



1992 Technical Review Summary
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National Palaces Conservation

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Architect

Regional Offices of the National Palaces Trust
(Turkish Grand National Assembly)
Istanbul, Turkey

Client

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I. Introduction

In March 1924, Atatürk, the first president of the Turkish Republic nationalised the vast legacy of palaces left behind by the Ottoman Sultans. A National Palaces Directorate was created under the wing of the Turkish Grand National Assembly (TBMM) in Ankara, to look after the monuments. Several of the palaces were passed to government institutions, such as schools, universities and hotels, but a select few were retained as property of the Turkish people. It would take another fifty years for a few of the national palaces to be opened to the public.

In 1983, the National Palaces Directorate passed on administrative responsibility of the local Palaces to the regional directorate of the National Palaces Trust (NPT), in Istanbul. In 1984, NPT held a seminar to publicise their existence as an independent body. The seminar emphasised the importance of the Ottoman palaces as part of national history, the need to repair the monuments, and the desire to make them more accessible to the public.

The publicity received during the seminar provided the perfect opportunity for sympathetic parliamentarians to support the scheme proposed during the seminar. It was proposed that

- the buildings and gardens of the palace under the NPT be restored and opened to the public;
- a maintenance unit be established for the up-keep of the palaces; and
- a research team be assembled to document the contents of the palaces, and carry out research on nineteenth century art and architecture in Turkey.

This report deals with six palace complexes which have been open to the public since 1983:-

	Constructed	Opened
Dolmabahçe	1856	1984 (partly 1955)
Beylerbeyi	1861-65	1984 (partly 1975-78)
Yıldız chalet	1889-98	1984
Aynalıkavak	1703-30 (restored 1789-1807 and 1808-39)	1984
İhlamur	1849-58	1984
Maslak	1808-39	1984

II. Description

a. Context

During the 19th Century, the three great eastern powers of Safavid Iran, Mughal India, and Ottoman Turkey had totally succumbed to the technological strength of western Europe. In Turkey, the 19th Century marked the beginning of westernisation of the Ottoman capital, Istanbul, which would reach its zenith under the Young Turk Revolution of 1909. The 1838, the Anglo-Turkish Commercial Treaty, which granted British tradesmen equivalent rights with the natives led to the demise of the local, non-mechanised industry. This demise encouraged the Ottoman court to establish more up-to-date factories under european patronage. The process of westernization was to manifest itself most effectively in the urban fabric, and particularly in the grand architectural projects of the late Ottoman period.

Bridges and major roads were proposed, large public squares were recommended, and hypothetical designs were made; however, very few of these *grandiose* projects were implemented. The most important monuments from this period are, perhaps, the palaces built by the late Ottomans which display European aesthetic influences.

By the mid-nineteenth century, the Topkapi no longer carried the desired image for the Ottomans and the congested site did not have the potential for the implementation of the new pastoral ideal.

The Ottoman court moved from the confines of Theodosius's walls to the more wooded villages north of Galata, and across the Bosphorus to Beylerbeyi. Such sites, along the Bosphorus and the Golden Horn, had been used previously for Imperial gardens. The new palaces, all designed by architects trained in Europe, filled with objects from Europe, and furnished with textiles manufactured in factories established under the guidance of Europeans, perhaps sums up the era that was economically the most fraught for the Ottoman Empire.

b. The National Palaces Trust

The NPT, now in charge of the palaces, is run by a complex bureaucracy that is directly responsible to the parliament in Ankara for all major decisions and financial support. The buildings and gardens in the charge of the NPT are maintained through a central unit based at the Dolmabahçe palace. The central unit consists of a team of researchers, architects, engineers, gardeners and a technical unit of carpenters, builders and restorers, who look after the palaces along with their contents.

All decisions that concern conservation and management are also conducted at the Dolmabahçe palace, by the officers of NPT. Each palace also has its own director, who stays on site and takes decision independently, though major decisions such as the budget, require the approval of the central authority.

The functions of the NPT offices at the Dolmabahçe are divided into three sections:

- Administration
- Building maintenance and conservation
- Research.

All three sections existed in the original set-up of the palace directorate prior to the formation of the NPT in 1983; however, the building, conservation, and research wings have since expanded under the NPT. It is primarily the work of these three units which will be assessed in this report.

Eight monuments are under the directorate of the NPT, including two not listed above. The buildings excluded are The Kucusu Pavilion which is still under repair and is not yet open to the public, and the Atatürk mansion at Yalova, a 20th Century building which the NPT has retained without the need to alter either structure or function (museum).

The aim of the NPT was to re-open the palaces to the public. In order to do so, they had to:

- Restore the buildings, re-assemble the furniture in each pavilion, and publish guides about the buildings and their artefacts
- Provide each unit with a social function, which would attract visitors, and allow the structures to be absorbed into the urban fabric.

III. Previous Technical Assessment

The work of the NPT was shortlisted for The Aga Khan Award for Architecture in 1989. The previous Technical Review report by Archie Walls contains a very thorough assessment of the conservation and restoration work. The quality of architectural conservation work was found wanting. This report considers only the "Restoration and Urban rehabilitation" aspect of the project.

To conduct such an assessment, members of the managerial, professional and technical staff of the Trust were interviewed. Visitors to the building were also interviewed. A survey was conducted of the building themselves within their particular contexts.

Since detailed descriptions of the projects have already been provided in the 1989 Technical Review report, only the changes that have occurred since will be noted here. After a general historical background, each project is considered separately, described briefly, and then assessed for both restoration and re-rehabilitation. The work of the research and maintenance team will be considered as whole, before personal assessment is made of the overall scheme.

IV. Dolmabahçe Palace

a. History

The largest and most important building in the charge of the National Palaces Trust is the Dolmabahçe Palace. In 1856, Abdul Mecit (1839-1861) moved the Ottoman court from the Topkapi Sarai to the Dolmabahçe Palace, which continued to be used as the residence and court of the Ottoman sultans, with the exception of Abdul Hamit II (1876-1909), who preferred his own palace at Yıldız. It was from Dolmabahçe Palace that the last Ottoman Sultan was finally removed by Atatürk in 1909. Atatürk used the palace as his Istanbul residence, and died there on November 10th, 1938.

The Dolmabahçe is the first in a series of opulent palaces commissioned along the Bosphorus shore in the 19th Century. The palace is built on a site where Fatih Mehmet first landed, to commence the battle which resulted in the Ottoman conquest of Istanbul in 1453. In the 17th Century, the bay was filled with stone and converted into a garden by Osman II, hence the name Dolmabahçe which means the filled-up-garden.

The present palace was built by the architect Karabet Balyan, and his assistant Nikogos Balyan, who were trained at the Beaux-Arts. Karabet Balyan came from an Armenian family who had served the Ottoman court for several generations.

b. Immediate Surroundings

The Dolmabahçe is one of several palaces stretching along the waterfront of the Bosphorus in the style of the traditional *yali*. The Palace, contained within a high wall on its western shore side, once overlooked a wood and the royal stables across a wide avenue. The wood has recently been claimed by a new hotel, and the stables are a large football stadium. On the southern side - which now serves as the main entrance - is a small pier marked by a clock tower built by Serkis Balyan, and a mosque, built by Karabet Balyan.

c. Topography

The buildings are positioned between wooded hills on the west and the sea on the east. The Palace lies on a very flat site that governs the most magnificent views across to the Topkapi on the other side of the Golden Horn, and Üsküdar across the Bosphorus.

d. Building data

The Dolmabahçe palace complex is composed of several pavilions, with a total covered area of 110'000 m². The gardens are made up of separate courts. The courts are rectangular spaces in between L or U-shaped palace wings and are defined as enclosures by the high walls that encircle the remaining edges. Since the 1989 assessment, little has altered in terms of new conservation work. This report considers the major palace building as an example.

The palace is a longitudinal building divided into three sections; the men's apartments or *selamlık*, the throne room, and the women's apartments or *harem*. The palace interior covers an area of 45'000 m². It contains 285 chambers, and 46 large halls. The building stands on wooden pile

foundations, and has a wooden structural frame with brick partition walls. The entire building is clad in a soft, locally quarried sandstone. The interior walls are richly decorated in marble or painted stucco, while the ceilings are of painted canvas stretched on a wooden frame.

d. *Assessment*

Restoration

The Palace building which is 160 years old, is a curious construction, in three different materials. The soft sandstone has crumbled due to the effect of pollution, and the wooden frames of the canvas ceiling have produced cracks and sag with age. Electricity was installed in 1912, along with telephones and central-heating. The installation is crude, with wires and main switch boards carelessly placed, and this presents an untidy picture. Under the current circumstances, the Dolmabahçe requires expensive and continuous maintenance.

Furthermore, the upkeep of the main palace building cannot be categorised either as conservation or restoration, because it cannot afford to be either. When the palace was opened to the public the aim was to display the opulent life-style of the late Ottoman period. The original furniture and other items were assembled to present a complete picture.

To this end, the attitude adopted is the replacement of decayed elements, rather than conservation. Fabrics which decay are replaced with identical fabrics from the Hareket factory which originally produced them in 1856, and has retained the pattern books. Decayed woodwork is re-placed, without demarcation of new additions. The damaged lead cope of roofs and walls is melted down and re-cast to be used for replacement. All of the repair work, with the exception of textile manufacture, takes place in workshops at the palace itself, as has been the case since 1856.

In fact, little architectural restoration work has been undertaken in the main palace building. The most important interventions are:

- the conversion of the kitchens and stores into an exhibition hall;
- the restoration of a collapsed ceiling and wall in the blue hall. The design and paint work for the restoration was matched with similar work on the other side of the hall.

On the outside of the palace, the soft limestone is no longer available and has, in places, been replaced with cement and sand imitation stone during previous restoration works.

The gardens are being revived, and will be re-created with the help of old photographs. Work has begun on the collection of information about the gardens and its gardeners.

Rehabilitation

Not all of the palace is as yet open to the public. The *Harem* section is still being organised and could not be visited. The sections that are open have become a popular tourist attraction, with an estimated 1500 visitors a day in the summer during the three year period from 1989 to 1991. The main palace director is a civil servant appointed by parliament. He has a team of sixteen guides; two have studied art history at university; and one has used the Dolmabahçe palace as the subject of her Masters Degree thesis.

The gardens, especially the court in front of the Hareket Pavilion, and the open space in front of the south entrance of the palace have become very popular with the public. Tables and chairs are placed outside in the summer, and local people come for cups of coffee and refreshments. Such gardens are rare in the crowded city of Istanbul, and opening the Dolmabahçe gardens to the public in this way, is certainly a contribution to the city.

V. Beylerbeyi Palace

History

The palace of Beylerbeyi was built to the design of Serkis Balyan during the reign of Abdul Abdulaziz (1861-1865) as a summer residence. Beylerbeyi has a terraced garden which overlooks the Bosphorus, and around which are arranged five pavilions of different sizes and dates. The name, which means *Bey of Beys* was given during the time of Murat III (1574-95), after the governor of the Balkans, Mehmet Pasa, who had a *yali* on the site. Beylerbeyi is considerably smaller than the Dolmabahçe, with only twenty-four rooms and six halls, though it shares the same construction of wooden frame, brick walls and stone cladding.

Immediate Surroundings

The palace lies on the eastern bank of the Bosphorus, directly beneath the first Bosphorus bridge. Two of the structural supports for the bridge are within the garden, and the bridge roofs the royal stable pavilion of the palace.

Until 1983, which saw the construction of the first Bosphorus bridge, the area, on the eastern bank of the Bosphorus, was a low-density residential quarter. It has now become more popular, and new concrete structures are replacing the two-story wooden *yalis* which once lined its streets, and edged the Bosphorus shoreline.

Topography

The palace is located on a flat area between the sea to the west, and a hill that rises from the south-east corner. The slope formed to the south-west of the palace is terraced into a garden that covers an area of 20 acres. The very curious entrance to the gardens from the sea, and through a tunnel cut into the hill, has now been converted into an exhibition area.

Assessment

- Restoration

Criticism of certain aspects of the conservation and restoration work that is contained in the previous Technical Review report is still relevant. The gardens, which have recently received much attention, are being re-organised, but no drawing is available to explain the final layout. The drawings are in the process of being finalised according to the office in Dolmabahçe. Restoration work is completed on the tunnel which links the main palace entrance to the outside though this is detailed in the previous report. An exhibition of palace pottery was on display at the time of the reviewer's visit.

- Rehabilitation

The palace complex was opened to the public in 1983, but the upper terraces of the gardens - which form the main attraction - have been closed to the public for the past three years, while work is being carried out, firstly on the pavilion, and now on the gardens. As a consequence, the popularity of the complex to local visitors has declined. A video room is planned in the Yellow pavilion which is still under repair, and it is hoped that this facility, along with the gardens, will open again to the public next year.

Beylerbeyi has only two guides, and neither is interested in history or art. All project decisions are taken from the central offices at the Dolmabahçe and repairs or maintenance are effected by the central unit. The director of Beylerbeyi, an archaeologist, finds the system very limiting and believes that more authority should be given locally.

The closure of the gardens has meant that the visitors - about 1000 per day in the summer - are mostly foreigners. The palace has recently been included in the itinerary of the local tourist guides, and this has increased the number of visitors.

VI. Aynalikavak Pavilion

History

Aynalikavak is the oldest amongst the palaces in the possessions of the National Palace Trust. The pavilion is said to have been built as a palace pavilion by Ahmet III (1703-1730), restored by Selim III (1789-1807) and again by Mahmut II (1808-39). The pavilion is a wooden structure which was repaired by the National Palaces Trust in 1989. It is a small pavilion, with five inter-connected rooms. The painted and gilded walls, and ceilings with crystal chandeliers add to the sense of opulence.

Some structural interventions were considered. Notably, the reduction of lead which covers the dome, which has proven excessive in weight. According to the architect then in charge of the restoration project, this change was never implemented. The building was simply painted. The major alteration was the clearance of the basement, which was converted into an exhibition hall. Pictures of musical instruments represented in miniature paintings compose the current exhibition.

Immediate Surroundings

Aynalikavak is located in a garden that overlooks the Golden Horn, in an area of Istanbul inhabited mainly by low-income population. The buildings in its vicinity are concrete and brick residential structures, of medium and low density.

The garden on the southern side originally extended to the Golden Horn; however, this area was sold to the naval arsenal, and no longer forms part of the complex.

Topography

The pavilion of Aynalikavak is placed on an undulating site that slopes toward the southern side. On the northern street side, it is enclosed by a high wall. A low wall separates the grounds from the naval arsenal, which obstructs the view of the Golden Horn. A gate in the wall on the south-eastern side leads to the water.

Renovation

The building has not been maintained since it was first repaired in 1989. The wooden structure still needs attention, the plasterwork of the interior is cracking, and the paint work was done speedily and without sufficient attention to brushwork.

On the outside, paint - ordinary emulsion - is now peeling off. Basement stone walls, where the exhibition gallery is situated, show signs of dampness. This is the cause of the rapid decay to the woodwork around doors and windows.

Rehabilitation

It is intended to use the pavilion as a museum for Turkish musical instruments. Concerts of Turkish music have been conducted on the site, but there are remarkably few visitors to the building, and a negligible number of foreign visitors; an average of 14 per day in summer. Many more visit the gardens.

VII. Maslak Lodges

History and Description

The Maslak pavilions are said to have been built in wooded areas as hunting lodges, during the reign of Abdul Aziz (1861-76) by Abdul Hamit II when he was Prince. Abdul Hamit was later crowned here in 1876. Since nationalisation of the palaces in 1915, the buildings were used as a military hospital until, they were handed to the NPT in 1984, and opened to the public on 25th October, 1986.

The complex is situated at the edge of a small woodland, and is composed of five pavilions. The pavilions are each constructed differently: the Pasalar Dairesi Baths is built of stone; the Mabeyn-i-Humayun or State Hall is built of brick and stone with a glass conservatory; the Cadir pavilion is built of wood. The main Kasr-i-Humayun or Imperial Lodge is a stone and brick structure, clad in wood.

No changes have taken place since the previous Technical Review report (1989), except that the interior walls were re-painted again in 1989.

The Maslak lodges have been designated a sports complex, and are being developed for this purpose with running tracks and playing fields. Official figures suggest that an average of 150 people currently visit the lodges, mostly on weekends.

Immediate Surrounding

The Maslak Lodges lie in an open tract of woodland, a short distance along the highway to Ankara from metropolitan Istanbul. Across the road from the complex entrance is a chemical factory. The military remain the closest neighbours and still occupy part of the larger grounds of the complex.

Topography

The site is gently undulating and slopes gradually away from the main buildings, to provide magnificent views across to the city. The surrounding wooded area is to be conserved as parkland.

Reconstruction

A large part of the complex had to be reconstructed; the conservatory had been completely destroyed, and was re-assembled and stocked with plants; the imperial lodge was cleaned, and the paintings on its ceilings recovered; the Pasalar Dairesi baths needed drastic repair work, and the back garden had to be excavated. All of the work was completed in a one year period.

The majority of the reconstruction work carried out on the pavilion, has used modern construction techniques. The ceiling of the bathhouse is entirely re-constructed in pre-cast, imitation stone.

The interior of the lodges are painted in vinyl emulsion. There is evidence of confusion over conservation attitudes; a few of the stone window ledges of the Imperial Lodge are painted with white emulsion, and some are left as exposed stone.

Rehabilitation

When completed the Maslak Lodges complex will be used as:

- a palace museum with rooms allocated for exhibitions and video shows,
- a recreational wooded garden,
- a sports complex.

Presently, their use is limited to the palace museum and recreational garden, with a refreshment kiosk in the Cadir pavilion. The lodges are currently less popular than when they first opened to the public. The number of daily visitors has dropped from 1000 in 1984, to 150 in 1991. The most frequented part of the complex remains the garden and the cafeteria in the Mabeyn-i-Humayun which connects with, and overlooks the conservatory. Almost all the visitors are local, and the director, who is an archaeologist by training, hopes that the popularity will increase with the addition of the larger woodland.

VIII. Ihlamur

The Ihlamur is a recreational palace complex within a four acre landscaped and walled garden. Ihlamur is the name of the original lime-grove that once occupied the site. In the 18th Century, Ahmet III (1703-1730) added the lime-grove to his royal parks, and the place continued to be used as recreational ground. In the mid-19th Century, Abdul Mecit (1839-61) built two pavilions on the site; Merasim Kosku, a ceremonial pavilion and Maiyet Kosku, the court pavilion, sometimes used by the *harem*. The Ihlamur pavilion are very small and consist of no more than a few rooms, on two levels, and reached from the garden by a grand staircase in front. The pavilions are organised around a central pond, and placed within a large landscaped garden. A third building which stands on the same site is a 20th Century structure.

The two pavilions were built by Nikogos Balyan between 1849-1855. They are both typical stone buildings, with dense, ornate carvings on the exterior and coloured marble-effect stucco decoration on the walls of the main rooms. The pavilions were restored in 1978, when damaged stone work was replaced by imitation stone. Photographs of the restoration process are exhibited on the ground level of the Ceremonial Pavilion.

Ihlamur was used as a storage ground for the Directorate of the Palaces. The gardens were restored by the NPT and are open to the public since 1987. Ihlamur has been developed as an activity centre for children. Art classes are run for 6 to 8 years old, local children, in the 20th Century building. This activity is now being expanded to include drama classes.

Immediate Surroundings

Ihlamur is, in fact, a traffic island at the base of a valley occupied by high-density residential blocks. The garden is surrounded by tall trees and a low wall, and forms an island of peace in the midst of the noisy surroundings.

Topography

The garden undulates gently and this gives the pavilion a picturesque setting within the surroundings. Its location at the bottom of a larger valley provides visual delight for the surrounding buildings, and connects the garden with the external context.

Restoration

The restoration of the pavilion was completed before the formation of the NPT and the work has been assessed in the 1989 report. No changes have since been effected. The use of imitation stone is currently being re-considered. It is suggested that this might be replaced with real, soft stone. This suggestion has not yet been implemented. If implemented, the entire façade will be replaced with copies of the original.

Little restoration has been enacted on the inside of the pavilion. The director recently halted work on the stucco, as she felt the work was not being carried out in the proper manner. In general, the buildings and their surrounding are in good order.

Rehabilitation

Rehabilitation of Ihlamur has been enacted on three levels:

- the garden,
- the pavilion,
- the children's programme allocated to the restored structure.

It has been successful on all three fronts. The garden is popular as a local community space, usually full of grandparents with grandchildren and housewives. The restoration of the gardens with the pond and pavements, has added to the calm ambience. The most successful part of the restoration has been the use of the Court Pavilion as a tea room; this provides luxurious space for local people to have tea, midst the wealthy surroundings of their historical past.

Ihlamur is the only palace complex where the social programme allocated has been successfully implemented. The number of children who attend the evening classes has increased. Children from the neighbourhood paint in the garden under the supervision of a teacher thrice weekly and their work is then exhibited. Initially, the directress had to visit local schools to encourage pupils to come to her classes. Now the classes are more established and popular. The classes are subsidised by the NPT and each child pays only a nominal charge. As the drawing classes have proved so successful, the directress is now considering drama classes to allow more effective use of the gardens.

IX. Yildiz Sale

History

Yildiz Sale (chalet) was built on the site of previous palaces, the earliest which, an 18th Century villa, was built for the mother of Selim III (1789-1807). Under Abdul Hamit II (1876-1909) it was to become the centre of Ottoman administration. The building was completed between 1889 and 1898, to the design of the Italian architect Raimondo D'Arancio. It is of wood and stone construction. More recently, Yildiz Sale was opened to the public in 1984.

Separate from the Sale are the stable buildings; linear structures in brick and stone with wooden roof trusses and covered in red tiles.

Immediate Surroundings and Topography

The palace complex is located inside Yildiz Park which is situated on one of the hills of Istanbul. The various segments of the complex are divided with high stone walls.

Restoration

Few changes have been effected since 1989. One building that is part of the stables area is used as the NPT canteen; another stable is ready for occupation but stands empty. Other buildings still are under restoration.

Three different approaches have been adopted for the restoration of the Yildiz Palace complex:

- Restoration work aimed at converting the building into a palace museum. b) The recreation of parts of the palace which no longer exist c) Restoration and alteration of the building to accommodate a different function. Since the project has been covered in great detail in the 1989 report I will only quote a few examples to demonstrate the confusion in the restoration policy at the Yildiz Sale.

The main Yildiz Sale, a wood and stone building, has been used as a museum. The only work carried out is the painting on the ceiling of some rooms. The team working on the ceiling are aware of the need to differentiate between old and new paintings, and are using modern paints, though additions are simple and easy to detect. They also uncovered wall paintings in one of the rooms behind later restoration work. Restoration work in this building was difficult to distinguish from the original.

- There are plans to re-create a large 19th Century conservatory which once existed in the gardens. The shape, size and design will be determined by the stone foundations which still stand on the site, drawings which have been developed from original sketches, and later photographs. The project is still at the design stage though the drawings have been completed.
- Major restoration work is taking place on the palace stables. The palace stables are being modified to accommodate the NPT offices and workshops, currently based at the Dolmabahçe complex.

The riding school and stables are being altered to house an auditorium. The original building is a long structure in brick with wooden trusses. The new addition is a hall with a concrete, stepped seating arrangement, and a balcony. It is located at one end of the stable building. The complete destruction of the original space and the inappropriate nature of the addition is only too obvious to the site architects who have been over-ruled.

The main stable or Istabl-i-Amire-i-Ferhan is currently under restoration and is the subject of much debate. Previously used as a car workshop, it has been cleared and excavated to uncover a brick floor, and an elaborate system of drainage within the building. The project architect has carefully pieced together the 19th Century façade of the building from photographs; however, the fate of the building is not entirely in the hands of the project architect who is keen to use 19th Century construction techniques and preserve the brick floors. The directive is to use marble on the floors, and convert the stables into simple, modern, open-plan offices. The only features that shall remain are the wooden roof trusses and the outer shell.

Rehabilitation

Only one of the stables, that is converted into a canteen, has become fully operative. It is an interesting space with marble floors, and a modern kitchen. The building retains only the roof trusses and the walls of the original structure, but is a successful canteen.

X. Research and Technical Teams

The NPT is run by a very large bureaucracy that employs over 1'000 persons. The projects are run by a combination of permanent and temporary staff, paid through different departments, and it was not possible to obtain the exact number of staff in each department or indeed the total number of people employed by NPT.

The programme assessed in this report is only part of the larger machinery that composes the NPT.

a. Conservation-research

The technical unit charged with the NPT palaces comprises two sections:

- Building Conservation and Maintenance, under the Director of Buildings and Gardens with a team architects, landscape architects, and craftsmen.
- Research, under the Director of Research with a team of researchers, conservation experts and archivists.

Both sections are based at the Dolmabahçe Palace complex.

Description

The NPT conservation and restoration section is made up of the Repairs Director Buildings and Gardens, who supervise the Co-ordination of Building repairs. Any laboratory work is carried out by the Central Conservation Research Laboratory based at the Topkapi Sarai. Material is passed to them for analysis and they send back the results with any suggestions.

Under the co-ordinator of Building Repairs work are three engineers and four architects, called site architects. The site architects are in charge of all restoration and alteration on the various projects. They work in conjunction with a team of craftsmen and restorers based at the Dolmabahçe palace complex. All decision are taken on site by the architect after consultation with the director of the research department, and the director of buildings and gardens. Outside consultants are occasionally called upon for expert advice. The buildings are repaired according to old photographs and old drawings collected by the research department. No conservation policy guidelines exist, so each project becomes a special case. The site architects, often inexperienced in conservation learn through experience with the project.

In 1985, an arrangement was made to send architects, stone masons and fresco-painters to Italy, for training in modern conservation techniques; however, people who participated in the Italian programme run by ICOM at San Salvatore, found that progress was slow due to the language barrier, and this exchange was halted after three years. The government now finances English courses, to allow architects and craftsmen of the NPT greater facility with the courses in Italy.

Assessment

The absence of conservation guidelines implies total dependency on consultants and the energy and dedication of the site architects. Recently one of the site architects has discovered a stone quarry near Istanbul, from where limestone similar to that used on the 19th Century façades can be exploited. This is entirely the initiative of the site architect concerned who had to convince the director of repairs to use the stone for work on the palaces.

As the system is dependent on the site architects, the benefits of any external technology or advice given directly to the architects are immediate, and very obvious. The fresco-painters and restorers who participated in the courses in Italy, have become more aware of modern attitudes towards conservation and avoid over-restoration; the stone masons, encouraged by the architects who participated in the courses in Italy are gradually giving up the use of imitation stone. The architects are gradually becoming more conscious of traditional paints, and are experimenting with newer stone cleansing and conserving techniques learnt in Italy.

The projects are implemented in short time periods. Often the drawings produced are insufficient, and frequently the site architects disagree with decisions. The work carried out by this department reflects the limited technological and human resources available to the project.

b. *Training Component*

Description

The craft workshops under the control of the technical team include, bookbinding, woodwork, stonework, upholstery, glasswork, lead sheet casting, and recently a locksmith. The craftsmen are a combination of persons who have been working in the palace for twenty years, and some recently recruited members. The crafts workshops have also a training programme attached to them. There are 40-60 students each year from the technical schools who are trained for a period of two years by the Dolmabahçe craftsmen. Each craftsman has two or three students who work with him.

Assessment

Both the craftsmen and the students interviewed were pleased to be working together, and there is great competition in the technical schools to obtain a place in the Palace training programme; however, the salary is low and only one former student, a young bookbinder, has stayed on to work at the palace workshop since the programme was instituted in 1987. No record is kept of the students after they leave, so it is not possible to trace their progress. Students participating in the programme want to continue with the craft, but in the open market where earnings are higher.

c. *Research*

Description

The research department, enlarged in 1984, consists of six persons with an equal number of assistants. Experts are called in from the Topkapi Sarai, or from other relevant government agencies on the permanent staff of the NPT. During the past two years a research training programme has also been instituted. Nine researchers from different universities working on art and architecture of the 19th Century have been recruited to work on the premises and continue their research under the guidance of the Director of Research of the NPT. The research training programme has so far been funded by the NPT, but from mid June the post will become an official government position.

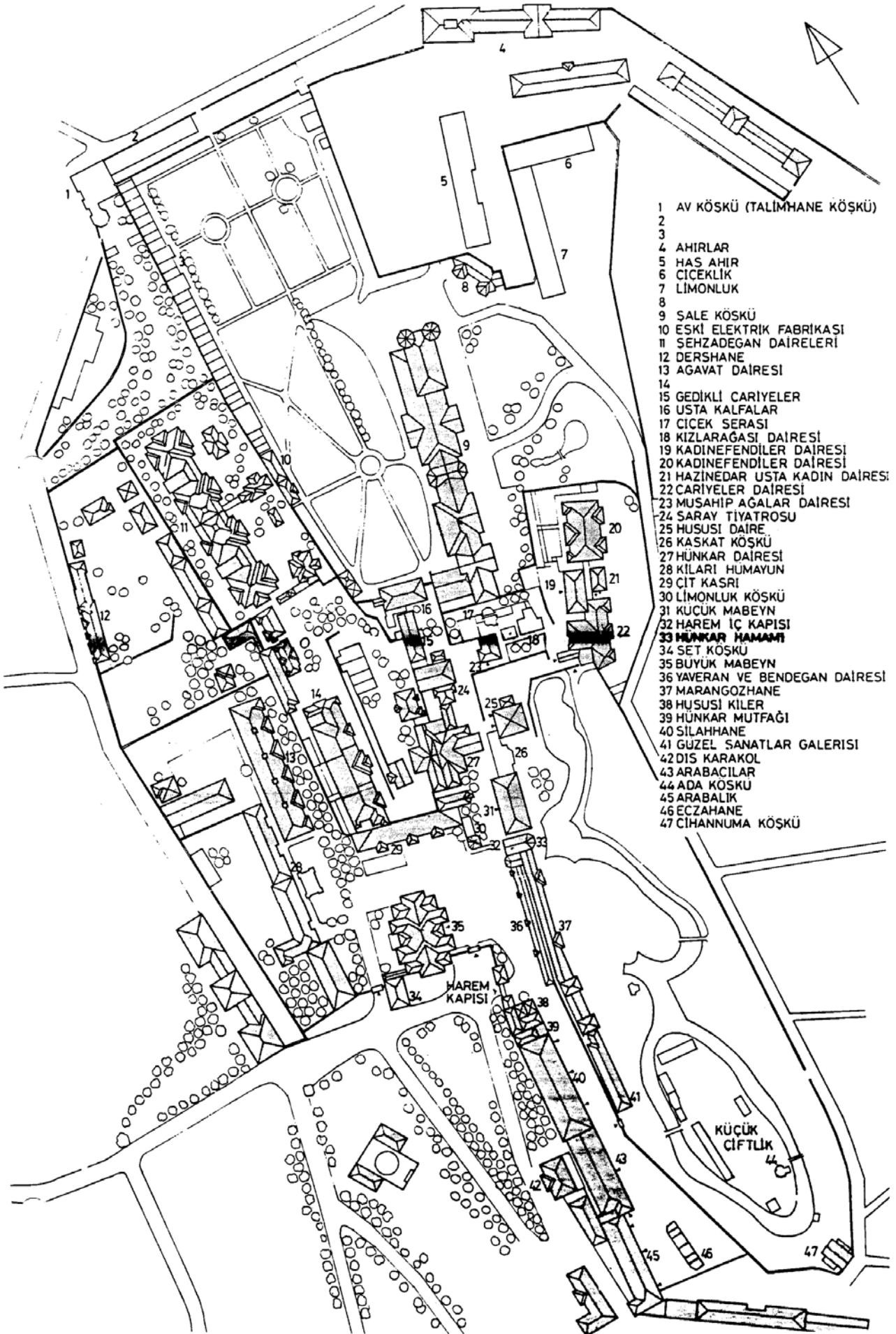
The research team has started to catalogue the objects in the possession of the palaces, and have developed a new computerised inventory system, based on that of the Topkapi Sarai. New archival material that was discovered in the Palace when it was cleaned up in 1985, is also being catalogued by the department. More detailed guides have been prepared and are due for publication soon. They have also begun to collect the archive material in different libraries, and private collections, and are attempting to acquire copies to be kept on the premises.

Assessment

The cataloguing of the palace objects, and the archival material found on the premises is impressive. Research projects have acted as the information base for the architects on different projects and to compile detailed guides for the palaces. One researcher was working on a book that compares the aesthetic transition between the Topkapi and the Dolmabahçe; others had ideas but found that the routine work took up much of their time.

Tanvir Hasan

Istanbul, June 1992.



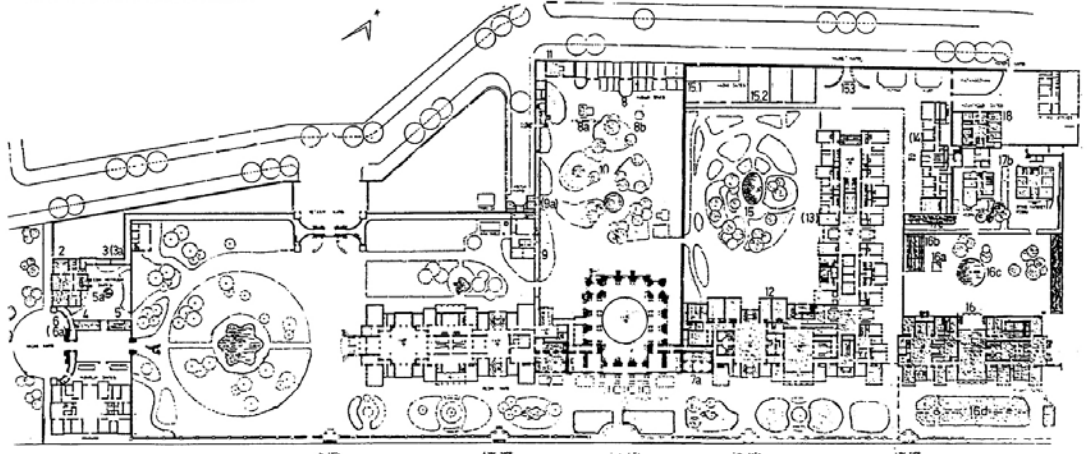
DOLMABAHCE

- Kullanılmamıştaki binalar
Kaymaklık binası

1. Main Entrance
2. South Entrance
3. Harem Entrance
4. Salemlik

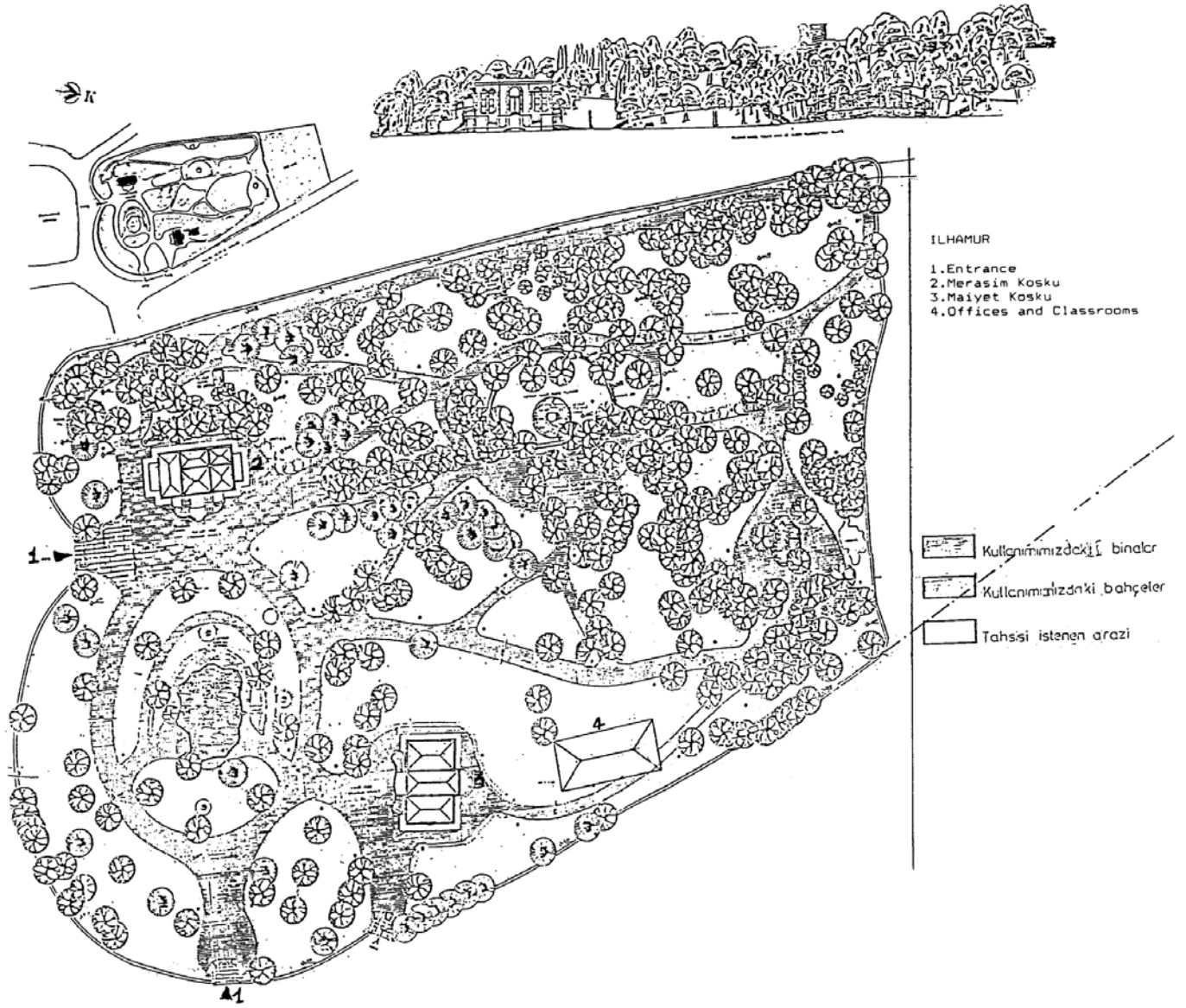
- | Original function or name | Original function or name |
|--|---|
| 1 Clock Tower | |
| 2 Midreast District | |
| 3 Midreast District | |
| 4 (Unused) | 13 The Imperial Harem & apartments of the consorts |
| 5 (Unused) | 14 Girdili Corridor (Apartments for retired and old consorts) |
| 5a Midreast District Annex | 15 The Harem garden |
| 6 Main gateway to the Palace | 16 The Crown Prince's apartments |
| 7 Prince's offices of the Sultan & the Sultana (separate quarters) | 16a The Circumambulation Pavilions |
| 7a Residence-in-Waiting apartments | 16b The Crown Prince's Conservatory(?) |
| 8 The Artery Pavilions | 16c The Garden of the Crown Prince's Apartment |
| 8a The Bird Song Kiosk | 16d The formal garden |
| 8b The hospital for the birds | 17+17a Harshat Kiosk |
| 9a Connection between Sultana's and Glass Pavilions | 17b The Garden |
| | 17c The Conservatory |
| | Original function or name |
| 10 The Artery Gardens | 18 Esmek's apartment |
| 11 Glass Pavilions | |
| 12 The Imperial Harem | |

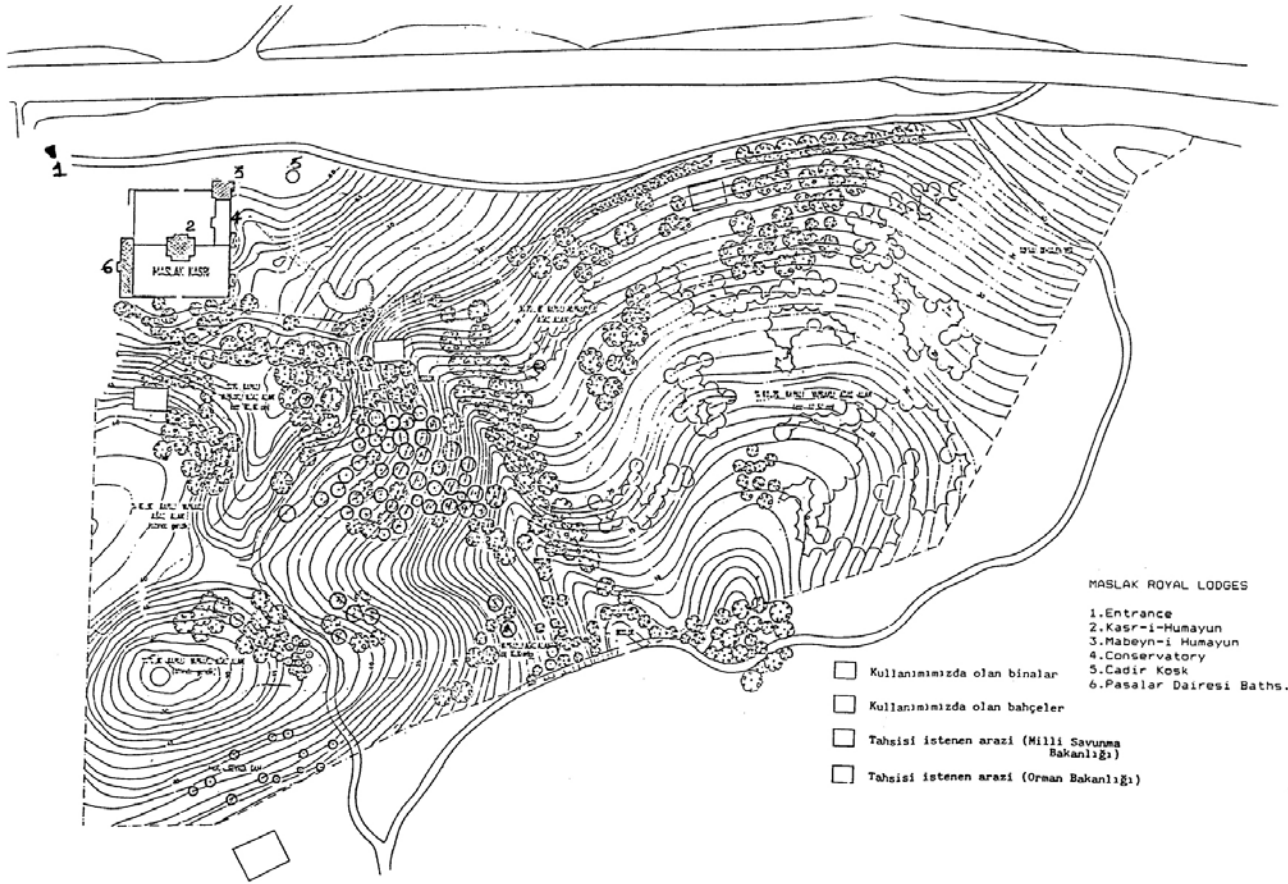
DOLMABAHCE SARAYI KENAR KAT PLANI VE 1/20000 ÖLÇE KURSU

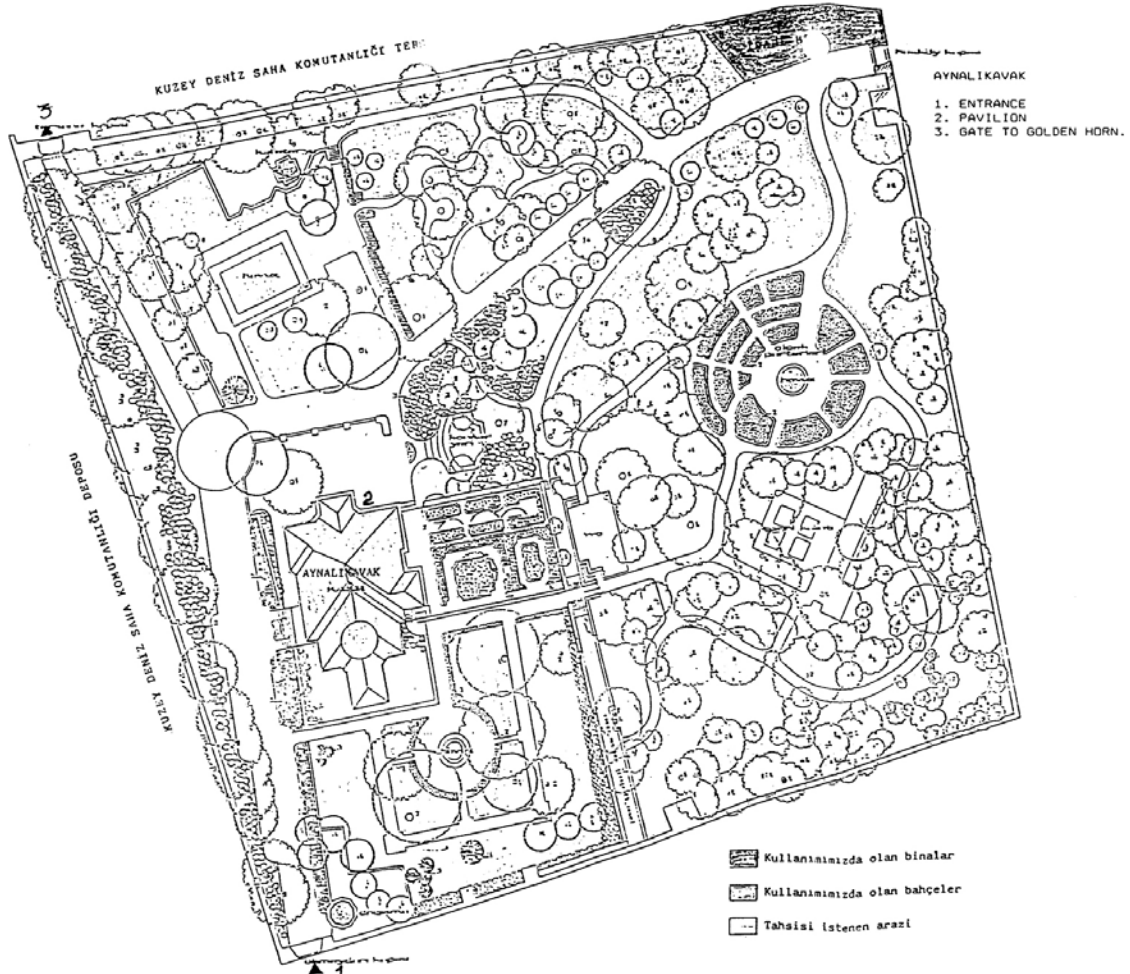


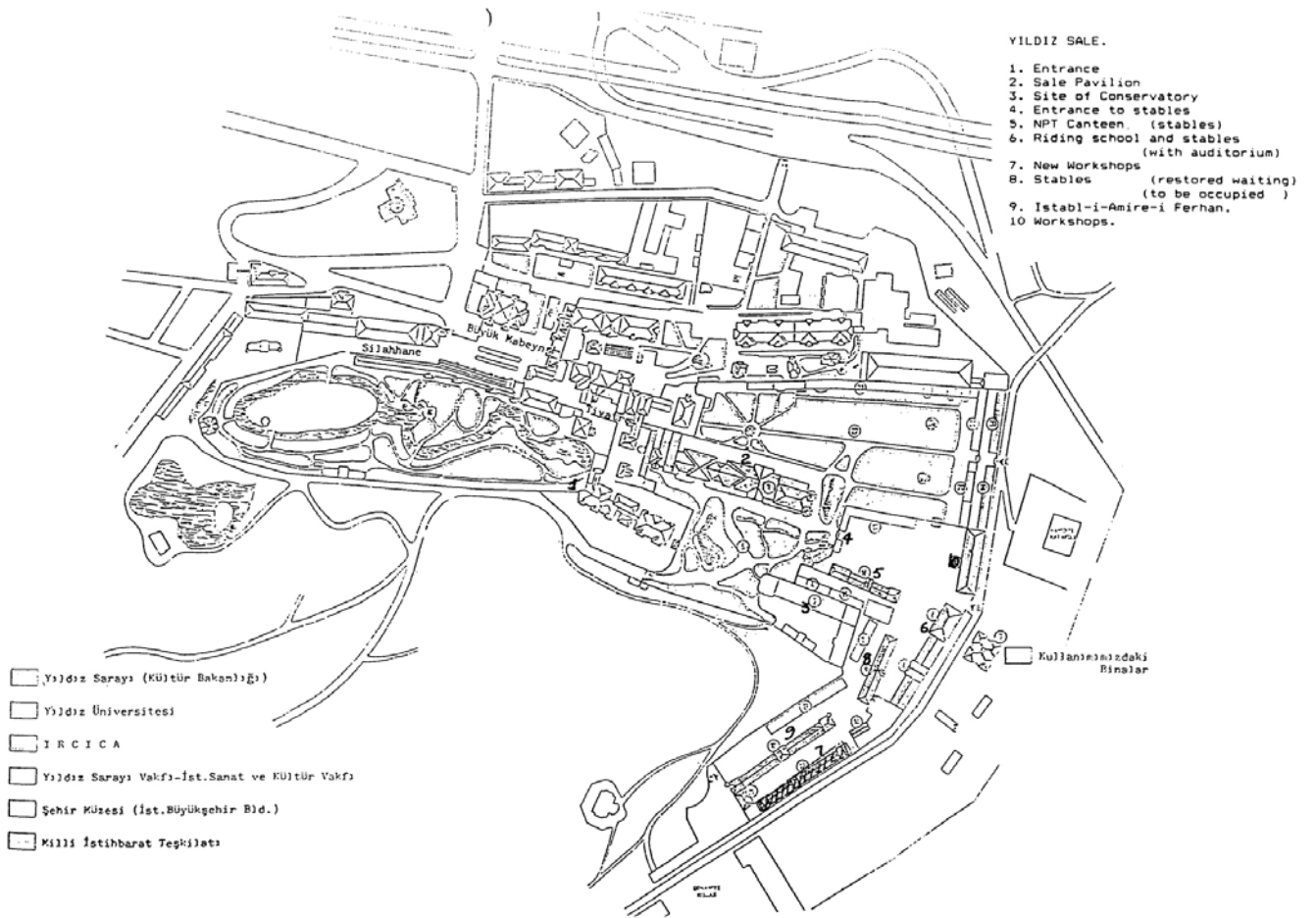
B O Ğ A Z İ Ç İ

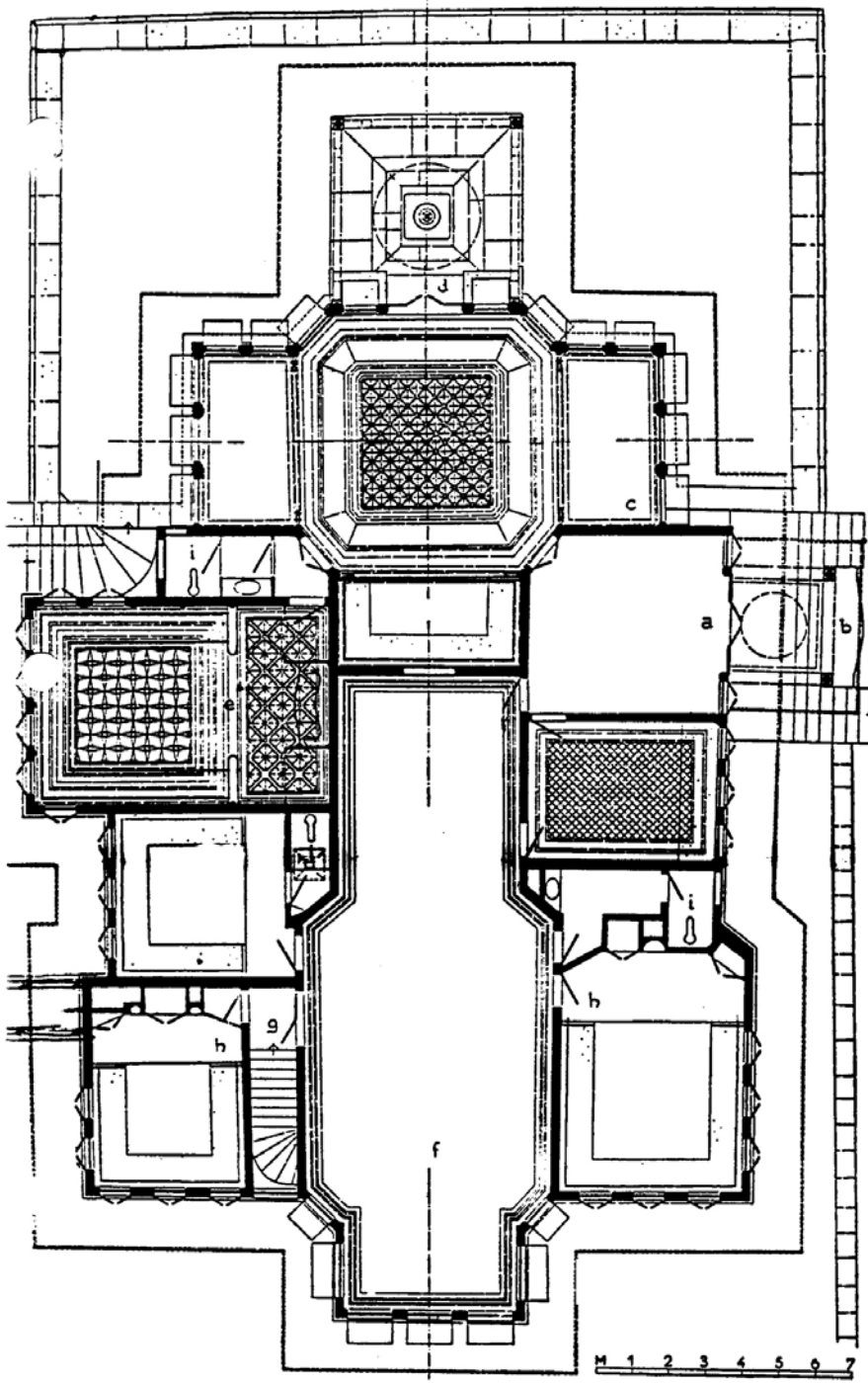












**TERSANE SARAYI, HASBAHÇE
KASRI 1795 (AYNALI KAVAK
KÖŞKÜ).**

Yanda, plan ve bahçe cephesinin restitüsyonu. Sağda köşkün çeşitli dış görünüşleri.

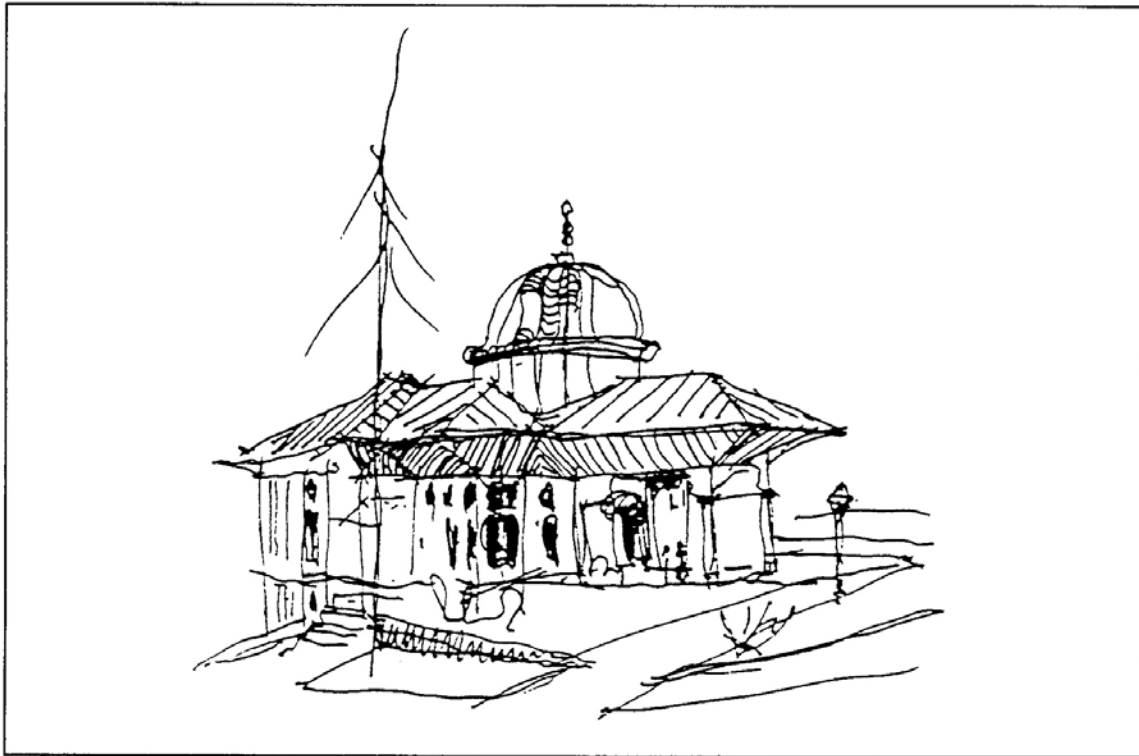


1989 Technical Review Summary
by *Archie Walls*

0930.TUR

National Palaces Conservation

Istanbul, Turkey



Architect

Regional Offices of the National Palaces Trust
(Turkish Grand National Assembly)
Istanbul, Turkey

Client

T.B.M.M. Foundation
Ankara, Turkey

Completed

December 1987 (phase I)

I. Introduction

The Turkish Republic was proclaimed on the 29 October 1923, with Atatürk as its first President. By a decree of March 1924, the palaces and other Ottoman properties were transferred to the Turkish Grand National Assembly (TBMM). Then, on July 7, 1927, whilst on a visit to the Dolmabahçe Palace, Atatürk pronounced that "... this Palace which belongs to the Sultans and their relatives now belongs to the Nation. Consequently, it is in the hands of the National Assembly...". Notwithstanding this pronouncement, the palaces remained closed to the public for nearly 50 years except on a few occasions during the 1950's.

In October 1983, a law was passed that relieved the Ankara-based National Palaces Directorate of the administrative responsibilities and upkeep of the Ottoman Palaces, and in their place created the regional Office for the National Palaces Trust (NPT) in Istanbul. The NPT then held the National Palaces Symposium in November 1984 to discuss the future uses of the palaces, and to evaluate the consequences of opening them up to the public. Consequently, the Centre for Scientific and Cultural Studies and Information was created and attached to the NPT to administer the restoration of the properties, the establishment of craft workshops and archives, and to oversee the publication of books, etc., to promote the palaces. There are now over five hundred people employed by the NPT. Naturally, not all are new employees, as many worked in the Palaces before 1983.

The purpose of this Review was to consider the Conservation of the National Palaces in Istanbul by the National Palaces Trust (NPT). In all six complexes were investigated where restoration/conservation had been undertaken.

The palaces are:

- Aynalikavak,
- Maslak Royal Lodges,
- Dolmabahçe,
- Ihlamur,
- Beylerbeyi ground,
- Yildiz.

Each palace will be described and assessed on its own. The descriptions will begin with a historical summary of the site and buildings, and conclude with a plan accompanied by a table identifying the original and present functions of the various parts of the palaces, together with the date when each was opened to the public.

II. Aynalikavak

a. *Description*

Set on a sloping site on the east bank of the Golden Horn, although now separated from the water's edge by a naval dockyard, the present pavilion exhibits some typical 18th century elements of the late classical period in Ottoman architecture. It is thought originally to have formed part of the Tersane (Arsenal) Palace complex built for the summer use of Ahmet III (1703-1730), and it was here that in 1779 the Treaty of Aynalikavak was signed to end a war between Russia and the Ottoman empire.

Selim III (1789-1807) restored this pavilion extensively. He was one of Turkey's leading Ottoman composers and it is thought that he may have composed much of his music here: this is the link to its new use as a centre for music. Amongst the many decorative elements and motives to be seen are his painted monogram and the beautifully inscribed friezes by the calligrapher Yesari,

bearing poems by Seyh Galip and Enderuni Fazel which were especially composed for the particular rooms in which they appear. Indeed, the palaces of Aynalikavak must have satisfied the aesthetic senses of contemporary artists for they are often to be found in 18th and 19th century miniatures, and as decoration on every day objects, such as pencil cases.

Despite this palace complex losing popularity in the early years of the 19th century and the disappearance of all of the original pavilions except the present one, it was Mahmut II (1808-1839) who made substantial alterations to the interiors of those rooms on the main floor which are nearest to the sea.

In the first fifty years of the Republic, the pavilion was used by the military until, in 1984, it became the responsibility of the NPT. On July 4th, 1987, a lower floor, or half basement, was opened to the public as an exhibition area, although it does not extend along the full depth of the main floor. Originally it housed the Sultan's kitchens and cellars. The exhibition hall is expressly intended to show traditional musical instruments. Around the walls are displayed large, blown-up photographs of illustrations of instruments and musicians to be found in Ottoman miniatures.

From time to time there are held in the gardens performances of classical Turkish music, especially during the annual International Istanbul Art Festival. Immediate surroundings of the site

At the western corner of the garden an old gatehouse is being transformed into offices for the administrative staff. The work is due for completion in 1989.

The NPT have furnished the rooms of the main floor with objects that are contemporary with the pavilion and its building phases. A few objects can be said with certainty to have come from Aynalikavak, including mirrors, which, with poplar trees, give the complex its name - Aynali (mirror) Kavak (poplar tree).

Visitors to this attractive building are rather few: in the summer there are some 24 people per day, and in the winter, about 20.

b. Original and Present Functions of Aynalikavak Pavilion

	Original function or name	Pre-restoration function	New function	Opened to the public
1	Aynalikavak Pavilion	The Military	Ground floor: the main rooms of the Pavilion are presented for viewing	1985
		The Military	Basement: exhibition Hall showing Turkish musical instruments	1987
2	The Garden	The Military	Open air cafeteria; occasional classical	1985
3	The Upper Gardens	Empty	(Admin. offices) restored. Due to open in 1989.	Presently being
4	The Upper Gardens	The Military	(Proposed as an open air museum)	?

c. *Assessment*

Aynalikavak is really a timber framed structure sitting on a stone or brick basement, and it is obvious from the evidence in the main ceremonial rooms that this timber structure has moved over the years. There are cracks in plaster work which may be old or relatively new, but at the corners of some of the rooms there are considerable gaps between the cornices where they join each other, or between the cornice and ceilings, indicating that the joints of the timber framing have opened up. In fact, as there is the additional evidence of water having come through such gaps, it is reasonable to consider the investigation and correction of such failures as a priority. At the same time, scientific conservation of the internal decoration could begin, as so far little repainting work has been carried out - at least when specifically questioned about such work it was suggested that some gilding had been retouched, but the areas could not be pin-pointed.

Again, evidence of movements in the timber structure can be seen externally, but here the whole of the outside paintwork was renewed in 1984-85, and now water damage can be found in some of the decoration.

Naturally, the lead covered roofs and dome should be investigated to ascertain where the rain-water is entering the building. However, on site, the comment was made that the existing (original) dome was too heavy and the structure required strengthening by splicing or adding on new timber to the existing timbers. It was hinted that the lead covering to the dome could be replaced with a material that weighs less.

There is also on the exterior walls much efflorescence and blowing of the painted surface which appears to cover a portland cement render, which in itself may not be beneficial to the health of Aynalikavak. There are cracks associated with the corners of the building and with many of the window openings at the levels of the main floor and the basement. In addition to the water damaged painted timber, there are some timber elements which are in poor condition with flaking paint, and which may not have been properly primed or given an undercoat. Thus the timber structure, along with the lead roofs and the painted interiors, requires a complete and detailed survey, the result of which must be carefully considered before any work starts. Unfortunately, this goes against the present practice of the NPT where time rather than the long term well being of the buildings appears to be of the essence. Certainly in view of the conservation needs of this building, it cannot have been the wisest of actions when in 1986 four posts were removed from the basement, having been put in by the military to prop up the basement ceiling, which is also the main floor. The reason the posts were removed was that they would have hindered the free use of the exhibition area. Upon their removal the existing ceiling/floor joists were strengthened by bolting on additional timber and by the addition of a couple of new joists. All were given new wall plates.

All of the floors of the exhibition area are newly surfaced in marble laid on a damp proof membrane which is on top of the cement floors of the previous kitchens. This damp proof membrane may be joined to new lead damp proof courses which the architects said, were cut into the outside walls. However, the visible evidence questions this proposal. There is evidence of rising damp on the newly-painted white walls of the gallery; the paint is blistering and curling off; there are salt crystals and at one place the wall surface was damp to the touch and where the plaster had blown, it was crumbly. In the rear exhibition room, there can be found moulds in addition. Not only does the untidiness of all these defects take away from the general good impression given to a visitor to the musical exhibition, but most importantly, they indicate that something is wrong and that it should be traced and corrected.

One further cause of problems related to dampness are the cement margins running around the foot of the walls, for they are not laid to a fall that would shed water away from the walls, but rather they are either flat and so allow puddles of rain water to form, or they actually slope towards the wall forcing water to drain away at the junctions where the margins and walls meet.

In the gardens, the stone-built terrace walls have been added to, or existing ones maintained using cement pointing, but it was difficult to discover what had been the work of the military before 1984 and what had been carried out by the NPT. An exception was the newly-placed precast concrete copings on either side of one of the stairs that connect the terraces. Here, the coping had been laid on a white, or perhaps gypsum, cement bed such that the white mortar was seen as a thick and irregular layer and much had dribbled down over the lower courses of stone to make a messy and unsatisfactory job. The visible surfaces of the precast copings had been given a boasted finish, about which more will be said.

III. Maslak Royal Lodges

a. *Description*

The lodges of Maslak are the most northerly of the Imperial properties reviewed, and they were built on a site first used as a country retreat in the reign of Mahmut II (1808-1839). The exact dates of the various buildings are unknown, but it is thought that most were erected during the reign of Abdul Aziz (1861-1876) by Abdul Hamit II (1876-1909) whilst Crown Prince, as he is known to have enjoyed the hunting offered by the surrounding lands.

Perhaps this is the most authentically furnished of all of the smaller palaces because Abdul Hamit had photographs taken showing the buildings and their interiors, and the photographs were found in albums at Yildiz Palace. There were also documents pertaining to Maslak in the archives of the Dolmabahçe. Both sources played their part in the rediscovery and identification of artefacts belonging to Maslak in the store rooms of the Dolmabahçe which held pieces from all of the imperial properties, for it had been common practice at the turn of this century to transport furniture and ornaments from one palace to another, just as the imperial court moved from palace to palace. The retrieved objects have been returned, including some chairs made by Sultan Abdul Hamit himself as he was interested in carpentry.

The complex is centred on the Kasr-i Humayun with its formally laid out garden in front and another at the rear, which is lower and has at its centre a rediscovered pond. The external appearance of the Kasr-i Humayun is deceptive: it looks like a modest dwelling with its clapboarded walls and simple porch, but once inside, there is a fine staircase leading to the first floor where there are tall reception rooms.

At the south-west corner of the formal gardens is the Mabeyn-i-Humayun, in which were arranged the private offices of the Sultan and the *Salamlik*. At the back of these was a conservatory, or more exactly a hot house, for half way down the left hand side there is an artificial grotto, which on close inspection will be found to have holes which acted as vents through which in winter hot air was pumped from the boiler room on the outside of the conservatory wall.

The Pashas apartments lie along the east side of the lower garden at the rear of the Kasr-i Humayun.

Slightly separated from the Kasr-i Humayun and its gardens is a pretty little two-storied octagonal "tent" pavilion. At ground level there is a kitchen, and then by either one of two curving flights, access is gained to a balcony which runs around a small central room. This room acted as a dining room where the Sultan and a few favoured friends could eat the results of their hunting.

All these buildings and the grounds of Maslak were used as a military hospital from the beginning of the Republic until 1984 when they were given over to the NPT and then opened to the public on 25th October 1986. There are plans to open up the considerably larger area of gardens and woods which were kept by the military authorities after 1984, but which have now been trans-

ferred to the NPT and are to be renamed the National Sovereignty Park. It is intended that there will be an amphitheatre seating 2'000, as well as an activity centre for children. Far more ambitious are the plans to organise on April 23rd of each year, a childrens' feast - this being the day officially designated by Turkey as Childrens' Day. As they are the first country to do so, it is their wish to invite children from all over the world to this site with the purpose of strengthening their knowledge of their varied cultures. These feasts would also be beamed by satellite around the world.

At present, this site is well away from any well-trodden tourist route and so it serves almost exclusively the inhabitants of north Istanbul. Officially 62 people visit the palaces each day in the summer, and 51 in the winter.

b. Original and Present Functions of Maslak Royal Lodges

	Original function or name	Pre-restoration function	New function	Opened to the public
1	Kasr-i Humayun	Military Hospital	Ground and first floors: all rooms are presented for viewing. On the ground floor there is an audiovisual and an exhibition room.	1986
2	Mabeyn-i Humayun The private off- ices of the Sultan and the <i>selamlık</i>	Military Hospital	Cafeteria	1986
3	The Hot House	Military Hospital	A Conservatory adjoining the cafeteria	1986
4	Pashas' (Generals') apartments	Military Hospital	A traditional Turkish bathroom and a kitchen	1986
5	Tent pavilion	Military Hospital	The Sales Office	1986
6	The Garden I	Military Hospital	Open air café Recreational area. Ticket office.	1986
6a	The Garden II	Military Hospital	(The National Sovereignty Park) in 1991	To be opened

c. Assessment

Just before the NPT took over the Maslak Lodges the intention had been to convert them from a military hospital into a state guest house and a private contractor had begun work. It is said he had completed the restoration of the exterior of the Kasr-i Humayum and that he had begun to

take down portions of the interior in order that he might construct new bathrooms and other accommodation deemed appropriate for a state guest. With the change over to the NPT, this work stopped abruptly. The NPT set about reversing the modifications that had been in progress in their attempt to return it to its original character.

There are a number of instances where it had been difficult to assess accurately what work was done by either authority. For example, all of the timber floors of the Kasr-i Humayun follow the same design, a design for which some twenty original pieces had been discovered. Therefore, it should be relatively simple to find out who did the work - the contractor or the NPT. Either could have been responsible but no clear answer was given. The floor design is just as acceptable for a state guest house as it would be for a house being opened as a museum.

The "traditional" Turkish bath in the Pasha's apartments offers another important difficulty which has to be addressed by the NPT, and it is one which professional conservationists are continually facing: materials be identified from those of the restoration, and are the restoration materials suitable and compatible. It is known that the NPT rebuilt the ceiling of the bath which is pierced by glazed lights, but instead of the original stone vault the roof is a shuttered and reinforced concrete one covered by lead. Similarly the marble floors and wall revetments were restored, but all is new excepting the water troughs and tiled splash back. To the visitor all is pristine, but does he question the authenticity? Perhaps not, but the professional should. Finally, a minor point which highlights a general problem found in the NPT work, indicates little thought is given to detail before the works begin: despite the fact that a floor drain is essential in a Turkish bath, here a hole has been broken through the marble floor in the corner of the room furthest from the water outlet, and to reach it any water on the floor would have to move uphill.

Photographs recording the rebuilding of the roofs near the Turkish bath indicate that the original timber ceiling joists were replaced by an *in situ* reinforced concrete slab and that the tiled pitched roof just sits on the concrete. By any standards this is a doubtful practice and certainly one that cannot be condoned or accepted as conservation. This change from a well-tryed traditional timber-framed roof on a traditional brick structure to the unusual combination of an *in situ* reinforced concrete slab and timber rafters is symptomatic of the restorations at the other palaces. It cannot have been necessary to make this change, even speed of erection can hardly be the answer for the construction of a traditional framed roof is bound to be quicker than an *in situ* concrete one. Therefore there is the unanswered question of why do it this way? This same question arises when discussing the painted decoration; there has not been one instance where it has been stated that the decoration had been restored and the restored areas can be identified from the unrestored - if there are portions which are new, all will be made to appear as new.

There are as many problems for the policy makers who are the politicians. They wish to see clearly that the restoration/conservation/repainting or whatever the term used has been done and that there is value for money. If there is value in their opinion, then there will be moneys in the next year's budget, if not... It is also a problem for the architects, artists and craftsmen for they must find a politically acceptable and an aesthetically acceptable solution. Sadly this has not happened yet.

The formal gardens in front of the main lodge were researched and replanned by postgraduate students at Istanbul University using old photographs and other archive materials.

The Maslak Lodges work at the level of making provision for the needs of the Turkish public, whilst also satisfying them, especially since there are the two distinctive places for people to enjoy drinking tea or coffee. One is the old *selamlık* and private offices of the Sultan; here the tables and chairs may be arranged normally, but become part of the conservatory or hot house which opens directly into the tea room. The other place is the circular area in front of the charming tent pavilion. Here there is an awareness of the trees, grasses and wild flowers of the woods which still surround the Lodges and gave them their original purpose.

IV. Dolmabahçe

a. Description

The history of this site on the west bank of the Bosphorus begins with the Conqueror Mehmet II (1451-81) who laid out a royal garden, and Selim I (1512-20) who built a kiosk on the foreshore. A hundred years later Ahmet I (1603-1617) enlarged the gardens by filling in a small harbour, a project continued by his son Osman II (1618-1622) who extended them further by ordering all of the naval and merchant ships lying in the harbour of Constantinople to load up with stones and to drop them into the sea in front of the gardens. Hence the name Dolmabahçe, meaning the filled-in garden.

With all of its ancillary buildings, the existing palace stretches for 600 metres and was built between 1843-56 by Abdul Mecit I (1839-61) to replace the Topkapi Sarayı, which had been the principal imperial residence for more than four centuries. The Dolmabahçe was a success and it remained so during the last decades of the Ottoman Empire except for the period of Abdul Hamit II (1876-1909) as he preferred his own palace of Yildiz. Atatürk used it as his presidential residence when he visited Istanbul, and indeed it was here that he died on November 10, 1938.

Both Topkapi and Dolmabahçe were much more than the private residences of the Sultan and his court and served also as the supreme executive and judicial council of the Empire. The planning arrangements of the Dolmabahçe are quite unlike those of its imperial predecessor, the Topkapi Sarayı. They reflect changes both in the life-style of the Sultans and in the public institutions which were being remodelled along Western lines by the Sultans. It may therefore not be too surprising to observe a strong flavour of contemporary French fashion in many of the reception rooms. However, on further inspection it is seen to be diluted and modified in such subtle ways that the various architectural elements and furnishings are without doubt imbued with an Ottoman spirit.

One of the points to be observed whilst walking from the gardens at one end of the palace to the other is the changing colour schemes, and the high walls that divide the gardens into identifiable sections. Apparently the Ottomans used red to define those parts of the gardens that were attached to the administrative offices of the palace. Yellow was used in the Aviary garden lying at the rear of the *Selamlık*, pink in the *Harem*, gardens and yellow behind the apartments of the Crown Prince, presumably because they were a male province as is the *Selamlık*. Certainly, once the code is understood the advantage is that no notices are required to tell people to keep out: everyone knew their proper place.

Outside its southern gateway were the royal stables and opera house now demolished, the mosque Dolmabahçe Camii complete in 1853. There is a clock tower and adjoining the south gate was the Imperial Treasury which is now the Istanbul administrative offices of the National Assembly, and it is here that the NPT is presently housed.

Entering the first of a number of large gardens, the great ceremonial gate is seen over to the left and directly in front, at the other side of the garden, is a grand staircase and entrance to the main palace block, through which access is gained to the *selamlık* (male quarters) and the private offices of the Sultan.

The rooms are sumptuously decorated and apparently on the grandest of scales, or at least that is the impression until the throne room is entered. Here at the centre of the main palace block the throne room has an area of 2'000 sq m and the height to the zenith of its dome is in excess of 30 metres. The whole composition is breathtaking and the quality of workmanship is superb. For example, the *trompe l'oeil* work around the upper windows is so brilliantly executed that it takes some moments to separate the true intrados of each arched window from the ones painted on the wall surface. Imagine the added effects of the pageantry, the colours and the elegance of the

courtiers who formed the Ottoman court drawn up to greet some visiting head of state: the thought is awesome. Behind the throne room are the *Selamlık* gardens and the largest aviaries in Ottoman Turkey. The throne room is the fulcrum of the palace. To one side were those areas where males could enter, to the other the Imperial *Harem* and the apartments of concubines, which form an L-shaped block twice as large as that of the males and surrounding the *Harem* gardens.

In the north parts of the site there are a number of separate buildings which included the apartments of the royal princes, and those of the retired concubines. Since 1937 the apartments of the princes have been used by the Art Department of the Mimar Sinan University as an Art Gallery and administration on the principal floor. In the basement, every day there is a live artistic activity. There are children of three and four years of age painting and using crayons, there are high school pupils and university students doing life drawing, painting in oils and learning about other media. There is a small cafeteria where some of the parents of the smallest children can wait and have coffee. Some of the drawing classes take place outside when the weather allows. These activities were obviously extremely popular, enjoyable and therefore successful for all concerned.

In the gardens, behind the apartments of the princes, there is a pavilion for circumcision ceremonies, and two timber buildings which are reputed to have been places of safety during earthquakes! This pair of buildings is used for exhibition of work by national artists, and internationally renowned artists, and for competitions such as the annual judging of the work of Turkish graphic artists.

At the end of the site, and as far as possible from the imperial treasury and other state departments, are the buildings which housed those who advised the Sultans on private matters. Presently these are occupied by the traffic police and are well-known to the drivers of Istanbul who come here to pay fines or renew their licences. However, it is hoped that soon the buildings will be vacated by the police and that they will once again be integrated with Dolmabahçe and its functions under the NPT. When this happens, the gardens along the front of the palace will be extended and the third principal entrance of the palace will be reinstated. It should be a useful gate as far as increasing the number of visitors is concerned, for on its outside and only a dozen steps away is a jetty used by the steamers that ply the Bosphorus and the Golden Horn to the delight of the thousands of tourists. Not that they will all be allowed to enter the interior of the palace as the NPT have with wisdom restricted the numbers of people walking through the imperial apartments to 1'500 a day. Naturally, there is no restriction on the number of people visiting the gardens.

b. *Original and Present Functions of Dolmabahçe Palace*

	Original function or name	Pre-restoration function	New function	Opened to the public
1	Clock Tower		Open Air Café	1986
2	Mefrusat Dairesi	Ground floor: Canteen for govt. employees	Ground floor: Exhibition Hall showing "The Otto- man Palaces" as found in miniatures and engravings.	1985
		First floor: cen- tral telephone exchange	First floor: NPT Cultural Centre, offices & archives	1984

	Original function or name	Pre-restoration function	New function	Opened to the public
3	Mefrusat Dairesi	Gr floor:kitchen First floor: Dormitory	Gr.floor: Photo- graphic studio First floor: archive	1985
4	(Unnamed)	Metal working	Small auditorium showing audio- visuals of the various NPT palaces	1985
5	(Unnamed)	Boiler room	Cafeteria	1985
5a	Mefrusat Dairesi Avlusu	Used for storing coal	Open air cafeteria	1985
6	Main gateway to the Palace	Gr. floor: Entrance & public security	Gr.floor:visitors' entrance, cloak- rooms and sales department	1986
7	Private offices of the Sultan & the <i>Selamlık</i> (mens' quarters)	Gr.floor:painting & maintenance store	Gr. floor: Exhibi- tion Hall I showing valuable objects	1985
7a	Gentlemen-in- Waiting apartments		Gr.floor:Exhibi- tion Hall II showing valuable objects	1985
8	The Aviary Pavilion	Disused	The aviary	1985
8a	The Bird Song Kiosk	Disused	The aviary	1985
8b	The hospital for the birds	Disused	The aviary	1985
9&9a	Connection bet- ween <i>Selamlık</i> and Glass Pavilion	Gr.floor:Fire brigade area First floor: corridor with windows giving on to Aviary gardens	Gr.floor:Aviary Gateway exhibiting "Birds: A Motif in the Ottoman Court" First floor: Art gallery	1988
10	The Aviary Gardens	The garden	Open air cafeteria	1985
11	Glass Pavilion	Closed	Museum	1988
12	The Imperial <i>Harem</i>	Closed	Museum	1985

	Original function or name	Pre-restoration function	New function	Opened to the public
13	The Imperial <i>Harem</i> & apartments of the concubines	Closed	(Museum)	Presently being restored: to open in 1990
14	Gedikli Carineler (Apartments for retired and old concubines)	Closed	(Museum & exhi- bition area)	To open in 1990
15	The <i>Harem</i> gardens	Disused		To open in 1990
16	The Crown Prince's apartments		Basement: used by Mimar Sinan University for teaching art. First floor: art gallery & admini- stration.	1987
16a	The Circumcision Pavilion	Disused	Museum	1988
16b	The Crown Prince's Conservatory(?)	No structure was visible, but foun- dations discovered when remaking the gardens	A cafeteria in a glass house	1986
16c	The Garden of the Crown Prince's Apartments	A garden	Remade garden	1985
16d	The formal garden	Garden	Garden (no change)	1985
17+ 17a	Hareket Kiosks	Disused/storage	Exhibition areas	1986
17b	The Garden	A garden	Remade garden	1986
17c	The Conservatory	A garden conser- vatory	Conservatory	1986
	Original function or name	Pre-restoration function	New function	Opened to the public
18	Eunuch's apartments	Disused	School of Music Workshops of NPT. (will move to Yildiz Palace Istabl-i Amiri-i Ferhan)	

c. *Assessment*

This assessment of the conservation activities undertaken by the NPT at the Dolmabahçe Palace will begin with the offices at the southern end of the Palace which are presently occupied by the NPT. The aviary with its gardens, galleries and glass pavilion will be considered next, and then the two treasury exhibitions. Thereafter the gardens and buildings behind the apartments of the Crown Prince will be appraised, before concluding with restorations presently taking place on the sea façade of the Crown Prince's apartments. No attempt will be made to assess the other parts of this Palace which have been made accessible to the public through the NPT, since these have not been restored or altered to any significant degree other than what might be considered as part of a normal maintenance operation.

Below the offices of the NPT the three interlinked rooms house a permanent exhibition explaining the evolution of the Ottoman Palace. It seems that other than some new paint little was required to transform these rooms from the employees' canteen. Neither have the offices on the first floor had any significant work done to them. Outside in the courtyard there are tables and chairs instead of piles of coal. The red painted walls show the signs of rising damp, blistering paint and white salts. Not only is this unsightly, but it indicates a problem that requires to be solved. In 1985-86, when the courtyard was last painted, the problem was ignored. The accumulated salts were brushed off and painted over. Consequently, the walls are beginning to need painting again, and this will be repeated every few years until the basic problem of damp is attended to.

On the east side of the courtyard to the left of the arched opening, an old boiler room has become a public cafeteria. From the outside it is good, and inside it is cool and refreshing. To the right of the arched opening, the old metal workshop was changed into an auditorium in only two weeks. Here visitors may see videos in Turkish or English describing the NPT Palaces and relating them to the waters of the Bosphorous and its sea gulls.

The restoration of the aviary and its gardens was the first of the projects undertaken by the NPT. They have brought back life and purpose to what had become a run down and dilapidated area. Again there are birds chirping away inside and outside the aviary. From photographs the roofs were in good condition; having taken off the tiles a few rotten timber boards needed to be replaced and flashings renewed before the tiles were returned. Inside the brick walls were replastered and the tiled floors cleaned. Along the front of the aviary are external bird cages, all of which have been renewed, although the original decorative metal trimmings were reused. Standing on its own is a delightful little one-roomed kiosk, now repainted. Here, having requested a specific bird, the Sultan would sit and listen to its song.

The Aviary gallery is a most successful project. The NPT have been able to take a corridor used until recently by the fire brigade and make it into a gallery whose modesty provides an ideal background to the permanent exhibition and enhances its impact. What makes the gallery special is its floor of black and white pebbles in bold designs based on originals rediscovered below a cement floor. The original portions can be identified for there are small pieces of the cement covering still lying in the deep crevices between the original pebbles. There is also a slight difference in the colours of the old and new pebbles. It was by chance that when the originals were uncovered one of the workmen knew that similar pebbles could be found near to the Black Sea. The original ceilings of the corridor have been kept and they are painted white, as are the plaster walls. The chosen display method is interesting for it relies on metal panels painted white and set in timber frames that incorporate lighting along their top edges. To these panels magnetised sheets are placed which bear the printed bird pictures. Thus the display can be shifted around at the least whim and without mess. On the floor above is the long gallery, also used as an exhibition area, but here there are paintings in heavy gilt frames and so little has changed over the years other than the addition of the odd coat of paint.

Outside these two galleries and beyond the palace boundary runs a small street which has been resurfaced recently, and which shows the kind and extent of many of the restoration works undertaken by the NPT. There is the making good of defective extrados mouldings and keystones, a normal maintenance chore and not one carrying any exceptional merit. But more interesting is the method of resurfacing the street using new concrete slabs laid directly on the existing stone setts. This has since been continued up much of the street. Perhaps the NPT could be persuaded to remove the offensive slabs and we could all benefit from the exposure of the original setts!

The glass pavilion which looks two ways - onto the public street and into the Aviary Gardens - has undergone maintenance. The decorated glass panes were removed whilst the metal structure was reprimed and painted, and then they were returned to their former positions. Presently there is little of interest in here other than a gilt mirror gilded under the direction of the Conservation Centre at St. Servatius, Venice. In the central pavilion of the main palace building the actual structure of the two vaulted ground floor rooms in which valuable objects are exhibited has changed little despite there being a new marble floor and timber mouldings to protect some of the arrises and even display cases. Surprisingly the display cases do not all together destroy the general feel of the vaulted rooms. However, they do give rise to another concern: that of the condition of precious objects. These cases have no humidity or temperature controls, and as the heating of the Palace is turned on and off at the beginning and end of the working day, some of the less stable objects might deteriorate in time. It is sometimes preferable to leave objects in store where the temperature and humidity are reasonably constant.

The gardens behind the apartments of the Crown Prince were tidied up and lorry loads of rubbish removed. Around the circular pond at the centre of this garden are items of modern sculpture and here and there are chairs for people to relax in. Along the south wall a new glass house was constructed, apparently based on evidence discovered during the cleaning up of the garden. However the above ground structure is completely new. On the west side of this garden and behind their own fence, the two timber framed earthquake houses have been painted on the outside, while in front entirely new ponds and paths have been created. Inside the houses and hidden under layers of the "Republican Period" paint covering the walls, some of the original paintwork with its decorative motives has been traced. These have not yet been restored and they are presently protected by the display boards and frames standing fifteen centimetres away from the walls. One room has been stripped of its "Republican" paint: the exposed design is not very colourful, due may be to the cleaning process, but whatever the reason on past performance, once restored the old paint work will become as pristine as the new. The painted ceilings of all of the rooms are still intact which is fortunate.

Finally, at the north east corner of the block containing the apartments of the Crown Prince, the stone work is being repaired and cleaned up. Two drawings relating to this work were seen and both were of the type of drawing required when presenting a proposal to come committee rather than the type needed on-site for use by the architect or masons. The explanation could be that this is what they actually are, since the replacement or not of a particular stone is decided in consultation with architects from the University of Istanbul and the University of Mimar Sinan. Both universities have collaborated with the NPT, and it was with students from Mimar Sinan that the palace was resurveyed to bring up to date the architectural drawings which are in the archives.

An idea of the work can be gained from photographs and although more stones seem to have been replaced than the "presentation" drawings suggest, this is not the most worrying aspect of the works, for it may have been imperative to remove the stones for the continued well-being of the rest. However, the original soft limestone came from quarries that are now worked out, and so a substitute has had to be found. The original stones are being replaced by a precast stone... which is stronger and which also helps to separate the old and new stones clearly" to quote from written answers provided by the NPT. Unfortunately this is the reverse of good conservation practice. Just as silk should not be mended using a cotton thread which is stronger than silk, so soft stones should be mended neither with a harder stone or stone substitute, nor with a hard portland cement. At Dolmabahçe the result will be that the original limestone blocks will continue to erode

naturally, except for those stones adjacent to the precast units. Here the erosive processes will be accelerated and in a way not intended by the unhappy phrasing of the quotation. The precast stones will definitely try to separate the old and new stone clearly. One final comment: the original stones, whether decorated or not, are being cleaned up using a clawed chisel, that is one with teeth. Consequently the old and new stones are being given the same texture, a texture that is alien to the original finely chiselled finish.

V. Ihlamur

a. Description

Despite the high density residential areas surrounding Ihlamur Kasri, it is a peaceful four acre sanctuary lying at the bottom of a steep sided and reasonably well wooded valley. It consists of two pavilions - the Ceremonial House and the Court Pavilion, both of which date from between 1849 and 1855. The park has an older association with the imperial family for it was Ahmet III (1703-1730) who absorbed a grove of lime trees into his royal parks. In fact it is these lime trees which gave the complex its name, Ihlamur. They are still growing in the gardens and special visitors may be offered an infusion of lime flowers to drink. Later on pleasure gardens and orchards were added to the original grove, and the whole part remained a favourite royal retreat during the reigns of Abdul Hamit I (1774-89) Selim III (1789-1807) and particularly during that of Abdul Mecit (1839-61) who chose the park as the site of his royal lodge. It was he who built the two existing pavilions for the use of himself and his court and occasionally the *Harem*. Following the Revolution the National Assembly took over responsibility for Ihlamur in 1924, then in 1951 the Istanbul Municipality looked after the buildings and park which they had opened up to the public. In 1966 it reverted to the National Assembly who kept it closed until 1978 when a restoration was begun which was to continue until 1985. Finally, on 25 November 1985, Ihlamur was once again opened to the public. Thus the NPT cannot be held responsible for any of the restoration work done before 1984, as this was before it was set up, albeit that the workmen were the permanent employees of the National Palaces, the forerunner of the National Palaces Trust.

The Ceremonial House is the larger of the two buildings as well as being the more decorated. In front, and at a lower level than the house, is a large formal pond guarded by stone lions which is always a feature in the early illustrations of Ihlamur. Other distinctive features are the superb double staircase in white marble which leads up to the entrance, and the ornate elevated terraces at each end of the building, all of which are rather Baroque in style. But there are definitely Ottoman touches, particularly in the manner the main rooms are planned and furnished. This is appropriate as the main floor is on public view. The ground floor included the administration offices and a small exhibition area devoted to photographs showing the post-1978 restoration.

It is almost as if the Ceremonial House were a small scale model for the singularly impressive three storey Kucuksu Pavilion completed in 1857 by the architect Nikogos Balyan, for it too has a grand double stair in white marble and elevated terraces at either end supported on exactly the same columns. One big difference is that instead of a pond to reflect its Baroque beauties it has the Bosphorus. The Kucuksu Pavilion was visited but as no restoration work has been embarked upon it does not fall within this Review.

The architecture and the decoration of the Court Pavilion is more restrained, for example, its double staircase does not have nearly the same curves as that of the Ceremonial House. Its interior follows a classic Ottoman plan of four rooms around a central hall, termed a *soffa*. Each of the four rooms is given a different predominant colour: green, blue, a warm orange gold and a red. They almost symbolise the four seasons. In each are tables laid for tea with surprisingly white table cloths and vases holding blossom or some attractive seed pods. Without doubt a tea

house is the correct use for these main rooms. This comes close to their 19th century function, as from within their peaceful atmosphere the beauties of the surrounding park can be viewed and contemplated.

An exhibition of paintings by children occupies the ground floor central room which is either entered from the garden at the rear of the building, or by way of an internal double staircase.

Recently a third, but modern, building has been added to the park of Ihlamur. This is being modified by the NPT to cater for children's art classes on the ground floor and new offices for the administration on the first. The gardens are fun and they vary in character from the formality of the clipped hedges, mown lawns and 19th century lamp standards in front of the ceremonial and Court buildings to the woods in which terraces, ponds and paths have been recreated.

The official number of visitors per day is given as 24 in winter and 58 in summer. This is suspiciously low as parties of school children can be seen enjoying themselves either going through the Ceremonial House or taking part in one of the organised art classes.

b. Original and present functions of Ihlamur Pavilion

	Original function or name	Pre-restoration function	New function	Opened to the public
1	Ceremonial House	Closed	Main floor: rooms presented for viewing. Basement: Admin. & exhibition rooms	1985
2	Court Pavilion	Closed	Main floor: Cafeteria Basement: Audio visual room, sales office & exhibition area	1985
3	The garden		Open air café. Fine arts activities for local children	1985
4	Modern building	Govt apartments	(Admin.offices & art studios for children date offered.	Presently being restored. No

c.. Assessment

Although the restoration of the Ceremonial House was not the responsibility of the NPT, there are a number of observations. The first is that it has been over restored: the patina which grows with a building's age has been removed. Also there is little left of the original decorative masonry. It has been replaced by precast or cast *in-situ* units. For example, the pillars supporting the end terraces are now in one piece. The originals were not, but had horizontal joints. Similarly the balustrades were cast as single units and the pierced quatrefoil decorative panels appear heavier than the originals. Here as in Dolmabahçe it is extremely unfortunate that a strong precast stone has been used because of the harmful effect it will have on the original softer stone. There is also

an aesthetic side to this. Precast units formed in moulds cannot compete with the depth and clarity that can be obtained in natural stone. To prove this, simply compare the old and the new conch shells on top of the external cornices.

In the Court Pavilion the NPT have renewed some portions of the wall surfaces that are covered with a marbleised decoration. It was a pity that it was not possible to organise during the Review a practical demonstration of the techniques employed.

By far the greatest contribution made by the NPT to Ihlamur has been the cleaning up of its gardens, the clearing out of the ponds once they had been rediscovered, and the laying out of broad paths sympathetically surfaced in stone setts. But there were times when supervision of the works could have been better, for example on a stone wall flanking one of the external stairs the precast stone coping sits on paper cement bags, crushed and pushed in between the tops of the stone so that there was a flat surface on which to lay the mortar and the coping stones. The advantages of this building contractors' trick are that it takes less time and less material; the disadvantages to a client is that it falls far short of the good job he expected and paid for.

VI. Beylerbeyi

a. Description

This 20 acre terraced site of Beylerbeyi has been a favourite place on which to build impressive buildings since the days of the Byzantines. There are six principal buildings; five were built during the reign of Mahmud II (1808-39) and the sixth, the main palace, was erected by Abdul Aziz (1861-65) to replace the previous palace of Mahmud II which had been destroyed by fire. Beylerbeyi was principally a summer residence, although it was also used during visits by foreign heads of state. The name Beylerbeyi, 'sir of sirs', is taken from Mehmet Pasha, Governor of the Balkans in the time of Murat III (1579-95), for he had a *yali* or shore house on the Bosphorus below these groves.

The main palace, which has been a museum for many years, has not been conserved by the NPT (nor have the two waterside pavilions). Therefore, they do not form part of this review despite the fact that the NPT have reorganised and redecorated portions of it, based on the evidence of archival documents such as the bills for work done and furniture supplied, 19th century photographs and contemporary drawings. Like the Dolmabahçe, the position in the hierarchy of each of the external areas of the Beylerbeyi main palace was defined by a colour. This was discovered through investigations. It seems that the walls separating one part of the palace from another were yellow, that the *Harem* apartments were pink and those of the Crown Prince red. One of the pavilions is called the Yellow Pavilion, but it is said that its name comes from yellow paint applied at the beginning of this century rather than some reference to the hierarchy of colours.

On the terraces above the main palace are the three remaining buildings. The Marble Pavilion is used as a museum, or more precisely it is open to view. Actually, this is a truer interpretation of the word 'museum' as it is applied to the palaces for they are really stately houses which are open to the public.

There are the stables which still have the original stalls and chandeliers. Also some stable equipment remains, but this building is now designated as an exhibition space. In the central space are displayed photographs of Turkish nomads along with details of the construction of their tents, and in the stalls are photographs of Turkish villages and their traditional buildings. The position of these stables stuns one to silence, even if one could be heard above the noise of the traffic over-

head and the buffeting of the wind, for as if to mark the downfall of the historic 1600-year old site, the 20th century has added one of its very own impressive structures - the suspension bridge spanning from Europe to Asia.

The third and last building on the terraces is the Yellow pavilion which houses the NPT meeting hall, audio visual room and shop on the ground floor, and a museum on the first. However, from the point of view of this Review, this is an important building as it is being restored now.

As for the terraces, the NPT have been tidying them up and replanning the landscaping by introducing formal designs not necessarily based on archival evidence.

Finally, there is the 100 m long tunnel running along the outside of the wall bounding the *Selamlık* garden of the main palace and so running under the first terrace. This extremely narrow tunnel is dated to 1829 by a *sabil* or drinking fountain situated at its midpoint which bears an inscription in the named of Mahmud II. Its history is interesting, for having begun as an imperial route to and from the palace, the tunnel became a public thoroughfare and parts of it still carry the scars left by buses. In 1988 it was transformed into the entry to the palace, the Ottoman sentries replaced by glistening glass show cases lighting the way.

b. Original and Present Functions of Beylerbeyi

	Original function or name	Pre-restoration function	New function	Opened to the public
1	Beylerbeyi Palace presented for viewing	Museum with rooms	Museum	Pre-1984
2	<i>Harem</i> Waterside Pavilion		Used on certain official occasions	Generally closed
3	<i>Maybeyn</i> (male) Waterside pavilion		Used on certain official occasions	Generally closed
4	The Terraced Gardens		Recreational area. (Proposed open air café)	1985
5	The Marble Pavilion		Museum with rooms presented for viewing	1985
6	The Stables		Exhibition Hall	1985
7	The Yellow Pavilion		Gr. floor: the meeting hall, audio visual room and sales office. First floor: museum with rooms presented for viewing.	
8	The Tunnel	A Roadway	The main entry to the Palace and an exhibition space.	1988

Having started with short references to the Stables, the Marble Pavilion and the gardens, the assessment will then concentrate on the two key conservation works; the Tunnel completed in 1988, and the Yellow Pavilion where the restoration works continue.

There should be some concern for the long term future of the Stables, perhaps their structure should be monitored or inspected regularly to ensure that they are not being harmed by either the vibrations of the suspension bridge, or by the strong currents of air created by the bridge. As to their present function as an exhibition hall showing photographs of Turkish vernacular architecture, it might be beneficial to change the form and content of the exhibition by choosing a more appropriate and sympathetic subject. Hidden in many an Istanbul store there must be objects to fascinate and explain the equestrian aspects of the imperial court. Could the stalls not be filled with Ottoman equipage; the bridles, the saddles, the coaches, or the different kinds of riding habit worn by the Sultan and his courtiers when they rode? Was there a special enclosed coach for the use of the *Harem*?

At the Marble Pavilion there are problems caused by water entering the building through the flat roof which has lost its marble surface and through one of the outside walls which is also a retaining wall for the next terrace: the results are damaged wall finishes, moulds and rotting floor boards. These must be tackled immediately and the ingress of water halted. Afterwards the walls must be left to dry out fully before reapplying the special finishes. Unfortunately it was remarked that they would all be all right again within a few weeks.

In the gardens work is progressing. On the first terrace earth is being removed from the plastered upper surface of the Tunnel's vaulting and it is intended to damp proof this surface in the hope that the measure will inhibit water going down through the vault. It will be remembered that the Tunnel doubles as Palace entrance and exhibition gallery. Along the edges of the terraces the original cast iron balustrades are being restored bit by bit. However, some of the high terrace walls were tampered with before the days of the NPT. They were faced with light grey coloured in-situ concrete to replace the previous red coloured harled render. Although this cannot have been the original finish to these stone walls, at least it is slightly better than in-situ concrete in that a thin render can fall off the surface of the stones and allow them to breathe, instead of the stone deteriorating hidden from view by the concrete. Aesthetically the stone walls have a character that is appropriate to the age of the palaces and gardens whilst the concrete does not. The NPT site architect did not know whether or not the concrete finishes would be extended to the remaining stone built walls.

Now surfaced in stone setts forming radiating patterns, the ramped street leading down to the mouth of the Tunnel is flanked by high stone walls to left and right. The right one has a battered face suggesting strength. In front and closing the view are three battered walls painted a deep red. They rise one upon the other with dramatic effect. Unfortunately it is spoilt by cement pointing applied to the flanking walls before the NPT took responsibility. Even though the pointing completely obscures the three layers of tiles occurring every meter or so up the walls, it adds insult to the injury it is doing by having an impression of these layers of tiles marked out in the cement. The stained glass door and the matching window at the far end of the Tunnel may not be to everyone's taste, but there is no mistaking the fact that they are modern additions and not substitutes for earlier doors because there were never doors to the Tunnel. Inside the Tunnel the new floor with its strong design of white squares infilled and bordered by black stone setts is simple and attractive. The walls and piers of the Tunnel continue the three layers of tiles seen outside, and these same soft tiles are used in the vaults and transverse arches. Here is the one discordant note in an otherwise successful restoration: the previous plasters were roughly hacked off these soft tiles and this has caused considerable damage to them. Not only this, but the vault is permanently wet and will continue to be so notwithstanding any new damp proofing to its plastered upper surface. At present there are the tell-tale signs of accumulating salts covering the vault tiles with the result that little by little bits of the tiles are being forced off. The solution to

this should be to replaster the vault and arches to provide a sacrificial surface which can be renewed again and again, since an historic surface cannot be renewed. Also this solution might provide an appearance nearer to the original.

Constructed of the same soft stone as was used at Dolmabahçe, the Yellow Pavilion exhibits a fine and lively architecture. A number of its details are handled in an unorthodox way which requires an observer to pause and think. Around the four edges of each of the elevations run heavy mouldings which are also used to divide the elevations into two storeys. At the external corners where the mouldings meet they create in plan a re-entrant angle and into the two vertical sides of these angles regular octagons are carved in such a way that they almost predict the details of external stanchions in the 'high tech' buildings of today. Within these mouldings brackets or consoles can be seen in their normal relationship which is supporting the heavy mouldings from below, but here they are also found placed horizontally up the vertical mouldings, and upside down on the horizontal mouldings along the bottom edge of the elevation and half way up it. Inside the lines of brackets runs a smaller torus moulding. It is continuous and goes up and over all of the windows, doors and blank panels.

It is regrettable that the present work is a bad restoration following after a poorer one of the 1950's or 1960's. Ironically the poorer restoration, has done less damage to the historic fabric than has the well-funded restoration of the 1980's. The reason is that in the earlier restoration where the original brackets were replaced, it was done with hollow cement brackets reinforced by chicken wire and just stuck to the wall with cement. They only require to be hit firmly with a mason's hammer for them to fall away and without causing much damage to the original masonry. Another advantage was that being cement they were easily recognised by its characteristic grey green colour and from the roundness of their arrises caused by the moulds in which the brackets were made.

Contrast this and the present works where all but half a dozen of the original stone brackets and all of the cement brackets are being replaced with solid precast artificial stone units. In order to fix these units to the façades the original stonework is being cut back to provide a key or housing into which the new bracket will fit.

Three other masonry operations are in progress and are being done in parallel with the cutting back necessary for the brackets. The first of these operations is the hacking off of unsound stone surfaces. Notwithstanding a recognition of this soft stone's propensity to deteriorate the masons were hacking off a greater area than may have been necessary, or at least this is the conclusion arrived at after listening to the true or dull sounds produced by hitting the stones with a two kilogram hammer.

The second operation may be linked to the reference in the name of this Pavilion to the colour yellow, for this was the colour of the paint applied to the outside of the building about the beginning of this century, and, in the written answers given by the NPT, blamed for restricting the breathing of the stonework by trapping moisture which then caused the stone surface to blow in places. It is doubtful that a layer of paint applied years ago would actually destroy the stones. Rather it would be the paint which would be blown off the surface of the stones. However, even if the paint were the agent of destruction, it could have been removed without resort to a claw chisel which removes not only the paint but two to three millimetres of stone. It was tragic to witness the reshaping of the finely textured surface of a scroll by this method with the result that it lost its curves and sense of line to become a roughly textured and angular parody. The patina that has evolved over a hundred a thirty years can never be reproduced, and once lost where it is the essential historic character to be found? In fact some would argue that the yellow paint was as much part of the buildings history as anything else - the colour of the window frames or the painted ceilings found inside.

The third operation is the removal of any completely disintegrated or hollow stones and their replacement with made to measure precast blocks which having been fitted into place and plumbed are grouted up. Unhappily this last process could be done with greater care and attention as too

much grout is poured in all at once. Consequently, the grout backs up and the excess spills out to cover the lower stone courses. If this spillage were to be hosed off straight away it would matter less. However it is left to dry so that when it is eventually removed it leaves a stain caused by the grout caught in the recently textured surface of the stones. This is unsightly and under proper and constant supervision should not be allowed to happen.

Despite meeting the NPT site architect and spending time on the scaffolding, questioning the masons about their techniques, materials and how precisely they know the extent of any cutting back, at no time were drawings produced which might indicate what work was proposed.

Most of the windows are new. There are few originals left and although it was said that where possible the old wood was reused, there was little evidence of this which is surprising as the under faces of the window frames and sashes were originally inlaid with different woods and to copy them must have cost a considerable amount of money. The old and new inlays are simply identified. The old are well-polished and smooth and the new are less polished and uneven.

This Assessment may appear to be particularly brutal, but sadly these are the facts.

VII. Yildiz

a. *Description*

The imperial estates of Yildiz covered one of the many hills in this part of north east Istanbul. Shortly after the accession of Abdul Hamit II (1876-1909) Yildiz became the fourth and final centre of the Ottoman Administration: the earlier centres being the old Palace (Ask Sarayı), Topkapı and Dolmabahçe. Situated at the crest of the hill was the Palace of Yildiz. Lower down on the eastern facing slope was the Imperial Guest house named on account of its appearance as the Sale (Chalet) Pavilion, and completed in two phases 1889 and 1898, the second phase being under the architect Raimond d'Aronco. On the same contour as the Sale, but to the north east is the İstabl-i Amire-i Ferhan, or Royal stables, also designed by d'Aronco. The main range has towers at either end and an amusing Art Nouveau entrance at the centre in the form of a large horseshoe which includes nails. The other stable buildings might be categorised as the 'Alpine' style with brick quoins and decorated barge boards. Below these the found falls steeply into a well wooded valley which surely was a fine place to ride and shoot. From their inception the Palace, the Sale, the Stables and the woods were seen as entities. Each is divided from the others by high stone walls, except along part of the southern boundary of the stables where there is a cliff.

In the Republican Period, the Yildiz estates have been divided up and given to a number of authorities. The Palace is used by the Istanbul Municipality as a City Museum, and by the Institute for Islamic studies. Before 1984, when the Sale and the Stables became the responsibility of the NPT, the Sale was first a casino, before reverting to its original purpose as an official guest house. The Stables housed the army's vehicle maintenance workshops. The wooded valley was given to the Turkish Touring Club, who maintain it as a public park through which a road meanders to pass by imperial lodges converted into cafés and other facilities needed by the public.

The plan of the NPT is to maintain the Sale as a museum showing it as a guest house and therefore making no significant changes to its fabric. On the other hand the Stables are being greatly modified. It is proposed that the administration offices of the NPT along with its workshops presently at the Dolmabahçe should be transferred to here. Additional workshops will be required for the use of international exchange programmes to be co-ordinated by the NPT and the Council for Europe. Also planned are multi-functional halls for exhibitions, conferences and general cultural activities.

The NPT have been able to rely not only on the original plans of the stables and many of the estate records belonging to the period of Abdul Hamit II, but they were able to refer to the many photographs taken on Abdul Hamit's orders showing the interiors and exteriors of the major Yildiz buildings, the gardens and their glass houses. Paintings of the period also offer evidence for the gardens and pavilion, and one painting by F. Zonaro records the visit to Yildiz of the Kaiser Wilhelm and his wife. These archive materials have been found to be of greatest use in respect of the Stables, as the previous occupants, the army, knocked large doors through the walls of the various buildings to enable large trucks and other vehicles to enter and now the NPT is blocking them up and forming smaller window or door openings in their attempt to recreate the original exterior.

b. Original and present functions of Yildiz Palace/Sale

	Original function or name	Pre-restoration Function	New function	Opened to the public
1	Yildiz Palace Sale	Govt Guest House for visiting Heads of Government	Museum with rooms presented for viewing	1985
2	The Aviary		(Admin Offices)	Presently being restored
3	The Garden		Recreational area	1985
4	The Conservatories	Closed	(Conservatory & Cafeteria)	Presently being restored
5	Domed Conservatory	Closed	(Conservatory)	Presently
6	Conservatory with a grotto	Closed	(Conservatory)	Presently being restored
7	Small Conservatory	Closed	(Conservatory & Nursery)	No date offered
8	Ceremonial Gate	Closed	(Gate to Yildiz Garden for Visitors)	1990

c. Original and Present Functions of Yildiz Palace/Istabl-i Amire-i Ferhan Buildings

	Original function or name	Pre-restoration function	New function	Opened to the public
1	?	The Military	Canteen for NPT staff	Presently being restored
2	?	The Military	Workshops	Presently occupied by another

	Original function or name	Pre-restoration function	New function	Opened to the public
3	Riding school & Stables	The Military Vehicle Maintenance	(Lecture Hall, Exhibition Hall, Auditorium	Presently being restored
3a	Stables	The Military Vehicle Maintenance	Technical Services	Presently being restored
4	Istabl-i Amire-i Ferhan	The Military Vehicle Maintenance	(TBMM Regional Directorate of National Palaces Headquarters)	About to be restored
5	Not applicable	Not applicable	Completely new construction for workshops	

d. Assessment

In the Sale, just as in previous assessments, it is difficult to identify precisely the areas of redecoration or indeed by whom the work was carried out. This is particularly so when considering the painted ceilings and their details. The one instance when work is instantly recognisable is the exterior of the Sale which has been recently repainted, but following the old colour scheme. In contrast, an immense amount of work has been done at the Stables, and consequently this assessment will concentrate on them.

Block No 1 on the Plan is being restored to become the canteen for the staff of the NPT offices and workshops once they have been moved up to Yildiz. It is interesting to compare a photograph taken during the building works showing the external renders removed with one of the finished building. At the northern end the windows are large rectangles in the early photographs (whereas in the later photographs they are reduced and arched), whilst on either side of the central gable with its arched entrance the rectangular windows are enlarged and become door ways into the canteen. From the earlier photograph it is difficult to make out if there is evidence for these enlarged openings. If there is, then this would suggest that the imperial coaches, dog carts and other horse-drawn vehicles were garaged here. There is no argument about the legitimacy of the brick quoins nor of the brick skirting to the central portions of this building. However, there can be argument over the treatment of the eaves: originally the tiles overshot the rhones or eaves gutters. Now, the guttering is concealed behind large boards which have a moulded upper edge. This is not in the spirit of the original building. The only explanation is that to conceal the gutters in this manner is a new version of the nineteenth century habit of concealing piano legs in order not to cause offence.

The modernising of the chimney stacks could have been resisted - a flat top against the new pitched type. This is no great change, but nevertheless a point which can be debated as the flat tops are part of the building's history. Sadly, none of the present tiles are original all are new and so give no image or hint of age - a problem with all of the restored Stable buildings. It is even more sad for there are hundreds of tiles strewn in the wild grass nearby; admittedly many are broken, but they may not have been when they were taken off the roof and so could have been re-used.

Inside the northern end of Block No 1 there is a painted ceiling. Perhaps it is original but it is now impossible to judge because of the new paint. The canteen area has marble floors and varnished timber skirtings, door facings and timber lined ceilings which do not belie their modernity. This is acceptable, of course, but as all the other Stable buildings have exposed trussed roofs, did this not? Due to the sloping ground there is a basement which opens out to the east, and suspended above the stair to the basement is an authentic car wheel modified to become a light fitting, which was pointed to in a jocular way as a reference to the earlier function of the Stables.

Block No. 2 was not visited for it is occupied by another authority, although it has been rebuilt under the direction of the NPT.

There are two parts to Block No. 3. At its west end there is an arena used by the Imperial Court as a riding school or perhaps by the Ottoman cavalry displaying their expertise, deportment and precision to their Sultan who might be seated in the simply railed balcony whose steel skeleton is still to be seen at the eastern end of the arena at first floor level. Soon, however, this balcony will vanish and a new balcony constructed in its stead. It will stretch the full width of the arena and project considerably further into the space than the existing one. Below it much of the floor of the arena will have been lowered to create ramped seating suitable for conferences. There is a temporary hitch in the excavations caused by a high water table: there is standing water half a metre down from the existing floor level which is also about the level of the existing foundations to the walls. Once the problem of the water can be overcome, the excavations will resume. The level of the proposed stage will remain at the existing floor level.

The arena has already been reroofed, and despite the reuse of old tiles they were so cleaned up that no vestiges of age remain. The only identifiable characteristic might be that they are an orange-red colour, whilst the new tiles are a slightly darker red. Again, the rhones which were previously exposed are concealed just as they were in Block No. 1.

Internally the exposed timber rafters have been restored and it was said that as much of the old wood was reused as possible. It was argued, however, that as they had previously been painted by the army, the old and the new timbers had to be painted to match the old which meant a dark brown.

In fact there is no difference between old and new: both were painted over. The walls of the areas have been plastered long enough for there to be efflorescence and discolouration produced by rising damp. Around the edge of the arena a concrete plinth has been constructed right against the walls and despite enquiries no explanation was given either to the time that this concrete was placed nor to its purpose. One guess is that it was intended somehow to inhibit the rising damp and if this was the reason, it has certainly not succeeded.

From this description of the arena and of the recent works, it is apparent that some technical points were not given proper consideration. The sequence of operations might be questionable: to plaster the inner walls, to attempt damp proofing and to paint the roof timbers before embarking on the excavations would seem unusual, particularly in view of the likely need to underpin the structural walls to accommodate the lower floor levels associated with the ramping. It is certainly sensible to re-roof and make the structure weatherproof, this is a priority for any job, but the final plastering and painting generally comes later in a building programme.

The foregoing description raises a more important issue than the ideal sequence of building operations. It raises the question of what is an appropriate change of use in the context of conservation. Basically why have another gallery or exhibition or conference hall? Or why introduce offices? Were there no other purposes considered? There are already sufficient facilities for exhibitions and conferences in Istanbul - the NPT have quite an array themselves. Was it never suggested that the stables be revived as stables? When this was asked there was a non-committal rather jocular answer. But this is a serious question. The function would be perfect. There are two or three expensive riding schools in Istanbul, at Yildiz the costs of riding could be subsidised by the state and these buildings would then in all senses become the property of the people. The

arena was meant for dressage and parades of horses, not a ramped conference centre. Further there are the surrounding woods which are perfect for riding, and in fact it is planned that an old arched gateway will be unblocked to allow easy access between the park, the Sale and the Stables.

Turning now to Block No. 3a, beginning at its small centrally placed door set under its own gable, it can be seen from early photographs that there is a rectangular doorway. Over this is a tiled canopy supported by framed timber brackets and above this there is an original window filling most of the space in this gable. At the corners of this projecting gable there were brick quoins. During the recent works after all the roof tiles had been removed and then replaced along with the addition of central lanterns, all the brickwork supporting this projecting gable was removed and a temporary timber prop was erected to support the new roof and gable end. Following these operations the supporting brickwork has been rebuilt and rendered in cement, but without quoins (they may yet be added) and with a reinforced concrete lintel over the doorway instead of either the original timber, or at least a new timber lintel. Over this is a hole vaguely resembling its original ogival shape and some old timber framing sitting upon the concrete lintel. There are also a few of the original timber laths remaining and to which portions of the original renders adhere. These renders tell something of the building's history for they have been painted: first they were pink, then blue and eventually yellow. Unfortunately they will follow the way of all of the other renders at the Stables and will be destroyed taking their evidence with them.

Staying with old renders and their under-valued contribution to this building, at the north west corner where the quoins have drafted margins and centres with an applied rough finish, the evidence is that they were first red, then yellow and finally black. Therefore it is possible that originally the building had pink walls and red quoins. Unfortunately, such details may have been noticed by the labourers but not noted by the architects and engineers. There were no drawings in the site office that even attempted to record such details.

On the south elevation of Block No. 3a, original quoins are observed forming a pseudo corner, meaning that despite the wall planes on each side of the quoins being in line with each other, there is no additional visible evidence to suggest there had been an actual corner here. The stretchers or long quoins which have been broken are being extended using cement and this should be followed by an applied rough finish, just as on one of the lower and original quoins, where much of the rough finish has come off to reveal the keying or small pits made in the under surface.

At the eastern end of the south elevation there is an area of the original render in which there are decorative panels in applied renders and associated with them is the same rough finish previously seen on the quoins. However, here it is also seen covering the general wall surfaces. The new wall surfaces are without exception floated or polished cement renders - quite the reverse of the originals.

Restoration work has not begun at Block No. 4, but as it is architecturally and visually the most interesting, it can only be wished that any future rebuilding works will be of a higher quality than elsewhere.

Archie Walls

London, 10 May 1989