya Avenue. Hazzopoulo Pavilion. After several different usages in the past including hotel and mansion, today it is tax office of the district governor. Extensive intervention

Figure 1302: PR_BU_022 at Çankaya Avenue. Melodi Pavillion. Restored after 1980s but the original facade character is preserved.

Figure 1303: PR_BU_023 at Peltek Street

Figure 1304: PR_BU_024 at Peltek Street. Very similar with the neighboring building.

Figure 1305: PR_BU_025 at Peltek Street. Extensive intervention.

Figure 1306: PR_BU_026 at Ziya Paşa Str. Only partially timber

Figure 1307: PR_BU_027 at Peltek Street. Different facade of the same building. It is reconstructed but the facade character stayed identical.

Figure 1308: PR_BU_028 at Peltek Street. Reconstructed.

Figure 1309: PR_BU_029 at Ziya Paşa Street. Twin buildings. Authentic. Detailed survey was conducted as a project under DAI.

Figure 1310: PR_BU_030 at Ziya Paşa Street. Extensive intervention

Figure 1311: PR_BU_031 at Yahya Kemal Beyatlı Street

Figure 1312: PR_BU_032 at Nizam Avenue

Figure 1313: PR_BU_033 at Nizam Avenue

Figure 1314: PR_BU_034 at Çankaya Ave.

Figure 1315: PR_BU_034 at Çankaya Avenue. Same building

Figure 1316: PR_BU_035 at Çankaya Ave. Con Paşa Pavillion

Figure 1317: PR_BU_036 at Çankaya Avenue. Symmetrical facade. Twin houses. Extensive intervention

Figure 1318: PR_BU_037 at Kadıyoran Ave., Photo: L.Yan

Figure 1319: PR_BU_038 at Kadıyoran Avenue

Figure 1320: PR_BU_039 at Çınar Avenue

Figure 1321: PR_BU_040

Figure 1322: PR_BU_040 at Çınar Avenue

Figure 1323: PR_BU_041 at Çınar Avenue

Figure 1324: PR_BU_042 at Çınar Ave.

Figure 1325: PR_BU_043 at Gazi Nihal Street. It is used as charity foundation. Unique window and door types.

Figure 1326: PR_BU_044 at Gazi Nihal Str.

Figure 1327: PR_BU_045 at Hamidiye Str.

Figure 1328: PR_BU_046 at Hamidiye Str.

Figure 1329: PR_BU_047 at Hamidiye Str.


Figure 1330: PR_BU_040 at Hamidiye Str.


Figure 1331: PR_BU_041 at Hamidiye Str.


Figure 1332: PR_BU_042 at Hamidiye Str. The roof was renewed after this photo has taken.


Figure 1333: PR_BU_048 at Çarkıfelek Str.


Figure 1334: PR_BU_049 at Çınar Avenue


Figure 1335: PR_BU_050 at Altınordu Street.


Figure 1336: PR_BU_051 at Altınordu Str. Asaduryan Pavillion. Designed by an Italian architect Seminati at 19th century. (Tuğlacı, 1989)


Figure 1337: PR_BU_052 at Altınordu Street


Figure 1338: PR_BU_053 at Yel üfürdü Str. Partially timber


Figure 1339: PR_BU_054 at Zağnos P. Avenue


Figure 1340: PR_BU_055 at Zağnos Paşa Avenue


Figure 1341: PR_BU_056 Zağnos Paşa Av.

Figure 1342: PR_BU_057 at Zağnos Paşa Ave. Art Nouveau decorations on facade

Figure 1343: PR_BU_058 at Zağnos Paşa Ave. Twin houses

Figure 1344: PR_BU_059 at Zağnos Paşa Ave.

Figure 1345: PR_BU_060 at Konak Street

Figure 1346: PR_BU_061 at Konak Street

Figure 1347: PR_BU_062 at Konak Street

Figure 1348: PR_BU_063 at Konak Str.

Figure 1349: PR_BU_064 at Konak Street

Figure 1350: PR_BU_065 at Konak Street

Figure 1351: PR_BU_065 at Konak Street

Figure 1352: PR_BU_066 at Konak Street

Figure 1353: PR_BU_067 at Konak Street

Figure 1354: PR_BU_068 at Recep Koç Ave.

Figure 1355: PR_BU_069 at Kumsal Street

Figure 1356: PR_BU_070 at Kumsal Street. Rebuilt. Concrete and timber

Figure 1357: PR_BU_071 at Kefil Str.

Figure 1358: PR_BU_072 at Kefil Street

Figure 1359: PR_BU_073 at Kefil Street

Figure 1360: PR_BU_074 at Kefil Street

Figure 1361: PR_BU_075 at Nevruz Street

Figure 1362: PR_BU_076 077 at Nevruz Street

Figure 1363: PR_BU_078 at Nevruz Street


Figure 1364: PR_BU_079 at Selvili Street


Figure 1365: PR_BU_080 at Selvili Street. Extensive intervention


Figure 1366: PR_BU_081 at Selvili Street. Extensive intervention


Figure 1367: PR_BU_082 at Mahlül Gazi Avenue


Figure 1368: PR_BU_083 at Mahlül Gazi Avenue. Twin houses.


Figure 1369: PR_BU_084 at Yılmaztürk Avenue


Figure 1370: PR_BU_085 at Mahlül Gazi Avenue. Used as a guest house


Figure 1371: PR_BU_086 at Mahlül Gazi Avenue


Figure 1372: PR_BU_087 at Yılmaztürk Avenue.


Figure 1373: PR_BU_088 at Yılmaztürk Ave


Figure 1374: PR_BU_089 at Yılmaztürk Ave


Figure 1375: PR_BU_090 at Yılmaztürk Ave

Figure 1376: PR_BU_091 at Yılmaztürk Avenue

Figure 1377: PR_BU_092 at Yılmaztürk Avenue

Figure 1378: PR_BU_093 at Yılmaztürk Avenue

Figure 1379: PR_BU_094 at Yılmaztürk Avenue

Figure 1380: PR_BU_095 at Yılmaztürk Ave

Figure 1381: PR_BU_096 at Yılmaztürk Ave

Figure 1382: PR_BU_097 at Yılmaztürk Ave

Figure 1383: PR_BU_098 at Yılmaztürk Ave

Figure 1384: PR_BU_099 at Yılmaztürk Ave

Figure 1385: PR_BU_100 at Altınordu Street. Art Nouveau style decorations on building facades, as well as garden wall and entrance door.

Figure 1386: PR_BU_101 at Altınordu Street

Figure 1387: PR_BU_102 at Altınordu Street

Figure 1388: PR_BU_103 at Altınordu Ave.

Figure 1389: PR_BU_104 at Altınordu Ave.

Figure 1390: PR_BU_105 and PR_BU_106 at Alaçam Str. Probably both buildings were rebuilt.

Figure 1391: PR_BU_107 at Kadıyoran Avenue

*Figure 1392: PR_BU_108 at Çınar Avenue. Erstwhile it was known as «Villa Sans Souci».**

Figure 1393: PR_BU_109

Figure 1394: PR_BU_110 at Çiçekyalı Street

Figure 1395: PR_BU_111 at Zağnos Paşa Avenue

Figure 1396: PR_BU_112 at Nevzatbey Street. Kiryako Bey Pavillion. Ceilings and interior walls are decorated with hand-drawn paintings.

Figure 1397: PR_BU_113 at Kadıyoran Avenue

Figure 1398: PR_BU_113 at Kadıyoran Avenue

Figure 1399: PR_BU_114 at Kadıyoran Avenue

Figure 1400: PR_BU_115 at Kadıyoran Avenue

Figure 1401: PR_BU_116 at Kadıyoran Avenue

Figure 1402: PR_BU_117 at Kadıyoran Avenue

Figure 1403: PR_BU_118 at Kadıyoran Avenue

Figure 1404: PR_BU_119 and 120 at Kadıyoran Avenue

Figure 1405: PR_BU_121 at Kadıyoran Avenue

Figure 1406: PR_BU_122 at Kadıyoran Avenue

Figure 1407: PR_BU_123 at Kadıyoran Avenue

OTHER NEIGHBORHOODS IN OLD CITY

1: Eyüp (EY)

2. Fatih_ Zeyrek (FA_ZE)

3. Fatih_ Süleymaniye (FA_SU)

4. Beyoğlu (BEO)

Catalogue Number: EY_IS_001

District: Eyüp
Neighborhood: İslambey
Location and Name: İslambey Çeşmesi Street
Building type: Mansion
Number of floors: 2 (Ground floor + 1) + basement
Period of Construction: Late 19th century and early 20th century.
Roof type: Hipped
Window type: Building 1: Sash windows with a vertical glazing bar at center and colored fixed windows above.
Building 2: Double casement windows with a horizontal glazing bar and fixed window below.
Usage of the building: Housing
Preservation Status: Limited intervention
Structural Status: Standing
Style: Traditional

Information: At the intersection parcel of İslam Bey Çeşmesi Street and Bahçeli Çeşme Çıkmazı Street there are two timber houses which were constructed adjacently and inhabit the same garden. According to the findings, first the northern building was completed and then, the other one was constructed after some years. The buildings were finished about the late 19th century. In 1970s, the structures were fragmented in a way that enabled independent utilization of the same parcel by three different families. The facades facing İslambey Çeşmesi Street both designed with bay windows in eigenstate. Due to the elevation of the road level, the bay windows on the southern facade is collapsed, and the other alcove was partly damaged as seen in the photos of 2012. Today,

Figure 1408: Frontal facade in 2012

Figure 1409: Photo from 2012

Figure 1410: Photo from 2015

Figure 1411: Two diferent types of windows

none of the oriels exist. While the street facades were substantially preserved, the ones facing the courtyard were subjected to alterations. The original interior pavements are in good condition. Furthermore, various architectural elements as ceiling decorations, unique doors and windows are still conserved. [1]

Drawing 88: Survey plans, 2013

Drawing 89: Ceiling plan, 2013

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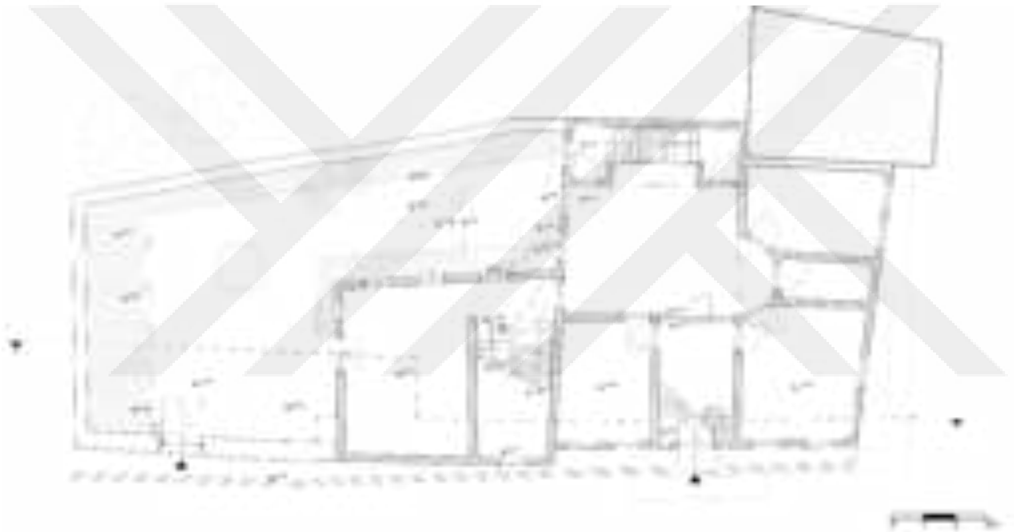
[1] Yagci, 2013 and 2015

Drawing 90: Survey of the frontal facade, Islambey Cesmesi Street view, 2013

Drawing 91: Survey of another facade, Bahceli Cesme Cıkmazı Street view, 2013

Drawing 92: Section, 2013

Drawing 93: Restution plan of the first floor



Drawing 94: Restution plan of the ground floor

Drawing 95: Restution plan of the basement

Drawing 96: Facade of the restution project

Drawing 97: Facade of the restution project

Drawing 98: Section of the restitution project

Catalogue Number: EY_IS_002

District: Eyüp
Neighborhood: İslambey
Location and Name: Tekke Street
Building type: Mansion
Number of floors: 2 (Ground floor + 1) + basement
Period of Construction: Between the late 19th century and early 20th century.
Roof type: Gable
Window type: Double casement windows with fixed window above. However, sash windows with vertical and horizontal glazing bars at the center are seen on both sides of the balcony door, while non-bar sash windows are found on both the corresponding of the entrance door. According to this information, original window type might be identified as sash window.
Usage of the building: Housing
Preservation Status: Limited intervention
Structural Status: Standing
Style: Eclectic
Information: Some parts of the façade are covered with metal sheets.

Figure 1412

Figure 1413

Figure 1414

Figure 1415

Catalogue Number: EY_IS_003

District: Eyüp
Neighborhood: İslambey
Location and Name:
Building type: Mansion
Number of floors: 2 (Ground floor + 1) + basement
Period of Construction: Probably, between the late 19th century and early 20th century.
Roof type: Unknown
Window type: Sash windows with a vertical glazing bar at center. They are found as single units.
Usage of the building: Empty
Preservation Status: Limited intervention
Structural Status: Extensively damaged
Style: Unknown
Information: Due to the current condition of the building, construction techniques and interior can be observed from the outside. Timber frame structure without infill combined with brick masonry basement.


Figure 1416


Figure 1417


Figure 1418


Figure 1419

Catalogue Number: FA_SU_001 and FA_SU_002

District: Fatih
Neighborhood: Süleymaniye
Location and Name: 16 Mart Şehitleri Avenue
Building type: Attached houses
Number of floors: 4 (Ground floor + 3)
Period of Construction: Probably, between the late 19th century and early 20th century.
Roof type: Gable
Window type: Sash windows with a vertical glazing bar at the center and non-bar sash windows for both buildings. They are found as single units except one twin mulled example on the FA_SU_001 and all of the windows are renewed.
Usage of the building: Unknown
Preservation Status: Extensive intervention
Structural Status: Standing
Style: Eclectic, but traditional features are also apparent.
Information: Some of the authentic elements are possibly changed after the intervention.

Figure 1420

Figure 1421

Figure 1422

Catalogue Number: FA_SU_003

District: Fatih
Neighborhood: Süleymaniye
Location and Name: Kayserili Ahmet Paşa Street
Building type: Mansion
Number of floors: 3 (Ground floor + 3)
Period of Construction: Probably, between late 19th century and early 20th century.
Roof type: Hipped
Window type: Sash windows with a horizontal glazing bar. They are found as single units.
Usage of the building: Empty
Preservation Status: Limited intervention on the ground floor and upper floors are authentic.
Structural Status: Partially damaged
Style: Eclectic, but traditional features are also apparent.
Information: Tuscan order pilasters are found on the edges of the facades. Windows frames are also decorated and moldings are used to stress the horizontal line. Although western figures are found, traditional shutters are encountered on the windows.

Figure 1423

Figure 1424

Figure 1425

Catalogue Number: FA_SU_004

Figure 1426

District: Fatih
Neighborhood: Süleymaniye
Location and Name: Kirazlı Mescit Street
Building type: Mansion
Number of floors: 3 (Ground floor + 2)
Period of Construction: Probably, between the late 19th century and early 20th century.
Roof type: Hipped
Window type: Sash windows with a vertical glazing bar at the center. Some of the windows are combined with upper, colored, fixed windows. They are found as single units as well as twin mulled.
Usage of the building: Foundation
Preservation Status: Extensive intervention, but authentic features were mainly preserved during the restoration work.[2]
Structural Status: Standing
Style: Mainly traditional.
Information: The building is at the intersection parcel of the Kirazlı Mescit and Ayşekadın Hamamı Street.
According to the detailed analysis of the original timbers of the building, oak (hardwood) was preferred for the load bearing elements (king studs), while pinewood is used for the cripples and fir for the cripples. King studs have 12 x 12 cm, cripples 5 x 12 cm and the diagonals 10 x 12 cm dimensions for the cross section. [3]
Detailed information about the building and restoration process can be also be found in the other sources. [4]

Figure 1427

[2] Restoration work was personally observed.
[3] Köroglu & Kudde, 2011, p. 25
[4] Kudde & Aksoy, 2009 and Koroglu & Kudde, 2010

Catalogue Number: FA_SU_005

District: Fatih
Neighborhood: Süleymaniye
Location and Name: Kirazlı Mescit Street
Building type: Attached corner hosue
Number of floors: 3 (Ground floor + 2)
Period of Construction: Probably between the late 19th century and early 20th century.
Roof type: Hipped
Window type: Non-bar sash windows. They appear as single units. Most of the windows are damaged and their glasses are broken.
Usage of the building: Empty
Preservation Status: Limited intervention
Structural Status: Partially damaged
Style: Mainly traditional.
Information: The building is at the intersection parcel of the Kirazlı Mescit and Avnipaşa Street.
It has timber frame structural system above the rubblework masonry ground floor.

Figure 1428

Figure 1429

Figure 1430

Catalogue Number: FA_SU_006

District: Fatih
Neighborhood: Süleymaniye
Location and Name: Avnipaşa Street
Building type: Attached house
Number of floors: 2 (Ground floor + 1) + basement
Period of Construction: Probably, between the late 19th century and early 20th century.
Roof type: Probably gable[5]
Window type: Sash windows with a vertical glazing bar at center. They appear as single units. Some of the windows are changed.
Usage of the building: Empty
Preservation Status: Limited intervention
Structural Status: Standing
Style: Mainly traditional.

Figure 1431

Figure 1432

Figure 1433

[5] Exact shape could not be identified with a precision.

Catalogue Number: FA_SU_007

District: Fatih
Neighborhood: Süleymaniye
Location and Name: Kayserili Ahmetpaşa Street
Building type: Attached corner house
Number of floors: 3 (Ground floor + 2)
Period of Construction: Probably between late 19th century and early 20th century.
Roof type: Gable
Window type: Non-bar sash windows. They appear as single units. All of the windows are restored or renewed.
Usage of the building: Foundation
Preservation Status: Extensive intervention
Structural Status: Standing
Style: Eclectic.

Figure 1434

Figure 1435

Catalogue Number: FA_SU_008

District: Fatih
Neighborhood: Süleymaniye
Location and Name: Kayserili Ahmetpaşa Street, Mansion of Kayserili Ahmet Pasha
Building type: Mansion
Number of floors: 3 (Ground floor + 2)
Period of Construction: Late 19th century
Roof type: Cross gable
Window type: Non-bar sash windows. They appear as twin and triple mulled windows, as well as single units. All of the windows are restored.
Usage of the building: Administrative, educational and research purposes for the cultural heritage. (KUDEB)
Preservation Status: Extensive intervention
Structural Status: Standing
Style: Eclectic.
Information: Neo-Greek triangle fronton, Corinthian and Ionic order pilasters are found on the frontal façade, besides the traditional features. The mansion consists of two parts, harem and selamlık. A special emphasize was also given to the interior. Original hand drawings are visible on the walls of several rooms.


Figure 1436


Figure 1437


Figure 1438

Catalogue Number: FA_SU_009

District: Fatih
Neighborhood: Süleymaniye
Location and Name: Kayserili Ahmetpaşa Street
Building type: Attached house
Number of floors: 2 (Ground floor + 1) + basement
Period of Construction: Probably between late 19th century and early 20th century.
Roof type: Cross gable
Window type: Non-bar sash windows. They appear as single units.
Usage of the building: Research center for conservation and restoration
Preservation Status: Extensive intervention
Structural Status: Standing
Style: Eclectic.
Information: Doric order pilasters, decorative brackets, moldings, ornaments on the window frames and door wings are found on the frontal façade.

Figure 1439

Figure 1440

Catalogue Number: FA_ZE_001, FA_ZE_002 and FA_ZE_003

District: Fatih
Neighborhood: Zeyrek
Location and Name: Çırçır Avenue
Building type: Attached houses
FA_ZE_001 is only attached from one side.
Number of floors: FA_ZE_001: 2 (Ground floor + 1) + basement
FA_ZE_002: 2 (Ground floor + 1)
FA_ZE_003: 3 (Ground floor + 2)
Period of Construction: Probably between late 19th century and early 20th century.
Roof type:
FA_ZE_001 and FA_ZE_002: Hipped
FA_ZE_003: Gable
Window type: Non-bar sash windows. They appear as single units in all of them. In addition to this, twin mulled windows are seen in FA_ZE_002 and FA_ZE_003.
Usage of the building: Housing, but ground floors of FA_ZE_002 and FA_ZE_003 are used as commercial purposes.
Preservation Status: FA_ZE_001: Limited intervention
FA_ZE_002 and FA_ZE_003: Extensive intervention
Structural Status: Standing
Style: Any dominant approach is not noted.
Information: FA_ZE_002 and FA_ZE_003 might have lost some of the original features after the interventions.

Figure 1441

Figure 1442

Figure 1443

Catalogue Number: FA_ZE_004

District: Fatih
Neighborhood: Zeyrek
Location and Name: İbadethane Street
Building type: Attached house
Number of floors: 3 (Ground floor + 2) + basement
Period of Construction: Probably between late 19th century and early 20th century.
Roof type: Hipped
Window type: Sash windows with a vertical glazing bar at center. They appear as single units. Most of the windows were changed.
Usage of the building: Housing
Preservation Status: Limited intervention
Structural Status: Partially damaged
Style: Any dominant approach is not noted.
Information: Width of the cladding boards on the frontal façade are measured as 27 cm including 1 cm notch on both sides

Figure 1444

Figure 1445

Figure 1446

Catalogue Number: FA_ZE_005 and FA_ZE_006

District: Fatih
Neighborhood: Zeyrek
Location and Name: İbadethane Street
Building type: House attached on one side only
Number of floors: FA_ZE_005: 3 (Ground floor + 2) + basement
FA_ZE_006: Probably 2 + basement
Period of Construction: Between the late 19th century and early 20th century.
Roof type: Hipped
Window type: Sash windows with a vertical glazing bar at center. They appear as single units. Some of the windows of FA_ZE_005 are changed.
Usage of the building:
FA_ZE_005: Housing
FA_ZE_006: Empty
Preservation Status: FA_ZE_005: Limited intervention
FA_ZE_006: Authentic
Structural Status: FA_ZE_005: Standing
FA_ZE_006: Extensively damaged
Style: Any dominant approach is not noted.
Information: FA_ZE_005 is at the intersection of the streets Fazilet and İbadethane. Width of the cladding boards of that building are measured as 22.5 cm including the 2 cm applied printed lath, which gives the impression of two different boards on a single piece.
Timber frame structural system can be observed on both buildings.

Figure 1447: FA_ZE_005

Figure 1448: FA_ZE_006

Figure 1449: FA_ZE_006

Catalogue Number: FA_ZE_007

District: Fatih
Neighborhood: Zeyrek
Location and Name: Fazilet Street
Building type: Attached corner house
Number of floors: 2 (Ground floor + 1) + basement
Period of Construction: Probably between the late 19th century and early 20th century.
Roof type: Hipped
Window type: Sash windows with a vertical glazing bar at center. They appear as single units and also triple mulled with non-bar sash windows. Some of the windows were changed.
Usage of the building: Housing
Preservation Status: Extensive intervention
Structural Status: Standing
Style: Any dominant approach is not noted.

Figure 1450

Figure 1451

Catalogue Number: FA_ZE_008 and FA_ZE_009


Figure 1452

District: Fatih
Neighborhood: Zeyrek
Location and Name: Fazilet Street
Building type: House attached on one side only
Number of floors: 2 (Ground floor + 1)
Period of Construction: Between the late 19th century and early 20th century.
Roof type: Hipped
Window type: Sash windows with a vertical glazing bar at center. They appear as single units.
Usage of the building:
FA_ZE_008: Housing
FA_ZE_009: Empty
Preservation Status: Limited intervention
Structural Status: Standing
Style: Traditional

Catalogue Number: FA_ZE_010

District: Fatih
Neighborhood: Zeyrek
Location and Name: Fazilet Street
Building type: Attached house
Number of floors: 3 (Ground floor + 2)
Period of Construction: Between late 19^{th} century and early 20^{th} century.
Roof type: Gable
Window type: Non-bar casement windows for the ground floor and non-bar sash windows for upper floors. Sash windows on the middle are found as twin mulled and the others appear as single units.
Usage of the building: Empty
Preservation Status: Authentic
Structural Status: Standing
Style: Traditional features are significant, but Empire style decorations can be seen on the façade.
Information: Width of the cladding boards of that building are measured as 27 cm including the 2 cm applied printed lath, which gives the impression of two different boards on a single piece. Different motives were created by the combination of small pieces and the façade decorations were nailed above the wooden cladding boards. Nails and joints are visible because of the lacking façade paint.

Figure 1453

Figure 1454

Figure 1455

Figure 1456

Figure 1457

Catalogue Number: FA_ZE_011

District: Fatih
Neighborhood: Zeyrek
Location and Name: İbadethane Street
Building type: Attached house
Number of floors: 3 (Ground floor + 2)
Period of Construction: Between the late 19th century and early 20th century.
Roof type: Hipped
Window type: Sash window with a vertical glazing bar at the center. They appear as single units and some of the windows are changed.
Usage of the building: It is partially used as housing, while the other parts were left empty or used as a storage.
Preservation Status: Limited intervention
Structural Status: Partially damaged
Style: Any dominant approach is not noted.
Information: Iron braces are visible on the brick fire wall.

Figure 1458

Figure 1459

Figure 1460

Catalogue Number: FA_ZE_012

District: Fatih
Neighborhood: Zeyrek
Location and Name: İbadethane Street
Building type: Attached house
Number of floors: 4 (Ground floor + 3)
Period of Construction: Between the late 19th century and early 20th century.
Roof type: Combination of hipped and gable
Window type: Sash window with a vertical glazing bar at the center and non-bar sash windows are found. They appear as single units.
Usage of the building: It is partially used as housing, while the other parts were left empty or used as a storage.
Preservation Status: Limited intervention
Structural Status: Standing
Style: Any dominant approach is not noted on the façade decoration. Triangle fronton on the frontal façade is a typical influence from Greek-Roman architecture.
Information: Wooden decoration elements were nailed on the cladding board separately. They were not produced as a monolithic figure.

Figure 1461

Figure 1462

Figure 1463

Figure 1464

Figure 1465

Catalogue Number: FA_ZE_013 and FA_ZE_014

District: Fatih
Neighborhood: Zeyrek
Location and Name: Fenerli Street
Building type: Attached houses
Number of floors: 2 (Ground floor + 1) + basement
Period of Construction: Between the late 19th century and early 20th century.
Roof type: Gable
Window type: (For both buildings) Sash windows with a vertical glazing bar at the center. They appear as single units. Some of the windows are changed.
Usage of the building: Housing
Preservation Status: Limited intervention
Structural Status: Standing
Style: Traditional features are apparent. Any influence from western styles are not noted.

Figure 1466: FA_ZE_013

Figure 1467: FA_ZE_013

Figure 1468: FA_ZE_014

Figure 1469: FA_ZE_014

Catalogue Number: FA_ZE_015, FA_ZE_016 and FA_ZE_017

District: Fatih
Neighborhood: Zeyrek
Location and Name: Fenerli Street
Building type: Attached houses. FA_ZE_015 is attached from one side.
Number of floors: FA_ZE_015: 3 (Ground floor + 2) + basement
FA_ZE_016: 2 (Ground floor + 1) + basement
FA_ZE_017: 3 (Ground floor + 2)
Period of Construction: Between the late 19th century and early 20th century.
Roof type: FA_ZE_015: Combination of gable and hipped
FA_ZE_016 and FA_ZE_017: Gable
Window type: Non-bar sash windows. They appear as single units. For the building FA_ZE_017, all the windows lost their identity except one example.
Usage of the building: Housing
Preservation Status: FA_ZE_015 and FA_ZE_016: Limited intervention
FA_ZE_017: Extensive intervention
Structural Status: Standing
Style: There are some influences from various houses or styles, but a dominant approach cannot be identified. Traditional features are also seen.
Information: Frontal façade of the FA_ZE_015 is not the street façade. Main entrance was from its own garden. Street façade of the FA_ZE_016 is covered with metal sheets. Original timber cladding boards are still preserved underneath the ornamented metal elements. Integrity and authentic look of FA_ZE_017 is damaged with the improper interventions. However, there are still

Figure 1470: FA_ZE_015

Figure 1471: FA_ZE_015

Figure 1472: FA_ZE_016

few original elements like the entrance door.

Figure 1473: FA_ZE_017

Figure 1474: Entrance door of the FA_ZE_016

Figure 1475: Authentic entrance door of the FA_ZE_017

Catalogue Number: FA_ZE_018

District: Fatih
Neighborhood: Zeyrek
Location and Name: Haydar Avenue
Building type: Attached corner house
Number of floors: 3 (Ground floor + 2)
Period of Construction: Between the late 19th century and early 20th century.
Roof type: Hipped
Window type: Original window type is probably sash window, but the wooden framed windows were changed into new PVC windows.
Usage of the building: Housing + commercial (ground floor)
Preservation Status: Limited intervention
Structural Status: Standing
Style: Empire style decorations can be seen on the façade besides traditional features.
Information: The building is at the intersection parcel of Haydar Avenue and Zeyrek Mehmet Paşa Street.

Figure 1476

Figure 1477

Catalogue Number: FA_ZE_019

District: Fatih
Neighborhood: Zeyrek
Location and Name: Haydar Avenue
Building type: Mansion
Number of floors: 3 (Ground floor + 2)
Period of Construction: Between the late 19th century and early 20th century.
Roof type: Combination of hipped and gable
Window type: Both types of sash windows with a vertical glazing bar at the center and without any bar. They appear as single units.
Usage of the building: Housing
Preservation Status: Limited intervention
Structural Status: Standing
Style: Mainly traditional

Figure 1478

Figure 1479

Catalogue Number: BEO_OA_001 and BEO_OA_002

District: Beyoglu (Beyoğlu)
Neighborhood: Ömer Avni
Location and Name: Hacı İzzet Pasa Street and Beytül Malcı Street
Building type: Semi-detached houses
Number of floors: 4 (Ground floor + 3)
Period of Construction: Between the late 19^{th} century and early 20^{th} century.
Roof type: BEO_OA_001: Hipped
BEO_OA_002: Gable
Window type: Non-bar sash windows. They appear as single units. Few windows are renewed.
Usage of the building: BEO_OA_001: Ground floor of is used for commercial purposes and upper floors are empty.
BEO_OA_002: Housing
Preservation Status: Limited intervention
Structural Status: Standing
Style: Mainly traditional
Information: The buildings are located at the intersection parcel of the streets Hacı İzzet Pasa and Beytül Malcı. Entrance of BEO_OA_001 is on the Beytül Malcı Street, while the entrance of the other building is on the Hacı İzzet Pasa Street. Dimensions of the both double-wing entrance doors are approximately 120 x 228 cm but the door of the BEO_OA_002 is combined with an upper fixed window for the skylight.

Figure 1480: BEO_OA_001

Figure 1481: BEO_OA_002

Figure 1482: BEO_OA_002

Figure 1483: Entrance door of BEO_OA_001

Figure 1484: Decorative brackets of BEO_OA_002

Catalogue Number: BEO_BED_001, BEO_BED_002 and BEO_BED_003

District: Beyoglu (Beyoğlu)
Neighborhood: Bedrettin
Location and Name: BEO_BED_001 and 002: Ahım Sahım Street
BEO_BED_003: Yasmak Sıyıran Street
Building type: Attached houses
Number of floors: BEO_BED_001 and 002: 3 (Ground floor + 2).
BEO_BED_003: 3 (Ground floor + 2) + basement.
Period of Construction: Between the late 19th century and early 20th century.
Roof type: Gable
Window type: BEO_BED_001: Twin mulled sash windows are encountered on the frontal view of the oriel. Others are single unit sash windows. Windows of the ground floor are renewed.
BEO_BED_002: Original windows were changed.
BEO_BED_003: Sash windows with a vertical glazing bar. They appear as single units.
Usage of the building: Housing
Preservation Status: Limited intervention
Structural Status: BEO_BED_001 and 002: Standing
BEO_BED_003: Partially damaged
Style: No dominant approach is found.
Information: Type of the cladding boards of BEO_BED_002 is different than the other two buildings. It is overlap cladding without any printed figure, while machine-cut thin lath is stamped on the boards of the other houses.

Figure 1485: BEO_BED_001

Figure 1486: BEO_BED_002

Figure 1487: BEO_BED_003

Figure 1488: Entrance door of BEO_BED_002

Figure 1489: Decorative brackets of BEO_BE_002

Figure 1490: Entrance door of BEO_BED_001

Catalogue Number: BEO_BED_004

District: Beyoglu (Beyoğlu)
Neighborhood: Bedrettin
Location and Name: Yasmak Sıyıran Street
Building type: Attached corner house
Number of floors: 2 (Ground floor + 1) + basement.
Period of Construction: Between the late 19th century and early 20th century.
Roof type: Hipped
Window type: Sash windows with a vertical glazing bar. They appear as single units. Only a few windows remained authentic and most of them were changed into uncharacteristic new ones.
Usage of the building: Housing
Preservation Status: Limited intervention
Structural Status: Standing
Style: Façade decorations are eclectic.
Information: Width of the cladding boards are measured 24 cm. Dimensions of the double winged, wooden entrance door are 116 x 225 cm, except the frame. Window openings are almost 85 x 166 cm.
Drawing:

Drawing 99: Window frame ornaments

Figure 1491

Figure 1492

Figure 1493: Entrance door

Figure 1494: Brackets

Figure 1495: Handmade decorations on facade

Catalogue Number: BEO_BED_005, BEO_BED_006 and BEO_BED_007

District: Beyoglu (Beyoğlu)
Neighborhood: Bedrettin
Location and Name: Dr. Bedii Gorbon Street
Building type: Small mansions
BEO_BED_005 and BEO_BED_007: Attached corner house
BEO_BED_006: Attached house
Number of floors: 3 (Ground floor + 2) + basement
Period of Construction: Between the late 19th century and early 20th century.
Roof type: BEO_BED_005 and BEO_BED_007: Hipped
BEO_BED_006: Gable
Window type: Sash windows with a vertical glazing bar. Some of the windows of the houses are renewed. Twin mulled sash windows are found on BEO_BED_006, while the other buildings have windows as single units. Additionally, fixed windows are seen above the entrance doors.
Usage of the building:
BEO_BED_005: Empty
BEO_BED_006: Housing
BEO_BED_007: Ground floor is used as commercial purposes but the upper floors seems to be empty.
Preservation Status: Limited interventions.
South façade of the BEO_BED_007 has lost the original character.
Structural Status: Standing
Style: No dominant approach is found.

Figure 1496: BEO_BED_005

Figure 1497: BEO_BED_005

Figure 1498: BEO_BED_005

Figure 1499: BEO_BED_007

Figure 1500: BEO_BED_006

Catalogue Number: BEO_BED_008 and BEO_BED_009

District: Beyoglu (Beyoğlu)
Neighborhood: Bedrettin
Location and Name:
BEO_BED_008: Tarihi Street
BEO_BED_009: Curukluk (Çürüklük) Street
Building type: Attached houses
Number of floors:
BEO_BED_008: 3 (Ground floor + 2)
BEO_BED_009: 2 (Ground floor + 1)
Period of Construction: Between the late 19th century and early 20th century.
Roof type: Gable
Window type: BEO_BED_008: All of the windows are renewed.
BEO_BED_009: Sash window with vertical glazing bar. Window of the ground floor is not original.
Usage of the building:
BEO_BED_008: Empty
BEO_BED_009: Housing
Preservation Status: Limited interventions.
Structural Status: BEO_BED_008: Partially damaged
BEO_BED_009: Standing
Style: No dominant approach is found on the frontal facades of the houses.

Figure 1501: BEO_BED_008

Figure 1502: BEO_BED_008

Figure 1503: BEO_BED_008

Figure 1504: BEO_BED_009

Figure 1505: BEO_BED_009

Catalogue Number: BEO_BED_010 and BEO_BED_011

District: Beyoglu (Beyoğlu)
Neighborhood: Bedrettin
Location and Name: Ezgi Street
Building type: Semi-detached houses
Number of floors: 2 (Ground floor + 1) + basement
Period of Construction: Between the late 19th century and early 20th century.
Roof type: Gable. Both roofs were renewed with uncharacteristic materials.
Window type: Windows of both houses were renewed.
Usage of the building:
BEO_BED_008: Empty
BEO_BED_009: Housing
Preservation Status: Extensive interventions.
Structural Status: Standing
Style: Traditional
Information: Oriel of BEO_BED_010 is covered with metal sheets from outside. Brackets, which support this oriel are from the rare traditional type examples preserved in Istanbul. Old-style iron nails applied by hand can still be observed.
Small wooden entrance door of BEO_BED_011 is padlocked and not used. Dimensions of this double winged, authentic door is 118 x 169 cm.

Figure 1506: BEO_BED_010 and BEO_BED_011

Figure 1507: BEO_BED_010

Figure 1508: BEO_BED_010

Figure 1509: BEO_BED_011