



**REVIVING OTTOMAN INTERIOR DESIGN: Tracing Cross-Cultural Influences and Contemporary Resurgence (19th century - Present)**

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## INTRODUCTION

Ottoman culture was a rich and diverse mixture of influences from the various regions that made up the Ottoman Empire. The 19th century marked an important period in which the Ottoman Empire underwent significant cultural transformations influenced by the West.

Ottoman interior design, mostly known for its embellishments, luxurious materials, vibrant colors, fabrics and patterns, has fascinated designers for generations. This thesis explores its historical roots dating back to the 19th century and its continuing influence on modern design.

In order to understand the history of Ottoman design, we will start with an overview of the Ottoman architectural periods, focusing especially on the Ottoman interiors of the 19th century Palaces as prominent case studies of the period . To see how things changed as we entered the 20th Century, paying particular attention to Pavilions and how different cultures influenced the way Ottoman interior design moved into the transition period.

From the end of the 20th century to the present. We will take a look at real-life examples to understand how Ottoman design elements have been adapted to today's world.



## Timeline

Early Ottoman Period

19th century Westernization

20th century

Contemporary Revival  
20th century to present

# CHAPTER 1

## Historical Context

## 1.1 Overview of the Ottoman Empire

The Ottoman Empire, started as a small principality in 1299, became a significant link between the Eastern and Western worlds for six centuries (14th to 20th centuries).

The Ottoman Empire was a small principality established on the Seljuk-Byzantine borders in northwestern Anatolia in the 14th century after the Anatolian Seljuk Empire collapsed under the pressure of the Iranian Mongols in the late 13th century.

Benefiting from the superior geographical situation of the region in which it was located, the Ottoman Empire achieved great political success in time, dominating the Balkans and a large part of Anatolia in a short period of time that did not even last a hundred years, and became a great world empire from a tip principality. [1]

Even though people living in the lands it ruled sometimes rebelled, the Ottoman Empire held sway over many states and various peoples. This was largely because it didn't emphasize differences in religion, language, or ethnicity.

## 1.1 Overview of the Ottoman Empire

By the second half of the 15th century, the Ottoman Empire had become a global empire. In addition to carrying on the legacy of the Anatolian Seljuks, it had also taken over the succession to Rome with the conquest of Constantinople.

In this period, the Ottomans were not only a state, but also the religious leader of the Islamic world. With a life span of more than 600 years, the Ottoman Empire was one of the greatest states in history, ruling over three continents and shaping world politics during its rule.

The Ottoman Empire blended Turkish traditions and Islamic principles to create its unique system of government. Islamic beliefs played a crucial role in shaping its political structure and laws, earning it the label of an “religious state.”

In the early 19th century, the Ottoman Empire was a global powerhouse known for its extensive territory. It ruled over a vast region that included present-day Serbia, Romania, Albania, Montenegro, Greece, the Caucasus, Iraq, Syria, Palestine, the Hejaz, Egypt, Tripolitania, Tunisia, Algeria, Bulgaria, Thrace, and Anatolia.

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[1]. Baştav, Şerif; (1999), “Osmanlı İmparatorluğu’nun Kuruluşunda Bizans ve Avrupa”, Osmanlı, I, (ed. Güler Eren), Yeni Türkiye Yayınları, p. 169-175

## 1.2 Ottoman Architecture and Interior spaces

In Ottoman history there are different periods in Ottoman architecture. Exploring these periods in Ottoman architecture provides valuable insights into how the empire's architectural and design styles evolved and responded to shifting cultural, political, and artistic influences throughout its history.

Periods can be identified as: Early Ottoman period, Classical period, Tulip Period, Baroque period, 19th-century Eclecticism , Empire style.

- **Early Ottoman Period (1299 - 1501)**

Early Ottoman architecture, also known as the Bursa style, encompasses the architectural period between the establishment of the Ottoman State by Osman Gazi in Söğüt in 1299 and the commencement of the construction of the Bayezid Mosque in 1501 [2].

The primary examples of early Ottoman architecture are mosques. During this period, Ottoman architecture was heavily influenced by the Seljuk and Byzantine architectural traditions.

## 1.2 Ottoman Architecture and Interior spaces

## Green Mosque - Bursa

One of the most prominent examples of this period is the **Green Mosque in Bursa**.

It was built between 1419 and 1420 by Sultan Mehmed I (Çelebi). The architect of the structure is Hacı İvaz Paşa.

The fame of the mosque comes from its distinctive and significant tile decorations for 15th-century Ottoman ceramic art.

The Green Mosque is a masterpiece of flawless craftsmanship, with its exterior inscriptions, adorned with geometric and vegetal motifs, its ornate windows, crown gate, and the harmony in the compositions of intricate calligraphy and predominantly ceramic decorations found inside. It is a rare example that includes inscriptions with the names of the artisans who worked on it.



"Green Mosque interior" img.1

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[2]. Peter Douglas Rehm (2010). "From Osman to Bayezid: Deciphering Early Ottoman History"  
<https://www.bursa.com.tr/> img 1



## Green Mosque - Bursa

The majority of the mosque is covered with tiles. The interior walls, ceilings, muqarnas, and transitional porticoes are all adorned with tiles.

One of the most exquisite examples of tile craftsmanship in the mosque is the **mihrab**, which stands over ten meters high. Adorned with various geometric patterns and floral designs, the mihrab is one of the most beautiful features of the mosque [3].



“Green Mosque: mihrab and tile decoration” img.2

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[3]. Bursa Provincial Directorate of Culture and Tourism and Bursa Encyclopedia

mihrab: a niche in the wall of a mosque, at the point nearest to Mecca, towards which the congregation faces to pray.

<https://www.egeyapi.com/blog/trend/gecmisin-izleri-klasik-osmanli-mimarisi>



- **Classical period (1501-1703):**

In this period Ottoman architecture, especially under the work and influence of *Sinan*, saw a new unification and harmonization of the various architectural elements and influences that Ottoman architecture had previously absorbed but which had not yet been harmonized into a collective whole [4].

Traditional Ottoman architecture elements are mainly pointed arches, tile decoration, wide roof overhangs with brackets, and domes.




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[4]. G. Goodwin, Sinan. Ottoman Architecture and its Value Today, London: Scorpion Publications, 1977.

img.3 : [www.gotobursa.com.tr](http://www.gotobursa.com.tr)

“Bayezid Mosque interior” img.3

- **Tulip period (1703-1757)**

Ottoman architecture, while maintaining its classical style, incorporated new decorative elements and transformed building types like fountains and libraries into significant symbolic structures. A new type of building known as the “square fountain” also emerged during this period. Even in a relatively short period like the Tulip Era, various experiments were conducted in many fields.

In this era, vase-like flowers played a central role in ornamentation.

The first structures in Ottoman architecture that display foreign influences, particularly the characteristics of the Baroque style, are the III. Ahmed Fountain in Istanbul. The most monumental fountain of the Tulip Period is the 3rd Ahmed Fountain in Ayasofya Square (1728). It represents the transition from classical Ottoman architecture to Western influences, especially the features of the Baroque style.



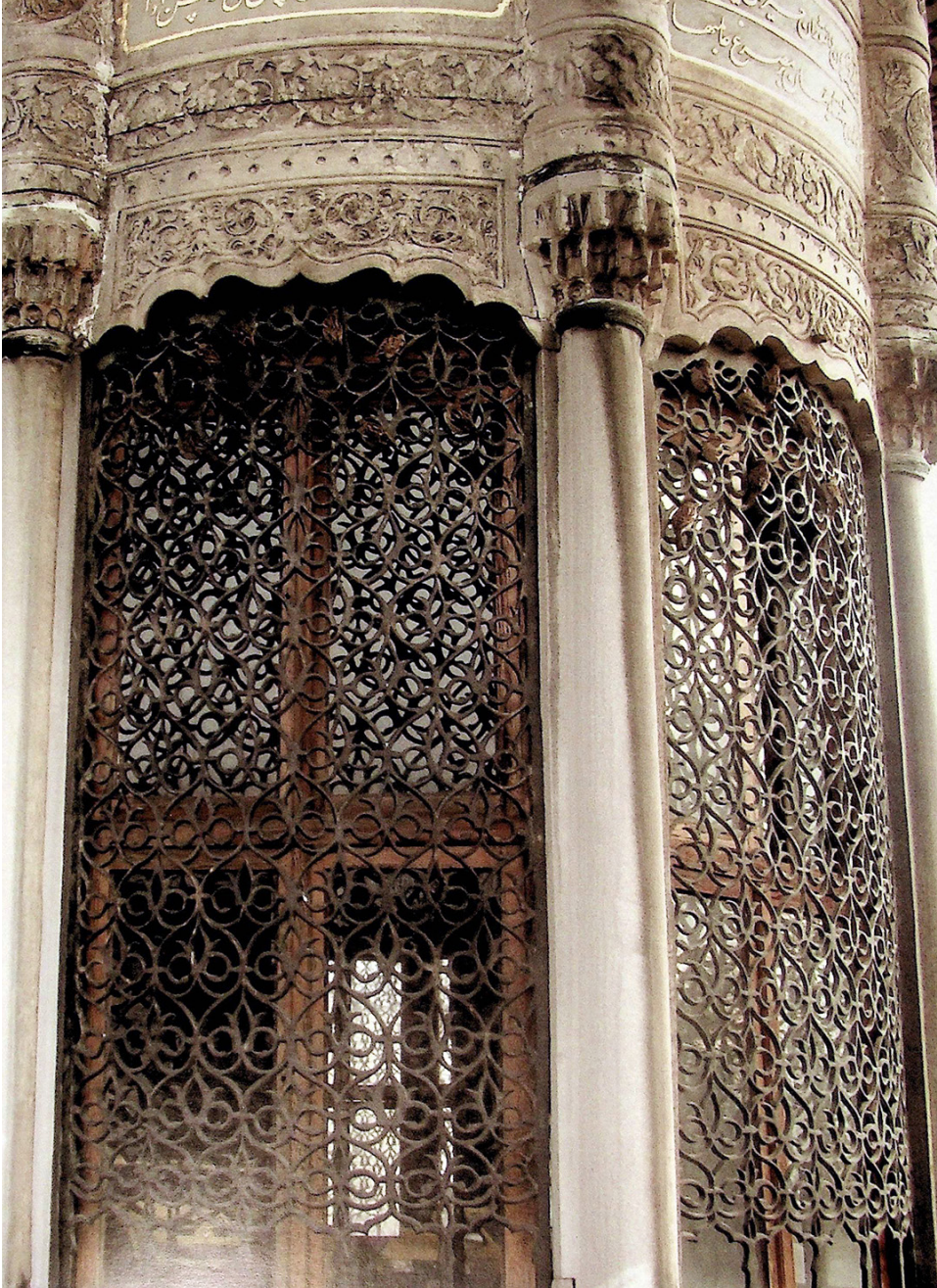
“Fountain of Ahmed III” img.4



## Fountain of Ahmed III

During the “Age of Enlightenment” in Europe, new ideas from the Renaissance and the development of modern state concepts due to Reformation movements contributed to the Ottoman Empire falling behind. As a result, the Ottomans took steps towards Westernization, including sending ambassadors to Europe. [5]

The architectural developments during the Tulip Era had their foundation in a reaction to the seriousness and formality seen in the architectural works of Mimar Sinan within the classical architectural framework after the 17th century. As a result, works influenced by the Tulip Era were produced between 1730 and 1805 [6].



“Fountain of Ahmed III details” img.5

[5]. Atak,E. “Osmanlı Mimarisinde Lale Devri Uslubu (Anadolu’daki Yansımalar)”. Turkish Studies: 57-86.

[6]. İnci, N. 1985. 18. yüzyılda İstanbul camilerine batı etkisiyle gelen yenilikler. Vakıf Dergisi, 19: p. 223-236.



- **Baroque period (1757-1808)**

The Baroque style, which emerged in Italy as a reaction to the social and economic turmoil of the Renaissance, had a significant influence on all forms of art in Europe between the 17th and 18th centuries.

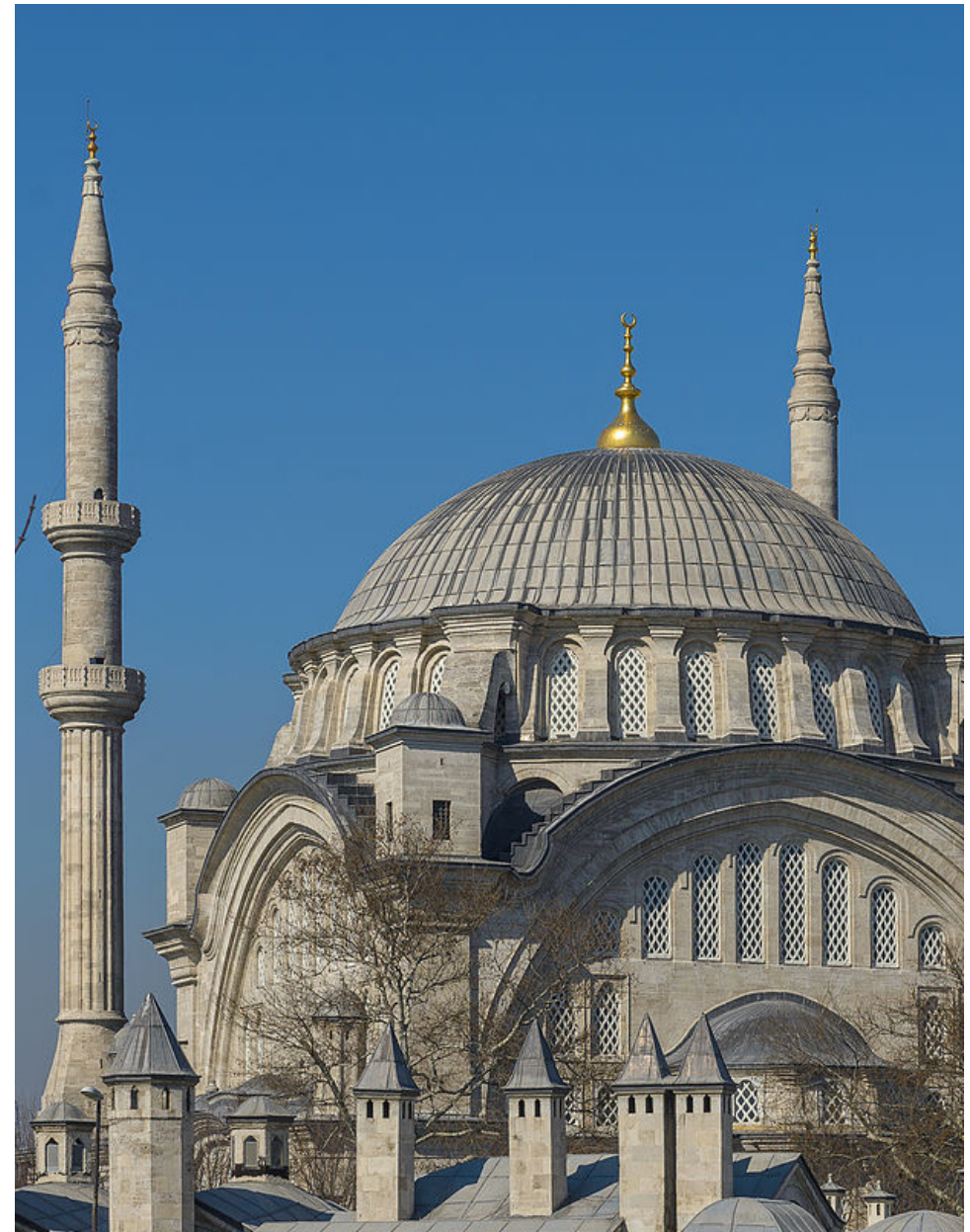
It became a style that declared the dominance of the aristocracy in cultural and artistic fields.

From 1740 onwards, the effects of the Tulip Era gave way to Baroque influences. The Baroque style also influenced Ottoman architecture after the 18th century.

The *curvilinear shapes* that began during the Tulip Era altered the character of Ottoman classical architecture, incorporating the curvilinear elements of the Baroque style into buildings and ornamentation.

This included *wavy arches, seashells, and artichoke leaves*, all reinterpreted in a new way. This new style, distinct from the Tulip Era, is also known as Turkish Baroque.

During the period that became widespread after the reign of Ahmed III and lasted until the early 19th century, mosques, palaces, fountains, and public fountains were built in this style.



“Nuruosmaniye Mosque” img.6

## NuruOsmaniye Mosque

The Nuruosmaniye Mosque, built in Istanbul between 1748 and 1755, serves as an example of how Baroque forms and motifs were extensively used in the decoration of a religious architectural structure during this period.

While Baroque style did not significantly affect the plans of Turkish religious architecture, the arrangement of plans in the buildings remained faithful to tradition.



“Nuruosmaniye Mosque” 1748-1755. It is the first mosque in Istanbul built with Baroque characteristics. img.7

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<https://www.aa.com.tr/tr/kultur-sanat/osmanlinin-ilk-barok-mimari-eseri-nuruosmaniye/1251074>

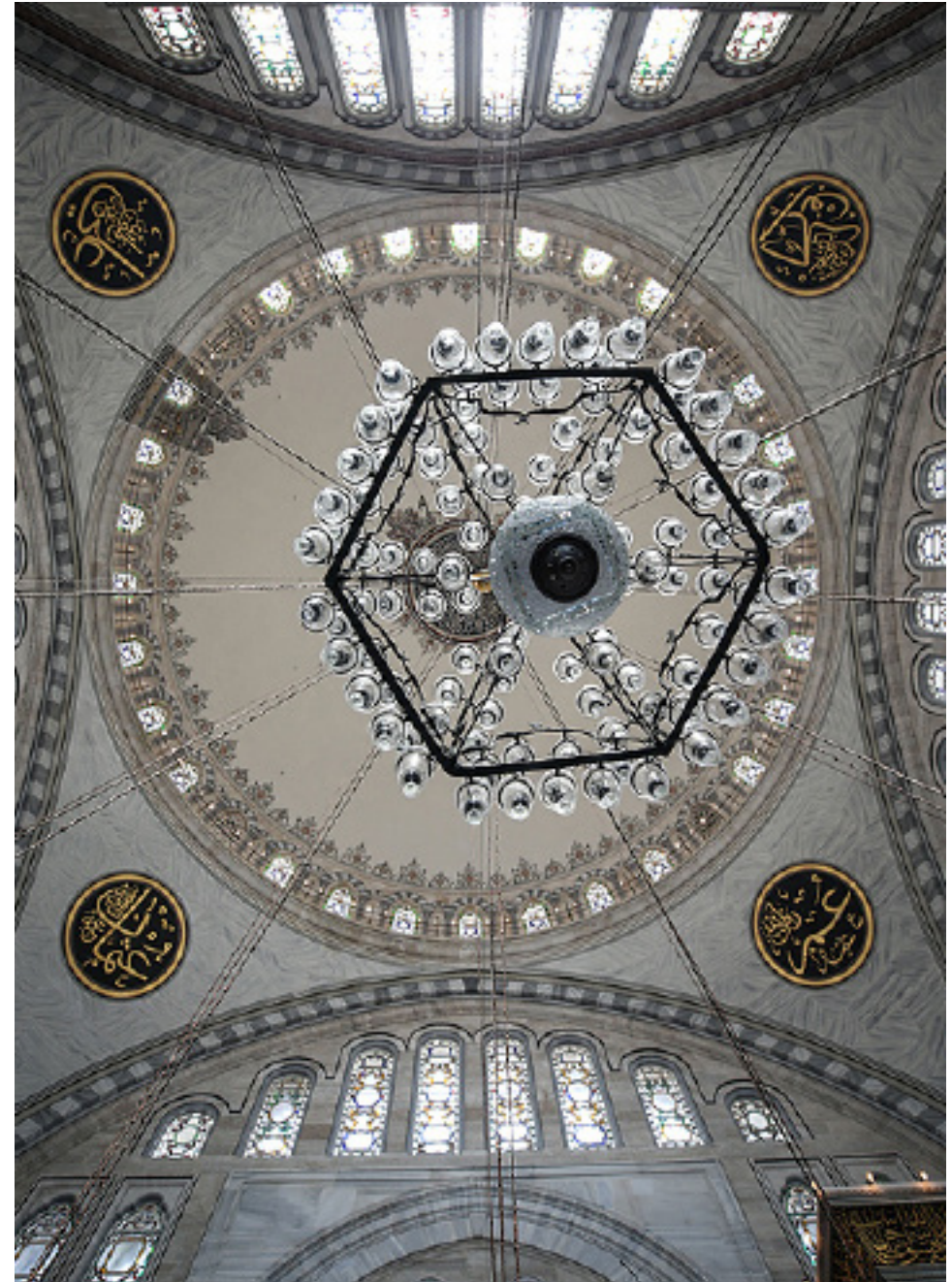
<https://okuryazarim.com/barok-uslubu/>  
img.7 : AA/Şebnem Coşkun



## NuruOsmaniye Mosque - Interior

In the Nuruosmaniye Mosque, which is part of the complex consisting of eight buildings, traditional Turkish motifs commonly seen in Ottoman architecture were not used. Instead of pointed arches, a round form was employed, and the side wall arcades were delicately shaped, resembling lacework.

A significant revolution took place in stone craftsmanship with the use of Baroque motifs, colorful stained glass windows, a semi-circular shape on the mihrab wall, and a mihrab projection reminiscent of churches.



"Nuruosmaniye Mosque interior". img.8



## NuruOsmaniye Mosque - Interior

NuruOsmaniye Mosque is a building where Western styles become prominent in architecture. This situation attracts attention even more in the plan.

Oval forms, which are one of the most prominent features of the Baroque style, have not been used much in Turkish architecture. However, in this structure, a Baroque quality has been given to the plan with the oval shape of the courtyard. Baroque features also manifest themselves outside the structure. [7]



"Nuruosmaniye Mosque interior". img.9

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[7]. Aslanapa, O. , (2003), Türk Sanatı, Remzi Kitapevi, İstanbul. p. 281



## Empire (Ampir) style

The Empire style, which began during Napoleon Bonaparte's time in France, started in Turkey in the mid-19th century and lasted for 25-30 years. While some official and religious buildings featured the Empire style, characterized by sharp lines after the round and soft lines of the Baroque, it had a significant influence on houses.

The French called this new style with neoclassical connections the Empire style. The name of the Empire style refers to the empire that Napoleon established in France and means the empire style. The empire style, which emerged earlier from the Napoleonic period and became widespread with his rule, has been referred to by different names in different countries.

This new European style emerged more rapidly in the Ottoman Empire, which was undergoing change, compared to other art forms. Due to political relations with France, this new art environment influenced by the neoclassical French Empire style is referred to as the "Turkish Empire" or "Turkish Ampir" period. It was a style that was widely used in Ottoman art in religious and civil architectural examples from the late 18th century to the mid-19th century. [8]

### 1.3 19th- century architectural styles

## Eclectic style

The word “eclectic,” derived from the root of eclecticism, generally refers to a new system or systems created by bringing together elements from one or more systems, which often have their own meanings or stand alone. It means “to add or attach.”

From the mid-19th century onwards, architects influenced by the West blended elements of *Baroque* and *Neoclassical* styles with the ornamental features of classical *Ottoman architecture*, creating a new and intricate architectural style. These buildings, which at first glance may evoke elements of the aforementioned styles in some parts and display images reminiscent of other styles in another section, gave rise to the eclectic style.

## Art Nouveau Style

It emerged at the end of the 19th century as Viennese architects sought a new line. While it did not bring about changes in architecture, it characterized this style with more delicate structures and decorative elements such as windows, doors, and wrought iron railings. Although it appeared at the beginning of the 20th century and lasted for a short time, it had a significant influence on numerous buildings.

All these architectural developments in Europe were reflected in the architectural language of the Ottoman Empire, which took important steps towards Westernization in the 19th century.

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[8]. Semavi Eyice, “XVIII. Yüzyılda Türk Sanatı ve Türk Mimarisinde Avrupa Neo-Klasik Üslubu”, *Sanat Tarihi Yıllığı*, S. IX-X, İstanbul 1981, page: 169

## 1.4. 19th century and Westernization

What set the Ottoman Empire apart was its remarkable tolerance for diverse populations of various nationalities and religions. The empire respected and accommodated Muslims, Jews, and Christians, earning a reputation for its exceptional inclusivity.

This diverse populace, hailing from different backgrounds, languages, and religious beliefs, lived together harmoniously, preserving their customs and faiths thanks to the empire's enlightened political policies.

However, as the 19th century began, the Ottoman Empire faced internal and external challenges that threatened this peaceful co-existence.

Various issues emerged for different reasons, necessitating a comprehensive review of the empire's policies.

## 1.4. 19th century and Westernization

## The Tanzimat Period

The Ottoman Empire entered an irreversible transformation that began in the late 18th century. By the end of the period known as the Classical Era, the Ottoman Empire had become a global empire. However, it was increasingly struggling to adapt to both internal and external conditions, resulting in territorial and power losses.

Previously, military or political challenges and losses were viewed as temporary situations. It was believed that by carefully implementing the methods employed during the Ottoman Empire's classical era throughout all state organs, these problems could be resolved.

The 19th century Ottoman Empire was not the only society undergoing significant change during that period; many other societies around the world also experienced a similar era of transformation. While the Ottoman Empire in the Middle East was among the first countries to initiate this change, the 18th and 19th centuries witnessed Western influences in distant regions such as Russia, Iran, China, and Japan [9].

Is an essential constitutional document, was proclaimed with the aim of ensuring the permanence of the reforms, preventing deteriorations in the state order, and freeing the state from the adverse effects of spreading nationalist movements. It was announced on November 3, 1839 in Gülhane Park by Koca Mustafa Reşid Pasha during the reign of Sultan Abdülmecid.

The Tanzimat Edict gave its name to the period that lasted from its proclamation in 1839 to the declaration of the First Constitutional Era in 1876, and this era is referred to as the Tanzimat Period.

Furthermore, with the proclamation of the Tanzimat Edict in 1839, the Ottoman Empire entered the Tanzimat Era, during which a series of reforms were implemented in the fields of finance, law, education, and the military.

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[9].Toplumsal Tarih Dergisi," November 1997, Volume 8, Issue 47, pp. 6-14. Published by the History Foundation, Istanbul.

It is a cultural and reform movement that, starting from the beginning and considering the consequences of historical events that have occurred from that era to the present day, laid the groundwork for the establishment of a constitutional administration in Turkey and the rapprochement and reconciliation of the Islamic and Christian worlds [10].

The Tanzimat Period in the Ottoman Empire, which governed the developments in the 19th century, was also focused on industrialization. In this regard, fundamental aspects were improved, and schools were established to train quality professionals. One of these schools aimed to enhance developments in the field of architecture [11].

In the Tanzimat Period, Ottoman architecture introduced various architectural types. With Tanzimat, new building types were observed not only in official and civil structures but also in commercial buildings. Specifically, changes encompassed military structures, industrial establishments, mosques, mausoleums, palaces, pavilions, mansions, healthcare facilities, water structures, and residences. The efforts during the Tanzimat Period were comprehensive and covered all these areas [12].

In conclusion, the series of changes referred to as “Westernization” and attributed to the 19th century encompasses a multitude of interconnected events over time. Within this process, various fields, including political, military, technical, education, administration, architecture, literature, and even behavioral and clothing styles, were affected by a multifaceted network of relationships.

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[10] Gencer, A. (1990). Tanzimat Fermanı'nın İlanı ve Tatbiki Meseleleri. 150.Yılında Tanzimat.Istanbul: Aydınlar Ocağı Yayını.

[11] Seyitdanlıoğlu, M. 2009. Tanzimat dönemi Osmanlı sanayii (1839-1876). Tarih Araştırmaları Dergisi, 28(46): p. 53-69.

[12] Acar, G. 2000. Tanzimat Dönemi fikir ve düşünce hayatının mimarî alana yansımaları. Mimar Sinan Üniversitesi, Sosyal Bilimler Enstitüsü, Doktora Tezi

## CHAPTER 2

### Ottoman Palaces in the 19th Century

#### With Cross-Cultural Influences

## 2.1 Western Influences

Western influences in Ottoman art began after a transitional period in the early 18th century and generally continued until the mid-19th century.

While Baroque continued to dominate, the influences of European Neoclassical art began to appear in the early 19th century and continued until the 1820s. Towards the end of the 19th century, an eclectic (mixed) period dominated Western-influenced Ottoman art, which did not adhere to a specific style.

These periods reflect the evolution of Ottoman architecture and how it took shape under different influences.

Starting from the late 18th century, the Baroque style that dominated Ottoman is known as Ottoman Baroque. This art style was applied to various traditional Ottoman structures while incorporating its own unique elements.

In the late 18th century, the Neoclassical movement that started in the West gradually spread within the Ottoman Empire, particularly in the mid-19th century. Ottoman art increasingly came under the influence of European art during this period, especially during the 19th century, when it became prevalent throughout the Ottoman Empire.

## 2.1 Western Influences (early 18th century - late 19th century)



The end of the 19th century, Western-influenced Ottoman art was characterized by an eclectic atmosphere where no specific style was dominant. By the late 19th century and the early 20th century, a rational response to these selective behaviors could be regarded as the most significant cultural behavior in Western architecture

In subsequent architectural endeavors, the development of cultural and social considerations at the superstructure level within the framework of nationalism led to a departure from Western eclecticism and instead embraced a synthesis approach adorned with the formal elements of classical Ottoman architecture. Such a selective behavior, even within copied structures, is more accurate than selective behaviors stemming from Western admiration.

Since the influence of European styles on Ottoman art began in the 18th century, as relations diversified in various fields, this influence would naturally expand as well. Consequently, foreign styles and trends would enter Turkey more quickly and easily. As a result, even the signs representing the characteristics of Ottoman Art that expressed themselves through copied foreign influences and trends could gradually diminish due to the prevalence of foreign effects and trends that could not be filtered through the sieve of local taste

[13].

When Baroque-influenced works began to emerge in Turkey, this style already had a history of at least one and a half centuries in Europe. Moreover, Baroque arrived in Turkey alongside Rococo decoration. If the French invasion of Egypt by the French during the Napoleon era had not disrupted Turkish-French relations, it is highly likely that we would have seen Ampir-style influenced works even in the early years of Mahmud II's reign.

In the 19th century, there was not much emphasis on decorative elements in large buildings, and when it comes to small structures, they often adhered to a single style or specific features, with many buildings not exhibiting a distinct stylistic characteristic. However, when various styles and influences entered Turkey, the overlapping of these effects and the prevalence of the eclectic atmosphere of the 19th century sometimes led to mixed art styles in some works, while in others, it resulted in stylistic complexity.

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[13]. Semavi EYICE XVIII. Yüzyılda Türk Sanatı ve Türk Mimarisinde Avrupa Neo-Klasik Uslübu 1981

## 2.2 19th Century Ottoman Palaces

The first significant change brought about by Westernization in urban dimensions was the disruption of horizontal development in the city and the construction of buildings that were as monumental as mosques but had a distinctly different appearance, primarily palaces dominated by Western architectural styles. [14]

For this reason the best way to study the interior spaces and cross-cultural influences of the Ottoman Empire in the 19th century is to examine the famous palaces of that period. The palaces that resulted from efforts to modernize the sultans' lives have also become symbols of architectural change.

## 2.2 19th Century Ottoman Palaces

The Ottoman Empire constructed palaces in the Western style during the 19th century due to its need for venues suitable for maintaining diplomatic relations with Western empires.

Dolmabahçe Palace, followed by Beylerbeyi Palace and Yıldız Palace, are the most significant palaces of this century.

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[14]. Batur, A. , (1985), "Batılılaşma Döneminde Osmanlı Mimarlığı", Tanzimat'tan Cumhuriyete Türkiye Ansiklopedisi, İletişim Yayınları, İstanbul p.1041

## DOLMABAHÇE PALACE ( 1843-1856)

img.10





## Dolmabahçe Palace

Dolmabahçe Palace was commissioned by Sultan Abdülmecid and constructed in Istanbul. The architects involved in its construction included Garabet Amira Balyan, Nikoğos Balyan, Abdülhalim Bey, William James Smith, and Ohannes Serverian.

The construction of the palace began in 1843 and was completed in 1856. Today, it is used as a museum.

The main structure of the palace consists of three parts: Mabeyn-i Hümayun, Muayede Salonu, and Harem-i Hümayun.

Dolmabahçe Palace incorporates a mix of various architectural elements, including French Baroque, German Rococo, English Neoclassicism, and Italian Renaissance. These elements are intricately woven together to create a unique architectural design.

The palace, which has caused quite different interpretations in various sources about its style, is a product of an eclectic approach. In the plan, both Turkish and Western styles are applied together, while the exterior and interior decorations display Baroque, Rococo, and Empire features. As a result, all these styles are combined and interpreted by Ottoman craftsmen. [15]



“Dolmabahçe Palace entrance” img.11

This architectural blend serves as a testament to the empire's openness to international influences and its desire to create a modern and cosmopolitan image.

The most significant change occurred after the completion of Dolmabahçe Palace in 1856 when the imperial residence was relocated from Topkapi to Dolmabahçe. Dolmabahçe Palace was the most concrete expression of the preference for European-style architecture in the imperial quarters. [16]

Although Dolmabahçe Palace was constructed with Western influences and took inspiration from European palaces, its functional organization and interior structure were not as rigidly defined as the "Harem" section of the Topkapi Palace. However, unlike the Topkapi Palace, it was not a separate building or complex; it was a distinct living unit placed under the same roof, within the same architectural framework [17].

The overall layout of the building adheres to the fundamental Beaux-Arts design principles of symmetry, openness, alignment along a single axis, and regularity. However, in the arrangement of interior spaces, a prototype of the traditional Ottoman house plan was applied, featuring rooms opening onto a central hall. The central nature of this traditional plan blends well with the main elements of Beaux-Arts design [16].

The palace's classical facade reflects many features of the French Empire style: in addition to the twisted columns surrounding the windows, elegant Doric and Ionic columns are used in rows; twisted and intertwined floral and vegetal motifs around the arches make up the facade decorations. Numerous relief motifs inspired by standard French prototypes adorn the small balconies. In the capital city, no building has come close to the classical embellishments of Dolmabahçe [16].

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[15]. Algan, Özgür (2006), 19.yy. Batılılaşma etkisiyle Osmanlı sarayına giren mobilyanın gelişimi: Dolmabahçe Sarayı örneği, Kocaeli Üniversitesi Sosyal Bilimler Enstitüsü İç Mimarlık Anabilim Dalı Yüksek Lisans Tezi p.12.

[16]. Z. Çelik, Değişen İstanbul , page. 103-104

[17]. <<http://www.millisaraylar.gov.tr/portalmain/Palaces.aspx?SarayId=10>>, The date it was taken is 02.10.2023



## Dolmabahçe Palace Interior - Ambassador Reception Room



“Dolmabahçe Palace Ambassador Reception Room”

dc.creator:M. Erem Çalikoğlu img.12

In the Dolmabahçe Palace, this room, also known as the “Red Room,” hosted many important meetings during the Tanzimat and Second Constitutional periods.



“Dolmabahçe Palace Ambassador Reception Room”

dc.creator:M. Erem Çalikoğlu img.13

The room, dominated by the color of royalty, red, reflects the grandeur of the Ottoman Empire with its golden coffered ceiling, wall coverings that resemble tulle, burgundy Hereke carpeting, gold-leafed single-piece cornices, and red crystal fireplaces located on both sides of the door.



## Dolmabahçe Palace Interior - Ambassador Reception Room

The room features crystal chandeliers and lighting elements made from red Bohemian crystal to match the room's color, as well as complementary furniture like an Italian marble table, central and side tables.

Decorative elements such as a XV. Louis-style seating set, a clock, and porcelain vases are also present. Furthermore, there are mirrored consoles on both sides of the two-winged, walnut-coated, and bronze-adorned entrance door [18].

In Dolmabahçe Palace, the fixed furniture throne has been replaced by a movable Western-style chair.

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[14]. Dolmabahçe Sarayı, İstanbul: TBMM Milli Saraylar Yayınları, 2018.



“Dolmabahçe Palace Ambassador Reception Room”  
dc.creator:M. Erem Çalıkoğlu img.14



The Harem section of Dolmabahçe Palace, including the decoration of the Sultan's Chamber, was adorned by Séchan, the decorator of the Paris Opera. Based on the recommendations of Séchan and the painter Monsieur Mainz, the majority of the palace was furnished with items brought from France. In fact, some furniture was designed and produced by Monsieur Mainz and Monsieur Séchan. The furnishing and maintenance of the palace and imperial pavilions fell under the responsibilities of the Imperial Treasury. A separate department for furnishing, called the Mefruşat Office, was established by the Imperial Treasury to oversee all kinds of furnishing tasks, and these tasks were carried out by the Furnishing Directorate [19].

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[19]. Genç, Y., Küçük, M., Gündoğdu ,R., Satar, S., Karaca, İ., Yıldırım, H.,O., Yılmaz, N. . Başbakanlık Osmanlı Arşivleri Rehberi. İstanbul: T.C. Başbakanlık Devler Arşivleri Genel Müdürlüğü, Osmanlı Arşivi Daire Başkanlığı, no: 108.

## BEYLERBEYI PALACE(1863-1864)

img.15



## Beylerbeyi Palace

Beylerbeyi Palace, located in Istanbul, was constructed under the instructions of Ottoman Sultan Abdülaziz between 1863 and 1865, with architectural design by Sarkis Balyan.

Beylerbeyi Palace is a special palace constructed by blending *Renaissance*, *Baroque*, and *East-West architectural styles*. While the exterior facade of the palace carries Western and Classical influences, the interior spaces highlight Orientalist elements, making Beylerbeyi Palace a unique design model.

Beylerbeyi Palace, is smaller in size compared to Dolmabahçe Palace, but is exceedingly grand in terms of its ornamentation and the furniture.

In Beylerbeyi Palace, within a spacious garden, there are the Main Palace (summer palace), along with the Yellow Pavilion (Sarı Köşk) and the Marble Pavilion (Mermer Köşk). The Marble Pavilion gets its name from the marble fountains adorning its walls and is situated at the rear of the large pool in the garden. The Yellow Pavilion is named for its color and is positioned by the edge of the pool.

## Main palace

The palace is built on a waterfront quay and consists of a two-story structure set on top of a high basement. It is designed in a rectangular shape and comprises two main sections: the Harem and the Selamlık.

The Selamlık section is known for its more opulent decoration and ornamentation compared to the Harem. The palace has a total of 3 entrances, 6 large halls, 24 rooms, 1 bath, and 1 bathroom.

The windows of the structure are rectangular in shape and adorned with arches. Single and double columns can be found between the windows and wall corners. While the first floor is entirely clad in marble, the second floor is covered with marble-like stones.

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<https://istanbeautiful.com/tr/beylerbeyi-sarayi-istanbul/>



## Beylerbeyi Palace Interior - Entrance Hall



"Beylerbeyi Palace's Entrance Hall" img.16

The interior of the palace is richly adorned with elements such as woodcarving, gold embroidery, paintings, and inscriptions. Sultan Abdülaziz, due to his special interest in the sea, incorporated maritime and ship themes into some of the frames and cartouches on the palace's ceilings.

Beylerbeyi Palace's Entrance Hall is used for hosting state officials and ambassadors. It features the "throne staircase," which opens in two directions. The ceiling decorations prominently display maritime and ship-themed panels, showcasing Sultan Abdülaziz's emphasis on the navy.

Various unique items were either specially crafted or imported from abroad for the Beylerbeyi Palace. For example, the palace's floor coverings were made of mats imported from Egypt, and the fabrics were specially prepared at the Hereke carpet and fabric factory. French crystal palace chandeliers, Chinese, Japanese, French, German, and Turkish porcelain vases adorned some of the rooms as part of the decor.

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"Harem": the private living quarters of a ruler or wealthy individual, typically associated with their wives, concubines, and female relatives. It's often a secluded and restricted area.

<https://www.teknevia.com/blog/beylerbeyi-sarayi-rehberi/>

[https://tr.wikipedia.org/wiki/Beylerbeyi\\_Sarayı](https://tr.wikipedia.org/wiki/Beylerbeyi_Sarayı)



## Beylerbeyi Palace Interior - Blue Room



“ Beylerbeyi Palace Blue Room” img.17

The Blue Room within Beylerbeyi Palace has witnessed various religious ceremonies. This room, surrounded by faux marble columns, has one side facing the land while the other side overlooks the sea. Its ceiling is arched and adorned with gilded Thuluth calligraphy.

The lower part of the ceiling of the Blue Room features frosted glass windows, while it is illuminated with chandeliers and crystal candelabras in the corners.

In the center, you can find Hereke carpets, Tebriz on the landward side, and tapestry-based carpets on the sea side.

In the Blue Room, there are Austrian vases on the sea side consoles and French clocks on the land side. Additionally, wooden gilded showcases display the first Turkish porcelain pieces.

The Sultan Aziz’s reception room is situated in the right corner of the Blue Room, facing the sea.

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*Thuluth*: is a form of Arabic calligraphy characterized by its bold, flowing lines.

<https://www.mehmetakinci.com.tr/istanbul-beylerbeyi-sarayi.html>



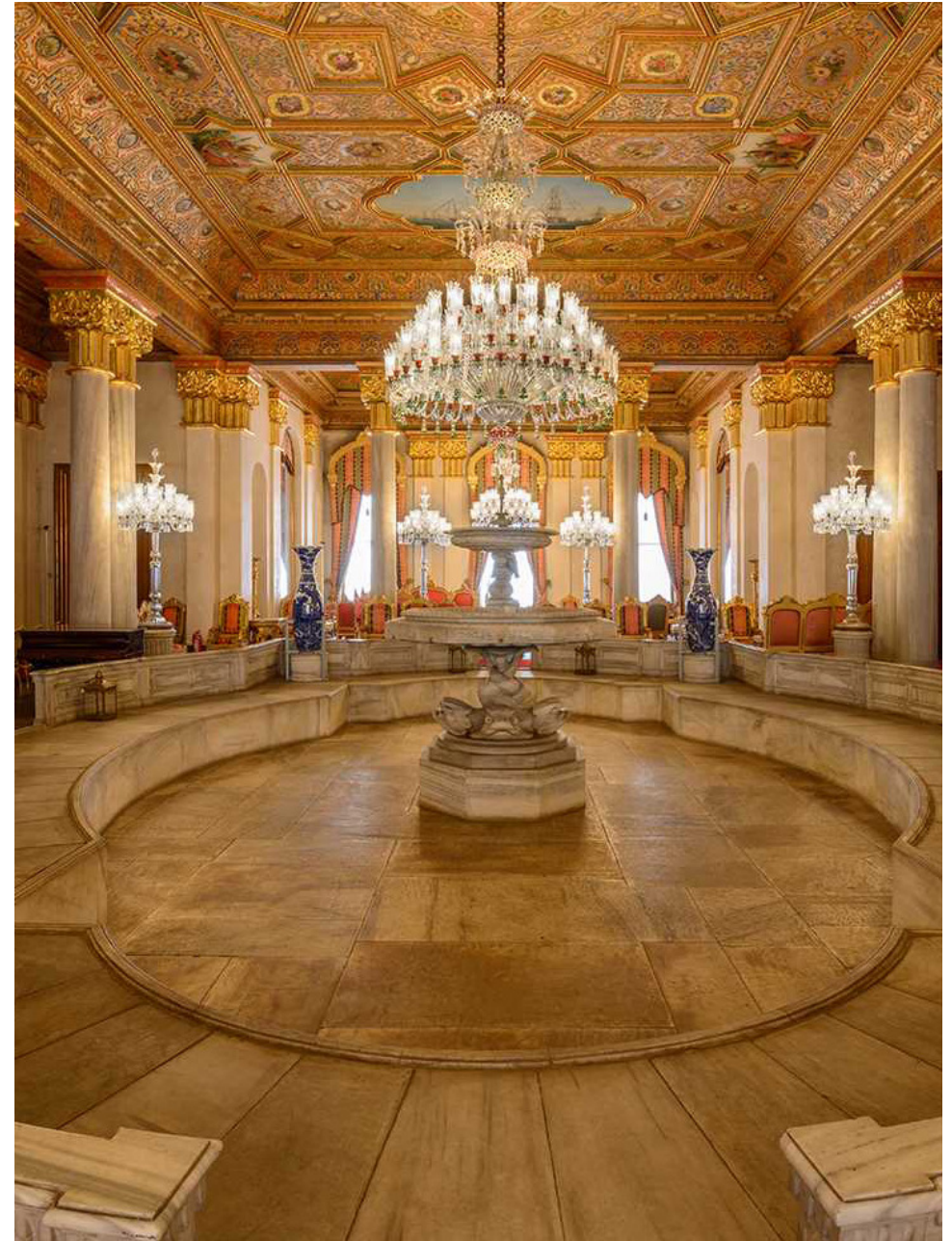
## Beylerbeyi Palace Interior - Pool Hall

The Pool Hall at Beylerbeyi Palace is one of the most special places in the palace. Located at the center of the Imperial Suite, this hall boasts a captivating atmosphere.

The most remarkable feature of the hall is the large pool in its center. This pool is a continuation of the traditional Turkish divan salons.

The pool is adorned with finely crafted details, and the dolphin figures at the four corners are particularly striking. Additionally, Japanese vases grace the surroundings of the pool.

During the reign of Sultan Abdülaziz, this magnificent hall hosted delicate music concerts. These concerts provided unforgettable experiences within the splendid atmosphere of the palace.



"Beylerbeyi Palace's Pool Hall" img.18



## Yellow Pavilion

The Yellow Pavilion is a three-story building located by the pool, including the basement floor. Each floor consists of a lounge and two rooms. It is a simple structure comprising a total of three sections, with a Baroque staircase in the lounge. Inside the pavilion, there are sea paintings. The front and rear facades of the building feature groups of three semi-circular arched windows.



“A view of the southern facade of the Yellow Pavilion (1870s)”  
img.19

## Marble Pavilion

The Marble Pavilion got its name because its facades are covered with large marble slabs. It is located at the rear of the large pool in the garden. It is a single-story building constructed in the Neoclassical style. It consists of a large lounge and two rooms, with a large oval pool in the lounge.



“A view of the front and side facades of the Marble Pavilion (1875)”  
img.20



**YILDIZ PALACE (1880)**

img.21



## YILDIZ PALACE

Yıldız Palace is the last palace of the Ottoman Empire. It was commissioned in the late 18th century by Sultan III. Selim for Mihrişah Sultan and designed by architect Raimondo D’Aronco in Istanbul. During the reign of Sultan Abdülhamid II (1876-1909), it served as the main palace of the Ottoman Empire.

Compared to Dolmabahçe Palace, Yıldız Palace features a more modern and simple architectural style and is not a single massive structure. Not only the interior of the palace but also its gardens and additional buildings are equally captivating. The Hasbahçe, featuring a river-like pool, serves as the inner garden of Yıldız Palace. Additionally, within the palace’s grounds, you can find the Mabeyn Pavilion, Şale Pavilion, Malta Pavilion, Yıldız Theater and Opera House, Yıldız Palace Museum, and the Imperial Porcelain Factory.

Yıldız Palace Gardens, considered one of the most beautiful sections of Yıldız Palace, are regarded as the most meticulously constructed structure in Istanbul.

## Hasbahçe



“View from Hasbahçe” img.22

## Hasbahçe

The initial landscaping of the Yıldız was carried out during the reign of Abdulaziz (1861-1876) The inner courtyards, especially the Hasbahçe, were created during the era of Abdülhamid II (1876-1909). During this period, certain foreigners were commissioned to design park and garden layouts for the palace, and German, French, and Italian garden experts were appointed [20].



“An aerial view of Hasbahçe”img.23

Some sources mention that certain pieces of furniture in Yıldız Palace were personally crafted by Sultan Abdülhamid II, who was known to be a skilled carpenter.

Sultan Abdülhamid II, who had developed his skills in carpentry, later established a large furniture workshop named “Tamirhane-i Hümayun” under the supervision of the Imperial Treasury (Hazine-i Hassa) at Yıldız Palace to meet the wooden furniture needs of the palace. The primary motivation behind Sultan’s establishment of this workshop was his concern about the financial burden imposed on the state treasury due to the frequent replacement and renewal of palace furniture purchased from abroad. This workshop was responsible for repairing and producing various items, from cabinets found in the Yıldız Palace, especially in the sections reserved for the Sultan, harem quarters, and prince’s apartments, to tableware sets in various other palaces and affiliated residences of the palace[21].

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[20]. Pamay, Besaret. 1982. “Korunması ve Restorasyonu Gereken Tarihi Bahçelerimizden Yıldız Sarayı Bahçeleri”, Çevre Koruma Dergisi, 14: 25

[21]. Terzi, A., (2000). Hazine-i Hassa Nezareti. Ankara: Türk Tarih Kurumu



## ŞALE PAVILION

The mansion is a building with a total of three floors, and wood and masonry materials were used in its construction.

It is not divided into Harem and Selamlık sections like traditional Ottoman residences.



“Şale Pavilion” img.24

One of the most magnificent structures of Yıldız Palace is the Şale Pavilion, named after the French word “chalet,” meaning “mountain house.”

The Şale Pavilion stands as one of the most intriguing structures of 19th-century Ottoman architecture. Surrounded by high walls within a garden and consisting of three main interconnected buildings constructed at different times, the first section of the pavilion was completed in 1880 by Sarkis Balyan, the second part in 1889, known as the Ceremony Pavilion, and designed by D’Aranco, and the third section in 1898. The latter two sections were specifically built for the accommodation of the German Emperor II. Wilhelm during his visits to Istanbul. With this feature, the Şale Pavilion serves as a state guesthouse within the Yıldız Palace complex [22].

The Chalet Pavilion features a linear layout with a central corridor and rooms and salons on either side. The entrance axes, expanded with halls and stairs in all three sections, contribute to achieving a rhythmic order on the facade.

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[22]. Ülgen, A. , (1999), “Osmanlı Saray, Kasır ve Köşkleri”, Osmanlı Ansiklopedisi, Yeni Türkiye Yayınları, Ankara.

img.23 (<https://akinci944.com/son-osmanli-sarayi-yildiz-yerleskesi/>)

img.24 (<https://www.milliyet.com.tr>)



## Yıldız Palace Interior - Şale Pavilion

The first section includes a hammam and the Yellow Salon, the second section houses the dining room known as the Mother-of-Pearl Salon, and the third section contains the Reception Salon, considered the most important parts of the structure.



“ Şale Pavilion Interior” img.25  
(<https://www.milliyet.com.tr>)

The pavilion has seven doors opening to the outside and windows with wooden shutters, while three main stairs provide the connection between the Deckers. One of them is a monumental Italian staircase designed by the Palace Architect D’Aranco, the other two are elegant wooden stairs.

The mansion is a very spacious building with 60 rooms and 4 large halls arranged around corridors resembling train cars and reflects the atmosphere of a small palace. These large spaces are decorated with geometric decorations, landscape panels and pencil works bearing the influences of Baroque, Rococo and Islamic art.

European influences dominate throughout the pavilion, but there is a dining hall that reflects the Ottoman Islamic aesthetic. Each salon exhibits different styles, with Orientalist ornamentation prevailing in the Pearl Salon and a focus on Rococo style in the Yellow Salon.

One of the outstanding features in the interior decoration of Şale Pavilion is the oversized Swedish-made Rörstrand tile stoves. Many rooms and halls of this mansion are furnished with precious furniture brought from European countries, elegant tile stoves, vases and carved bedding.

## Yıldız Palace ,Şale Pavilion Interior - Acceptance Room



"Acceptance Room - Şale Pavilion "img.26

Acceptance Room, is the largest room where acceptance ceremonies are held.



"Acceptance Room - Şale Pavilion "img.27

The ceiling of the hall is divided into octagonal and square cassettes and decorated with gold leaf. Papier-mâché boards on the walls were made by Italian, Turkish and Armenian craftsmen.

The most important item in this room is the Hereke Carpet.

## 2.3 19th-century Ottoman Furniture Styles

Over time, Western furniture began to find its place in the homes of families inspired by the lifestyle of palaces. Although references to furniture can be found in the sources, it took some time for it to be fully adopted, and the transition took place gradually.

Even if Western furniture gained popularity, the traditional style of furniture in palace settings was not immediately discarded.

In the 19th-century Ottoman furniture styles, we observe several different styles. These can be categorized as Ottoman Style Furniture, Baroque Style Furniture, XV. Louis-Style Furniture, Rococo Style Furniture, XVI. Louis-Style Furniture, and Art Nouveau Style Furniture.

## 2.3 19th-century Ottoman Furniture Styles



## 1) Ottoman Style Furniture

### WOODWORKING

If we look at the history of woodworking furniture in the Ottoman Empire, with the establishment of Sultan Abdulhamid Tamirhane-I Hümayun, the craftsmen here began to process wooden furniture. This workshop has also been a place of study for foreign academics.

Woodworking developed in Anatolia during the Seljuk period and took on a distinctive characteristic quality. Wooden works of the Seljuk and Beylik periods are usually master-made works consisting of architectural elements such as mihrab, mosque door, cabinet doors.

Works that became simpler by the Ottoman period, we see that everyday items such as coffee table, coffee table, writing set, drawer, chest, spoon, throne, kayak, rahle, Koran storage, that is, rows; windows, cabinet doors, beams, consoles, ceiling hubs, mihrab, pulpit and chest are also applied in architectural works such as. The materials used in woodworking are mostly walnut, apple, pear, cedar, ebony and rosewood.



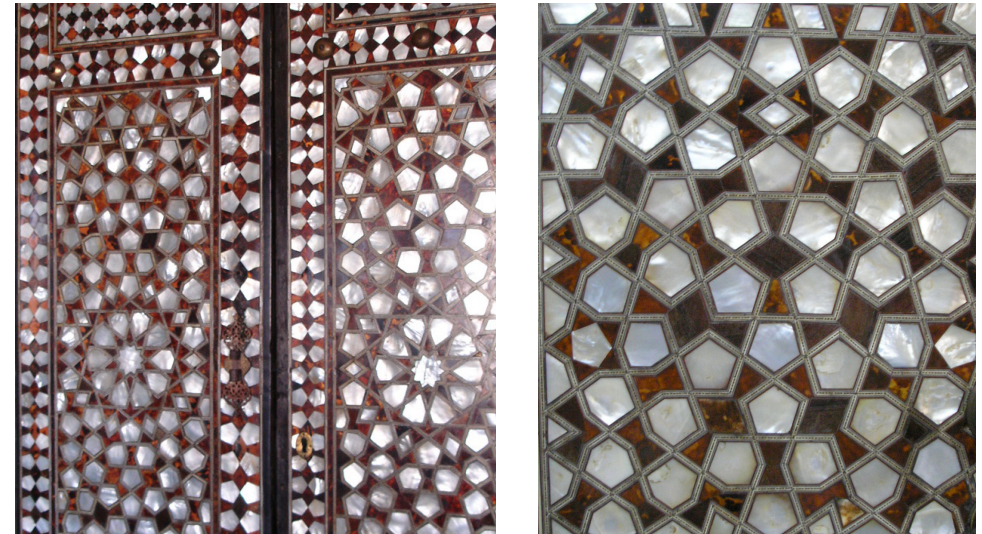
“The work desk personally crafted by Sultan Abdulhamid II and the cabinet with encrypted drawers located in Beylerbeyi Palace.”  
img.28 ( Coşkun Yılmaz, Bir Sultan Bir Paşa, p.42)

## MOTHER OF PEARL WORKMANSHIP

Inlaying mother-of-pearl is a decorative technique achieved by embedding variously shaped mother-of-pearl pieces into recesses opened in walnut, ebony, mahogany, and other wooden works.

The ornamentation obtained by directly gluing mother-of-pearl onto wood in various motifs is called "mother-of-pearl inlay."

With the establishment of a mother-of-pearl workshop in the 15th century at the Topkapı Palace and the initiation of the teaching of mother-of-pearl craftsmanship there, the Ottoman Empire began using mother-of-pearl.



"In the Harem section of Topkapı Palace, a door adorned with mother-of-pearl inlay" img.29, img.30



"Dresser from Damascus, Syria, c. 1900, wood, mother-of-pearl" img.31, img.32

## BAĞA

The turtle's body is covered with a shell made of bone plates, a nail-like substance that softens with heat and takes the desired form. It is an aesthetic material with shades of light and dark yellow, brown, reddish-brown, and purplish.

Bağa is used in decorative arts such as marquetry and mother-of-pearl inlay, and it is the general name given to works made from turtle shells.

In the Ottoman Empire, it has been used particularly from the 17th century onwards, especially in valuable and important works. When heated and pressed by the artist, items such as bowls, plates, boxes, cup sleeves, spoons, layers, and prayer beads are made.

The dark-colored and thick variety is called "African Bağa," while the light-colored and thin one is called "Italian Bağa." This valuable material, brought to Rome from Egypt, was also used by the Ottomans and gained great popularity.

In Europe, Bağa is commonly seen in furniture decoration during the Renaissance and Baroque periods. Particularly in France, from the mid-17th century to the late 18th century, it was highly favored in marquetry furniture known as "Bouille" work, where it was worked on hardwoods such as ebony along with brass. Objects made from Bağa or adorned with Bağa are rare and highly valuable.



## EDIRNEKARI

The technique used by the Ottomans since the 15th century was first extensively applied in Edirne. Starting from the 18th century, it developed within the Baroque, Rococo, and Empire styles that influenced Turkish art.

It is usually used in lacquer technique using multicolored vegetable motifs and tempura paint and is applied in the ceiling decorations of Turkish traditional houses and palaces, decoration elements such as doors, cabinets, chests, skin covers.

Roses, carnations, tulips, hyacinths arranged in single, vase, or bow-tied bouquets with vivid and bright colors, as well as twisted branches, various plants, and fruits, are the most typical motifs of this approach.

Edirnekari, was used until the middle of the 19th century. These beautiful works, where carving and inlay workmanship made in Baroque style but in a style unique to the Ottoman Empire and lacquer technique meet, stand out in all their splendor in almost every corner of the Topkapı Palace.



“18th century Edirnekari drawer from Edirne Museum”  
img.33

## 2) Baroque Style Furniture

The main feature of Baroque furniture art can be summarized as generally circular turned corners in upper views, inner and convex surfaces in front and side views, very ornate curved carvings.

The main changes in this style are that the legs in the living room furniture are curved, the backs are flat on the sides, mostly symmetrically crowned on top, the corners are round. The upper part of the feet is carved with relief leaves.

## 3) XV.Louis-Style Furniture

During this period, Berjer type armchairs, sofas, Deckchairs and marquises are among the furniture that are widely used. Carved and inlaid decorations are given a wide place in the furniture. In addition to dark and light color coatings on inlaid decorations, copper, bağa, bronze, brass v.b. materials are also included. Gilding painting works also hold an important place. The compatibility of furniture carving and inlaid decorations attracts attention. [23]

## 4) Rococo Style Furniture

The most prominent features of the Rococo style are the mind-bogglingly excessive decorations. They are inconceivable curves and curves. It is unlikely to come across straight lines. [24]

Rococo is reflected in the furniture as a dazzling style with mixed and winding lines, embossed surfaces, deep carvings, vivid and contrasting colors. Floral ornaments inlaid with rose wood are embroidered on the furniture surfaces, far eastern subjects are embroidered with paint on lacquer.

Bedside tables, dressing tables and tables of different sizes are placed next to the cots. Divans with armrests covered with fabric, berjer armchairs and sun loungers appeared in this period.

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[23]. Kemal Dincer & Zafer Işık, (1979) Mobilya Sanat Tarihi p. 104

[24]. Kemal Dincer & Zafer Işık, (1979) Mobilya Sanat Tarihi p. 83

## 5) XVI. Louis-Style Furniture

In this style curved lines and classical motifs are widely used in furniture, and there are usually oval shapes in furniture.

Most of the living room furniture is furnished with floral patterned fabrics. There are carved and inlaid decorations on furniture, painting and gilding processes.

Flowers, oak and laurel leaves, groove, arrow, bow, torch, spike and cobs are used as motifs in the carved decorations of the furniture.

## 6) Art Nouveau Style Furniture

Art Nouveau, which emerged as an art movement at the beginning of the 20th century, was effective for a short period of time, but found a widespread use and then left its place to modern art. [25]

Curved lines, waterfowl and plants, insects, exotic and fantastic creatures, lilies, female figures that seem to come from another world, peacocks, stylized and motified plant forms inspired by botanical drawings, pastels, flighty colors are considered among the main lines of Art Nouveau.

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[25]. Kemal Dincer & Zafer Işık, (1979) Mobilya Sanat Tarih, p.73



## **Dolmabahçe Palace Ambassador Reception Room : Furniture**

### **2.4 Palace Furnitures**

Dolmabahçe Palace was furnished with salon sets in the style of Louis XV and Louis XVI. The interior and furnishing projects at Dolmabahçe Palace, designed by Italian architect D'Arconco, were complemented with products imported mainly from France, as well as Italy, England, Austria, and America.

The “center table” within the “Ambassador Reception Room,” (Red Room) which we previously discussed in the section where we explored the interior design of Dolmabahçe Palace is one of the most important furniture in the palace.

The center table in the Red Room, which was used as the Reception Room in the Harem Section of Dolmabahçe Palace, is made of brass materials and processed with the bouille technique. It features the Tughra of Sultan Abdülmecid.

In this rare example, porcelain pieces are shaped like flowers and each piece is placed in a specially carved recess.

## Dolmabahçe Palace Ambassador Reception Room : Center table



“ Center table in the Red Room” img.34

The “center table” within the “Ambassador Reception Room,” (Red Room) which we previously discussed in the section where we explored the interior design of Dolmabahçe Palace is one of the most important furniture in the palace.

The center table in the Red Room, which was used as the Reception Room in the Harem Section of Dolmabahçe Palace, is made of brass materials and processed with the boule technique. It features the Tughra of Sultan Abdülmecid.

In this rare example, porcelain pieces are shaped like flowers and each piece is placed in a specially carved recess.

There are gilded bronze ornamental contours on the feet and table edges, framing the Tughras. The motifs of naturalistic flowers and leaves on the table top are porcelain pieces placed by carving the tabletop.

In general, porcelain decoration involves placing porcelain pieces on furniture in areas framed by painted porcelain plates.



## Dolmabahçe Palace Ambassador Reception Room : Table



“Table Gifted by Napoleon III in the Red Room” img.35

In the Red Room, there is also a table said to be a gift from Napoleon III, featuring the portraits of Napoleon Bonaparte and his beloved ones.

Additionally, there is a table adorned with allegorical figures representing various art forms such as music, painting, and literature.

The wooden parts of the tables are covered in gold leaf, and their tabletops are decorated with porcelain panels on bronze.

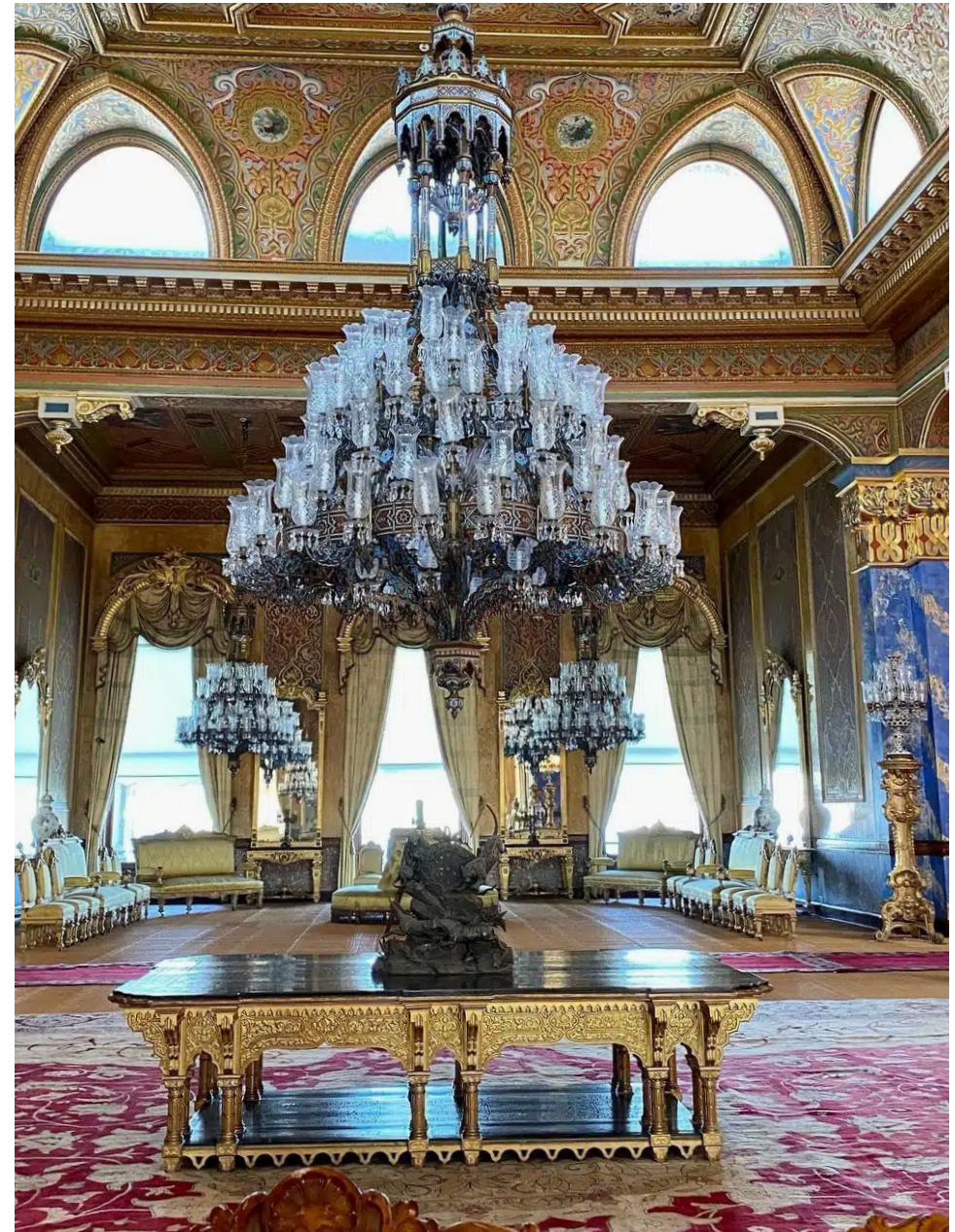


## Beylerbeyi Palace : Center Table

The walls of this room are covered in mahogany and pearwood, and the ceiling is adorned with panels depicting sea and ship scenes. The grand chandelier hanging from the ceiling, the marble table in the center, opaline and star-shaped vases, the bird-themed seating set, and the curtains all harmonize to create an elegant ambiance in the room.

Charles Boulle, the fine French cabinetmaker of the 14th Louis era, was the royal cabinetmaker for Louis XIV. His crafted furniture is highly valuable and is displayed in major museums across Europe. The originality of these pieces is created through inlaid ornaments made of copper, tin, and tortoiseshell, complemented by gilded bronze work.

The table is of Boulle workmanship and carries a massive silver clock on top.



"Center table - Beylerbeyi Palace "img.36



## Yıldız Palace ,Şale Pavilion: Carpet

Acceptance Room is illuminated by three crystal chandeliers and has twenty-three windows.

The most remarkable item of the Acceptance Room is Hereke carpet of about 406 m<sup>2</sup> with beige-red floral patterns covering the floor of the hall without leaving any space.

The edges of the wool carpet that completely covers the floor of the salon are decorated with blue background medallions adorned with tulips, while there are red ground dagger leaves and Chinese clouds in between.

The ground is beige, with an oval medallion in the center and two round medallions at both ends.

Details of the carpet are red, orange, and green dagger leaves, spiral branches, and flowers.



"Hereke carpet ,The Large Hall - Şale Pavilion " img.37

## **CHAPTER 3**

### **19th - 20th Century Ottoman Pavilions**

#### **With Cross-Cultural Influences**



### 3.1 PAVILIONS

The meaning of the word pavilion is an ornate building built in a large garden.

The pavilions located within the palace structures were used as short-term resting places of the Ottoman sultans. Sultans used to come to the pavilions frequently in order to get away from busy state affairs.

These pavilions were located in a special position among the other structures in the palace complexes, and usually served for the sultans to have a pleasant time. These mansions were usually built as aesthetically rich and comfortable places surrounded by carefully designed gardens.

During 19th century, the palaces and pavilions exhibit the Neo-Classical style. Within the era of non-Muslim architects, a range of styles is observed, including adaptations of Ottoman motifs, historical selectivity embracing Neo-Gothic forms, and a diverse range that incorporates familiar Baroque styles, as well as Neo-Renaissance column series, Neo-Greek friezes, curves surrounding window openings, and Gothic-like triple arches. [26]

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[26]. Batur, A. "Beylerbeyi Sarayı Kıyıdan Tepelere Uzanan Bir Sahil Sarayı", p.207

### 3.1 PAVILIONS

## KÜÇÜKSU PAVILION (1856)

img.38





## KÜÇÜKSU PAVILION

The architect of the new Küçükusu Pavilion, which was put into service in 1856, is Nigogos Balyan. The pavilion serves as a riding pavilion for relaxation and hunting. The facade of the pavilion features Western-style ornamentation, while the planning reflects a traditional approach. Unlike other palace structures, it is surrounded not by high walls but by iron railings made using the casting technique, with entrances on all four sides [27].

During the reign of Abdülaziz (1861–1876), the facade decorations of the structure were renovated, and the entire facade was covered with marble ornamentation. This elaborate Rococo ornamentation, which is also repeated in the İhlamur Pavilion designed by Nigogos Balyan, conceals the generally Baroque architectural character of the Küçükusu Pavilion. Ornamental motifs, including niches, oyster shells, garlands, rosettes, and vases, are predominantly concentrated around the windows, enriching the overall design. The ornamentation used on the front facade is the most intense, diminishing on the side and rear facades. Over time, the structure has undergone various repairs and has lost additional structures from the old palace. Today, it is used as a museum [28].

In addition to all these interior architectural details, the structure bears witness to Ottoman history associated with diplomacy in the 19th century. The pavilion hosted foreign heads of state and, during the Republic era, was a place where Mustafa Kemal Atatürk visited for work purposes for a certain period.

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[27]. Tuğlacı, P. , (1993), *Osmanlı Mimarlığında Batılılaşma Dönemi ve Balyan Ailesi*, İstanbul, p.348

[28]. Ülgen, A. , (1999), “Osmanlı Saray, Kasır ve Köşkleri”, *Osmanlı Ansiklopedisi*, Yeni Türkiye Yayınları, Ankara, p.416



## KÜÇÜKSU PAVILION - Interior

The interior decoration and arrangements of the pavilion were executed by Séchan, the decorator of the Paris Opera, who was also responsible for the interior designs of Dolmabahçe Palace.

The interior of the pavilion follows the classic layout of Turkish architecture's middle-hall(orta sofa) residential plan types.

Originally designed for daily use and relaxation without a dedicated bedroom, the pavilion consists of eight rooms and two salons.

Corner rooms opening onto the hall have double fireplaces for heating, while those on the land side have single fireplaces.

The fireplaces, made from marble imported from Italy, are applied in different colors in each room.



"Küçüksu Pavilion interior furnitures" img.39

The pavilion's eye-catching penwork decorations on ceiling and wall surfaces, individually applied parquet flooring in each room, flower wreaths above the doors, and the green-colored glass, crystal mirrors, and chandeliers used in doors and windows, Western-style Art Nouveau furniture are prominent interior features.

## KÜÇÜKSU PAVILION - Interior

All the details on the ceilings are original gold leaf, adorned with handcrafted patterns. Each chandelier is carried by the beams in the supporting system due to their considerable weight.



"Küçüksu Pavilion ceiling" img.40

While the seaward facade of the pavilion features intense Western-style *baroque* and *rococo* decorations, the baroque staircase, providing access to the interior from this facade, is one of the prominent details influenced by Westernization in Ottoman architecture.



"Küçüksu Pavilion baroque stairs" img.41



## IHLAMUR PAVILION (1849-1855)

img.42 (F. Yasin K rođlu - 2020 <https://kulturenvanteri.com> )





## IHLAMUR PAVILION (1849-1855)

Ihlamur Palace, located in a recreational area known as Ihlamur Grove between Beşiktaş and Nişantaşı, consists of two structures established within this relaxing spot known as Ihlamur Grove since ancient times.

This leisure area comprised three parts: Poolside Ihlamur Area, Gathering Garden, and Hacı Hüseyin Vineyard. Historically, during the reigns of Sultan III. Ahmet (1703-1730), it was transformed into a private garden, and during the reigns of I. Abdülhamit (1774-1789) and III. Selim (1789-1807), it drew the attention of Sultan Abdülmecit in the early 19th century.

The Sultan frequented a simple vineyard house here to relax and often hosted guests, including the renowned French poet Lamartine. Later, between 1849 and 1855, he had the present buildings constructed. One of the structures was designed as the Ceremonial Pavilion and Entourage Pavilion, and together they were named Ihlamur Palace.

The Ceremonial Pavilion is architecturally striking, displaying a staircase with Baroque lines on its front facade and fascinating, dynamic reliefs.

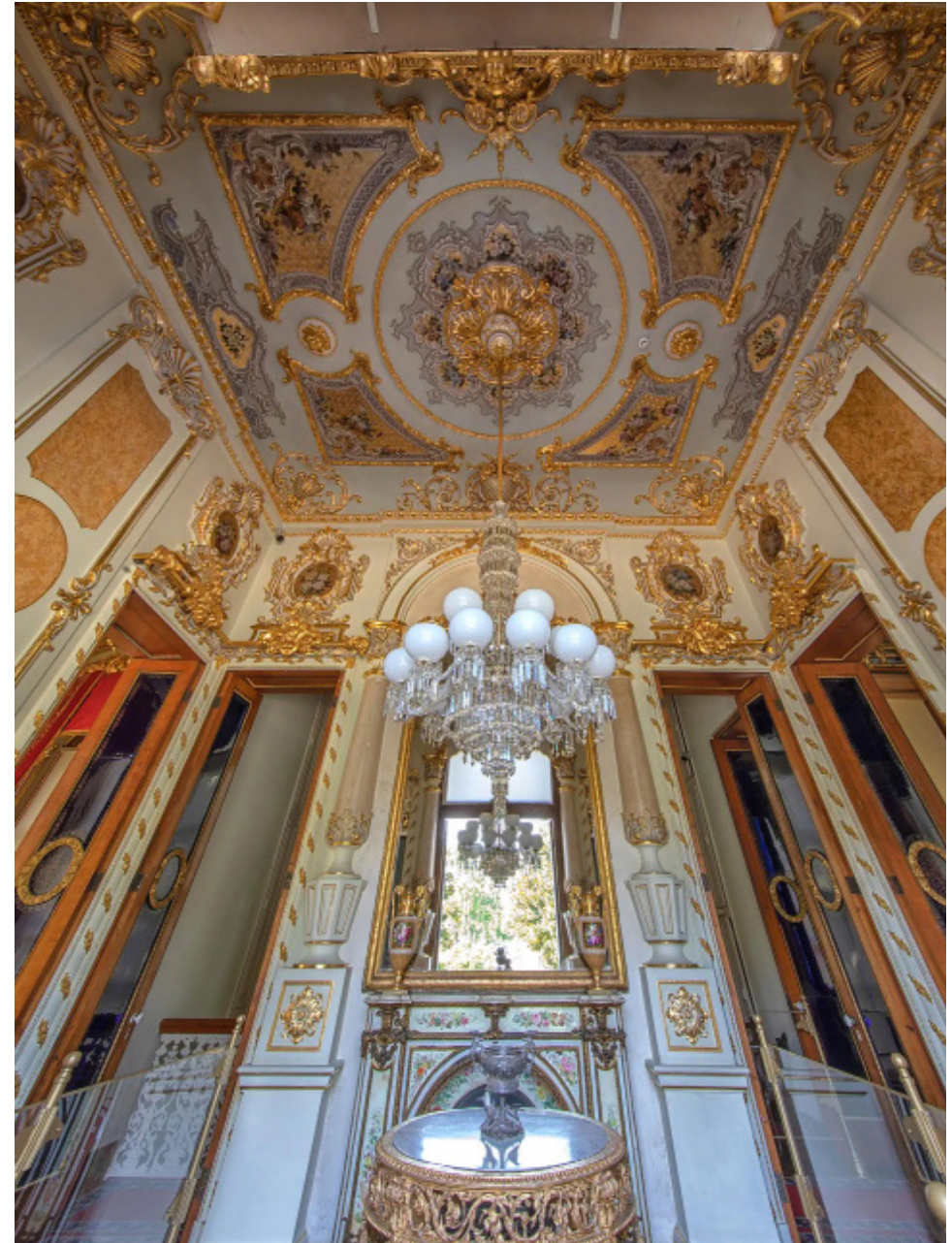
Motifs reflecting the 19th-century taste in Ottoman art were used in internal adornments such as pen work, integrating these embellishments with furniture and other interior elements inspired by various European styles.

The smaller of the two, recognized as the Entourage Pavilion, was comparatively simpler in its external embellishments but followed a similar design approach. Its interior decorations were also approached with a rather straightforward design.

## IHLAMUR PAVILION - Interior

The mansion, one of the smallest among the palaces in Istanbul, is built in the eclectic style, predominantly Baroque due to the characteristics of 19th-century architecture, using limestone and marble. Both pavilions are single-story structures over a basement and are laid out around a central hall, following a similar plan.

Emphasizing the facade design in the architectural understanding of the period, especially the front facades are extensively adorned, and the entrances are made more impressive with ornate double-sided staircases. In the Ceremonial Pavilion, the large guillotine windows, the balconies placed over the lower-floor entrances on either side, supported by four columns, and the roof concealed by high eaves are notable features.



"Ihlamur Pavilion Interior" img.43



## IHLAMUR PAVILION - Interior

Both pavilions boast intricate flower, leaf, rosette, and oyster shell reliefs, vases filled with flowers and fruits in niches, garlanded columns and pilasters, rosette-adorned cartouches, openwork rosette panels, and small consoles featuring intricate designs made up of curved branches, palmettos, "C" and "S" scrolls.

The interior of the Ceremonial Pavilion is sometimes clad with the Austuria stucco, a challenging and costly material, while the upper-floor walls of the Entourage Pavilion are lavishly decorated.

Elaborate pen work, gilded ceilings, oversized room doors, and windows are remarkably eye-catching and reflect the architecture and ornamentation of the period.



"Ihlamur Pavilion Interior" img.44



## BEYKOZ (MECİDİYE) PAVILION (1845-1854)

img.45 (<https://nomatto.com/beykoz-mecidiye-kasri>)



## BEYKOZ (MECİDİYE) PAVILION

Beykoz Pavilion is located in the Beykoz district, south of the historic Hünkâr Pier, this mansion was commissioned by Kavalalı Mehmed Ali Pasha of Egypt for Sultan Abdülmecid. The architects of the mansion are Nigogos and Sarkis Balyan from the Balyan family. Construction of the mansion began in 1855, and eleven years later, in 1866, it was completed and presented as a gift to Sultan Abdulaziz by Sait Pasha, the son of Kavalalı Mehmed Ali Pasha, who was in power at that time [29].

Knowing Abdulmejid's love for the Bosphorus, Kavalalı Mehmed Ali Pasha, when visiting Istanbul 12 years after the Treaty of Kütahya, aims to demonstrate Egypt's loyalty to the Ottoman Empire. He purchases the grove in the Hünkâr Pier area and initiates the construction of the Beykoz Pavilion to be presented as a gift to Sultan Abdülmecid.

Beykoz Pavilion was initially converted into an orphanage. In the 1920s, the building was used for patients with trachoma, and in 1953, it became a sanatorium. Later, it served as a Children's Chest Diseases Hospital. In 1999, Beykoz Pavilion was transferred to the Directorate of National Palaces. Restoration work began in 2010, and by the end of 2016, it reopened its doors as a Museum-Pavilion.

Beykoz Pavilion is one of the first masonry and Neoclassical style structures built on the Bosphorus. It features an architectural style commonly found in the Italy region of the Austrian Empire during that period.

The building has a square plan, is two stories high, and exhibits a symmetrical arrangement. The main entrance, designed for protocol, is located on the sea side. There is a central hall on each floor, surrounded by rooms.

This pavilion is known for being cool in the summer and warm in the winter.

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<https://nomatto.com/beykoz-mecidiye-kasri>

[29]. Artan, T. , (1994), "Beykoz Kasrı" , Dünden Bugüne İstanbul Ansiklopedisi, cilt 2, Kültür Bakanlığı ve Tarih Vakfı Yayınları, İstanbul.



## BEYKOZ PAVILION - Interior



“Beykoz Pavilion interior ” img. 46

In the interior of Beykoz Pavilion, colored somaki and marble have been used, and large mirrors adorn the walls. The stones used for the facade cladding were imported from Italy, including some white marble.

In the old period photographs, it is observed that the interior is adorned with gilded furniture, Hereke carpets, curtains, and magnificent candelabras.



“Beykoz Pavilion ceiling” img. 47



## HIDIV PAVILION (1907)

img.48





## HIDIV PAVILION

Hidiv Pavilion, located on the hills of Çubuklu in the Beykoz district of Istanbul, is a structure commissioned in 1907 by the last khedive of Egypt, Abbas Hilmi Pasha, and designed by Italian architect Delfo Seminati. The building is constructed in the Art Nouveau style, following the architectural trend of the period.

This pavilion is the most extraordinary palace of its time. With its architecture, fountain inside the palace, marble pool, elevators, and hall, it is a unique palace with no equal. Instead of Ottoman architecture, it aligns more with the Western Art Nouveau architectural style.

Hidiv Pavilion is also one of the places where the first elevator in Istanbul was used. There are two elevators inside.

The pavilion has four large halls. Marble hall, Fireplace hall, Crystal hall and Wooden hall



“Hidiv Pavilion ” img.49

## HIDIV PAVILION Interior - Marble Hall

From the entrance point, there is a descent to the Marble Hall with a few steps. Inside the Marble Hall, on the right side wall, there is a monumental fountain extending to the ceiling.

The mosaic-adorned fountain has a marble basin adorned with Art Nouveau-style figures, including a frog pouring water. The opposite side of the stairs is entirely framed with iron-framed glass, allowing access to the large inner courtyard surrounded by pine trees. All the marble columns in the Marble Hall are specially polished, and for the first time in Turkey, round flower globe-shaped pink-white-green mixed chandeliers have been installed inside the columns and on the ceilings of the hall.

In the Marble Hall, there are also cast tables and cast chairs with green-gray mixed marble tops.



“Hidiv Pavilion Marble Hall ” img.50



## HIDIV PAVILION Interior - Konkav(Fireplace) Hall

Another hall is known as the Fireplace hall or Konkav hall due to its shape. Its doors, floors, and wooden wainscoting are adorned with wood. To break the influence of wood, the columns' capitals and rings are diversified with gold details.

In the salon, the bases of massive porphyry columns and the bracelets on their capitals are covered with gold leaf, giving the salon a magnificent atmosphere.

In the concave ceiling of the fireplace room, crystal light fixtures have been installed in three rows of coffered panels in accordance with the style of the period, and this lighting system, enhancing its dazzling beauty, has added weight to the salon.

The furniture in the style of the period, including tables and chairs, the original wall sofas placed between the fireplaces, bronze statues in front of wall mirrors, express the historical context and constitute an important decorative style.



"Hidiv Pavilion Konkav Hall " img.51

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img.51 <https://www.sosyalsanat.net/hidiv-kasri/>

### 3.2 20th century

In the early 20th century, the Ottoman Empire was in a weakened state under the influence of various internal and external factors. This century saw the collapse of the Ottoman Empire and the beginning of the Republican Era. Factors such as economic difficulties, loss of military power, external pressures and internal upheavals led to the weakening of the empire and its eventual defeat in World War I. The signing of the Armistice of Mondros and the start of the Turkish War of Independence led by Mustafa Kemal Atatürk in the aftermath of the invasion marked the official end of the Ottoman Empire.

To briefly mention the architecture of the Republican period, which is independent of the subject we will examine in the rest of the thesis, at the beginning of the Republican Era, the Treaty of Lausanne defined Turkey's borders and aimed to establish a new state structure and social order.

With the establishment of the Republic of Turkey in 1923 under the leadership of Mustafa Kemal Atatürk, revolutionary policies and legal reforms were initiated.

From an architectural perspective, the collapse of the Ottoman Empire and the beginning of the Republican Era led to changes in architecture. Traditional elements of Ottoman architecture were influential in the formation of modern Turkish architecture. In the Republican Era, architecture became more functional, minimalist and focused more on western styles.

The architecture of the Republican Era evolved in parallel with Turkey's modernization process, departing from the traditional styles of the Ottoman Empire. Architectural changes during this period reflected the radical changes in Turkey's social, cultural and political structure.



## CHAPTER 4

### Contemporary Revival (20th century-21st century)

Until now, we have examined the interior designs of Ottoman palaces from the 19th century, the transition from the 19th to the 20th century in the designs of Ottoman pavilions, and the Western influence on Ottoman design. The 20th century marks the collapse of the Ottoman Empire and the entry into the era of the Republic. However, the Ottoman architectural style continues .

Following palaces and pavilions, one of the best areas to observe the modern adaptation of Ottoman interior design to contemporary life is hotels in the 20th century. These hotels encompass both the unique spaces created by the restoration of historical palaces and mansions into hotels and the new structures that combine Ottoman architectural principles with modern hotel designs.

Many palaces and pavilions have been transformed into luxury hotels in the present day. Palaces from the late Ottoman period, have been restored and converted into hotels while preserving their historical structures.

## 4.1 Contemporary Revival

### Hotels



The influence of Ottoman architecture can be witnessed in newly constructed hotels. These establishments blend traditional Ottoman patterns, woodwork, mosaics, and motifs with modern interior design principles, creating a unique atmosphere. These hotels not only reflect Ottoman architecture but also incorporate Western influences, achieving a blend of the past and future.

These hotels serve as living evidence that the Ottoman architectural style and influence is a legacy in the present day.

The presence of Ottoman architectural elements in contemporary hotels showcases a seamless integration of the past into the present. These hotels, whether born from the restoration of historical sites or newly built structures, show that Ottoman style lasts and can fit in with today's trends.

## ÇIRAĞAN PALACE( 1864-1871)

img.52



## ÇIRAĞAN PALACE

In addition to the palaces we previously examined in the 19th-century palace chapter, another palace that has been demolished and rebuilt throughout history is the famous Çırağan Palace.

### Old Çırağan Palace

It was located on the street named after it, between Beşiktaş and Ortaköy. This area, where the first settlements in the Ottoman State began in the 16th century, began to be developed from the 17th century onwards. In the early 17th century, the region was a promenade area called Kazancıoğlu Garden. In the 17th century, Melek Ahmet Pasha had a small seaside mansion in this area. In the early 18th century, during the reign of Sultan Ahmed III, this mansion was given to Grand Vizier Damat İbrahim Pasha. The seaside mansion, rearranged according to the fashion of the period, was named Ferahabad. Due to the Çırağan festivities organized by Damat İbrahim Pasha and his wife Fatma Sultan, sometimes attended by the sultan himself, the structure began to be referred to as the Çırağan seaside mansion. Lady Montague mentions in her memoirs that the palace had 800 rooms [30]

Known for his significant reforms and arrangements in Ottoman history, Mahmud II, while seriously addressing the institutions and organizations of the classical period to give them modern aspects, also played a pioneering role in construction projects that would lead to new developments in architecture. Instead of representing tradition with the Topkapı Palace, the first Çırağan Palace reflected innovation and change, and in terms of design and use, it was the product of this understanding. The Old Çırağan, the first modern palace structure that took into account the arrangement of tables and chairs in its design, was a building with Western-inspired architectural forms and ornamentation, featuring a triangular pediment, Ionic column capitals, marble roof railings, and abundant column series. [31]

During the reign of Sultan Abdülaziz, the old Çırağan Palace was demolished (1857), and new palace was built in its place.

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[30]. Tuğlacı, P. , (1993), Osmanlı Mimarlığında Batılılaşma Dönemi ve Balyan Ailesi, İstanbul, p. 105

[31]. Cezar Mustafa, XIX. yüzyılda Neden Batı Tarzı Saray?, Milli Saraylar, İstanbul, 1993, p. 18.



## New Çırağan Palace

The Old Çırağan Palace was demolished under Sultan Abdülaziz's orders, and the present-day palace was commissioned in its place. The plans and projects were designed by Nigogos Balyan, while the construction was carried out by Sarkis and Agop Balyan. Construction began in 1864 and was completed in 1871. The palace is divided into four sections: the Grand Imperial Palace consisting of the audience, bedroom, and Valide (Queen Mother) Apartments, the Harem Section, the Aghas Section, and various auxiliary buildings. The palace complex covered an area of 76,360 m<sup>2</sup>, with the palace building technique primarily using cut stone in the basement, solid cut stone in the floors, and thick bricks in the internal partitions, all constructed with load-bearing walls. The floors utilized square-sectioned thick iron tension bars and ties. There are four ceremonial gates in the palace. In its gardens, besides the main structure, there were pavilions, pools, and even a boathouse [32]

Çırağan Palace represents one of the prominent examples of the Orientalist style, which gained popularity in the 1860s-1880s. The eclectic architectural style dominant in the late Ottoman architecture diversified further with the incorporation of Orientalist tendencies after 1860. Orientalism, which gained significant interest and admiration in the Western world in the past century, was first applied in numerous structures during the reign of Sultan Abdülaziz in Turkey. It naturally gained appreciation as it did not feel foreign to the Ottoman decorative tradition. [33]

The palace exhibits stylistic differences between its interior and exterior spaces. Classical accents, including neoclassical motifs, are employed in the facade. On the other hand, the interior spaces are arranged with an Orientalist approach. [34]

On 1910, a fire broke out in the upper part of the Meclis-i Mebusan Hall and the attic through the heating stove chimney, and the palace burned down.

Many valuable antiques, the private collection of Abdulhamid II, and the library of Murad V were also reduced to ashes in the fire.

Due to Sultan Abdülaziz's particular interest in animals, especially tigers and lions, additional structures named "geyiklik" (deer pavilion) and "aslanhane" (lion house) were constructed in the gardens of Çırağan and Beylerbeyi Palaces. As a result of this fascination, bronze and marble sculptures and vases were commissioned from famous European artists, particularly the renowned French artist and sculptor Pierre Louis Rouillard and his team, to decorate the gardens of Beylerbeyi Palace and Çırağan Palace during that era. Each of these sculptures, which cost thousands of Ottoman liras, adorned the gardens of Çırağan Palace, but after the fire, they were relocated to Dolmabahçe and Yıldız Palaces.

## The Palace as a Hotel

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[32]. Tuğlacı, P. , (1993), Osmanlı Mimarlığında Batılılaşma Dönemi ve Balyan Ailesi, İstanbul, p.318

[33]. Semra Germaner, XIX. Yüzyıl Osmanlı Mimarlığında Oryantalist Eğilimler, 1995, p.147

[34]. Afife Batur, Osmanlı Mimarlığında Oryantalizm, Arradamento Dekorasyon, İstanbul, 1992, n. 9, p.85

## ÇIRAĞAN PALACE and ÇIRAĞAN PALACE KEMPINSKI HOTEL

img.53 ([www.kempinski.com](http://www.kempinski.com))





## ÇIRAĞAN PALACE KEMPINSKI

The idea of reviving Çırağan Palace as a “hotel” dates back much earlier than the “hotelization” process that began after 1980. This is because the abandoned state of Çırağan, situated on a vast area in one of the most beautiful locations on the Bosphorus, had attracted the attention of many entrepreneurs.

On March 13, 1985, an agreement was signed between the Sanbar Group and the Republic of Turkey Ministry of Culture and Tourism, putting an end to Çırağan’s 75-year-long silent waiting period. Following the signing of a protocol agreement indicating that Sanbar Group would be the producer, designer, and project manager, with Kumagai Gumi as the main construction contractor, construction began in 1987. Just like in the times when the palace first rose in the Bosphorus, workshops re-established on the palace grounds served for extensive restoration and construction activities this time.

The field that was used as the Honor Stadium has been transformed into today’s hotel building with an architectural plan that does not clash with the palace’s design. The hotel building, constructed with a modern architectural style, was placed on a more distant area to ensure that it does not overshadow the grandeur of the palace. Meanwhile, the originality was preserved in the facade restoration of the palace.

## ÇIRAĞAN PALACE KEMPINSKI

With its unique location, extraordinary views, and historical identity, Çırağan Palace has taken its place on the Bosphorus as Çırağan Palace Kempinski Istanbul after extensive, meticulous, and exhausting efforts to restore its former glory. On January 15, 1991, the doors were opened to guests with the addition of a modern hotel building to the palace.

Çırağan Palace has been a pioneer not only in many aspects but also in interior decoration. The furnishings in the palace's decoration were inspired by items found in other palaces in Istanbul. Many custom-made furniture pieces carry the traces of Topkapı Palace, Dolmabahçe Palace, Beylerbeyi Palace, and Yıldız Palace. The path followed in decoration is like a meeting point between the old Çırağan and today's Çırağan.



## ÇIRAĞAN PALACE KEMPINSKI Interior - Yıldız Room

Rooms and suites reflect the Ottoman heritage with a modern touch, offering elegant splendor and unique delicacy through special decorative objects. Striped corridors are designed, drawing inspiration from opulent Ottoman tents; special bed headboards adorned with çintemani, tulip, and Ottoman patterns, mother-of-pearl embellished furniture, seats inspired by the art of marbling (ebru), and design details like marble bathrooms reminiscent of the deep-rooted Turkish bath tradition.

These elements perfectly emphasize the unique nobility of Çırağan Palace within the renewed rooms and suites.

Redesigned with the magnificent architecture of the Ottoman era, these rooms reflect the elegance and comfort of luxury. Decorated with inspiration from the palace's history, these rooms feature comfortable double beds with splendid headboards adorned with tulip patterned fabrics, a bathroom, a cozy seating area, and balconies overlooking Yıldız Park and the street.



“Çırağan Palace Kempinski Yıldız Room” img.54, img.55





## ÇIRAĞAN PALACE KEMPINSKI Interior - Ottoman Event Venue

Çırağan Palace Kempinski, being a hotel, also serves as a luxurious option for meetings, celebration halls, and events. The interior designs of these spaces, much like the rooms, are decorated in a way that evokes the spirit of the Ottoman era. The meeting rooms within the palace's interior designs, as previously examined, share similarities with these meeting and event spaces.

Ottoman is a prestigious event room located on the second floor of Çırağan Palace.

Ornate walls, ceilings, and wooden doors serve as romantic reminders of the days of the Ottoman Empire.



"Çırağan Palace Kempinski Ottoman event venue" img.56, img.57





## ÇIRAĞAN PALACE KEMPINSKI Interior - Gazebo Restaurant



“Çırağan Palace Kempinski Gazebo Resraurant” img.58, img.59



The design of the Gazebo Restaurant within Çırağan Palace Kempinski is inspired by the Ottoman gardens. The space opening onto the garden creates a feeling as if you are in the palace gardens, while the garden itself offers a unique view of the Bosphorus.

In the interior design, the enchanting beauty of flower figures commonly used in Ottoman art, such as roses, tulips, carnations, and hyacinths, is felt in every corner.

The magnificent palace gardens, as seen previously in the Hasbahçe of Yıldız Palace, held great importance for Ottoman-era Palaces.

Today, Çırağan Palace Kempinski brings the Ottoman era back to life, transporting us to the past.

## The Mansion as a Hotel

A mansion is the general name given to seafront residences scattered on both sides of the Bosphorus, usually two, sometimes three storeys high.

Ottoman-era mansions were a reflection of Ottoman culture and lifestyle. The decorative elements, furniture and other interior design elements used in these buildings reflect the aesthetic and cultural taste of the period.

Ottoman-era mansions have hosted many special memories, meetings and daily life throughout history. Today, many of them are used as hotels and provide visitors with information about the rich past of the Ottoman Empire.



## FUAT PAŞA MANSION (18th century)

img.60 (<https://www.fuatpasa.com.tr>)



## FUAT PAŞA MANSION

Fuat Paşa Mansion is located on the Bosphorus, Istanbul, the favorite city of the sultans for centuries.

It is one of the most valuable examples of 18th century Ottoman architecture and also has cultural heritage value.

Although the exact date of its construction is unclear, the mansion, which is thought to have been built towards the end of the 18th century, was built by a pasha. For a long time, it was used as a house by Keçecizade Fuat Pasha, the grand vizier of Abdülaziz II and one of the most important men of the Tanzimat period. After the Ottoman collapse, it was restored during the Republican period and started to be used as a hotel in the 1930s.

Before 1988, the building was completely destroyed in a great fire, after which it was rebuilt in reinforced concrete in accordance with the original and has been operated as Hotel Fuat Paşa Mansion since 1991.

As we have previously reviewed in the case of Çırağan Palace, this mansion, which has survived to the present day without losing its Ottoman architecture, preserves all the architecture of the period it was built in its interior and exterior spaces, taking all guests who stay or come for events on a journey to the Ottoman period.

Today, Fuat Paşa Mansion combines Ottoman architecture with modern hotel management and offers it to the service of tourism.



## FUAT PAŞA MANSION Interior - Sultan Suite

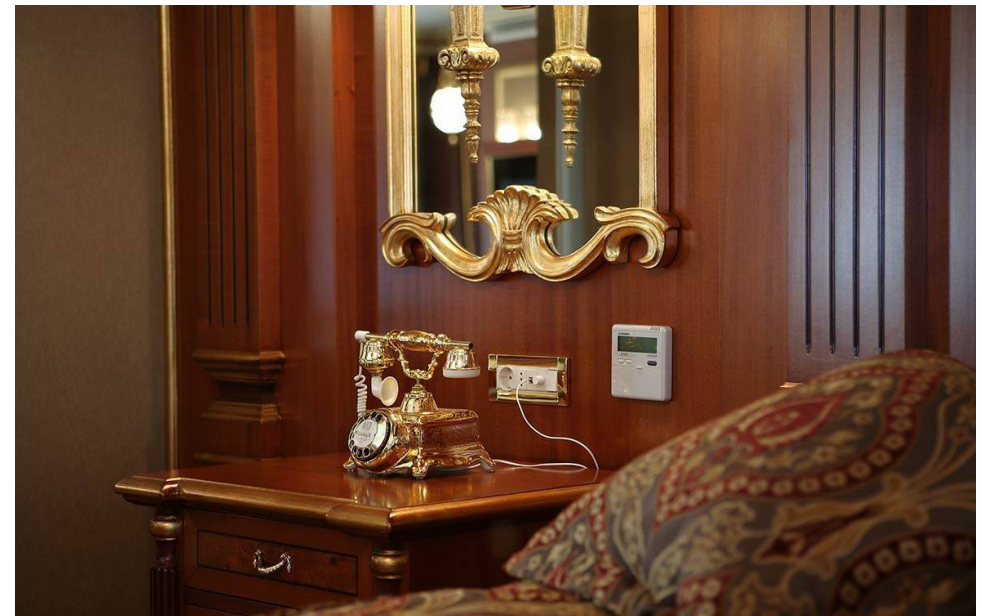
The design of the Sultan Suite in the Fuat Paşa Mansion seems to be heavily inspired by the Ottoman palace architecture. It is possible to observe many elements of palace room designs, especially the intense use of gold, in this Ottoman-influenced room.

Built in the 18th century, the gold details in this Ottoman mansion reflect the influence of the Baroque and Rococo movements prevalent at the time.

In the Ambassador Reception Room, which we have previously examined in Dolmabahçe Palace in the 19th century Ottoman palaces chapter, we see that red, which was the color of royalty in the Ottoman period, is also used in the Sultan Suite in Fuat Paşa Mansion.



“Fuat Paşa Mansion Sultan Suite” img. 61, img. 62





Today, some Ottoman-era buildings serve the public not only as hotels, but also in different types of use. The adaptations of these buildings show us how the cultural heritage of the Ottoman Empire is evaluated in the modern world.

We observe such historical buildings coming to life in the modern world with various functions.

These adaptations emphasize that Ottoman architecture and cultural fabric is not only a historical heritage, but also in harmony with today's lifestyle and needs.

## Other Uses

## SAIT HALIM PAŞA MANSION (19th century)

img.63 (<https://blog.obilet.com>)





## SAIT HALİM PAŞA MANSION

Sait Halim Paşa Mansion is one of the most characteristic buildings on the Bosphorus and was built in the last quarter of the 19th century by the architect-kalfa Petraki Adamandidis from Çanakkale. The exterior of the mansion is characterized by the empire style, reflecting the Westernization movement that influenced Ottoman architecture at the time. The interior decoration is dominated by an eclectic combination of 19th century Western style and Ottoman art.

The mansion was built on a marble floor with two floors. The fact that it was built on the dock by being pulled from the sea, the exterior architecture and volume of the building, the absence of bay windows, the facade and windows in neo-classical (empire) style reflect the architectural innovations of the period when the mansion was built.

The mansion is one of the few entirely wooden waterfront mansions to have survived, and in terms of its architectural and interior decoration is the most outstanding example of its type. [35]

The south side of the mansion was organized as selamlık and the north side as harem and these two sections were planned under the same roof. There are doors opening to the harem and selamlık on the dock.



The mansion is also called “Lion Mansion” because of the two lion statues in front of the door opening to the selamlık garden. img.64

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[35] Acar Avunduk, *Yapı Dergisi*” Bilinen Tüm Restorasyon Tekniklerinin Bir arada Kullanıldığı Bir Çalışma: Sait Halim Paşa Yalısı”, 2002/251, p.76-84



## SAIT HALIM PAŞA MANSION - Interior

Eclectic style is clearly seen in the interior decoration of the mansion. Within the rich gilded decorations, plaster coatings, reliefs, mother-of-pearl woodwork, floral geometric shapes, writings and paintings were used together in a unity.

Ottoman, Egyptian and Louis XVI style furniture and Murano chandeliers complemented them. Kütahya tiles, bronze sculptures and various Ottoman-Iranian carpets were also found in this mansion.

We see the features of Cairo architecture in the Selamlık hall in the Sait Halim Pasha Mansion. Cairo architecture, like eclectic architecture, includes various architectural elements from different periods and cultures. Its large area and elegant columns are examples of Cairo architecture.



“Sait Halim Paşa Mansion interior” img.65, img. 66





## SAIT HALIM PAŞA MANSION - Events

Sait Halim Paşa Mansion has unique halls where 19th century architectural elegance meets modern service and can host all kinds of events.

Today, different halls within the mansion host many different events such as weddings, meetings, galas, etc. depending on the capacity of the halls.

The restaurant section is similar to the Çırağan Palace Gazebo restaurant that we have examined before and serves guests in the Ottoman mansion.

Clement's Garden at the Sait Halim Paşa Mansion is now mostly used for weddings and large events.



“ Sait Halim Paşa Mansion - Clement's Garden ” img.67, img. 68



## SAIT HALIM PAŞA MANSION - Events

Although the hall is very ornate in terms of its columns, beams and ceiling, it cannot be attributed to the Empire style. On the other hand, Arabic writings framed in the form of medallions on the ceiling, friezes and ceiling decoration give the hall an Egyptian atmosphere.

We see the features of Cairo architecture in the Selamlık hall in the Sait Halim Pasha Mansion. Cairo architecture, includes various architectural elements from different periods and cultures. Its large area and elegant columns are examples of this architecture.

The most striking element of the room is Clement's devane painting. The framed version of the oil painting titled "Hunting in the Desert", painted by Felix Auguste Clement in Egypt and signed in 1865, is 4.65m x 7.76m. The painting depicting Sait Halim Paşa on the hunt is a multi-figure composition of artistic quality, which is evaluated with an Orientalist view and expression. Clement was also the interior architect of the mansion.

Selamlık hall at the Sait Halim Paşa Mansion is used for gala dinners, private invitations and parties as well as conferences and meetings.

<https://gezimania.blogspot.com/2007/11/sait-halim-paa-yals.html>



" Sait Halim Paşa Mansion - Selamlık Hall " img.69, img. 70





## CONCLUSION

The presented thesis explores the development of Ottoman interior design over time with Western influences and how it adapted to today's modern world. Starting with an examination of architectural movements in different centuries within the Ottoman Empire, the focus is on developments until the 19th century.

While examining the evolution of Ottoman architecture in detail by combining it with Western influences, 19th century palaces like Dolmabahçe Palace, Beylerbeyi Palace and Yıldız Palace are analyzed, especially in the context of interior design. Western influences on their architectural elements, including Ottoman furniture styles and palace furnishings, are examined.

After the palace architecture in the Ottoman period, moving from palaces to Pavilions, crucial structures during the Ottoman era's transition to the 19th and 20th centuries are explored. Küçüksu Pavilion, İhlamur Pavilion, Beykoz Pavilion, and Hidiv Pavilion undergo a detailed exploration, considering Western influences on interior architecture.

The final chapter delves into how these Ottoman-era structures were transferred and adapted to our contemporary world. In addition to the 19th century palaces. Çırağan Palace, an important palace, and Fuat Paşa Mansion, which has an important place in Ottoman architecture, as an example of palace and mansion, as it is used as a hotel today and hosts large invitations, showcasing the adaptation of Ottoman architecture to the modern world.

Another prominent example in this thesis was the Sait Halim Paşa Mansion. Exemplifying alternative functions beyond hospitality, providing insights into diverse modes of adapting significant Ottoman structures to the contemporary era.

These buildings, embodying the evolution of Ottoman architecture with Western influences, offer the opportunity to relive and understand the Ottoman period while being used in different functions today.

In conclusion, this thesis emphasizes the historical and contemporary significance of Ottoman period architecture. The aim is to contribute to understanding the cultural and historical value of these buildings from the past to the present. Understanding how the architectural heritage of the past is integrated into our current way of life emphasizes the importance of cultural continuity and shows that these buildings are not only a part of the past, but also play important roles in the present.

Like any architectural style, Ottoman architecture might not suit everyone's taste, but it offers guests a chance to explore and have an experience tailored to their preferences. These buildings meticulously capture the Ottoman atmosphere, providing a unique experience for guests staying in today's world or participating in short-term events within these historical structures.

It's an opportunity to step into the palaces and mansions where the events we've read about in history occurred, immersing ourselves in the atmosphere of the Ottoman Empire at that time. This experience takes us on an unforgettable journey from the present to the past, allowing us to connect with history in a meaningful way.



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