

**CURRENT CONSERVATION STATE OF SOME
ART NOUVEAU HOUSES AND APARTMENT
BUILDINGS IN ISTANBUL**

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ABSTRACT

CURRENT CONSERVATION STATE OF SOME ART NOUVEAU HOUSES AND APARTMENT BUILDINGS IN ISTANBUL

This study presents five examples of Istanbul Art Nouveau residential architecture in Sarıyer and Beyoğlu districts and their current conservation state.

The aim is to evaluate two family *yals* in Sarıyer and three apartment buildings in Beyoğlu. First, Art Nouveau characteristics, its emergence in Europe and Istanbul were investigated. It was important to understand the changes in residential architecture in late Ottoman Empire and see the differences between its late and classical examples before starting to examine the buildings.

After the historical research, analysis work of the five case studies had been carried out in site scale including the near-by environment and in single building scales. The way followed was survey with conventional techniques, mapping for visual analysis; literature and archive research in the related municipalities and the conservation councils. Then, each building was evaluated with the information coming from the analysis work and finally a general evaluation became possible.

In conclusion, it is observed that Sarıyer and Beyoğlu examples have different conservation problems. Sarıyer examples have conserved both their façade and plan characteristics. They are currently used with the same purpose as their original function, restored and maintained. Their conservation problems are mostly caused by the interventions through the years to their near-by environment their original building material was renewed. In Beyoğlu examples, it can be said that façade of the buildings were preserved but interior organization was changed due to the function changes in Beyoğlu in general. Facades have become shells of the modern interiors.

ÖZET

İSTANBUL'DA BAZI ART NOUVEAU EVLERİN VE APARTMAN BİNALARININ HALİHAZIRDAKİ KORUMA DURUMU

Bu çalışma İstanbul'da, Sarıyer ve Beyoğlu'nda bulunan beş Art Nouveau konut yapısının günümüzdeki koruma durumunun analiz ve değerlendirme çalışmalarını içermektedir.

Amaç, Sarıyer'deki iki yalıtı ve Beyoğlu'ndaki üç apartmanı değerlendirmektir. İlk önce Art Nouveau binaların özellikleri, Avrupa ve İstanbul'da ortaya çıkışı araştırıldı. Örnek binaları incelemeye önce, Osmanlı İmparatorluğu'nun son dönemlerinde konut mimarisindeki değişimlerin, son dönem ve geleneksel konut mimarisi örnekleri arasındaki farkları görmek önemliydi.

Tarihi araştırma sonrasında, beş çalışma binasının analiz çalışması, yakın çevreyi içeren vaziyet planı, plan ve cephe ölçeklerinde yapıldı. Çalışmada izlenen yol, geleneksel tekniklerle rölöve alınması, görsel analizler için bölgeleme çalışması, ilgili belediye ve koruma kurullarında literatür ve arşiv araştırmalarının yapılması oldu. Sonra her bina, analizlerden gelen bilgilerle değerlendirildi. Böylece bu bilgiler ışığında genel bir değerlendirme yapmak mümkün oldu.

Sonuç olarak, Sarıyer ve Beyoğlu örneklerinin farklı koruma sorunları olduğu gözlemlendi. Sarıyer örnekleri cephe ve plan karakterlerini korumuştur. Bu yapılar aynı amaç ve fonksiyonla kullanılmakta, restore edilmiş ve korunmuştur. Koruma sorunları genellikle binaların yakın çevrelerine yapılan müdahaleler sonucu oluşmuş ve eski malzemelerin yenilenmesi sonucu patinalarını kaybetmişlerdir. Beyoğlu örneklerinde cephelerin korunduğu söylenebilir, ancak, iç mekan organizasyonu Beyoğlu'nun genelinde görülen konuttan ticarete yönelen işlev değişimi nedeniyle değişime uğramıştır. Cepheler, modern iç mekan kurgularına kabuk olarak kullanılmaktadırlar.

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CHAPTER 1

INTRODUCTION

In Europe, Art Nouveau buildings are mostly used with their original function such as Glasgow School of Arts (Trowles, 2017: 6-7) or converted into museum such as Horta Museum in Brussels, Casa Mila and Casa Batllo in Barcelona (Casa Mila, 2017; Casa Battlo,2017). Sustaining the interior organization has been considered important in the restoration work regarding these buildings as much as the conservation of their facades and mass characteristics. Horta Museum had experienced regular repair and restorations between the years 1987-2009 and it still preserves its authentic exterior and interior characteristics including its furniture and lighting design (Horta Museum, 2017). However, some of the buildings have been extensively ruined by disasters, such as the fire in Glasgow School of Arts in 2014 and its comprehensive restoration has begun in 2016 (Brooks, 2016; Trowles, 2017: 6-7).

Istanbul was rich in Art Nouveau residential architecture (Ahunbay, 1978; Batur, 1991, 1996, 2005; Kuban, 1995, 1996; Barillari and Godoli, 1996). This building stock was formed following the second half of the 19th century. Then, Istanbul was a center of transit and financial commerce. This commercial life was represented with banks in Eminönü and Karaköy, family hotels, khans, luxurious arcades, patisseries, restaurants, theatre houses, cabarets and boutiques along Istiklal Street. The related bankers, ship owners, their agents, diplomatic mission members and bureaucrats lived in Galata, Pera and its northern portion in winter (Batur, 1996: 173-174; Kuban, 1996: 369).

These sites, which were the most dense regions of the city, comprehended the first examples of apartment houses (Kuban, 1996: 369; Akin and Batur, 2015: 11-12) These were five to seven storied masonry buildings. Betterment of urban transportation played role in development of sub-urban areas along the Bosphorus for summer usage. Along the European coast, two-three storied, traditional, timber houses were built, however they had central interior halls. They could present row-house characteristics with their blind side facades (Kuban, 1996: 369).

The related apartment buildings and single houses presented a variety of Western originated styles such as revival of Classicism, Orientalism and Art Nouveau.

The Banker Helbig (Doğan) Apartment Building in Galata dating to 1892-95 is a famous example in Neo-Classical style (Akin and Batur, 2015: 53). Mixing various styles in the same façade composition was also experimented. Kuban (1996: 377), underlines the Huber House in Tarabya, the Botter Apartment Building in Beyoğlu and the summer house of Italian Embassy in Tarabya as significant examples of Istanbul Art Nouveau. The Ottoman palace was the major supporter of this style.

Unfortunately, the residential buildings of Istanbul in Art Nouveau style have been ruined together with their natural / historical context with the increasing urban density (Ahunbay, 1978:159; Aksel, 1994: 467; Aysu, 1994: 466; Taşcıoğlu, 1994: 488). The new streets which were opened or the old ones that were widened in the city center starting with 1940s gave way to loss of the historic urban environment (Kuban, 1996: 392-395). The development plans and policies following 1955 have given way to reduction in commercial and business characteristics of Galata. In turn, its architectural, cultural and social structure has been altered (İstanbul, 1994: 354). Starting with the 1950s, the coast of the Bosphorus was also subjected to transportation projects (Kuban, 1996: 392-395). Nevertheless, the neighbourhoods along the Bosphorus preserved their characteristics until 1960s (Aksel, 1994: 467).

The conservation policy of 1970s gave way to statutory protection of the residential buildings, but it also had some negative impact on the discussed building stock. The ‘second degree’ applications based on the decision of the Supreme Council of Historic Buildings and Monuments, dated 14.01.1978 made possible the demolition of historic buildings after preparation of their 1/50 scaled measured surveys and their reconstruction with a new structural system and ‘old’ facades (Ahunbay, 1978: 168). The façade reconstructions were not always faithful copies (Ahunbay, 1978: 172). It was also possible to alter the building height and add new masses (Ahunbay, 1978: 172). In the same time interval, reconstruction of historic buildings which had undergone disasters such as fire was also seen; however, reinforced concrete was often preferred in their structural system; e.g. the *yalis* adjacent to the quay in Arnavutköy (Ahunbay, 1978: 169). Lack of financial support to the owners of historic residential buildings for restoration work was another outstanding conservation problem of these years (Ahunbay, 1978: 173). This gave way to lack of maintenance or conversion without thorough investigation. Finally, the economic pressure giving way to the desire of high- rise apartment buildings in place of historic residential ones on

valuable urban land was a widespread problem of the era (Ahunbay, 1978: 175). In turn, by the end of 1970s, an important amount of Art Nouveau houses were lost (Batur, 2005: 163).

In 1980s, there were both demolitions in the historical urban center (Batur, 2005: 164) and plundering of land along the Bosphorus and construction of new buildings were major problems. Sarıyer was one of the most negatively effected neighbourhoods (Aysu, 1994: 466), although the coast of Sarıyer has been declared as a listed natural and historical site with the decision numbered 15175 and dated 24.06.1983 (Gülersoy, 2015: 33). The listed sites along the Bosphorus have been preserved within the frame of a special law (T.N.A., 1983). The rear zones of Sarıyer coast were declared as natural site in 1995 (Gülersoy, 2015: 29), and the related conservation aimed development was approved in 2003 and revised in 2016 (Sarıyer Municipality, 2016). The mentioned law has evaluated the coastal zone as recreation, tourism and residential site; natural and historical assets are to be preserved.

In the 1990s, the Chamber of Architects Istanbul Section supported a number of conservation projects in Galata (Istanbul, 1994: 354). Nevertheless, an important number of masonry historic buildings lost their original interior organization, while their front facades were preserved. Some others were demolished to create car parks. Galip Dede Street was one of the significant conservation applications. With the decision of the Conservation Council numbered 4720 and dated 07.07.1993, Beyoğlu (Pera) and Galata were declared as listed urban site (Gülersoy, 2015: 33). As a result, limited number of Art Nouveau residential buildings have reached today with their authentic characteristics. This building stock has significance in terms of art, architecture and urban history. Its conservation has economic, social, cultural and architectural aspects. This study focuses on the architectural aspect and questions the current restoration state of these buildings which deserve intervention based on detailed investigation.

1.1. Aim

The aim of this study is to discuss the restoration problems of Art Nouveau residential buildings in Istanbul. The study is limited with two *yalis* and three apartment buildings which are significant representatives of the style (Figure 1.1.).



Figure 1.1. Location of the case study buildings.
(Source: Google Earth image dated 2015)



Figure 1.2. Location of the *Yalis* in Sarıyer.
(Source: Google Earth image dated 2015)



Figure 1.3. Location of Apartment Buildings in Beyoğlu.
(Source: Google Earth image dated 2015)

1.2. Method

The method of this study consists of selection of case studies, site survey, archive and historical research, analyses and evaluation both in site and building scales. In the selection of case studies, Barillari and Godoli's Catalogue (1996) on Istanbul Art Nouveau Architecture was utilized (Table 1.1.). Being designed for residential purposes and accessibility at present was the primary criteria in their selection. Nevertheless, the examples have effects some other styles together with Art Nouveau, which was possible in of the late Ottoman Period.

In site scale; land use (Appendix B), solid void organization (Appendix C), number of stories (Appendix D), period, style and quality of design of the buildings (Appendix E), and cadastral state (Appendix F) are considered. In single building scale; morphological characteristics (Appendix G), construction technique and material usage (Appendix H) and alteration (Appendix I) of each case are considered. After the evaluation of survey results, schematic site plan, a typical floor plan sketch and a front elevation sketch were obtained for each case Autocad 2013 was used for drafting. For those drawings which were enriched with information coming from archives reference was provided. The analyses were carried out in site and building scales with mapping technique (Table 1.1.).

Table 1.1. Methodology of Analysis and Evaluation.

	STUDY SCALE			
STUDY PHASE	SITE SCALE		BUILDING SCALE	
	THEME	DRAWING	THEME	DRAWING
ANALYSIS	<ul style="list-style-type: none"> • Land Use • Solid Void • Number of Stories • Periods, Style and Quality of Construction • Cadastral 	<ul style="list-style-type: none"> • Site Plan Sketch • Site Plan Sketch • Site Plan Sketch • Site Plan Sketch • Site Plan Sketch 	<ul style="list-style-type: none"> • Morphological Characteristics • Construction Technique and Material Usage • Alteration 	<ul style="list-style-type: none"> • Plan Sketch and Elevation • Plan Sketch and Elevation • Plan Sketch and Elevation
EVALUATION	Site and Building Scale			
	THEME		DRAWING	
	Values and Problems	<ul style="list-style-type: none"> • Site Plan Sketch 		

Table 1.2. Significant Residential Buildings in Art Nouveau Style.

BUILDING NAME	LOCATION	DATE OF CONSTRUCTION	ACCESSIBILITY
Papadopoulos Freres Apartment Building	Karaköy/ Beyoğlu	1907	Not surveyed.
Frej Apartment Building	Şişhane/ Beyoğlu	1905-6	Exterior can be surveyed, interior was observed but in construction.
Rassan Apartment Building	Beyoğlu	1905	Not surveyed.
Ferah Apartment Building	Beyoğlu	Unknown	Not surveyed.
Botter Apartment Building	Beyoğlu	1900	Abandoned and cannot be surveyed.
Mısır Apartment Building	Beyoğlu	1905-10	Exterior can be surveyed. Interior can be partially surveyed.
Gümüştü Palas	Gümüştü / Beyoğlu	Circa 1900	Exterior can be surveyed. Interior can be partially surveyed.
Yıldız Hasbahçe Ada Kiosk	Yıldız/ Beşiktaş	1900-1902	Not surveyed.
Küçük Mabeyn Kiosk	Yıldız/ Beşiktaş	1900	Governmental usage cannot be surveyed.
Hidiva Kiosk	Bebek	1900-1910	Not surveyed.
Faik and Bekir Bey Yalıs	Yeniköy/ Sarıyer	1906	Both exterior and interior can be surveyed.
Italian Embassy Residence	Tarabya/ Sarıyer	1906	Abandoned in the 1960s and in restoration process since 2006.
Huber Kiosk	Tarabya/ Sarıyer	Circa 1900	Governmental usage cannot be surveyed.
Cemil Bey House	Kireçburnu/ Sarıyer	1903	Not surveyed.
Dikranyan Yalı	Çayırbaşı/ Sarıyer	1895	Exterior can be surveyed. Interior can be partially surveyed.
Ahmet Ratıp Paşa Kiosk	Acıbadem	1904-8	In restoration process and protected by a security guard and high walls.

Abandonment, unfinished restorations and governmental usage were the problems that made the site survey impossible for some cases. Security guards, high walls for protection and scaffoldings at the exterior were the reasons why exterior survey could not be carried out. Five case studies were selected: Dikranyan Yalı, Faik and Bekir Bey Twin Yalıs, Frej Apartment Building, Gümüştü Palas and Mısır Apartment Building. All of them were surveyed from their exteriors. Interior survey was possible according to the current users' permission. Frej Apartment Building's interior was under construction, so the analyses and evaluation were based on what had been observed during the construction. 6 out of 16 examples of Barillari and Godoli's catalogue were unsurveyed (Table 1.2.).

Identification tables were designed to present data gathered from the archives of the related municipalities (Boğaziçi Development Directorate and Beyoğlu Municipality) and conservation councils (İstanbul 2nd and 3rd Regional Council for Conservation of Cultural Assets), from literature and also from the site (Table 1.1. Identification Table).

Building's name as learned from the historical sources, block and lot number in the current development plan, building type intended in the first design; original, usage, various usages in its life span and present usage; present conservation problems were listed. Information about the architect and his ethnicity came from historical research and inscription panels in some cases.

Date of construction, user and his social status informations came from historical research and various reports (e.g. Tanyeli, 2012). The reports were also valuable for the information they give about structural system, material usage and alteration. Conservation Councils provided information about conservation status, current and past owners. They also provided information to understand the material usage and construction technique of each architectural element and the changes made through the years. When all these information were gathered for each case and historical research was made, it was possible to understand the style and detect the similarities in the mass, plan and façade characteristics. After that, it was possible to observe the other style influences and the peculiarities of each case.

The information on conservation status was obtained from conservation councils. The construction technique was identified for each major building component starting from the top to the bottom: roof, upper floors, first floor and ground floor. Decorative elements mainly observed at the front façade were identified in a special row. Finishing material used in the front façade was also stated based on observations.

Finally, geometric composition of the building mass was stated in the row titled mass characteristics. Plan geometry and organization principle, major design principle was observed at the front façade, peculiar elements of the front façade and other styles used in the façade composition were stated. The storey system title comprehended the total number of stories in the building and their positions such as basement, ground, upper floor or roof. Alterations observed at the site were pointed out for each item. Within the limits of the study, some conservation council decisions and restoration

projects could not be obtained from the related institutions, although they were requested (Appendix K).

Evaluation was made with mapping technique, considering primarily the qualities of authenticity and integrity and the loss of these qualities. Evaluation was made by the integration of the observations made at the site, visual analyses in site, building scales and historical and archive research (Appendix J).

Table 1.3. Identification Table.

BUILDING' S NAME :		
ADRESS:		
BLOCK AND PLOT NUMBER:		
BUILDING TYPE :		
USAGE :	ORIGINAL:	
	PAST:	
	PRESENT:	
ARCHITECT AND HIS ETNICITY:		
LOCATION:		
CONSTRUCTION DATE :		
USER AND HIS SOCIAL STATUS :		
PRESENT OWNER/USER:		
RESTORATION PROJECT BY:		

STRUCTURAL SYSTEM AND MATERIAL USAGE	
ALTERATIONS:	
CONSERVATION STATUS:	

CONSTRUCTION TECHNIQUE	
ROOF:	
UPPER FLOORS:	
FIRST FLOOR:	
GROUND FLOOR:	
DECORATIVE ELEMENTS:	
FINISHING MATERIALS:	

PRESENT ARCHITECTURAL CHARACTERISTICS	
MASS CHARACTERISTICS:	
PLAN CHARACTERISTICS:	
FACADE CHARACTERISTICS:	
PECULIARITIES:	
OTHER STYLES OBSERVED:	
STOREY SYSTEM:	

1.3. Content

The content of this study is consisted of five chapters. The first chapter includes previous studies on Istanbul Art Nouveau with emphasis on residential buildings, defines the problem of this study states its aim and method and presents summary of the content of each chapter. The second chapter includes historical information on the evolution of the housing characteristics in Istanbul, especially in Beyoğlu (Pera), Galata and Sarıyer (Yeniköy and Çayırbaşı Quarters) regions. Also in this chapter, emergence of Art Nouveau buildings in Istanbul is explained. In the third chapter, each case is identified, analysed and evaluated with reference to its identification tables and illustrations. The fourth chapter is about overall evaluation of conservation values and problems of the cases and conclusion.

CHAPTER 2

CHARACTERISTICS OF LATE OTTOMAN HOUSING AND ART NOUVEAU STYLE IN ISTANBUL

Galata was an important center of trade in the Byzantine period and maintained this feature after it was conquered by Ottomans in 1453. In 14th century, Galata was a small Genoese settlement and with its urban texture and its buildings, it looked like a typical Mediterranean settlement.

First city walls built in 1303-4 and 1316. Genoese enhanced the wall heights and strengthened them before the conquest, in 1446. After the conquest, many western tradesmen were settled in Galata (Akin, Batur, 2015).

At the first half of 16th century, Galata was a triangle shaped area across the historical peninsula which was surrounded by city walls. On the top of the triangle there was Galata Tower, houses and religious buildings. City walls inside Galata divided it to three different regions and it was surrounded by green areas as observed in Matrakçı Nasuh's Galata (Figure 2.1.).



Figure 2.1. Matrakçı Nasuh, Istanbul Galata in 1553 (Source: Yılmaz, 2013).



Figure 2.2. Galata as viewed from Eminönü in 1853 (Source: Eldem, 1979).

Beyond the Galata city walls, there were Pera Vineyards. In the middle of 18th century this area was opened to construction of the embassy buildings and big scaled new buildings. These buildings were built at the axis of Pera Street (Istiklal Street). Before the second half of the 19th century, there were timber houses in that area and at this century, Istanbul experienced massive fires and then, three-four storied stone masonry houses were started to be built. At the beginning of this century, Galata had a large timber housing stock, while Pera had an European City look with stone masonry Embassy Buildings. There were some differences in lifestyle and the profile of the inhabitants between Galata and Pera. Galata had more cosmopolitan characteristics with narrow streets, taverns and cabaret theatres and cosmopolitan environment that involved people who did not care about the future, while Pera was an elite settlement with luxurious buildings and high quality lifestyle. There were French and Italian Theatres, luxurious cafes and bakeries, post office, big hotels and Istanbul branches of European shops. Pera's inhabitants made contribution to the development of the settlement.

Even though Galata and Pera looked like European cities by their physical and social attributes, it still didn't have a proper municipality organization. In 1857, Beyoğlu and Galata Altıncı Daire Municipality was founded. Until the end of the century, lighting problems in the streets were solved, transportation and water problems were solved, roads were expanded and covered with pavements by the work of this municipality. After the frequent fires at the end of the 19th century, Galata started to lose

its timber building stock and masonry buildings were started to built instead. In Pera, apartment buildings which have a store or an office at the ground floor were commonly seen. There are Neoclassic, Neo-Ottoman, Neo Gothic and Art Nouveau styles were seen in Pera at the beginning of the 20th century. In 1875 a small metro (Tünel), in 1896 horsecar in Galata, in 1914 electric tramway made this area a very advantaged because of its transportation opportunities (Akın and Batur, 2015: 9-12).

City settlement started to expand to the north. Existence of sea transportation give way to settlements near seaside and *yalı* type of housing. The desire to live near the sea and the green nature of these new Bosphorus settlements creates a new way of living in Istanbul. Most of these houses were used as summer houses. Their inhabitants were mostly the elites of the palace. These *yalis* met their need to spend time in nature but it was a statue symbol at the same time.

In these new Bosphorus settlements there are no wide plain areas so the settlement followed the seaside axis. Then, there were recreation areas were built and people started to visit these areas to enjoy the nature too. These new Bosphorus settlements were İstinye and Yeniköy at first in 17th century. Then in 18th century Bebek, Kandilli, Beylerbeyi and Emirgan were zoned for construction for these *yalis* and palaces.

At 19th century the Bosphorus settlements with summer houses for bureaucrats transformed into suburbs. The reason for this transformation is the population increase in these settlements. There are new houses had been built behind the coastline and Bosphorus lost its rural characteristics and become a part of the urban area. New palaces were built in this period. These palaces were; Çırağan, Yıldız, Dolmabahçe and Beylerbeyi Palaces. At the second half of the 19th century, masonry structure were preferred instead of traditional timber structure.

In 19th century, big scaled, eclectic buildings were built in Bosphorus villages. These villages were expanded and became more prestigious. They also integrated with the city so that they weren't isolated anymore and their inhabitants started to live there for every season of the year. Public transportation was provided with buses in 1909 and electrical tramways in 1915.

After the foundation of Modern Turkish Republic, this area lost its inhabitants and cosmopolitan characteristics and unused palaces and *yalis* were abandoned (Salman, 2015).

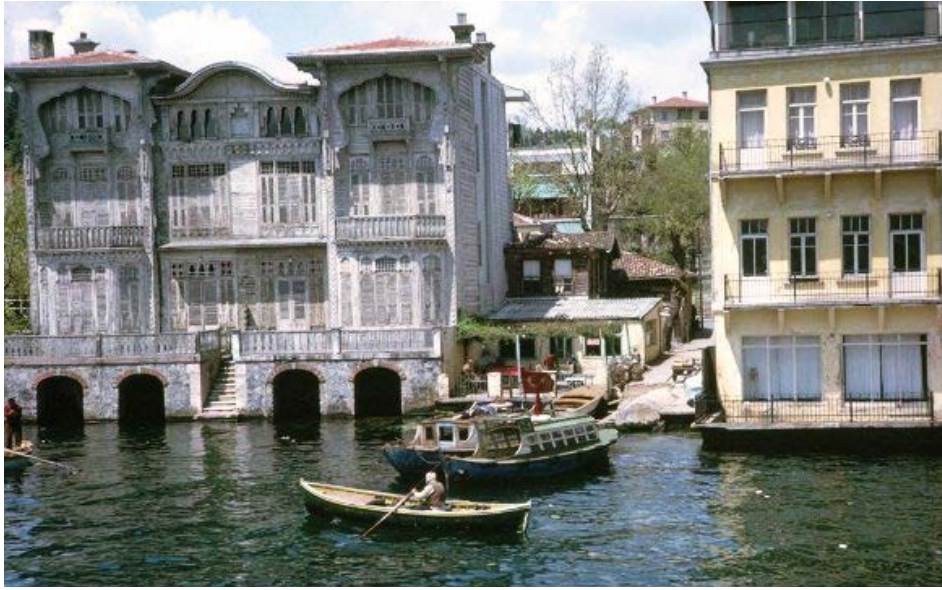


Figure 2.3. Photo of Faik and Bekir Bey Yalı taken in 1965.
(Source: Erdener, 2006)

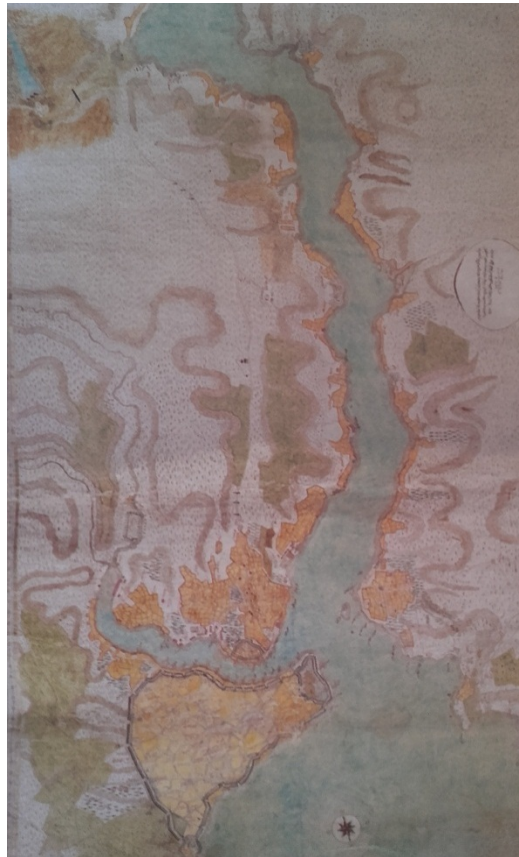


Figure 2.4. Map of the Historical Peninsula of Istanbul and Bosphorus in early 20th century (Source:TMMOB Mimarlar Odası, 2015)

2.1. Features of Art Nouveau Style and Its Emergence in Europe

Art Nouveau Style in architecture was first experienced at the end of 19th century and it remained popular for nearly 25 years, until the beginning of 20th century. It was founded in Western Europe then quickly spread to Eastern Europe, Japan and USA. Art Nouveau style is known with different names in every country: ('Sezessionstil' in Austria and neighboring countries, 'Modernisme' in Catalonia and Spain, 'Jugendstil' in Germany and Scandinavia, 'Stile Floreale' and 'Stile Liberty' in Italy. In United Kingdom it was associated with the activities of Charles Rennie Mackintosh in Glasgow and it was often known as 'Glasgow Style'.

The main reason of the emergence of Art Nouveau was the Industrial Revolution and the problems it brought to architecture. In the period of the Industrial Revolution, people started to move from rural sites to the cities for working. There was a need to provide houses for the workers immediately. Social housing solutions were based on standardization in forms, materials and dimensions. John Ruskin stated that, 'the objects created by machines cannot have aesthetic value'. His follower William Morris defended the importance of hand crafted objects and their contribution to the culture. Serial production of craft products by machines was considered as harmful for the culture but at the same time increases the value of hand craft products (Batur, 2005, 147-149).

In this period, to meet the needs of the new social class, "historicism" became a popular approach. Architects tried to create a new approach for industrialists and traders to understand easily, so they used the historical elements of a particular culture. Art Nouveau was also opposed to "historicism" and "eclecticism" approaches (Batur, 2005).

Art Nouveau can be examined in two periods. In the first period, floral figures and curvilinear forms were widely used in countries like Belgium, France, Italy, Spain, England and Germany. In the second period, instead of curvy lines, flat lines were widely used. Second period examples can be seen in Austria and Scotland.

Belgian architect Victor Horta built Tassel House in Brussels in 1894. For most sources it is accepted as the beginning of Art Nouveau style. Other Belgian architects who contributed to the improvement of Art Nouveau style are, Paul Hankar and Henry van de Velde (Batur, 2015).



Figure 2.5. Exterior view of Victor Horta House in Brussels
(Source: Horta Museum, 2017).

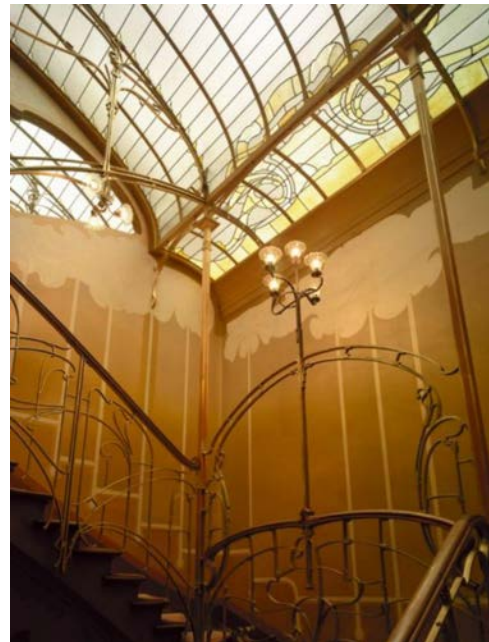


Figure 2.6. Interior views of Victor Horta House in Brussels
(Source: Horta Museum, 2017).

2.2. Art Nouveau Architecture in Istanbul

Art Nouveau emerged in Istanbul just before the collapse of Ottoman Empire. It is known that many foreign architects came to work in Istanbul starting from the beginning of 19th century. At the end of the century, number of foreign architects in Istanbul increased.

The most important architect of this period was the Italian architect *Raimondo D'Aronco*. *D'Aronco* was called to Istanbul in 1893 by the Italian Embassy. There was an exhibition planned for industry and agriculture and he was called to design the exhibition projects. Then the exhibition was cancelled, because of the earthquake in 1894 and that money was decided to be used in the repair of the old buildings. This decision was the beginning of his work in Istanbul and he worked to repair the architectural heritage in the historical peninsula for the next two years. He had a significant role in the repairing of Grand Bazaar, *Beyazıt* and *Mihrimah* Mosques, Hagia Sophia, *Kariye Mosque*, *Harbiye Nezareti*, *Taşkışla* and *Mekteb-i Sanayii*.

Before he moved to Istanbul his work constituted of neobaroque and neogothic style and these works are prepared for competitions. In 1900, he won a contest for Decorative Arts World Exhibition in Torino, Italy and his Art Nouveau style projects started to be implemented. This exhibition and his work at the beginning years of 20th century made him known as a significant contributor for Art Nouveau style.



Figure 2.7. Botter Apartment Building, 2016 (left), Botter Apartment before restoration (right) (Source: Tas Istanbul, 2017).

His first Art Nouveau building in Istanbul was Botter Apartment Building on Istiklal Street, Istanbul. The owner whose origin was from Netherlands was the tailor of Abdülhamid the Second (Batur,1994: 329). Ground floor of this building was designed as the owner Jean Botter's workshop and store and his house at the upper floors. It has oval plan and its staircase and gallery floor is curvilinear. This apartment, led him and Art Nouveau style buildings to be known in Istanbul.

D'Aronco had designed lots of residential buildings, both in small and large scales. The main ones are *Nazime Sultan* Palace in Kuruçeşme, *Şeyhülislam Yalı*, *Cemil Bey House* in Kireçburnu, new house for *Cemil Bey* in Erenköy and the expansion of the old one, *Ethem Bey Yalı* in Yeniköy that had been built in 1909. *Nazime Sultan Palace* was a fascinating example of his work with authentic characteristics, but it was demolished in 1923. *Cemil Bey's* house was destroyed by a fire. Huber Mansion is another special example of his work. Tarabya Summer Residence of Italian Embassy (1905) was his most famous work.

In Istanbul Art Nouveau, traditional and modern elements and techniques used together. In non traditional implementations like galleries, modern techniques and materials were used. Steel, glass and timber used together in some examples like *D'Aronco's* Italian Embassy Resident and *Kemalettin's Ahmet Ratıp Paşa Kiosk* (Batur, 1994: 330).

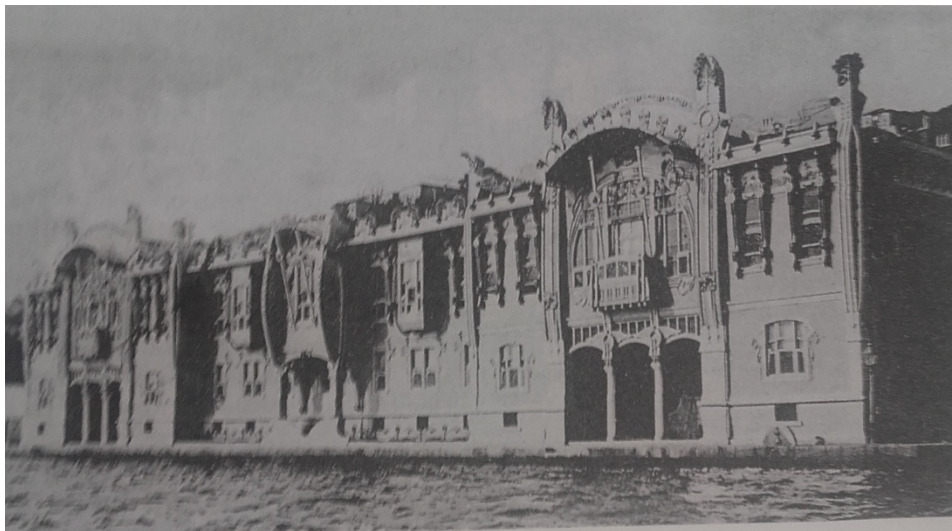


Figure 2.8. Kuruçeşme Nazime Sultan Palace in 1903.
(Source: Batur, 1994: 329).



Figure 2.9. Perspective View of *Cemil Bey Yalı*, Kireçburnu.
(Source: Barillari and Godoli, 1996:114)



Figure 2.10. Façade of Papadopoulos Freres Apartment Building in Karaköy/ Beyoğlu.
(Source: Barillari and Godoli, 1996: 137)



Figure 2.11. Huber Kiosk in Tarabya.
(Source: Tas Istanbul, 2017)

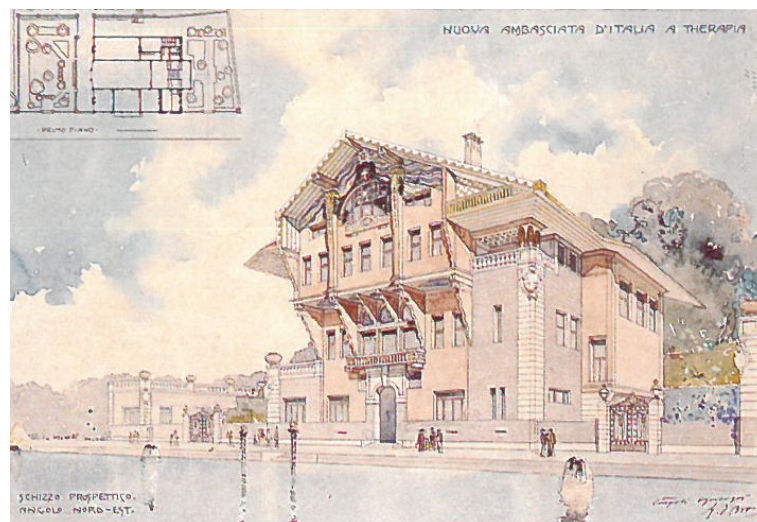


Figure 2.12. Italian Embassy Resident in Tarabya.
(Source: Barillari and Godoli, 1996: 117)

Another architect who made contribution to Istanbul Art Nouveau architectural heritage was K. Kyriakidis. He was one of the architects of Frej Apartment Building and has a few little known works like another Art Nouveau apartment building in Beyoğlu Istiklal Street No: 401-3 (Barillari, Godoli, 1996, 152) Before he got his diploma from Istanbul Academy of Fine Arts in 1901, he started to work on projects with another Greek architect, Neocosmos Yenidunia who is the other architect of Frej Apartment Building. For some resources got from Athens Chamber of Technicians which are not provide concrete information, he had designed almost 60 apartment

buildings, a hotel in Pera, Elhamra cinema and theatre, Fatih Municipality building and two hospitals. Kyriakidis worked in İstanbul since 1922. Then he moved to Athens. (Barillari, Godoli, 1996, 148).



Figure 2.13. Frej Apartment of Kyriakidis (left) and Another Apartment of Kyriakidis on Istiklal Street Number: 403-5 (Source: Barillari and Godoli, 1996: 151).

Another important architect at that time is the Armenian architect Hovsep Aznavur(yan). He was the architect of Mısır Apartment (Figure 2.12.), Fener Stefan Church, Tepebaşı Theatre, Olymp Theatre and Alcazar Theatre (Barillari, Godoli, 1996: 150-155).



Figure 2.14. Mısır Apartment Building as viewed from Istiklal Street, 2017.

The first period of Art Nouveau in Istanbul, was experienced between 1900-1915 (Batur, 2005: 157). Buildings were constructed in masonry technique. Traditional materials like stone and brick were used. In apartment buildings, brick walls with cutstone covering were common. There were implementations with steel structure and glass surfaces, but they were generally applied at some specific portions due to their high price. Jack-arch floor system was widespread in structures necessitating large spanning distances. In modest structures like single family houses, ground floor were made masonry and upper floors were timber frame with brick infill and walls were covered with timber lath. Most of these modest structures were located on the Bosphorus (*yalı*) in Sarıyer district.

Art Nouveau style was not effective on plan characteristics except some big monumental buildings. Art Nouveau features could be integrated with traditional design manners. A. *Ratip Pasha Kiosk* of *Kemaleddin* and Italian Embassy Residence of *Raimondo D'Aronco*, have classical traditional plan characteristics but utilization of contemporary building techniques in spaces such as galleries are specific to Art Nouveau. Their facades have Art Nouveau characteristics. In *Ratip Paşa Kiosk*, traditional wide eaves and brackets (*eliböğründe*) were used but the eaves were provided above the balconies and the windows, a geometrical organization was

achieved. There are floral patterns carved in timber surfaces completed the Art Nouveau effect (Batur, 1994: 331).

Ornaments were usually on the windows, doors and balcony elements. Plaster molding technique was widely used. Carved stone and metal was used, too. On balcony railings and garden fences, Art Nouveau patterns were made by casting iron. At the interiors, plaster was the most common decoration material. For example, in a house in Tarabya, all ceilings have different floral patterns made of plaster. Ceramics, wallpapers, stained glass were imported from other countries to be used at the interiors (Batur, 1994: 331).

The first period of Art Nouveau was ended by nationalist approach of Young Turks. Ottoman Revivalism became important.

Art Nouveau buildings that were built in this period were constructed at the years between 1922-1930 (Batur, 2005: 157). After the Independence War, newspapers and magazines created an interest in Art Nouveau again. This interest was not adopted by only the high socio-economic class, but also by middle class. All of the foreign architects left the country during the war like *D'Aronco* and *Valluary*, so this work had to be carried out by locals. This situation led Art Nouveau to become widespread but this time most of the work carried out anonymously. These builders got their knowledge in master-apprentice relationship. Art Nouveau houses of this period united orientalist characteristics with Art Nouveau. These houses were in large gardens at then sub-urban areas of Istanbul (Batur 1994: 332). Traditional construction techniques and materials were generally used. In this period, Art Nouveau buildings spread in a wider geography. Sarıyer/Büyükdere, Yeniköy, Arnavutköy, Bakırköy, Yeşilköy, Moda/Mühürdar/Bahariye, Yeldeğirmeni, Adalar etc. These districts had more cosmopolitan characteristics, but Art Nouveau was also popular in the ethnically homogeneous districts like Göztepe and Erenköy.

In this period, Art Nouveau houses had elevated masonry base, upper walls were brick masonry or timber frame. Façade covering and decorations were made out of timber, too. Traditional plan schemes were used in general, but some unusual implementations like half floor applications, hexagonal consoles or octagonal corner towers were seen. Balconies were emphasized with their half hexagonal/ ortagonal plans, locations, sizes and ornaments (Aykut, 1992: 24-25). Decorative patterns were asymmetrical and floral on their own, but they followed a geometric principle in the

way they were brought together. Most of the patterns were produced with moldings. Besides some railings and colorful stained glasses at the interior, color usage was rare.

In 1930s modernism was popular in Istanbul. This was the end of Art Nouveau period. In 1950s population started to increase in Istanbul. Most of the residential heritage was lost with renewals (Batur, 2005).

CHAPTER 3

IDENTIFICATION OF CASE STUDIES

In this chapter, five case studies are presented.

3.1. Dikranyan Efendi *Yalı*

Dikranyan Efendi *Yalı* is located in Çayırbaşı Quarter, Sarıyer İstanbul. Housing unit is in the block 527 and lot 28. Its entrance is from the Haydar Aliyev Street, which is the main street parallel to the coastline of Sarıyer. The double storied main mass, which is oriented to the sea vista is directly entered from the street. Both of the side facades were designed as blind and they are juxtaposed by neighbouring houses. There is a rear courtyard extending to the grove.

3.1.1. Characteristics of the Near-By Environment



Figure 3.1. Location of Dikranyan *Yalı*.
(Source: Boğaziçi Development Directorate, Development Plan, 2016)

When the land use of the site is observed, it can be seen that residential buildings are dominant along Haydar Aliyev Street and within the grove (6 of 10). Trade usage is seen along the Kefeliköy Bağlaryolu Street (4 of 10), which is a secondary street climbing up the groves in the south-west direction (Appendix B.1.).

On the coast, parallel to the sea, adjoining mass organization is seen. These masses are recessed from the sea, because of the wide Haydar Aliyev Street and Nadir Nadi Park. At the sloping area masses are organized as detached units and each have sea vista (Appendix C.1.).

Considering the silhouette of the Haydar Aliyev Street, building heights vary between one to three stories. Dikranyan *Yalı* has two main stories and a roof story (Appendix D.1.).

Dikranyan *Yalı* was built in 1895 in Art Nouveau Style, but different from other representatives of the style, it has a bulbous dome which adds this building an eclectic characteristic. Other buildings in the site mostly have modernist characteristics (7 of 10). At the north-west of Dikranyan *Yalı*, a modernist building with 1945-1980 architectural characteristics can be seen. At the south-east of Dikranyan *Yalı*, there is a house which is built after 2000s with eclectic characteristics. It is a good quality building, but it is hard to predict its construction date without research. There are some commercial buildings along the Kefeliköy Bağlaryolu Street, and these buildings are modern residential buildings with inconsiderate design and construction qualities (Appendix E.1.).

When the ownership pattern of the buildings at the site is considered, all buildings are private properties. (10 of 10) Lot organisations and building heights are in line with the development plan. Entrances are provided from the main streets (Appendix F.1.).



Figure 3.2. Dikranyan *Yalı* and adjoining buildings as viewed from the seaside, 2016.

3.1.2. History of the Building

Dikranyan *Yalı* was designed by the Italian architect *Raimondo D'Aronco* (presumed) in 1895. Its owner was Dikranyan Efendi (Salman, 2015: 62) , who was known as a supporter of Sultan Abdülhamit the Second. In 1908, while Abdulhamit was dethroned, he ran away to Europe. So the building was abandoned for a while. A number of families have lived in the *yalı*. Its latest owner Mehmet Yörük who bought the house in 1969 and his family has been using it since then. The building was registered in 10.10.1970 as a first degree traditional building. In 1992, its restoration project comprehending decisions for its repair without demolition and dismantling, excluding the extensively ruined left portion, was requested. (Figure K.1.) Its restoration project was approved in 02.06.1999 (Conservation Council, 1999c) (Figure K.3.). The listing decision regarding the Dikranyan *Yalı* was included in the development plan in 17.09.2003 (Conservation Council, 2015a). In 08.10.2015, renewal of their exterior paint in harmony with the original was requested (Conservation Council, 2015a) and approved.



Figure 3.3. Map of Çayırbaşı Quarter, Sarıyer.
(Source: Salman, 2015: 62)

3.1.3. Characteristics of the Housing Unit

The housing unit is composed of a two storied main mass directly entered from Haydar Aliyev Street and a rear courtyard. The ground floor is elevated from the street and a basement is provided. The attic floor is designed as usable with its central *cihannüma* and two side windows.



Figure 3.4. Dikranyan *Yali*'s interior as viewed from the entrance, 2016.

There is a symmetrical organisation in plan. The hall is at the symmetry axis and rooms are at its sides. Wet spaces are located at the rear side of the building.

At the entrance facade, a symmetrical organisation can be also seen. There is a vertical linear undulation dominating the facade. Between ground and first floor windows, there are floral contours. Cornices provide horizontal linearity. The central balconies of the *cihannüma* and the first floor and windows at the first floor have balustrades with floral, curvilinear, embroidery like decorations. *Cihannüma* literally means a place to watch the world. It is an old word for a leisure pavilion with a beautiful view (Kuban, 1995). Balcony doors are in form of French Windows. French Windows are double leafed glass and timber door with long windows reaching to the floor at their two sides. Ground floor windows are two symmetrical windows which are composed of three parted opening in the middle long windows with decorative contour at the two sides. Round windows of the basement floor has brick casings in harmony with two brick firewalls at the sides of the building. Balconies are slightly projected from the building while the central entrance is recessed underneath them (Appendix G.1.).

The walls are in timber frame system covered with timber laths and plaster. Plaster is applied on the interior surfaces and timber planks are on the facades as finishing materials. At two sides, there are two brick masonry fire walls to provide fire security. Chimneys crown their middle portions. The roof is also timber frame and

covered with over and under roof tiles. Timber floor covering is observed excluding the marble covering at the entrance terrace and hall (Appendix H.1.).

The restoration at the beginning of 2000s is the major cause of alterations. Ruined brick fire walls were completed with a similar material. Damaged roof structure was strengthened with new timber and also partially supported with steel beams. Timber joinery was changed with similar material. Automatic shutters were added to the windows. Bulbous dome was reconstructed again with the similar materials, timber structure with lead covering. During the restoration, marble entrance stairs were discovered and the sidewalk level was decreased to its original level (Appendix I.1.).



Figure 3.5. Dikranyan *Yalı* Before Restoration.
(Source: Akan Mimarlık, 2001)

3.1.4. Evaluation

Dikranyan *Yalı* has preserved many of its authentic features, such as its mass and scale, solid void order, façade order, spatial organization and exterior architectural elements. Its usage as a residential building is sustained, too. Dikranyan *Yalı* and other adjoining buildings present silhouette integrity as observed from the Bosphorus. The late Ottoman silhouette along the Bosphorus at the beginning of the 20th century can be perceived. Integrity of the housing unit was reestablished after the restoration. Dikranyan *Yalı* has some rare elements (Batur, 1991). The small dome crowning the cihannüma and the balcony projection underneath and the elegance of the timber decoration especially at these central elements are eye-catching. The fire walls out of brick at the two sides have documentary value.

There are some problems that had occurred through the years in this building and its surroundings. Exterior materials were changed with similar material and this gave way to loss of patina. Along the Kefeliköy Bağlaryolu Street, there are some unqualified mass additions and structures inharmonious with the historical landscape. This caused loss of integrity of the site. The infill parallel to the Bosphorus has reduced the *yalı* characteristics (Appendix J.1.).

3.2. Faik and Bekir Bey Twin *Yalı*

The twin *yalıs* are located in Yeniköy Quarter, Sarıyer, Istanbul. Their main entrance is from Köybaşı Street. They are located at block 316, lots 2-3 are composed of main masses juxtaposing each other, rear courtyards and outbuildings juxtaposing each other at their street sides. A high courtyard wall separates the open spaces from each other.

The three storied main masses which are oriented to the sea vista are slightly elevated to provide boat sheds on the Bosphorus side. The side facades were designed as blind excluding the windows of the service spaces.



Figure 3.6. Faik and Bekir Bey *Yalı*, as viewed from Yeniköy Ferry Quay, 2016.

3.2.1. Characteristics of the Near-By Environment

At the near-by environment of these twin houses, residential and commercial usages are dominant. In addition, two transportation buildings exist at the site, one for Bosphorus Tour costumers, one for cityline ferries. At the ground floor of the buildings on Köybaşı Street, commercial usage is common. There is only one public building and it is in the block 316, lot 7 (Appendix B.2.).

Buildings covering te whole of their lots are common at the site. At the north-west side of the ferry quay, which is a detached structure, there is adjoining mass organization (Appendix C.2.).



Figure 3.7. Location of Faik and Bekir Bey *Yalis*.
(Source: Boğaziçi Development Directorate, 2016)



Figure 3.8. Intersection of the road to İskele and Köybaşı Street.
(Source: Google Maps, 2015)

The highest building in that area is at the block 320, lot 30 *Yalı*, at the north-east side of Bekir Bey *Yalı* with four stories and a roof. The buildings at the site are generally four storied, three storied with a roof. The outbuildings of the studied *yalis* are

two storied and the building adjacent to it (Emek Cafe) is one storied. Quay buildings are only one storied (Appendix D.2.).

The oldest building in the site is Faik and Bekir Bey *Yalı*, which is built in Art Nouveau Style at the beginning of the 20th century. 6 of 13 of the buildings have modernist architectural characteristics of 1945-80 period. 4 of 13 of the buildings are modernist architectural characteristics of 1980-2000 period. 1 of 13 of the building is a new building with historical characteristics. 4 of 13 of the buildings have inconsiderate design and construction qualities (Appendix E.2.).

Rare 3 of 13 of the buildings are public buildings and other buildings are private buildings. Entrances are provided from Köybaşı and Iskele Streets (Appendix F.2.).

In the development plan, maximum height for new buildings is given 6.5 m and between 3.5 m in the vicinity of the *yalıs*, but there are some buildings over these limits (2 of 13; block 316 lot 4 and block 320 lot 30).



Figure 3.9. Outbuildings and Emek Café as viewed from Köybaşı Street, 2016.

3.2.2. History of the Building

Faik and Bekir Bey *Yalis* were built in 1906 by the Italian architect *Raimondo D'Aronco* (presumed) (Tas Istanbul). In 2000, a comprehensive restoration project for both *yalis* supported with a restitution scheme for their rear facades which have been extensively altered was requested (Conservation Council, 2000a). This project was approved in 2000 (Conservation Council, 2000b) The main buildings were registered with decision numbered 5595 and dated 10.10.1978 as 1st group cultural asset (Conservation Council, 1992a). The outbuildings were registered as 3rd degree asset and the measured survey of the *yalis* were approved in 1992 (Conservation Council, 1992a). In addition, restoration project of the outbuildings was requested. (Figure: K5). Simple repair of the roof of the *yali* in lot 2, and paint of its facades with a color similar to the one in lot 3 was approved (Conservation Council, 1993a). Provision of a separate entrance for a shop unit in the outbuilding of lot 2 was permitted and a restoration project involving decisions for repair without demolition was requested for this outbuilding. Nevertheless, Salman (2015: 53) does not specify a date and architect for that asset: on 20th century structure early built for the twin daughters of Sara Sultan (Figure 3.10.). The two units were originally connected to each other with an interior door. (Conservation Council, 1993b). The related restoration project was prepared and approved with the decision number 31.3.1994-6650. (Conservation Council, 1994). Importance of prohibition of any demolition followed by reconstruction was underlined. Both *yalis* have been used with their original housing function since they were built.



Figure 3.10. Map of Yeniköy Sarıyer.
 (Source: Salman, 2015: 50)



Figure 3.11. Faik and Bekir Bey *Yalı* in 1972.
(Source: Erdenen, 2006;187)

3.2.3. Characteristics of the Housing Unit

The entrances are from the courtyards, which are reached from the outbuildings. *Bekir Bey Yalı*'s outbuilding is being used as a garage suitable for parking two cars and *Faik Bey Yalı*'s outbuilding is being used as a store and a garage for only one car. The courtyard have stone covering and enriched with trees and flowers. The ground floors are raised from the sea level and have their own quays underneath. There are stairs which reach the entrance terraces of the houses. The entrances of the building are recessed. Inside the houses there are halls and staircases. Both floors are organized around a central hall. Two living rooms, a dining room, a bathroom, a kitchen and a balcony (quay) are the spaces at the ground floor of housing units.



Figure 3.12. The courtyard of Faik Bey *Yalı* and block 316, lot 4 at the left, 2016.

Symmetrical order is seen in front façade design. Linear undulation is dominating the sea facade vertically. There are decorative brackets that support the eaves. At the symmetry axis, there is a curvilinear oval roof that can be seen as an unusual element. The curtain like elements crowning the two sides of the façade are also peculiar. There are linear cornices between ground floor and first floor. Balcony balustrades have geometric, floral and embroidery like decorations. Geometrical ornaments, such as square and star shape, are used at the upper parts of the windows. Windows have symmetrical order, however, there are many different window types can such as rectangular, pointed arched and horse shoe arched (Appendix G.2.). This eclectic design of the façade combines Art Nouveau, orientalist and baroque characteristics (Salman, 2015: 53). Although the timber decoration has Art Nouveau characteristics, the façade has orientalist features such as the curtain like elements crowning the balconies and rhythmic arches with various forms. The curvilinear roof of the middle portion has Baroque effects.

Construction technique of the building is composed of a masonry base and timber frame wall finished with timber laths above it. Roof is timber frame and covered with over and under roof tiles. The oval convex roof is timber frame covered with lead. Walls are timber frame, covered with timber laths and painted white. Floors are timber with either marble or timber covering. In the kitchen of the ground floor, new marbles changed with the original floor. However, in the dining room, marbles are original and

works as a separator between dining room and timber covered living room. At the sea facade, there are four symmetrical pillars that supports the eaves and the brackets can be seen. These pillars have geometrical ornaments. Balconies are located at all three floors in symmetrical order. Balustrades have geometrical, embroidery like ornaments (Appendix H.2.).

There are several things altered in this building over the years. Just as the other examples, in the buildings, shutters were added to the windows, joinery was renewed. Some shutters are in harmony with the structure, but some of them are green in color. Although there are two symmetrical chimneys in the house, there is another chimney added to the Faik Bey *Yalı* with new materials. At the side facades of the buildings, finishing material is altered with a similar but inharmonious material. Outbuildings were converted into garages and a store. The quay has been used as a balcony. Kitchen floor coverings are changed with the modern ones. Illumination system and cupboards were renewed (Appendix I.2.).



Figure 3.13. Alterations in the kitchen (left), original timber staircase (middle), original floor coverings at the ground floor hall (right), 2016.

3.2.4. Evaluation

These buildings are still being used and maintained with their original function. Integrity of the housing units was sustained. They document the Bosphorus silhouette at the beginning of the 20th century. There are no collapses and rebuilt parts. There are no formal changes except the renewal of the wet space elements and siding-like facade covering. Despite having lots of different window types, one thing is common with all windows, their upper parts have geometrical and embroidery like ornaments.

Nearby cafe is working as an adjacent building and gives harm to the Bosphorus House silhouette. *Yeniköy* Ferry Quay is an important vista point for the tourists, so this makes the problem more serious. (5 of 13) buildings at the site have inconsiderate design and structure (Appendix E.2.). The solid void order of the *yalı* units are not repeated. In the new lot orders; the new buildings completely cover their lots and paths between them may be very narrow. This has increased the urban density and altered the qualities of the historical landscape. The building at the southwest of the *yalı*s, was built in 2010s and looks like a reconstruction of a historical building (Appendix J.2.).

3.3. Frej Apartment Building

Frej Apartment Building is located in Şiřhane-Beyođlu / Istanbul. The building is in block 156, lot 1. Its block is located at the intersection of Büyük Hendek Street, Okçu Musa Street and Meřrutiyet Street. There is a crossroad at the north side of the building connecting these three streets and Sadi Konuralp Street. Frej Apartment Building is the only building in block 156.



Figure 3.14. Frej Apartment Building as viewed from Meşrutiyet Street, 2016.

3.3.1. Characteristics of the Near-By Environment

When the land use of the site is observed, it can be seen that general sale and service buildings are dominant in the area. Only one of the buildings maintained the residential characteristics and it is used as a hotel (block 294, lot 6). At the center of the site, there is a crossroad of three main streets and there is a park named *Şişhane Parkı* (Appendix B.3.).



Figure 3.15. Frej Apartment marked in the Development Plan.
(Source: Beyoğlu Municipality, 2016)

Frej Apartment Building has a special condition in this site's solid-void organization. It is an independent building, corner building covering the whole of its block. The others are contiguous buildings (Appendix C.3.).

Frej Apartment Building has six floors. The other buildings at the site have five to eight floors as well (Appendix D.3.).

Frej Apartment Building was built in 1905-6 with Istanbul Art Nouveau characteristics. The building is in a district rich in late Ottoman architectural assets (Figure 3.16). The near-by buildings were built with 1945-80 modernist architectural characteristics (Appendix E.3.).

The Frej Apartment Building and many of its neighbours are, private properties except one building, which is the youth center of Beyoğlu Municipality (block 292, lot 39). Most buildings have multiple entrances from different streets and the main entrance of Frej Apartment Building is from Sadi Konuralp Street (Appendix F.3.).



Figure 3.16. Map of Beyoğlu.
(Source: Akın and Batur, 2015: 18)

3.3.2. History of the Building

Frej Apartment Building was built by Greek architects Konstantinos Kyriakidis and Alexandre Neocosmos Yenidünya, as learned from its inscription panel. It is designed to have store/office usage at the ground floor and resident at the upper floors. (Tanyeli, 2012). There is no information about works of these two architects in Art Nouveau literature.



Figure 3.17. Frej Apartment Building on Pervetitch Map dated 1932.
(Source: Ersoy and Anadol, 2003: 100)



Figure 3.18. Frej Apartment Building in 1973.
(Source: Emirođlu, 1994: 339)

Construction date of this building is not clear. Akın and Batur (2015:46) date the building to late 19th– early 20th century. According to Çelik Gülersoy, date of construction is 1905 or 1906. He got this as an oral information from Anjel Frej (Aysel Dirimtekin). Owner of this building was Selim Hanna Frej, who was a Maronite tradesman from Beirut. His daughter Anjel Frej and famous staff officer of Turkish Independence War, Feridun Dirimtekin, got married, changed her name as Aysel Dirimtekin and moved to that apartment building. They moved out from the building in 1948 (Gülersoy, 1990 cited in Tanyeli, 2012). The building was listed in 26.08.1967 with a decision numbered of 3639. (SCIOWAM, 1967 cited in Conservation council, 2013a). In 02.02. 1969 dated decision of Modification Commision (Tadilat Komisyonu) it is stated that, the residential function of this building has changed to commercial function. The building was sold to *Sarkuysan Elektrolikit Bakır Sanayii A.Ş.* (Union of Grand Bazaar jewellery shop owners) in 1983.

Measured survey of the building was carried out by architect Muammer Onat and delivered to the Council of Monuments in 11.04.1985. This survey was approved in 31.10.1985 (Conservation Council, 2013a). Related application project was approved in 21.10.1985 (Figure K.11.) Restoration work was carried out between 1987-1989. Its facades which had material deteriorations were repaired. The statues at the façade were renewed, but the exterior walls were not demolished. Interior of the building was

completely renewed and a new steel structural system was erected (Akın and Batur 2015:46). Originally, the building had jack arch floor system and walls were brick masonry (Tanyeli, 2012). In 1999, Directorate of Istanbul Cultural Affairs sent a letter to the council, complaining about the probable damages of the subway construction work on the Frej Apartment Building. The council requested the necessary precautions to be taken by the Beyoğlu and the Metropolitan Municipalities. In 2000, simple repair of the rear façade, namely, its painting was permitted (Conservation Council, 2000) (Figure K.16.).



Figure 3.19. Frej Apartment in 1987-88 during the renewal work, interior structure completely changed and only façade was conserved as a shell (Source: Onat, 1989, cited in Tanyeli, 2012).

In 2012, another measured survey was carried out and a restitution scheme was prepared. During the evaluation of these drawings, the Conservation Council had re-evaluated its listing status as second degree (Conservation Council, 2013a). The measured survey and the restitution were approved (Figure K.11.). The restoration project sustaining the original exterior walls was approved in 26.06.2013 (Conservation Council, 2013b) (Figure K.12.). Addition of a floor was permitted by the Council. However, the applied form and dimension of the roof and the spatial organization were different from the approved project. (Conservation Council, 2015) (Figure K.13.). So,

the Conservation Council started legal precautions in 22.12.2015. In 2016, a revised restoration project was presented to the council and it was approved (Conservation Council, 2016) (Figure K.14.)

Currently, interior organization , including the stairs and elevators, were changed and building has modern elevated floors and suspended floors with sound systems in it.

3.3.3. Characteristics of the Apartment Building

The main entrance is from the northern façade. The ground floor is raised from the street with marble entrance stairs. The entrance is positioned at the same depth with the façade. Spaces on each floor consist of a large hall with the vista of Şiřhane Park and service spaces at their rear. Function of the hall will be an open office space The circular staircase at the center at first floor but the staircase between first and ground floor faces to the west side to create a mutual stair hall with the stairs between ground and basement floors and two modern elevators unites the floors to each other.



Figure 3.20. The interior of Frej Apartment Building in restoration, 2016.

There is a shed addition at the roof of the building. Like other examples, the building has symmetrical characteristics and the entrance is located on the vertical

symmetry axis. The façade is divided into three sections horizontally: the first, second and third stories project out, while the ground and top stories recess back. Linear undulation can be observed. There are circular planned towers at the corners of the building and they have their own domes. Linear cornices have a rich variety of ornaments. Wide balcony at the fourth floor has balustrades with geometrical network like decoration. Brackets, supporting the first floor and the balconies of the third floor, have ornaments on their two sides. There is a big variety of ornaments in this buildings and there are some unique elements used in this building's façade decorations. These elements are pilasters uniting stories and the statues between two windows in vertical axis. Like other examples, French windows are used to acces the balconies (Appendix G.3.). The style of decorative elements is interpreted as the combination of Art Nouveau and Baroque (Akın and Batur, 2015: 46).



Figure 3.21. The facade of Frej Apartment Building, 2016.

The roof is covered with galvanized sheet and has wide glazed surfaces. The domes at the corners on the towers are covered with lead. Walls are brick masonry with

stone covering. Interior structure of the building is totally altered with reinforced concrete and steel. There are some columns added along the north façade of the building to support the structure (Appendix H.3.).



Figure 3.22. First floor of Frej Apartment Building's interior, 2016.

In 1969 restoration; the interior structural and architectural elements were completely altered. A roof floor was added to the 5 storied structure. Original jack arch floor system was removed (Tanyeli, 2012). Instead, there is reinforced concrete system. Windows were renewed. Deteriorated *Malta* stones at the facades were changed with *Kandira* stones. Original stairs were changed with different types of stairs several times. During the current restoration, a spiral timber staircase with black iron ornamented railings has been added. Ground floor windows were changed with a new timber ones that do not resemble the original ones (Appendix I.3.).

3.3.4. Evaluation

The Frej Apartment Building is an authentic example of Art Nouveau style in Istanbul in terms of mass, scale, symmetry, solid void order, façade order and exterior architectural elements. It is a large scale apartment building with rectangular mass and round towers at its sides with a special dome structure. It is located differently than

other buildings at its surroundings. While other buildings are juxtaposing each other, Frej Apartment Building is detached from the other buildings and separated from them with wide streets. Façade order of Frej Apartment Building is authentic in terms of form and scale, but not material and workmanship. It has typical characteristics of the style like linear undulation, symmetrical organization and ornaments, but it also has two towers at sides and statues at the façade, which provide the building rareness.

Despite losing its original function, Frej Apartment Building has been used and never been abandoned, that means it is maintained. However, it has lost its structural system and spatial organization (Appendix J.3.).

3.4. Gümüşsu Palas

Gümüşsu Palas is located in block 12, lot 8, Gümüşsuyu, Istanbul on İnönü Street, Number 26. At its west, there is a road only available for pedestrians, and at the other side of the road, there is the Japanese Consulate. The entrance is from the north and from the İnönü Street.



Figure 3.23. Gümüşsu Palas with its surroundings, 2016.

3.4.1. Characteristics of the Near-By Environment

In this area, commercial (12 of 15) and public usages (2 of 15) are dominant. Commercial buildings are mostly offices and public buildings are the consulates of Japan and Macedonia; and the Şişli Etfal Hospital. Gümüşsu Palas was previously a residential building but now, every flat is used as an office by different law firms (Appendix B.4.).

Contiguous buildings are seen along İnönü Street. However, behind Gümüşsu Palas, due to the steep inclination, buildings are located separately from each other (Appendix C.4.).

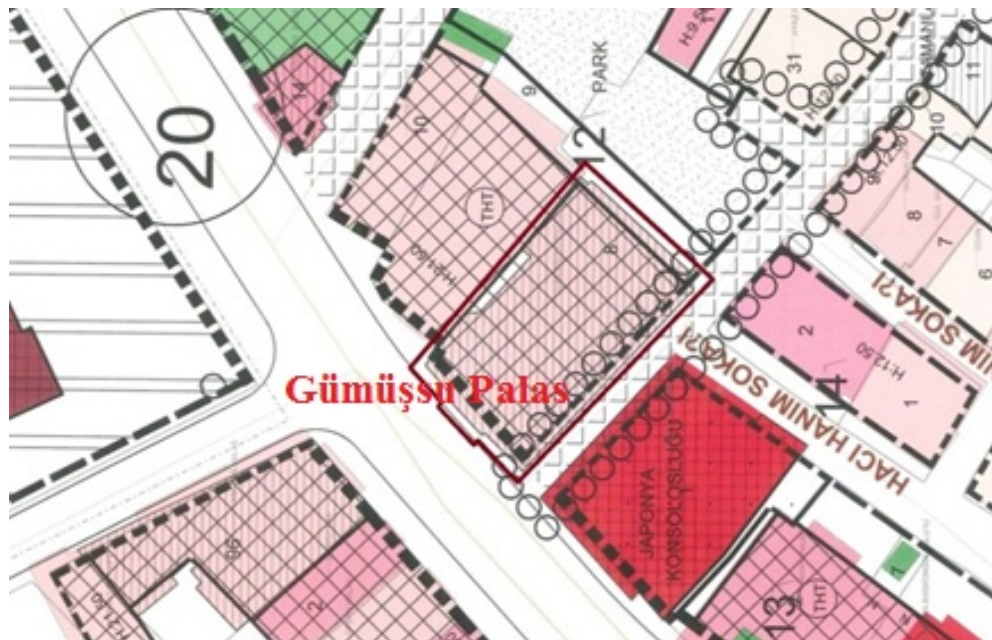


Figure 3.24. Gümüşsu Palas marked in development plan.
(Source: Beyoğlu Municipality)

All buildings in the area have 5 to 8 stories, except Japan Consulate, which is 2 storied. Gümüşsu Palas has 5 stories and two basements. Only the residence building of Japan Counsulate has two floors in this area. Other buildings have five to eight stories (Appendix D.4.).

Gümüşsu Palas has Istanbul Art Nouveau and Baroque characteristics. It is in a district rich in late Ottoman architectural assets (Figure 3.16.). The majority of neighboring buildings at this site but adjacent buildings of Gümüşsu Palas are modernist

buildings of 1945-80s (7 of 15). The building which is currently used as a hospital was Gümüşsuyu Military Barracks in the past and dates to 1862. Japanese councilation building is built in 1900s and has timber frame structure (Appendix F.4.).

In this site, only Şişli Etfal Hospital and Japan Consulate have public ownership and other ones are private properties. Entrances are generally from İnönü Street (Appendix F.4.).

3.4.2. History of the Building

Gümüşsu Palas was built by the Azaryan Family at the beginning of the 20th century (Akın and Batur, 2015: 77). It is one of the earliest apartment buildings in Istanbul (Figure 3.22). Until 1939, this building belonged to Azaryan family. Then they sold the house to Demiriz family.

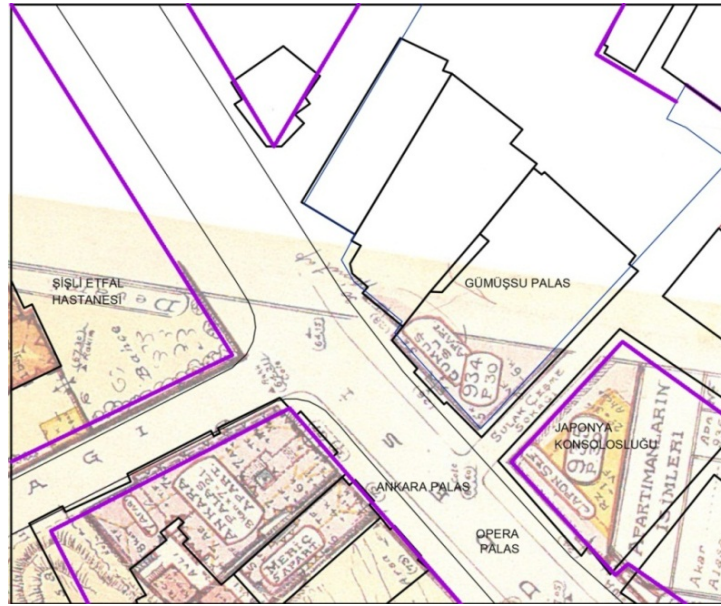


Figure 3.25. Gümüşsu Palas on Pervetitch map dated 1932.
(Source: Ersoy and Anadol, 2003: 129)

Former tenant of this building, Dionysos Sotiriadis, remembers when Dolmabahçe Palace was visible from the building (Demiriz, 2005: 186). This situation disturbed the users of the palace and they wanted them to make an intervention to block the view. Yıldız Demiriz, daughter of the Demiriz family stated that she remembers the times she heard about this situation when she was a child and she does not remember

what kind of solution was found and implemented to avoid that problem. In 1939, the building was repaired by the owner, Engineer Yusuf Ziya Demiriz. The concrete balconies were added to the south façade, the heating system and the elevator at the center of the staircase were added. In 1976, materials of the façade started to fall down and repair work was carried out. More detailed repair was carried out in 1994 and all embossments at the façade were renewed and the façade was painted.



Figure 3.26. Document that shows measurements and lot of Gümüşsu Palas.
(Source, Demiriz, 2005, p:188)

It was listed in 11.10.1995 (Conservation Council, 2014) (Figure: K.17.). Its measured survey and restitution were requested by the Council in 04.02.2014 so that listing degree can be clarified. Cleaning and repair of the façade with material compatible with the original was permitted. A report from the Directorate of Istanbul Central Laboratory of Restoration and Conservation was requested. The elements whose renewal were proposed (the stairs of the main entrance) and façade elements whose reintegration were proposed were to be documented in 1/1 scale. About the illegal applications that were detected by Beyoğlu Municipality as stated in the document dated 25.03.2013, legal precautions are to be taken within the content of the Law numbered 2025 (Figure K.17.).

3.4.3. Characteristics of the Apartment Building

GümüŖsu Palas has some common morphological characteristics similar with the other examples. Ground floor is raised from the street and the entrance is slightly recessed. A wide terrace which have balustrades to hide the roof structure. Also there is a symmetrical organization at the street faade. The decoration programme is a combination of Art Nouveau and Baroque styles (Akin and Batur, 2015: 77). Linear undulation can be seen at balconies, doors and windows. Ornamented brackets carry the projections. Linear cornices observed between floors. Balustrades have geometric embroidery and network like decorations. There are some ornamented areas and statues with female faces at the sides of some windows. There are some decorative columns between doors and windows of the fifth floor. There is also a flying buttress separates two balconies at the second floor (Appendix G.4.).



Figure 3.27. The elevator and stairs of GümüŖsu Palas, 2016.

Construction technique of this building is brick masonry, finished with decorative coating imitating cut stone. Floors are covered with stone and stairs are made of stone, too. Balconies are reinforced concrete and balcony railings are made of iron (Demiriz, 2005: 185-188) (Appendix H.4.).

Even though building has experienced several interventions, there is no alteration in façade organization. In 1976, intervention fallen elements and statues were renewed with the copies out of similar material. However, the interiors were altered. Interior walls were removed and created a total space. Residential usage was changed with commercial usage (offices of law firms). In 1939, elevator was added by Yusuf Ziya Demiriz. At the same year, south façade has a new addition, a wide concrete balcony running through all the façade surface (Appendix I.4.).



Figure 3.28. Detail photos of the facade of Gümüşsu Palas, 2016.

3.4.4. Evaluation

Gümüşsu Palas has preserved some of its authentic characteristics such as, authenticity in mass and scale, symmetrical façade order and form and position of façade elements. Despite the function change the building was always used and maintained. There are some statues, terrace roof and flying buttress between the balconies which is rare. The problems of this building can be examined in three titles: Abandonment of the original function, change in exterior material and change in interior organization. Despite being maintained by the users and controlled interventions, function change caused so many new interventions in the building such as suspended roofs and new floor covers (Appendix J.4.).

3.5. Mısır Apartment Building

Mısır Apartment Building is located in Tomtom Quarter, block 319 lot 12, Beyoğlu, Istanbul. It is at the intersection of Istiklal and Acara Streets. These streets are only available for pedestrians. Mısır Apartment Building is located among many historical buildings from different periods and styles. Istiklal Street is one of the most popular streets in Istanbul with a rich historical building stock. San Antoine Church is at the east of the case study.

3.5.1. Characteristics of the Near-By Environment

Dominant land use of this area is general sales and services (28 of 32). 4 of 32 of the buildings are in public use, 3 of them belong to church and one is a post office. Mısır Apartment is originally built as a residential building but in time it lost its users and changed to an office building with a roof restaurant (Appendix B.5.).

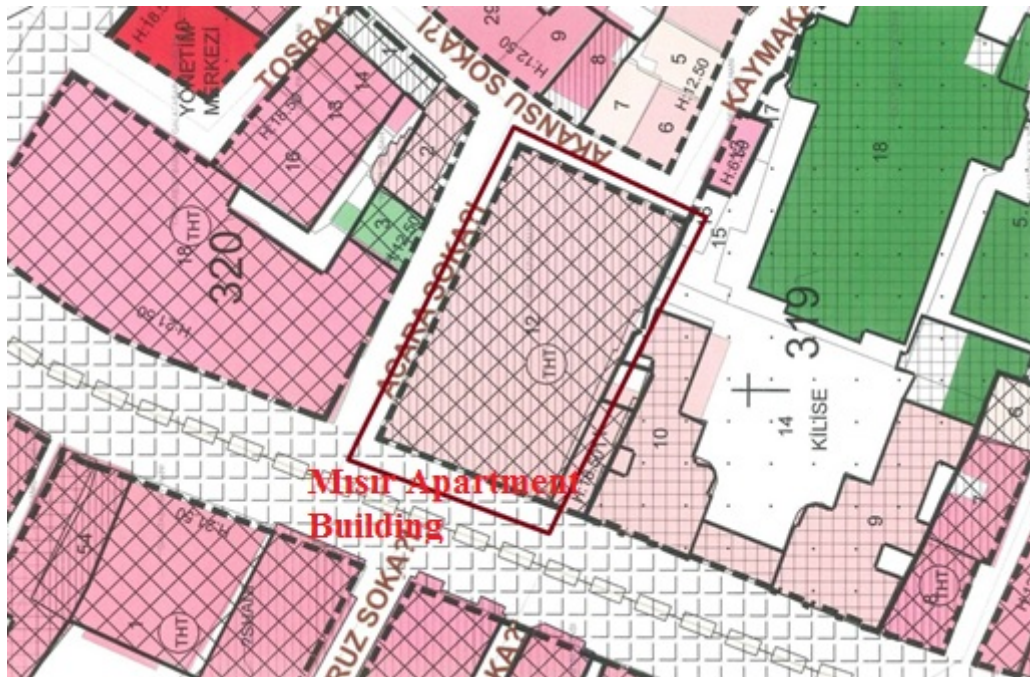


Figure 3.29. Mısır Apartment Building marked in the development plan.
(Source: Beyoğlu Municipality, 2016)

At its vicinity, adjoining masses are seen; the only independent building is the church. The buildings are directly accessed from the street; except the church. Considering the silhouette of İstiklal Street, the building heights are generally over 5 stories, even on secondary streets the heights are over 3 stories. The buildings cover the whole of their lots, except the church. So, urban density is high (Appendix C.5).

Mısır Apartment Building originally had 6 stories, but with later additions it has 8 stories today and have a licence for the 9th story. Number of stories of the buildings are not similar in this area (Appendix D.5.).

There are buildings from different periods and styles located together. Even though Mısır Apartment Building is a unique example of Istanbul Art Nouveau, Neoclassic style is dominant in the area in historical buildings (4 of 32) Catholic church built with red bricks at the beginning of the 19th century, San Antoine Church. The three buildings providing entrance from the İstiklal Street to the church also have the same Neo-Gothic characteristics with pointed arches and red bricks. There are modernist buildings in the area (22 of 32) and some historical buildings have modernist additions (Appendix E.5.).

Four buildings in the site have public ownership and others are private property. The entrances of all the buildings are directly from the street, except the church (Appendix F.5.).



Figure 3.30. Mısır Apartment Building as viewed from İstiklal Street.
(Source: Google Maps, 2015)

3.5.2. History of the Building

Mısır Apartment building was built by Hosnep Aznavur for Abbas Halim Pasha in 1910. Construction started at 1905 and most of the materials were brought from France. The famous Turkish poet Mehmet Akif Ersoy lived in one of the flats in this apartment building and died here. Another poet Mithat Cemal Kuntay, lived and died here too. Mustafa Kemal Atatürk's dentist Sami Günzberg lived here, so that it is known that Atatürk had visited this building. The second owner of this apartment Hayri İpar bought this apartment building in 1940 and made some changes in it. He added two more floors and got permission for another floor. (The building is allowed to have 9 floors but currently have 8 floors.) An elevator was added to the structure. After Hayri İpar went to Brazil, the apartment building became empty for a while. Then, in 2000, Koray Holding bought 70% of the building. At present, there are offices, art galleries and a restaurant in the building (Tas İstanbul, 2017).

In 14.07.1978, the building was registered as cultural asset (SCIOWAM, 1978a). Measured survey and the restoration project was submitted to the Council in 1998 (Conservation Council, 1998) (Figure K.19.). The council rejected the documents and asked for the measured survey of the upper floors and the facades, and visual analysis of the additions made to the structural system. The additional floors were criticized by the council in 09.05.2001 and their removal was requested (Conservation Council,2001) (Figure K.18.) In the same decision, street covering of Istiklal Street in the vicinity of Mısır Apartment Building was discussed and street covering project based on old photos was requested. In 2011, illegal interventions such as façade organization of the shops and restaurants, and plan organization of the upper floors including galleries were criticized, and the measured survey and restitution of the building was requested (Conservation Council, 2011) (Figure K.20.).



Figure 3.31. Suat Nirven Map, Mısır Apartment Building, 1950.
(Source: Kayra, 1990)

3.5.3. Characteristics of the Apartment Building

The halls at the center of the north east side facing the church and comprehending the stairs and the elevator are surrounded by the offices and gallery units. On upper floors and reached through afrom the Istiklal Street at the ground floor. Every office had made their own interventions and decorations to the interior of the building at present. Elevated floors and suspended ceilings are common, connecting the halls is the only original element eye catching at the interior.



Figure 3.32. Interior of one of the Pi Artworks gallery at the 6th floor, 2016.

In façade organization, there are some differences in this building compared to the other examples. For example; the entrance is not recessed and not at the symmetry axis.

The rhythmic linear undulation defines five vertical portions. The semi- circular arch crowns the central portion of the façade. The two side portions are crowned with pediments. The recessed mass addition at the roof terrace can hardly be observed from the street.

The upper four stories, which were originally designed for residential usage, are emphasized with a horizontal cornice and projection. The ground zone composed of the shops and their gallery floors are relatively plain in their elements and altered more. Ornamented brackets and balustrades, geometrically ornamented areas, rhythmic balconies, French windows are seen (Appendix G.5).



Figure 3.33. The staircase of Mısır Apartment Building, 2016.

The building is supported with a reinforced concrete frame system at present. The mass addition at the terrace is in steel frame system. Blind partitioning walls have been added parallel to the exterior walls to provide necessary vertical boundaries for the present galleries. Decorative cutstone similar to the original is observed at the exterior surfaces of the walls, while the partitioning walls are finished with various new material such as plaster and white wash. The original marble covering is observed at the halls, while the floors of galleries, offices and the restaurant are finished various new materials (Appendix H.5.).



Figure 3.34. Steel structure of the roof restaurant called 360, 2016.

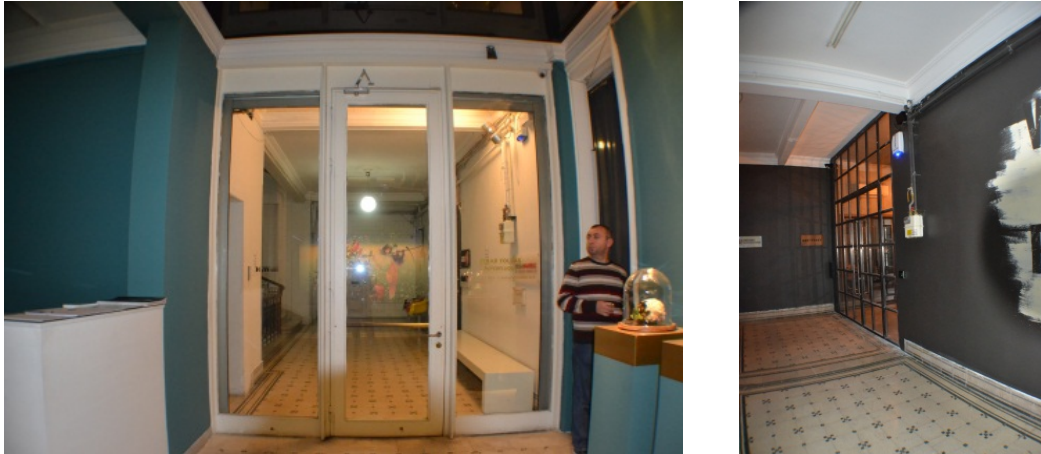


Figure 3.35. Interventions in the circulation spaces of Mısır Apartment Building, 2016.

The function change has given way to alteration of interior organization. . Stone finishing of the façade seems new and ceiling surfaces have been created. The mass addition at the roof is a relatively harmonious intervention since it does not affect the street silhouette (Appendix I.5.).

3.5.4. Evaluation

The building contributes to the silhouette of Istiklal Street with its mass characteristics. The additional two stories are inharmonious, but they cannot be easily observed from the street. With its style, it is unique in the close-by environment. The façade order has preserved its authenticity in terms of scale and form, but the material usage and workmanship has been altered. The interior halls with their organization, elements such as stairs, balustrades, windows and floor finishing are authentic. Nevertheless, gallery function dominating the upper stories has given way to radical change in the original apartments. The visual relation of the interior with the surrounding has been hindered. Istanbul panorama can be viewed from the café addition at the roof (Appendix I.5.).

CHAPTER 4

DISCUSSION AND CONCLUSION

This study has presented the current state of conservation of five residential buildings with Art Nouveau characteristics of Istanbul with an eye on their architectural aspects.

Art Nouveau style of the two studied *yalis* in Sarıyer tinted the silhouette of the Bosphorus, the modest dimensions, the solid-void balance with alternating facades and yards and elegance of timber architecture were sustained in the early 20th century. However, today, a century later, the same silhouette is under the threat of losing its relation with the shore (1 of 2; Dikranyan *Yalı*); increase in urban density stemming from change in lot coverage ratios (2 of 2) and building heights (2 of 2); and of fake new residences looking like historical (2 of 2). As in the case of Faik and Bekir Bey *Yalis*, new building heights may exceed the limitations in the development plan.

In single housing unit scale, the studied *yalis* present relatively less problem. In both examples, the housing usage has continued. The annexes may be converted into commercial units (1 of 2; Faik and Bekir Bey *Yalis*). However, they have sustained the integrity of their housing units composed of the main mass facing the Bosphorus, a rear courtyard and annexes (2 of 2).

The building heights and the symmetrical façade orders with Art Nouveau features composed of embroidery like timber decoration work with floral patterns brought together in a geometric order and establishment of linear undulation, raised ground floors, balconies, iron railings, narrow projections, French windows and usage of attic have been preserved in terms of form and scale, but workmanship and materials were renewed (2 of 2).

The symmetrical plan layouts and architectural elements have been preserved (2 of 2). Traditional construction manners such as timber frame over a masonry base, brick infill or timber lath finishing of timber frame walls were common. (2 of 2). The interventions are at wet spaces (2 of 2), including renewals in relation with contemporary comfort conditions and at joinery, including renewals and shutter additions. (2 of 2).

The three apartment buildings studied were in Galata, Beyoğlu and Gümüşsuyu quarters of Istanbul. Their historical context composed of dense urbanscape of late Ottoman Istanbul, has been sustained to a great amount (3 of 3). Buildings juxtaposing their neighbors (2 of 3; Gümüşsu Palas and Mısır Apartment Building) or a building dominating the junction of streets (1 of 3; Frej Apartment Building), and coverage of the whole building lots (3 of 3) witness the urban density at the turn of the 19th century. There are new buildings in their vicinities, but the building heights, lot coverage, solid-void pattern are sustained in general.

In the apartment building scale, the mass and façade characteristics have preserved their authenticity in terms of scale, form and organization to a great amount. Emphasis of functional difference between ground and upper levels, linear undulation, embroidery like decoration, French windows, linear cornices, ornamented brackets and balcony balustrades are typical (3 of 3). The sculptures and domes at the corner towers, decorative columns in Frej Apartment, the flying buttress, small statues and decorative columns in Gümüşsu Palas are the peculiarities of these façade orders. However, the change in function of the upper stories from residential to office (3 of 3) and galleries and restaurants (1 of 3; Mısır Apartment Building) have given way to loss of authenticity of spatial organization (3 of 3) and construction technique (1 of 3; Frej Apartment Building). Jack arch floors and brick walls were replaced with reinforced concrete frame system (1 of 3; Frej Apartment Building).

The interiors, which used to document modernization in building manners with their jack arch floors and brick walls at the beginning of the 20th century and aesthetic of Art Nouveau with their curvilinear staircases, galleries and iron balustrades have been lost in Galata and Gümüşsuyu examples (2 of 3; Frej Apartment Building and Gümüşsu Palas). In the case of Beyoğlu, the halls with staircases were preserved, but the organisations of apartment units have lost their integrity (1 of 3; Mısır Apartment Building). This generally stems from change in function: from relatively private usages to public ones especially in the upper stories. In turn, the interiors give the feeling of a modern building in general, and it is impossible to relate the Art Nouveau exterior to the interior. The state of structural qualities were not observed in detail (1 of 3; Gümüşsu Palas). The mass additions to the roofs are not in harmony with the structures, but are not easily observable from the near-by streets (3 of 3).

The interventions (2 of 3; Frej Apartment Building and Gümüşsu Palas) of the apartment buildings are appropriate with the Conservation Council decisions in terms of integrity of the façade and appropriate with the plan interventions. However, it is suggested that the additional floors should have been removed in (1 of 3; Mısır Apartment Building) of the cases according to the decision in 2001 (Figure K.18.) but these additional floors are still there.

For future work, there are some recommendations. In the near-by environment of the buildings, qualified designs and applications should be carried out in the future. Designs should highlight their historical context, not dominate them and should not imitate any historical style. In the vicinity of the *yalıs*, new buildings should be designed by considering the contribution it will make to the Bosphorus silhouette. Infill at the sea shore causes these building to lose their *yali* characteristics. This problem cannot be reversed just with architectural considerations, but requires more comprehensive scope. In Beyoğlu examples, it is important to avoid additional floors. This is important for both case study buildings and other historical buildings at their vicinity. Illegal and inharmonious interventions should be prevented or reversed.

It is important to understand that conservation of the interior is as important as the conservation of the exterior. Interior of the Beyoğlu examples look like modernist buildings. Frej Apartment Building completely lost its original interior and Mısır Apartment Building and Gümüşsu Palas, have undergone extensive alterations. Restoration approaches of their periods, change of function, lack of good will to sustain the integrity of the spatial organization and lack of detailed investigation prior to interventions may be some of the reasons of these applications and they should be avoided in the future. In the future, museum and exhibition functions can be considered more for this building stock, but conversions should be based on detailed restoration projects. This is especially important for buildings like Mısır Apartment Building that has memory and historical value. Future interventions should be carried out by considering the values of these buildings and it is important to show these values to the visitors. Most importantly, interventions should be carried out within the legal framework.

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APPENDIX A

IDENTIFICATION TABLES

Table A.1. Identification Table of Dikranyan *Yalı*

BUILDING' S NAME : Dikranyan <i>Yalı</i>		
ADRESS: Çayırbaşı Mahallesi Haydar Aliyev Street Number:43 Sarıyer/ İstanbul		
BLOCK AND PLOT NUMBER: 527 / 28		
BUILDING TYPE :		Resident
USAGE :	ORIGINAL:	Resident
	PAST:	Resident
	PRESENT:	Resident
ARCHITECT AND HIS ETNICITY:		Raimondo D' Aronco (?) (Italian)
LOCATION:		Çayırbaşı-Sarıyer-İstanbul
CONSTRUCTION DATE :		1895
USER AND HIS SOCIAL STATUS :		Dikranyan Efendi- Works for II. Abdulhamid
PRESENT OWNER/USER:		Mehmet Yörük
RESTORATION PROJECT BY:		Architect Tanju Verda Akan (Akan Mimarlık)

STRUCTURAL SYSTEM AND MATERIAL USAGE	Timber lath technique with white paint.	
ALTERATIONS:	A bulbous dome was renewed later by the user. Fire walls were damaged because of the adjacent building. They were completed with the same material.	
CONSERVATION STATUS: Listed in 14.12.1974 decision number 8172 of Council of Monuments. At 10.10.1970 with the decision number 5595 registered as a 1 st degree historical monument. Restoration process started in 1999.	SPATIAL:	The building was conserved to be a resident and in use for the same purpose. Spatial organisation remained the same.
	STRUCTURAL:	Side facade walls demolished and rebuilt. Bulbous dome was rebuilt.

(Cont. on next page)

Table A.1 (Cont.)

CONSTRUCTION TECHNIQUE	
ROOF:	Timber frame with over and under roof tile and a timber bulbous dome covered with lead.
UPPER FLOORS:	Timber frame.
FIRST FLOOR:	Timber frame.
GROUND FLOOR:	Timber frame.
DECORATIONS:	Around windows, at balcony, <i>cihannüma</i> with balcony, entrance door.
FINISHINGS:	White paint.

PRESENT ARCHITECTURAL CHARACTERISTICS	
MASS CHARACTERISTICS:	Cubical mass crowned with a gable roof and <i>cihannüma</i>
PLAN CHARACTERISTICS:	Rectangular and symmetrical plan organized around an central hall.
FACADE CHARACTERISTICS:	Symmetrical organisation, ornamented balcony railings and window frames. wide eaves at the roof. Circular decorative windows at the visible parts of the basement floor.
PECULIARITIES:	Brick covered masonry side walls and bulbous dome (eclectic)
OTHER STYLES OBSERVED:	Eclectic
STOREY SYSTEM:	Basement+Ground+ First+ Roof

Table A.2. Identification Table of Faik and Bekir Bey *Yalı*

BUILDING' S NAME : Faik and Bekir Bey <i>Yalı</i>		
ADRESS: Köybaşı Street Number:81 A/B Yeniköy-Sarıyer/ İstanbul		
BLOCK AND PLOT NUMBER: 316 / 2-3		
BUILDING TYPE :		Resident
USAGE :	ORIGINAL:	Resident
	PAST:	Resident
	PRESENT:	Resident
ARCHITECT AND HIS ETNICITY:		Raimondo D' Aronco (?) (Italian)
LOCATION:		Yeniköy-Sarıyer-İstanbul
CONSTRUCTION DATE :		1906
USER AND HIS SOCIAL STATUS :		Sara Sultan and her twin daughters
PRESENT OWNER/USER:		Adnan Ünlütürk and Lütfiye Kurtoğlu
RESTORATION PROJECT BY:		Architect Taner Orhon

STRUCTURAL SYSTEM AND MATERIAL USAGE	Timber lath technique with white paint.	
ALTERATIONS:	Old facade elements changed. Windows changed and shutters added. At the side facades finishing material is inharmonious. Outbuildings were converted to a store and garages. Kitchen floor, illumination system and cupboards are changed with the modern ones.	
CONSERVATION STATUS: Listed in 10.10.1978 and decision number: 5595 Registered as 1 st group historical monument.	SPATIAL:	The building was conserved to be a resident and in use for the same purpose. Spatial organisation remained the same.
	STRUCTURAL:	Timber frame with timber lats and white painted.

(Cont. on next page)

Table A.2 (Cont.)

CONSTRUCTION TECHNIQUE	
ROOF:	Timber frame with over and under roof tile oval convex roof is timber frame and covered with lead.
UPPER FLOORS:	Timber frame
FIRST FLOOR:	Timber frame
GROUND FLOOR:	Timber frame
DECORATIONS:	Curvilinear, embroidery like decoration observed in the large brackets under the wide eaves, balconies and at the top parts of the doors, Windows and French Windows.
FINISHINGS:	White paint

PRESENT ARCHITECTURAL CHARACTERISTICS	
MASS CHARACTERISTICS:	Twin houses designed as rectangular masses and symmetrical to each other
PLAN CHARACTERISTICS:	Rectangular and symmetrical in overall plan organization. Each unit organized around a central hall.
FACADE CHARACTERISTICS:	Symmetrical organisation, ornamented balcony railings and window frames. Wide eaves at the roof. Circular decorative windows at the visible parts of the basement floor. Stone quay.
PECULIARITIES:	Oval convex roof, large brackets and quay as a base
OTHER STYLES OBSERVED:	-
STOREY SYSTEM:	Basement+Ground+ first+ roof

Table A.3. Identification Table of Frej Apartment Building

BUILDING' S NAME : Frej Apartment Building		
ADRESS: Bereketzade Quarter Number: 2 Şişhane- Beyoğlu/ İstanbul		
BLOCK AND PLOT NUMBER: 316 / 2-3		
BUILDING TYPE :	Resident	
USAGE :	ORIGINAL:	Resident
	PAST:	Resident
	PRESENT:	Restoration on Progress
ARCHITECT AND HIS ETNICITY:	K. Kyriakidis Neocosmos Yenidunia (Greek)	
LOCATION:	Şişhane-Beyoğlu/İstanbul	
CONSTRUCTION DATE :	1905-6	
USER AND HIS SOCIAL STATUS :	Selim Hanna Frej (Levantine)	
PRESENT OWNER/USER:	<i>Sarkuysan Elektrolikit Sanayii A.Ş.</i>	
RESTORATION PROJECT BY:	<i>Önde Tasarım Mimarlık San. Ve Tic. Ltd. Şti.</i> Architect: Ahmet Palo	

STRUCTURAL SYSTEM AND MATERIAL USAGE	Brick masonry with stone covering. Interior is made out of reinforced concrete and steel.	
ALTERATIONS:	Interior was completely altered.Terrace floor added. Jack arch floors are removed and rebuilt with reinforced concrete. Windows changed.	
CONSERVATION STATUS: Listed in 26.08.1967 and decision number: 3639 Registered as 2 nd group historical monument.	SPATIAL:	Spatial organisation changed completely. There are new floors, new spiral stairs now and removed walls didn't replaced with new ones, the area will be used as total space.
	STRUCTURAL:	Original brick masonry walls with stone covering at the facade. Reinforced concrete floors and stairs at the interior.

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Table A.3 (Cont)

CONSTRUCTION TECHNIQUE	
ROOF:	Roof is covered with galvanized sheet and have wide glazing surfaces vertically.
UPPER FLOORS:	Reinforced concrete floors, brick masonry walls with stone covering
FIRST FLOOR:	Reinforced concrete floors, brick masonry walls with stone covering
GROUND FLOOR:	Reinforced concrete floors, brick masonry walls with stone covering
DECORATIONS:	Decorative columns, statues on the surface, arched top French Windows, ornamented brackets
FINISHINGS:	Malta- Kandira Stones

PRESENT ARCHITECTURAL CHARACTERISTICS	
MASS CHARACTERISTICS:	Prismatic mass with towers at its sides on them.
PLAN CHARACTERISTICS:	Trapezoidal plan central circulation elements within a total space on each floor.
FACADE CHARACTERISTICS:	Symmetrical facade with two towers at sides.
PECULIARITIES:	Oval towers, statues, circular decorative columns.
OTHER STYLES OBSERVED:	Jugendstil
STOREY SYSTEM:	Basement+Ground+ 5 floors+ additional roof floor (7 floors from the main entrance.

Table A.4. Identification Table of Gümüşsu Palas

BUILDING' S NAME : Gümüşsu Palas Apartment Building		
ADRESS: Ömeravni Quarter İnönü Street Number: 18 Gümüşsuyu- Beyoğlu/ İstanbul		
BLOCK AND PLOT NUMBER: 12 / 8		
BUILDING TYPE :		Resident
USAGE :	ORIGINAL:	Resident
	PAST:	Resident
	PRESENT:	Office+ Hotel at the roof
ARCHITECT AND HIS ETNICITY:		-
LOCATION:		Gümüşsuyu-Beyoğlu/İstanbul
CONSTRUCTION DATE :		Beginning of the 1900s
USER AND HIS SOCIAL STATUS :		Azaryan family, at 1939, they sold the house to Demiriz Family
PRESENT OWNER/USER:		Multiple owners
RESTORATION PROJECT BY:		Unknown- Survey drawing was dated 03.10.1977

STRUCTURAL SYSTEM AND MATERIAL USAGE	Brick masonry with imitated cutstone covering	
ALTERATIONS:	Interior was completely altered.Terrace floor added. Jack arch floors are removed and rebuilt with reinforced concrete.Windows changed.	
CONSERVATION STATUS: Listed in 11.10.1995 and decision number: 7133.	SPATIAL:	Location and material of the walls and floors didn't change, but flats are using as offices by the inhabitants
	STRUCTURAL:	Original brick masonry walls with imitated cutstone covering at the facade.

(Cont. on next page)

Table A.4 (Cont)

CONSTRUCTION TECHNIQUE	
ROOF:	Brick masonry
UPPER FLOORS:	Brick masonry with imitated cutstone finishing
FIRST FLOOR:	Brick masonry with imitated cutstone finishing
GROUND FLOOR:	Brick masonry with imitated cutstone finishing
DECORATIONS:	Ornamented brackets, linear cornices, balustrades with geometric, network like decoration, statues of female faces, decorative columns, flying buttress
FINISHINGS:	Imitated cutstone

PRESENT ARCHITECTURAL CHARACTERISTICS	
MASS CHARACTERISTICS:	Prismatic mass organisation
PLAN CHARACTERISTICS:	Rectangular plan,two linear units both oriented to the street with their narrow facades and organized around a central hall.
FACADE CHARACTERISTICS:	Symmetrical facade with ornaments
PECULIARITIES:	Statues, flying buttress, decorative columns
OTHER STYLES OBSERVED:	-
STOREY SYSTEM:	2 Basement+Ground+ 4 floors+ additional roof floor.

Table A.5. Identification Table Of Mısır Apartment Building

BUILDING' S NAME : Mısır Apartment Building		
ADRESS: Tomtom Quarter İstiklal Street Number: 163 Beyoğlu/ İstanbul		
BLOCK AND PLOT NUMBER: 319 / 12		
BUILDING TYPE :		Resident
USAGE :	ORIGINAL:	Resident
	PAST:	Resident+Office
	PRESENT:	Office-Art Gallery-Shop-Restaurant
ARCHITECT AND HIS ETNICITY:		Hovsep Aznavur (Armenian)
LOCATION:		İstiklal Street-Beyoğlu/İstanbul
CONSTRUCTION DATE :		1905-10
USER AND HIS SOCIAL STATUS :		Abbas Halim <i>Paşa</i>
PRESENT OWNER/USER:		Multiple owners
RESTORATION PROJECT BY:		Unknown

STRUCTURAL SYSTEM AND MATERIAL USAGE	Reinforced concrete with stone covering	
ALTERATIONS:	Alterations through the years changed its symmetrical plan characteristics and there are story additions.	
CONSERVATION STATUS: Listed in 14.07.1978 and decision number: 10538 as a 1 st degree historical monument	SPATIAL:	Function changed and symmetrical plan characteristics does not exist today.
	STRUCTURAL:	One of the first reinforced concrete buildings in Beyoğlu.

(Cont. on next page)

Table 1.5 (Cont)

CONSTRUCTION TECHNIQUE	
ROOF:	Reinforced concrete with steel and glazing surfaces
UPPER FLOORS:	Reinforced concrete with stone finishing
FIRST FLOOR:	Reinforced concrete with stone finishing
GROUND FLOOR:	Reinforced concrete with stone finishing
DECORATIONS:	Ornamented brackets, linear cornices, balustrades with geometric, network like decorations
FINISHINGS:	Stone

PRESENT ARCHITECTURAL CHARACTERISTICS	
MASS CHARACTERISTICS:	Prismatic mass organisation with recessed mass additions at the roof.
PLAN CHARACTERISTICS:	Rectangular plan, asymmetrical hall at the church side leading to units on the street sides.
FACADE CHARACTERISTICS:	Rectangular and symmetrical facade with ornaments (except the ground floor
PECULIARITIES:	Large projection on the symmetry axis with an arched top.
OTHER STYLES OBSERVED:	-
STOREY SYSTEM:	Ground floor+ seven floors

APPENDIX B

LAND USE ANALYSES

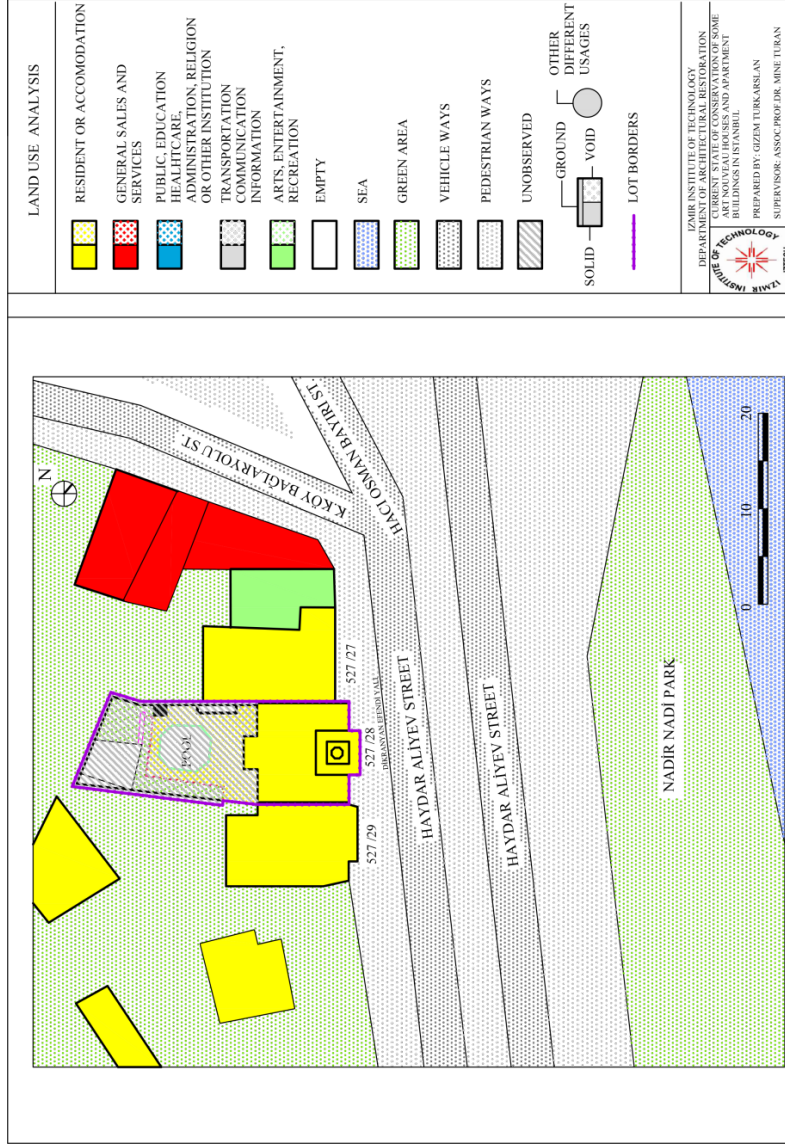


Figure B.1. Land Use Analysis of Dikranyan Yali

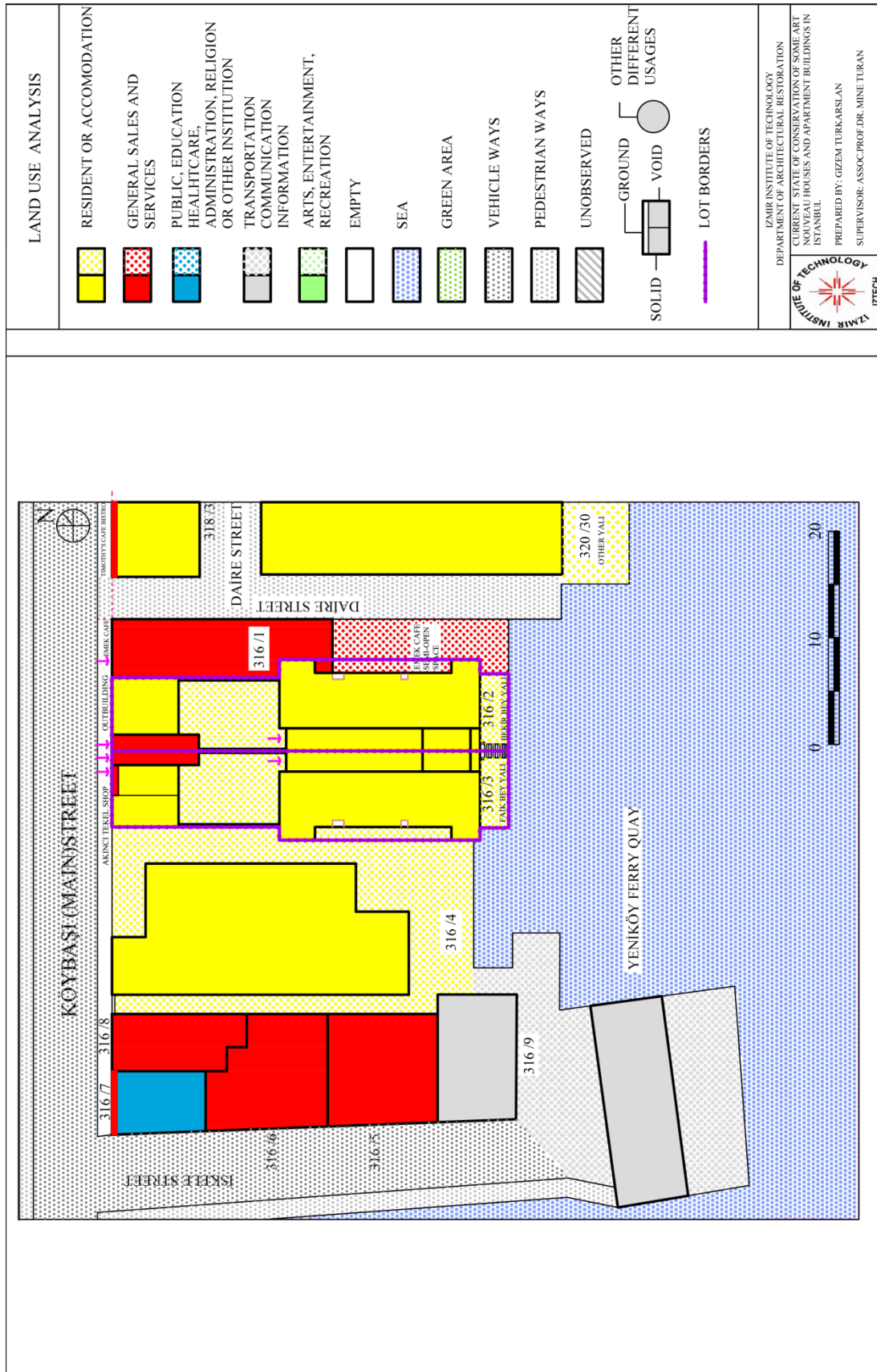


Figure B.2. Land Use Analysis of Faik and Bekir Bey Yalis

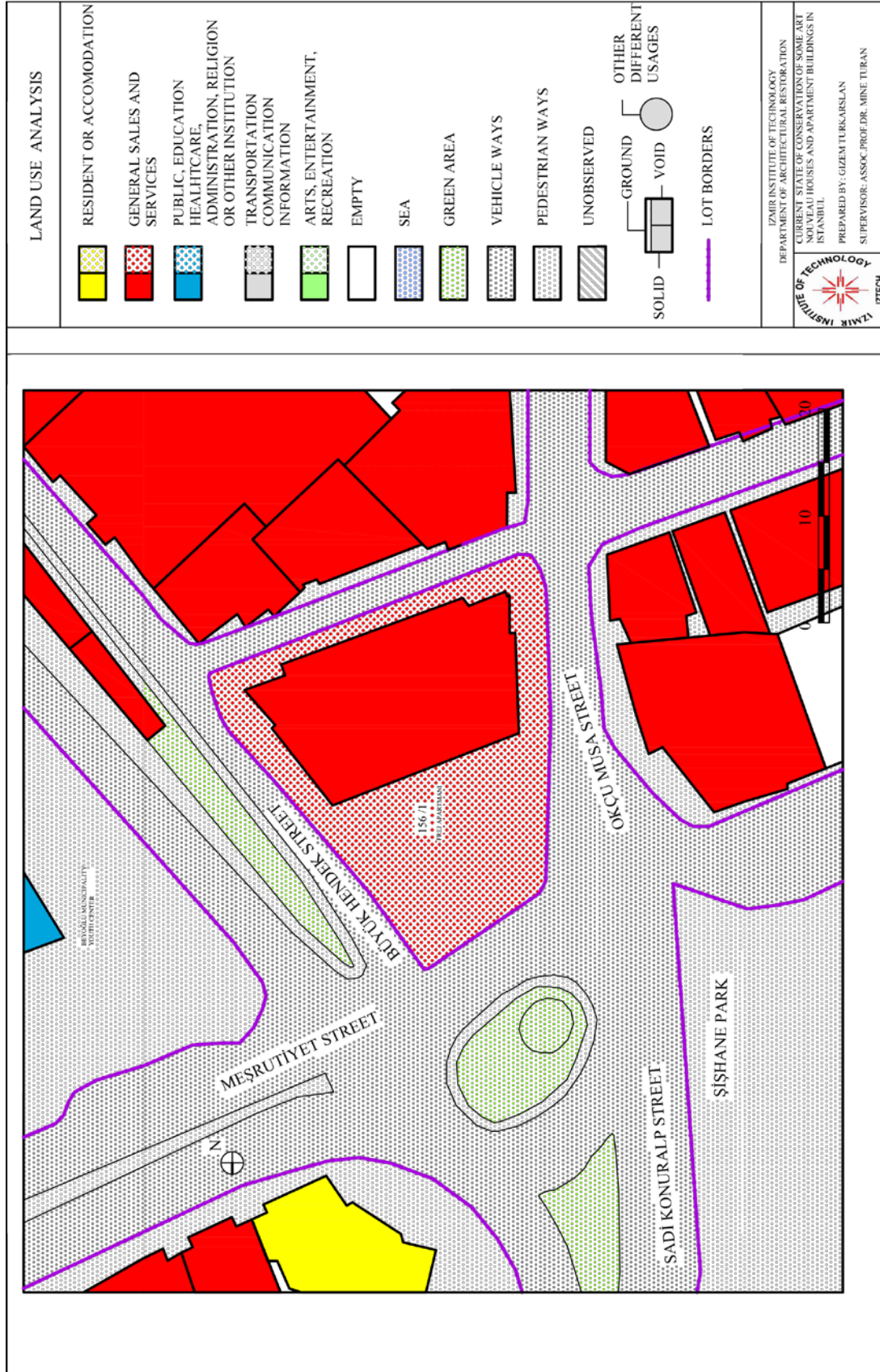


Figure B.3. Land Use Analysis of Frej Apartment Building

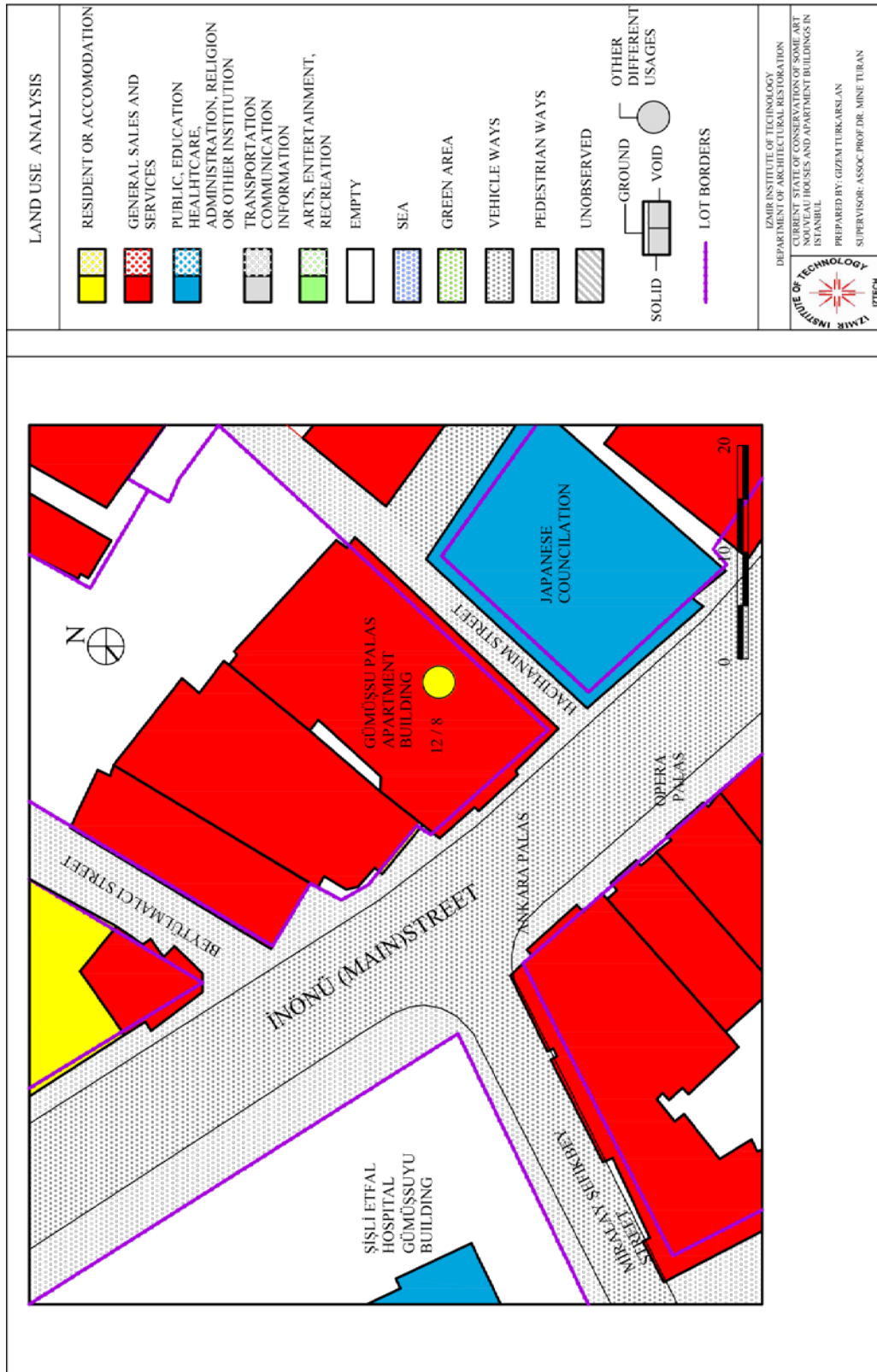


Figure B.4. Land Use Analysis of Gümüşsu Palas

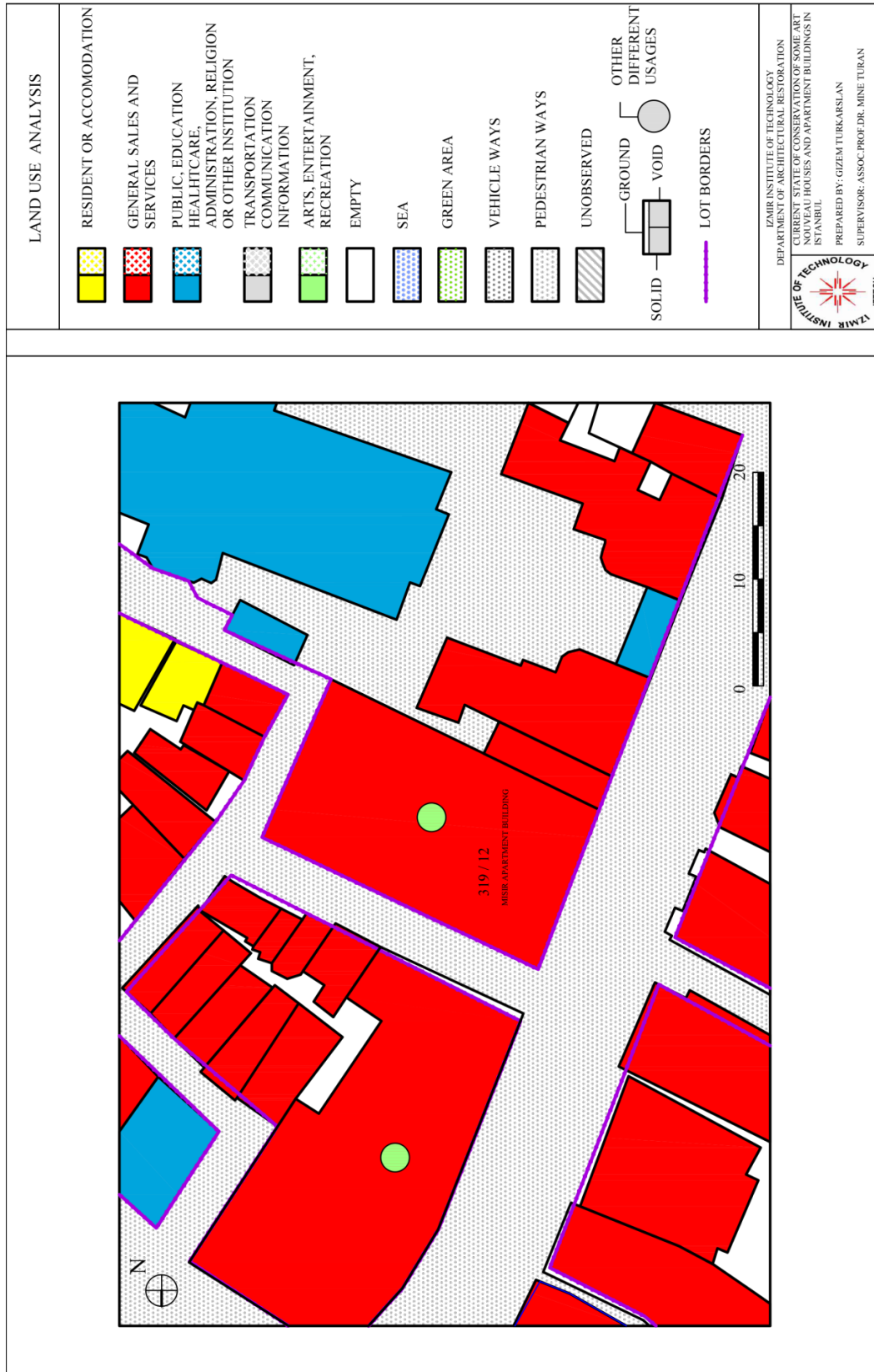


Figure B.5. Land Use Analysis of Misir Apartment Building

APPENDIX C

SOLID VOID ANALYSES

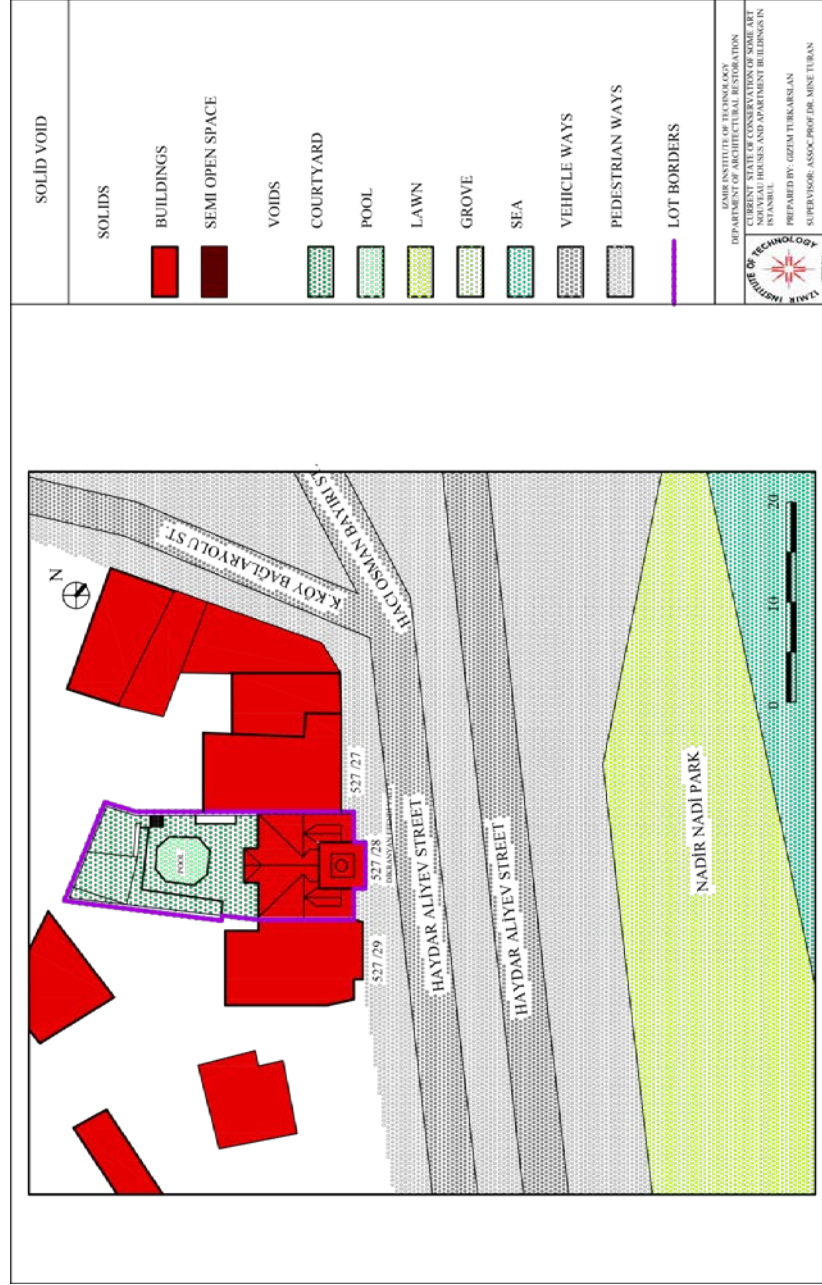


Figure C.1. Solid Void Analysis of Dikranyan Yalı

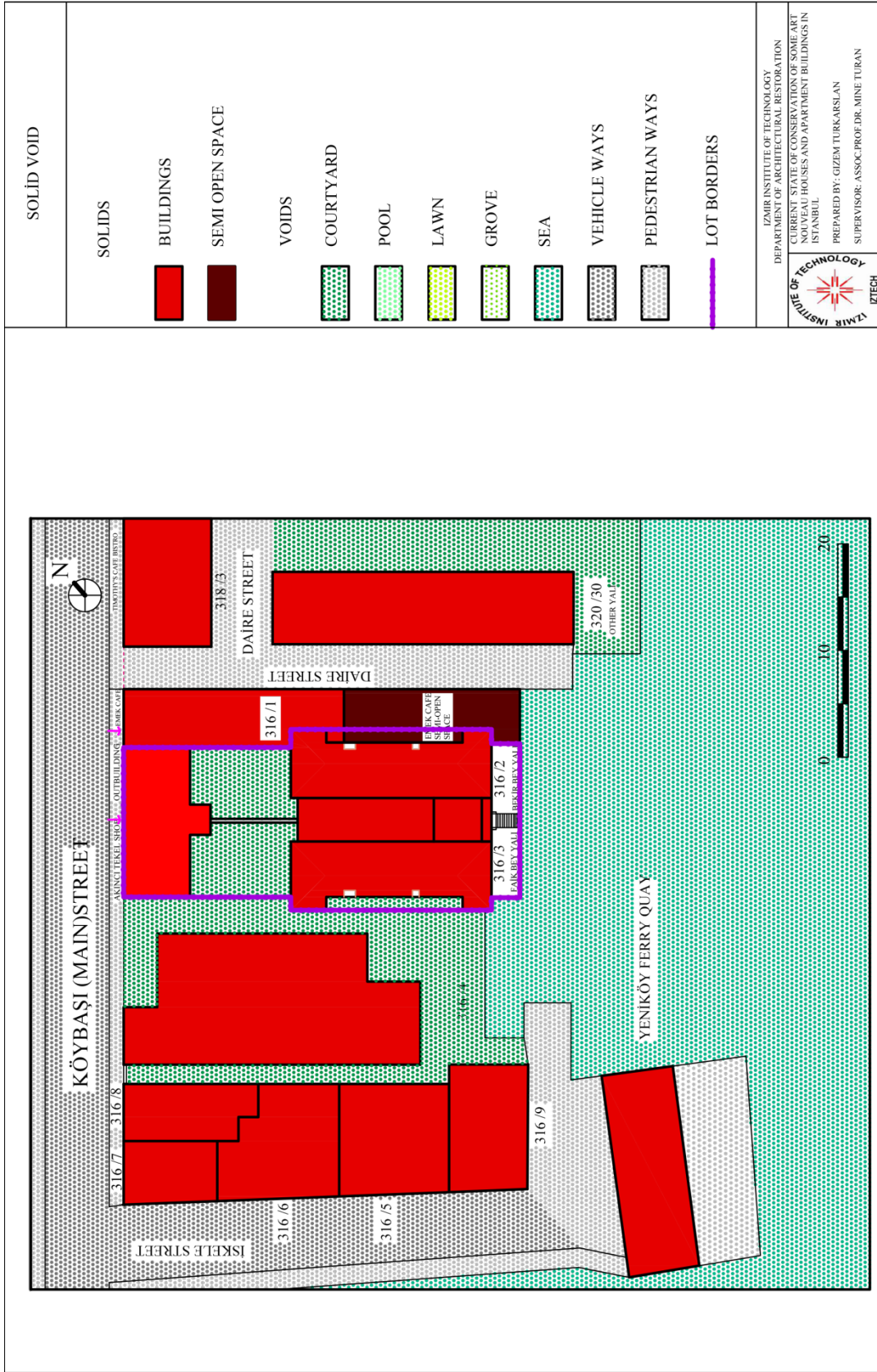


Figure C.2. Solid Void Analysis of Faik and Bekir Bey Yalısı

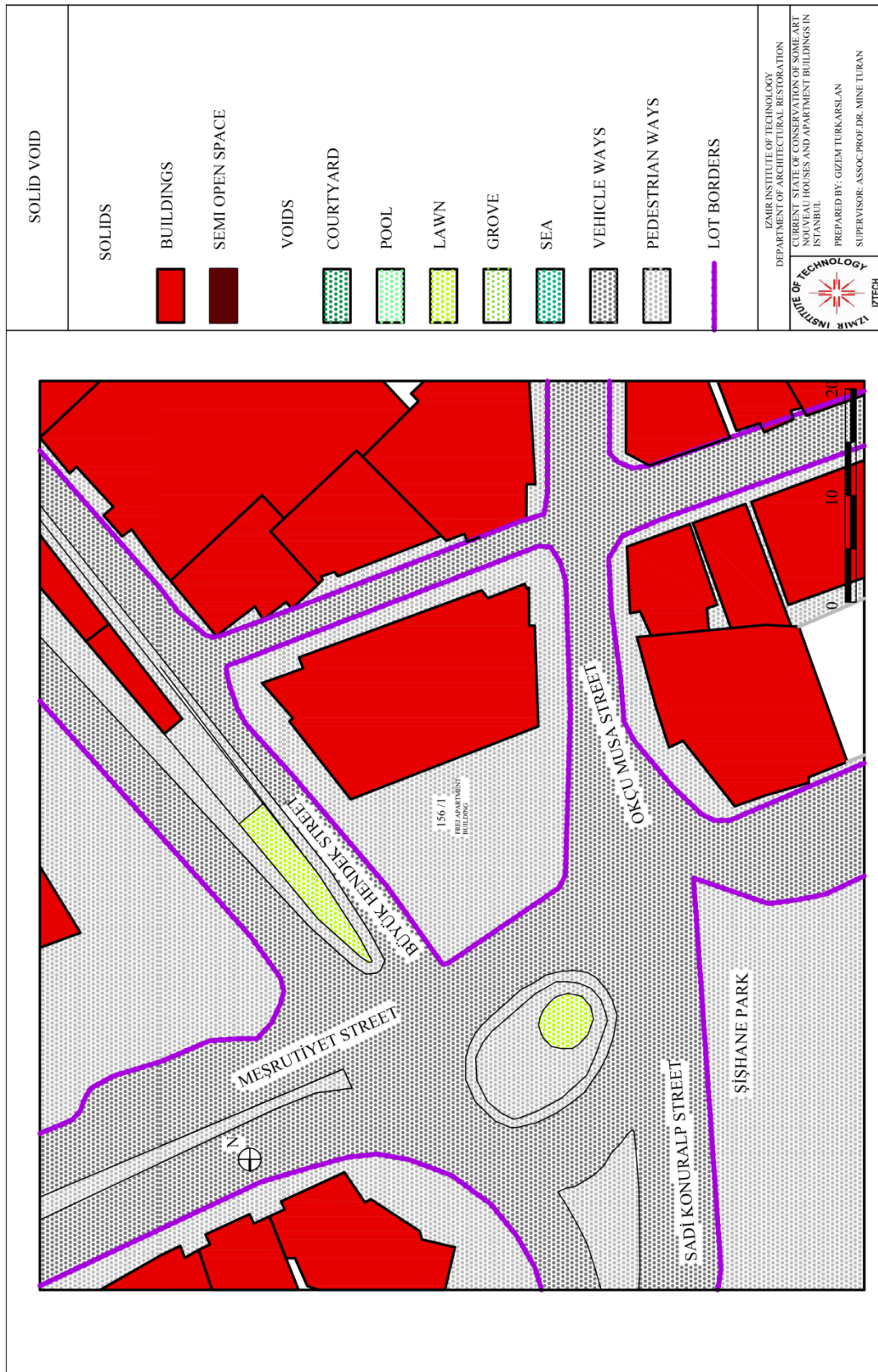


Figure C.3. Solid Void Analysis of Frej Apartment Building

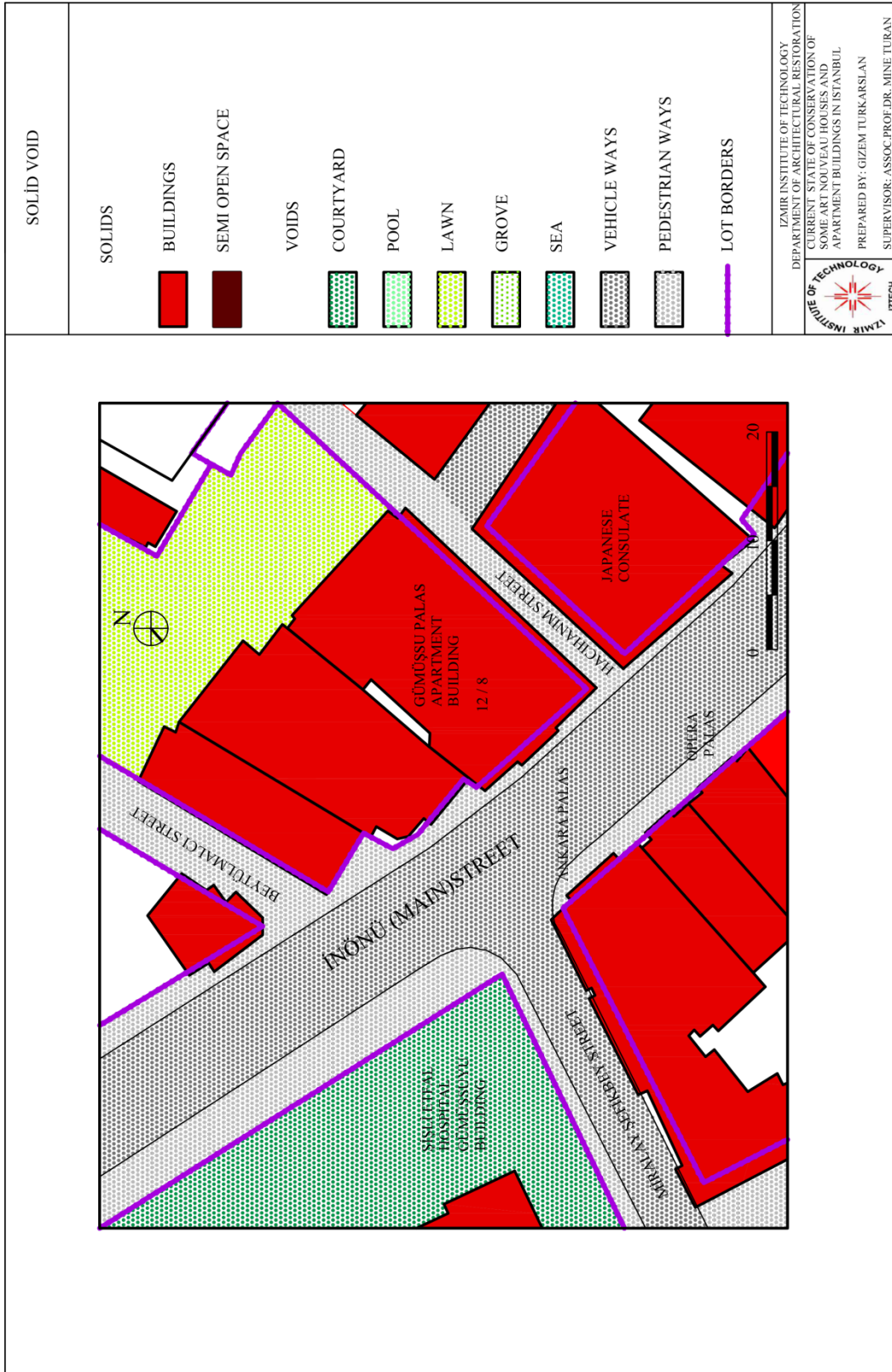


Figure C.4. Solid Void Analysis of Gümüşsu Palas

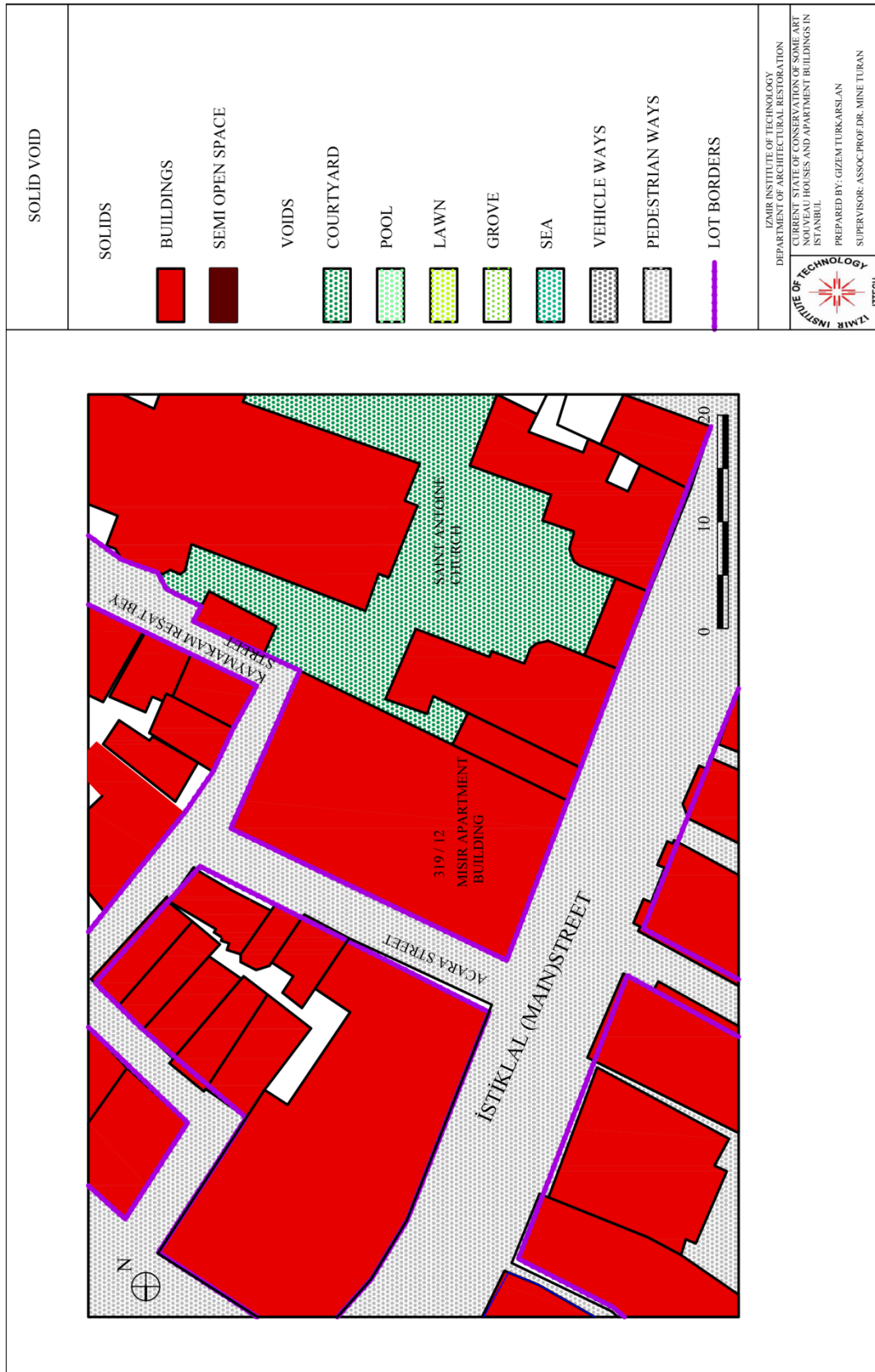


Figure C.5. Solid Void Analysis of Misir Apartment Building

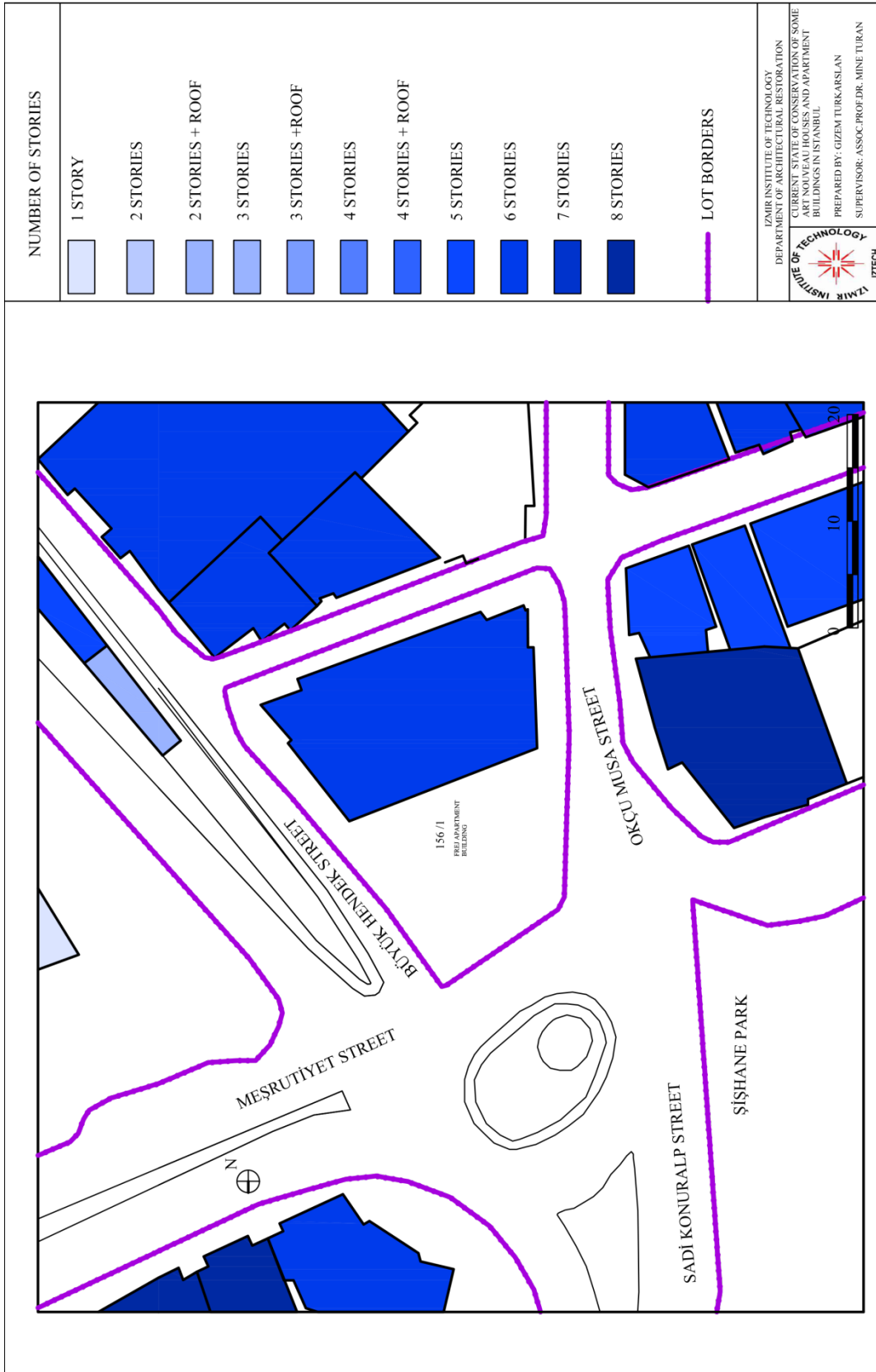


Figure D.3. Number of Stories Analysis of Frej Apartment Building

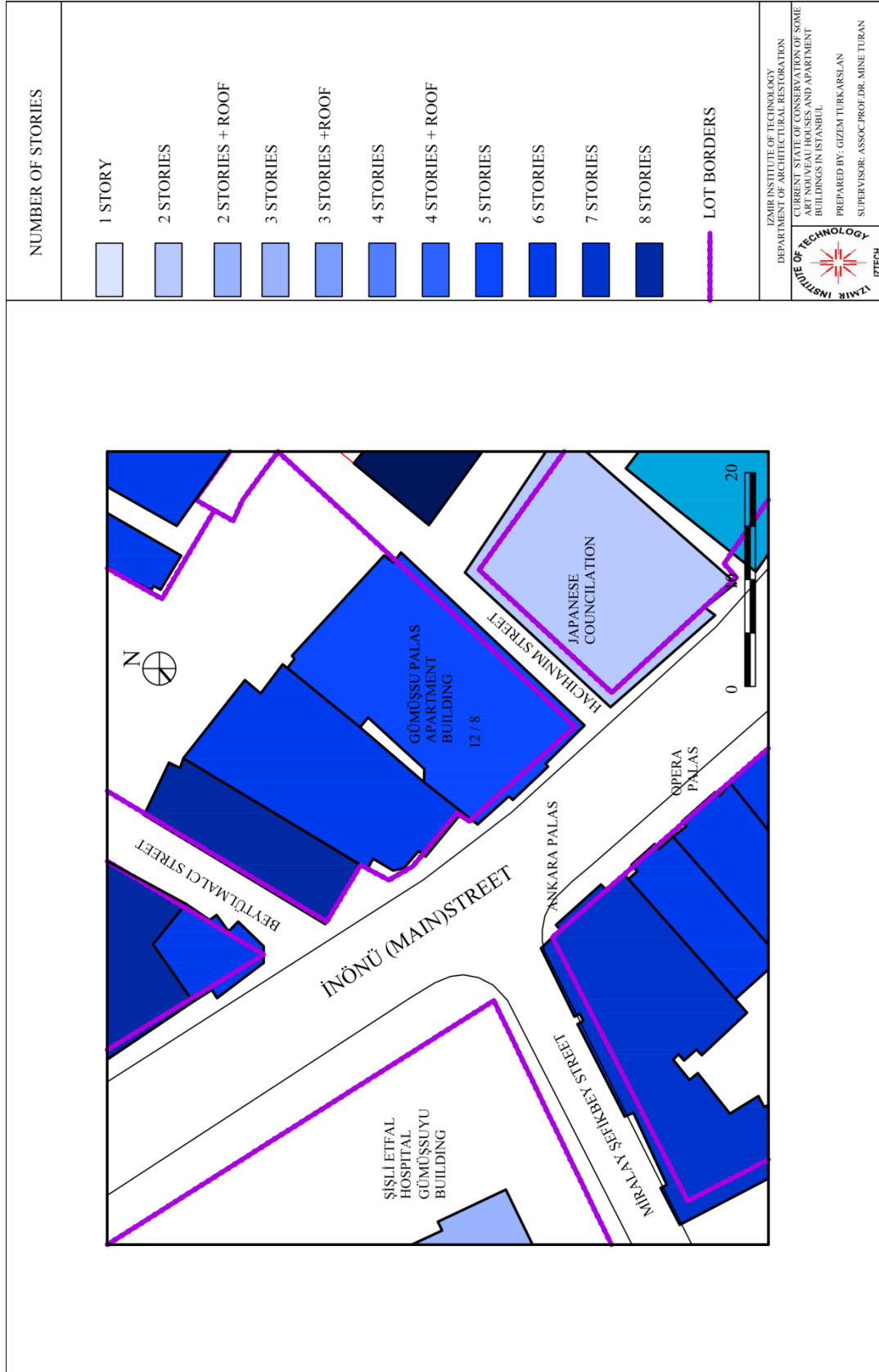


Figure D.4. Number of Stories Analysis of Gümüşsu Palas



Figure D.5. Number of Stories Analysis of Misir Apartment

APPENDIX E

PERIOD, STYLE AND QUALITY OF DESIGN AND CONSTRUCTION ANALYSIS

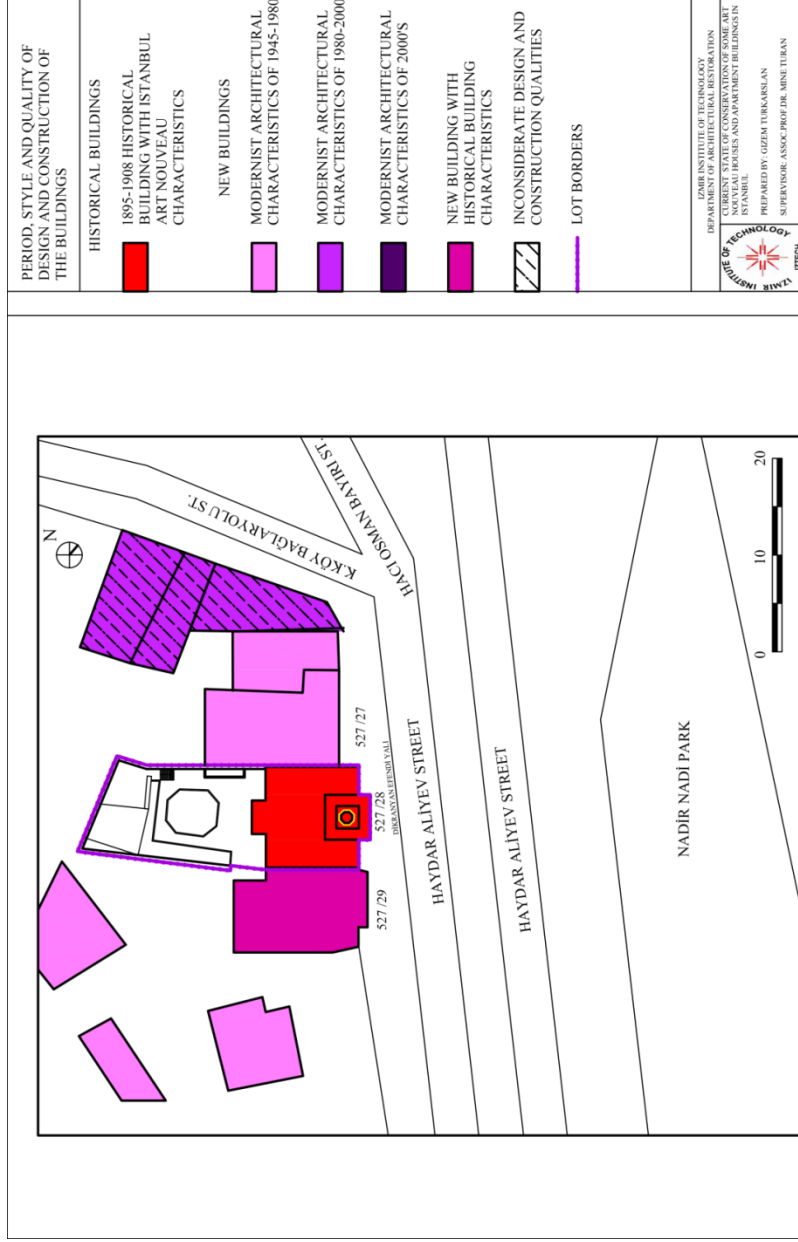


Figure E.1. Period, Style and Quality of Design and Construction Analysis of Dikranyan Yalı



Figure E.2. Period, Style and Quality of Design and Construction Analysis of Faik and Bekir Bey Yalıs

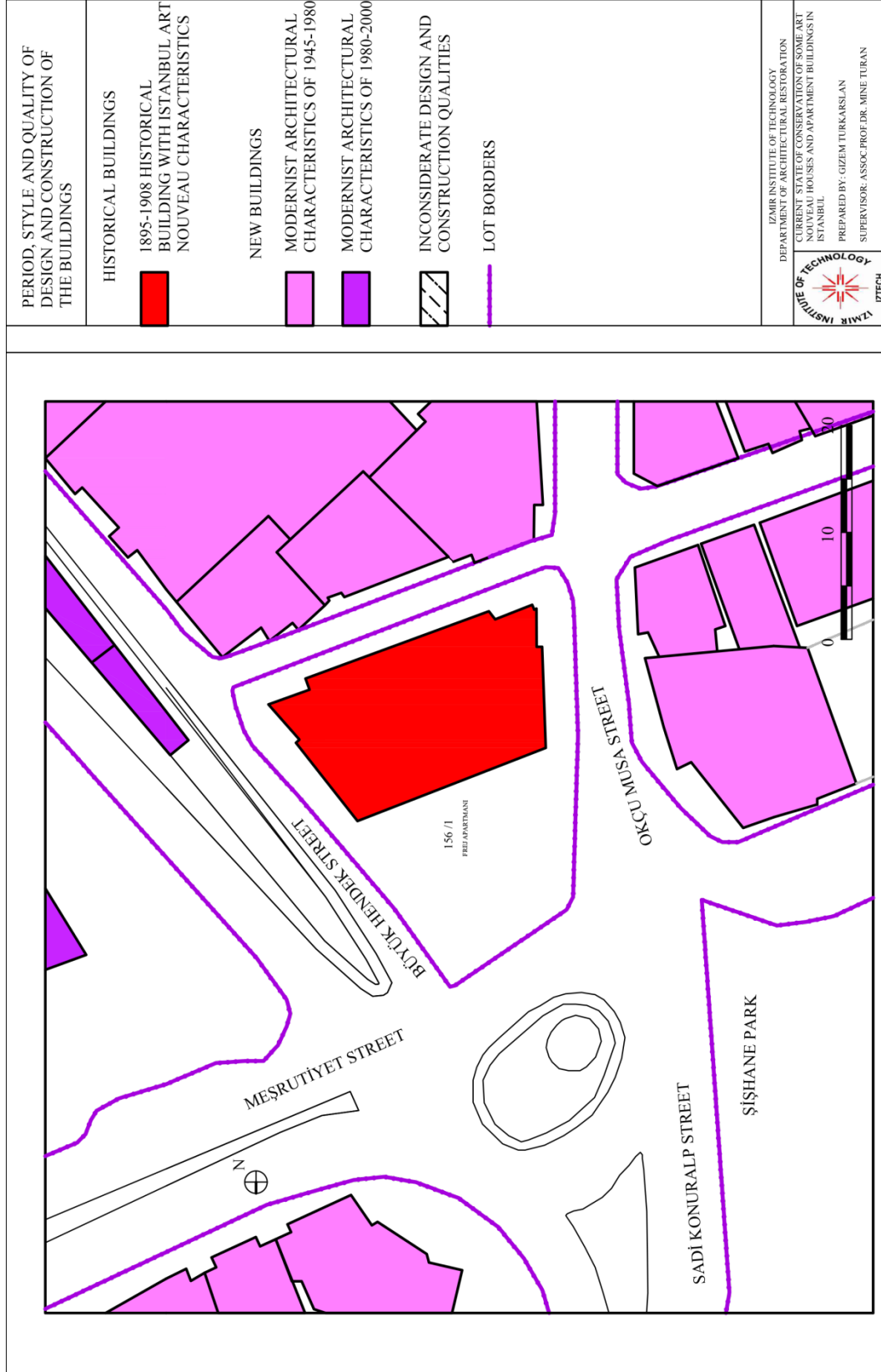


Figure E.3. Period, Style and Quality of Design and Construction Analysis of Frej Apartment Building

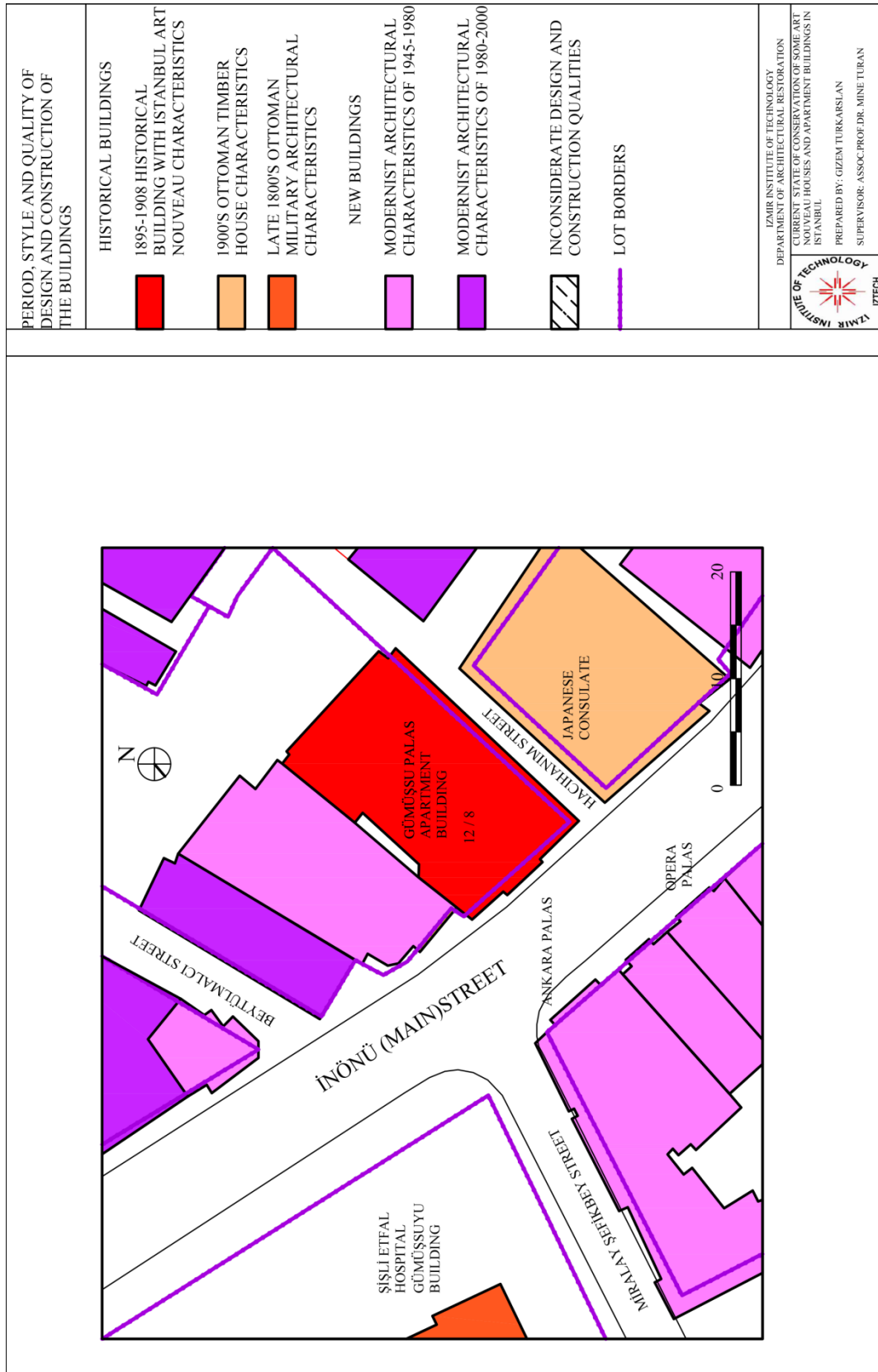


Figure E.4. Period, Style and Quality of Design and Construction Analysis of Gümüşsu Palas

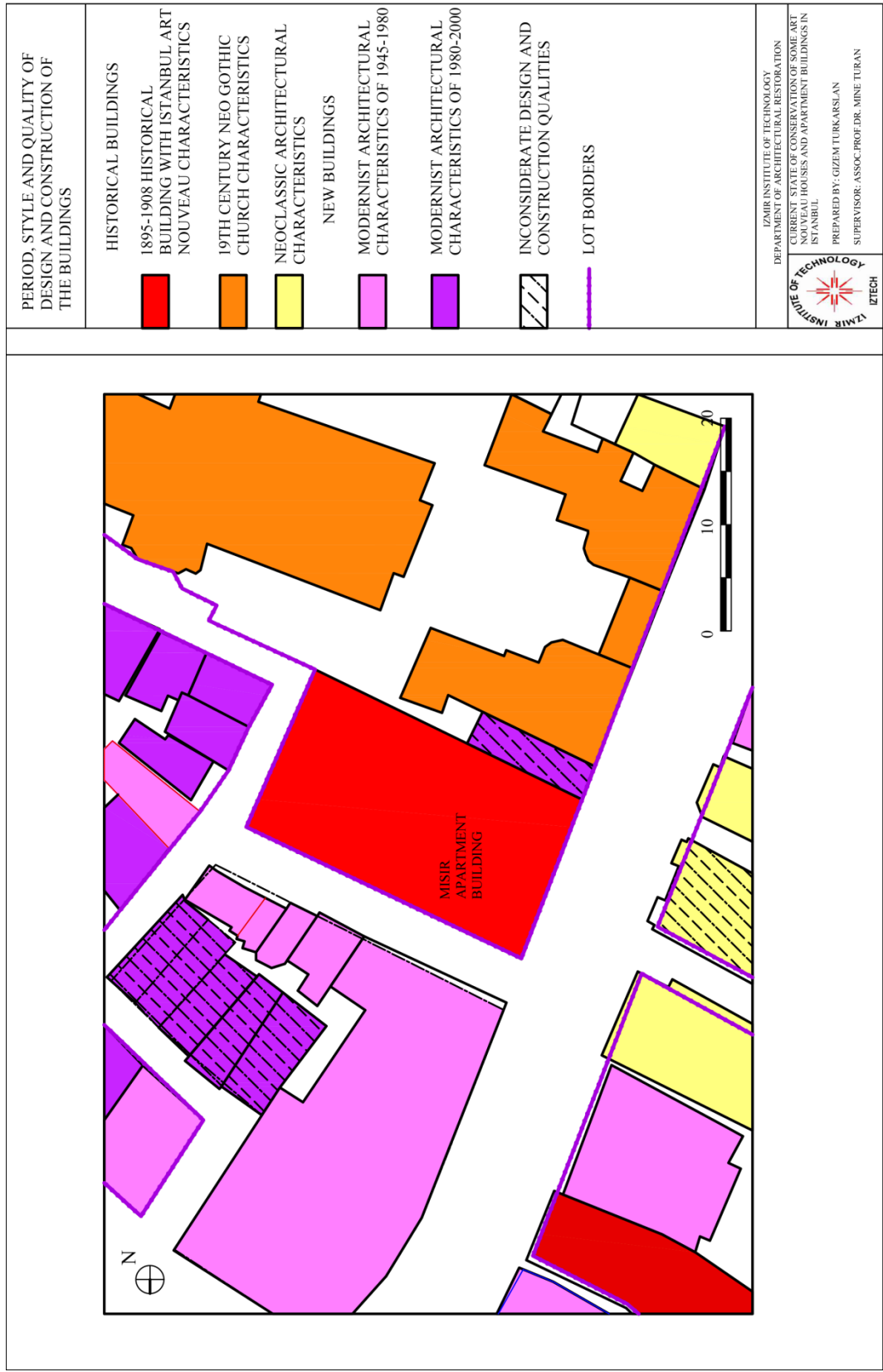


Figure E.5. Period, Style and Quality of Design and Construction Analysis of Misir Apartment Building

APPENDIX F

CADASTRAL ANALYSES

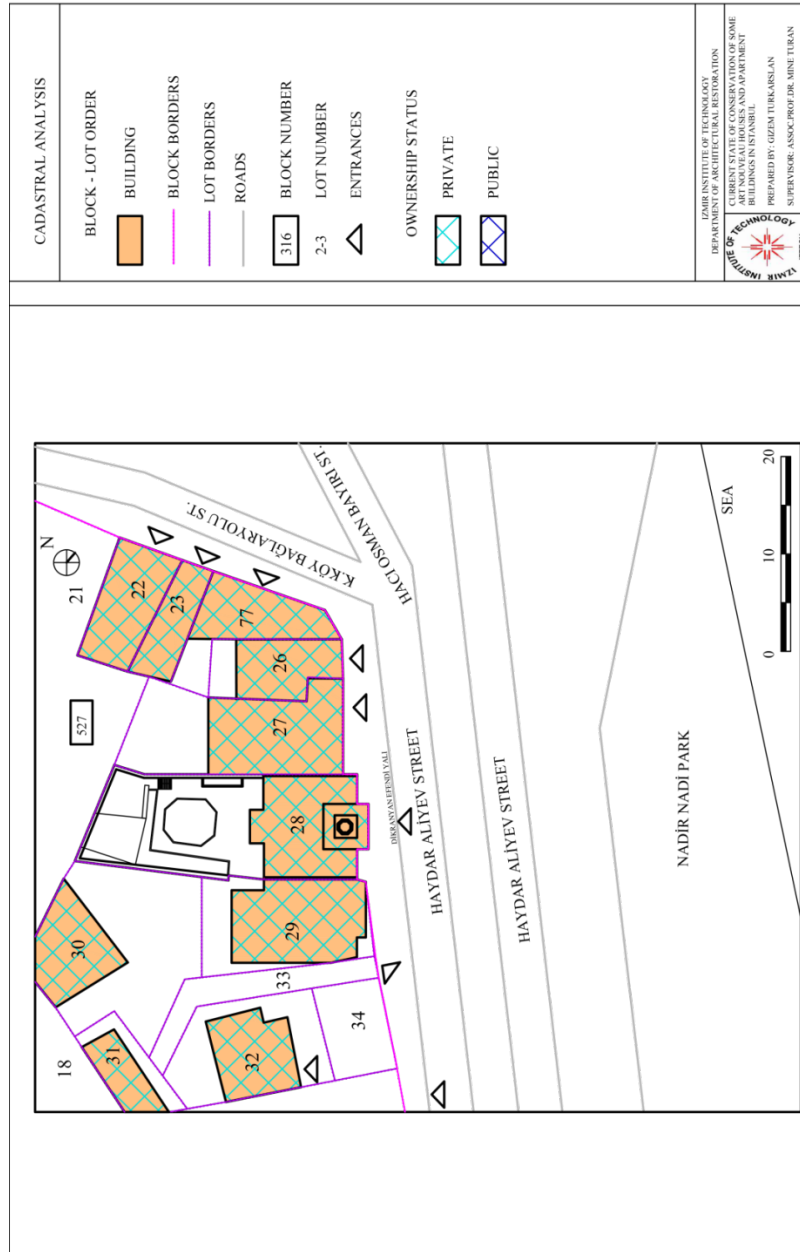
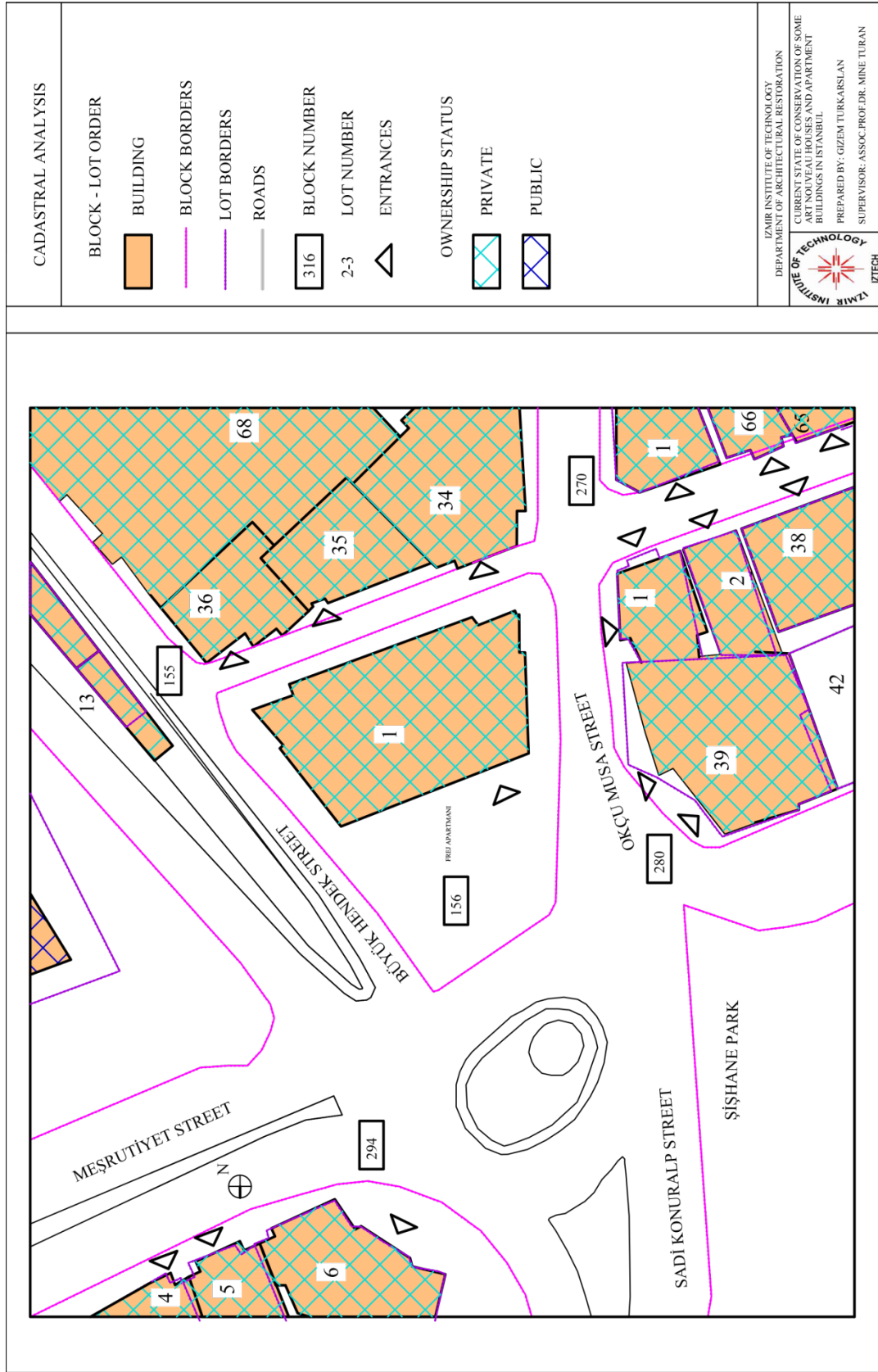


Figure F.1. Cadastral Analysis of Dikranyan Yalı



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 SUPERVISOR: ASSOC. PROF. DR. MINE TURAN

Figure F.3. Cadastral Analysis of Frej Apartment Building

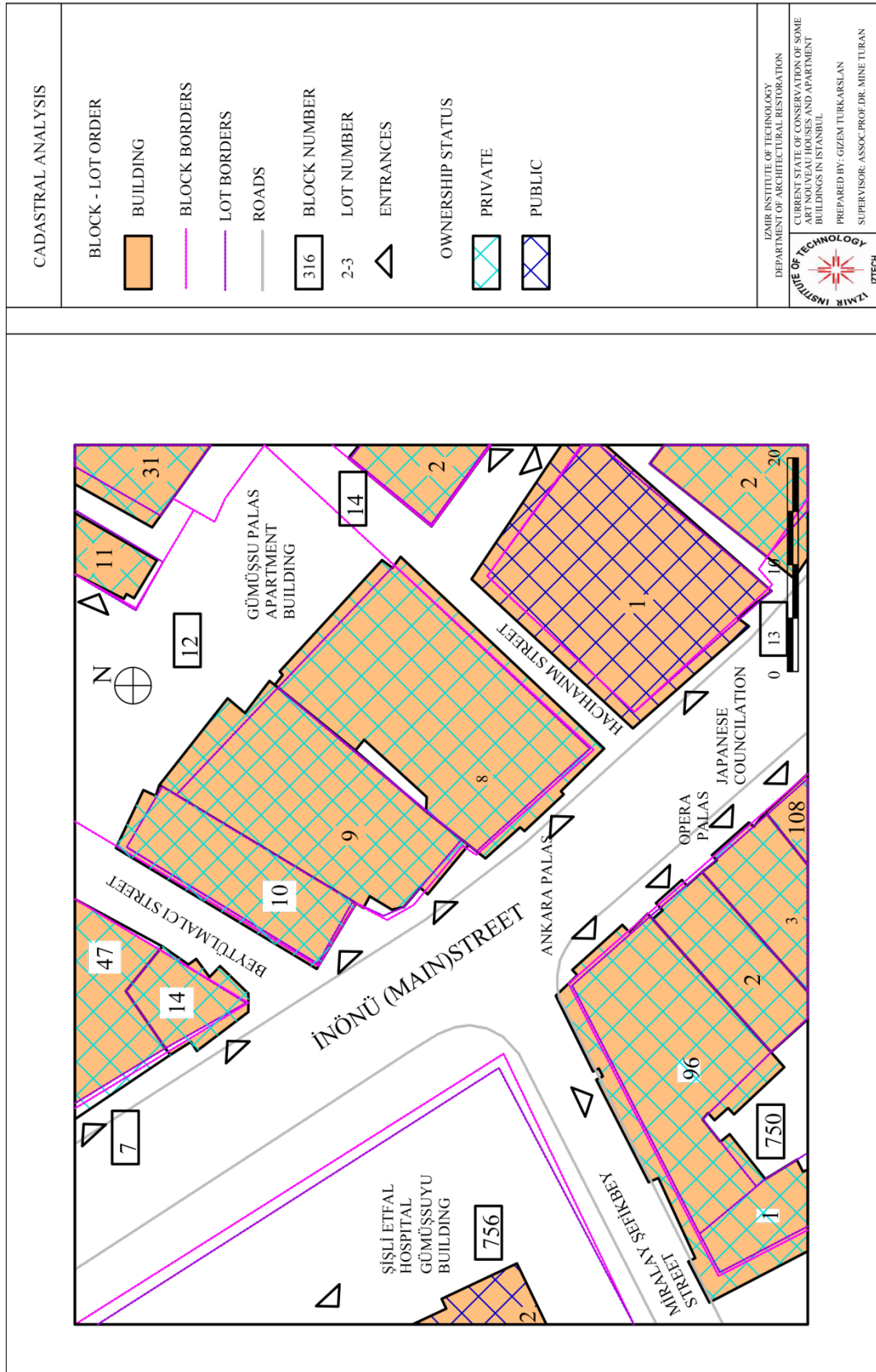


Figure F.4. Cadastral Analysis of Gümüşsu Palas

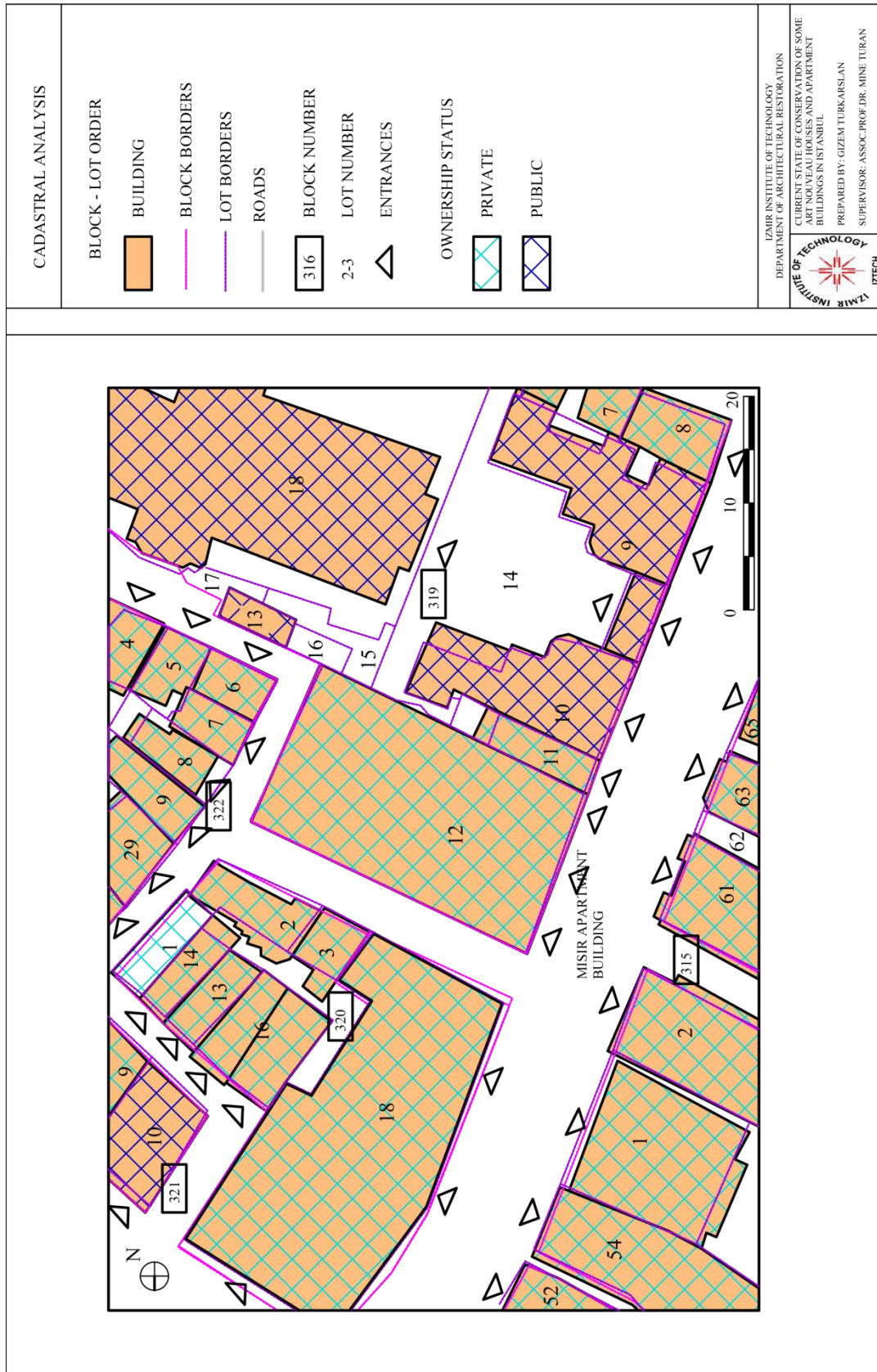


Figure F.5. Cadastral Analysis of Misir Apartment Building

APPENDIX G

MORPHOLOGICAL CHARACTERISTICS ANALYSES

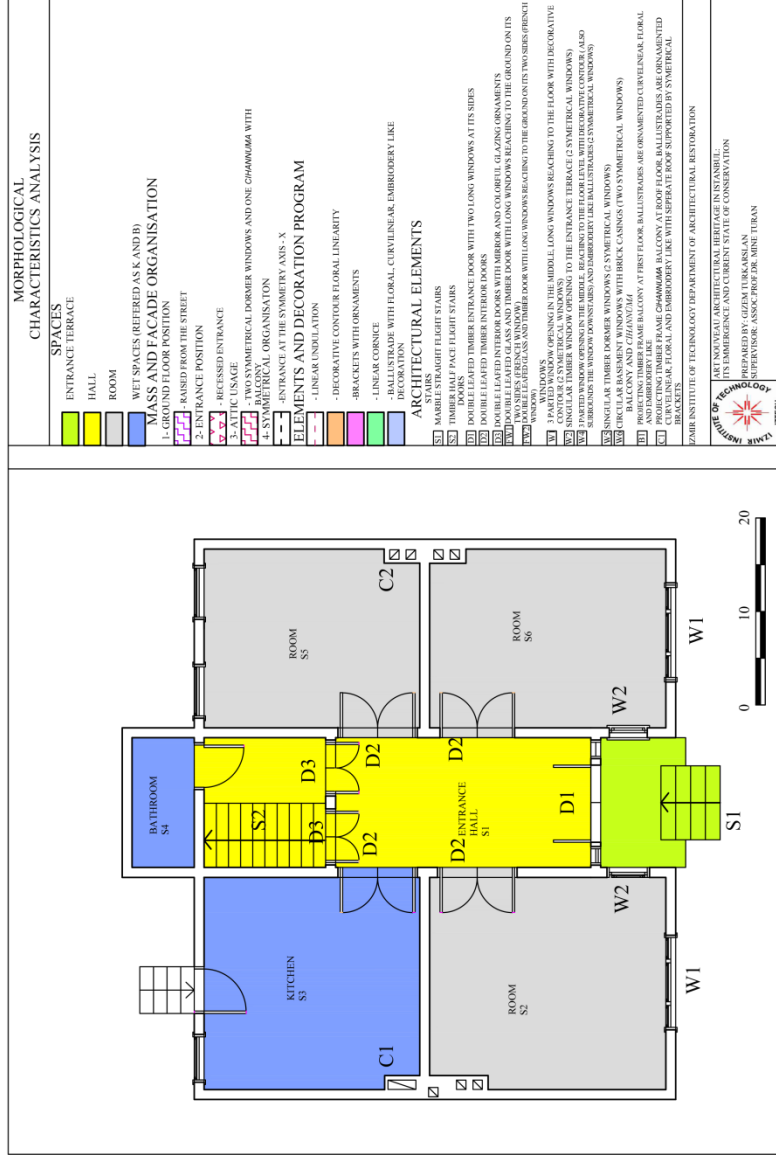


Figure G.1.1 Ground Floor Plan, Morphological Characteristics of Dikranyan Yati

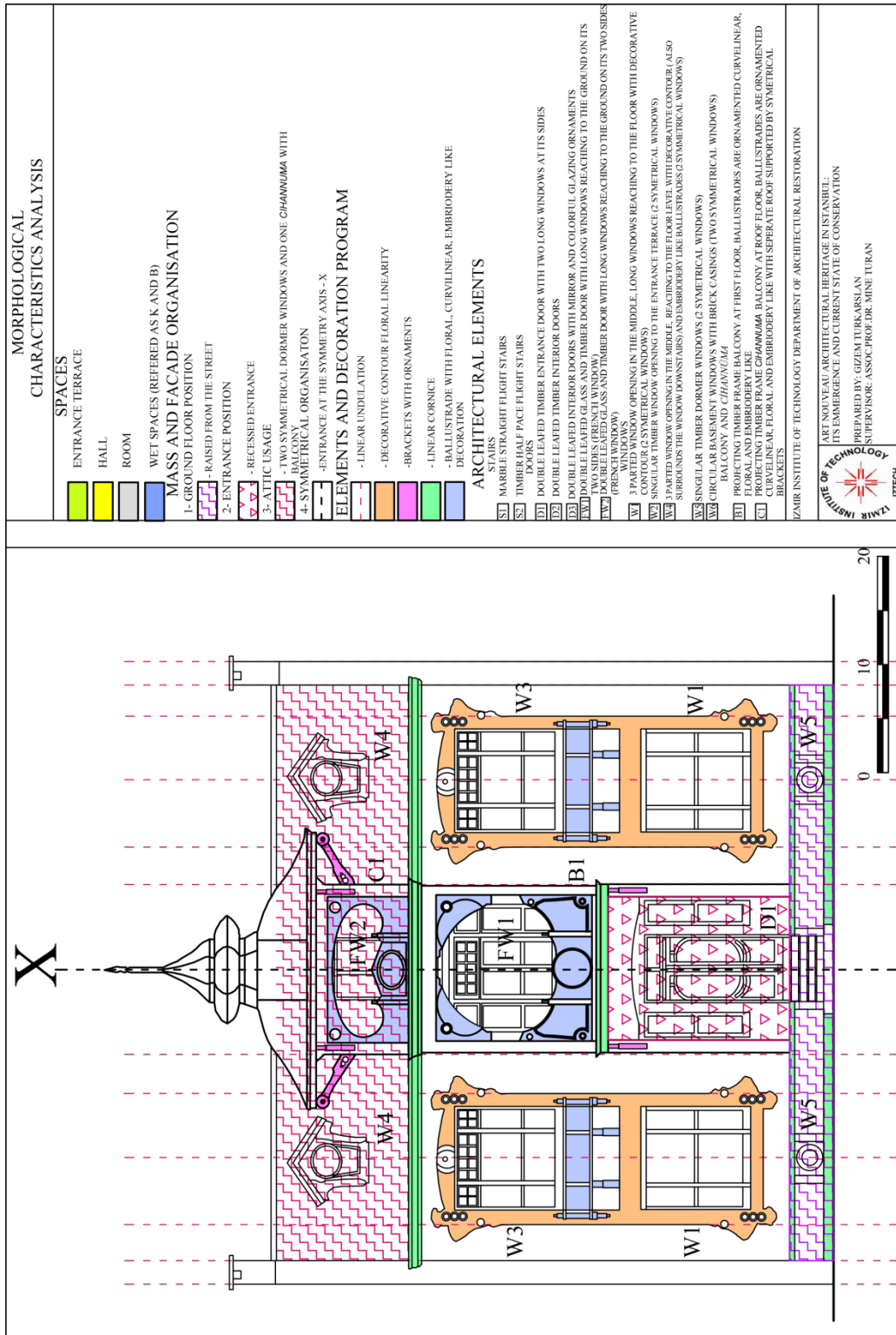


Figure G.1.1.2. Entrance Façade, Morphological Characteristics Analysis of Dikranyan Yalı

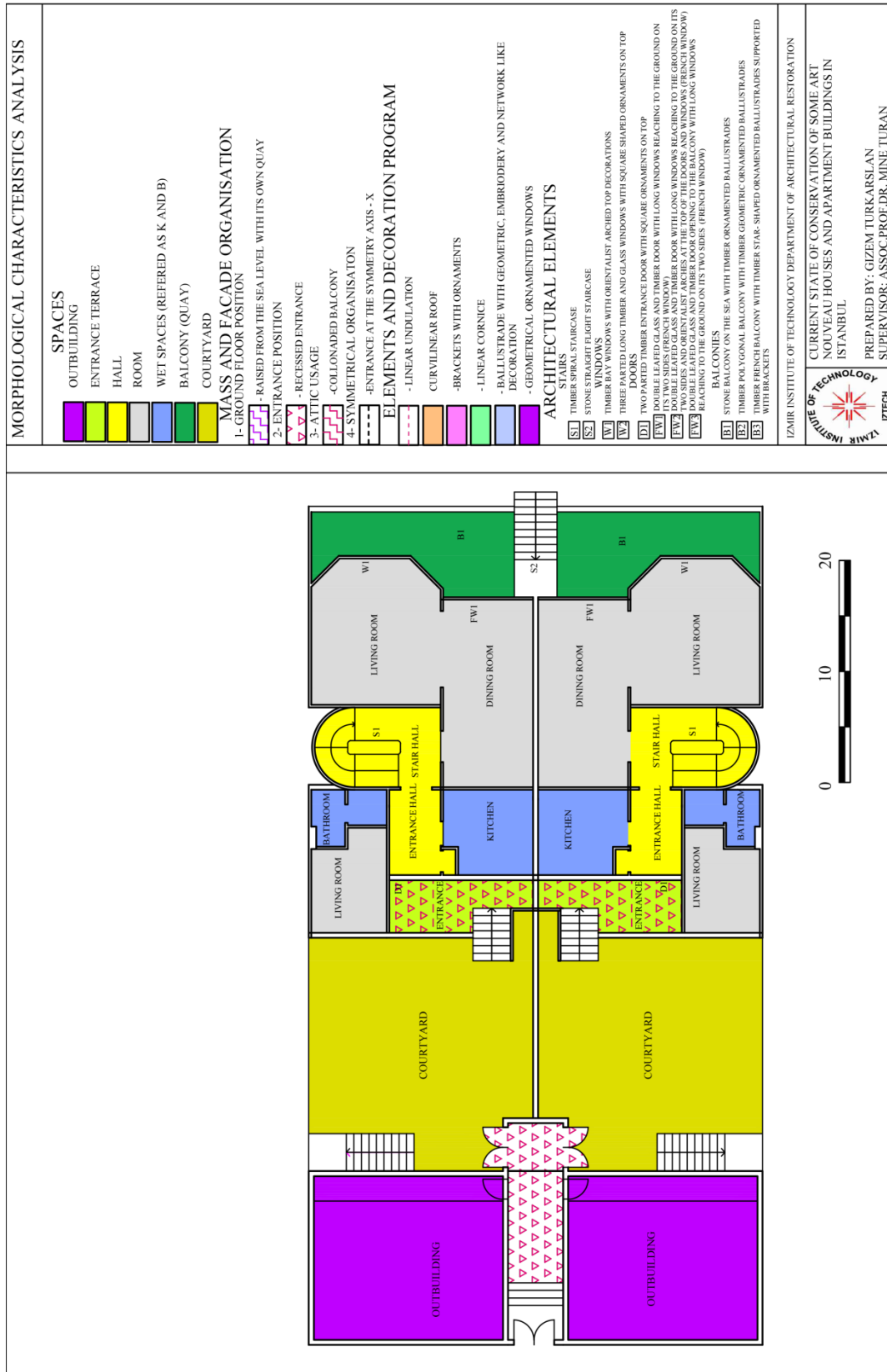


Figure G.2.1. Ground Floor Plan, Morphological Characteristics Analysis of Faik and Bekir Bey Yalis

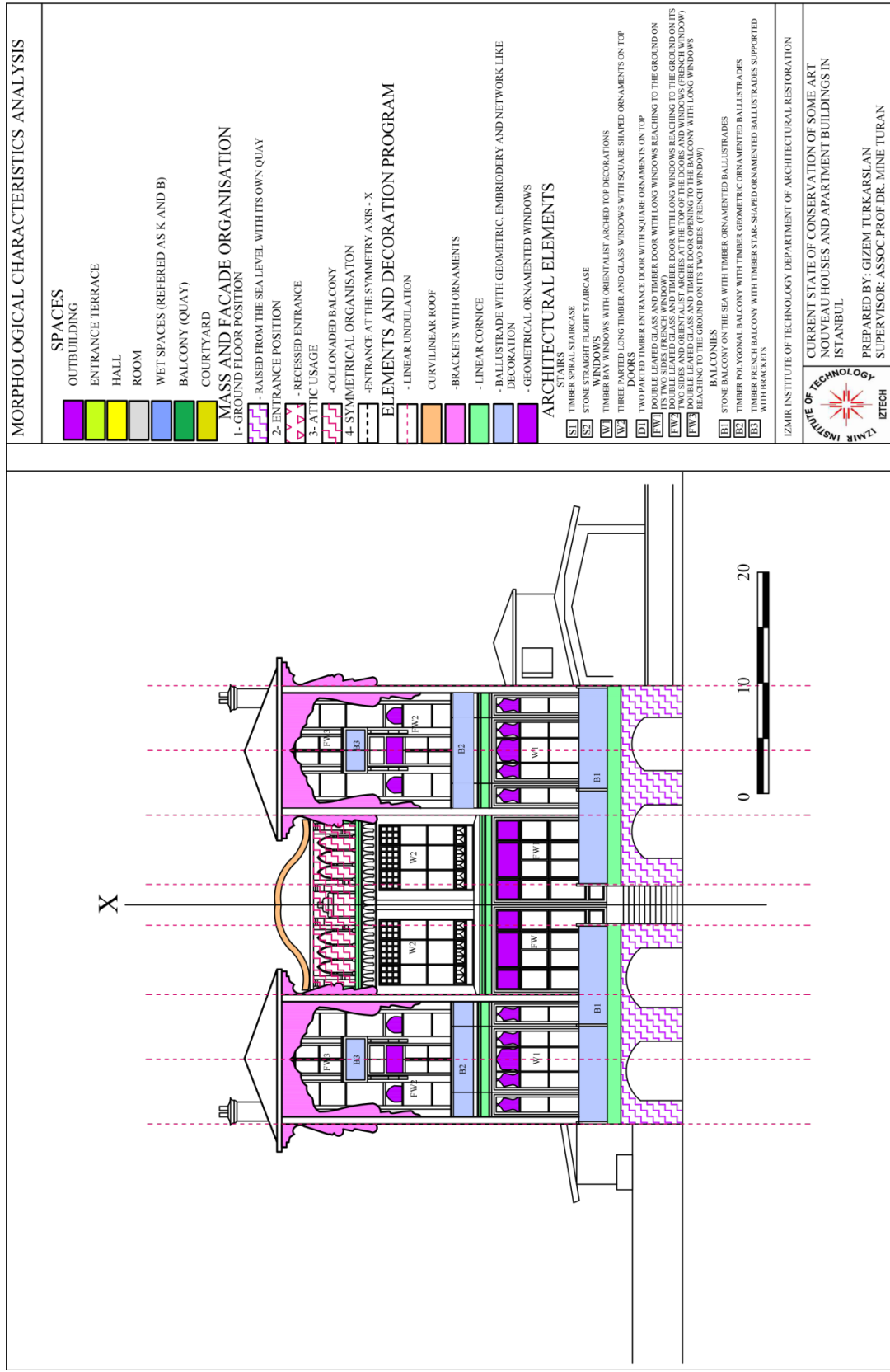


Figure G.2.2. Sea Façade, Morphological Characteristics Analysis of Dikranyan Yalı

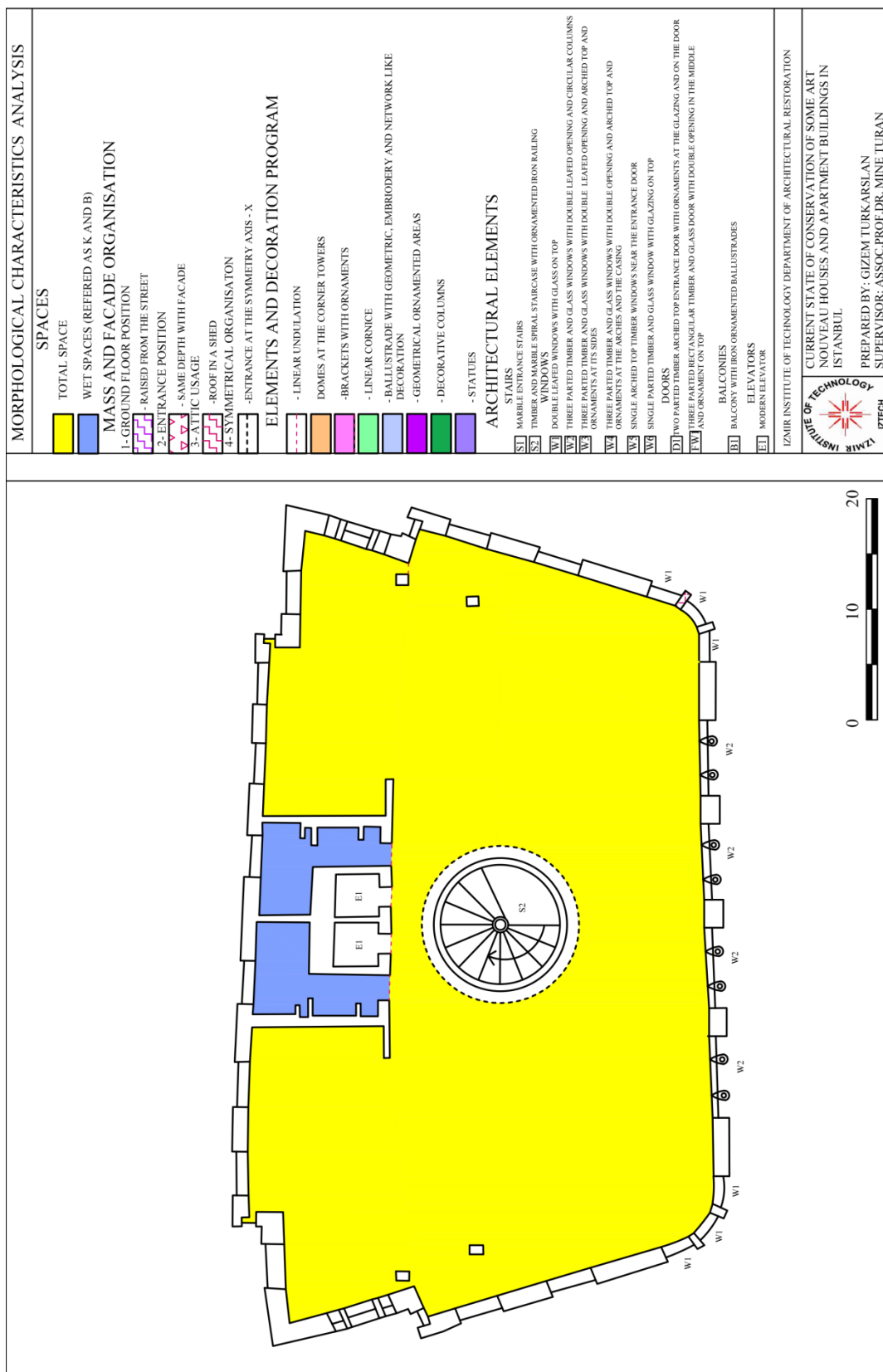


Figure G.3.1. First Floor Plan, Morphological Characteristics Analysis of Frej Apartment Building

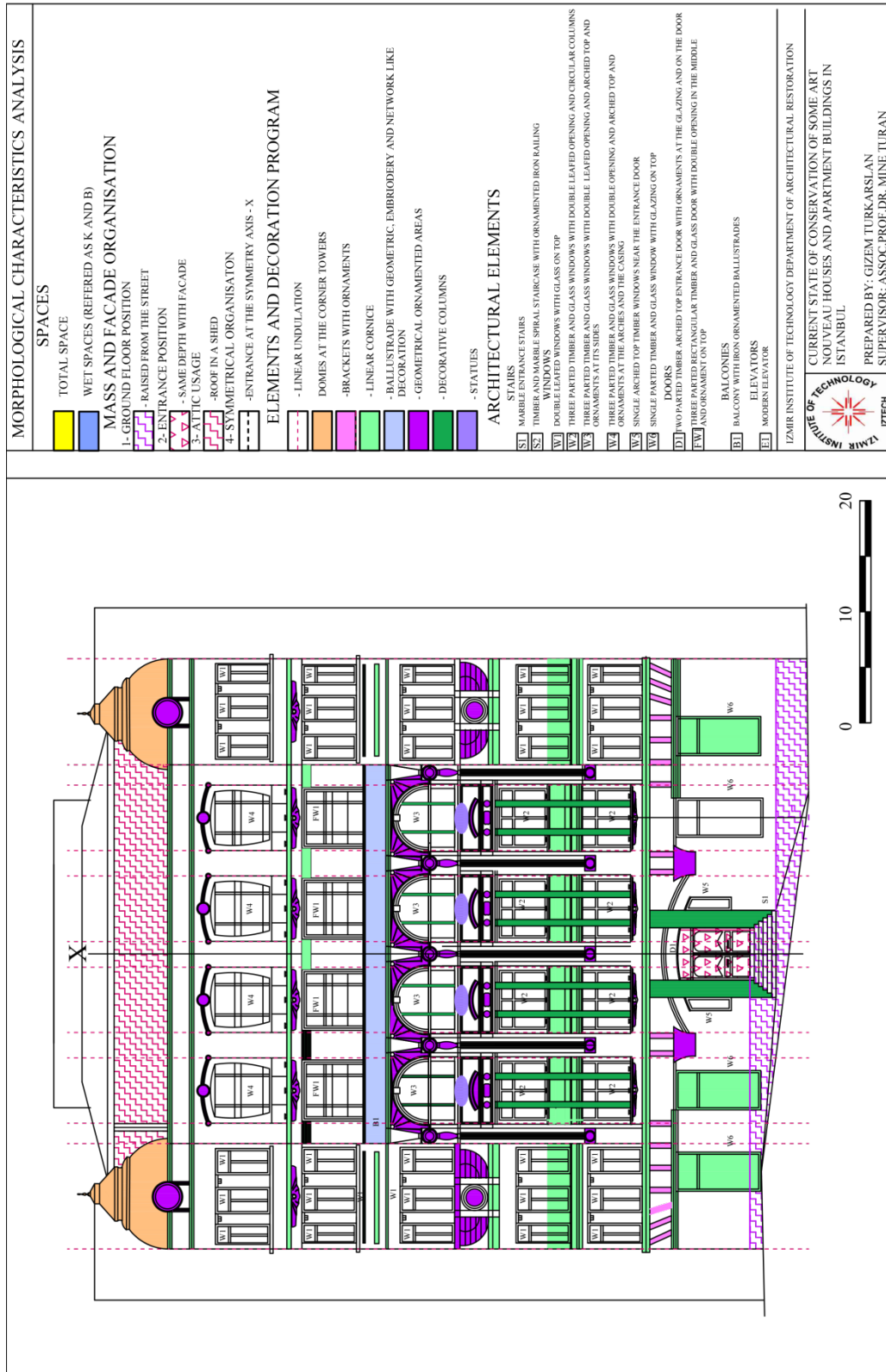


Figure G.3.2. Entrance Façade, Morphological Characteristics Analysis of Frej Apartment Building

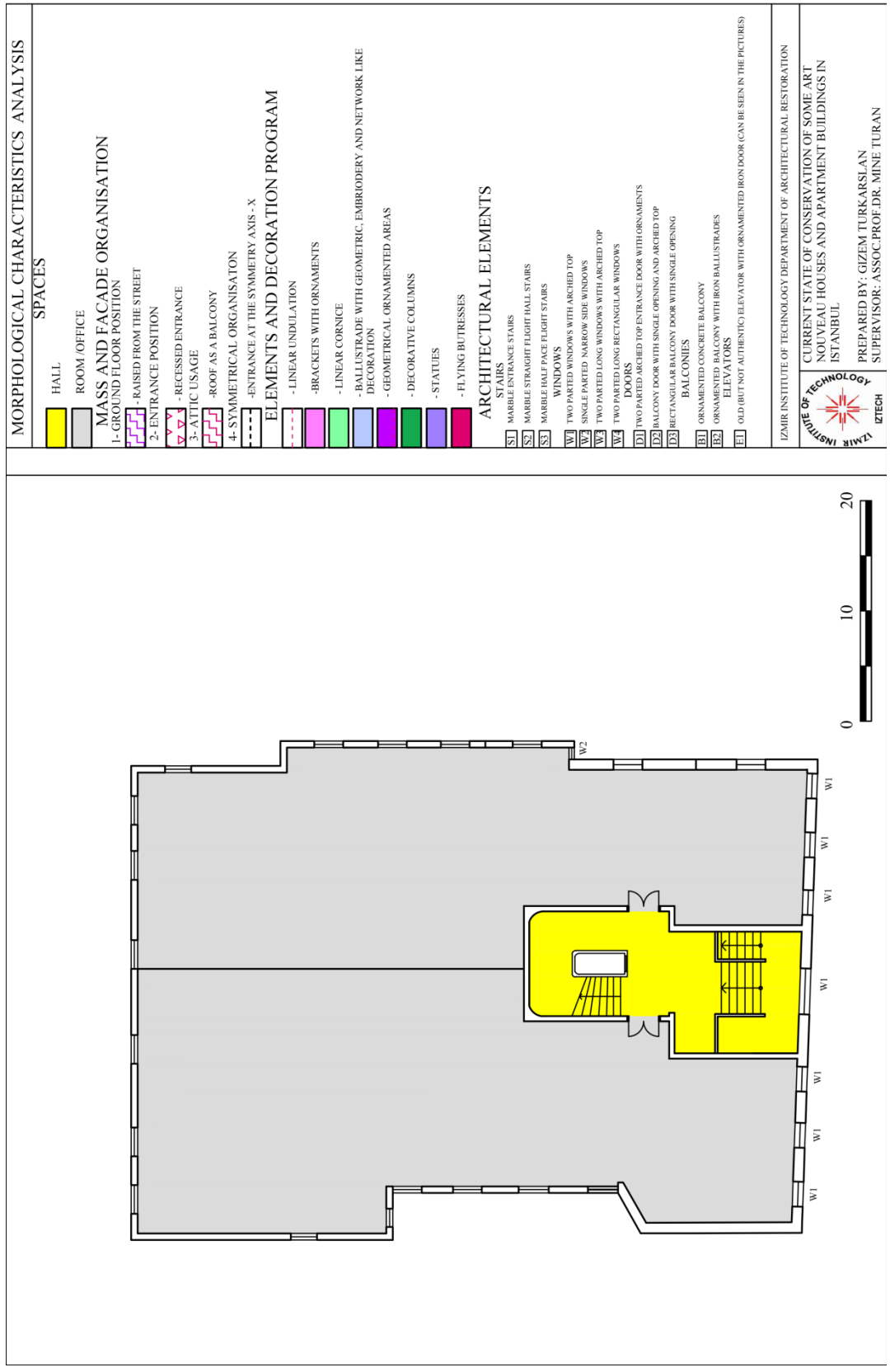


Figure G.4.1. Ground Floor Plan, Morphological Characteristics Analysis of Gümüştü Palas

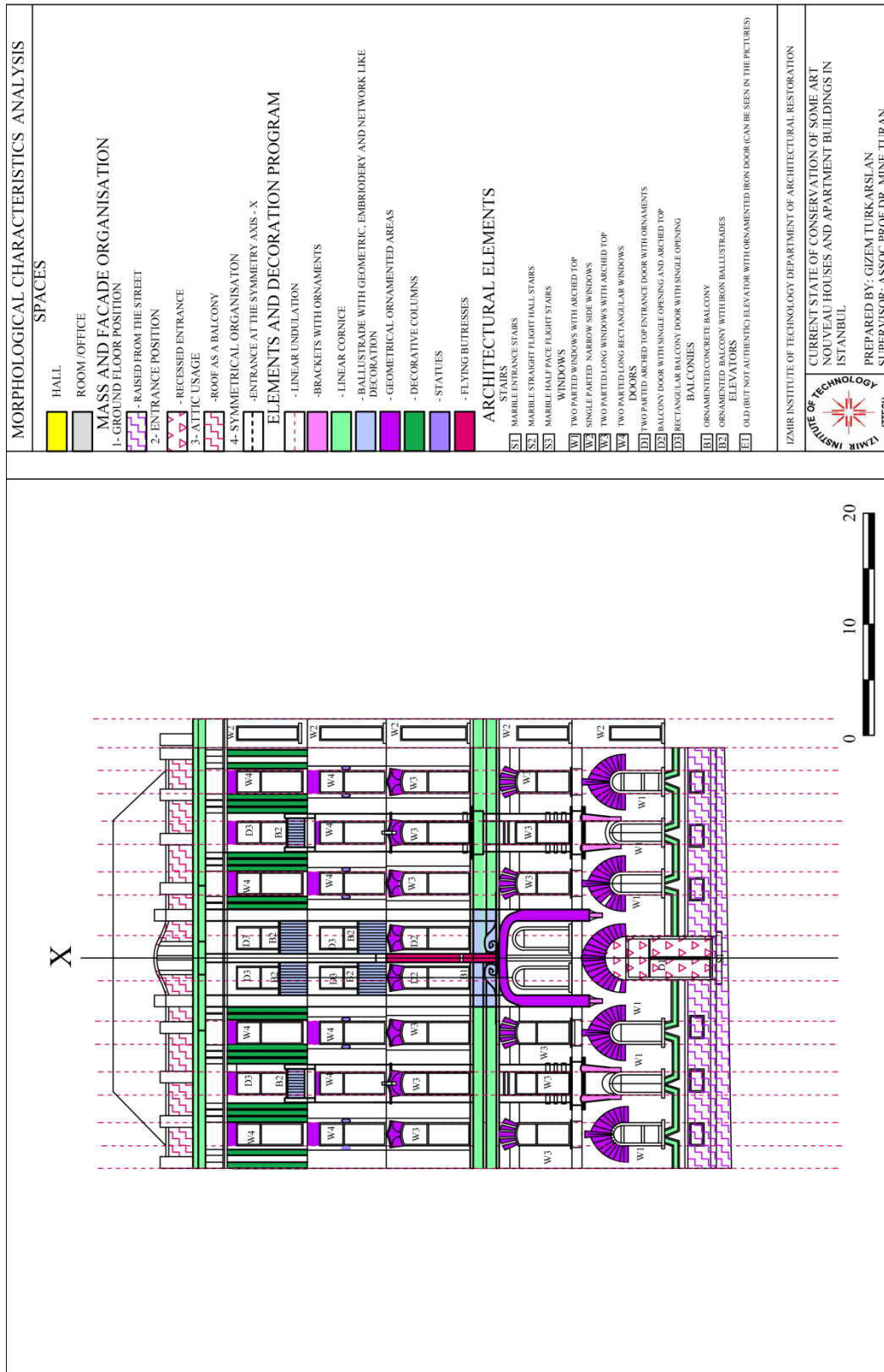


Figure G.4.2. Entrance Façade, Morphological Characteristics Analysis of Gümüşsu Palas

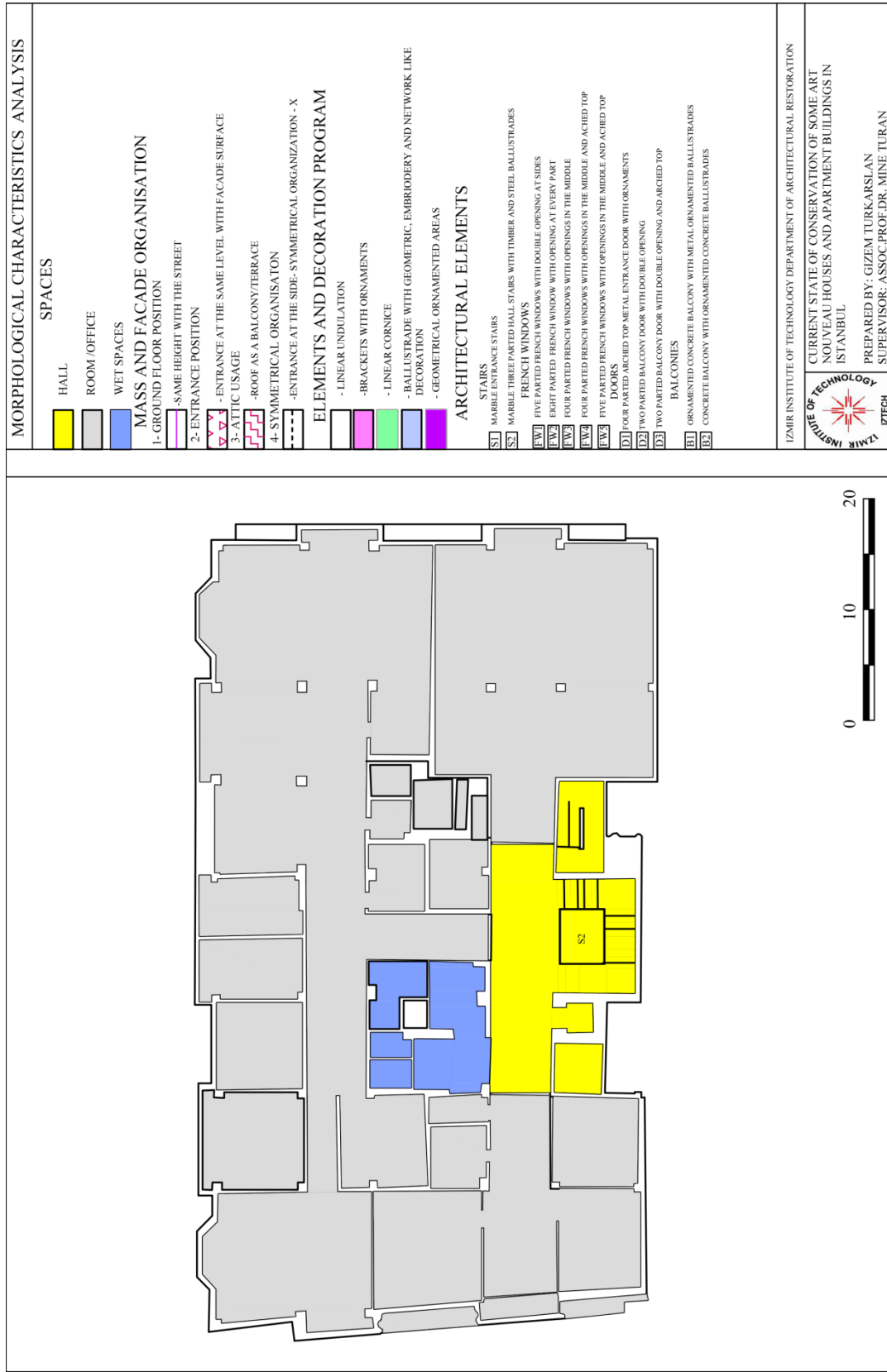


Figure G.5.1. First Floor Plan, Morphological Characteristics Analysis of Misir Apartment Building

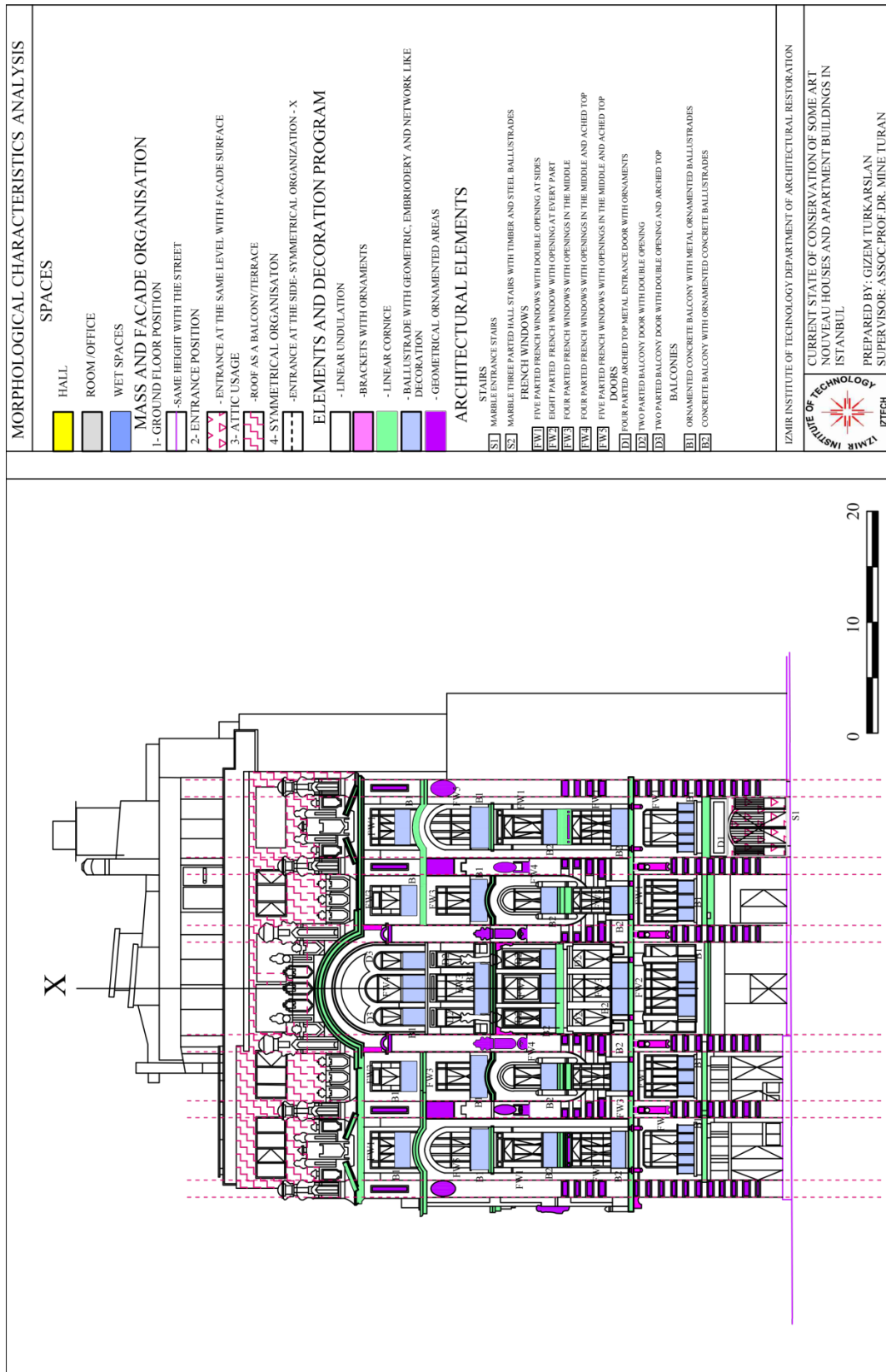


Figure G.5.2. Entrance Façade, Morphological Characteristics Analysis of Misir Apartment Building

APPENDIX H

CONSTRUCTION TECHNIQUE AND MATERIAL USAGE ANALYSES

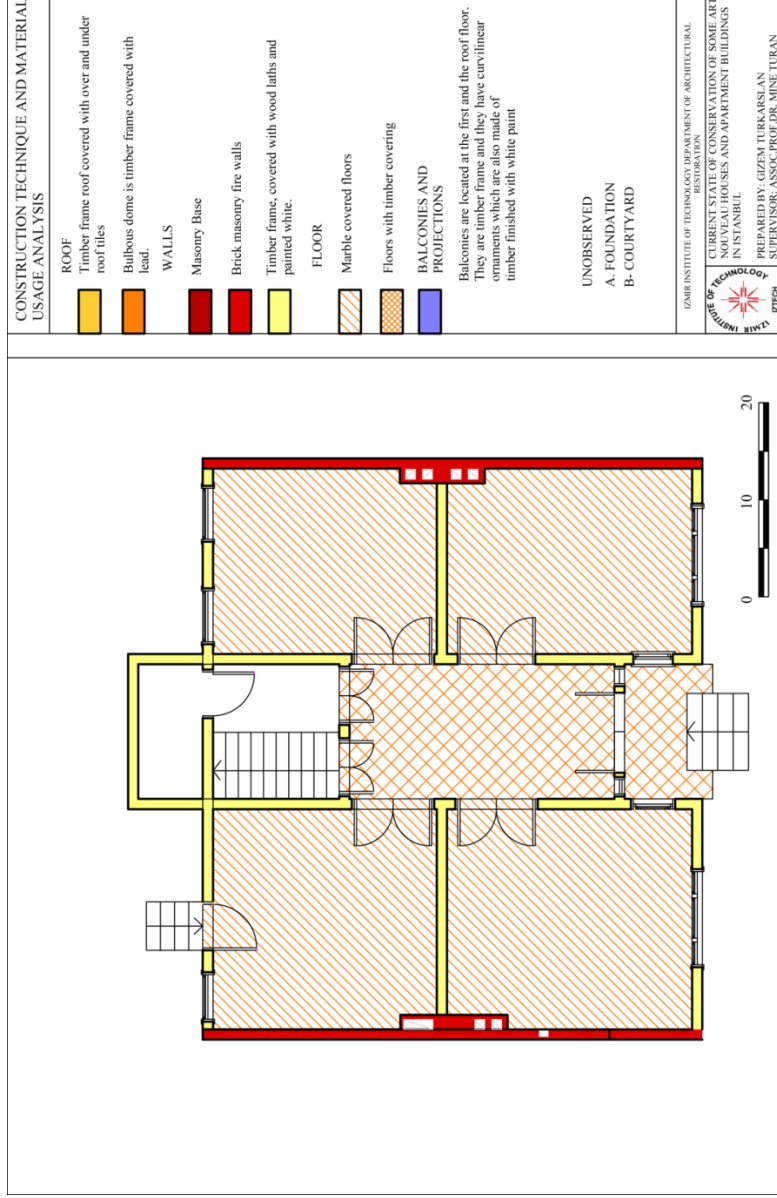


Figure H.1.1.1. Ground Floor Plan, Construction Technique and Material Usage Analysis of Dikranyan *Yalı*

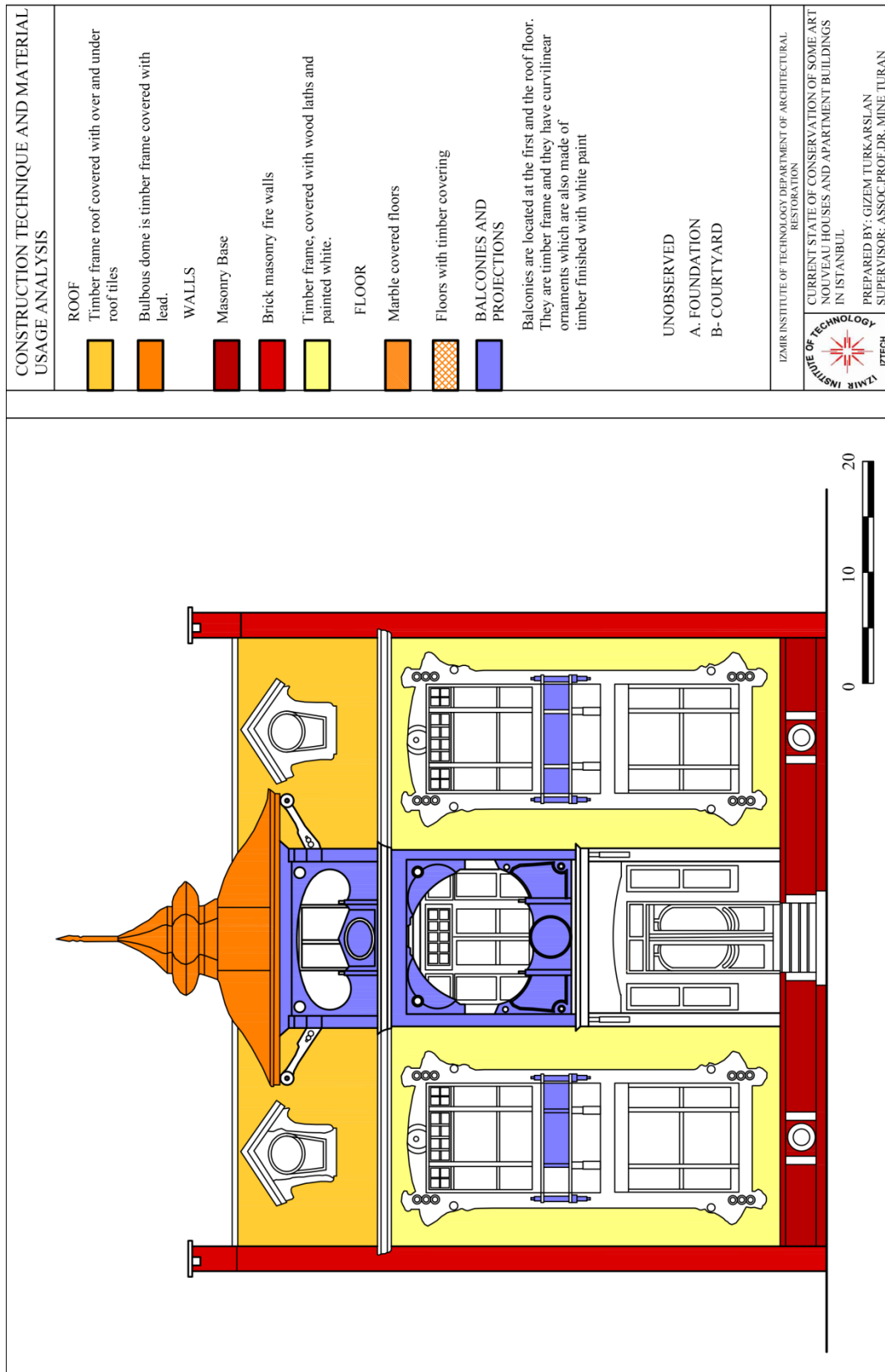


Figure H.1.1.2. Entrance Façade, Construction Technique and Material Usage Analysis of Dikranyan Yalı

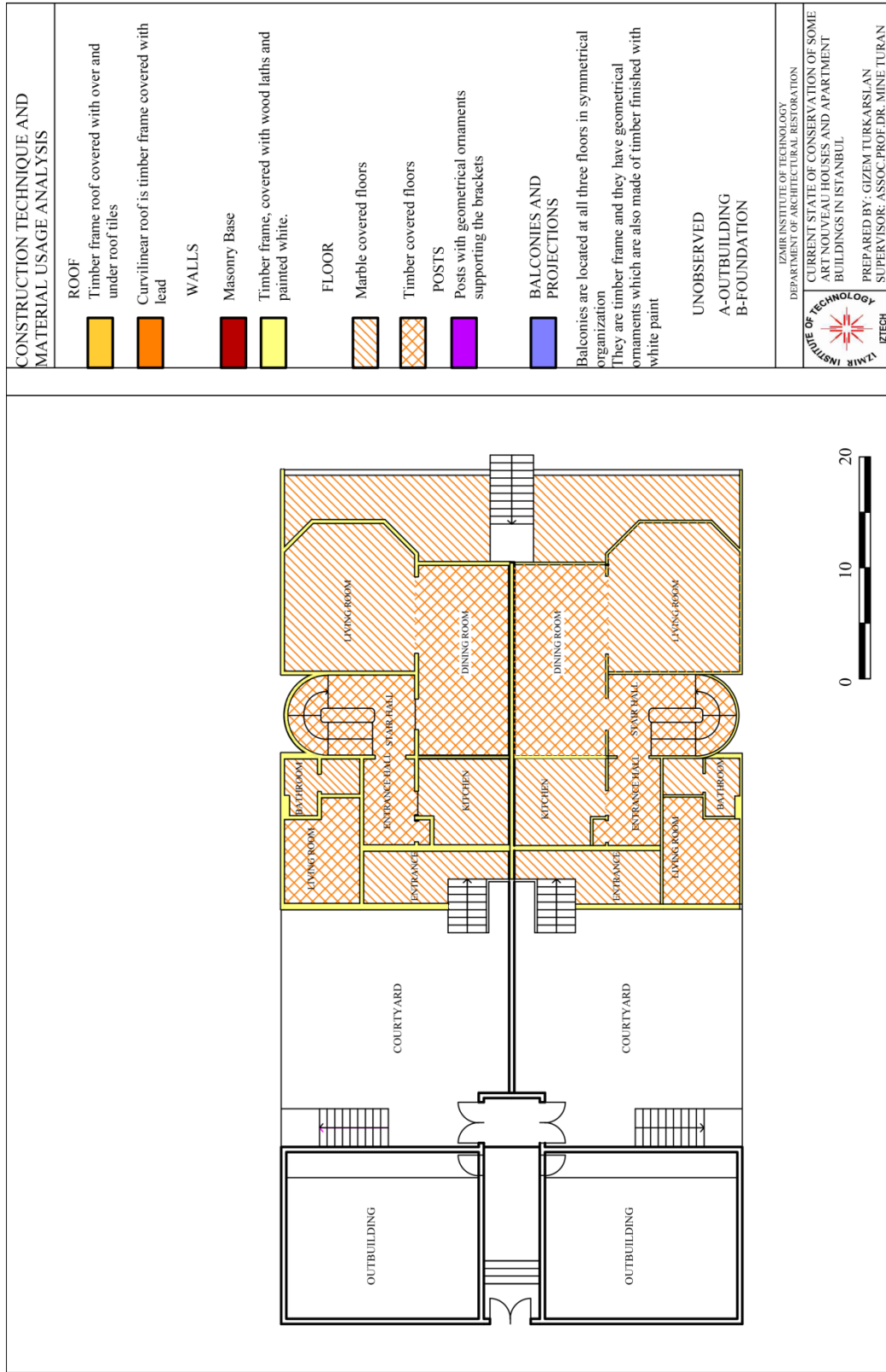


Figure H.2.1. Ground Floor Plan, Construction Technique and Material Usage Analysis of Faik and Bekir Bey *Yatıs*

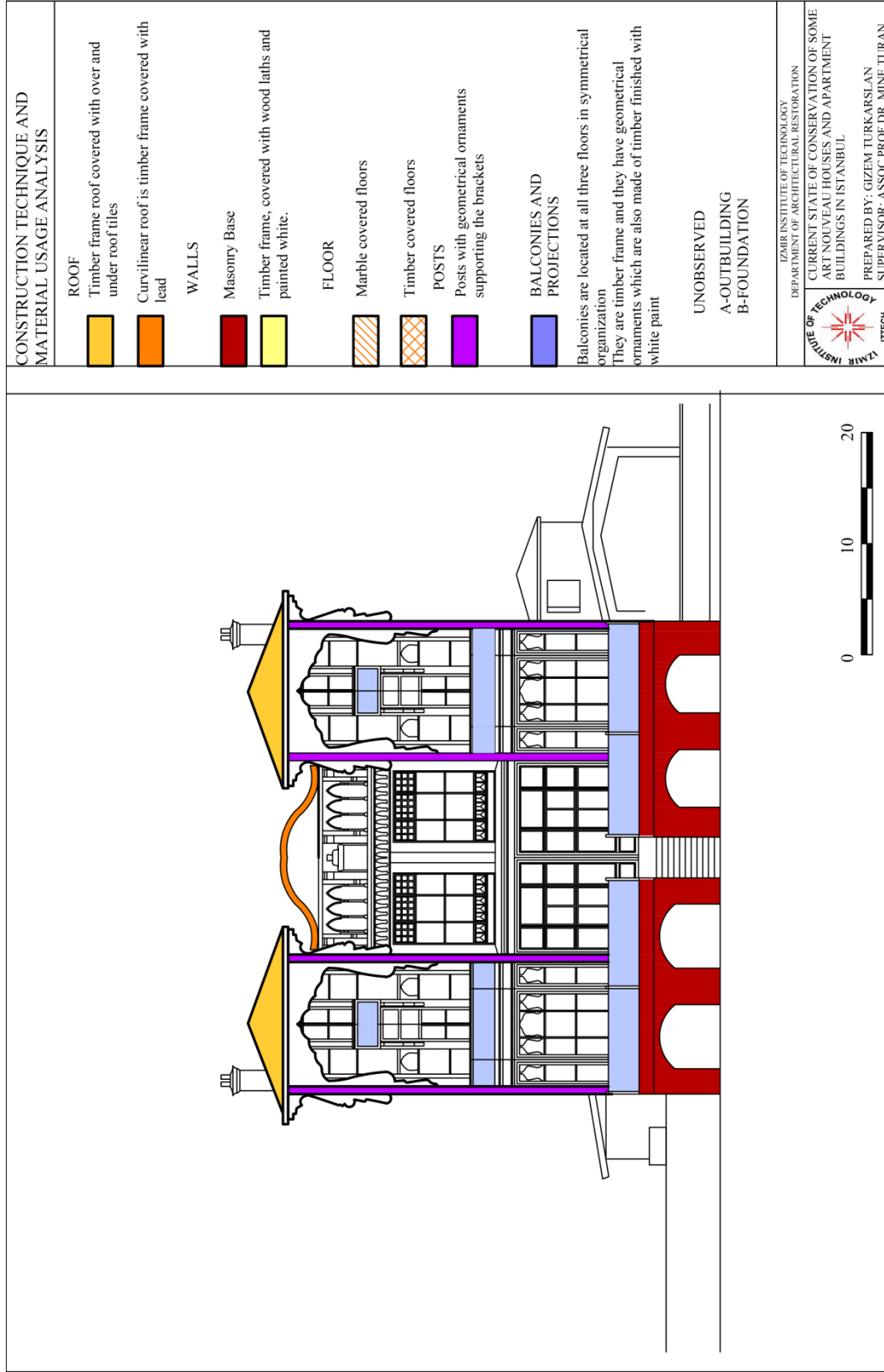


Figure H.2.2. Sea Facade, Construction Technique and Material Usage Analysis of Faik and Bekir Bey Yalısı

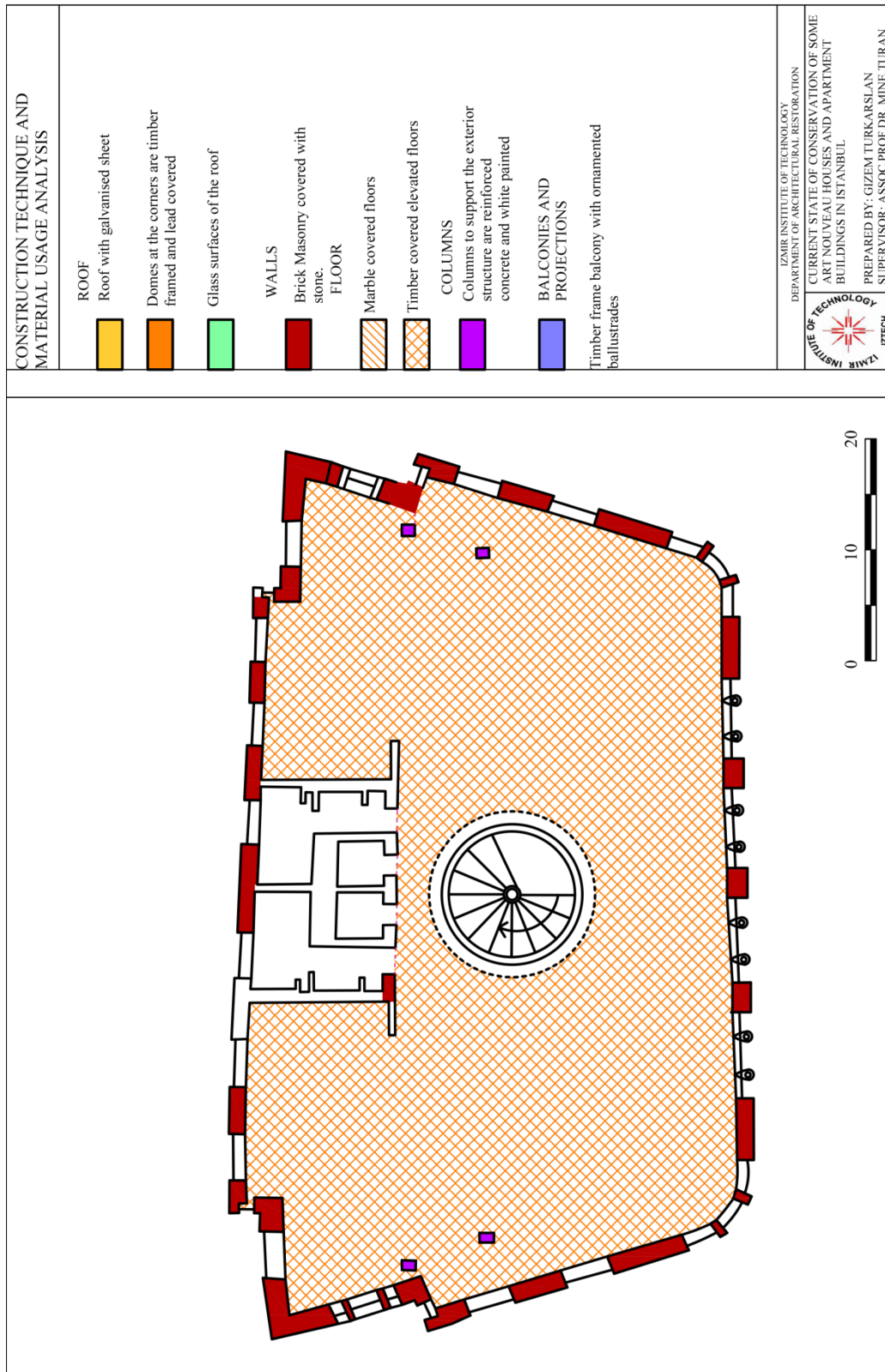


Figure H.3.1.1. First Floor Plan, Construction Technique and Material Usage Analysis of Frej Apartment Building

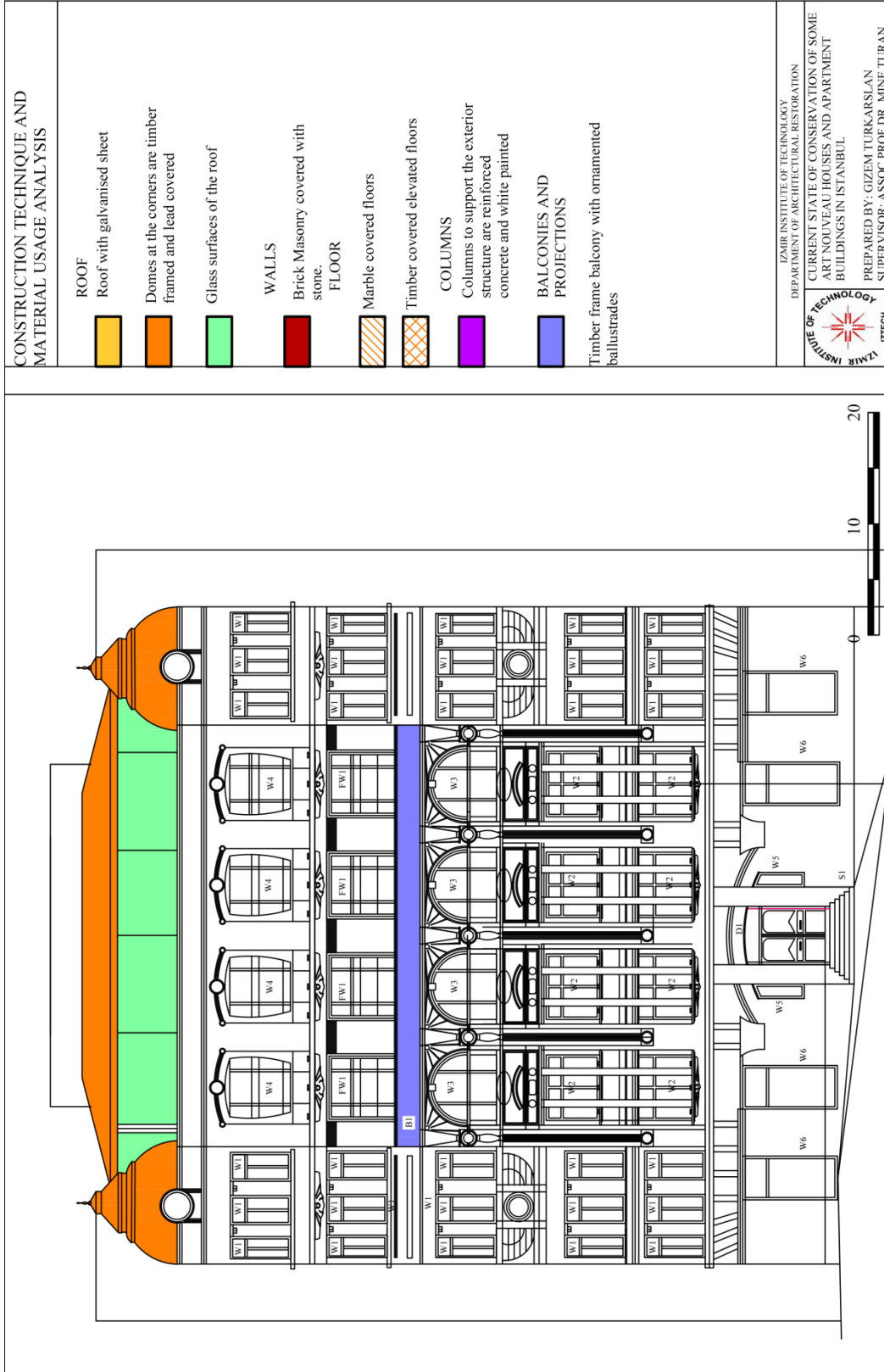


Figure H.3.2. Entrance Façade, Construction Technique and Material Usage Analysis of Frej Apartment Building

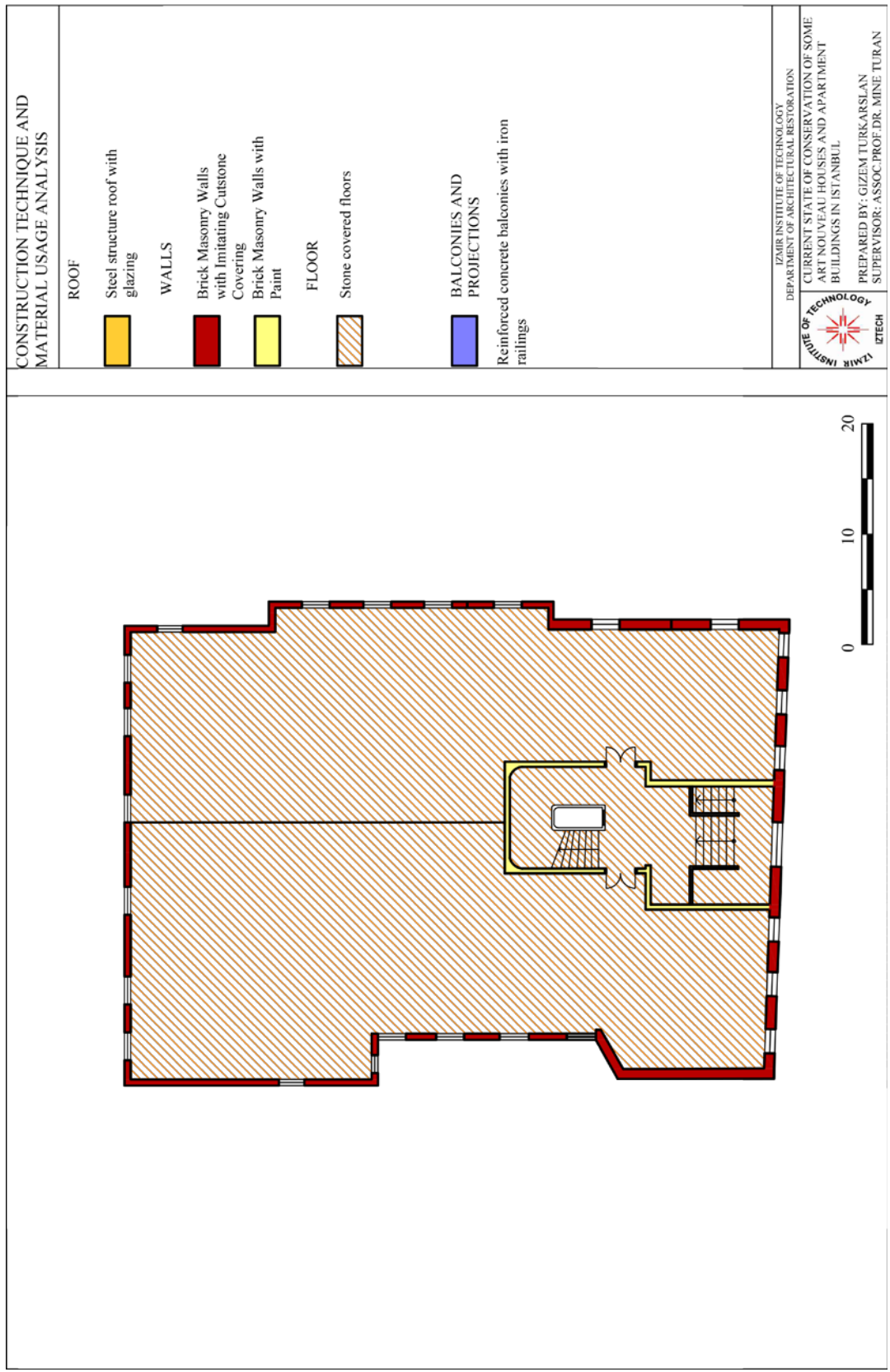


Figure H.4.1. Ground Floor Plan, Construction Technique and Material Usage Analysis of Güneşsu Palas

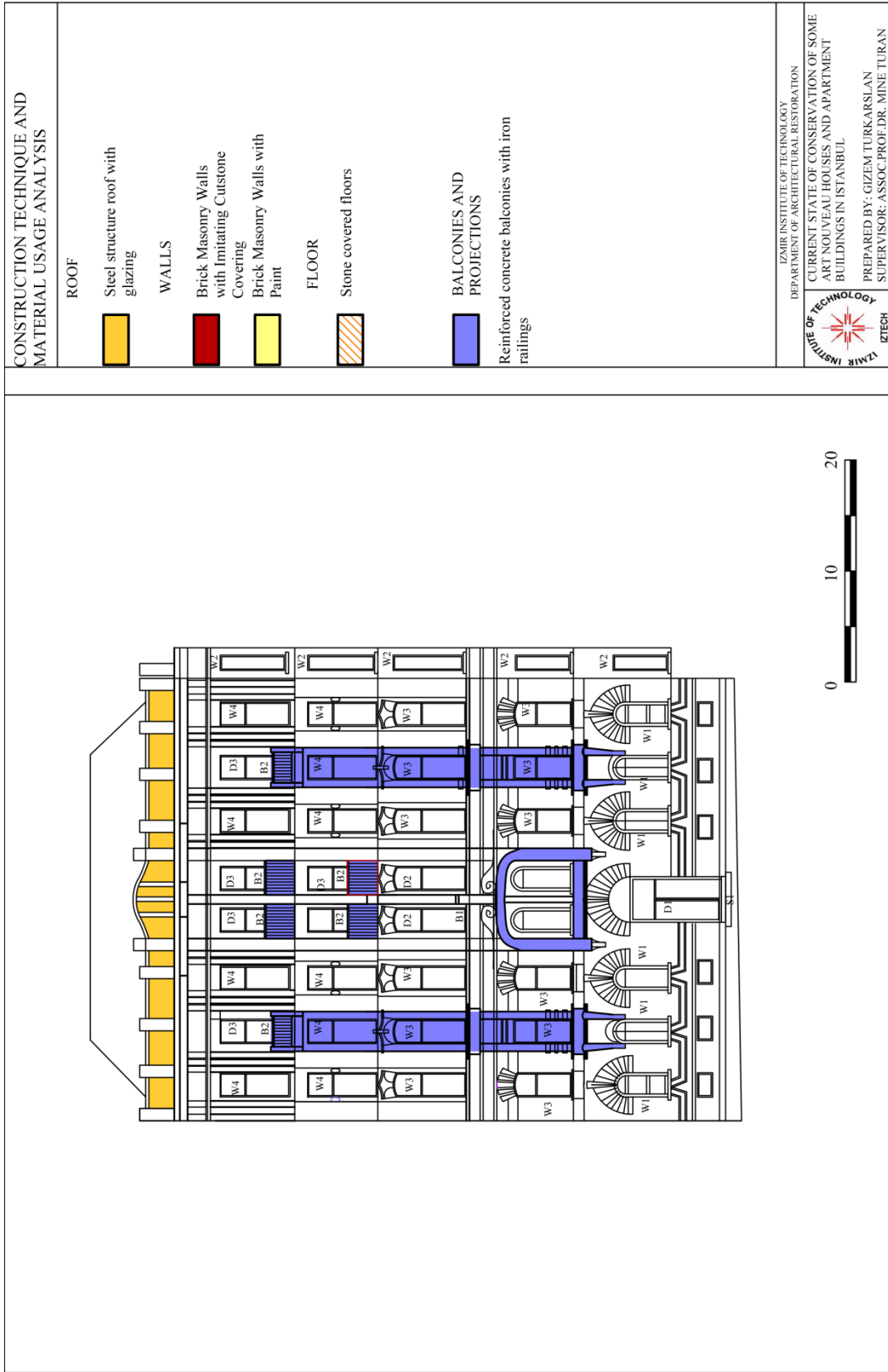


Figure H.4.2. Entrance Façade, Construction Technique and Material Usage Analysis of Gümüşsu Palas

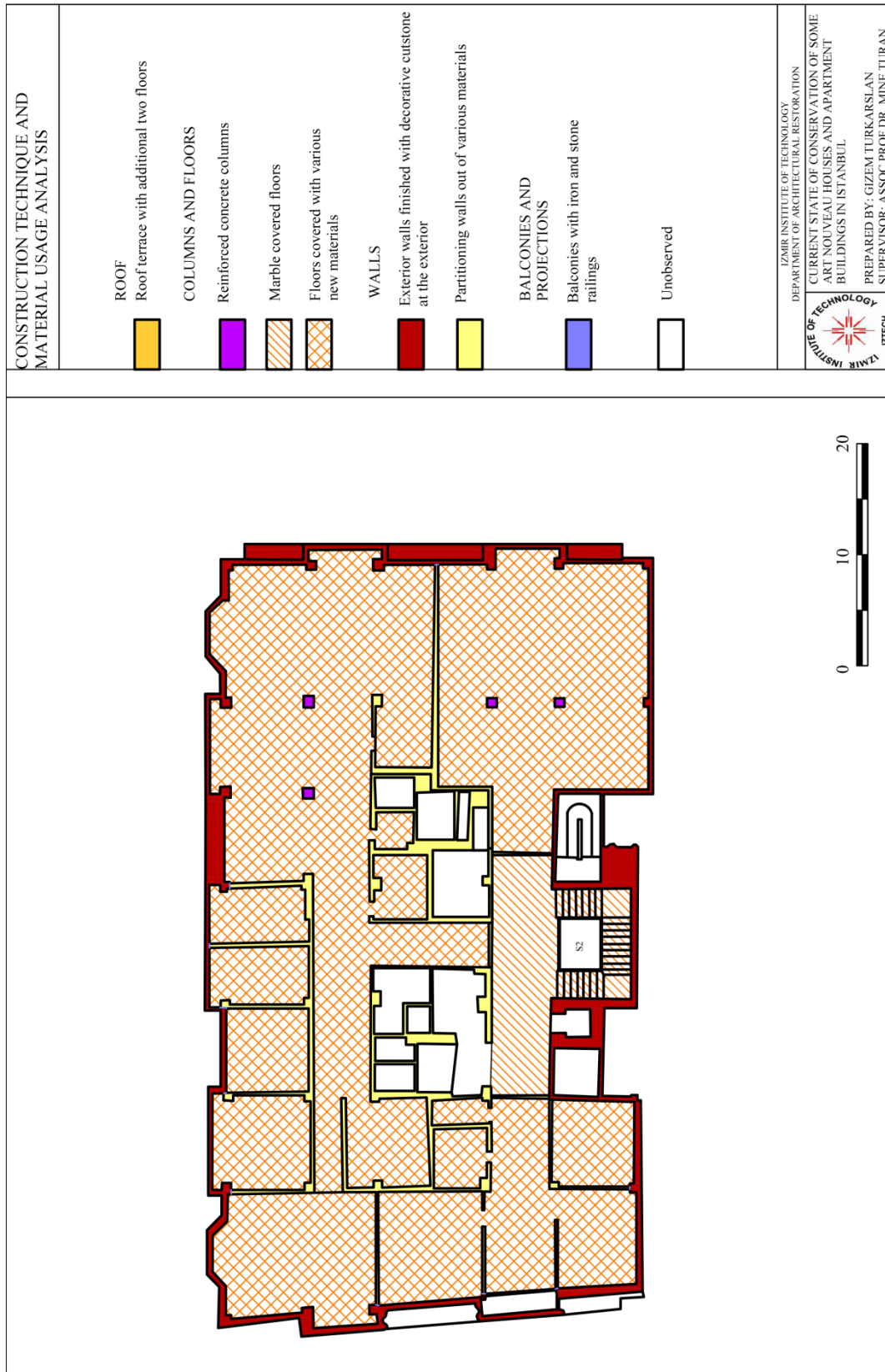


Figure H.5.1. First Floor Plan, Construction Technique and Material Usage Analysis of Misir Apartment Building

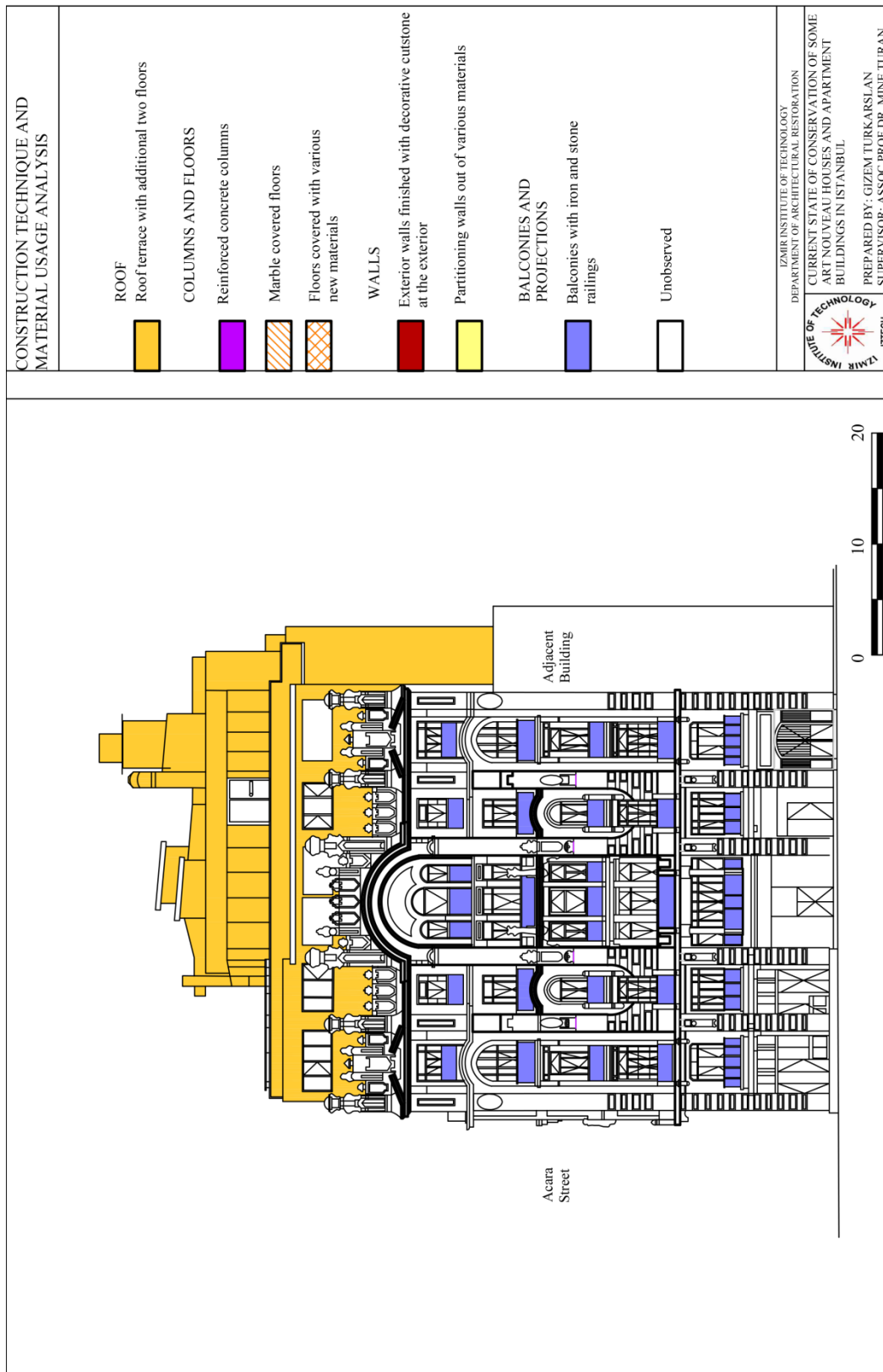


Figure H.5.2. Entrance Façade, Construction Technique and Material Usage Analysis of Misir Apartment Building

APPENDIX I

ALTERATION ANALYSES

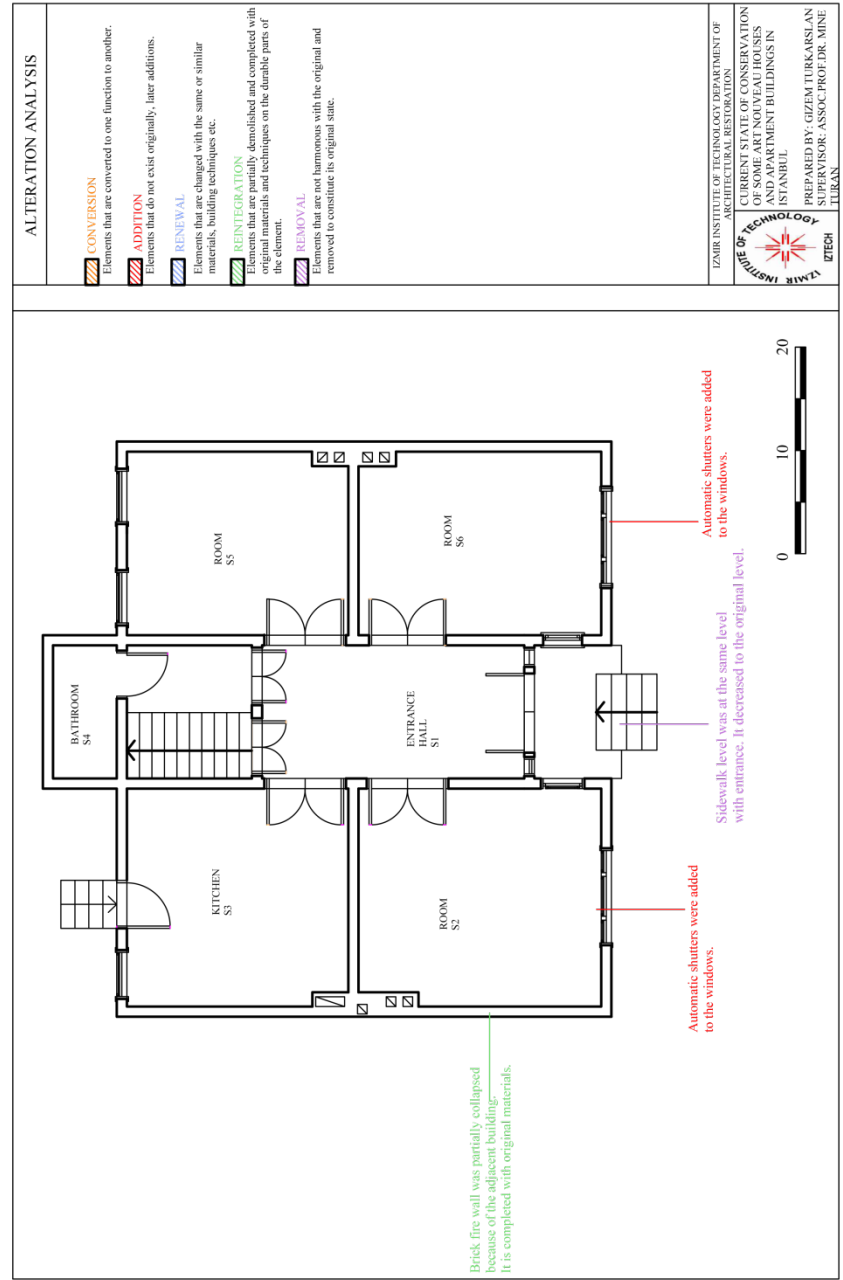


Figure I.1.1.1. Ground Floor Plan, Alteration Analysis of Dikranyan Yalı

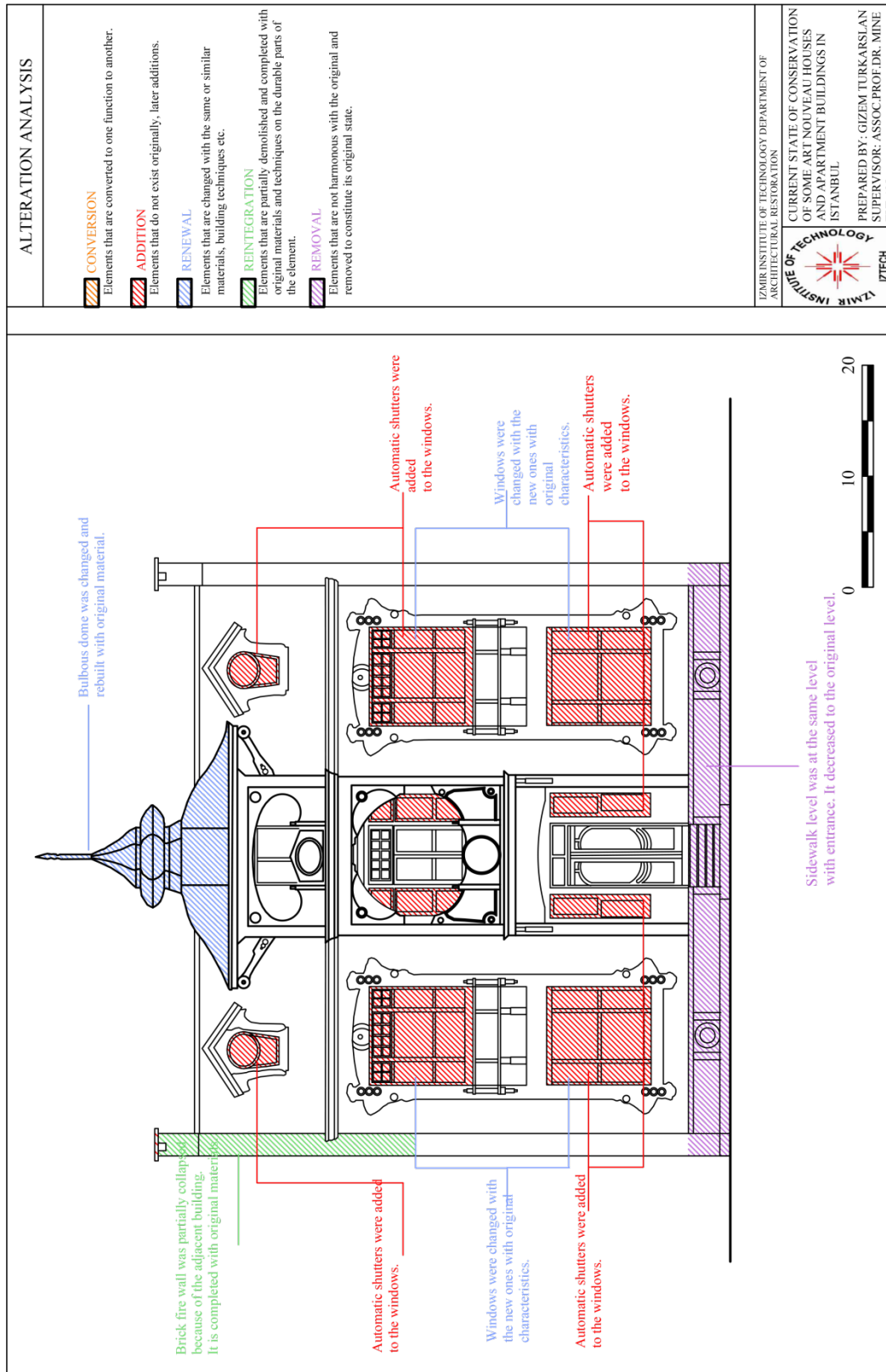


Figure I.1.2. Entrance Façade, Alteration Analysis of Dikranyan Yalı

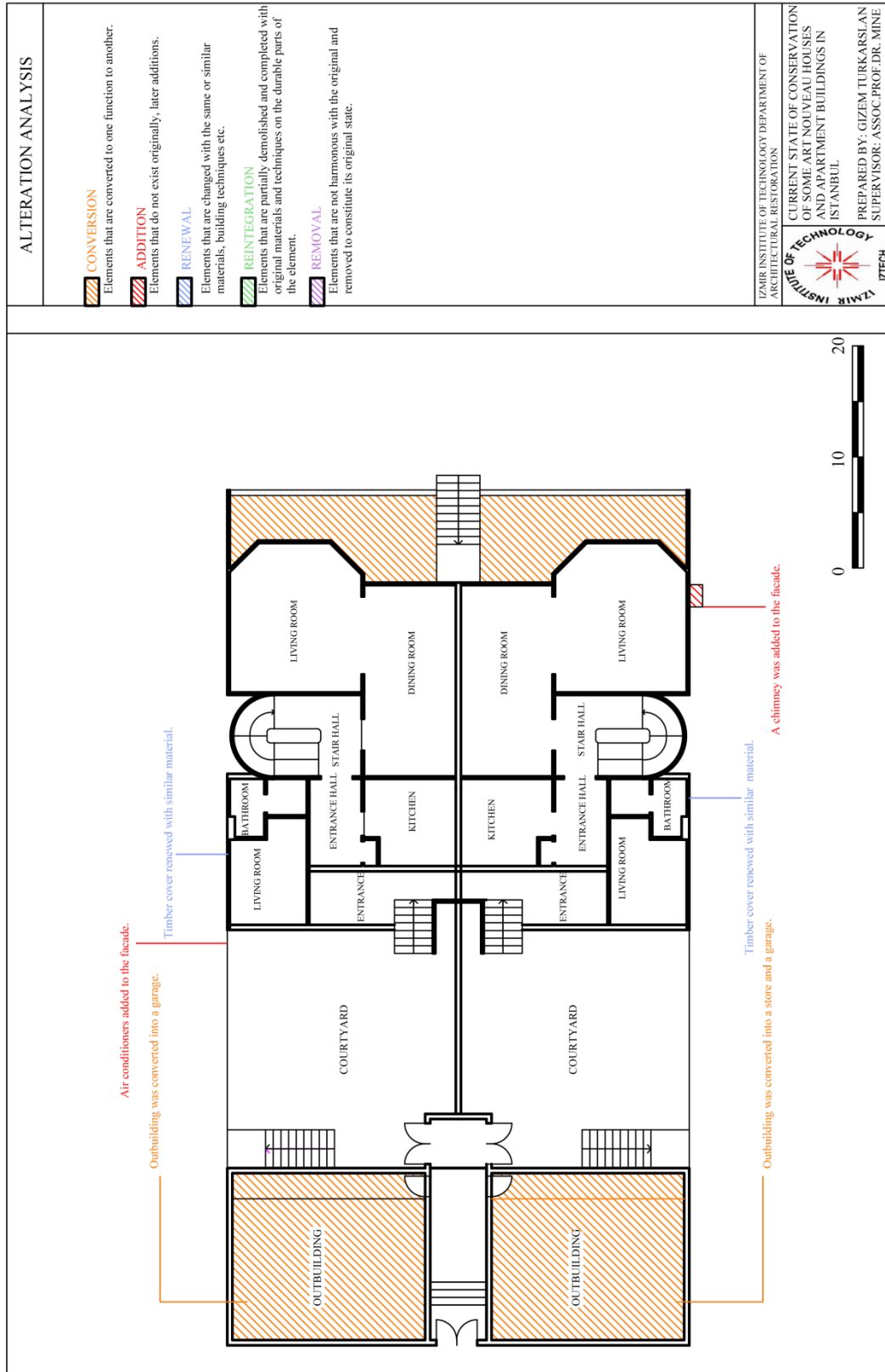
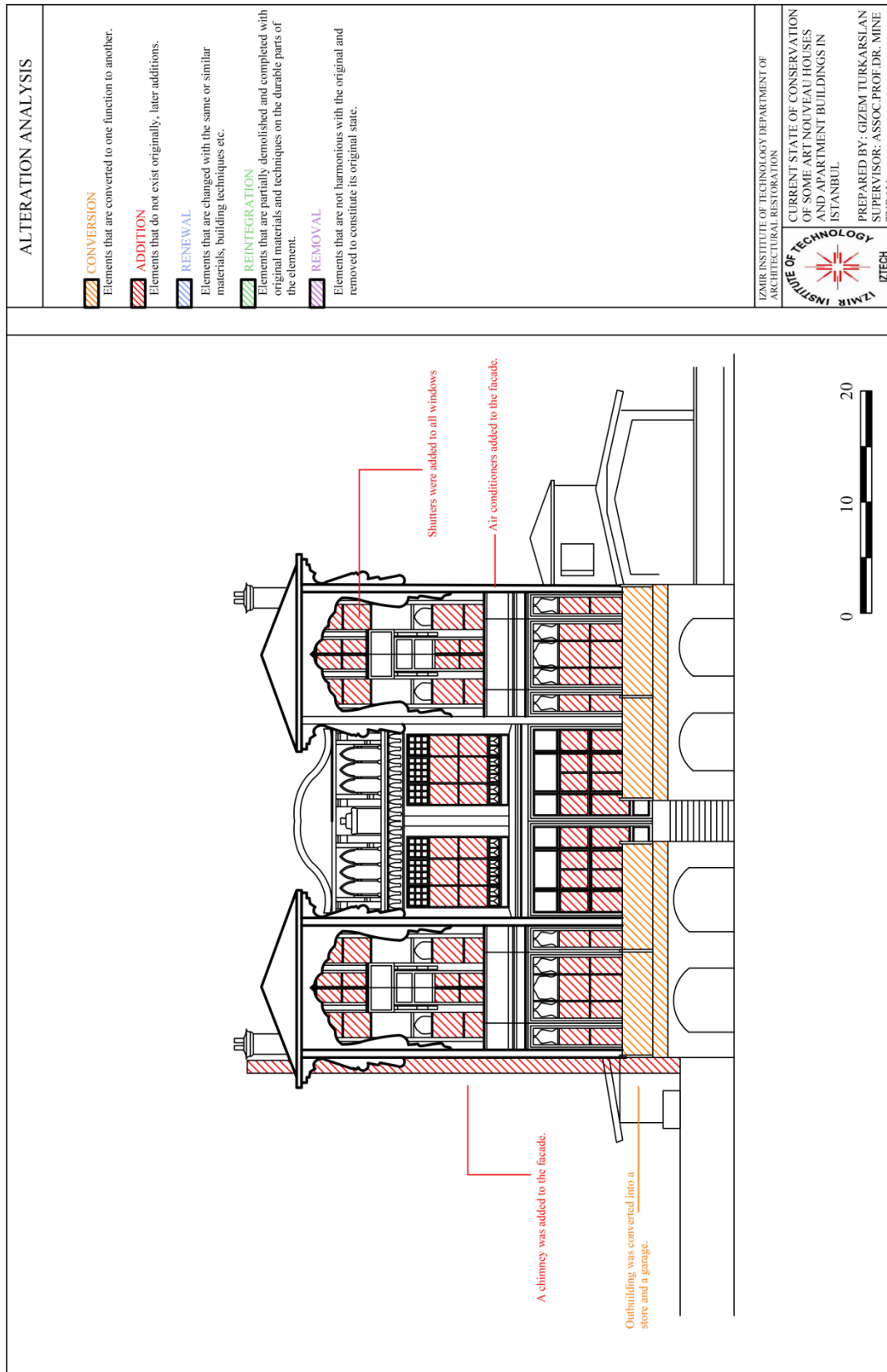



Figure I.2.1.1. Ground Floor Plan, Alteration Analysis of Faik and Bekir Bey Yatis



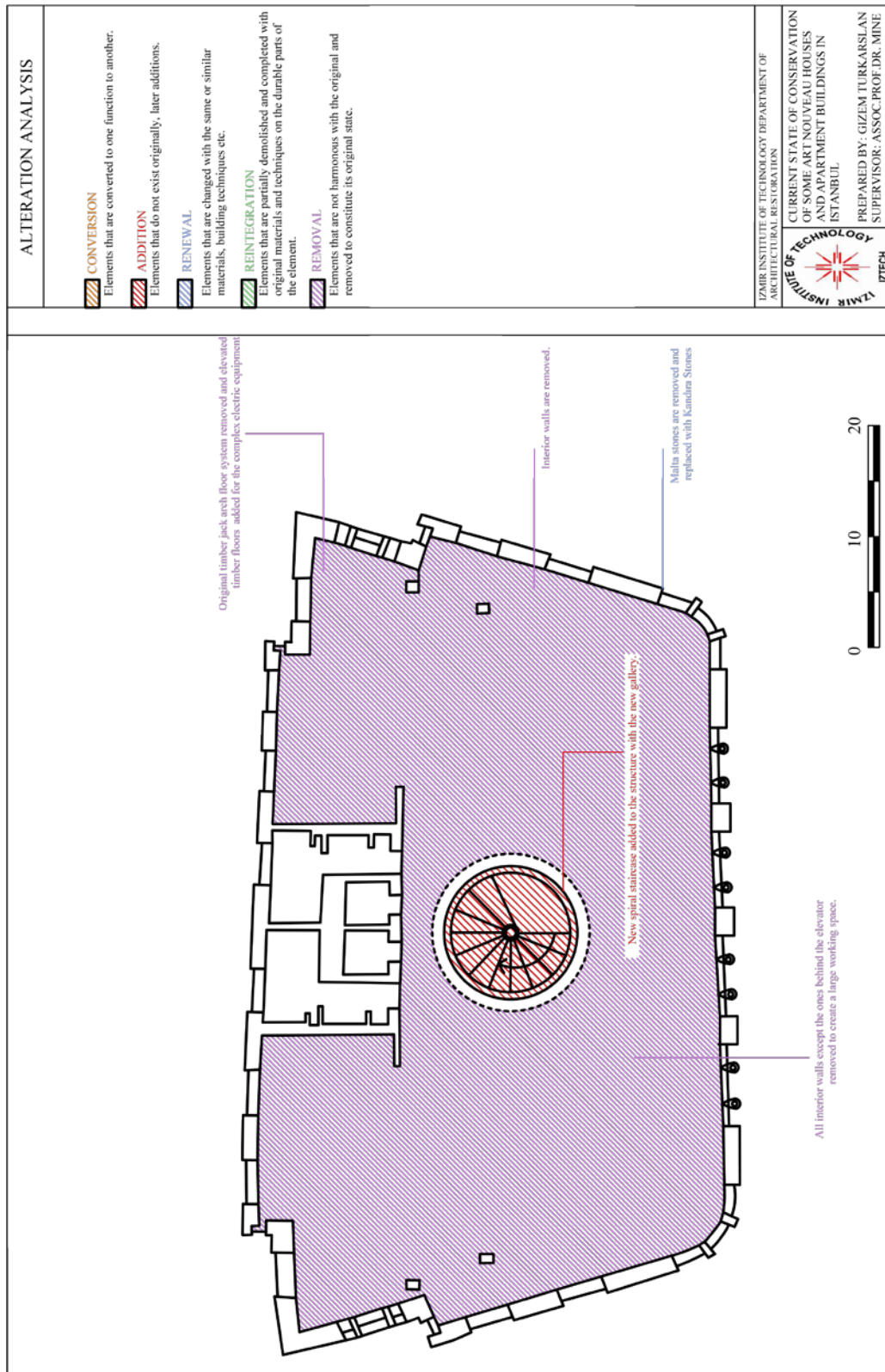
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PREPARED BY: GIZEM TURKARSLAN
 SUPERVISOR: ASSOC. PROF. DR. MINE TURAN

Figure I.2.2. Sea Façade, Alteration Analysis of Faik and Bekir Bey Yalısı



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Figure I.3.1.1. First Floor Plan, Alteration Analysis of Frej Apartment Building

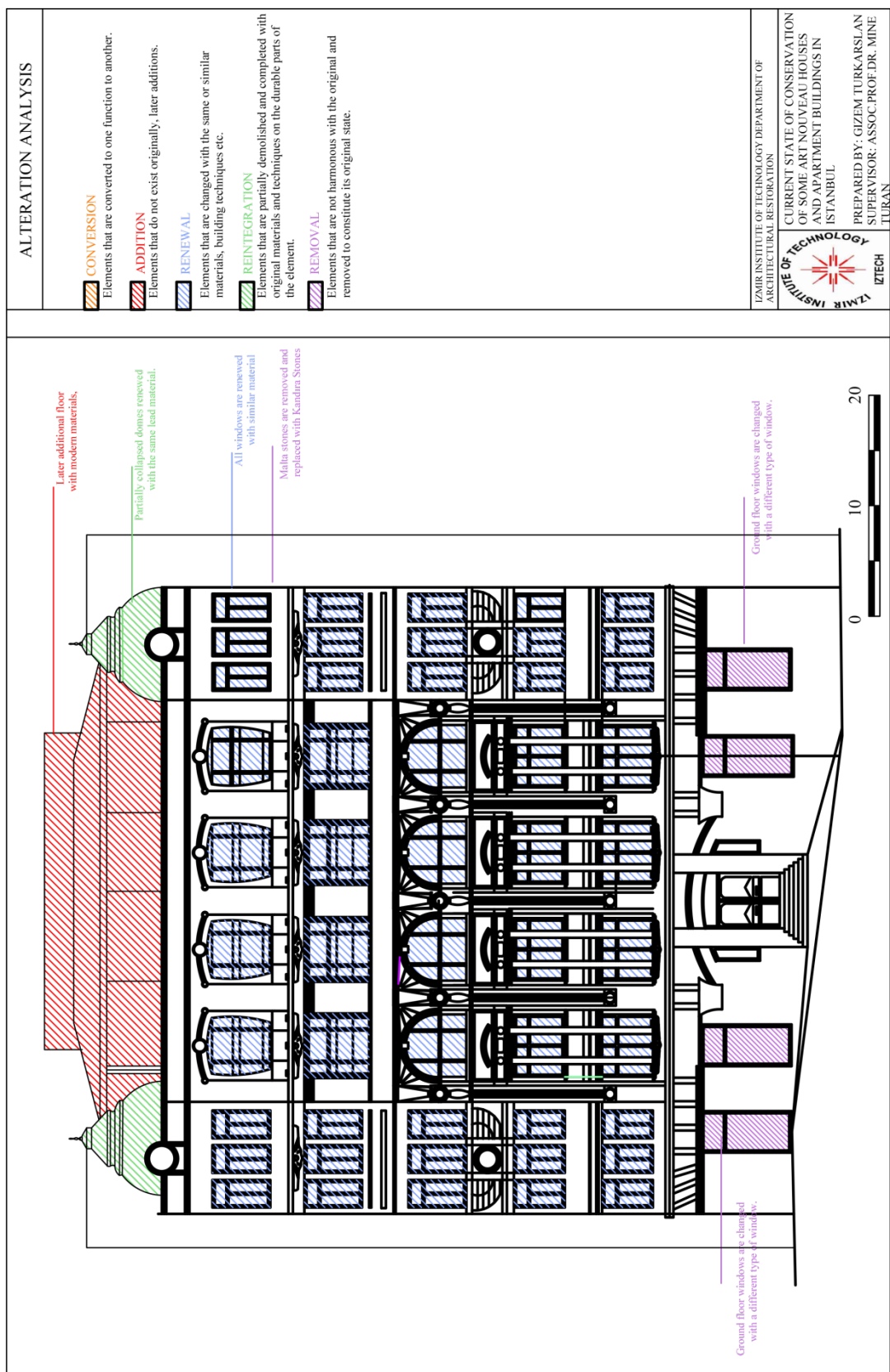


Figure I.3.2. Entrance Façade, Alteration Analysis of Frej Apartment Building

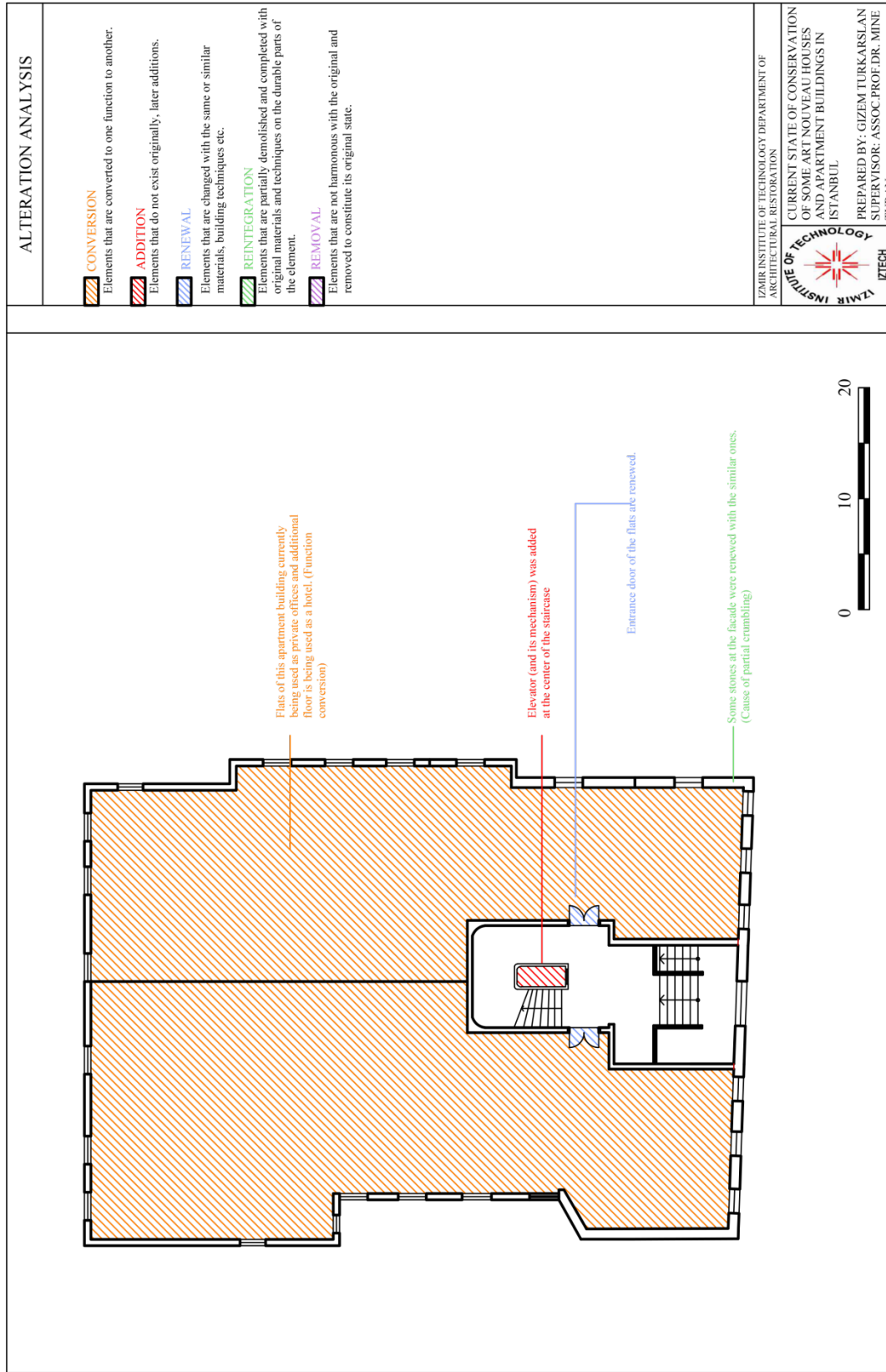
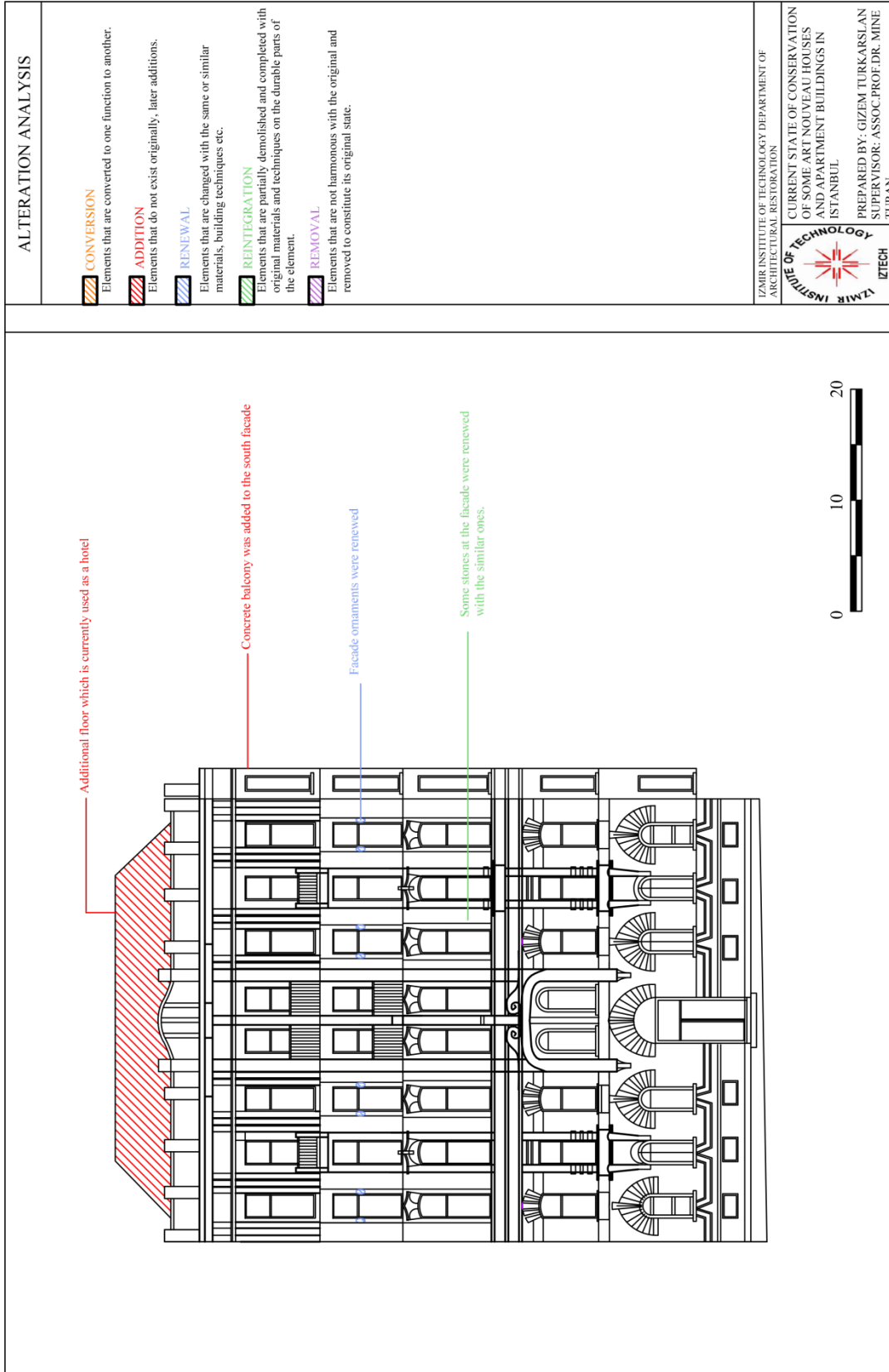


Figure I.4.1. Ground Floor Plan, Alteration Analysis of Gümüşsu Palas



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SUPERVISOR: ASSOC.PROF.DR. MINE TURKAN

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Figure I.4.2. Entrance Façade, Alteration Analysis of Gümüşsu Palas

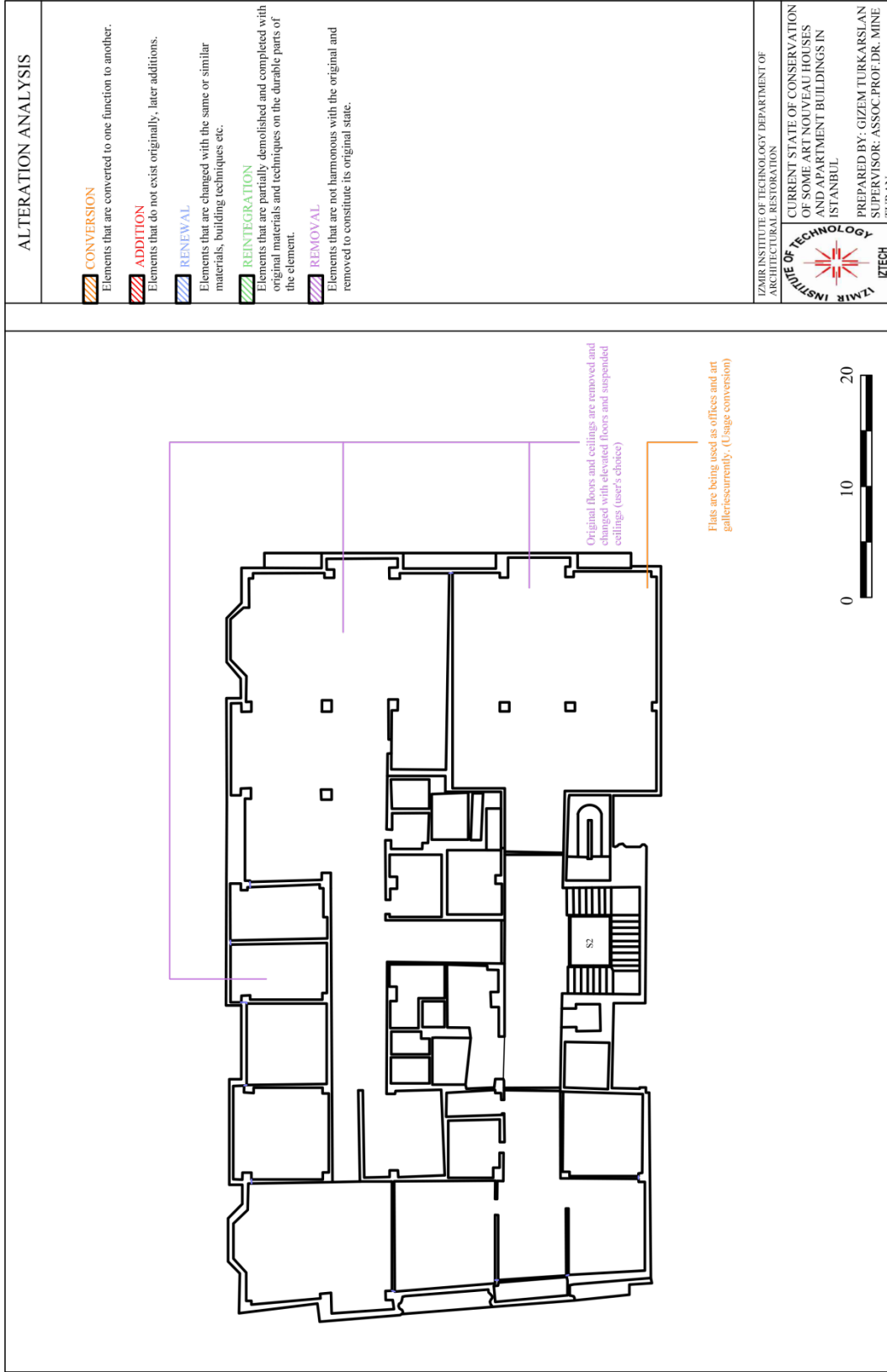


Figure I.5.1. First Floor Plan, Alteration Analysis of Misir Apartment

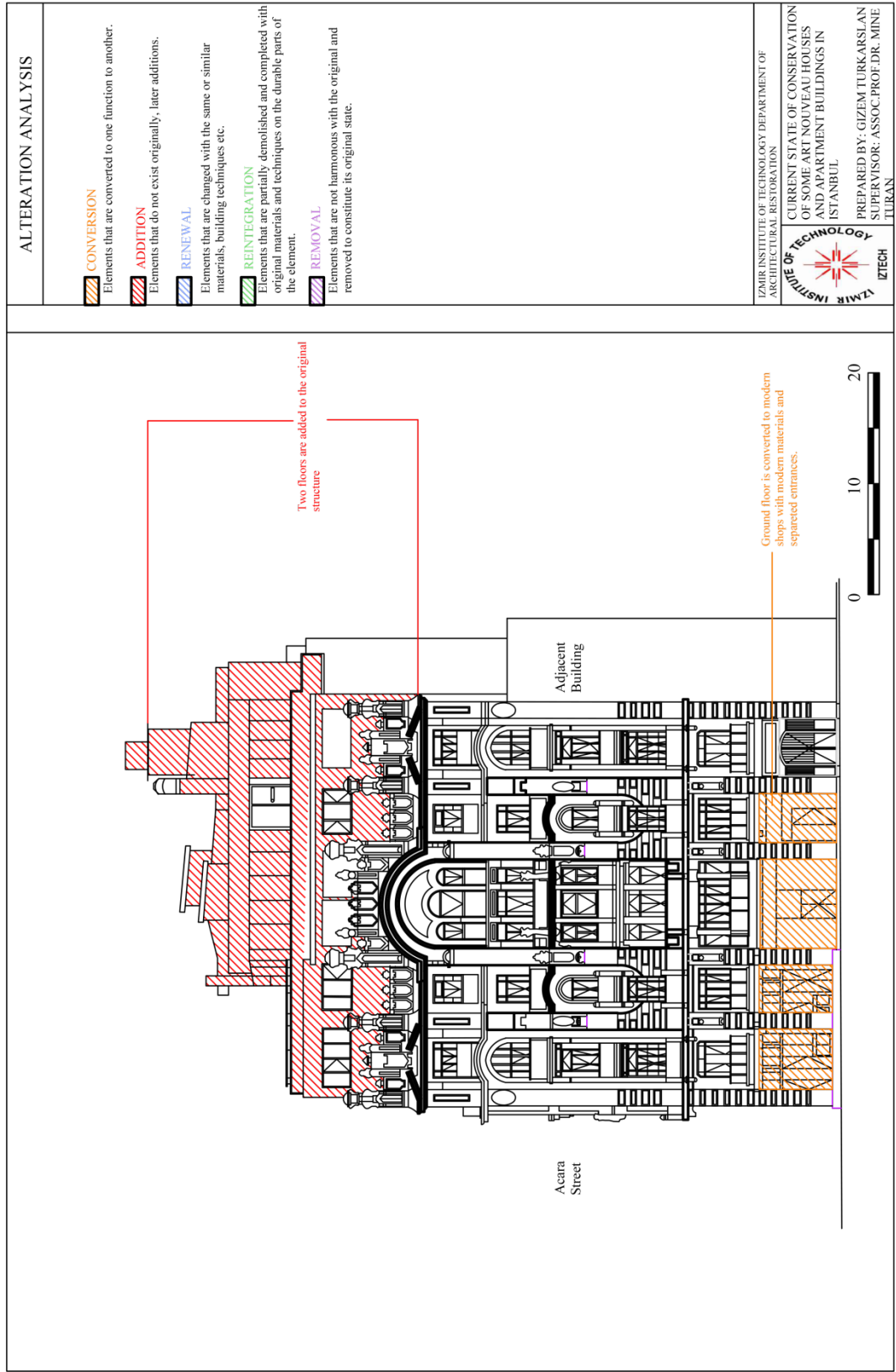


Figure I.5.2. Entrance Façade, Alteration Analysis of Misir Apartment Building

APPENDIX J

EVALUATION

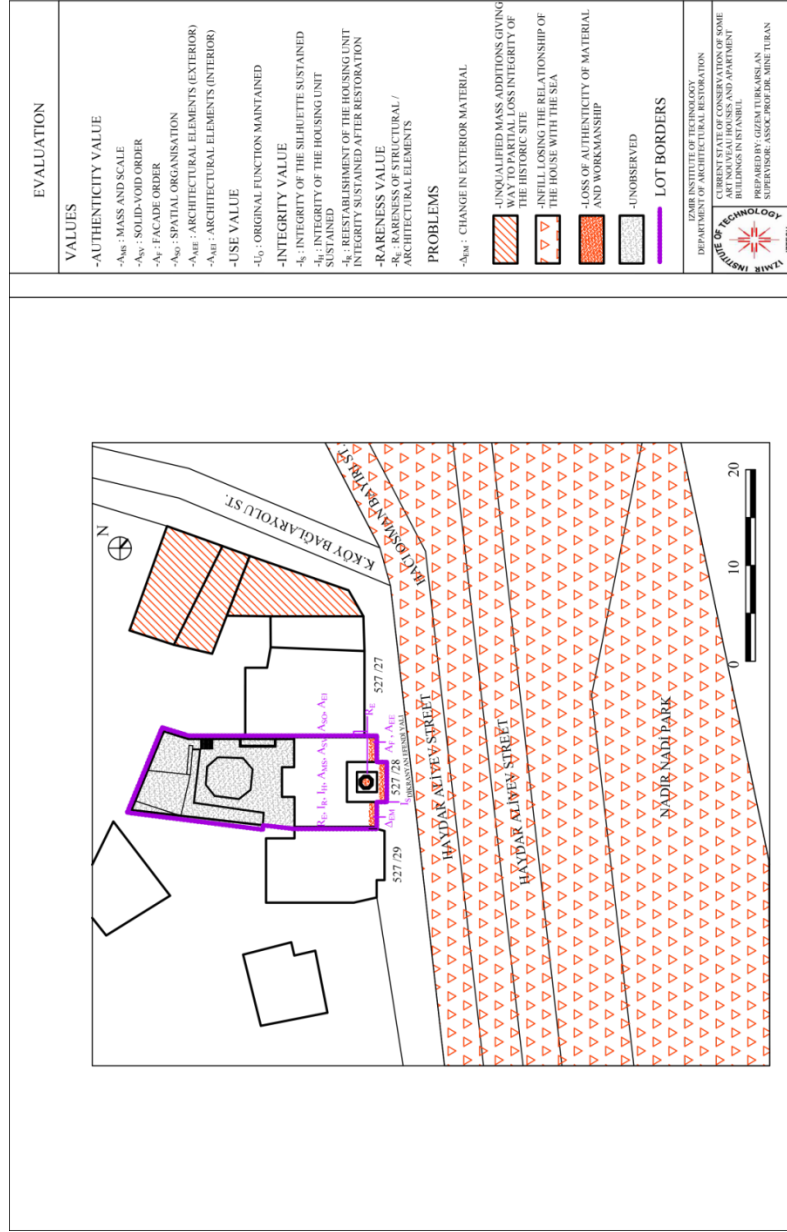


Figure J.1. Evaluation of Dikranyan *Yalı*

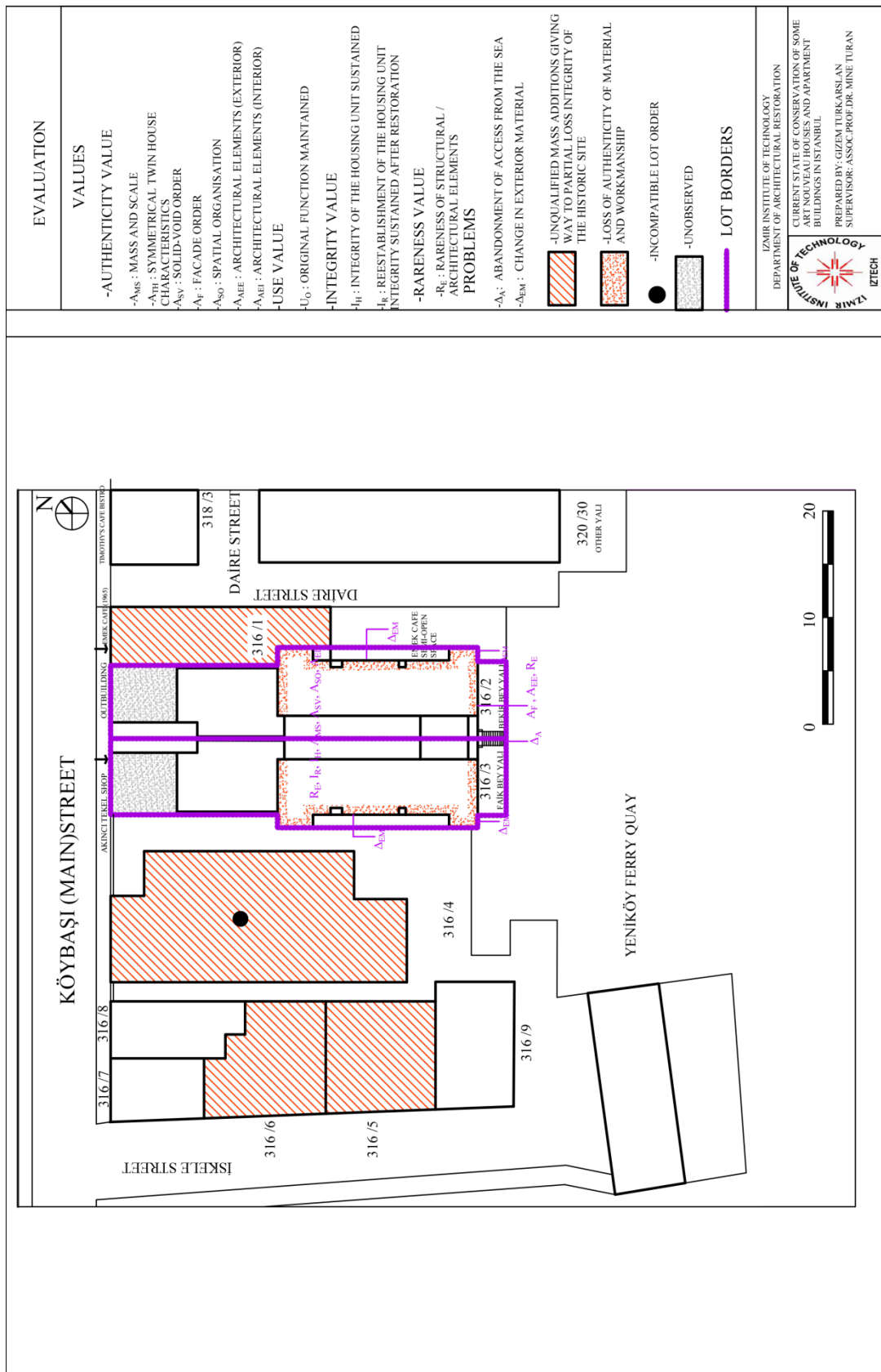


Figure J.2. Evaluation of Faik and Bekir Bey Yalıs

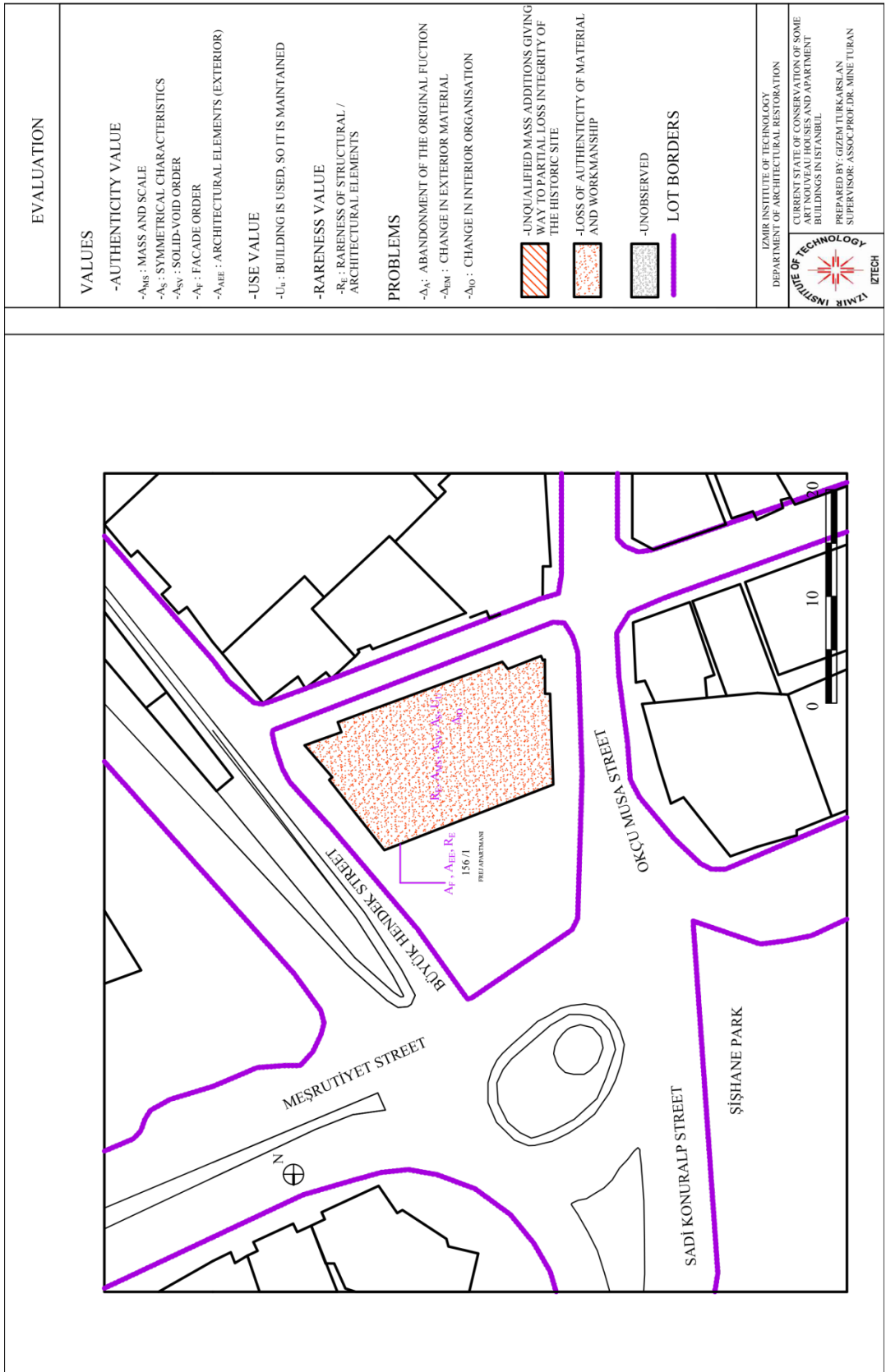


Figure J.3. Evaluation of Frej Apartment Building

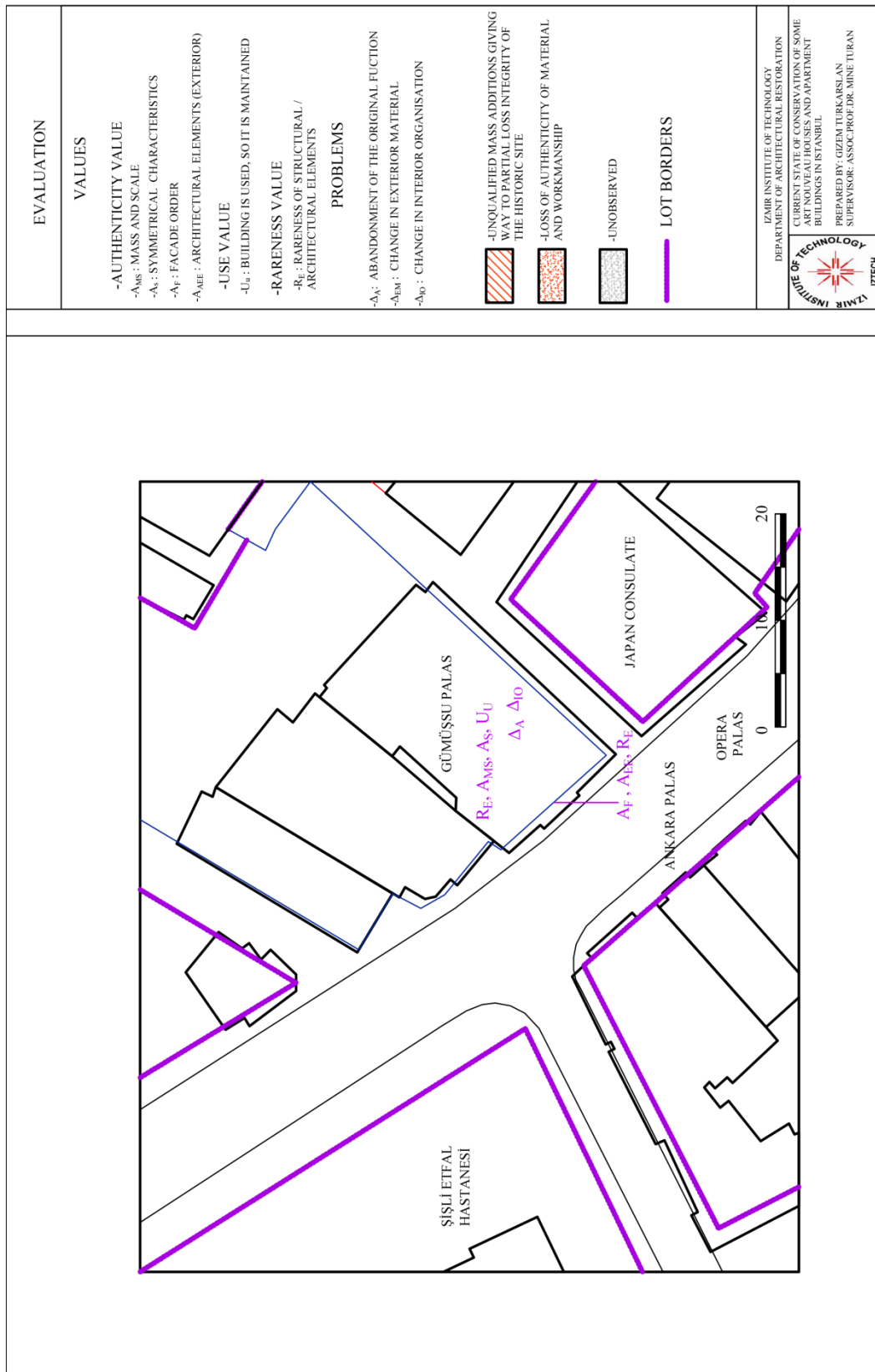


Figure J.4. Evaluation of Gümüşsu Palas

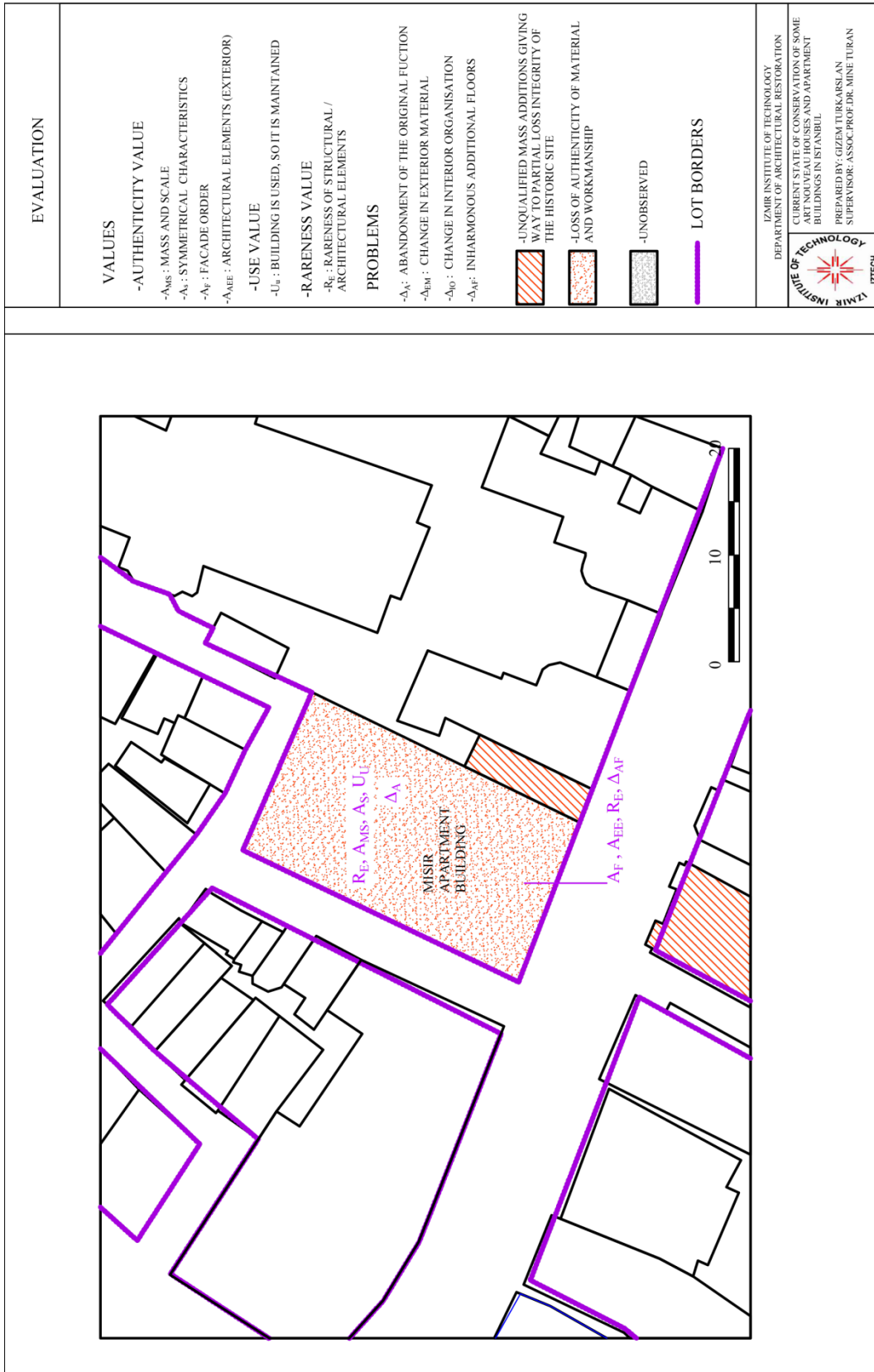


Figure J.5. Evaluation of Misir Apartment Building

APPENDIX K

CONSERVATION BOARD DECISIONS

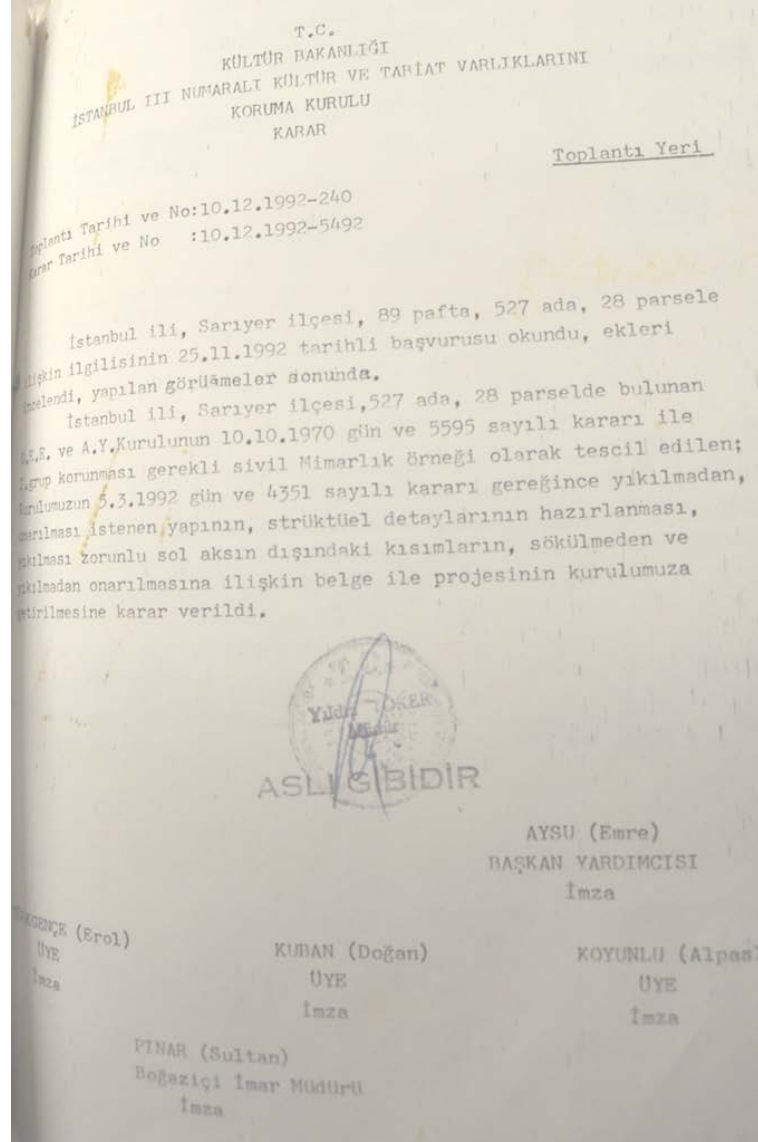


Figure K.1. Decision dated 10.12.1992 for Dikranyan Yalı.
(Source: Conservation Council, 1992b)

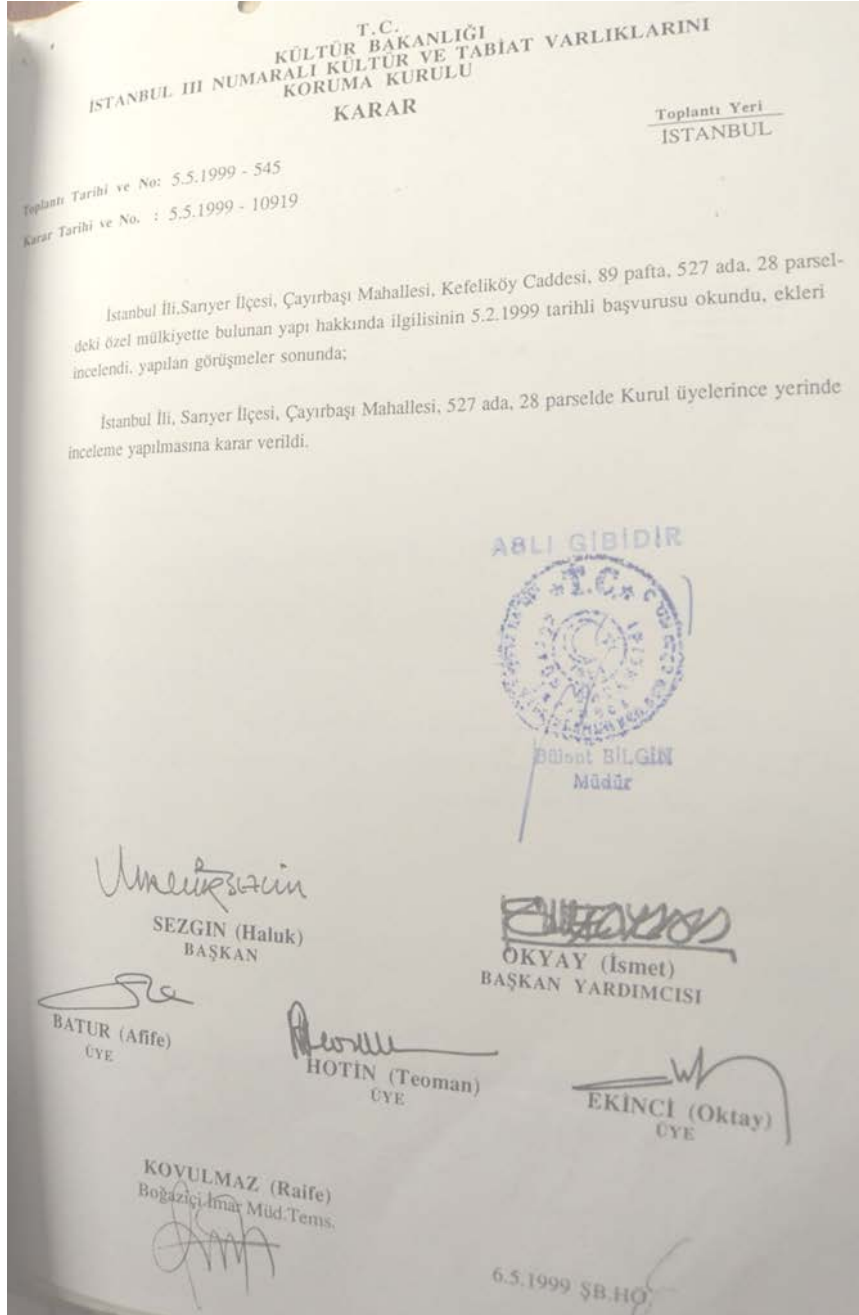


Figure K.2. Decision Dated 05.05.1999 for Dikranyan Yalı.
(Source: Conservation Council, 1999b)

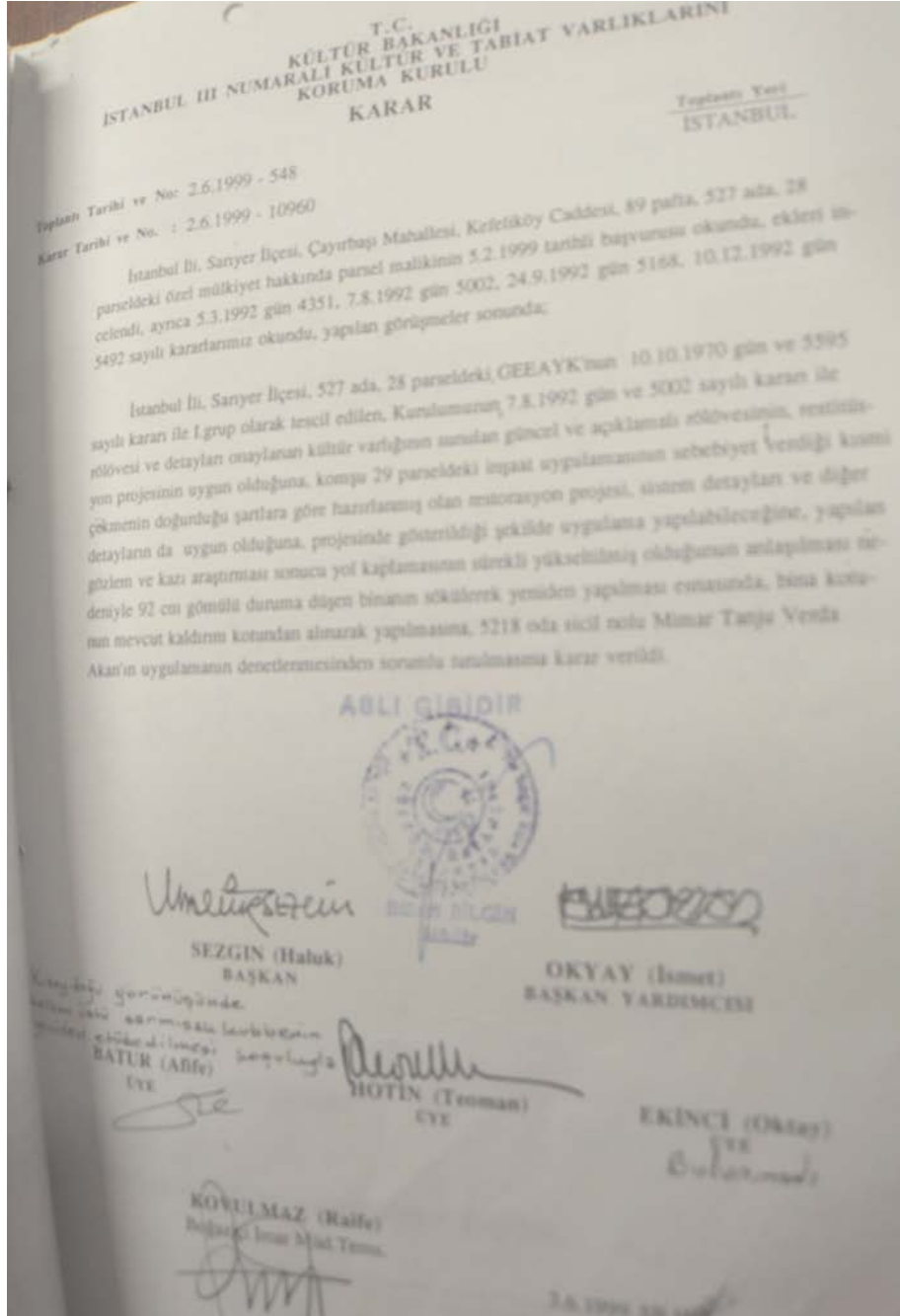


Figure K.3. Decision dated 02.06.1999 for Dikranyan Yalı.
(Source: Conservation Council, 1999c)

T.C.
KÜLTÜR VE TURİZM BAKANLIĞI
İstanbul III Numaralı Kültür Varlıklarını
Koruma Bölge Kurulu

Toplantı Tarihi ve No: 08.10.2015 - 202
Karar Tarihi ve No : 08.10.2015 - 2473

Toplantı Yeri:
İSTANBUL

KARAR

İstanbul İli, Sarıyer İlçesi, Çayırbaşı Mahallesi, Gayrimenkul Eski Eserler ve Anıtlar Yüksek Kurulunun 14.12.1974 gün 8172 sayılı kararıyla sit alanı olarak tespit ve ilan edilen Boğaziçi Sit Alanında, Gayrimenkul Eski Eserler ve Anıtlar Yüksek Kurulunun 24/06/1983 gün 15175 sayılı kararı ile uygun bulunarak 22.07.1983 tarihinde yürürlüğe giren 1/5000 ölçekli Boğaziçi Nazım İmar Planında Boğaziçi Öngörünüm Bölgesinde, 1/1000 ölçekli Boğaziçi Sahil Şeridi ve Öngörünüm Bölgesi Uygulama İmar Planında Konut Alanında (H: 6.50 m.) kalan, Gayrimenkul Eski Eserler ve Anıtlar Yüksek Kurulunun 10.10.1970 gün 5595 sayılı genel kararıyla korunması gerekli taşınmaz kültür varlığı olarak tescil edilerek, koruma grubu I.grup olarak belirlenen, İstanbul III Numaralı Kültür ve Tabiat Varlıklarını Koruma Kurulunun 07.08.1992 tarih ve 5002 sayılı kararıyla rölöve ve detayları uygun bulunan, aynı kurulun 02.06.1999 tarih ve 10960 sayılı kararıyla güncel ve açıklamalı rölövesi, restitüsyon ile restorasyon ve sistem detayları uygun bulunan, aynı kurulun 17.09.2003 tarih ve 13998 sayılı kararıyla korunması gerekli taşınmaz kültür varlığı olarak plana işlenmesini içeren imar plan değişikliği uygun bulunan özel mülkiyete ait, 89 pafta, 527 ada, 28 parseldeki binanın dış cephe boyasının özgün renk ve malzemesine uygun olarak yapılmak istendiği belirtilerek, konuya ilişkin gerekli iznin verilmesinin talep edildiği ilgisininin 01.07.2015 tarih ve 2043 evrak kayıt numaralı başvurusu, 29.09.2015 tarih ve 2867 evrak kayıt numaralı uzman raporu ile ekleri okundu, Y-67 sayılı işlem dosyası incelendi, yapılan görüşmeler sonucunda;

İstanbul İli, Sarıyer İlçesi, Sarıyer İlçesi, 89 pafta, 527 ada, 28 parseldeki tescilli yapının dış cephe boyasının özgün renginde, İstanbul III Numaralı Kültür ve Tabiat Varlıklarını Koruma Kurulunun 02.06.1999 tarih ve 10960 sayılı kararıyla onaylanan restorasyon projesine uygun olarak KUDEB denetiminde yapılabileceğine, boyama işlemi yapılırken korunması gerekli kültür varlığı yapıya zarar vermeyecek şekilde işleme kurulabileceğine, onarım tamamlandıktan sonra yapılan uygulamalara ilişkin rapor ve fotografik belgelerin Kurulumuza iletilmesine karar verildi.

BAŞKAN
Halil ONUR
(BULUNMADI)

ASLI GİBİDİR
Hatice ERGÜN
Müdür

BAŞKAN YARDIMCISI
M. Mustafa TURAL
İmza

ÜYE
Zeynep ERDEM
İmza

ÜYE
Osman ERAVŞAR
İmza

ÜYE
Nadir DOĞAN
İmza

ÜYE
Hamza DALKILIÇ
İmza

ÜYE
Taner DEMİR
İmza

TEM. ÜYE
Mücella DOĞAN
İst. Büyükşehir. Bld. Tems.
İmza

TEM. ÜYE
Şerafettin NARİN
Boğaziçi İmar Md. Tems.
İmza

12.10.2015 A.Y

Figure K.4. Decision dated 08.10.2015 for Dikranyan *Yalı*.
(Source: Conservation Council, 2015a)

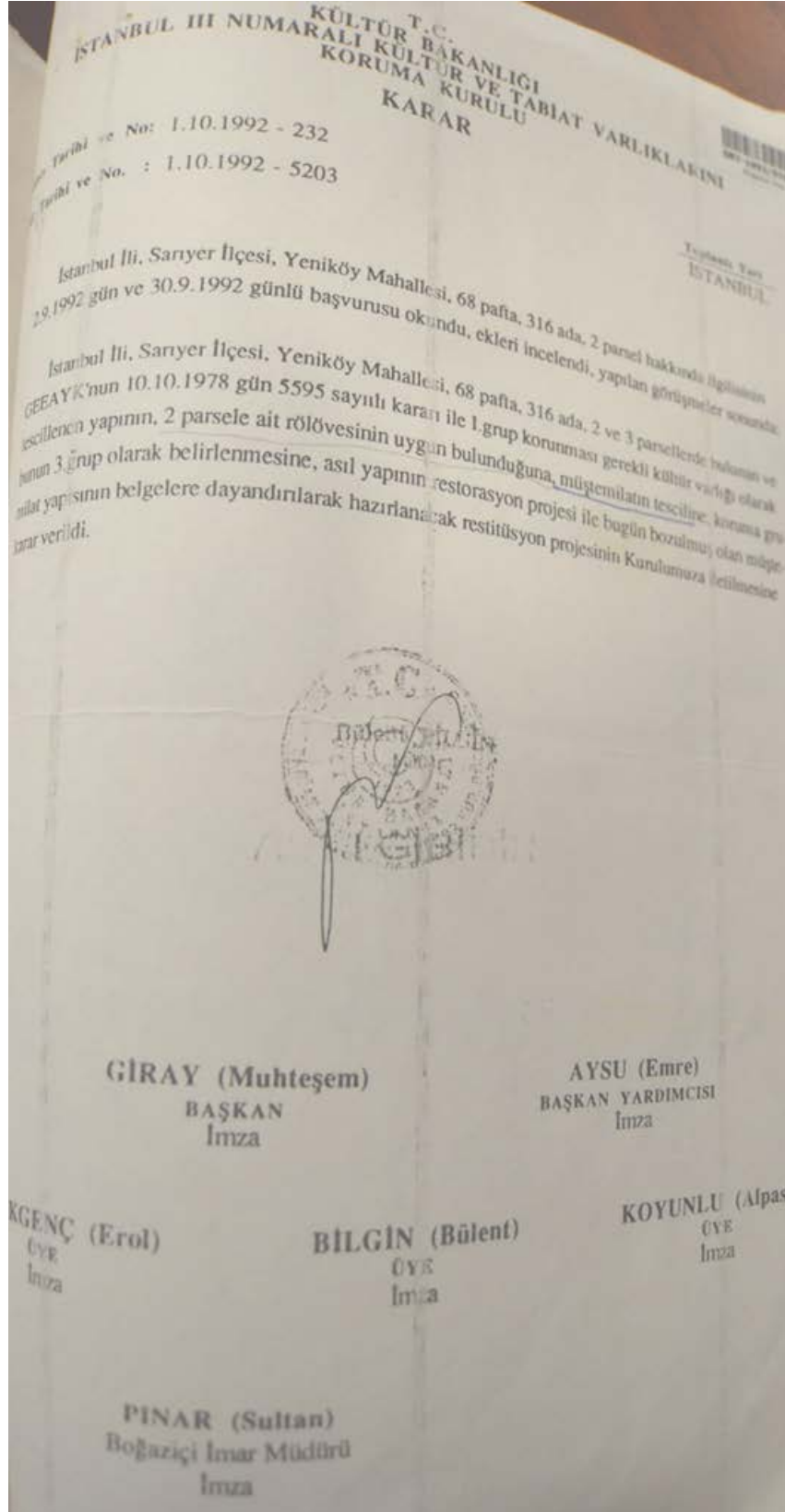


Figure K.5. Decision dated 1.10.1992 for Faik and Bekir Bey Yalıs.
(Source: Conservation Council, 1992a)

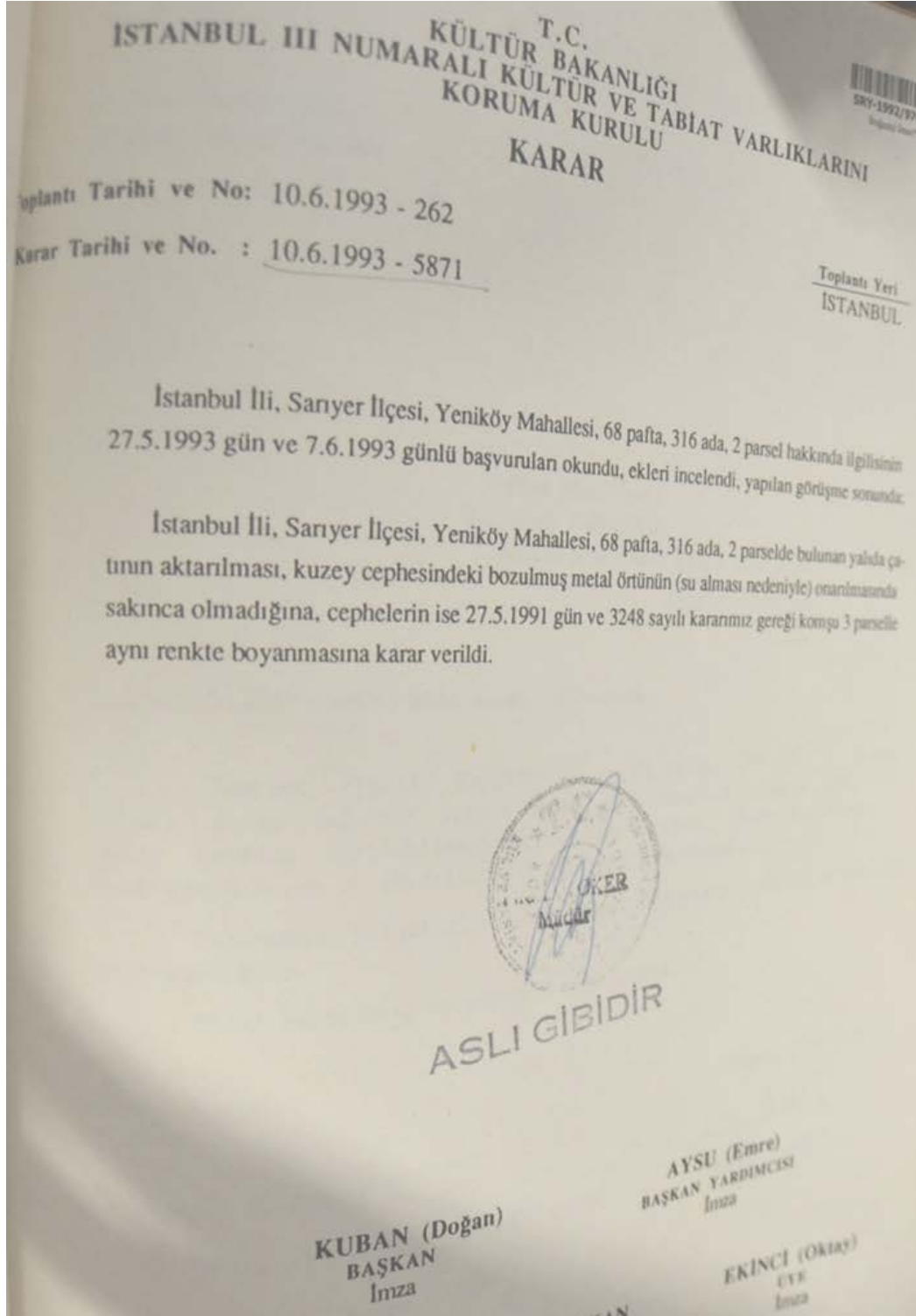


Figure K.6. Decision dated 10.06.1993 for Faik and Bekir Bey Yalıs.
(Source: Conservation Council, 1993a)

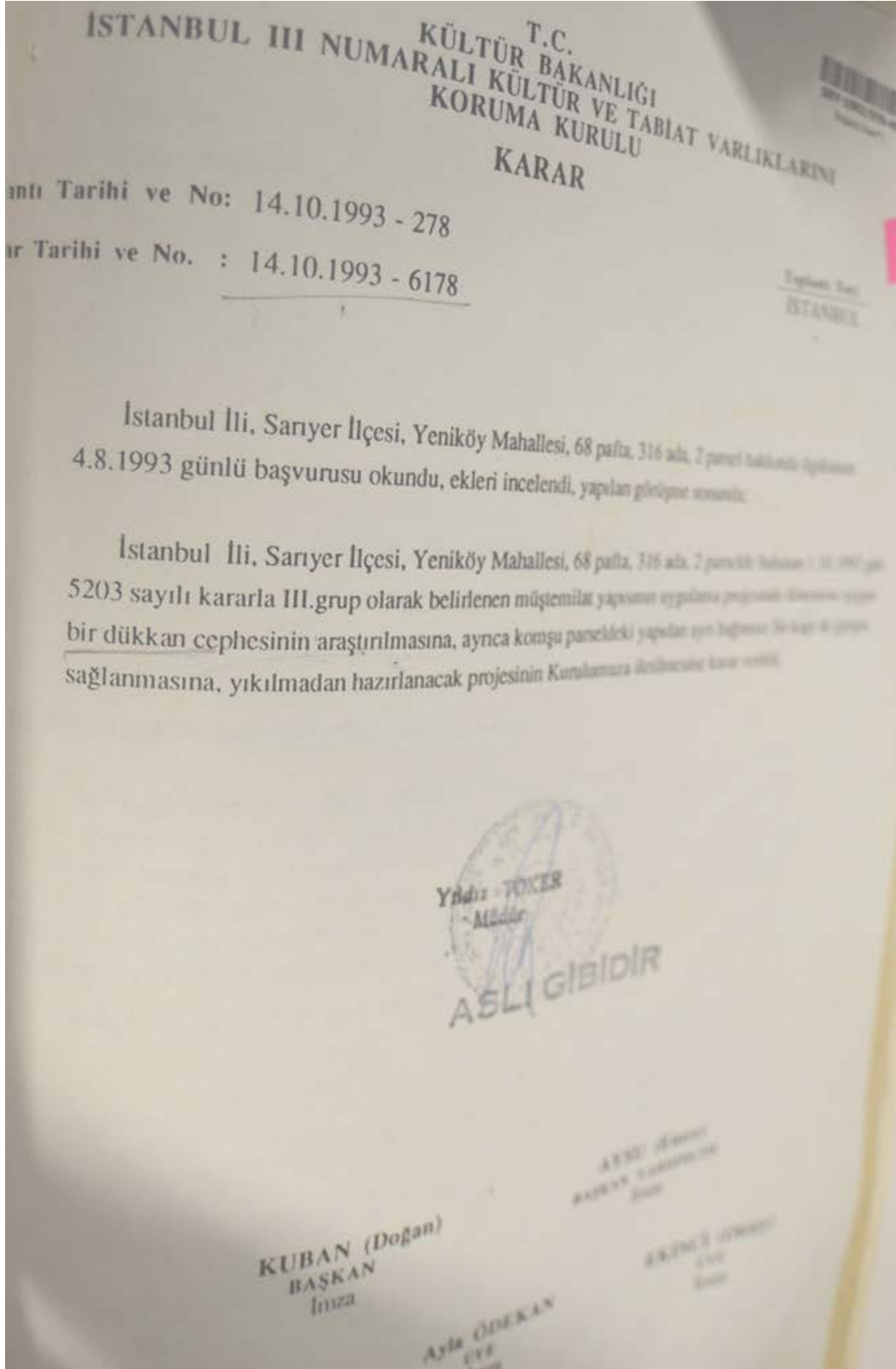


Figure K.7. Decision dated 14.10.1993 for Faik and Bekir Bey *Yahs*.
(Source: Conservation Council, 1993b)

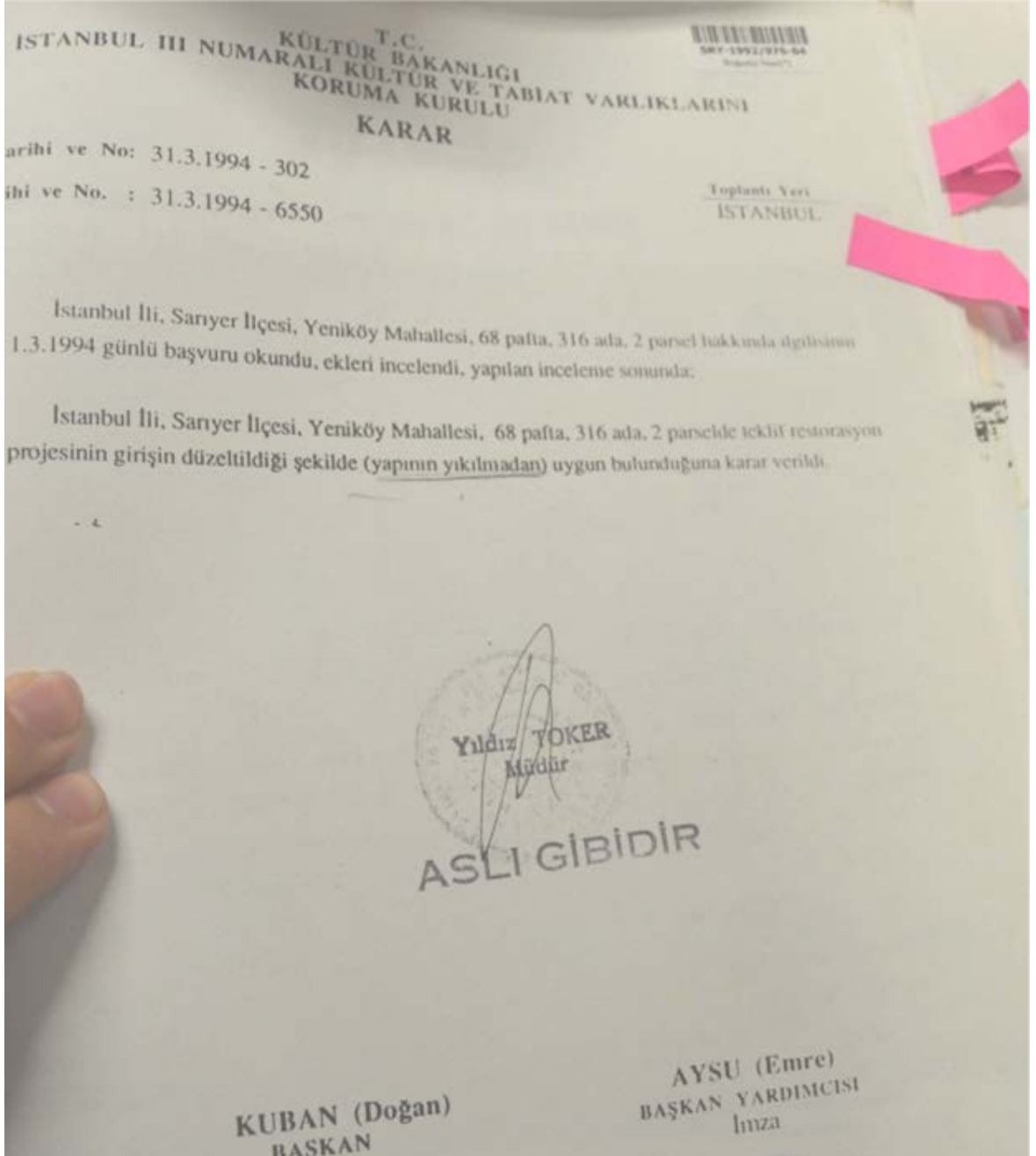


Figure K.8. Decision dated 31.03.1994 for Faik and Bekir Bey *Yahs.*
(Source: Conservation Council, 1994)

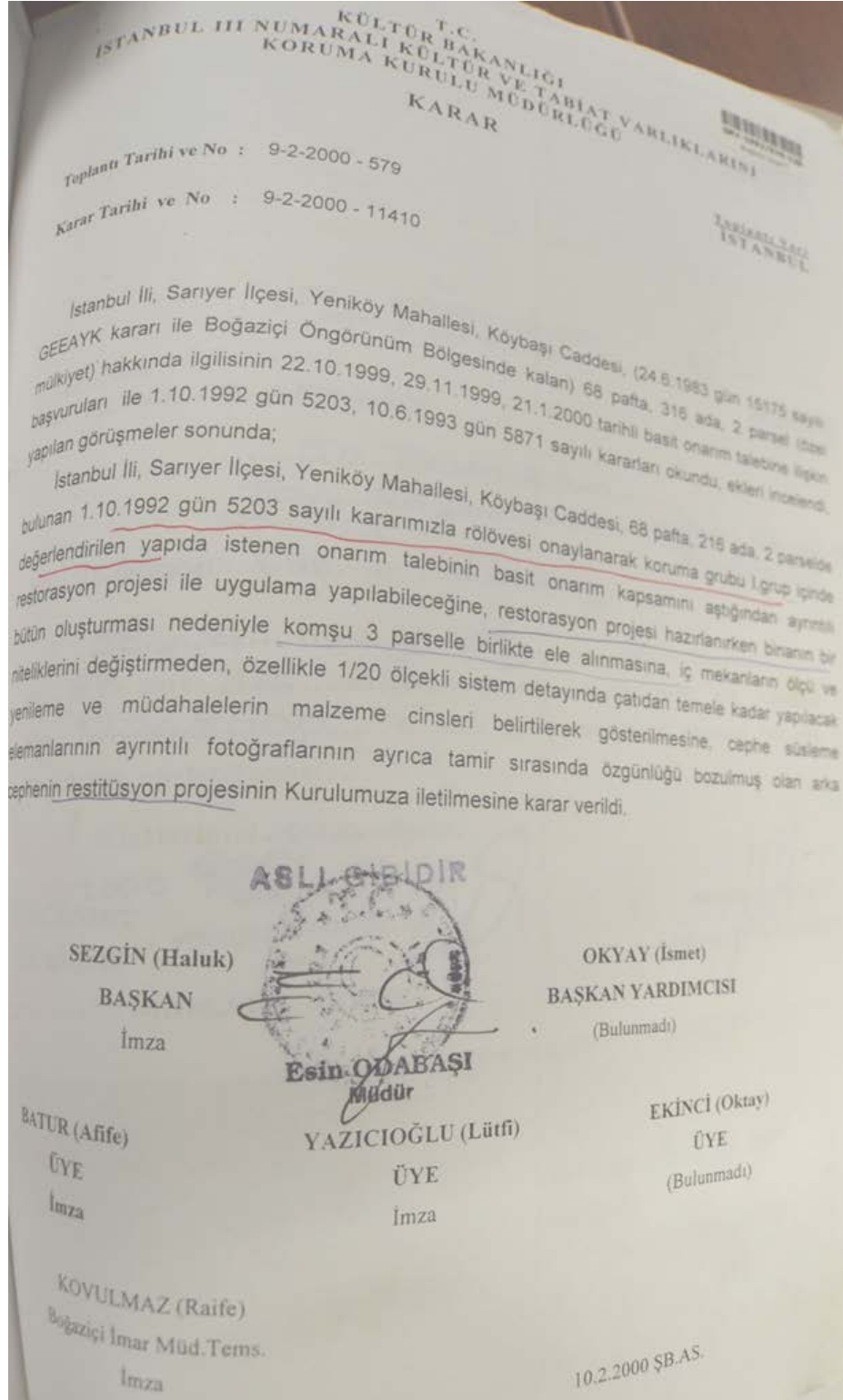


Figure K.9. Decision dated 09.02.2000 for Faik and Bekir Bey Yahs.
(Source: Conservation Council, 2000a)

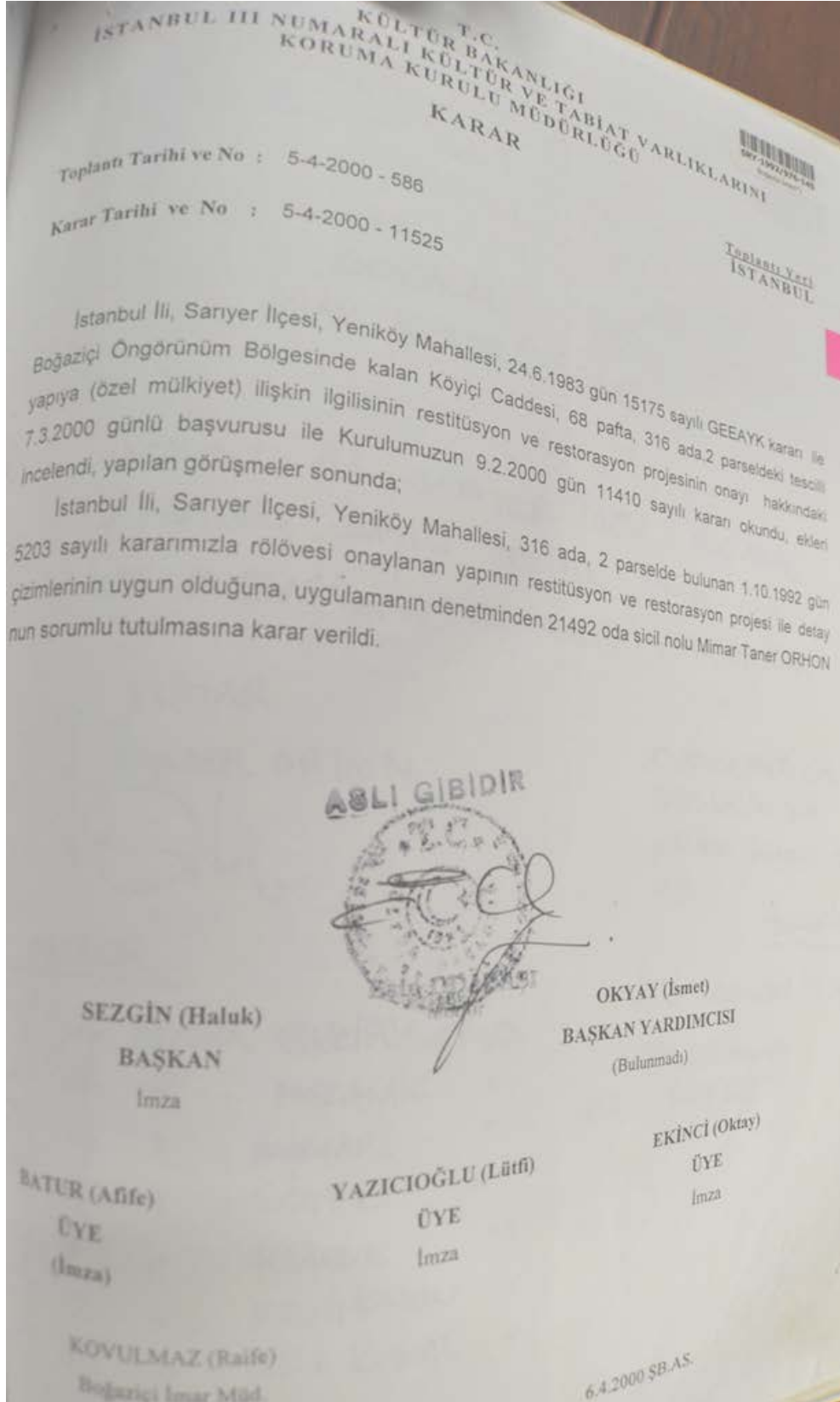


Figure K.10. Decision dated 05.04.2000 for Faik and Bekir Bey *Yalıs*.
(Source: Conservation Council, 2000b)

T.C.
KÜLTÜR VE TURİZM BAKANLIĞI
İstanbul II Numaralı Kültür Varlıklarını
Koruma Bölge Kurulu

Toplantı Tarihi ve No : 17.04.2013 - 112

Toplantı Yeri

Karar Tarihi ve No : 17.04.2013 - 1268

İSTANBUL

KARAR

İstanbul İli, Beyoğlu İlçesi, Bereketzade Mahallesi, Okçu Musa Caddesi, Büyük Hendek Caddesi, Şişhane Sokak kesişiminde, 106 pafta, 156 ada, 1 parsel sayılı özel mülkiyete ait, İstanbul I Numaralı Kültür ve Tabiat Varlıklarını Koruma Kurulu'nun 07.07.1993 tarih 4720 sayılı kararıyla belirlenen "Kentsel Sit Alanında" ve İstanbul II Numaralı Kültür ve Tabiat Varlıklarını Koruma Bölge Kurulu'nun 22.09.2010 tarih 3791 sayılı kararı ile onaylı 1/1000 ölçekli "Beyoğlu Kentsel Sit Alanı Koruma Amaçlı Uygulama İmar Planında" yer alan; Gayrimenkul Eski Eserler ve Anıtlar Yüksek Kurulunun 26.08.1967 tarih 3639 kararı ile korunması gerekli kültür varlığı olarak tescil edilen; 31.05.1985 tarih 2294 evrak giriş numaralı rölövesi ve Taşınmaz Kültür ve Tabiat Varlıkları İstanbul Bölge Kurulu'nun 21.10.1985 tarih 7862 sayılı kararı ile onaylı uygulama projesi bulunan tescilli yapıya ilişkin rölöve ve restitüsyon projesinin değerlendirilmesinin talep edildiği ilgisininin 13.07.2012 tarihli başvurusu ile müellif mimar değişikliğinin değerlendirilmesinin talep edildiği ilgisininin 08.03.2013 tarihli başvurusu ve Müdürlük uzmanlarının 26.03.2013 tarihli raporu K-9 numaralı işlem dosyası eşliğinde okundu, ekleri incelendi, yapılan görüşmeler sonucunda;

İstanbul İli, Beyoğlu İlçesi, Bereketzade Mahallesi, Okçu Musa Caddesi, Büyük Hendek Caddesi, Şişhane Sokak kesişiminde, 106 pafta, 156 ada, 1 parselde yer alan tescilli yapının koruma grubunun II olarak belirlenmesine; müellif mimar değişikliğinde 2863 sayılı Yasa açısından sakınca bulunmadığına; rölöve ve restitüsyon projesinin uygun olduğuna; söz konusu tescilli yapıda 1985 yılında yapılan inşai ve fiziki müdahaleye ilişkin yapının özgün elemanları ile ilişkisini irdeleyen statik raporun restorasyon projesi ile birlikte Kurulumuza iletilmesine karar verildi.



BAŞKAN
M.Cengiz CAN
İMZA

BAŞKAN YARDIMCISI
Sait KARABULUT
İMZA

ÜYE
M.Çingir SALMAN
İMZA

ÜYE
Salih OGUR
İMZA

ÜYE
Nurettin POLATTAŞ
İMZA

ÜYE
Ufuk KOCABAŞ
İMZA

ÜYE
Emine ALTINTAŞ
İMZA

TEMS. ÜYE
Şule SAVAŞ
İst.B.Şehir Bld.Tems.
İMZA

TEMS. ÜYE
İlhan TURAN
Beyoğlu Bld.Tems.
İMZA

Figure K.11. Decision dated 17.04.2013 for Frej Apartment Building.
(Source: Conservation Council, 2013a)

KÜLTÜR VE TURİZM BAKANLIĞI
İstanbul II Numaralı Kültür Varlıklarını
Koruma Bölge Kurulu

Toplantı Tarihi ve No : 26.06.2013 - 127

Toplantı Yeri

Karar Tarihi ve No : 26.06.2013 - 1498

İSTANBUL

KARAR

İstanbul İli, Beyoğlu İlçesi, Bereketzade Mahallesi, Okçu Musa Caddesi, Büyük Hendek Caddesi, Şişhane Sokak kesişiminde, 106 pafta, 156 ada, 1 parsel sayılı özel mülkiyete ait, İstanbul I Numaralı Kültür ve Tabiat Varlıklarını Koruma Kurulu'nun 07.07.1993 tarih 4720 sayılı kararıyla belirlenen "Kentsel Sit Alanında" ve İstanbul II Numaralı Kültür ve Tabiat Varlıklarını Koruma Bölge Kurulu'nun 22.09.2010 tarih 3791 sayılı kararı ile onaylı 1/1000 ölçekli "Beyoğlu Kentsel Sit Alanı Koruma Amaçlı Uygulama İmar Planında" yer alan; Gayrimenkul Eski Eserler ve Anıtlar Yüksek Kurulunun 26.08.1967 tarih 3639 kararı ile korunması gerekli kültür varlığı olarak tescil edilen; Kurulumuzun 17.04.2013 tarih 1268 sayılı kararı ile krouma grubu II olarak belirlenen ve rölövesi ile restitüsyon projesi onaylanan taşınmaza ilişkin, dış duvarlar muhafazalı restorasyon projesinin, mer-plan, plan notları ve imar mevzuatına göre incelendiğinin ifade edildiği ve uygun görüş ile değerlendirilmesinin talep edildiği Beyoğlu Belediye Başkanlığı'nın 24.05.2013 tarih 85296374/ 2013-8281 sayılı yazısı ile söz konusu taşınmaza ilişkin proje müellifliğinin 28.05.2013 tarihli noter onaylı muvafakatname doğrultusunda 36249 oda sicil nolu mimar Ahmet PALO'dan, 11334 oda sicil nolu mimar M.Ahmet ÖZGÜNER'e devredilmesinin talep edildiği ilgisinin 11.06.2013 tarihli başvurusu ve Müdürlük uzmanlarının 14.06.2013 tarihli raporu K-9 numaralı işlem dosyası eşliğinde okundu, ekleri incelendi, yapılan görüşmeler sonucunda;

İstanbul İli, Beyoğlu İlçesi, Bereketzade Mahallesi, Okçu Musa Caddesi, Büyük Hendek Caddesi, Şişhane Sokak kesişiminde, 106 pafta, 156 ada, 1 parselde yer alan taşınmaza ilişkin müellif mimar değişikliğinde 2863 sayılı Yasa açısından sakınca bulunmadığına, restorasyon projesinin uygun olduğuna, Kültür ve Tabiat Varlıklarını Koruma Yüksek Kurulunun 22.03.2001 tarih 680 sayılı ilke kararı gereğince uygulamanın kurul kararlarına uygun yapılabilmesi için, mesleki denetim sorumluluğunun müellif mimar tarafından üstlenilmesine karar verildi.



BAŞKAN
M.Cengiz CAN
İMZA

BAŞKAN YARDIMCISI
Sait KARABULUT
İMZA

ÜYE
M.Çingir SALMAN
İMZA

ÜYE
Salih OGUR
İMZA

ÜYE
Nurettin POLATTAŞ
İMZA

ÜYE
Ufuk KOCABAŞ
İMZA

ÜYE
Emine ALTINTAŞ
İMZA

ÜYE
Şule SAVAŞ
İst.B.Şehir Bld.Tems.
İMZA

ÜYE
M.Ali KİPSÖZ
Beyoğlu Bld.Tems.
İMZA

26/06/2013_HS

Figure K.12. Decision dated 26.06.2013 for Frej Apartment Building.
(Source: Conservation Council, 2013b)

T.C.
KÜLTÜR VE TURİZM BAKANLIĞI
İstanbul II Numaralı Kültür Varlıklarını
Koruma Bölge Kurulu

Toplantı Tarihi ve No: 22.12.2015- 278
Karar Tarihi ve No : 22.12.2015- 4050

Toplantı Yeri
İSTANBUL

KARAR

İstanbul İli, Beyoğlu İlçesi, Bereketzade Mahallesi, İstanbul I Numaralı Kültür ve Tabiat Varlıklarını Koruma Kurulu'nun 07.07.1993 tarih 4720 sayılı kararı ile belirlenen Kentsel Sit Alanı içinde kalan, Gayrimenkul Eski Eserler ve Anıtlar Yüksek Kurulu'nun 26.08.1967 tarih ve 3639 sayılı kararı ile binanın bugünkü mimari karakterini bozmayacak bir proje hazırlanıp Kurulumuzun muvafakati alınmak şartıyla bir kat ilavesinde sakınca görülmediğine karar verilen, Kurulumuzun 17.04.2013 tarih ve 1268 sayılı kararı ile koruma grubu II olarak belirlenen, rölövesi ve restitüsyon projesinin uygun olduğuna karar verilen, 26.06.2013 tarih ve 1498 sayılı kararı ile restorasyon projesi uygun bulunan, 10 dükkanlı gargir apartman vasıflı, özel mülkiyete ait, 106 pafta, 156 ada, 1 parseldeki yapının içteki bütün duvarlarının kaldırılarak yalnızca dış cephesinin bırakılarak yenilendiğinin belirtildiği ve yapının çatısına yapılan katın izinli olup olmadığı, projesine uygun yapıp yapılmadığı konusunda bilgi verilmesinin talep edildiği 05.06.2015 tarih ve 2187 kayıt numaralı başvuru, 07.09.2015 tarih ve 2008 sayılı yazımız gereği iletilen İstanbul Büyükşehir Belediye Başkanlığı Kültür Varlıkları Daire Başkanlığı Koruma Uygulama ve Denetim Müdürlüğü'nün 20.10.2015 tarih ve 184660-2284 sayılı yazısı ve eki 09.10.2015 tarihli Yapı Tespit Tutanağı, K-9 sayılı işlem dosyası incelendi, konuya ilişkin uzman raporu okundu, yapılan görüşmeler sonucunda;

İstanbul İli, Beyoğlu İlçesi, Bereketzade Mahallesi, 106 pafta, 156 ada, 1 parselde bulunan yapıya ilişkin her türlü inşai ve fiziki uygulamanın Belediyesince durdurulmasına, İstanbul Büyükşehir Belediye Başkanlığı Kültür Varlıkları Daire Başkanlığı Koruma Uygulama ve Denetim Müdürlüğü'nün 20.10.2015 tarih ve 184660-2284 sayılı yazısı eki 09.10.2015 tarihli Yapı Tespit Tutanağı ile tespit edilen aykırı uygulamalar (-3.90 kot'lu galeri katında B001'den lobi alanına geçişi sağlayan dönel merdivenin yapılmadığı, +22.90 kot'lu ofis katında bu kata çıkan ana merdivenin bir önceki ofis katında sonlandırılması suretiyle bu kata çıkışın iptal edildiği, plan şemasının değiştirildiği, çatı form ve ölçülerinin projeye göre farklılık arz ettiği, kule içi alana geçişin kapatıldığı vb.) nedeniyle 2863 Sayılı Yasanın 65. Maddesi kapsamında yasal işlem başlatılmasına, söz konusu yapının 26.06.2013 tarih ve 1498 sayılı Kurulumuz kararı ile onaylanan restorasyon projesine uygun hale getirilmesine karar verildi.

ASLI GİBİDİR



BAŞKAN
Ahmet KAYA
İMZA

BAŞKAN YARDIMCISI
Ali Rıza EMRE
İMZA

ÜYE
Uğur ELİBÜYÜK
İMZA

ÜYE
Zeynep Emel EKİM
İMZA

ÜYE
Araş CAN
İMZA

ÜYE
Bahadır DUMAN
İMZA

ÜYE
Engin BİNOĞUL
İMZA

TEM. ÜYE
Kadriye KARABULUT
İst. Büyükşehir Bld. Tems.
İMZA

TEM. ÜYE
Şuayip KORKMAZ
Beyoğlu Bld. Tems.
İMZA

K.13. Decision dated 22.12.2015 for Frej Apartment Building.
(Source: Conservation Council, 2015b)

T.C
KÜLTÜR VE TURİZM BAKANLIĞI
İstanbul II Numaralı Kültür Varlıklarını
Koruma Bölge Kurulu

Toplantı Tarihi ve No : 22.09.2016-315
Karar Tarihi ve No : 22.09.2016-4782

Toplantı Yeri
İSTANBUL

KARAR

İstanbul İli, Beyoğlu İlçesi, Bereketzade Mahallesi, 106 pafta, 156 ada, 1 parselde yer alan, Park Elektrik Üretim Madencilik Sanayi ve Ticaret Anonim Şirketi mülkiyetine ait, tapuda 10 dükkanlı kargir apartman vasıflı olduğu belirtilen, İstanbul I Numaralı Kültür ve Tabiat Varlıklarını Koruma Kurulunun 07.07.1993 tarih 4720 sayılı kararıyla belirlenen Kentsel Sit Alanı içinde ve 14.04.2010 tasdik tarihli, 1/5000 ölçekli Galata Kulesi ve Çevresi Turizm Merkezi Koruma Amaçlı Nazım İmar Planında Turizm+Hizmet+Ticaret alanında kalan, Gayrimenkul Eski Eserler ve Anıtlar Yüksek Kurulu'nun 26.08.1967 tarih ve 3639 sayılı kararı ile binanın bugünkü mimari karakterini bozmayacak bir proje hazırlanıp Kurulumuzun muvafakati alınmak şartıyla bir kat ilavesinde sakınca görülmediğine karar verilen, Kurulumuzun 17.04.2013 tarih ve 1268 sayılı kararı ile koruma grubu II olarak belirlenen, rölövesi ve restitüsyon projesinin uygun olduğuna karar verilen, Kurulumuzun 26.06.2013 tarih ve 1498 sayılı kararı ile restorasyon projesi uygun bulunan, Kurulumuzun 22.12.2015 tarih ve 4050 sayılı kararı ile 1 parselde bulunan yapıya ilişkin her türlü inşai ve fiziki uygulamanın Belediyesince durdurulmasına, İstanbul Büyükşehir Belediye Başkanlığı Kültür Varlıkları Daire Başkanlığı Koruma Uygulama ve Denetim Müdürlüğü'nün 20.10.2015 tarih ve 184660-2284 sayılı yazısı eki 09.10.2015 tarihli Yapı Tespit Tutanağı ile tespit edilen aykırı uygulamalar (-3.90 kot'lu galeri katında B001'den lobi alanına geçişi sağlayan döntüştü merdivenin yapılmadığı, +22.90 kot'lu ofis katında bu kata çıkan ana merdivenin bir önceki ofis katında sonlandırılması suretiyle bu kata çıkışın iptal edildiği, plan şemasının değiştirildiği, çatı form ve ölçülerinin projeye göre farklılık arz ettiği, kule içi alana geçişin kapatıldığı vb.) nedeniyle 2863 Sayılı Yasanın 65. Maddesi kapsamında yasal işlem başlatılmasına, söz konusu yapının 26.06.2013 tarih ve 1498 sayılı Kurulumuz kararı ile onaylanan restorasyon projesine uygun hale getirilmesine karar verilen Frej Apartmanı'na ilişkin mer-i plan, plan notları ve imar mevzuatına göre incelenerek uygun görülen tadilat restorasyon projesinin değerlendirilmesinin talep edildiği Beyoğlu Belediye Başkanlığı İmar ve Şehircilik Müdürlüğü'nün 25.07.2016 tarih ve GD.3771 G.382344 Ç.8376 sayılı yazısı, Müdürlük uzmanlarının 18.08.2016 tarihli raporunu K-9 numaralı işlem dosyası eşliğinde okundu, ekleri incelendi, yapılan görüşmeler sonucunda;

İstanbul ili, Beyoğlu İlçesi, Bereketzade Mahallesi, 106 pafta, 156 ada, 1 parselde yer alan taşınmazla ilişkin Kurulumuzun 26.06.2013 tarih ve 1498 sayılı kararı ile onaylanan restorasyon projesine aykırı yapılan uygulamalara ilişkin Kurulumuzun 22.12.2015 tarih ve 4050 sayılı kararının geçerli olduğuna, iletilen restorasyon tadilat projesinin uygun olduğuna, uygulamanın Kültür ve Tabiat Varlıklarını Koruma Yüksek Kurulu'nun 22.03.2001 tarih ve 680 sayılı ilke kararı gereğince müellif mimar denetiminde yapılabileceğine karar verildi.

BAŞKAN Ahmet KAYA İMZA	ASLI GİBİDİR Hilmi AYDIN MÜDÜR	BAŞKAN YARDIMCISI Ali Rıza EMRE İMZA
ÜYE Uğur ELİBÜYÜK İMZA	ÜYE Abdüsselam ULUÇAM (Bulunmadı)	ÜYE Aras CAN İMZA
ÜYE Bahadır DUMAN İMZA	ÜYE Engin BİNOĞUL İMZA	ÜYE Kadriye KARABULUT İst. B. Şehir Bld. Tem. (Bulunmadı)
ÜYE Şuayip KORKMAZ Beyoğlu Bld. Tem. İMZA		

Figure K.14. Decision dated 22.09.2016 for Frej Apartment.
(Source: Conservation Council, 2016)

T.C.
KÜLTÜR BAKANLIĞI
İstanbul I Numaralı Kültür ve Tabiat Varlıklarını
Koruma Kurulu

Toplantı yeri
İSTANBUL

Toplantı Tarihi ve No: 10.3.1999-620
Karar Tarihi ve No : 10.3.1999-10649

KARAR

İstanbul İli, Beyoğlu İlçesi, Bereketzade Mah, Büyükhendek Sok, 106 pafta, 156 ada, 1 parselde bulunan, kurulumuzun 7.7.1993 gün ve 4720 sayılı kararı ile belirlenen Beyoğlu Kentsel Sit Alanında kalan, Taşınmaz Kültür ve Tabiat Varlıklarını Koruma Yüksek Kurulu'nun 3.9.1985 gün ve 1337 sayılı kararı ile II grup korunması gerekli kültür varlığı olarak tescilli yapının İstanbul Metrosunun Şişhane İstasyonu'nun inşası sırasında zarar görebileceğine ilişkin ilgisininin 19.2.1999 günlü ve 5.3.1999 günlü başvuruları ve İstanbul Valiliği, İl Kültür Müdürlüğü'nün 2.3.1999 gün ve B.16.0.PER. 4.34.00.00/MÜZ.720.128-01796 sayılı yazısı okundu, ekleri incelendi, yapılan görüşmeler sonucunda;

İstanbul İli, Beyoğlu İlçesi, Bereketzade Mah, Büyükhendek Sok, 106 pafta, 156 ada 1 parselde bulunan Yüksek Kurul'un 3.9.1985 gün ve 1337 sayılı kararı ile tescilli yapıya zarar verecek hertürlü inşai faaliyetin önlenmesine, yapının korunması için gerekli güvenlik önlemlerinin Büyükşehir Belediyesi ve Beyoğlu Belediyesince alınmasına, alınan önlemlere ve 5.3.1999 günlü başvuruda belirtilen havalandırma bacalarına ilişkin kurulumuza bilgi verilmesinin her iki Belediye Başkanlığı'na bildirilmesine karar verildi.


BAŞKAN
F.Özer ERENMAN

BAŞKAN YARDIMCISI
Alpay PASINLI
(BULUNMADI)


ÜYE
Zekiye YENEN


ÜYE
Kemal AKÇAY


ÜYE
Tanju Verda AKAN

ÜYE
Basri METE
İST.BS.FL.BŞK.TEM.


ÜYE

Figure K.15. Decision dated 10.03.1999 for Frej Apartment Building.
(Source: Conservation Council, 1999a)

T.C.
KÜLTÜR BAKANLIĞI
İstanbul 1 Numaralı Kültür ve Tabiat Varlıklarını
Koruma Kurulu

Toplantı Tarihi ve No: 26.7.2000 - 708
Karar Tarih ve No : 26.7.2000 - 12060

Toplantı yeri
İSTANBUL

KARAR

İstanbul İli, Beyoğlu İlçesi, Bereketzade Mah, 106 pafta, 156 ada, 1 parselde bulunan, kurulumuzun 7.7.1993 gün ve 4720 sayılı kararı ile belirlenen Beyoğlu Kentsel Sit Alanı içinde kalan Kültür ve Tabiat Varlıklarını Koruma Yüksek Kurulu'nun 3.9.1985 gün ve 1337 sayılı kararı ile II. grup kültür varlığı olarak tescilli ve şahıs mülkiyetindeki taşınmazın basit onarımına ilişkin Beyoğlu Belediye Başkanlığı'nın 18.7.2000 gün ve 3424 sayılı yazısı okundu, ekleri incelendi, yapılan görüşmeler sonucunda:

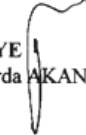
İstanbul İli, Beyoğlu İlçesi, Bereketzade Mah, 106 pafta, 156 ada, 1 parseldeki taşınmazın Kültür ve Tabiat Varlıklarını Koruma Yüksek Kurulu'nun 5.11.1999 gün ve 660 sayılı kararın doğrultusunda arka cephesinin boyanabileceğine karar verildi.


BAŞKAN
F. Özer ERENMAN

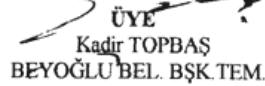
BAŞKAN YARDIMCISI
Zekiye YENEN
(BULUNMADI)

ÜYE
Sümer ATASOY
(BULUNMADI)


ÜYE
Kemal AKÇAY


ÜYE
Tanju Verda AKAN

ÜYE


ÜYE
Kadir TOPBAŞ
BEYOĞLU BEL. BŞK. TEM.

ÜYE

27.7.2000İA.Tİ

Figure K.16. Decision dated 26.07.2000 for Frej Apartment Building.
(Source: Conservation Council, 2000c)

T.C
KÜLTÜR VE TURİZM BAKANLIĞI
İstanbul İl Numaralı Kültür Varlıklarını
Koruma Bölge Kurulu

Toplantı Tarihi ve No : 04.02.2014-168

Karar Tarihi ve No : 04.02.2014-2025

Toplantı Yeri
İSTANBUL

KARAR

İstanbul ili, Beyoğlu İlçesi, Ömeravni Mahallesi, İnönü Caddesi, 86 pafta, 12 ada, 8 parselde özel mülkiyette yer alan, İstanbul I Numaralı Kültür ve Tabiat Varlıklarını Koruma Bölge Kurulu'nun 11.10.1995 gün ve 7133 sayılı kararı ile korunması gerekli kültür varlığı olarak tescil edilmesine, grup kararının alınabilmesi için rölevesinin Kurulumuza iletilmesine, Cephe onarımı ve temizliğinin aslına uygun malzeme ile yapılabileceğine, onarımda kullanılacak malzeme ve temizleme tekniği için, İstanbul Restorasyon Konservasyon Merkez Laboratuvarı Müdürlüğünden görüş alınmasına, değiştirilmesi istenen ana giriş kapısı basamaklarının ve onarılacak tamamlanacak parçaların 1/1 ölçeğinde rölevelerinin getirilmesine karar verilen taşınmazda izinsiz uygulama yapıldığına ilişkin 12.09.2012 tarihli başvuru, izinsiz uygulamaların durdurulması ve konuyla ilgili bilgi belgeğinin istendiği Müdürlüğümüzün 17.09.2012 tarihli yazısı, taşınmazda yapılan aykırılıkların tespit edildiği yapı tatil tutanağının iletildiği Beyoğlu Belediye Başkanlığı İmar ve Şehircilik Müdürlüğünün 10.04.2013 tarihli yazısı ve ekleri ile Müdürlük raporlarının 29.01.2014 günlü raporu K-1519 işlem dosyası eşliğinde okundu, ekleri incelendi yapılan görüşmeler sonucunda;

İstanbul ili, Beyoğlu İlçesi, Ömeravni Mahallesi, İnönü Caddesi, 86 pafta, 12 ada, 8 parselde yer alan taşınmaza ilişkin Beyoğlu Belediyesinin 25.03.2013 tarihli yapı tatil tutanağındaki tespitlerden anlaşılan izinsiz uygulamalardan dolayı 2863 sayılı yasa gereği ilgililer hakkında yasal işlem yapılmasına, grubunun ve özgün durumunun belirlenbilmesi için röleve ve restitüsyonunun Kurulumuza iletilmesine karar verildi.

ASİ-GİBİDİR

Figure K.17. Decision dated 04.02.2014 for Gümüşsu Palas.
(Source: Conservation Council, 2014)

T.C.
KÜLTÜR BAKANLIĞI
İstanbul 1 Numaralı Kültür ve Tabiat Varlıklarını
Koruma Kurulu

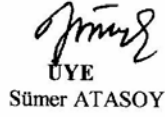
Toplantı Tarihi ve No: 9.5.2001 - 779
Karar Tarih ve No : 9.5.2001 - 12798

Toplantı yeri
İSTANBUL

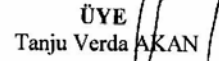
Yukarıda belirtilen hususlarda, gereği yapılarak kurula bilgi verilmesine, ilave katların kaldırılmasını takiben çekilecek fotoğraflarının kurulumuza iletilmesine; ayrıca İstiklal Caddesi'nin döşeme kaplamalarının da granit parke malzeme ile yapılmak üzere döşeme ve desen projelerinin eski fotoğraflardan yararlanılarak hazırlanıp kurulumuza iletilmesine karar verildi.


BAŞKAN
F. Özer ERENMAN

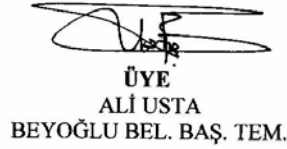

BAŞKAN YARDIMCISI
Zekiye YENEN


ÜYE
Sümer ATASOY

ÜYE


ÜYE
Tanju Verda AKAN

ÜYE


ÜYE
ALİ USTA
BEYOĞLU BEL. BAŞ. TEM.

ÜYE

15.6.2001-P.U

Figure K.18. Decision dated 09.05.2001 for Mısır Apartment Building.
(Source: Conservation Council, 2001)

T.C.
KÜLTÜR BAKANLIĞI
İstanbul I Numaralı Kültür ve Tabiat Varlıklarını
Koruma Kurulu

Toplantı Tarihi ve No: 9.9.1998-583
Karar Tarihi ve No : 9.9.1998-10211

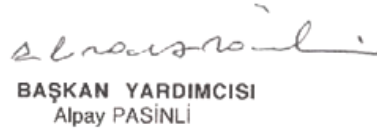
Toplantı yeri
İSTANBUL

KARAR

İstanbul İli, Beyoğlu İlçesi, Tomtom Mah., 33 pafta, 319 ada, 12 parselde bulunan Kurulumuzun 7.7.1993 gün ve 4720 sayılı kararıyla belirlenen Kentsel Sit Alanı içinde kalan ve Gayrimenkul Eski Eserler ve Anıtlar Yüksek Kurulu'nun 14.7.1978 gün ve 10538 sayılı kararı ile korunması gerekli kültür varlığı olarak tescil edilen Mısır Apartmanının bodrum katına ait rölöve ve restorasyon projesinin onayına ilişkin ilgisinin 25.7.1997 günlü ve basit onarım talebine ilişkin 31.7.1997 günlü başvuruları okundu, ekleri incelendi, yapılan görüşmeler sonucunda:

İstanbul İli, Beyoğlu İlçesi, Tomtom Mah.,33 pafta, 319 ada, 12 parselde bulunan kagir yapının bodrum katına ait rölövenin uygun olmadığına, yapının taşıyıcı sisteminde yapılan ilavelerin ve mevcut durumun lejantlarla ifade edilmesine,cephhe rölövesinin ve bodrum katı,üst katla ilişkilendirebilmek için, üst kat rölövesinin hazırlanarak Kurulumuza iletilmesine karar verildi.


BAŞKAN
F.Özer ERENMAN


BAŞKAN YARDIMCISI
Alpay PASINLI


ÜYE
Zekiye YENEN


ÜYE
Kemal AKÇAY


ÜYE
Tanju Verda AKAN


ÜYE
Halil BAKIRCI
BEYOĞLU BL BŞK.TEM

 11.9.1998.NA.VS.

Figure K.19. Decision dated 11.09.1998 for Mısır Apartment Building.
(Source: Conservation Council, 1998)

T.C.
KÜLTÜR VE TURİZM BAKANLIĞI
İstanbul II Numaralı Kültür ve Tabiat Varlıklarını
Koruma Bölge Kurulu

Toplantı Tarihi ve No: 25.05.2011-297
Karar Tarihi ve No: 25.05.2011-4509

Toplantı Yeri
İSTANBUL

İstanbul İli, Beyoğlu İlçesi, Tomtom Mahallesi, İstiklal Caddesi, 319 ada, 12 parselde yer alan Mısır Apartmanı'nın zemin katında yer alan, restoran olarak kullanılan, 7 bağımsız bölüm numaralı dükkanın cephelelerinin ve doğramalarının, 1 ay içinde, 09.04.2008 tarih ve 1707 sayılı kararımızla onaylanan projesine uygun hale getirilmesine, aksi halde konuya ilişkin yasal işlem yapılacağına, taşınmazın 2. katında yer alan 7 numaralı dairede yapılan inşai ve fiziki müdahalelerin Belediyesince tespit edilerek konuya ilişkin belgelerin 1 ay içinde Kurulumuza iletilmesine, 4. katta yer alan ve Pi Artworks adlı sanat galerisi tarafından kullanılan dairede, Kurulumuzun izni olmaksızın yapılan ve iç duvarların üst seviyelerindeki pencerelerin kapatılması, kapıların değiştirilmesi gibi uygulamaları da kapsayan tadilat ve tamirat nedeniyle sorumlular hakkında suç duyurusunda bulunulmasının istenmesine, taşınmazın 8. katına ilişkin olarak Koruma Bölge Kurulu Müdürlüğü'nün 28.04.2011 tarih ve B.16.0.KVM.4.34.00.10/1030 sayılı kararıyla istenen belgelerin 1 ay içinde Belediyesince Kurulumuza iletilmesine, 8. kata ilişkin Mahkeme dosyasının bir suretinin İl Muhakemat Müdürlüğü'nden; kat mülkiyetine esas onaylı proje, fotoğraf gibi her türlü belgenin Tapu Sicil Müdürlüğü'nden istenmesine, taşınmazın rölövesinin ve restitüsyon projesinin 3 ay içinde Kurulumuza iletilmesine, aksi halde, uyulması zorunlu olan Koruma Bölge Kurulu kararlarına uyulmadığından sorumlular hakkında yasal işlem yapılacağına, rölöve ve restitüsyon projesi Kurulumuza iletilmeden Mısır Apartmanı'nda tadilat ve tamirat dahil hiçbir inşai ve fiziki uygulama yapılamayacağına karar verildi.

ASLI GIBİDİR.
Vildan SARIOĞLU
MÜDÜR V.

BAŞKAN
Mete TAPAN
(BULUNMADI)

BAŞKAN YARDIMCISI
Yaşar ÇORUHLU
İMZA

ÜYE
Sait KARABULUT
İMZA

ÜYE
Ufuk KOCABAŞ
(BULUNMADI)

ÜYE
Hasibe SİLAHTAR
İMZA

ÜYE
Ömer KORMAN
İMZA

ÜYE
Münevver DAĞGÜLÜ
İMZA

ÜYE
Erol ÇALIŞKAN
İst. B.şehir Bel. Başk. Tem.
İMZA

ÜYE
İlhan TURAN
Beyoğlu Bel. Başk. Tem.
İMZA

31.05.2011 AA

Figure K.20. Decision dated 31.05.2011 for Mısır Apartment Building.
(Source: Conservation Council, 2011)