



Istanbul:

A World Heritage Site

by
Zeynep AHUNBAY



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Note on Usage

Modern Turkish uses the Latin alphabet, modified to ensure that there is a separate letter for each main sound. The spelling thus aims at phonetic consistency. For Turkish artists, place names, publications and special terms this book employs modern Turkish spelling. Proper names have been kept in modern Turkish with one exception – İstanbul has been rendered with normal English spelling using I rather than İ unless it is part of a title. Consonants have more or less the same sound as in English, except for:

c like j in English.

ç like ch in English.

ğ the “soft g”. Depending on the adjoining letters, this is dropped, pronounced like y in English, or treated as lengthening the preceding vowel.

ı is a back, close, unrounded vowel which does not exist in English, the nearest equivalent being the phantom vowel in the second syllable of rhythm.

ö like ö in German or eu in French peur.

ş like sh in English.

ü like ü in German or u in French.

INTRODUCTION

Each historic city is important and attractive in its own way. The beauty and aura of a historic town envelopes the visitor and takes him back into history, making it possible to feel the presence of the past at a very close distance. The works of old masters transcend time and reach our day, arousing interest and feelings of admiration.

With their natural, archaeological, urban environments and assets, the popular and frequently visited places of the world: Athens, Cairo, Rome, Jerusalem, Semerkand, Kyoto are all regarded as very important; their treasured monuments and artistic, archaeological assets are sources of inspiration for the young and the old.

With its history going back to prehistoric times, Istanbul has an important place among the ancient cities of the world. Its position on the strait between Asia and Europe affords deep vistas into the Marmara Sea and the Bosphorus. Its unmatched location and silhouette makes it unique. Being located at the junction of roads from Russia to the Mediterranean and from Far East to Europe, it has attracted many people from different countries; their presence has made Istanbul a melting pot of cultures.

Being the capital of empires ruling around the Mediterranean has given Istanbul the chance to foster science and arts, along with vigor in building activity. The strife for excellence in the field of architecture was not reserved to limited periods of time; with the support of political and financial means, Istanbul has been a place where top quality designs were produced without interruption over a period of more than thousand years. As a result, the city became an open air museum where monuments like the Hagia Sophia which is a landmark in architectural history of the world and impressive Ottoman complexes from the fifteenth to the nineteenth century dominate the skyline.

Myths, songs and poems written about its beauty, the elegance of Istanbuliots, rich literary collections about the life in the city, the shadow theater figures symbolizing the comic element in the history of the city, the gourmet kitchen with hot and cold dishes and sweets stemming from the recipes of the Topkapı Palace and handed over to the life of the commons, make up the intangible heritage of Istanbul

Zeynep AHUNBAY

Leander's Tower (Kız Kulesi)



ISTANBUL: QUEEN OF CITIES

Moved by the destruction of important natural and cultural sites through neglect, urban sprawl, big engineering projects, UNESCO decided to take action to protect the outstanding cultural and natural heritage of the world. An international convention which would support a scientific and sustainable system of monitoring and protection was established. The World Heritage Convention was ratified by the UNESCO General Conference in Paris on 16 November 1972.

The first step was to ask states to become members. Then they would make a study of their natural and cultural treasures and select sites which could be listed as World Heritage. The Convention underlined the collaboration of nations for the protection of the cultural and natural heritage with universal value. The inscribed places would be treasured by all nations and their protection would have priority for the international community (1).

The Convention clarified the responsibilities of the state parties. The first two articles of the Convention listed the properties which could be classified as cultural and natural heritage. To be included on the World Heritage List, sites or monuments needed to have “*outstanding universal value*”, a concept which underlines the quality of being above national importance.

A committee was created within UNESCO to evaluate the nominations to the World Heritage List and to monitor the listed sites. The nomination files are first reviewed by an expert team from ICOMOS International and/or IUCN, depending on their characteristics; being cultural, natural or mixed sites. The Committee reviews the applications according to a total of ten criteria, six for cultural and four for natural sites. In order to be included in the List, cultural sites should satisfy at least one criteria. Outstanding universal value is tested by integrity and authenticity. Furthermore, it is necessary to guarantee a legal and administrative back up for the continuous preservation of the site (2).

Sultan Ahmet Complex and the Hippodrome



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Ortaköy on the Bosphorus

After ratifying the World Heritage Convention in 1983, Turkey started to proceed with nominations to the World Heritage List. Starting with 1984, files were prepared by the Ministry of Culture and submitted to UNESCO. The first two sites nominated for inclusion to the World Heritage List were Istanbul and Göreme. *Historic Areas of Istanbul* was inscribed in the List of World Heritage in 1985.

Old Istanbul is located on a peninsula, surrounded by the Golden Horn, the Bosphorus and the Marmara Sea. The major part of its population lived within the area surrounded by the land and sea walls until the end of the nineteenth century. Other historic parts of the city are Galata, the medieval settlement on the northern part of the Golden Horn; Eyüp district which developed after the fifteenth century outside of the walls, to the west of the Historic Peninsula; Scutari, the Ottoman settlement on the Asian side and the villages along the Bosphorus.

The urban history of the area within the walls goes back to prehistoric times. The walled city has great archaeological



Silhouette of the Historic Peninsula

potential but there is a living city on its top and chances for excavation are quite limited. According to Turkish law, archaeological remains discovered during new constructions are respected and are put under legal protection if they are regarded as worthy of protection in-situ. There are also occasions when archeological finds revealed during the dig for the foundation of a new house are removed after documentation, in order to allow for modern development.

During the Ottoman period, the city developed over ancient remains or next to existing structures, sometimes making use of the still standing walls and substructures. The top layer of the city has buildings from Roman, Byzantine, Ottoman periods and the modern era, making a very complex but interesting urban texture. During the nineteenth century, most of the civil architecture was



in wood. Due to the destruction of entire districts by fires, there were decrees to build houses in masonry. Thus the houses in the Fener and Balat districts were built in brick and stone, after a major fire in the nineteenth century.

At the beginning of the twentieth century, great fires devastated a large proportion of the timber districts of Istanbul. These areas had to be rebuilt on a grid-iron plan with brick or concrete. With the new planning approach, the scale of the neighborhoods changed from two or three floor houses to four or five storey apartment houses and offices. This change in scale had a great impact on the urban scape of the city. Architects were concerned about the drastic change and tried to find the means to protect the remaining traditional architecture in timber.



Aqueduct of Valens spanning the valley between the fourth and fifth hills of Constantinople

The efforts to protect the urban fabric of the old city gained momentum in the second half of the twentieth century. Until 1973, the law for protection of cultural heritage permitted only the designation of individual houses. Ordinary historic houses in a row were not regarded as worthy of being preserved. They had to have some special features to be designated, a monumental façade or a richly decorated interior. It was not possible to designate groups of buildings, or streetscapes.

In 1973, Turkey had a new law on cultural property, which enabled the designation of urban, archaeological, natural and mixed sites. Thus, the Protection Board in Istanbul could designate areas with timber architecture.

During the preparation of the nomination file for Istanbul, only the sites under legal protection, the Archeological Park, the Land Walls, Süleymaniye and Zeyrek districts were included in the dossier. Other areas like the commercial center of town, the Grand Bazaar, Fener-Balat districts were not included.

ICOMOS experts inspected the sites and presented a positive report for designation. The selected areas were regarded as the

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most prestigious of the historic city and representative of its past. The report summarized the risks Istanbul was facing at the time. In 1984, the population of Istanbul was only two and a half million in comparison to the 13.5 millions of today. The report pointed out at the risks of urban growth and pressures emanating from traffic. The four separately protected sites: the Archaeological Park, the Land Walls, Süleymaniye and Zeyrek districts were combined under the title “*Historic Areas of Istanbul*”. World Heritage Committee adopted the proposal in December 1985 and the Historic Areas of Istanbul entered the World Heritage List as number 356, with criteria i, ii, iii and iv.

Istanbul has been a part of the Mediterranean World since ancient times with its commercial, cultural, administrative relations. The site of old Istanbul, the area contained within the city walls is called the *Historic Peninsula*. The topography of the peninsula has made it possible to develop a spectacular city, using the accents of hilltops and the advantages of the shores. The interesting topography of the Historic Peninsula offers pleasant surprises to the spectators. The important complexes, living quarters, the commercial center of town and green areas were arranged with subtlety on the hills of the peninsula, creating a picture which is very interesting to look at.

The valuable vestiges of Roman, Byzantine and Ottoman periods; the Hippodrome, the Column of Constantine, ruins of the Great Palace, Theodosian Walls, underground cisterns, imperial churches and mosques, palaces, madrasas, caravansarays present a wide variety of archaeological and architectural repertoire. The grandeur of Byzantine Empire is best expressed with its most impressive monuments being located in the capital. Several important monuments of the Ottoman period, dating from the last five hundred years, also enrich the city; some continue to live with their original functions, some are adapted to serve as museums or other cultural institutions.



Panoramic view from Galata with Süleymaniye and Şehzade Mosques in the background

HISTORIC DEVELOPMENT OF THE CITY

The foundation of many cities are connected with some mythological figures. Istanbul also has a mythological beginning. According to Greek mythology, Zeus was in love with beautiful Io. To protect her from the wrath of his consort Hera, Zeus put Io in disguise, transforming her into a white cow. Nevertheless, Hera learned about the affair and sent gadflies to annoy Io. Horrified, Io ran away with excitement to and fro ; the trajectory of her escape defined the Bosphorus (3). Io was pregnant and she gave birth to a girl named Keroessa, after passing the Golden Horn. Later Keroessa married Poseidon, the god of the sea and they had a son, Byzas, who grew up and lived in Megara, Greece. During



his visit to the oracle in Delphi, Byzas was told to go and found a city across Chalcedon, “*the country of the blind*”. He sailed out and travelled north from Megara, passing through the Dardanelles and reaching the entrance of the Bosphorus. As he approached the Historic Peninsula, he saw the settlement on the Asian side of the strait, presently Kadıköy, and decided that people who settled on the Asian side, while there was a much superior place on the European side, must be considered “blind”. So he settled at the tip of the promontory across Chalcedon; the colony he established was named Byzantion, after him.

The foundation of Byzantion is dated to the seventh century B.C. The Hellenistic colony developed over the first hill of the



Hagia Sophia

Historic Peninsula and along the Golden Horn shore. Its economy depended on fishing, agriculture and taxes imposed on ships travelling through the Bosphorus (4). No physical remains of Byzantium are visible above ground today; some coins, steles are the finds obtained from excavations. Buildings and monuments were covered by the constructions of the later cultural strata.

Byzantium was pressed by Roman power at the end of the second century A.D. Septimius Severus sieged the city but the city

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would not surrender at once. The resistance against the Roman army angered Septimius Severus. After the takeover, he set the city on fire and destroyed its walls. Later he tried to make up for the destruction. Under Roman rule, Byzantium flourished; monumental buildings fitting the grandeur of the Empire entered the urban scene.

The decision of Constantine the Great to make Byzantium the capital of the Roman Empire was a great decision and a turning

point in the in the history of the city. The capital city was enlarged, enclosing an additional 6 km square area for new settlement and public buildings. New walls were built and the city was called Nea Roma/New Rome or Constantinopolis, Constantine's city (5). To draw parallels with ancient Rome, which had seven hills, Constantinopolis was also organized in a way to have seven hills.

Families from Rome were invited to settle at the new capital. To embellish the city in accordance with its stature, interesting objects were brought from different parts of the Empire. The inauguration ceremony of the town took place on 11 May 330 (6). The Hippodrome with its surviving monuments, the Aqueduct of Valens, the colossal capitals standing in the second courtyard of Topkapı Palace, the gigantic Medusa heads reused in the Basilica Cistern give an idea about the monumentality of the Roman architecture in the city.

Since the city was founded on a peninsula with the mainland in the west, its growth had to be in the westward direction. With each enlargement of the city, new defense lines were needed. The expansion of the settled area in the fourth century, under Constantine the Great, was in such a way as to include the five



Hippodrome towards the end of the fifteenth century by O. Panvinio

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hills of the peninsula. Since there are no visible remains of the Constantinian wall, its exact line and features are difficult to surmise. Generally, there is an opinion that the wall started near the Marmara shore of Psammatia, advanced towards the north, uphill, passing through Ese Kapı at Cerrahpaşa, then descended down to Lycus valley, went up the hill to Fatih and reached Unkapanı on the Golden Horn.

Information about the layout of the city during the Roman period is rather schematic. Before becoming Constantinopolis, the western boundary of the city was approximately at a place where the Constantine's Column stands today. Outside the walls, there was the necropolis of the ancient city. Constantine enlarged the city and built important monuments. He established the first Hagia Sophia at the same place where the present Hagia Sophia stands. To the south of the major church, there was the forum of Augusteion. A colonnaded street, called Mese ran from the Augusteion to the west, reaching the Forum of Constantine. Although the form of the Constantinian forum is no longer discernible, there are descriptions about its original design. The forum was circular in plan, to look like the ocean.



Marble base of the Obelisk of Theodosius on the Hippodrome

Mosaic decoration over the apse of Hagia Sophia





It was paved with marble slabs (7); in the middle rose the 50 m high porphyry column, topped with the bronze statue of the Emperor. The statue originally belonged to god Helios; only his head was changed to look like the Emperor. During its long history, the porphyry column suffered from fires and was braced by iron rings, thereby acquiring the name Çemberlitaş in Turkish (the column with rings).



Column of Constantine, Çemberlitaş

The eastern and western gates of the forum were adorned with statues. The level of the ground rose considerably in time and the surrounding urban texture was completely changed. But the basic road structure of the ancient city has survived through the centuries. The significance of the Mese, as the main thoroughfare of the city continued during the Ottoman period. The name became *Divanyolu* during the Ottoman period. It was used by the sultan for processions, as he and his retinue moved out from the Topkapı Palace and advanced towards the main gate of the city at Edirnekapi to start campaigns in the western direction.

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Remains of the Theodosian Arch



The Column of Marcian, Kızıtaşı

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From the Forum of Constantine, the colonnaded street was extended towards the west, reaching the Constantinian wall. Several other forums were established on the main axis of the town. The Forum of Theodosius was located about where the Bayezıt Square is located today. The remains of the monumental arch of Theodosius were discovered in 1957-58 during the excavations for the road construction between Bayezıt and Aksaray (8).

A reconstitution drawing of the Theodosian Arch was made by Prof. R. Naumann, from the German Archaeological Institute, using the information from the architectural evidence discovered in-situ and the marble blocks scattered around the foundations. The form and design of the 10.5 m tall gigantic columns are very special. The shafts had reliefs carved on their shaft, making these structural elements look like tree trunks. The central part of the monument was about 21 metres high, creating a very impressive image in the center of the city. Forum Bovis was the next public space on the main road. The forum of Arcadius was located to the southwest of the city, close to the Constantinian wall.

The shape of the ancient forums were changed in later times, some of the monuments standing in their middle were disturbed by earthquakes or suffered from fires. The urban fabric was changed in the Ottoman period; some of the columns lost their public appearance, becoming enclosed in the garden of private houses. One of them is the Column of Arcadius which originally stood in the middle of the Arcadius Forum. The monument has been seriously damaged by earthquakes and fires. According to some drawings from the Ottoman period, the column had fine carvings over its shaft, arranged in a band surrounding it in the form of a spiral. Inside the column, a stairway lead to the top (10). Today only the lower part of the monument is preserved; it stands in the garden of a private house and not visible from the street.

During the eighteenth century, the column of Marcian was also standing in the garden of a house (11). After the 1912 fire which devastated a large portion of the Fatih district, a new street plan

Panoramic view of the Historic Peninsula with Yeni and Nuruosmaniye mosques







Theodosian Wall with towers 17-19 between Yedikule and Belgrade Gate

was adopted. The planner for the region appreciated the value of this ancient monument and used it as the centerpiece of a new circus. Today the column stands at a crossing, with several streets directed towards it.

In the fifth century, a new fortification was built by prefect Anthemios to protect the city from the assaults of the approaching Huns (12). This defense line is called the Theodosian Wall and is combined with sea walls on the Marmara shore and Golden Horn walls on the north (13). With the death of Attila, Huns did not start the expected campaign towards Constantinople, but the Theodosian Wall with its triple defence system consisting of the ditch, front wall and the main wall, has been very helpful in defending the city against other armies.

The city was embellished with civil and religious buildings during the fifth and sixth centuries. With the spread of Christianity, religious architecture flourished; many churches and monasteries were erected. Early Christian churches were basilical in plan and had timber roofs. The oldest surviving church in Istanbul is the Basilica of St John, located within the Studious Monastery. It is located in the southwest part of town, at Psammatia, near



Remains of the second Hagia Sophia in the atrium of the present one

Yedikule. With its beautiful serpentine columns, richly carved marble architraves and opus sectile floor, the church is a fine example of early Christian art and architecture. The Basilica of Studios was converted into a mosque during the Ottoman period. As Imrahor Camii, it was well maintained until a fire in late nineteenth century destroyed its timber roof, also causing damage to the marble columns and entablature. Today, the monument has no roof and its opus sectile floor is exposed to the elements.

Istanbul has suffered from fires throughout its long history. The second Hagia Sophia founded by Theodosius II was devastated by a fire which started during the Nike revolt in 532. The remains from this basilical structure were recovered during the excavations in the atrium of Hagia Sophia in 1930's. The floor of the second Hagia Sophia was found to be about 2.5 metres below the atrium level of the present Hagia Sophia. The surviving column bases of the second Hagia Sophia are preserved in situ . Huge architraves built of marble from the Proconnessian island, decorated with a frieze of lambs and a pediment block from the western gable give an idea about the beauty and the fine quality of the marble carving of the monument.





Church of the Chora Monastery, parekklesion dome



Church of the Chora Monastery, Kariye Museum

The three major monuments from the Justinianic period (532-565) Hagia Sophia, Hagia Eirene and Sergios and Bacchos were extraordinary projects of a remarkable age. The design of medieval churches was quite different from these earlier structures. Most of them were smaller in scale, due to the limited sources available for building programs. They usually had cross-in-square plans. The Lips Monastery Churches (Fenari Isa), Pantocrator (Zeyrek Camii), Churches of the Chora Monastery (Kariye Camii), Myraleion (Bodrum Camii), Pantepoptes (Eski Imaret Camii), Pammakaristos (Fethiye Camii), Gül Camii, Hagios Andreas (Koca Mustafa Paşa Camii), Vefa Kilise Camii, Theotokos Kyriotissa (Kalenderhane).

With its well preserved figural mosaics and frescos, Chora Monastery Church highlights the level of the decorative arts during the Medieval period. Though the largest of the medieval churches, the South Church of the Pantocrator Monastery, presently Zeyrek Camii, has only an opus sectile floor and some of its original marble revetment preserved in the interior. Not much survived from of its mosaic and other decoration due to severe earthquake damages and the Latin occupation of the city.

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Vefa Kilise Camii

During the Latin occupation of Constantinople from 1204 until 1264, many of the valuable materials, icons, statues, capitals, marble revetments were removed from churches and the other monuments and taken to Europe, especially to Venice. With the recovery of the Paleologan dynasty, the damaged monuments were restored and the churches which had been converted to Latin ritual, were returned to Orthodox rite.

After the conquest of Constantinople by Mehmet II, most of the old churches were converted into mosques; minbars and mihrabs were added to their interiors and minarets to their exteriors. Mosques connected to Mehmet II foundation like the Hagia Sophia and the south church of the Pantocrator also had imperial loggias reserved for the sultan.



Church of the Chora Monastery; the south dome of the inner narthex







The Monastery Church of the Chora Monastery;
detail from the apse of the parekklesion

A World Heritage Site



Gül Camii



Remains of a wharf at Yenikapı excavation site

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Cleaning of a shipwreck discovered in the
Theodosian Harbour at Yenikapı

The ancient city had several harbours on its southern and northern coasts. Neorion harbour (near Sirkeci of today) had been in use since the Hellenistic period. The Theodosian and Sophianae harbours on the south coast were silted in time. Some old engravings from the Middle Ages and H. Schedel's drawing from the end of the fifteenth century (14), indicate two harbours on the Marmara coast: the Julian/Sophianae/*Kontoskalion* and the *Eleutherios/Theodosius I* harbours. The harbours are depicted as protected by sea walls; they have arched openings to let in the ships. Both of the harbours were silted and out of use during the Ottoman period. P. Gyllius who visited Istanbul during the sixteenth century noted that the old



Excavations in the area of the
Great Palace

Kontoskalion harbour which was called *Kadırğa Limanı* by the Turkish people, was already silted (15).

Instead of the ancient harbours on the southern coast of the city; Ottomans preferred the Golden Horn which is protected from the strong south wind that affects the sea considerably. Very little was known about the harbours until the recent rescue excavations for the subway provided the opportunity to carry out research into the silted Theodosian harbour.

Excavations conducted at Yenikapı revealed very

interesting and significant details about the history of the city. In the western part of the harbour, ruins of the harbour walls and timber posts to which the ships were tied were brought to light. More than twenty ship wrecks with loads of amphorae and other goods provided information about the nature of the Medieval seafaring of the city.

Very little has survived from the early palaces of Constantinople. During the construction of the Justice Palace in 1950's, remains of the Lausus and Antiochos Palaces were discovered. The design of the palaces in the Constantinian capital was closely related to the architectural tradition in Rome. These two palaces can be considered as representative of the many which have been lost. Their proximity to the Mese can be interpreted as an indication of their importance.

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The remains of the Great Palace of the Byzantine Emperors covers a wide area from the Hagia Sophia to the Marmara coast. The fire in 1912 removed the houses above the ruins and the first researches were made possible. Excavations conducted during 1930's at the Arasta of the Sultan Ahmet Complex brought to light a floor mosaic with mythological figures, hunting and daily life scenes. The location was identified as one of the courtyards of the Palace. The mosaic was dated to the sixth century. Restoration of the mosaics was undertaken between 1983-1994 as a joint venture between the Austrian Scientific Academy and the Turkish Ministry of Culture. The deformed sections were removed from the ground, cleaned, stabilized and replaced in their original positions. A new roof was built over the site, to protect it from the climatic conditions. The site has become the Mosaic Museum and is open to visitors.

During the restoration of the Tevkifhane, the old detention and later prison building dating from early twentieth century, some excavations were conducted in the courtyard and the surrounding area. The interesting finds from the ruins located to the north and west of the old prison provided new insight into the organization of the Great Palace. The finds from the digs are now exhibited within the Archaeological Museum of Istanbul. The in-situ remains, walls, decorated vaults, gates and the other remains of the Great Palace await protection and presentation.

Romans supplied fresh water to the city from sources in the west and the northern part of the town. Aqueducts and cisterns were constructed to bring water to the city and store it for times of war and siege. Aqueduct of Valens, also called Hadrianus Aqueduct with reference to Emperor Hadrian (16), is the earliest surviving water conveyance system in the town. It spanned the valley between two hills, starting from the fifth hill and reaching the fourth hill near the Theodosian Forum. Some claim that the stones from the walls of Chalcedon were used for its construction.





Interior of Basilica Cistern from the 6th century



A Medusa head, reused in the Basilica Cistern

The two storey structure has come through the centuries with several repairs (17). It continued to be used during the Ottoman period to transfer water from new sources. Pipes belonging to new conveyance systems, established by individuals were placed above it. The eastern part of the aqueduct collapsed during the earthquake of 1509. Today the Metropolitan Municipality of Istanbul is responsible for the maintenance of the monument. A major restoration of the structure was taken up in the 1990's. The monument suffers from the vibrations and the pollution generated by the heavy traffic running under it.

There are quite a number of cisterns in the historic city. Some are called the open cisterns; they have large basins without a roof. The Aspar/Sultan Selim, Aetious/Edirnekapı and Exi Marmara/Seyitömer cisterns are of this kind; they could hold large quantities of water. Their thick and high walls have withstood time, but the conduits and the mechanical systems have disappeared. The open

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cisterns were abandoned during the Ottoman period. Some people used them for agricultural activity or built houses inside them. A small quarter with a masjid developed inside the Aspar cistern after the sixteenth century. In late twentieth century, the Municipality of Istanbul cleaned the accretions inside the cisterns. Today, the open cisterns are surrounded by densely built neighborhoods. Some are used as parks and playgrounds. Some temporary buildings, used for educational purposes are built within them, to make the most out of these vast structures. Considering their archaeological significance, these ancient monuments deserve to be conserved and presented in a better way.

With their closely spaced columns and brick vaults, the underground cisterns are fascinating spaces to visit. Among them, the Basilica and Binbirdirek cisterns are the more impressive. Basilica Cistern which measures 138 x 64.6 meters in plan, was constructed in the sixth century. It is located very close to the Hagia Sophia and was in use throughout the Byzantine period. Ottomans preferred to use fresh water running directly from the natural sources; so many of the Byzantine cisterns were not used and totally forgotten.

The Basilica cistern was rediscovered in the nineteenth century and became a tourist attraction. There was still some water at its bottom and visitors used a boat to reach the far ends of its mystical interior. With the establishment of the Turkish Republic, the care of aqueducts and cisterns was handed over to the Metropolitan Municipality of Istanbul. During 1980's a comprehensive project was undertaken to clean the cistern and restore this exquisite monument. During the implementation of the project, interesting details were brought to light. One of the discoveries was the frieze blocks with gigantic Medusa heads; these had been used as bases for some columns. Reuse of columns and capitals from ancient monuments was common practice for the Byzantines. The discovery was exciting because of the exceptional quality of the reused material. The restoration project included the addition of a new lighting system and walking platforms for the visitors.

Beyazıt Square and the Grand Bazaar







Interior of Binbirdirek Cistern

The cistern is now open to the public; occasionally artistic performances and cultural events are organized taking advantage of its extraordinary atmosphere.

Though attributed to Philoxenes from the time of Constantine, the brick stamps date the construction of Binbirdirek cistern to the sixth century. The cistern is unique with its exceptionally tall columns composed of two shafts placed on top of each other. Its dark interior was used as a silk workshop during the nineteenth century. Today the property belongs to the General Directorate of Pious Foundations. After years of neglect, the interior was cleaned and restored. It is now open to the public; the interior is used for special meetings and art exhibits .

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Galata Tower

Several other cisterns have been discovered during excavations for new buildings. It is important to clean them and make accessible to the public, as part of the cultural heritage of the city. The cistern on Soğukçeşme Street near Hagia Sophia was one of the first to be restored and reused. The Touring and Automobile Club converted this small cistern close to the Topkapı Palace into a restaurant. Recently, Nakilbent, Sultan Selim and Zeyrek cisterns have been restored, to be used for exhibits and other activities.

During the Byzantine rule, Genoese people were given the permit to settle to the north of the Golden Horn, in the area called Galata. Galata developed and became a walled city; an independent settlement with its own administration. After the establishment of Ottoman rule in Constantinople, Genoese people continued to live there but there were several changes. The commercial center near the coast was remodelled. A bedesten was built in the center by Sultan Mehmet II. The great tower above the settlement was turned into a watchtower for fire and security. The settlement started to grow outside the walls. The embassies of European countries were established outside the walls of Galata, in the area called Beyoğlu.



Anadolu Hisarı; castle built by Yıldırım Bayezıt on the Asian side of the Bosphorus

OTTOMAN PERIOD (1453-1922)

The transformation of Constantinople into the Ottoman capital took a long time to realize. Sultan Mehmet II, “*the Conqueror*”, initiated projects to restore the city and improve the living conditions. He started the construction of the Topkapı Palace, Yedikule Castle, Fatih and Eyüp complexes, several commercial buildings, including three bedestens and a cannon foundry outside of the walls of Galata. These buildings served as some of the basic institutions for state administration, religious, educational, commercial and the defense functions.

To revive the city, an appeal was made to the inhabitants who had left the city during the siege, to come back. New settlers were brought from the Balkans and Anatolia. The newly formed quarters took their names from the places the settlers originated from. Thus the name of Aksaray comes from Aksaray in central Anatolia, from which people came and settled in the fifteenth century.

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Tophane-i Amire, The Imperial Cannon Foundry

Complexes which usually included a mosque, a madrasa, a primary school and a bath were founded in different parts of the town by viziers and high ranking officers. These projects satisfied the religious, social and educational demands of the neighborhoods formed around them. Mahmut Paşa, Ishak Paşa, Koca Mustafa Paşa, Murat Paşa are some of the viziers who have been active in reviving the city. New settlements also developed outside of the city walls; Eyüp, to the west of the historic town, Tophane to the north of Galata, Üsküdar and Kadıköy on the Asian side started to develop.

Fatih Complex, the religious and educational compound of Mehmet II was built on the fifth hill where the Holy Apostles Church and the tomb of Constantine the Great stood before. The old church and the tomb had been neglected; the Orthodox patriarch declined to stay there. So the site was chosen to build the complex of the new ruler. The project included a grand mosque, eight madrasas, eight prep schools, a caravansaray, a guest house, a primary school, a hospital, a double bath and the tombs of the founder and his wife. The complex was organized like a great campus, with the mosque in the center and madrasas arranged



Fatih Complex

symmetrically on the north and the south. The mosque which is considered as a step in the development of Ottoman mosques; it had a big dome and a semi dome in the qibla direction.

The complex has come to our day with several changes. The earthquake of 1766 caused great damage to the mosque and the madrasas. The central dome collapsed. The scale of the structural damage necessitated the reconstruction of the mosque. The courtyard from the fifteenth century was preserved, but the mosque was rebuilt using a new plan and structural scheme, composed of a central dome surrounded by four semidomes. The tombs of Fatih and his wife Gülbahar Hatun were also reconstructed after the earthquake of 1766.

Several losses and modifications have taken place in the Complex over the centuries. The primary school, hospital, the double bath, the caravansaray and kitchen have been lost in time. The recent earthquake of 1999 caused some cracks in the mosque, the guesthouse and the madrasas. A project for the reinforcement of the endangered structures is going on.

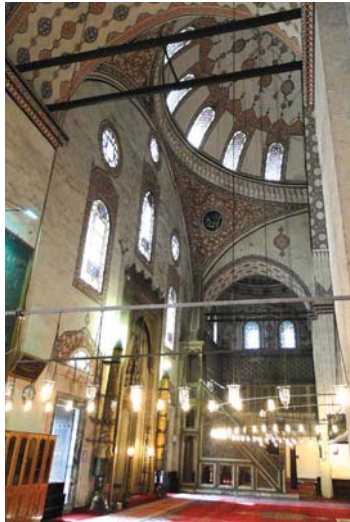
During the sixteenth century, the city was embellished with several complexes founded by sultans and their family members, as well as by high officers of state. The imperial complexes

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offered several social, religious and educational services to their neighborhoods and also to the city. The model of the Fatih Complex was taken for the imperial foundations built in the sixteenth and seventeenth centuries. Their programs included a hospital, a guesthouse, a bath and tombs in addition to an imperial mosque and educational buildings.

Complexes of Bayezıt II, Sultan Selim, Şehzade and Süleymaniye were the major projects of the sixteenth century. The care taken to design and execute them, their locations in the city are indicators of the mastery in dealing with urban topography. With their monumental compositions, the complexes aimed to exalt and eternalize the memory of their founders.

Bayezıt II Complex was raised in the center of the Historic Peninsula, close to the ancient Theodosian Forum. It is the second imperial complex founded by the Ottomans in the new capital. This part of the town acquired the name *Bayezıt*, after the establishment of the complex. The complex covers a wide area; to its east there is the grand Bazaar, on its west there was the Theodosian Arch. During the construction of the complex, some earlier buildings must have been removed. P. Gyllius who visited Istanbul in the middle of the sixteenth century mentions that he wanted to see the Column of Theodosius and learned that it was removed about 40 years ago during the construction of the Bayezıt Bath (18).



Interior of Bayezıt II Mosque

A World Heritage Site

According to its Arabic inscription, the mosque of the Bayezit Complex was built between the years 1501-1505 (19). Starting about mid fifteenth century, it became the tradition for Ottoman imperial mosques to have spacious courtyards surrounded with domed arcades. The mosque of Bayezit has a beautiful courtyard with three monumental gates and arcades decorated with coloured marbles. The structural design of the mosque was influenced by Hagia Sophia; it has a central dome flanked by two semidomes, but much reduced in scale. The mosque followed the tradition of early Ottoman period, with guestrooms attached to the mosque. Two tall minarets attached to the ends of the entrance wall add to the monumentality of the mosque.



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There is also a caravansaray, a public kitchen, a primary school, a madrasa, a double bath and the tomb of the sultan. The imaret, caravansaray and the primary school constitute a group close to the mosque. The other buildings are detached from the mosque. The geometric site planning of the Fatih Complex could not be achieved here, due to the existing buildings in the area.

The mosque and the other members of the complex suffered from the 1509 earthquake which caused considerable damage to Istanbul's monuments. The main dome of the mosque was damaged. To stabilize the structure, the supporting arches and piers were reinforced (20). The earthquake of 1766 caused further damages to the mosque (21).



Topkapı Palace and the Golden Horn



The old Forum of Constantine, today's Çemberlitaş Square, surrounded by Atik Ali Paşa and Nuruosmaniye mosques.





The Serpent Column
from the Hippodrome



Interior of Bayezit II Bath

It is important that the complex has retained its integrity, with most of its members still intact. The caravansaray and the public kitchen serve as part of the Bayezit Public Library. The public kitchen is important as the earliest surviving example of this building type in Istanbul. Its functional units, like the kitchen, the refectory, cellars, bakery are organized around an arcaded courtyard. It sets a fine example for the Ottoman public kitchen; in fact, it has been taken as a model by architect Sinan for his design of Haseki and other public kitchens.

The primary school is a small building which lies to the southeast of the mosque. It consists of two parts. The first part of the building is a domed iwan; a roofed space but open to the courtyard. This part was like a porch to keep the children warm in winter.

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The madrasa of the complex is to the west of the mosque, detached from the other buildings. It has a classroom and cells organized around an arcaded courtyard in the form of a U; a typology which was very popular in Ottoman architecture. Bayezıt Madrasa is a fine example of this type with its good proportions and elegant details. The madrasa was transformed into a public library in the twentieth century. Recently, it has been converted into a museum for the art of calligraphy.

The double bath is a monumental building located to the southwest of the madrasa, on one of the main streets of the city. When the level of the street was lowered during the road widening operations in 1950's, the foundations of the bath were exposed, revealing some re-used marble blocks from the Arch of Theodosius. The double bath has monumental dressing halls and beautifully decorated interior spaces; with almost symmetrically organized sections for men and women. Recently, it has been restored by Istanbul University to be used as a planetarium and a museum of astronomy.



Madrasa of Bayezıt II



The Palace of Constantine Porphyrogenitus (now the Tekfur Saray)

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During the Byzantine period, the buzzing commercial center of Constantinople was located on the northern hillside of the Historic Peninsula. It stretched from the forums of Theodosius and Constantine to the Golden Horn coast. Being in close relation with the harbour, the area continued its use for the commercial activity through the Ottoman period. Several shops, bedestens, inns, mosques, madrasas, schools, baths were built to serve the needs of the tradesmen and the citizens. The names of the small ports reveal the type of activity which took place along the shore; Limon Iskelesi (the Port for Lemons), Hatap Iskelesi (the Port for Timber), etc. The old commercial center is still active and thriving with similar activities. The Egyptian Bazaar (Mısır Çarşısı), Mahmutpaşa, Tahtakale districts, Grand Bazaar are the places where daily life continues within its colourful atmosphere.

Some of the important caravansarays, like the Kürkçü Han from the fifteenth century, or the Büyük Valide Han from the seventeenth century, have suffered from earthquakes, neglect, change of ownership, lack of maintenance and crouching of unsuitable functions. At present, the commercial center of the historic city is on the verge of a serious transformation. The Metropolitan Municipality of Istanbul is developing projects for the rehabilitation of the area. There are plans to remove the accretions and restore the historic fabric carefully; to revive the commercial part of the town and integrate it with the other parts.





Sultan Ahmet Mosque and its environs





The Grand Bazaar

The political and economic support to architectural activity was at its highest during the sixteenth century. Under the leadership of Architect Sinan (1538-1588) several important projects were launched. Haseki, Şehzade, Süleymaniye, Kara Ahmet Paşa, Mihrimah Sultan, Rüstem Paşa, Sokollu complexes can be cited as some of the projects which contributed to the improvement of the quality of urban life, as well as having an impact on the general outlook of the Historic Peninsula. The panorama of the city became even more attractive and pleasing to the eye with the construction of the Şehzade and Süleymaniye complexes. Architect Sinan's contribution to the emergence of Istanbul's image as the Ottoman capital was outstanding.

Besides his service as the designer of magnificent complexes, Architect Sinan worked like a civil engineer constructing aqueducts and bridges. He brought drinking water to the city from the north with a long conveyance system including several aqueducts. He stabilized Hagia Sophia, designed some pavillions and baths in the Harem of the Topkapı Palace.

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The vizierial palaces surrounding Süleymaniye Complex added to the attraction of the city. From the impressive vizierial palaces scattered around the city, only the Ibrahim Paşa Place on the Hippodrome survives, though reduced in size and altered. Due to its position on the Hippodrome, Ibrahim Paşa Palace had a special role. It was used like a tribune from which the Sultan attended ceremonies taking place on the public square. Especially the circumcision feasts of the young princes were the occasions when large crowds gathered on the Hippodrome. The sultan and the princes watched the games, or processions from the loggia overlooking the square. The palace was used for other purposes in late Ottoman period. Today, it is turned into the Museum of Turkish and Islamic Arts (22), housing a rich collection of carpets, ceramic ware and ethnographic material.

Ottoman power started to decline in the seventeenth century; the economic situation was not strong enough to support an energetic building program. Sultan Ahmet Complex, initiated at the beginning of the seventeenth century, was the leading project of the period (23). The complex covered a vast area to the east and south of the ancient Hippodrome, comprising a monumental mosque with an imperial pavillion, a madrasa, the tomb of the founder, a darulkurra, a public kitchen, a hospital, a public bath, several houses and shops for rent. Due to the difficulty of finding a vacant place in the town center, the land for the complex was acquired mainly by expropriation; some of the palaces near the Hippodrome were pulled down.

The southern end of the Hippodrome, the Sphendone, was included within the construction grounds. This area was used to build the hospital and the public kitchen of the complex. As a result, the Hippodrome became a much smaller public square.

Several changes took place in the buildings and the area surrounding the Complex in the nineteenth and twentieth centuries. The hospital was transformed into an arts and crafts school in late

Süleymaniye Complex







Mihrimah Sultan Mosque and Madrasa, Üsküdar

nineteenth century. The school is still active and has incorporated the kitchen, cellars and the bakery of the complex into its premises. Another major change at the end of the nineteenth century was the construction of two new buildings on northern façade of the public kitchen. The Ministry for Mining and Forestry and the Janissary Museum buildings were raised on the southern side of the Hippodrome. The two buildings were united internally during the twentieth century to be used as a school of economics and commerce. After a fire in 1979, the buildings were restored to house the Rectorate of Marmara University and its auditorium.

In the second half of the seventeenth century, the unfinished mosque of Safiye Sultan, a structure which was initiated at the end of the sixteenth century near the shore at Eminönü, was taken up and completed by queen mother Turhan Valide Sultan. The

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name of the place, Eminönü, comes from the customs office for the goods brought to the city by ships. The locality was important commercially and inhabited by Jews. Turhan Sultan paid for the expropriation of the land which belonged to Jewish people, to continue the construction of the mosque and the dependencies. The mosque was called *Yeni Cami*, meaning the “New Mosque”, a name which has come to our day. The imperial lodge of Turhan Valide Sultan, her tomb, a monumental fountain and sabil, a covered bazaar, called the Egyptian Bazaar due to the spices coming from Egypt make up the program of the second imperial building venture of the seventeenth century.

Originally, the outer courtyard of the mosque was surrounded by the ancient sea walls in the north . During the nineteenth century, the sea walls near the shore were demolished to build office buildings



Yeni Cami

between the coast and the mosque. These were removed in the middle of the twentieth century, enabling the impressive Yeni Cami to be visible again. The area surrounding the mosque is one of the busiest squares of the city, vibrant with life; the spice, coffee and fish markets continue to attract crowds to walk through its streets.

The restricted economy of the seventeenth century led to a significant reduction in construction activity. Grand viziers and notables like Kuyucu Murat Paşa, Ekmekçioğlu Ahmet Paşa, Bayram Paşa, Köprülü Mehmet Paşa, Merzifonlu Kara Mustafa Paşa established small complexes comprising a madrasa, a primary school, the tomb of the founder and a fountain. Today the madrasas are used as research institutes attached to universities or cultural associations.

The first quarter of the eighteenth century was called the Tulip Era; a time famous for the interest in flowers, poetry and leisure in Istanbul. Sultan Ahmet III had a palace at Kâğıthane, near the river called the “sweet waters of Europe”. The section of the river passing through the palace grounds was paved with marble; several cascades, pavillions were built to make the place look like a heaven on earth.

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Fountain of Ahmet III, near Bab-ı Hümayun

During the eighteenth century, rococo and baroque styles were introduced to Istanbul by way of imported goods and diplomatic relations. Several kiosks at Kâğıthane, some pavilions at Topkapı Palace, the mosques of Nuruosmaniye, Laleli and Eyüp reflect the development of the baroque style in architecture.

The sultans and their family members supported the construction of several fountains in the city. The Ahmet III Fountain in front of the entrance to Topkapı Palace is the most elegant and impressive of the sabil-fountain compositions from the period. The streets and the most frequented open spaces of the town were embellished with several beautiful fountains. Among the most beautiful, the wide eaved and richly decorated fountains at Tophane, Azapkapı, Üsküdar, Küçüksu and Emirgan can be cited.

During the nineteenth century, styles which were in fashion in Europe found their way into the Ottoman capital. In addition to European architects working for the sultan, some Ottoman citizens trained as architects in Europe introduced and adapted the current styles to Istanbul. Balyan family is famous for its members who have been court architects. They were responsible for the design and execution of several palaces and administrative buildings in Istanbul during the nineteenth century. As part of

A World Heritage Site



Interior of Süleymaniye Mosque

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Mosque of Sokollu Mehmet Paşa at Kadırga



Interior of Sokollu Mehmet Paşa Mosque at Kadirga

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Central Post Office by architect Vedat Tek

the westernization of Ottoman administration, several civil and military schools, barracks, stations, hospitals, offices, museums, ministries were raised in the city, transforming its image. Some of the travellers visiting Istanbul during the reign of Mahmut II have taken notice of this rapid change and expressed their sorrow for the loss of the city's character (24).

Towards the end of the nineteenth century, Raimondo D'Aronco, an Italian architect from Udine was invited by Sultan Abdülhamit II to work in Istanbul. He became the palace architect and is well known for his Art Nouveau designs in Yıldız Palace and on the Bosphorus (25). He also contributed to the restoration of some important monuments after the earthquake of 1894.

The Ministry of Agriculture, Forestry and Mining (now the Rectorate of Marmara University), Janissary Museum, Imperial Medical School (Haydar Paşa Medical School, in collaboration with A. Vallauri), are some of the projects which show his involvement in Ottoman architecture. It was a time when revivalism was in the air.

Architect Vedat Tek and Mimar Kemalettin Bey were the prominent local figures of the time, leading the style named “The First National Movement”. Architect Kemalettin Bey designed the new housing complex which was raised on the site of the destroyed district of Laleli after the big fire of 1918. The Harikzedegan Apartments (1919-1922) project is known to be the first modern housing complex designed in the Historic Peninsula. It is now transformed into a hotel. Architect Vedat Tek is another significant figure of the First National Movement. Some of his buildings in the Historic Peninsula, like the Central Post Office, Hobyar Mescid, State Registers (Tapu Kadastro) and the Fourth Vakıf Han are considered to be landmarks from early twentieth century.

Towards the end of the nineteenth century, suburbs expanded in several directions; Göztepe and Feneryolu in the east, Bakırköy and Yeşilköy on the west, the Bosphorus villages to the north and the Prince’s islands in the south were important with their timber architecture. Revival styles were in fashion. Several important summer houses in Art Nouveau style along the coast of the Bosphorus, at Bakırköy, Yeşilköy, Göztepe or the Prince’s Islands attract the eye with their refined designs.

Towards the end of the nineteenth century, Galata which was an area reserved to Levantines, expanded outside of its walls, in several directions. Beyoğlu and Pangaltı districts developed with multi-storey housing. These areas were inhabited mainly by the Christian population of the city. Rue de Pera, today’s İstiklal Caddesi, extended from Galata to Taksim; was further linked to Harbiye and Şişli where a new life style was starting. Many families living formerly in the Historic Peninsula left their private houses with gardens and moved to Nişantaşı, Teşvikiye and Şişli to live in flats. This became the fashion for the Ottoman society who preferred the European way of life. With the expansion of new districts, Taksim, Gümüşsuyu, Taşkışla, Maçka military barracks which were located outside of the settled areas of the



The Ministry of Agriculture, Forestry and Mining
(now the Rectorate of Marmara University)

city became surrounded with new neighborhoods from the late nineteenth and early twentieth centuries.

The fire of Hoca Paşa in 1865 caused great damage to the area around Sirkeci and Divanyolu. Widening the main streets like Alemdar and Divanyolu as a measure to facilitate the movement of traffic resulted in further damage to the surviving monuments in the region. 1894 earthquake damaged masonry structures; several collapsed and had to be rebuilt. The great fires of Ishak Paşa (1912), Fatih, and Vefa devastated large parts of the city. Following the fire, the districts were not built according to the old street pattern; a new planning, using a grid-iron scheme was adopted. The reconstruction of the city according to a new layout and with different materials and scale resulted in great pressure for change and the loss of the surviving urban fabric.

There was need to made the city suitable for the increasing population and the new way of life. In the early 1950's , during the construction of the wide Vatan and Millet boulevards, narrow streets were widened, the urban fabric was cut through without much care to preserve the historic city. Some monuments were moved or transferred to other locations. The new building regulation which allowed the construction of high blocks on the new streets introduced a new urban scale to the Historic Peninsula and changed its urbanscape.

THE REPUBLICAN PERIOD

With the fall of the Ottoman Empire, Ankara became the new capital of the Turkish Republic and the center of state affairs. Although Istanbul lost its priority officially, it sustained its importance as the cultural, economic and industrial center of the country. The transition from the Ottoman to the Republican Period was followed by a conscious change in the legal and administrative system which had its effects in the outlook on architecture. The newly established state wanted to be part of the new idioms, rather than sticking to the outdated revival styles. A new direction in architectural design was introduced to the new capital by the architects invited from Europe.

Some prominent Turkish architects continued their professional activities in Istanbul and designed important buildings in the Historic Peninsula. Among these the Faculty of Arts and Letters by Sedat Hakkı Eldem and Emin Onat (1944), Istanbul Publicity Center by Günay Çilingiroğlu and Muhlis Tunca (1969), the Social Security Buildings at Zeyrek by S. H. Eldem (1963) are worth mentioning.

The establishment of the legal framework for the designation of urban sites came very late in Turkey. Until 1973 historic buildings were registered as individual units; it was not possible to list groups or historic areas. With the new legislation accepted in 1973 (Law 1710), it became possible to define the boundaries of urban or archaeological sites and place them under legal protection. Thus Suleymaniye and Zeyrek districts which were noted for their timber architecture were designated as conservation areas.

The designation of Galata and Beyoğlu historic districts was accomplished much later, in 1995. For a long period of time, there was no technical or financial assistance to the historic house owners; conservation areas occupied by poor people declined seriously. Several timber houses collapsed, suffered from fire or improper interventions. With the help of new legislation which

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came into force in 2005, there is now more hope for the protection of the conservation areas. The central and local governments are more concerned about the conservation of cultural heritage; financial and technical support is provided to the private house owners.

With the risk of losing more of the timber architecture in Süleymaniye and Zeyrek, the Metropolitan Municipality of Istanbul has initiated campaigns to train master carpenters to repair and restore timber houses.



Restoration of timber houses at Süleymaniye by the Metropolitan Municipality of Istanbul

HISTORIC AREAS OF ISTANBUL

When Istanbul was nominated for World Heritage, only a limited part of its historic urban fabric was under legal protection. This is one of the reasons why not all of the areas worthy of being World Heritage are listed. The Grand Bazaar and the commercial district around it, Galata, Eyüp, Üsküdar and Bosphorus are part of historic Istanbul and bear archaeological, urban and symbolic values. By carrying out the necessary improvements and studies, they may be included in the List in the future.

ARCHAEOLOGICAL PARK

Until recently, it was customary to start the history of Istanbul with Byzantion and claim that the city has cultural levels which go back 2700 years. Recently rescue archaeology at Yenikapı, within the ancient harbour of Theodosius, revealed human existence dating back to prehistoric times. This revolutionary discovery has provided a much earlier date for human existence at the Historic Peninsula.

The better known history of the city starts with Byzantion, a Hellenistic colony which was inhabited by Megerans from Greece. Due to the continued occupation of the same site, there are areas and levels which have not been fully researched. In 1930's Mr. Henri Prost was invited by the Municipality to prepare a regulatory plan for Istanbul. The planner appreciated the archaeological potential of the city and designated the eastern end of the Historic Peninsula as an Archaeological Park. The Park stretched from the Bosphorus in the east to the Basilica Cistern and the Hippodrome in the west, from the Golden Horn in the north to the Marmara Sea in the south. The plan focused on archaeological research to reveal the ancient features of the city and proposed to preserve and present them to the public. Topkapı Palace, the Great Palace of the Emperors, Sultan Ahmet Complex, Ibrahim Paşa Palace, Basilica Cistern and Binbirdirek are among the most

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Ibrahim Paşa Palace on the Hippodrome

important monuments and complexes within this vast area. They are mainly owned by the State and maintained with public funds. The privately owned plots would be expropriated and excavations could be conducted in order to reveal the remains of the Great Palace (25). Although foreseen in the urban plan, due to lack of funds, the Archaeological Park never came to life.

The remains of the Great Palace are dispersed over a wide area and threatened by tourism development. The recent extension of the Four Season's Hotel is a problem which was discussed by experts and the public. It is essential to take the initiative to unite the plots on which the remains are located and establish the measures for integrated protection and presentation of the whole site. Similarly, there are problems related to the management of Topkapı Palace. The Palace grounds contained within the walls (*Sur-u Sultani* and Sea Walls) are divided among several public institutions. This situation makes it hard to manage, protect and present the Palace to the public.

Within the Archaeological Park, there are several important monuments and ancient ruins. From these, the major ones are selected and presented below.



Detail from the floor mosaics of the Great Palace

HAGIA SOPHIA

With the acceptance of Christianity as the official religion of the Eastern Roman Empire, Constantinople was embellished with monuments of the new faith. The early churches have been changed or modified in time due to fires and reconstructions. The Hagia Sophia which is standing today is the third one erected on the same spot. It is known that the first one had a basilical plan. Excavations conducted in 1930's, within the atrium of Hagia Sophia revealed the portico of the second Hagia Sophia dating from 415.

According to the walls and the column bases preserved in situ, the second Hagia Sophia was a five nave basilica. This church suffered from the fire initiated during the Nika revolt in 532. Emperor Justinian delegated the design to two outstanding technicians of the period: Anthemios from Tralles and Isidoros from Miletus. Justinian's desire was to erect a monument which would be a monument used for coronations (27). Construction which started in 532 proceeded quickly and the church covered by a magnificent dome and two semidomes was inaugurated in 537. The nave was surrounded by galleries on its three sides. Mosaics with gold and silver tesserae, purple and grey, green, white and honey colored marbles added to the grandeur of the interior. The church was part of a larger complex containing the patriarchate, baptisterium and the treasury-*Skeuphylakion* (28).

Twenty years after its construction, in 557, the large dome of Hagia Sophia, spanning more than 33 meters, was damaged by an earthquake; it collapsed in 558, destroying the altar, ciborium and the ambon. During the restorations conducted by Isidoros the Younger, the form and the height of the dome was changed. Instead of the earlier saucer dome, a hemispherical dome was erected on top of the pendentives. The reopening of the church took place in 563. During the Iconoclastic period, all the figural decoration in the church was removed; as a result of which all the existing figural mosaics in Hagia Sophia are from the medieval period.





Hagia Sophia Complex from the south



Detail from the gallery of Hagia Sophia

The structure has been exposed to severe tremors throughout its long history. The earthquake in 869 caused some damages; the earthquake of 989 destroyed the western arch supporting the dome as a result of which the semidome in that direction had to be renewed. The repair after this serious damage was carried out by the Armenian architect Trdat (29). He reconstructed the western semidome and fifteen ribs of the main dome.

The earthquake in 1343 caused new cracks in the structure; the eastern semidome and one third of the eastern part of the main dome collapsed in 1346. The restoration of Hagia Sophia after this catastrophe was completed in 1353. The scar remaining from this damage can be seen on the eastern wall of the monument.

Following the Ottoman takeover of Constantinople, Hagia Sophia was converted into a mosque. As the nearest mosque to Topkapı Palace, it had the status of an imperial mosque. Mehmet II allocated large sums of money for the repairs of Hagia Sophia, enabling it to be well maintained through the centuries. A madrasa and a minaret were constructed to make it a mosque and initiate a complex. Later more minarets were added. This grand monument was Ottomanized further by additional inner fittings and annexes

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by the donations of the succeeding sultans. Through the centuries, the interior has been enriched with new furniture, calligraphy panels, mihrabs, mahfils, objects brought from ancient ruins.

In 1573 with the permission acquired from Selim II, Architect Sinan cleared away the houses crouching on Hagia Sophia's walls and repaired the south façade of the monument. When Selim II died in 1576, he was buried to the south of Hagia Sophia; his monumental tomb was designed by Architect Sinan. Later the tombs of Murat III and Mehmet III were also constructed in the garden of Hagia Sophia, which resulted in the creation of a densely built area to the south of the monument.

The Baptistry of the Hagia Sophia was located to the south of the church and had its entrance from the north side. It is octagonal in plan and covered by a dome. After the conversion of the church into a mosque, it stopped being used, becoming a storage place for candles. In 1639 , it was used to bury Sultan Mustafa I, thus became included to the group of imperial tombs in the garden of Hagia Sophia. The marble basin belonging to the original building was probably removed to bury the sultan. The font is preserved and stands in the porch of the monument. Later the baptisterium was used to bury Sultan Ibrahim I as well. The interior was probably painted in the Ottoman fashion during the conversion. Very little survives from the original mosaic decoration of the building.

Mahmut I added an ablution fountain, a primary school, a library and a public kitchen to the Hagia Sophia Complex. With its wide eaved roof and dome, the ablution fountain is a richly decorated and monumental piece of architecture, embellishing the courtyard. The library was squeezed between two buttresses on the south façade of the monument. It has a reading room accessible from the interior of the Hagia Sophia, and a stack on the south façade. The addition of a public kitchen to the complex was important; as all the major imperial establishments in Istanbul had kitchens to serve meals to the staff, students and the poor people.



Interior of Hagia Sophia

The earthquake of 1766 did no major damage to Hagia Sophia, yet due to its deteriorated condition, the monument underwent a major restoration between 1847-1849 by the order of Sultan Abdülmecit. The works were directed by Fossati brothers from Italy. During this major operation, figural mosaics were revealed by removing the plaster over the walls and the upper structure. They were documented and covered again due to the ongoing mosque function of the monument. The exterior of the monument was plastered and painted with red and white stripes to simulate an alternating wall construction. A sultan's lodge was added to the end of the north

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gallery. Other buildings added during this repair are the madrasa and the muvakkithane (clock room for setting the prayer times).

The earthquake of 1894 caused some damages in Hagia Sophia and a restoration campaign was started by the Ministry of Pious Foundations (Waqf). After the establishment of the Turkish Republic, there was an intention to convert this religious edifice into a museum. In 1935 by means of a special law, Hagia Sophia became a museum. This made it possible to conduct researches under the plasters, to reveal figural mosaics and present them to the public.

At present the monument is protected by the Ministry of Culture and Tourism. There are three departments responsible for the administration, conservation and restoration of the museum. The museum directorate is in charge of the administration of the museum, the Conservation Laboratory is responsible for conducting monitoring and conservation operations, the Survey and Monuments Directorate monitors the structure, contracts firms for maintenance works and supervises them.

The restoration of the dome mosaics which started with the support of the UNESCO in early 1990's, continued with funding from World Monuments Fund and the Ministry of Culture and Tourism. A 55 m high scaffolding was designed for the restoration of the dome mosaics. The scaffolding , which covered only one quarter of the floor area was rotated around the central area, until all of the dome mosaics were examined, recorded and restored.

The study and monitoring of the structure of Hagia Sophia is important because of earthquakes which might cause serious damages in the future. A project was started in 1988 to monitor the structure of Hagia Sophia by the Bosphorus and Princeton Universities. Turkish Ministry of Culture and Tourism established a scientific committee which has both national and international members to discuss and supervise the conservation works on the structure.



Hagia Eirene, 6th century

HAGIA EIRENE

Hagia Eirene is one of the major churches founded by Emperor Justinian in the sixth century. Though repaired and modified several times due to earthquakes, it still preserves some of its original features like its atrium, three naved structure and synthronon. After the earthquake in 740, the top of its gallery and decoration was renewed. During the Ottoman period, it was included within the Topkapı Palace grounds. It stopped functioning as a religious building but was used as a repository of arms. In the nineteenth century, the first Ottoman museum was established here. With the foundation of a military museum at Harbiye, the objects were moved there and Hagia Eirene was ready to be used for other cultural activities.

After restoration works conducted between 1973-4, the monument started to be used for musical performances, art exhibits and similar activities. With its beautiful acoustics and interior, it is an attractive place for classical music concerts.

During a recent alteration, the arcades around the atrium were reorganized to house the mosaics which had been recovered in rescue digs at different locations in the city. The presentation and reuse of this important monument needs to be reconsidered . It is important to have Hagia Irene open to the public but the type of activities taking place in it should not be contradictory to its significance and meaning. The vulnerability of Hagia Eirene is being assessed within the ISMEP (Istanbul Seismic Risk Mitigation and Emergency Preparedness) Project which is initiated by the Turkish Government.



Sultan Mehmet the Conqueror



Bab-ı Hümayun (the Imperial Gate) leads into Alay Meydanı (Parade Grounds), the first courtyard of Topkapı Palace

TOPKAPI PALACE

After the Conquest of Istanbul, the capital of the Ottoman State was moved to Istanbul and several important projects were initiated. One of the priorities was to rehabilitate the city which had been deserted and neglected during the siege. The construction of the Fatih Complex, Topkapı Palace and commercial buildings are among the most significant projects related to the establishment of religious, social, educational, administrative and commercial institutions.

Topkapı Palace is one of the rare examples of a palace surviving from the fifteenth century. It has a great impact on the skyline of the city. To place the administrative center of the Empire over the old acropolis of Byzantium was an important decision which has affected the structure and the silhouette of the city over the centuries. A huge area covering 700 000 square meters was allocated to the palace grounds. The ruins of Hellenistic, Roman and Byzantine periods were incorporated in its grounds.



A ceremony in the Topkapı Palace

The natural lines of the hill were modified by terraces resting on retaining walls and substructures.

With centuries of building and renovations, Topkapı Palace is a rich treasure of architecture, incorporating structures from the early days of its foundation to the last days of its use as the abode of the Ottoman sultan. It was the decision of Sultan Mahmut II to leave Topkapı Palace. The Palace became a museum in the twentieth century, after the establishment of the Turkish Republic. All the interesting objects the sultans used and collected: books,

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antiques and art objects are kept and exhibited within the Topkapı Palace Museum. Interiors with rich Baroque decoration dating from the late eighteenth century can be found in the Harem premises.

The area on which the Palace is founded was already surrounded by the Byzantine fortifications from the north and south. The western wall of Mehmet II's Palace are called *Sur-u Sultani* (The Imperial Wall). It starts from Ahırkapı on the Marmara coast and rises uphill nearing a point very close to Hagia Sophia. This is also the highest point of the first hill. From here the wall advances towards the north, going down towards the Golden Horn and terminating at a point called *Demir Kapı* (the Iron Gate). The construction of this huge wall took many years. Starting in 1459, it continued during Mehmet II's lifetime and was completed after his death in 1481. The wall is three meters thick and reinforced with 28 towers, most of which are square in plan. Towers have two floors. A wall walk runs above the lower part of the walls at the first floor level. The platform levels were designed for shooting out with cannons.

The main entrance to the Palace grounds is called the *Bab-ı Hümayun*/ The Imperial Gate and is located at the highest point of the first hill. Originally, the imperial gate had an upper floor, which is visible in drawings from the nineteenth century. During a restoration in late nineteenth century, the upper floor was removed and the building was finished with a corbelled cornice. Bab-ı Hümayun is the most monumental of the entrances to the Topkapı Palace grounds; there are several smaller gates, smaller in scale and modest in design. Some were named according to their location or special features. The changes in the nineteenth and twentieth centuries resulted in the loss of some of the walls. The northern end of the Imperial Wall was demolished during the construction of the railroad in the second half of the nineteenth century (30). Military institutions were established within the



Imperial Museum, now the Archaeological Museum of Istanbul

northern part of the outer gardens. At the moment the Topkapı Palace Museum occupies only the core of the original Palace, but there are attempts to unite the grounds of the Palace under one administration.

The Palace developed around three inner courts. The first courtyard was open to the public; the level of privacy ascended as one moved towards the inner parts of the Palace. Around the



first courtyard several workshops, the office of the mayor of the city, the dormitories of the palace guards, hospital of the palace, storage areas for wood and food, boat keeping places, farming grounds were arranged. Hagia Eirene is within this courtyard. The area to the north of the courtyard was called *Gülhane*, the Rose Garden. In 1910, Sultan Reşat (r. 1908-1918) donated this part of the Palace grounds to the citizens of Istanbul, making it a public park. A new gate was opened for the purpose of providing access



Çinili Kiosk, initial construction in 1472

to the northern part of the palace grounds (31). This gate is still in use, providing access to the public park, the Archaeological Museum and the Çinili Kiosk.

Çinili Kiosk was one of the places for the enjoyment of the Sultan. It was built in 1472 near the javelin playing grounds. With its special interior design comprising four iwans surrounding a central hall covered by a high dome, it recalls the contemporary monumental buildings of Semerkand. Its tile decoration also reflects eastern influences. During the fourteenth and fifteenth centuries several craftsmen came or were invited from Iran and central Asia. The original porch which had timber columns, like its contemporaries in Uzbekistan, suffered from a fire in the eighteenth century and was restored in stone.

This unique monument was turned into a museum in 1880 and serves as the Tile Museum since 1981. There is an extensive collection of interesting architectural elements made of tiles, like mihrabs and inscriptions collected from medieval and Ottoman monuments. The ceramic utensils, oil lamp collections give an idea about the history of the glazed ceramic production in Turkey.

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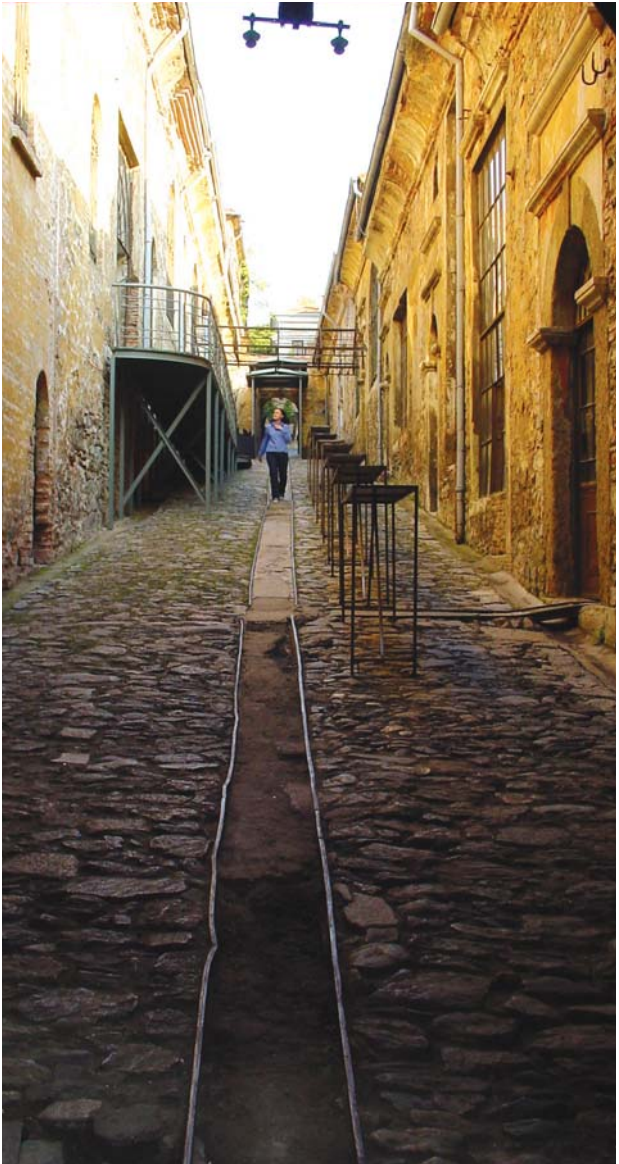
Tile decoration in the Çinili Köşk

The museum was restored in 2004-5 and opened again with an improved presentation.

Topkapı Palace had several small summer pavillions perched on the sea walls or built along the coast, for the sultan or his family, affording a beautiful view over the Bosphorus and the Golden Horn. Some of the kiosks were used for certain ceremonies. In some engravings from the nineteenth century, Yalı kioks is depicted as the building used for ceremonies. The sultan and his retinue watched the Ottoman ships leave the harbour at Yalı Kiosk. A similar ceremony took place when the fleet entered the Golden Horn on its return from sailing in the far seas. Unfortunately, the coastal kiosks have not been well preserved. During the construction of the railroad in late 19th century, they were removed. Yalı Kiosk was completely destroyed; only the substructure of the Incili Kiosk and Sepetçiler kiosks remained. The railroad damaged the connection of the coastal kiosks with the Palace grounds.

Sepetçiler Kiosk was built in 1643, over the sea walls. It had a veranda and hall covered with a dome. It is claimed that this kiosk was used by the ladies of the harem to watch the Ottoman fleet

A World Heritage Site



Darphane-i Amire (the Royal Mint)

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Alay Kiosk

sail out from the Golden Horn (32). The kiosk was in a ruined state until 1980's. It was restored in early 1990's and is now used for symposia and international meetings.

Alay Kiosk, which is situated over a tower located on the western Walls of Topkapı Palace, had an important role. It was the loggia from which the sultan watched the parade of Istanbul's guilds. The first kiosk, which was probably made of timber, was constructed during the reign of Murat III (1574-1595). Evliya Çelebi relates in detail how the architects proceeded in the parade past this kiosk (33). The present Alay Kiosk was built in 1819, during the reign of Mahmud II. It is located across the Gate to the High Port, over a turn the wall makes towards the north. As one walks along the walls of the Palace, its monumental dome attracts the attention. It is accessible from Gülhane Park and is approached by a ramp. Its spacious halls and rooms are used by the Ministry of Culture and Tourism.

Two important building groups have been added to the first courtyard of the Palace in the eighteenth and nineteenth centuries. The first is the Royal Mint buildings, which started to develop

Panorama of the Golden Horn in the 19th century





in the area to the west of Hagia Eirene, starting from first half of the eighteenth century. The existing mint buildings are from the nineteenth century (34). The Mint continued to function at its historic premises until the second half of the twentieth century. After 1980's, it moved to new premises near Beşiktaş; the old buildings were handed over to the Ministry of Culture.

The second group of buildings are the museums which were added in late nineteenth century. The Archaeological Museum was designed and built between 1891-1907 by architect A. Vallaury to house the finds from archaeological excavations. The Museum of Ancient Oriental Civilizations which is to the north of the Archaeological Museum, was built as an art school and later transformed into a museum.



A gigantic Roman capital in the second courtyard of Topkapı Palace

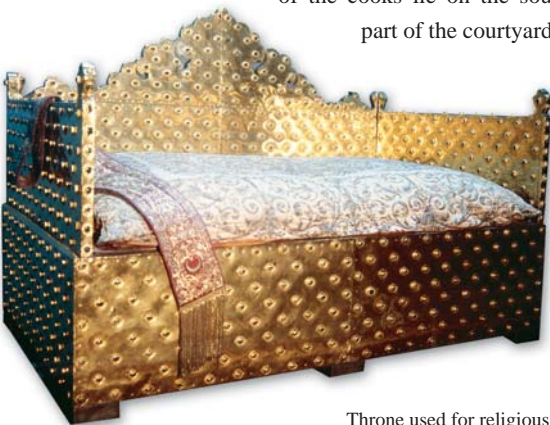


Entrance to the inner treasury

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The entrance to the second courtyard of Topkapı Palace is through a monumental gateway flanked by two octagonal towers (35). Only the sultan could pass through this gate on horseback. Others had to walk in. Administrative and service buildings like *Divanhane* , the council of ministers, outer treasury and the kitchens surround the second courtyard. The council room, which consists of two domed rooms, is on the north side. The sultan occasionally participated in the meetings of the ministers. He could listen to the discussions, secretly, behind the latticework of a window from *Adalet Kulesi*, the tower attached to the council room. This tower was lower in the fifteenth century design, as can be seen from the miniature of Matrakçı Nasuh from the sixteenth century and the engraving of Melling from the beginning of the nineteenth century. The tower symbolized the justice of the sultan. It was heightened and its top was remodelled in the current revival style during the nineteenth century (36).

The outer treasury building which stands to the east of the Council Hall, is a rectangular building covered with eight domes. Originally it was used like a safe, silver and gold coins were kept in pots. Today the building is used for exhibiting part of the rich arms collection of Topkapı Palace. The kitchen, cellars, dormitories of the cooks lie on the southern part of the courtyard. The



Throne used for religious feasts



Reception Hall and the Library of Ahmet III in the third courtyard of Topkapı Palace

kitchens from the fifteenth century were remodelled by Architect Sinan after a fire in 1574 (37). According to historic documents from 1478, forty six men worked in the kitchen and bakery; there were twenty four cooks, nine bakers and thirteen tasters.

The entrance to the third court is called *Bab-üs Saade*, the Gate of Felicity. The coronation ceremonies took place in front of this gate. The gate underwent a major restoration in 1774, under the reign of Abdulhamid I; the central part of the arcade on the eastern part of the courtyard was cut and a baroque canopy was inserted in the middle.

The third courtyard, *Enderun* was the private domain of the sultan. Across the entrance, there is the Reception Hall, where the sultans received their foreign guests. It consists of a rectangular reception hall, surrounded by high arcades. The interior and the exterior of the hall are lavishly decorated with coloured marbles, glazed tiles and gilding. Some old engravings show the sultan sitting on a throne and receiving envoys. The kiosk preserves much of its original features, though renovated after a fire in the nineteenth century (38).



Detail from the Hirka-i Saadet Pavillion of Topkapı Palace

The third courtyard is built over a sloping terrain. The ground is inclined towards the east. The Reception Room stands at the highest point of the courtyard and is connected to the surrounding area with stairs. The kiosk of Fatih is located at the southeast corner of the courtyard. On the north side of the courtyard, there is the mosque for the guards. The Palace school where the guards at the service of the sultan were trained was also in this courtyard.

The fifteenth century layout of the Palace was modified in the course of later centuries. One of these was the transformation of the *Has Oda*, the Sultan's Room, to *Hirka-i Saadet Dairesi*, the Suite for the Holy Relics of Islam, after the Conquest of Egypt by Sultan Selim I. Another important change was the addition of a library to the east of the Reception Hall by Ahmet III in the eighteenth century (39).

Until the seventeenth century, the area to the east of the third courtyard was like the outer gardens of the Palace. This part of the Palace developed in the seventeenth century. Several beautifully decorated pavillions, the Iftariye, Revan and Bagdad kiosks were built for the sultan to rest, read and enjoy the Golden



Iftariye Kiosk, loggia used by the sultan during Ramadan and religious feasts

Horn and the Bosphorus. The Kiosk of Kara Mustafa Paşa which also dates from the seventeenth century is also within this part of the Palace. It is one of the oldest timber buildings in the Palace. During the Tulip Period, this part of the Palace was used for night entertainments, with tortoises carrying candles.

Starting with Mahmud II, the sultans moved to the palaces on the Bosphorus, leaving Topkapı Palace to guards and elderly women. Yet, the archive, library and collections were kept as part of the history of the place. Sultans visited the Palace occasionally, for some ceremonies or events. Sultan Abdülaziz (r. 1861-1876) asked architect Sarkis Balyan to design a kiosk for him. Mecidiye Kiosk which is the last kiosk built within the Topkapı Palace overlooks the



The Column of Goths dating from the Roman period

Bosphorus. A small mosque and guard house were associated with this project (40). At a spot to the east of Mecidiye Kiosk, there is the Column of Goths which was put up to celebrate the victory of the Romans over the Goths. The fifteen meters tall column has a beautiful capital with an eagle carved in low relief (41).

During the nineteenth century, several important projects were realized in Istanbul. The construction of the Istanbul-Paris railroad is noteworthy for its impact on Topkapı Palace. The railroad was constructed but it stopped at the outskirts of the city, at Yedikule. To build a station in the center was almost impossible because, to reach Sirkeci, the railroad had to pass through the Palace gardens. Sultan Abdulaziz was convinced about the benefits of the railroad coming to the center of the city. So he gave permission to cut through the Topkapı Palace grounds. This resulted in the demolition of some pavilions belonging to the Palace, as well as damage to historic walls and towers.



Yemiş Odası in the Harem of Topkapı Palace



Harem

Harem is the section of the Palace reserved for the wives, concubines, children of the sultan. There were also guards and maids working to carry out the services. Its entrance is from the second court, at a point to the north of the Council Hall. Another door opens into the third courtyard. Harem people lived within the rooms, apartments, pavillions and wards located in the northern part of the second and third courtyards.

There are doubts about the presence of a harem in the original design of the Topkapı Palace; the family of Mehmet II lived in the Old Palace at Bayezıt, near the Forum Tauri before the construction of Topkapı Palace. During the reign of Sultan Süleyman I, the harem section started to develop. The construction of some pavillions at Topkapı Palace by Architect Sinan and Davut Ağa are recorded in several documents from the sixteenth century (42).

The harem of Topkapı Palace has a very complex structure; it has grown spontaneously over the centuries. Since it was attached to the north wall of the Palace, new development had to be towards the north, over retaining walls and substructures. The drop in the land towards the north afforded a beautiful view towards the Golden Horn and Galata. Harem continued its growth in the seventeenth and eighteenth centuries. The kiosk of Osman III (r. 1754-55) is one of the most attractive designs from the eighteenth century. The kiosk has a jetty which projects over the high retaining wall separating the harem from the Gülhane Park. Its interior is purely baroque in style, reflecting the influences from France.

Besides the many rooms for women and the long corridors, there are many special spaces like baths, private suites built for some sultans, the premises of the queen mother, the ward of the guards. The gardens of the harem were carefully guarded, not to let outsiders to trespass into the private grounds. The harem did not have a kitchen of its own, the meals were served from the kitchens in the second courtyard.

Topkapı Palace was transformed into a museum in 1924, soon after the establishment of the Turkish Republic. This was the starting point for the systematic study and documentation of its movable and immovable heritage. Architects Selma Emler and Mualla Eyüpoğlu Anhegger worked on the different sections of the Palace to restore and present the large complex as a museum. The mosque of the guards became the library for manuscripts. The kitchens, Fatih's pavillion, outer treasury were transformed into exhibition halls for the china, jewellery and the armory collections. The cellars became the archive for the documents related to the history of the Palace and several buildings founded by the sultans. The archive is very rich with its collection of documents related to the personal life of the imperial family and the other inhabitants of the Palace and the construction activity of the imperial family. It is worth noting that the construction books of Sultan Ahmet Complex are preserved in this archive, along with many other documents related to repairs and reconstructions of mosques, castles and bridges.

During the restorations, researches were conducted, to understand the evolution of the structures and their transformations. Some of the different phases of interventions are visible and reflect the changes in taste and style. *Hünkâr Sofası*, the Imperial Hall is one of such places. The original interior from the sixteenth century interior was covered up by baroque elements and Dutch tiles were used to decorate some parts of the walls. New furniture and paintings tend to change the atmosphere, but the architecture is essentially Classical Ottoman in design.

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The harem was cleaned of the inappropriate additions made in late nineteenth century, by those left behind after Mahmud II and his family left Topkapı Palace to move to the palaces on the Bosphorus. At areas where the unity of the interior is at risk, the last period of decoration was preserved with only small sections to indicate the findings from the earlier phases. The harem was opened to the public after lengthy restorations.

Several interesting details were uncovered in the process of cleaning and restoration. The discovery of the original dome of the *Veliaht Dairesi*, the Pavillion of the crown prince was not visible because of the construction of a timber ceiling during the late nineteenth century. The original dome with its exquisite decoration on deer hide was revealed and restored. It is one of the exceptional pieces of seventeenth century architecture.

The restoration and maintenance of the artifacts and architectural treasures of the Palace requires funds allocated regularly from the Ministry of Culture budget. The projects are developed and implemented by the Survey and Monuments Department of the Ministry of Culture and the staff of the Conservation Laboratory. A management plan is on the way for the protection of this exceptional treasure. Topkapı Palace has been exposed to several earthquakes in its long history and restorations followed the cracks and collapses. Recently there is a project by the Ministry of Culture to prepare for the earthquake expected in 30 years.

THE THEODOSIAN WALL

With the increase of the city's population in the fourth century, the area contained within the Constantinian Wall became densely populated, not able to meet the demands for new development. Theodosius II decided to enlarge the city, by extending the boundary of Constantinopolis further to the west. A new wall was constructed to the west of the Constantinian Wall (43). The new defense line, called the "Theodosian Wall" started at Marmara Sea, where the

The Comnenian wall in the nineteenth century



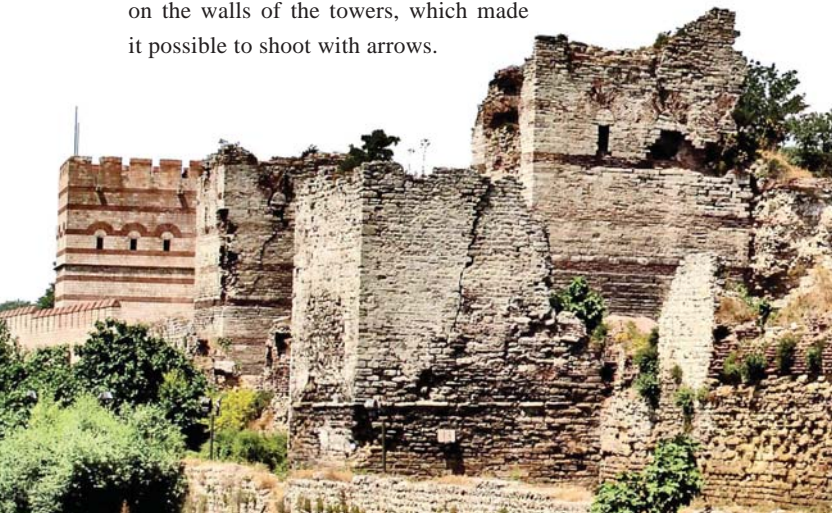


A World Heritage Site

Marble tower stands today and extended in the northern direction, reaching the Blacherna region on the Golden Horn. During the fifth century, Blacherna was a suburb with an imperial palace overlooking the Golden Horn. Theodosian Wall stopped roughly at the walls of this Palace. During the medieval period, Blacherna Palace was enlarged and new walls were constructed to defend the city. The section of the landwall from the medieval period is called “the Comnenian Wall”, due to the reigning dynasty at the time. It starts from the north of the Tekfur Saray and stretches towards the north, reaching the coast of the Golden Horn at Ayvansaray.

The Theodosian Wall was fortified with 99 towers, placed approximately 50 meters apart. The towers of the main wall are usually square in plan. Octagonal towers are placed at points where the wall makes an angle. The towers are given numbers, starting from the Marmara shore. The position of the first tower is very critical. It could defend the attacks from the sea and the shore. So its plan is pentagonal, to provide the chance to shoot from different angles.

The main towers were about 16 m high and had three levels. The ground level was accessible from the land to the east of the wall. Usually the land adjoining the wall belonged to people and they used the ground level in peace time. The first floor is at the level of the wall walk. There are windows on the walls of the towers, which made it possible to shoot with arrows.



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Stairs attached to the eastern side of the main wall lead up to the wall walk.

The third level is the roof of the towers, called the platform level. It is possible to climb to the top of the towers with narrow stairs attached to the eastern side of the tower. The stairs were protected from shooting by the enemy with high curtain walls. The top of the towers were crenellated; from this level, it was possible to shoot with arrows and catapults.

The walls are about 5 meters thick and crenellated. They were built of limestone courses with bands of brick. The exteriors of walls are covered with regular coursed ashlar blocks made of local limestone. After earthquakes, the original construction technique was altered or changed. So today it is possible to see

Theodosian Wall; a view towards the Belgrade Gate





Earthquakes damaged the city walls

both alternating wall construction and repairs carried out by using only stone.

In front of the main wall there is the front wall, a lower structure, also fortified with towers. The front wall is 3.85 m thick and reinforced with towers placed at 50 meters. Its towers are rectangular or U shaped in plan. They are smaller in size, but important in strengthening the defense line. Being located between the main towers, they make it possible to create additional points of attack in the weaker part of the front line. It was possible to shoot arrows from the windows of the towers and also from the battlements above the wall walk. The construction of the front wall is not as refined as the main wall.

The 16 m wide ditch was another important element of the fortifications. Due to the topography of the area on which the Land Wall was built, the ditch could not be horizontal. There are several partition walls in the ditch to hold the water, when it is filled. The sources for water are not known, but assumed that the sources in the western part of the city were used .

The Land Wall represents a good example of ancient Hellenistic fortification. It was very strong and could resist the attacks of different armies more than thousand years (44). Good design and

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workmanship helped its walls and towers to resist the ravages of time. Yet several repairs had to be undertaken; some towers had to be reconstructed due to earthquakes.

The entrance to the city was provided by seven gates, located at points which were linked with the street pattern and the topography of the city. Porta Aurea/The Golden Gate was the most important one, used by victorious emperors as they entered the city. The entrance was flanked by two beautiful towers made of marble blocks. The second gate, located to the north of the Golden Gate, is the Belgrad Gate. The ancient names of some gates are not known. They are named according to the direction they are heading for, or the group of people who lived around it. The name Belgrade Gate derives from the fact that people who came from Belgrade settled around it in the Ottoman period. The other gates towards the north are named Silivri, Mevlevihane, Topkapı/Cannon, Pempton/Sulukule and Edirnekapı. There were also several secondary gates, mainly used by the military. The first one is situated next to Tower 1, near the Marmara Sea.

The medieval part of the Land Wall, the Comnenian Wall, was built over a sloping terrain. The topography in this part of town made it easier to defend the city. So the new wall was not designed with three components as the Theodosian Wall; it consists of only one line of defence, supported by high towers. The only gate on this part of the land walls is Porta Caligaria, *Eğri Kapı*, which is still in use. In the area close to the Golden Horn coast, the land is flat. Making it easy to attack the city. To keep the enemy far from the main wall, a front line called Pteron was constructed. There were several repairs to this part of the wall due to the attacks by foreign troops.

The Land Wall has been subjected to strong tremors soon after its erection. The construction technique used in the repairs after the 440 earthquake was very similar in detail to the original building, therefore hard to differentiate from the original. The repairs after the 740 earthquake, however are different; some are

A World Heritage Site

marked with inscriptions and thus easy to date. Some towers were reconstructed after the earthquakes in the ninth and eleventh centuries. The famous earthquakes of 1509, 1766 and 1894 also caused damages to the Theodosian wall (45).

The military significance of the Land Wall diminished during the Ottoman period, because the city was no longer situated at the frontier. It was at an inland position, far from war or risk of being sieged. Yet the Venetian fleet occasionally approached towards the Dardanelles and some precautions were taken at the capital. During the first half of the seventeenth century, grand vizier Bayram Paşa carried out some repairs to the land and sea walls in order to prepare the city against the attack of the approaching Venetians.

By the middle of the nineteenth century, the ruined walls and towers of the Theodosian fortification had become a picturesque ruin. Many travellers and artists walked along the exterior of the town, watching the wild vegetation growing from the crevices of the towers. The city was still confined within the walls and the exterior was reserved to the fields and cemeteries. The engravings and sketches of the nineteenth century artists give an idea about the tranquillity of the area.



Yedikule Fortress

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Towards the end of the nineteenth century, important changes took place in the vicinity of the southern end of the walls. The leather industry which was located at Kazlıçeşme since the fifteenth century, expanded towards the east. New workshops and several other factories were constructed next to the southern end of the Land Wall. The construction of the railroad connecting Europe to Istanbul was another important event. The trains entered the city through a passage which was cut between the towers 6 and 8. The changes related to urbanization and modern development continued during the twentieth century. In 1950's, the construction of the motorway along the coast changed the relationship of the walls with the sea. A new cut was made through the curtain wall between the Marble Tower and the first tower of the Theodosian Wall. The sea was filled to build the road, changing the relationship of the sea and the afore mentioned towers.

The Metropolitan Municipality of Istanbul is responsible for the care of the Land and Sea Walls. During the preparation of the urban plan in 1937, it was decided to form a 500 meter band of protection for the Land Wall. Yet, several private buildings existed next to the walls and over the ditch. No systematic work was carried out to remove the structures which had croached in the area. After the listing of the Historic Areas of Istanbul as World Heritage, the Metropolitan Municipality took action to clear the area adjoining the Wall from accretions. This required legal operations, so several cases were sued to expropriate the land and to remove the modern buildings next to the Land Wall.

The transfer of the Kazlıçeşme industrial area was another component of the rehabilitation project concerning the environs of the Land Wall. The Metropolitan Municipality of Istanbul engaged expert teams to make a survey of the cultural heritage within the protection belt of the Land Wall. A project was developed for the landscaping of the green areas along the Land Wall. Inventory cards were prepared for cultural assets which had not been

registered and presented to the Protection Board for approval and registration. Experts had discussions about the program of preparing conservation projects for the towers and wall sections.

For the first phase of the implementation work, Belgrade Gate was chosen. After the preparation of the photogrammetric surveys, cleaning and excavation was conducted along the walls and towers in the project area. The restoration of Belgrade Gate and the two towers flanking it was carried out between 1987-1991. The project and its execution was not received well by the public due to the excessive reconstruction carried out; archaeologists, architects and other professionals reacted to the inappropriate treatment of important remains.

In 1991, the City administration made an assessment of the case and asked for advice from universities. The principle of minimum intervention was suggested and adopted for the preservation of the archaeological heritage. A pilot project was started at Yedikule between the towers T1-T6 (46). Between 1992-1994 towers 2 and 3 and the walls adjoining them were restored, fully respecting the principle of minimum intervention. The restoration works at the Walls were stopped by the Municipality, due to the change of administration after the election in 1994.

After the 1999 earthquake which caused some cracked or damaged towers to collapse, the City administration decided to start restoration works again, stabilizing towers which could collapse unexpectedly and endanger the life of citizens. Edirnekapı was one of the critical points where two towers flanking a major traffic artery were seriously damaged. For reasons of public safety, Towers 89 and 90 were put on the priority list for intervention. Following the restoration of these damaged towers, the section to the north of Edirnekapı, towards the Tekfur Saray was taken up. The works were conducted by a contractor, who was not properly supervised. As a result, the interventions in this area were not found satisfactory. UNESCO warned the authorities to stop the work and be more careful about keeping the authenticity of the fabric (47).

THE CASTLE OF SEVEN TOWERS

The Castle of Seven Towers is located close to the southern end of the Theodosian Wall, next to the *Porta Aurea*, Golden Gate. It was built by the order of Mehmed II, as a castle where the state treasury was kept. It is nearly pentagonal in plan. The four towers on its western side belong to the Theodosian Wall. The three in the eastern part are cylindrical in plan. The entrance to the castle is from the northeast, through an arched gateway. The walls are about 12 meters high. A small settlement developed within the castle during its use through the centuries. On a drawing from the seventeenth century, there is a small mosque and several houses; the towers are covered by conical roofs. (48) After the sixteenth century, one of the eastern towers was used as a prison where occasionally foreign envoys were put in custody. Inside this tower, which is also called the “ambassadors’ tower”, it is possible to see the names of some of the imprisoned people on the walls.

The castle became a museum in 1895. There was a fire in 1905 which devastated the settlement inside the castle walls. The houses disappeared; today only the lower part of the minaret survives from

Porta Aurea, outer gate





Stairs in the walls of Yedikule Towers

the mosque. Action was taken by the general directorate responsible for Antiquities in the second half of the twentieth century. Architect Cahide Tamer was responsible for the works carried out between the years 1958-1970 (49). A small open air theater was created at the southwest corner of the garden in order to use the castle for performances during summer nights. Recently, the Ministry of Culture has leased the Castle grounds to a private firm, which arranges concerts and other performances inside the Castle.

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A street in Zeyrek

ZEYREK

Zeyrek is a traditional neighborhood with significant Byzantine and Ottoman structures. It is located on a hillside overlooking the Golden Horn and Süleymaniye. The quarter is famous for its timber houses surrounding Zeyrek Camii, an important medieval monument, which was originally part of the Pantocrator Monastery founded in the twelfth century by Queen Eirene, wife of John Comnenos II. The construction started in 1118 with the South Church. Then the North Church dedicated to Lady Mary was added. The queen died in 1134 before the complex was

finished. Her husband continued the project; she was interred in between the south and the north churches and a chapel was constructed over her tomb. This building, squeezed between two larger structures, was called the Funerary Church.

There is a foundation deed from 1136 which provides information about the program of the monastery and the charity institutions attached to it. According to its foundation deed, the monastery comprised a house for the elderly, a hospital and an eye clinic. The complex was occupied by the Venetians during the Latin rule between 1204 and 1261. It was used partially as a storage place for the looted goods from the city, before they were sent to Europe. The monastery and the churches were restored by the Byzantines after they took over the city in 1261.

The dependencies of the monastery have been lost in the course of time. The name Zeyrek comes from the professor who taught at the madrasa established within the Pantocrator Monastery by the Ottomans in the fifteenth century. The madrasa use was temporary. After the completion of the Fatih Complex, the students at Zeyrek moved to the newly constructed madrasas there. The Pantocrator Monastery became Zeyrek Camii and has been used as a mosque since late fifteenth century.



Pantocrator Monastery-Zeyrek Camii

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The monument suffered from several earthquakes in its long history. The style of the repairs provides evidence about the date of interventions. The 1766 earthquake probably resulted in the collapse of the central dome of the north church and produced deformations in the columns of the South Church. As a result of the damages, the columns in both the North and South churches were replaced by piers with larger cross sections. A sultan's lodge was added to the southwest of the mosque. The damages caused by the 1894 earthquake were followed by repairs which are not documented. During the twentieth century, the responsibility of the monument was undertaken by the General Directorate of Pious Foundations. The western and northern façades of the monument were treated by architects working for the General Directorate, A. S. Ülgen and F. Çuhadaroğlu. From the restorations undertaken between 1950-1970, there is not much documentation explaining the decisions for interventions. Following a need for the renovation for the timber floor, Dumbarton Oaks conducted research within the South Church, revealing the beautiful opus sectile decoration in the central part of the naos.

In the second half of the twentieth century, the social profile of the Zeyrek neighborhood changed dramatically. The houses were



Zeyrek Camii, east façade

no longer inhabited by the families who had built or inherited them, but immigrants from southeast Anatolia, coming to Istanbul for jobs preferred to live in this quarter due to the low rents and its proximity to the central business district. The newcomers were not very careful about their environment. Some people climbed up the roof of the mosque and removed the expensive lead sheeting, to sell the material. The General Directorate of Pious Foundations, could not protect the lead roof. In order to stop thieves, the decision was to remove the lead roofing and replace it by imitation in concrete. This cheap material was not as good as the lead in protecting the monument; it needed constant maintenance. But the necessary care was not taken; the roof was neglected for more than twenty years, which resulted in the development of serious humidity problems.

In 1994, a conservation project was initiated by Professor Metin and Zeynep Ahunbay from Istanbul Technical University and Professor Robert Ousterhout from Illinois University to save the building from further deterioration. Documentation started with the ground level. In 1997, Istanbul Metropolitan Municipality donated a large sum for roof restoration. With



Roof of the Zeyrek Camii has been restored (1997-2004)

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some intermissions, the restoration of the roof lasted until 2003, with support from World Monuments Fund, Illinois University and private donors. The restoration of the roof included the treatment of several structural cracks in the vaults and domes. Many interesting features about the history of the monument were uncovered during the work on the roof.

Along with the work on the roof, a restoration project was prepared for the eastern façade of the Zeyrek Camii. The



Zeyrek Camii, eastern façade after restoration in 2004

project was presented to UNESCO through Turkish National Commission for UNESCO and funds were received for its execution. The eastern façade was partially restored in 2004, improving the stability of the eastern wall and the general outlook of the monument (50).

Several fires in the Historic Peninsula devastated large parts of the city through its long history. Thus the urban fabric was renewed several times. After fires, the houses were usually rebuilt on the same street pattern. The last big fire which destroyed the houses and damaged Zeyrek Mosque started at Çırçır in 1833. Luckily, this part of town was not devastated by the big fires in early twentieth century. So the Ottoman street pattern is preserved in this part of Fatih. The timber houses dating from nineteenth and early twentieth centuries could survive and reflect the traditional atmosphere of old Istanbul, making it a spectacular site, worthy of designation as a World Heritage site.

Neglect, vandalism, fires and bad repairs to the timber houses of Zeyrek is a great source of concern to conservationists. UNESCO has warned Turkey to take urgent measures to stop demolition of the timber architecture. Some exemplar projects and implementation work has been carried out with technical support from UNESCO. An NGO specifically established to save the heritage assets at Zeyrek has collaborated with ICOMOS Turkey to restore a timber house on Ibadethane Sokak. Traditional methods and materials were used in the restoration of house no. 46, in order to preserve the authenticity of the building and the site. Timber Association has taken initiative to monitor the area and warn the responsible authorities about the bad interventions and losses. Recently the Municipality of Fatih has taken action to restore some houses with financial support from the Governorate of Istanbul. KUDEB, a control and technical assistance center established by the Metropolitan Municipality is training craftsmen and supervising the works.

SÜLEYMANIYE

Süleymaniye quarter incorporates a good collection of timber houses which have not suffered from the fires in early twentieth century as well as very significant monuments and complexes. The site spans from Ragıp Paşa Avenue in the north to Şehzade Complex in the south and from Uzun Çarşı street/*Macro Embolos* in the east to Atatürk Boulevard in the west. Besides the extensive complex of Süleymaniye, the ancient aqueduct of Valens, Vefa Camii, a medieval church, the sixteenth century Şehzade Complex, Atıf Efendi Library from the eighteenth century, the Ottoman Ministry of War (now the Istanbul University Rectorate), the headquarters of Istanbul Muftu, Botanical Institute attached to Istanbul University are located within this district.

Süleymaniye Complex and the settlement around it has an important place within the Golden Horn silhouette of the Historic Peninsula. Süleymaniye Complex gave the district its name. It is a grand establishment reflecting the glory of the Ottoman Empire in the sixteenth century. Its program reflects the might and generosity of the imperial founder. The general layout of the complex follows the axuality of the Fatih Complex; the mosque is in a central position. It rises like a mountain over the top of the hill and catches the eye as one looks towards the Historic Peninsula from the north.

The land needed for the construction of the Complex was partly allocated from the Old Palace grounds. The rest was acquired by expropriation. Due to the sloping terrain towards the north and west, terraces were created by the construction of retaining walls. It took nearly nine years (1550-59) to build the complex which consists of a grand mosque, two tombs, a primary school, five madrasas, one medical college, a hospital, a caravansaray, a guesthouse, a refectory, a kitchen, a bakery, a Koran reading room, a bath and several shops. A spacious courtyard surrounds the mosque and its arcaded courtyard on three sides. The tomb of the founder and his wife are placed to the *qibla* side of the mosque,

A World Heritage Site

in the garden to the southeast. Madrasas are on the northeast and southwest sides of the mosque. The northwest side is reserved for three major buildings of the complex; the hospital, the refectory-kitchen and the *tabhane*/guesthouse. Due to the slope towards the west, all of the three buildings have basements.

The structural scheme of Süleymaniye mosque was inspired by Hagia Sophia, however, Architect Sinan chose a more modest scale for his mosque design, probably due to the imminent earthquake risk. The dome of Süleymaniye is 24 meters in



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diameter, in contrast to the 33 meter wide dome of Hagia Sophia. Architect Sinan contributed to the sixteenth century mosque design with many important, new details. He regarded Süleymaniye as the work of his mid-career. The three storeyed western gate of the courtyard is unique in Ottoman architecture. Marble, granite, porphyry columns were brought from different places of the Empire to embellish this grand monument. The best quality works of stone masons, tile workers and other craftsmen of the time were used in the creation of Süleymaniye.



Dome of the Süleymaniye Mosque







Timber houses from Süleymaniye

For the first time in Ottoman architecture, the ablution fountains were placed on the side walls of the mosque. In the courtyard, a decorative fountain with jets of water from its ceiling was a novice (51). The treatment of the structural elements, especially the buttresses on the side elevations was very ingenious. They were nicely articulated; the combination of the rhythmic two-storeyed arcade and its projecting roof was a novelty in the façade design of Ottoman mosques.

Architect Sinan used references to ancient architecture in his major works, enriching his designs and giving them a depth of history. Octagonal plan was used very often for tombs in Ottoman architecture. In his design for the tomb of Sultan Suleyman, Architect Sinan used an octagonal plan with inner and outer ambulatories, borrowing elements from Roman architecture.

The tomb of Roxelane, the dear wife of Süleyman the Magnificent is located very close to his but is quite modest in scale. The plan is octagonal on the outside, but sixteen sided inside. This typology is derived from Seljuk architecture; Architect Sinan had several references to Seljuk architecture in his works. The interior of the tomb is richly decorated with glazed tiles. The exterior is sober with regular ashlar masonry. The cylindrical drum of the tomb is unique in Ottoman architecture, with verses from the Quran carved on it (52).



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Kayserili Ahmet Paşa Mansion, Süleymaniye



Conservation of the timber architecture at Süleymaniye is of high priority

Madrasas

There are six madrasas within the Complex of Suleymaniye. The first four were the highest level universities of their time. They were called the first, second, third and fourth in Ottoman (*Evvel, Sani, Salis* and *Rabi*). The first two madrasas are located on the southwest side of the mosque, on a land sloping towards the north. They are arranged symmetrically on two sides of a street. Today these two madrasas are used by the Ministry of Culture and Tourism as the manuscript library for the collections of the historic libraries of Istanbul. A team of conservators are employed for the care of the rare books in the library.

The third and fourth madrasas are on the northern side of the mosque, overlooking the Golden Horn. They are also symmetrical in layout, with their entrances located on the Mimar Sinan Street. The tomb of Architect Sinan is also located on this street. The madrasas do not have inscriptions; historic documents provide the date they started to function as 1558. The design of the northern twin madrasas is very special; their courtyards are not level but adapted to the terrain with steps. The classrooms are located at the highest point of the land. The courtyard has several terraces. One reaches the northern wing of the building by means of steps. The eastern and western arcades have sofas for the students to sit, read or to contemplate. Under the northern wing of the third and fourth madrasas, there is a row of rooms dedicated to the accommodation of poor scholars (53). These rooms were later named *Mülazımlar Medresesi*, the Madrasa of Scholars, although the building did not function as a madrasa.

The fifth madrasa is the *Dariilhadith*; a madrasa for the teaching of the sayings of the prophet Mohammad. This madrasa was the highest ranking madrasa in the Ottoman Empire, when it was built. It consists of a raised classroom and a row of cells arranged on a broken line. The madrasa was damaged seriously in the course of time; today it is difficult to trace some of the original features.





Süleymaniye, the first madrasa



Rabi Madrasa, classroom

The sixth madrasa was for medical studies; it was the first medical school in Istanbul. It is located to the west of *Sani* madrasa, with its cells placed above the western end of *Tiryaki Çarşısı*, the bazaar of tobacco dealers. According to the foundation deed of Süleymaniye Complex, there were eight students in the madrasa. This means that there were eight rooms for the students and other spaces for the staff and services. Medical college was converted into a hospital in

the twentieth century. Today there are twelve rooms arranged in a line. The two rooms at the ends are rectangular in plan and covered with two domes. The others are square in plan. Within the present arrangement, there is not a large room which could be used for lectures. Probably, both the theoretical courses and practical exercises took place in the hospital building. Originally, there was probably a colonnade or an arcade with a timber roof along the southern side of the cells. Several changes took place; the arcade is no longer a semi-open space but walled in.

The single domed building attached to the eastern wall of the tomb garden is the *Darülkurra*, the building for teaching the different styles of Quran reading (54). In a map showing the waterways of Suleymaniye Complex, this building is indicated as the classroom (55). In an old photo, the darülkurra has lost its roof and is surrounded by buildings. During the restoration carried out by A.S. Ulgen in 1950's, the accretions around it were removed and its dome was reconstructed.

The primary school is located to the east of the Evvel Madrasa, above the eastern end of the Tiryaki Bazaar. Its entrance is on

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the east, from a small door on Süleymaniye Street. There is a semi-open space covered by a dome at the entrance. This was used as the summer classroom. The closed part of the school is rectangular in plan (56). The primary school is used as a library for children today.

The hospital, *darüşşifa* is a spacious building, located to the southwest of the mosque, on a terrain sloping towards the west. It is organized around two courtyards. A pharmacy and a small bath were attached to it. The foundation deed of the complex lists the qualifications of the doctors who could work in this hospital. To provide health services was not assumed as a public duty in the sixteenth century; so hospitals were established by benevolent people, as part of foundations. Only the sultan and his family could afford such expensive projects. Süleymaniye hospital was the second healthcare center in Istanbul when it was built.

The *darüzzıyafe*, the public kitchen of the complex is to the north of the hospital. It consists of a kitchen, a refectory, storage rooms, a bakery and the administrator's office. The architectural design of the imaret is similar to the public kitchen of the Bayezit II Complex in Istanbul with its compact organisation and arrangement of the units around a arcaded courtyard. It is a big structure which served the students and the staff of the complex,



Rabi Madrasa, Süleymaniye



Tomb of Architect Sinan, Süleymaniye

as well as the guests staying at the *tabhane*. Its basement was used as the stable for the animals of the guests staying at the *Tabhane*.

According to the foundation deed of Süleymaniye Complex, the guests were welcomed at the complex and could stay there for three days, without any charge. During this period, their animals stayed at the stable and were looked after. There are two entrances to the stable; a small one from the sloping street to the south of the building and a large gate from the road along the west wall. The interior is a L shaped large hall, covered with vaults. Slit windows were used for the ventilation and illumination of the interior.

The guesthouse, *tabhane* is situated to the north of the public kitchen. The monumental gate on Süleymaniye Imaret Street leads to a forecourt from which the building is reached. The guesthouse is a spacious building with rooms and iwans arranged around a courtyard. The courtyard is paved with marble slabs and has a pool in the center. The iwan across the entrance is the most conspicuous element of the whole composition. It was reserved for guests, to come together, to have meals or to chat. There are also small sofas in front of the rooms for sitting and resting. The meals were served from the kitchen. In the Republican Period, the guesthouse was used as part of the State Archives. It was not open

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to the public. The earthquake in 1999 caused some damage to its structure. Conservation works are on the way.

Imperial complexes usually have double baths, *hamams* in their programs. According to the historic documents related to its construction, the bath was one of the last buildings to be completed. Probably due to the constraints in finding a suitable place to build it, the bath of Süleymaniye Complex is a single one, meaning that it serves men and women at different hours of the day. The planimetry of the hot section has a central dome with four iwans and four corner cells. The bath has undergone some alterations in the nineteenth century. Its three bay porch was walled in to create additional space. A timber gallery , *şirvan* was added to the dressing hall. The bath stopped functioning after 1930's, but after a restoration in late 1980's, it is in service again.

Due to the sloping terrain on which the Complex is built, several basements had to be built, which were used as shops or storage areas. Under the terrace, to the north of the mosque, there is a long row of shops. Another long row, attached to the south wall of the third and fourth madrasas, faced these shops. This was a bazaar where craftsmen specialized in brasswork, producing samovars, braziers, candlesticks were located. The street is called *Dökmeciler*, the founders' bazaar. The shops are rectangular in plan and covered by vaults. The timber shutters on their façades have been changed in time. Originally, they had wide eaves which protected the goods exhibited in front of the shops. The evidence for some of the supporting elements are preserved.

Süleymaniye Complex is the greatest of Sinan's projects in Istanbul. It was built at a time when Ottomans were very strong, economically and politically. It reflects the concept of an Ottoman imperial complex, illustrating the Ottoman building types and the arts and crafts of the sixteenth century. The integrity of the complex has to be preserved with care. The modern uses should be selected very carefully in order to present the site as a socio-cultural institution of its time.

Entrance to the Guesthouse
(Tabhane) of Süleymaniye Complex



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During the sixteenth century, Süleymaniye quarter was a fashionable quarter with *konaks*, houses close to the Old Palace and a nice view over the Golden Horn. The popularity of the district continued over the centuries, attracting high ranking officials. The most impressive of the vizierial complexes was the palace of Siyavuş Paşa, which had 300 rooms, baths and shops. The panorama of C. Loos from early eighteenth century, gives a good idea about how the slopes of Süleymaniye looked before major transformations took place.

Süleymaniye is located very close to the harbour area. The coastal strip between Eminönü and Unkapanı was reserved to commercial activity since the fifteenth century. Each craft had its workshop organized on a street, forming *arastas*, lines of shops. Commercial activity in the area to the north of Süleymaniye continued within its earlier boundaries until the twentieth century. After 1950's there was a boom; the timber houses in the proximity of the commercial district were pulled down to give way to large scaled reinforced concrete structures. Several workshops and small industrial plants occupied these multi storeyed structures. Thus Süleymaniye, which was a residential quarter during the Ottoman period, with *konaks* commanding a nice view over the Golden Horn, lost its attraction. The social structure of the district changed dramatically with many immigrant families from southeast Anatolia. The new comers preferred to live there due to its proximity to the commercial center. Almost all the houses were rented or purchased

Yeni Cami (New Mosque) and the Galata Bridge





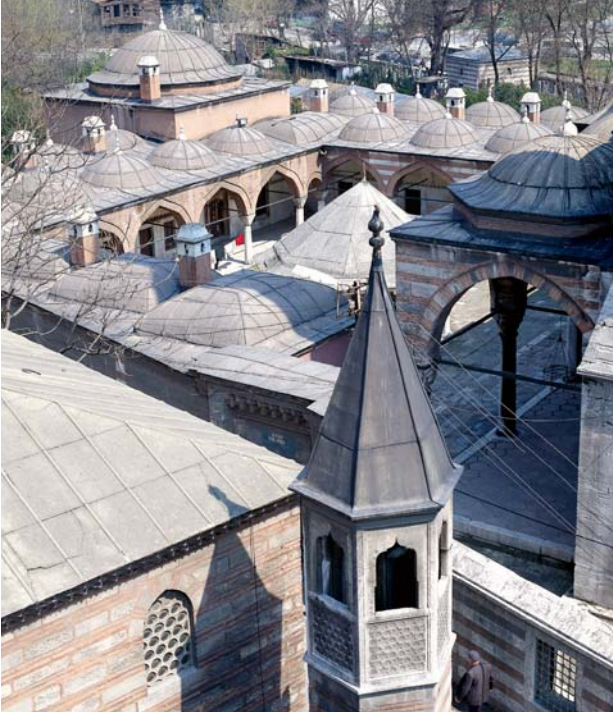
by families with rural background and bachelors looking for job opportunities. During Istanbul's listing to the World Heritage, the timber houses within the district were in better condition than today and reflected the spirit of the place. But the lack of proper maintenance and changes to the fabric by demolitions have caused extensive losses since the 1990's. The decrease in the number of historic houses poses a great risk to the integrity of the urban site.

CONSERVATION OF HISTORIC ISTANBUL

The topography of Historic Peninsula is very interesting with its sloping hills, valleys and shores. Claiming to be the New Rome, Constantinople was organized around seven hills. Building over a peninsula, with emphasis on its natural features was a challenge. Hagia Sophia, Topkapı Palace, Süleymaniye, Sultan Ahmet, Aqueduct of Valens, Zeyrek, Sultan Selim Complex are the major focal points of this spectacular urban compound. With major monuments highlighting the attractive localities, an exceptional silhouette, which lends itself to interesting and impressive panoramas has been created. In addition to the prestigious religious buildings, profane buildings like fountains, sabils, timber and masonry houses add to the attraction of the city and its streets.

Artists and travellers who visited Istanbul during the nineteenth century found it exotic and expressed their feelings in writing. Danish writer H.C. Andersen, who visited the city in 1842 noted “ *As the Marmara Sea foamed with its dark green waves, a city of the imagination, like Venice, grand Constantinople, the Istanbul of Turks appeared before us* ” (57). Italian writer E.De Amicis who visited Istanbul in 1874, wrote about his confrontation with the Topkapı Palace, Scutari and Galata as follows “ *We are passing by Sarayburnu. This is Istanbul. Magnificent, grand, great Istanbul. Thank God, glory to the created. I had not seen such beauty even in my dreams! ... Hundreds of buildings and gardens rise over the slopes. Minarets like tall ivory towers with shining caps rise to*

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Zal Mahmut Paşa Mosque and Madrasa, Eyüp

the sky from amidst colorful houses, mosques, palaces, hamams and terraces” (58).

Melling’s early nineteenth century engravings show Istanbul as it looked before the drastic interventions to the city. The sea walls surrounding Topkapı Palace were intact; there is no coastal road around the walls. The thickly wooded Gülhane area is clearly delineated. The railroad has not disturbed the Topkapı Palace grounds yet. The hills of the ancient city are covered with small houses and impressive monuments. Hagia Sophia rises over the first hill. The Constantinian column marks the second hill. Bayezıt Mosque is visible at the top of the third hill. The fourth hill, over which once the Church of Holy Apostles stood, is now occupied

by Fatih Mosque. Above the fifth hill, there is the Complex of Sultan Selim, with its rhythmic cluster of domes. The sixth hill is the highest point of the old city with its altitude reaching 76 meters. Mihrimah Sultan Mosque was raised over it in the sixteenth century by Architect Sinan. Visible from many points, it is an important landmark, pointing to the western boundary of the city and the entrance to the city: Adrianople Gate. The seventh hill is not a very conspicuous topographical element. It is on the south side of the city, overlooking the Marmara Sea; Cerrahpaşa Mosque from the end of the sixteenth century rises above this hill.

The southern silhouette of the city has several important urban elements but is not as impressive as the northern one. On its eastern end, there is the Hippodrome and Sultan Ahmet Mosque with its six minarets. The Sergius and Bacchus near the shore is an important monument from the sixth century. Bayezıt II Mosque is only partially visible on this view of the city. New buildings curtain some of the major monuments and the tall structures at Levent and Maslak interfere with the monumental appearance of Old Istanbul.

During the Byzantine period, Marmara coast had several harbours which were silted in time and lost their function.



Marble Tower (Mermer Kule), the first tower of the Sea Walls on the Marmara coast

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Recent excavations at Yenikapı, within the Theodosian harbour uncovered some of their secrets. Several boats, amphorae, walls provide an insight into this part of the city. The site is worthy of presentation with its interesting remains.

The modern Yenikapı harbour is very active and connects the city to different destinations around the Marmara Sea. To the west of Yenikapı there is the Vlanga district and Cerrahpaşa. Modern health facilities belonging to Istanbul University and Social Security occupy the hillside of Cerrahpaşa district. At *Psammattia*, Samatya where Christian population lived, several churches are visible with their tall bell towers. They are surrounded by timber and masonry houses of the Armenian and Greek population of Istanbul. Though separated from the coast, the sea walls are visible towards the western end of the city. The Marble tower marks the connection with the Land Wall. With Yedikule Castle and the nineteenth century gas works in the background, the southern silhouette of the old city is completed.

During the nineteenth century, historic Istanbul had many quarters consisting of two or three storeyed timber houses. Visitors approaching the city from the Marmara sea thought that a city with such an impressive view would have a regular street pattern. When they started to go around, the visitors were surprised by the narrow and winding streets. De Amicis underlines the fact that there is great confusion inside the city (59). Visitors who read about ancient Constantinople and expected to find the Augusteion in front of Hagia Sophia, the Forum of Constantine at Çemberlitaş, and Forum Tauri at Bayezıt had difficulty in orienting themselves. They kept searching for the remnants of ancient city. The urban form of the Byzantine city was not preserved during the Ottoman period. Several of the open spaces which surrounded major monuments were occupied by houses and other buildings. In the Fossati drawing showing the exterior of Hagia Sophia prior to the restoration in the first half of the nineteenth century, timber



Haydarpaşa Railway Station: the starting point of Istanbul-Bagdad line

houses are clustered in the area between Hagia Sophia and the Blue Mosque. Several open spaces, squares were created during the twentieth century as part of the new planning of the city. The open space near the coast of Eminönü was cleaned up in 1950's, removing the nineteenth century commercial buildings over the outer courtyard of Yeni Cami. The large open area between Şehzade Mosque and the Valens Aqueduct was created in 1950's during the construction of the Metropolitan Municipality headquarters building by clearing the site.

The earthquake of 1894 , several fires in early twentieth century caused great damage to the timber architecture of the city. After the fires, new urban plans were set up with grid iron street patterns. The new street pattern tried to preserve and present the

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old monuments as part of the new scheme, but with the loss of the surrounding fabric, the meaning and impact of the historic ensembles was changed dramatically.

Until the beginning of the twentieth century, most of the inhabitants of Istanbul lived within the Theodosian Walls, with Eyüp to the west of the city and Galata to the north of the Historic Peninsula. Galata developed outside of its walls during the last quarter of the nineteenth century with new housing projects. On the Asian side of the city, Üsküdar grew more on the hillside with new living quarters and schools. Several small suburban villages developed to the east of Kadıköy. The Bosphorus villages were very much in favor as summer residences. The Prince's islands in the Marmara Sea was another focal point for the summers.



Şehzade Mosque

The timber houses, kiosks and the natural beauty of the islands is noteworthy. Many historic neighborhoods and buildings from the turn of the century have good quality design and artistic value and are worthy of preservation. Due to the crisis caused by lack of funds, neglect and lack of legal apparatus to designate urban areas, this valuable heritage is only partially protected.

Several wide roads were opened in the Historic city as part of the twentieth century planning. Boulevard of Atatürk, which connects Yenikapı to Unkapanı introduced a new order and changed the scale of the urban fabric around it. Ragıp Gümüşpala Avenue cut through the commercial part of the city. These were part of H. Prost's regulation plan which was accepted in 1938.



The historic city was subjected to great changes due to new trends in architecture and also pressures from immigration and traffic. The Turkish law for protection of Cultural Heritage did not enable the Ministry of Culture to designate urban or rural areas for protection until 1973. After this date it was possible to identify and list the better preserved areas of the city, like Süleymaniye and Zeyrek, which later became part of the World Heritage sites of Historic Istanbul. The inscription of the Historic Areas of Istanbul into the World Heritage List in 1985 brought more emphasis on the protection of the Land Walls, but it was not possible to provide technical and financial support to the privately owned houses until very recently. With a new amendment to

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Dolmabahçe Palace and Mosque



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the legal apparatus, the protection of the urban fabric is easier to handle. The ten percent of property taxes collected from citizens is allocated to the protection of the cultural heritage. This fund is a grant and is used through the local governments for the protection of cultural heritage.

The Management Plan for Historic Istanbul was developed very recently. There are several risks emanating from new projects for traffic problems. A new bridge is proposed from Galata to Süleymaniye, connecting Şişhane with Yenikapı. Excavations have been carried out for other subway projects connecting Yenikapı to Scutari. All these new interventions were aimed to ease the traffic between the two sides of the city. Yet the demand for more continues; construction of a tunnel for vehicles to pass under the Bosphorus is considered.

Ministry of Culture and Tourism is working on a risk preparedness project to protect the museums and other important cultural heritage under its protection against the future shocks which might endanger the structures and the collections

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in them. Detailed studies have been carried out for monuments and complexes like the Topkapı Palace, Archaeological Museum, Hagia Eirene and the Monastery of Chora.

During Istanbul's inscription to World Heritage List, the commercial part of town, Eyüp, Galata, Bosphorus villages, Scutari and the Prince's island were not included in the file. The historic center of the city includes the bazaar area surrounded by many caravansarays, built between the fifteenth and the twentieth century. This area constitutes an important part of the historic city, but was designated at a later date. Earthquakes and lack of maintenance has caused damages to the caravansarays but the historical and architectural importance of the commercial center of town deserves to be annexed to the World Heritage sites of Istanbul.

There is common concern among the citizens of Istanbul and Turkey about the future of the city. The protection of the natural assets and cultural properties demands a lot of work and care. To construct new skyscrapers, bridges, roads, underwater tunnels without taking care of their impact on the historic city presents great risks. Istanbul has to be protected from pressures and



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vandalism by the efforts of people who know and appreciate its values. Teams of professionals and volunteers have to keep vigilance towards this goal.

We hope that Istanbul will continue to preserve its universal value with the support of its citizens and experts who try to search for better means of presenting its cultural layers, enabling all citizens of the world to appreciate it and learn from it. The last words are from Yahya Kemal Beyatlı, the poet who wrote passionately about Istanbul:

Dear Istanbul,

*I looked at you from a different hilltop yesterday!
I did not see any place which I did not visit or love.
You will sit on the throne of my heart, so long as I live!
Even to love a district of yours is worth a life.*

*There are many brilliant cities in the world,
Yet you are the one with charming beauties.
I say that whoever has lived a long life in you and died,
Has been through a long and the most beautiful dream.*



NOTES

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