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EMERGENCE OF THE ISTANBUL ART NOUVEAU STYLE OF RAIMONDO D'ARONCO: THE TRANSFORMATION FROM THE SCHOOL OF INDUSTRY TO THE MINISTRY OF FORESTRY, MINING AND AGRICULTURE AND THE JANISSARY MUSEUM

*Raimondo D'Aronco'nun İstanbul Art Nouveau Tarzının Doğuşu: Sanayi
Mektebinin Orman, Madencilik ve Tarım Bakanlığı ve Yeniçeri Müzesine
Dönüşümü*

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Raimondo D'Aronco'nun İstanbul Art Nouveau Tarzının Doğuşu: Sanayi Mektebinin Orman, Madencilik ve Tarım Bakanlığı ve Yeniçeri Müzesine Dönüşümü

Ayşe Esin KULELİ, Şule PFEIFFER-TAŞ

Abstract: This study details the transformation of the Istanbul School of Industry (*Dersaadet Sanayi Mektebi*) building at the Sultan Ahmed Square which was originally built between 1866 and 1868, and now serves as the Marmara University Rectorate Building. Because of the damage caused by the great earthquake of 1894, the building was redesigned by Raimondo D'Aronco between 1894 and 1900 for use as the Ministry of Forestry, Mining and Agriculture, and the Janissary Museum was added to the building. The authors believe that this design is one of the first interpretations of the Art Nouveau movement in Istanbul and reflects its first traces in the Ottoman Empire as *genius loci*, although it was also interpreted differently by other experts. As known, the Istanbul Art Nouveau later became very popular, especially in residential construction. The present study discusses how the Ottoman local architectural tradition is reflected in Raimondo D'Aronco's design together with the elements of the Art Nouveau in this building. Since the building is one of the earliest works by D'Aronco reflecting precise dates in this style, it gives us the opportunity to follow the development of his art as well. The drawings of the facade, digitally documented by using a 3D Laser scanner for the first time, additionally provide information on the construction phases as supported by researches.

Key Words: Raimondo D'Aronco, Istanbul Art Nouveau, School of Industry, the Ministry of Forestry Mining and Agriculture, the Janissary Museum, Ottoman Architecture, Restitution of the Marmara University Rectorate Building

Öz: Bu çalışmada, Sultanahmet Meydanı'nda yer alan ve günümüzde Marmara Üniversitesi Rektörlük Binası olarak hizmet veren yapı, ayrıntılı olarak incelenmektedir. Yapı ilk olarak 1866-1868 yıllarında *Dersaadet Sanayi Mektebi* olarak inşa edilmiş, 1894'teki büyük depremden sonra Raimondo D'Aronco tarafından 1894-1900 yılları arasında Orman, Maden ve Ziraat Nezareti olarak yeniden tasarlanmış ve Yeniçeri Müzesi eklenmiştir. Bu makalenin yazarları, her ne kadar diğer yazarlarca farklı yorumlansa da bu tasarımın İstanbul'daki Art Nouveau hareketinin ilk yorumları olduğu ve Osmanlı'da *genius loci* olarak ilk izlerini yansıttığı görüşündedir. Bilindiği gibi İstanbul Art Nouveau'su daha sonra çokça ilgi görmüş ve özellikle konut mimarisinde tercih edilmiştir. Bu makalede Raimondo D'Aronco'nun tasarımında Osmanlı yerel mimarisi ile Art Nouveau özelliklerinin nasıl birlikte yorumlandığı tartışılacaktır. İncelenen yapı, Raimondo D'Aronco'nun tasarımının gelişiminin kesin tarihlerle takip edilmesine olanak vermesi ve en erken örneklerinden olması açısından önemlidir. İlk kez 3 boyutlu lazer tarama cihazı kullanılarak dijital olarak yapılan cephe çizimleri, yapı evrelerinin ayrıntılı incelenmesine olanak vermiştir.

Anahtar Kelimeler: Raimondo D'Aronco, İstanbul Art Nouveau'su, Dersaadet Sanayi Mektebi, Orman, Maâdin ve Ziraat Nezareti, Yeniçeri Müzesi, Osmanlı Mimarisi, Marmara Üniversitesi Rektörlük Binası Restitüsyonu

1. Introduction

The present work¹ is an attempt to examine the historical changes taking place at the Istanbul School of Industry (*Dersaadet Sanayi Mektebi*), originally built in 1868, which now

¹ This paper presents a part of the results of the restitution project of the Marmara University Rectorate Building, which was prepared under the responsibility of the authors in 2015.

serves as the Marmara University Rectorate Building at the Sultan Ahmed Square in the Fatih District of Istanbul. Because of the damage caused by the great earthquake of 1894, the building was redesigned by Raimondo D'Aronco for use as the Ministry of Forestry, Mining, and Agriculture (*Orman, Maâdin ve Ziraat Nezareti*), thereafter adding the Janissary Museum (*Yeniçeri Kıyafethanesi*) to the existing building. The north-east façade, where the entrances of the Ministry building and the Janissary Museum are located, is directly faced to Sultan Ahmed Square, which has preserved its importance for centuries, and the other façades are secondary. For this reason, D'Aronco's design approach in the building, which is one of the pioneers of the "Istanbul Art Nouveau" movement, is examined through the main facade. Although the plan organization of the building has been damaged due to the functions given to the building in different periods in the historical process, repairs, and fire, the design approach on the main facade can be perceived more concretely through sources such as old photographs, drawings, and publications. For this reason, the context of the study is limited to the north-east facade of the Rectorate Building, facing the Sultan Ahmed Square² (Fig. 1, Photo 1, 2).

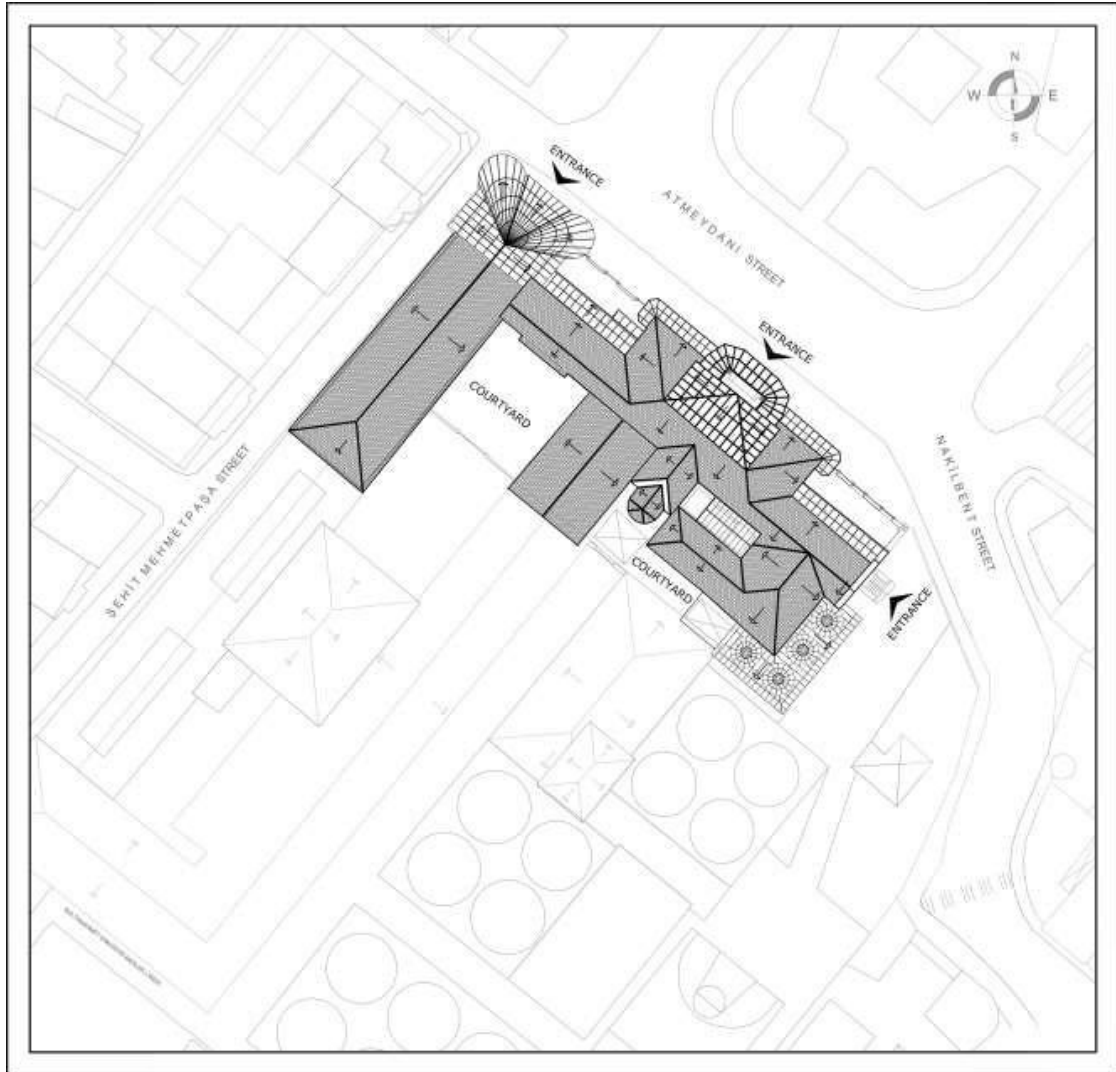


Figure 1. Site Plan of the Building (Kuleli, 2015)

² It is an archaeological site, and the preservation category was determined as 1st class by the decision of the Regional Board for the Conservation of the Cultural and Natural Property of Istanbul.



Photo 1, 2. The Marmara University Rectorate Building and the former Janissary Museum (Kuleli, 2015)

The building, as a plain neo-classical example designed between 1866 and 1868, gained a completely different look upon the new design by D'Aronco between 1894 and 1900. Raimondo D'Aronco was invited by Abdülhamid II to Istanbul to prepare projects for the National Exhibition of Ottoman Agricultural and Industrial Products.³ An agreement was signed on July 11, 1893, to propose different designs for this exhibition.⁴ However, the project was not implemented due to the earthquake in the subsequent year. Instead, the architect was appointed as a commission member for the repair of damaged buildings in the historical peninsula, and he signed a four-year contract with the Ministry of Forestry, Mining and Agriculture.⁵ He was involved in the maintenance and restoration of many buildings such as mosques, Grand Bazaar, barracks, palaces, and fountains, as well as Hagia Sophia. In the process of D'Aronco's restoration interventions, he was able to closely examine the Ottoman architecture. D'Aronco also designed buildings for sultans and other prominent figures, the Italian embassy, and Italians living in Istanbul. In these projects, one can see the reflections of the Vienna Secession movement (founded in 1897) in connection with his classical architectural education in Venice and Austria. His knowledge of central-European identity and the Secession movements in Central-European architecture had a significant influence on the establishment of a dialogue with the international architectural culture of the period.⁶

Western historians emphasize the lack of original Art Nouveau-style work in Turkey. However, some Turkish researchers argue that the continuity of local traditions was ensured by the spread of Art Nouveau in the Ottoman Empire.⁷ In fact, this style of D'Aronco encountered in the building in point is one of the pioneering examples. Thereafter, local traditions were incorporated with great admiration into a new style known as Istanbul Art Nouveau, especially in the use of Art Nouveau in the Turkish wooden houses. There are a lot of examples of this

³ Doğan Kuban, *Osmanlı Mimarisi* (İstanbul: Yem Yay., 2007), 614; Afife Batur, "19. yüzyılda İstanbul Mimarlığı'nda Bir Stilistik Karşılaştırma Denemesi: A. Vallaury / Raimondo D'Aronco", in *Osman Hamdi Bey ve Dönemi 17-18 Aralık 1992*, ed. Zeynep Rona, (İstanbul: Tarih Vakfı Yurt Yay., 1993), 148.

⁴ For more information, see: Hatice Adıgüzel, "Bir Tasarımın İzinde: Yeni Bulgular Işığında Raimondo D'Aronco'nun İlk İstanbul Projesi Dersaadet Ziraat ve Sanayi Sergi-i Umumisi" *METU Journal of the Faculty of Architecture* 36, no.1 (2019): 157-182.

⁵ Afife Batur, "Raimondo Tommaso D'Aronco", in *Dünden Bugüne İstanbul Ansiklopedisi 2* (İstanbul: Tarih Vakfı Yurt Yay., 1994), 550-551; Kuban, *Osmanlı Mimarisi*, 617.

⁶ Paolo Girardelli, "Italian Architects in an Ottoman Context. Perspectives and Assessments" *İstanbul Araştırmaları Enstitüsü Yıllığı 1* (2012): 117.

⁷ For more information, see: Diana Barillari and Ezio Godoli, *İstanbul 1900 Art Nouveau Mimarisi ve İç Mekânları* (İstanbul: YEM Yay., 1997), 183.

style in Istanbul and Büyükkada, some of which are seen to be influenced by the Vienna Secession.⁸

The characteristic elements of the local architecture in Istanbul and the Ottoman architecture, such as large eaves, oriel (*cumba*) forms as balconies, Ottoman motifs on the balustrades, pointed and wavy arches, large wooden roof buttresses (*eli böğründe*), typical characteristics of Ottoman houses, and original column capitals with rhombus (*baklava*) shapes were all used by D'Aronco on the facade of the Ministry building (Photo 1).

The Janissary Museum with large eaves and a wavy roof (Photo 2) brings to mind the Baroque Gate of *Bab—Ali*, (Photo 3), and Fountain of Ahmed III, (Photo 4) which were also restored by Raimondo D'Aronco between 1894 and 1900.⁹ Many other Ottoman baroque buildings that he undertook, such as the Fountain of Mahmud I (1730-1754) (Figure 2), and *Ayasofya Şadırvanı* (1740) restored in 1898¹⁰ were clearly other inspirations for this architect.



Photo 3. Sublime Porte, Sebah and Joaillier, 1843

(https://library.artstor.org/asset/SS7731291_7731291_10908791) accessed March 17, 2021

⁸ Barillari and Godoli, *İstanbul 1900 Art Nouveau Mimarisi ve İç Mekânları* 179 ff. for Vienna Secession, see: 196 ff.; Nigan Bayazıt, *Büyükkada'da Art Nouveau Mimarlık Araştırmaları* (Büyükkada: İletişim Yay., 2020) gives a lot examples at Büyükkada in Istanbul Art Nouveau style.

⁹ *Osmanlı Mimarı D'Aronco-İstanbul Projeleri 1893-1909* ed. Diana Barillari, (İstanbul: İstanbul Araştırmaları Enstitüsü, 2010), 40.

¹⁰ Afife Batur, "Raimondo D'Aronco'nun İstanbul'daki Restorasyon Çalışmaları Bir Örnek Uygulama: Ayasofya Şadırvanı Restorasyonu", in *Semra Ögel'e Armağan, Mimarlık ve Sanat Tarihi Yazıları* (İstanbul: Ege Yay., 2000), 74.



Photo 4. The Fountain of Ahmed III
(<https://pbase.com/image/168504803>) accessed
June 13, 2021



Figure 2. Fountain of Mahmud I by Antoine Ignace
Melling, 1819
(<http://eng.travelogues.gr/collection.php?view=221>)
accessed June 18, 2021

Additionally, he employed certain and prominent features of European Art Nouveau, geometrical and floral decoration styles, as well as plastic art and metal art together, and curved arches in the design of doors and windows as inspiration derived from the Ottoman Baroque art, such as the one visible in the Nuruosmaniye Mosque (Photo 13), in the Janissary Museum.

The above-stated style is different from other European Art Nouveau due to the use of local traditional elements of Istanbul. The style of D'Aronco in this building has been interpreted differently by scholars, some of them are as follows: Ahunbay states that D'Aronco was more famous in Istanbul for Art Nouveau buildings, and that it is important to know that he built in the style of the First National Architectural Movement.¹¹ According to Kuban, the Janissary Museum projected by D'Aronco and reflecting a local tradition has an impressive sense of proportion in the interior and on the facade. However, the author does not mention the ministry building at all.¹² In the book titled *Ottoman Architect D'Aronco*, it is written that the Ministry of Agriculture and the Janissary Museum building can be seen as Ottoman Baroque-style without any differences between the two.¹³ In another study, Kök asserts that the Ministry building has the appearance of the First National Movement, and that the Janissary Museum has more the style of the Ottoman Baroque art.¹⁴ According to Barillari and Godoli, the building of the Ministry has a Neo-Ottoman style, while the Janissary Museum follows the art of the Ottoman Baroque¹⁵, Tanman and Çobanoğlu have also the same opinion¹⁶. Some other scholars do not mention this building in connection with D'Aronco at all.

In the present study, by examining the facade of the building in question, an attempt is made to uncover with dates the evolution of the Art Nouveau of Istanbul by D'Aronco, who is known as an architect that brought this art to Istanbul. Although there are many studies about D'Aronco, none of its structures has been published in the form of one building. The very first digital documentation and measurement of the facade of the building, which was restored, redesigned, and extended by D'Aronco, gives us the possibility to precisely analyze his process of building architecture.

¹¹ Zeynep Ahunbay, "Sultan Ahmet Meydanı'nda Bulunan Marmara Üniversitesi Rektörlük Binaları'nın Tarihi Kimliği ve Restorasyon Sorunları", in *Prof. Dr. Doğan Kuban'a Armağan*, ed. Zeynep Ahunbay, Deniz Mazlum and Kutgün Eyüpgiller, (İstanbul: Eren Yay., 1996), 201.

¹² Kuban, *Osmanlı Mimarisi*, 614.

¹³ *Osmanlı Mimarı D'Aronco-İstanbul Projeleri 1893-1909*, 59.

¹⁴ Elif Kök, "Yeniçeri Müzesi'ne Ait Yeni Bulunan Bir Çizim" *Akdeniz Sanat*, 21. *Uluslararası Ortaçağ ve Türk Dönemi Kazıları ve Sanat Tarihi Araştırmaları Sempozyumu Bildirileri*, (2019): 271.

¹⁵ Barillari and Godoli, *İstanbul 1900 Art Nouveau Mimarisi ve İç Mekânları*, 60.

¹⁶ Doğan Kuban, "Atmeydanı", *Hippodrom/Atmeydanı İstanbul'un Tarih Sahnesi- A Stage for İstanbul's History*, II. ed. Ekrem Işın (İstanbul: Suna-İnan Kıraç Foundation Pera Museum, 2010), 28.

The present work reviews and evaluates the original D'Aronco drawings, post-construction projects, old photographs and newspapers, documents in the Ottoman Archives of the Prime Ministry, and the information and materials obtained from the published literature and archive research. This work is intended to serve as a contribution to the discussions about the development of D'Aronco's style in Istanbul. Before examining in detail D'Aronco's approach, it is useful to briefly look at the developments in Ottoman architecture in the 18th and 19th centuries.

2. Ottoman Architectural Environment in the 19th Century in Istanbul

The so-called Westernization period in Ottoman architecture began to appear prominently in the 18th century. In this respect, the Nuruosmaniye Mosque (Photo 13), built between 1749 and 1755, has an important place in such developments because it was the first mosque there built in the Baroque style; henceforth, described as a first baroque interpretation and as evidence of the potential for creativity in the innovative movements by the Ottoman culture in this era.¹⁷

During the reign of Mahmud II (1808-1839), local interpretations of the Baroque and Rococo styles were replaced by the Imperial style, which had already been in place from the last years of Selim III (1789-1807) and in use throughout the 19th century. The period from the publication of the Edict of *Tanzimat* (*Tanzimat Fermani*) – otherwise known as the greatest movement in Westernization efforts in 1839 - to the declaration of the 2nd constitutional monarchy in 1908, bore witness to not just the construction of new structures, but a transformation of the city. Separately, the Westernization movement also gained momentum as a result of activities carried out in the field of education and art during the reign of Sultan Abdülaziz (1861–1876). Additionally, the need for new public buildings such as barracks, schools, government mansions and police stations emerged due to the changes in the Ottoman state organization. Italian and Levantine architects started to work in the field of architecture – among them, Gaspara Fossati and his brother, Giuseppe Fossati. Others followed, including Giovanni Battista Barberini, Giorgio Stampa and Guglielmo Semprini, all working as architects in Istanbul alongside others from many European countries. Also, the local Greek and Armenian masters, such as the Balyans, turned Istanbul into a city with the greatest mix of European eclecticism alongside Orientalism and Art Nouveau.¹⁸

Under Abdülhamid II (1876-1909), Raimondo D'Aronco and Alexandre Vallaury¹⁹ were among those who came to the forefront; the former arrived at the invitation of Abdülhamid II to offer projects featuring a design approach using historical forms that emphasized local architecture as well as a western style. As for the latter, he worked closely with Raimondo D'Aronco, and the School of Medicine (*Tıbbiye-i Şahane*) became one of the most important projects that the two designed collectively (1903).

3. Raimondo D'Aronco and Art Nouveau in Istanbul

Raimondo D'Aronco is commonly known as the architect who brought Art Nouveau to Istanbul. Prior to his arrival, however, his works served as examples of different styles of architecture, mostly using historical forms such as Gothic, Renaissance and Baroque.²⁰ In

¹⁷ Kuban, *Osmanlı Mimarisi*, 526.

¹⁸ Paolo Girardelli, "Ottoman Influences in the Work of some Italian Architects Active in 19th Century İstanbul" *Art Turc / Turkish Art: 10e Congrès International d'Art Turc, Proceedings of the 10th International Congress of Turkish Art (Geneva)* (Geneva: Fondation Max van Berchem, 1999): 361–368; Girardelli, "Italian Architects in an Ottoman Context. Perspectives and Assessments", 101-122.

¹⁹ Seda Kula Say, "Alexandre Vallauri and his Works for the Italian Community in Istanbul", in *Italian Architects and Builders in the Ottoman Empire and Modern Turkey: Design across Borders*, ed. Paolo Girardelli and Ezio Godoli, (Cambridge: Cambridge Scholars Publishing, 2017), 165-182.

²⁰ Cengiz Can, "İstanbul'da 19. Yüzyıl Batılı ve Levanten Mimarların Yapıları ve Koruma Sorunları" (Doktora Tezi, Yıldız Teknik Üniversitesi, 1993), 259.

essence, he made the Ottoman capital one of the important centers of the Art Nouveau movement.

The Art Nouveau style was actually against the mainstream architecture historicism of the time. The Arts and Crafts movement, for which the ideas of William Morris (1834-1896) were very important especially for decorative and fine arts, was already in place during this period. In 1859, Morris designed together with the Neo-Gothic architect Philip Webb (1831-1915) the Red House, which is seen as an early proto-type of Art Nouveau. The first architectural examples of this art in the city were built in Brussel, the Hotel Tassel by Victor Horta (1892-93) and Hankar House by Paul Hankar (1859-1901) in 1893, the latter having influences of Renaissance Revival style. Art Nouveau was suggesting innovation and a contemporary approach, regardless of whether it was able to present it or not. Still, it was able to encourage new searches. In fact, Art Nouveau is inspired by various sources, Gothic, Baroque and Rococo can be attributed to non-classic reminiscences. In this setting, non-European cultures become the main source of inspiration, the Orient namely Japan, and China.²¹ Many forms of nature, flowers, plants, and curves are used freely. However, the fact is often overlooked that D'Aronco created a new Art Nouveau style inspired by Istanbul architecture, which can be referred to as an Istanbul Art Nouveau style.²² He used two styles for his creation: Orientalism by Ottoman elements and European Art Nouveau. He worked with various Ottoman ministries and was assigned as the chief palace architect by Abdülhamid II. As he came to Istanbul in 1893, Art Nouveau was only beginning to gain momentum in Europe as well. In this context, it will be useful to glimpse into D'Aronco's education and professional development.

Raimondo (Tommaso) D'Aronco was born in 1857 in the Gemona region, in Friuli, Udine, Italy, which was at that time part of the Austrian Empire. After finishing elementary school, he went to the Gemona Art and Vocational School for two years.²³ D'Aronco began his professional studies at the Johanneum Building School (Baukunst) in Graz, Austria²⁴, studied between 1877 and 1880 at the Academy of Venice²⁵, graduated as an architectural drawing training teacher, and taught in Massa Carrara in 1881 and at Palermo Technical Vocational School in 1882.²⁶

D'Aronco won the first prize for design at the First Turin Exhibition of Architecture in 1890. This became the reason for which Abdülhamid II invited him to prepare projects for the National Exhibition of the Ottoman Agricultural and Industrial Products in Istanbul. An agreement for this purpose was signed on July 11, 1893, but the project was not implemented due to the earthquake on July 10, 1894. Thereafter, D'Aronco was appointed as a member to the commission tasked with repairing the damages caused by the earthquake to the buildings in the historical peninsula, for which he signed a four-year contract with the Ministry of Agriculture.²⁷ Meanwhile, D'Aronco constructed many buildings in Istanbul, from commercial premises to private houses and government offices. His activities in Istanbul spanned from 1893 to 1909, throughout which period he continued to work in Italy as well. There is an important cultural link between the transformation of D'Aronco's designs in Istanbul and being an Art Nouveau representative worldwide. In 1902, while he was working in Istanbul, he won the Turin International Exhibition of Decorative Arts design competition, which carried his fame into the international sphere. His style, as a consequence, became an important representation of Art

²¹ Batur, "Raimondo Tommaso D'Aronco", 550 ff.

²² This style was dominant in architecture until the 1930s, and was called later as the First National Architecture movement. For more information, see: Yıldırım Yavuz, *Mimar Kemalettin ve Birinci Ulusal Mimarlık Dönemi*, (Ankara: ODTÜ Yay., 1981); Kuban, *Osmanlı Mimarisi*, 605.

²³ *Osmanlı Mimarı D'Aronco-İstanbul Projeleri 1893-1909*, 328.

²⁴ Batur, "Raimondo Tommaso D'Aronco", 550.

²⁵ *Osmanlı Mimarı D'Aronco-İstanbul Projeleri 1893-1909*, 328.

²⁶ Batur, "Raimondo Tommaso D'Aronco", 550.

²⁷ Batur, "Raimondo Tommaso D'Aronco", 550; Kuban, *Osmanlı Mimarisi*, 617.

Nouveau. He returned to Italy in 1909 and his works were exhibited at the 1st National Architecture Exhibition in Milan 1914. He was appointed as professor to the Institute of Fine Arts in Naples in January 1917.²⁸ Later, he became a senior professor at the Naples School of Architecture, founded in 1929.²⁹ D'Aronco died in San Remo in 1932.

It can be stated that the connection created by D'Aronco between the East and the West was the greatest factor in the acceptance of his style, which was favored by the social class who adopted the Western-style in Istanbul, as well as the more traditional Ottomans, even the Sultan.³⁰ Paired with this notion was the influence of the Vienna Secession that had just been founded (1897).³¹ The Vienna Secession movement was a German version of the Art Nouveau, under the motto '*der Zeit ihre Kunst-der Kunst ihre Freiheit/every era needs its own art and the art needs its freedom*, which is written on the facade of the building. The Vienna Secessionists used geometric and natural forms, free curvilinear ornaments as well as abstract representations with artistic freedom.³²

As stated before, D'Aronco designed many public buildings as well as residences in Istanbul during the reign of Abdulhamid II. In this process, awareness of the Central-European architecture and the Vienna Secession movement had a significant influence on the establishment of a dialogue with the international architectural culture of the period.³³

D'Aronco was highly influenced by the Viennese Joseph Maria Olbrich and used international and European Art Nouveau modified with a re-evaluation of Islamic and Ottoman art. On the other hand, he approached Istanbul's architecture in light of the impact of many civilizations: Greek, Roman, Byzantine and Ottoman.³⁴ Viollet-le Duc from France was a very important architectural historian, his favorite also, especially for the architectural theory and new-to-use materials such as steel, glass, etc. D'Aronco initiated a restoration project for a street in the Old Bazaar with such new materials³⁵ and, alongside, came up with a unique architecture in Istanbul between 1894 and 1909 by using local elements of the Ottoman architecture.³⁶ Among these were the open and close oriel (*cumba*) forms as balconies, arches, truncated turrets, tower forms, wooden ceilings, large eaves with wooden buttress (*eli belinde/ böğründe*), Ottoman ornaments on the balustrades, etc.³⁷ Also, he did not hesitate to use Ottoman Baroque art, which was a revolutionary movement, and combined it with significant elements of Art Nouveau, metal, geometric and floral decorations on doors and windows. As a result of this approach, the so-called International Art Nouveau movement was enriched with an Istanbul Art Nouveau style.³⁸ He was very strongly inspired by Byzantine and Ottoman architecture, which he carried to the exhibition in Turin in 1902³⁹ as a result of his work in Istanbul. This approach

²⁸ Osmanlı Mimarı D'Aronco-İstanbul Projeleri 1893-1909, 334-336.

²⁹ Diana Barillari, *Gli Architetti Raimondo D'Aronco*, (Roma: Editori Laterza, 1995), 133.

³⁰ Girardelli, "Italian Architects in an Ottoman Context. Perspectives and Assessments", 117.

³¹ The Vienna Secession was founded by Gustav Klimt, Joseph Maria Olbrich, and Josef Hoffman. A few years later, Otto Wagner joined this movement. Leslie Topp, *Architecture and Truth in fin-de-siècle Vienna*, (New York: Cambridge University Press, 2004), 30.

³² Victoria Charles and Klaus H. Carl, *The Viennese Secession*, (London: Parkstone International, 2011), 171.

³³ Girardelli, "Italian Architects in an Ottoman Context. Perspectives and Assessments", 117.

³⁴ Osmanlı Mimarı D'Aronco-İstanbul Projeleri 1893-1909, 45-46.

³⁵ Batur, "19. yüzyılda İstanbul Mimarlığı'nda Bir Stilistik Karşılaştırma Denemesi: A. Vallaur / Raimondo D'Aronco", 147-9; Can, "İstanbul'da 19. Yüzyıl Batılı ve Levanten Mimarların Yapıları ve Koruma Sorunları", 259; Osmanlı Mimarı D'Aronco-İstanbul Projeleri 1893-1909, 36.

³⁶ Girardelli, "Italian Architects in an Ottoman Context. Perspectives and Assessments", 117-18.

³⁷ Zeynep Nayır, "R. D'Aronco and Ottoman Revivalism", in *Atti del Congresso Internazionale di Studi su R. D'Aronco*, (Udine, 1981): 135-49.

³⁸ For the Art Nouveau style in İstanbul, see: Afife Batur, "L'Art Nouveau d'Istanbul et ses Particularites", in *Fifth International Congress of Turkish Art* (Budapest: Akademik Kiado 1975), 147-61; Afife Batur, "Les Oeuvres de Raimondo D'Aronco a İstanbul", *Atti del Congresso Internazionale di Studi su R. D'Aronco*, (Udine, 1981): 118-34.

³⁹ Valeria Garuzzo, *Torino 1902 Esposizione Universale* (Torino: Testo & Immagine, 1999), 36.

was noticed by Emidio Agostinoni in 1906; he wrote “his works have a feeling of the Orient styles and are reinvigorated with much flair by the Hungarians. This characteristic is mitigated with the straight line of the Austro-Viennese style. Thus, the result is German in the general lines and the sloping roofs, and oriental in the balconies and hanging balconies, the truncated turrets and multi-coloured decorations”.⁴⁰

Despite such accounts, the projects taken up by D'Aronco between 1894 and 1900 were often described as an eclectic type of Orientalism.⁴¹ Unlike the Art Nouveau movement based on Islamic inspiration in Istanbul, his style was interpreted as an ‘imported style’.⁴² Additionally, a new interpretation of the late Ottomans Baroque period, rather than the Sinan style, could be seen in his works.⁴³

He used Art Nouveau cautiously until 1900.⁴⁴ The Military Museum in Nişantaşı (ca. 1900) is seen as an early Art Nouveau work by him. The Botter House (1900) by Raimondo D'Aronco is regarded as the first building fully representing European Art Nouveau. He felt more brave and free in the design of this building, while his earlier buildings probably had a more Ottoman style, even though designed with Art Nouveau elements.⁴⁵

The building which is the subject of this study was built nearly at the same time as the Botter house, where he used international ornamental elements, such as wrought iron balconies and doors, whiplash motif, ribbons, strips, flora, women figureheads, etc. The design of the building reflects the influence of Otto Wagner from the Vienna Secession. The use of buildings for the commercial and domestic function was developed in Vienna with the *Ankerhaus* by Otto Wagner.⁴⁶ The ornamental details of the Botter House reflect the plant motifs used by Joseph Maria Olbrich in the Secession Building (1898-1899) in Vienna. D'Aronco's laurel tree decoration that climbs up from the chimney surface is also an inspiration from that same building.⁴⁷ The Nazime Sultan Palace in Kuruçeşme, built in 1905 and later destroyed, had windows in horseshoe-form under large eaves, strapping and sun discs⁴⁸; a Baroque inspired Art Nouveau in Istanbul (Photo 5).

⁴⁰ *Osmanlı Mimarı D'Aronco-İstanbul Projeleri 1893-1909*, 69-71.

⁴¹ *Osmanlı Mimarı D'Aronco-İstanbul Projeleri 1893-1909*, 63.

⁴² Godfrey Goodwin, *A History of Ottoman Architecture* (London: Thames&Hudson, 1997), 427.

⁴³ Girardelli, “Italian Architects in an Ottoman Context. Perspectives and Assessments”, 118.

⁴⁴ Batur, “Raimondo Tommaso D'Aronco”; Batur, “L'Art Nouveau d'Istanbul et ses Particularites”; Batur, “Les Oeuvres de Raimondo D'Aronco a Istanbul”.

⁴⁵ *Osmanlı Mimarı D'Aronco-İstanbul Projeleri 1893-1909*, 63.

⁴⁶ *Osmanlı Mimarı D'Aronco-İstanbul Projeleri 1893-1909*, 66-67.

⁴⁷ Barillari and Godoli, *İstanbul 1900 Art Nouveau Mimarisi ve İç Mekânları*, 86-87.

⁴⁸ Goodwin, *A History of Ottoman Architecture*, 427.



Photo 5. Palais à Kouroutchesmé, Bosphore, Constantinople (Nazime Sultan Palace)
(<https://archives.saltresearch.org/handle/123456789/201542>) accessed March 17, 2021.

At the same time, he built a masterpiece of Istanbul Art Nouveau, a tomb in Beşiktaş. The design of the tomb is thought to be impressive in terms of reflecting the modern image of Islam.⁴⁹ Perhaps, the most striking feature of this architectural communication with the conservative class is the Sheikh Zafir (1829–1903) Tomb, located alongside a series of others including fountains, tombs and a library, all constructed between 1904 and 1905. These are considered as the masterpieces that emerged as new interpretations of the Ottoman architecture blended with European architecture.⁵⁰ Prior to designing this tomb, he experimented with creating a new style by combining Ottoman architecture and Art Nouveau features on a series of works.

One of the earliest and most interesting examples in this respect is the Ministry of Agriculture, Mining and Forestry together with the Janissary Museum⁵¹ located at the north of this building (1894-1900). Built in 1868, the School of Industry was rebuilt, extended and renamed as the ministry building, which was subsequently changed and supplied with an extension as the Janissary Museum between 1894 and 1900. Eventually, the design by D'Aronco received major popularity in the foreign press, which appreciated and described it as “oriental style in every direction”.⁵²

However, this study will attempt to show that the ministry building is not an entirely new design by D'Aronco, which was designed just in one phase, or the Janissary Museum as a different and separate design, as often seen in some reviews. In what follows, the construction

⁴⁹ Sheikh Zafir, who was educated in Medina before Sultan Abdülhamid ascended to the throne, had an impressive role in accepting religious politics as the Caliph of all Sunni Muslims while Westernization problems persisted. Girardelli, “Italian Architects in an Ottoman Context. Perspectives and Assessments”, 118.

⁵⁰ Afife Batur, “Yıldız Serencebey’de Şeyh Zafir Türbe, Kitaplık ve Çeşmesi” *Anadolu Sanatı Araştırmaları I*, (İstanbul: İstanbul Teknik Üniversitesi Mimarlık Fakültesi, 1968): 102-50; Dilşat Deniz Öleki, “Art Nouveau’nun Osmanlı’daki Yansıması: Şeyh Zafir Türbesi Örneği”, *TMD Tasarım ve Mimarlık Dergisi*, 3, no.1 (2014): 62-76.

⁵¹ This new museum, exhibiting the uniforms and weapons of the Janissary soldiers, is regarded as one of the first examples of Ottoman museology, see: M. Baha Tanman and Ahmet Vefa Çobanoğlu, “Atmeydanı ve Çevresinde Osmanlı Mimarisi- Ottoman Architecture in Atmeydanı and its Environs”, *Hippodrom/Atmeydanı İstanbul’un Tarih Sahnesi- A Stage for İstanbul’s History*, II. ed. Ekrem Işın (İstanbul: Suna-İnan Kıraç Foundation Pera Museum, 2010), 58.

⁵² *Osmanlı Mimarî D’Aronco-İstanbul Projeleri 1893–1909*, 60.

history and phases are examined in detail using the newly produced digital drawings together with the historical data. Thus, the development of the style of Raimondo D'Aronco in this building can be followed in detail for the first time.

4. Restitution Researches on the Building

The Hippodrome from the Roman period was located in the area where the research was carried out. At the beginning of the 17th century, the *Imaret* and *Daruşşifa* buildings belonging to the Sultan Ahmed Complex were built in the classical Ottoman architectural style. The new structures were built on the existing structures of the same area in the 19th century.⁵³

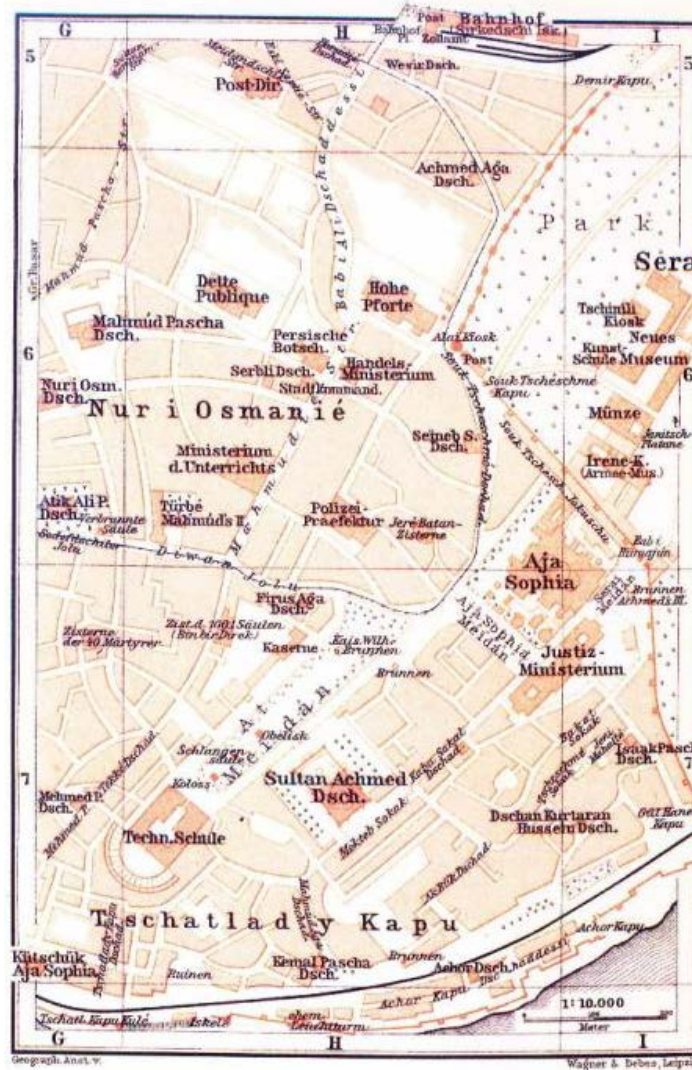


Figure 3. A map prepared by Baedeker showing the Hagia Sophia, the Sultan Ahmed Mosque, the Sultan Ahmed square, and the School of Industry in relation to the Nuruosmaniye Mosque, 1890 (Öner, *A Journey Through Maps from the Ottoman World to the Republic of Turkey From Constantinople to İstanbul*, 86)⁵⁴

⁵³ Ahmed Vefa Çobanoğlu, "Sultan Ahmet Külliyesi İmaret Yapıları" *Sanat Tarihi Araştırmaları Dergisi* 2 (1989): 3-10; Ahmed Vefa Çobanoğlu, "Sultan Ahmed Camii ve Külliyesi", in *Türkiye Diyanet Vakfı İslam Ansiklopedisi*, XXXVII, (İstanbul: Türkiye Diyanet Vakfı, 2009), 497-503.

⁵⁴ Erhan Öner, *A Journey Through Maps from the Ottoman World to the Republic of Turkey From Constantinople to İstanbul: Between the 15th and the 20th Centuries: The Cartographic Collection of Erhan Öner*, IV (İstanbul: Eren Yay., 2016), 86.

The original characteristics of the construction, built between 1866 and 1868 as the School of Industry on some of the remains from the 17th century buildings belonging to the Sultan Ahmed Complex and redesigned as the Ministry building by D'Aronco (1894-1900), were later damaged by the earthquake (1894), fire (1977) and other repair efforts.

The new construction and conversion interventions examined here were applied on the existing structures in the 19th century, as we can see below. As a result, the approach contributes to an understanding of the partially or entirely destroyed sections and of the added architectural elements and spaces in the building by also using comparative studies. When analyzing the differences according to the periods, a legend was used to show the added and modified sections. It can be concluded that the structure is a multi-layered cultural entity, and five main periods in addition to the preliminary period were determined. The periods are given as follows:



| RESTITUTION RELIABILITY ANALYSIS | |
|--|---|
| 1 | 1 st Degree Reliability: The elements whose presence, location, form, size, material and details are known from 1st group sources. |
| 2 | 2 nd Degree Reliability: The elements whose presence, location, form, size, material and details can be guessed from 2nd group sources. |
| 3 | 3 rd Degree Reliability: The elements whose presence and location can be identified from 3 rd group sources. |
| RESOURCES: | |
| 1. Traces on the building and documents, such as old photographs, drawings, projects etc. 2. Comparative studies with buildings of the same period 3. Architectural requirements | |
| RESTITUTION CHANGE ANALYSIS | |
|  | Added elements |
|  | Modified elements |
| TIMELINE FOR THE MARMARA UNIVERSITY RECTORATE BUILDING | |
| 1 st PERIOD: The School of Industry (1866–1893) | |
| 2 nd PERIOD: The Ministry of Forestry, Mining and Agriculture, and the Janissary Museum (1894–1899) | |
| 3 rd PERIOD: The Ministry of Forestry, Mining and Agriculture, and the Janissary Museum; The Ministry of Commerce and Agriculture, and the Janissary Museum (1900–1977) | |
| 4 th PERIOD: The Academy of Economic and Commercial Sciences, and the Marmara University Rectorate Building (1978–1983) | |
| 5 th PERIOD: The Marmara University Rectorate Building (1984–Present) | |

Figure 4. Restitution Analysis Legend for the Restitution Project (Kuleli, 2015)

4.1. Preliminary Structures: 17th Century and before

The buildings are located at the *Atmeydanı*, which was used as the Hippodrome area in the Roman era. The Hippodrome was built by Septimus Severus (193-211 A.D.), and the square has been important in all periods including Ottoman. This area remained in use for chariot

racing, imperial ceremonies like wedding festivals of the sultans' families, or other public events.⁵⁵

After the conquest of Istanbul and during the reign of Sultan Süleyman the Magnificent (1520–1566), many buildings such as Firuz Ağa Mosque (1491)⁵⁶, İbrahim Paşa Palace (beg. 16th century), Haseki Bath (1553), vizier palaces and others⁵⁷ were either renovated or built at the vicinities of *Atmeydanı*. The miniature of Matrakçı Nasuh (d. 1564) on *Beyan-i Menâzil-i Sefer-i Irâkeyn*, shows this location in the 16th century. No buildings can be seen in the area extending to the southwestern part of the Hippodrome in the miniature of Matrakçı Nasuh in 1538 (Figure 5).⁵⁸



Figure 5. Hippodrom Area and detail by Matrakçı Nasuh, 1538
(Yurdaydın, *Beyan-i Menâzil-i Sefer-i Irâkeyn*, 8 b.)

⁵⁵ While a serpent column is located in the middle of the square, obelisks brought from Egypt were placed on the sides. The serpent column was built as a victory monument in Delphi in the 4th century B.C. between 330 and 324, and brought to the Hippodrome square by Constantinus; about Hippodrome, see: Ünver Rüstem, “Devşirme Malzeme (Spolia) ve On Sekizinci Yüzyıl İstanbul’unda Tarihe Başvurmak”, in *Devşirme Malzemenin (Spolia) Yeniden Doğuşu, Antikçağ’dan Osmanlı’ya Anadolu’da Objelerin, Materyallerin ve Mekânların Sonraki Yaşamları*, ed. Suzan Yalman and Ivana Jevtic, trans. Hayrullah Doğan, (İstanbul: Koç Üniversitesi Anadolu Medeniyetleri Merkezi (ANAMED) Yay., 2018), 304; Tanju Cantay, “Atmeydanı”, in *Türk Diyanet Vakfı İslâm Ansiklopedisi*, IV (İstanbul: Türkiye Diyanet Vakfı, 1991), 83; Doğan Kuban and Yegan Kahya “Hippodrom”, in *Dünden Bugüne İstanbul Ansiklopedisi*, IV, (İstanbul: Tarih Vakfı Yay., 1994), 74-77.

⁵⁶ This Mosque was converted from a Byzantine church, Khristostes Khaldes, later to a Zoo (*arslanhane*), and then to art workshops (*nakkashane*). Semavi Eyice, “Arslanhane”, in *Türkiye Diyanet Vakfı İslam Ansiklopedisi*, III, (İstanbul: Türkiye Diyanet Vakfı, 1991), 403.

⁵⁷ Cantay, “Atmeydanı”, 82.

⁵⁸ Hüseyin Gazi Yurdaydın, *Nasuhî’s Silâhi Matrakçı- Beyân-ı Menâzil-i Sefer-i Irâkeyn* (Ankara: Türk Tarih Kurumu, 2014), 8 b.

As a matter of fact, that area was expropriated and constructions like *imaret*, *dariüşşifa*, and cellars connected to the mosque were built as part of the Sultan Ahmed Complex by Sultan Ahmed I in 1609-1617.⁵⁹ Archaeo-geophysical studies in Sultan Ahmed Mosque revealed that this area has historical structures buried underneath⁶⁰. The remnants of these structures were found during the restoration work carried out after the fire of 1977 on the building, which is the subject of the present paper. It was determined that the remains of the cut-stone masonry belonged to the storage and dining hall of *imaret* areas of the Sultan Ahmed Complex.⁶¹ This view is also supported by the maps of the period (Figure 3). Since reliable sources for this period could not be found during the research carried out for this paper, no restitution drawing has been made.

4.2. The School of Industry 1868–1893 (1st Period)

The School of Industry was constructed on the basis of a subdivision of existing structures, namely the Sword House /*Kılıçhane* (15th century) and the *imaret*'s storage of the Sultan Ahmed Complex (17th century); the Janissary Museum was partially opened to the public to provide income for the school.⁶²



Photo 6. The Appearance of the Domes of the Imaret Buildings of Sultan Ahmet Complex, 1852
(<http://www.eskiistanbul.net/5626/atmeydani-1852>) accessed June 11, 2021

While some publications provide information on the destruction of a storage building⁶³ of the Sultan Ahmed Complex during the construction of the School of Industry, others inform us about the construction of the school building in place of the guest house (*tabhane of the complex*).⁶⁴ (Photo 6) The main facade of the School of Industry with two courtyards faces Sultan Ahmed Square.

⁵⁹ For more information about the complex, see: Ünver Rüstem, “The Spectacle of Legitimacy: The Dome-Closing Ceremony of the Sultan Ahmed Mosque” *Muqarnas*, 33, (2016): 253–344.

⁶⁰ Evren Emre, Ziyadin Çakır, Hakan Mintaş, H. Murat Ceylan, Murat Sav, Mehmet Tuzer and Dara Meral, “Sultan Ahmed Camii’nde Arkeojeofizik Çalışmalar-Archeogeophysical Studies in the Sultan Ahmed (Blue) Mosque”, *Vakıf Restorasyon Yıllığı* 4 (2012): 100-12.

⁶¹ Ahunbay, “Sultan Ahmed Meydanı’nda Bulunan Marmara Üniversitesi Rektörlük Binaları’nın Tarihi Kimliği ve Restorasyon Sorunları”, 197, 202.

⁶² Osman Nuri Ergin, *Türkiye Maarif Tarihi* II (İstanbul: Osmanbey Matbaası, 1940), 529.

⁶³ Ergin, *Türkiye Maarif Tarihi*, 529-30.

⁶⁴ Tanman and Çobanoğlu, “Atmeydanı ve Çevresinde Osmanlı Mimarisi- Ottoman Architecture in Atmeydanı and its Environs”, 57.

4.2.1. The requirement and establishment of the School of Industry (1868–1876)

Developments and advances in the field of military technology had been slowly reflecting in the Ottoman army since the first half of the 18th century. While certain equipment was brought from Europe for factories, military production began in the early 19th century. For this reason, modern industrial training was necessary and professionals were needed, such as technicians and workers in construction, molding, casting and engineering. The Ministry of Mining was established in 1841. An Agricultural School was opened in 1847, and the School of Arts and Industry in 1862. Various industrial products and tools brought from Europe were displayed in the Ottoman Exhibition, opened in Istanbul in 1863, and emphasized the importance of industrial products once more. In those days, many schools were established by Mithat Pasha, the governor appointed to Niş, and a large number of Muslims and non-Muslim children were brought under state supervision and began to receive vocational education. This movement was started in Niş initially, continued implementation throughout the whole country, and as a result orphaned children were protected and educated.⁶⁵

4.2.2. The School of Industry at Sultan Ahmet Square and the changes

Mithat Pasha established the Commission for the Promotion of Industry. As a result of the work by this commission, and after the repair and rearrangement of the old Sword house (*Kılıçhane*) at Sultan Ahmet, the School of Industry started operating on September 16, 1868. The school contained classrooms and workshops. The courses to be taught included crafts such as blacksmithing, casting, machining, carpentry, tailoring, shoemaking, and bookbinding, as well as professional theoretical courses, namely mathematics and Turkish.⁶⁶

The School of Industry continued its operations following the regulations in 1868 with some revisions during the period of Abdülhamid II, and then it was reorganized as Hamidiye Industrial High School (*Hamidiye Sanayi Mektebi*) in 1882.⁶⁷ While the School of Industry was being built, the old Sword house (*Kılıçhane*) was transformed into a neo-classical building with point-arched rooms on the ground floor and round-arched windows on the first floor (Photo 7, 8, Figure 6). The documents in the Ottoman archives indicate that the *imaret*'s depot of the Sultan Ahmet Complex⁶⁸, three houses and a parcel of land were all expropriated and added to the School of Industry with the capacity to train more than three hundred students.⁶⁹

⁶⁵ Mehmed Ali Yıldırım, *Dersâadet Sanayi Mektebi, İstanbul Sanayi Mektebi 1868-1926* (İstanbul: Kitabevi Yay., 2013), 1-39.

⁶⁶ Yıldırım, *Dersâadet Sanayi Mektebi, İstanbul Sanayi Mektebi 1868-1926*, 43, 55.

⁶⁷ Yıldırım, *Dersâadet Sanayi Mektebi, İstanbul Sanayi Mektebi 1868-1926*, 65–118.

⁶⁸ Ergin, *Türkiye Maarif Tarihi*, 529–530.

⁶⁹ Yıldırım, *Dersâadet Sanayi Mektebi, İstanbul Sanayi Mektebi 1868-1926*, 44–45.

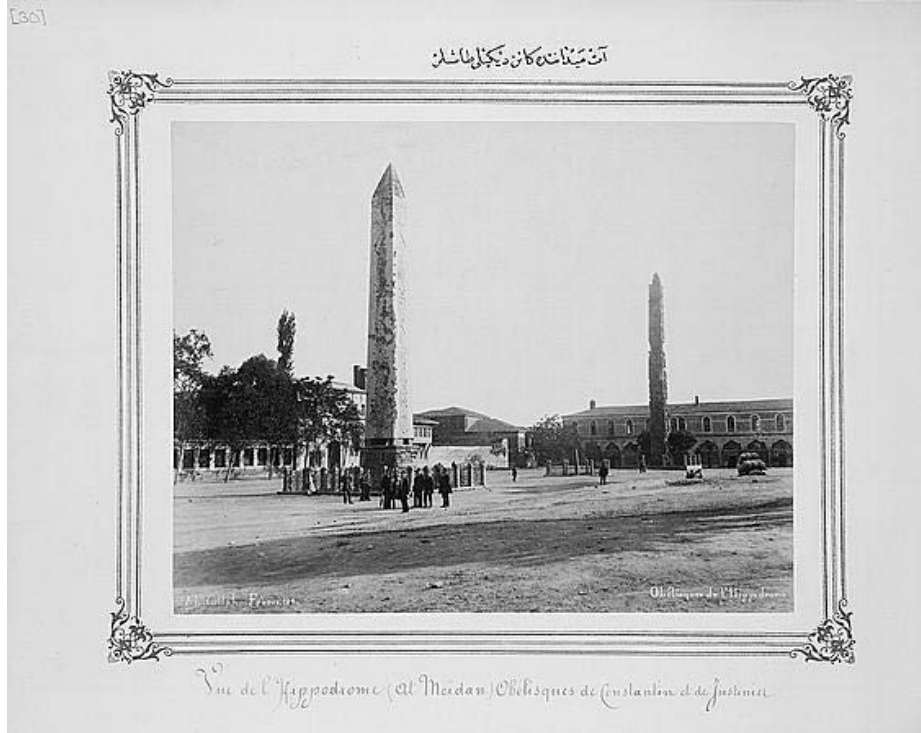


Photo 7. Obelisks and the School of Industry at Sultan Ahmet Square, Abdullah Frères, 1880- 1893
(<https://lccn.loc.gov/2001699666>) accessed March 19, 2021



Photo 8. Mekteb-i Sanayi-i Şahane (Imperial School of Industry), Abdullah Frères, 1880- 1893
(<https://lccn.loc.gov/2001699008>) accessed March 19, 2021

Concerning state earnings, despite large forest areas within the borders of the Ottoman state, the income from these areas was low. For this reason, Selim Melhame, Head of the Ottoman Debt Administration (*Duyun-i Umumiye*), was appointed as Minister of Forestry, Mining and Agriculture on February 7, 1893.⁷⁰ He was also president of the organizing committee for the Second National Exhibition of the Ottoman Agricultural and Industrial Products in Istanbul. D'Aronco was invited for this project.⁷¹

After the official establishment of the Ministry of Forestry, Mining and Agriculture, some spaces in the School of Industry were allocated for use by the Ministry and renovation work began. According to a document dated December 22, 1893 in the Ottoman Archives of the Prime Ministry, Selim Melhame was informed by the Sultan regarding his intention to open the Ministry building after the renovation on a Friday.⁷² This record shows that the building had undergone a renovation before the earthquake of July 10, 1894, thus marking the renovation date of the section belonging to the Ministry Building inside the School of Industry.

The School of Industry had two stories, and the main entrance had a flattened arched built with light- and dark-colored stones. There must have been at least two chimneys in the structure. There was no separate building functioning as the Janissary Museum on the right side of the building in this period (Photo 9).



Photo 9. School of Industry without the Janissary Museum, Guillaume Berggren
(<http://www.eskiistanbul.net/7190/atmeydani-guillaume-berggren-fotografi#lg=0&slide=0>) accessed
March 22, 2021

⁷⁰ T.C. Cumhurbaşkanlığı Devlet Arşivleri Başkanlığı Osmanlı Arşivi (BOA), İrade Hususi (İ.HUS). Gömlek Nr. 1310, B.1.

⁷¹ *Osmanlı Mimarı D'Aronco-İstanbul Projeleri 1893-1909*, 32.

⁷² T.C. Cumhurbaşkanlığı Devlet Arşivleri Başkanlığı Osmanlı Arşivi (BOA), İrade Hususi (İ.HUS). Gömlek Nr. 1311, C.33.

Furthermore, it is seen that in the plan of the historical peninsula map prepared in the 1870s, the internal road was reached from the arched doorway in the middle, providing a passage to the rear of the building.⁷³

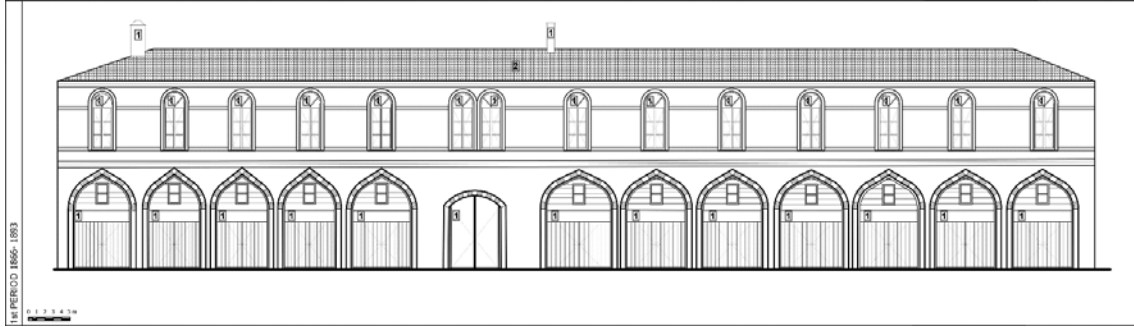


Figure 6. The School of Industry, Facade Restitution Drawing, 1866-1893 (1st Period) (Kuleli, 2015)

4.3. D'Aronco's New Design of the Building 1894-1899 (2nd Period)

After the School of Industry was destroyed by the earthquake in 1894, the task to repair it was given to Raimondo D'Aronco in the same year. As stated earlier, he had an important position in the Construction Commission (*İnşaat-ı Fen Komisyonu*).⁷⁴

Because of the destruction of the School building, the students continued their education at various other buildings for a while.⁷⁵ A diary written in Ottoman informs us that only some of the arches of the School of Industry were damaged after the earthquake.⁷⁶ Although the damage was not significant, the repair work apparently took five years, the reason being a thorough redesign of the site. Consequently, there remained no sign of the old simple Ottoman architecture, but a totally new creation by D'Aronco, who left us a drawing of this new design made by himself. (Figure 7)

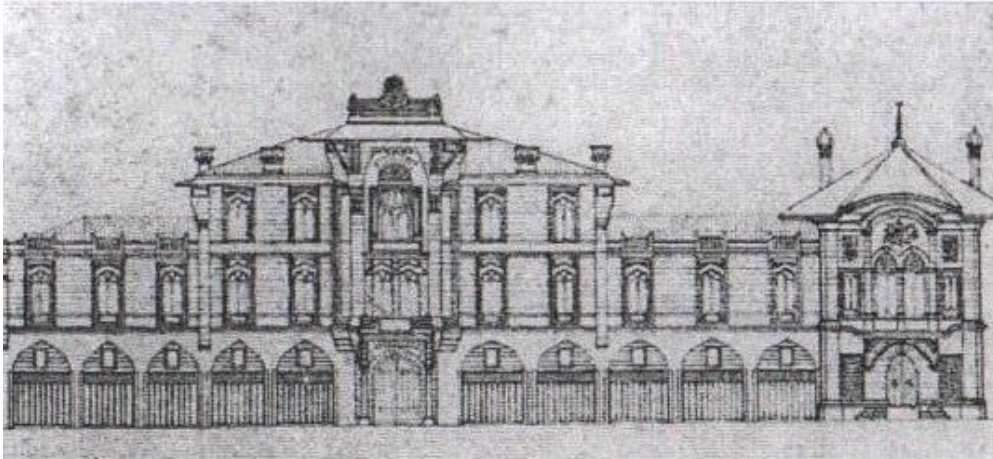


Figure 7. Raimondo D'Aronco's Drawing of the Building, 1899 (2nd period)
(Diana Barillari and Ezio Godoli, *İstanbul 1900 Art Nouveau Mimarisi ve İç Mekânları*, 60).

⁷³ Ekrem Hakkı Ayverdi, *Fatih Devri Sonlarında İstanbul Mahalleleri, Şehrin İskânı ve Nüfusu* (İstanbul: Vakıflar Umum Müdürlüğü Neşriyatı, 1958), Sheet 3.

⁷⁴ T.C. Cumhurbaşkanlığı Devlet Arşivleri Başkanlığı Osmanlı Arşivi (BOA), Yıldız Sadâret Husûsî Maruzâtı Evrâkı (Y.A.HUS.) Dosya no: 308, Gömlek No:74

⁷⁵ Yıldırım, *Dersâdet Sanayi Mektebi, İstanbul Sanayi Mektebi 1868-1926*, 65-118.

⁷⁶ Sıddık Çalık, *1894 Yılında İstanbul'da Meydana Gelen Büyük Depreme Ait Anonim Bir Günlük* (İstanbul: Üsküdar Belediye Başkanlığı Yay., 2003), 39.

According to this drawing and the information about the opening ceremony of the Ministry of Agriculture, Mining and Forestry (as the new name), it was held on August 31, 1899, on the 24th anniversary of Abdulhamid's accession to the throne. The 2nd period restitution proposal of the Ministry and the Janissary Museum can be developed as described below (Figure 8).

The foreign press showed a lot of interest in this important day; for example, *Le Moniteur Oriental* dated August 30, 1899, provided detailed information about the building before the inauguration ceremony. It is written, that two stories were added on the ground floor, and the infirmary, the hydrotherapy room, the accounting room, the director's office and the doctor's office were on the first floor, and the offices of the Ministry, of the school administration, as well as of the museum were located on the second floor. The main entrance had a beautiful portico with two columns having Moresk capitals, and the top of the portico formed a large balcony that could be reached from the director's room. There is an openwork marble panel above the large window of the Minister's room. The building has a Turkish architecture and the main motif consisting of empire emblems was located on the middle section, made of cast iron and weighing around 2000 kg. The Janissary Museum was built on the right side of the school with richer ornaments. In the newspapers, it was written that the entrance gate and the two windows above were excellent artworks, and that the curvilinear eaves had ornaments. On the facade of the museum are two marble trophies representing war and maritime, with the empire emblems in the middle made from cast iron. This information matches with the picture on the cover of the *Malûmat* Journal from September 9, 1315// 1899.⁷⁷

The information also proves to be worthy of analysis for this period. The architectural features of the building can be summarized as follows:



Figure 8. Transformation of the School of Industry to the Ministry Building, and the New Construction of the Janissary Museum, 1899 (2nd period) (Kuleli, 2015)

The building (Figure 8) was designed with three stories in the middle and two on both sides with terraces. Five rooms appeared on the left- and right-side of the monumental entrance which was probably used as shops for the School of Industry. These rooms were preserved on the ground floor of the Ministry building. In this period, the monumental entrance and a second floor were added within the scope of the new design. Two windows in the style of pointed arched windows were added on both sides of the axis on the first floor.

⁷⁷ This information from *Le Moniteur* is given by Ahunbay, "Sultan Ahmet Meydanı'nda Bulunan Marmara Üniversitesi Rektörlük Binaları'nın Tarihi Kimliği ve Restorasyon Sorunları", 200f.

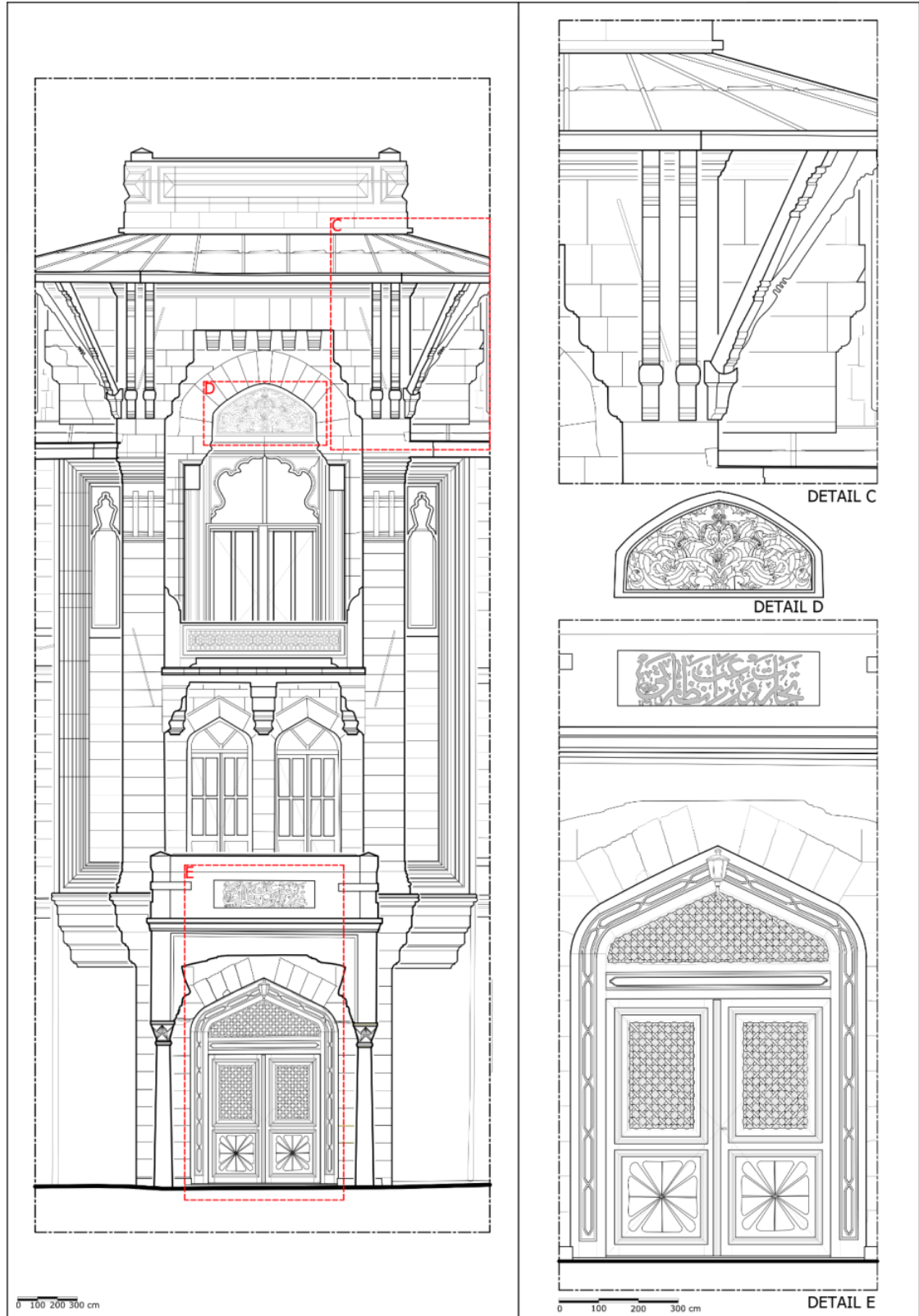


Figure 9. Detail of the Main Entrance to the Ministry Building, (2nd period) (Kuleli, 2015)

Despite the fact that the majority of the building was plastered in this period, cut stone was used on the main entrance gate arrangement, the window jambs, the floor profiles and corners, highlighting the two- and three-storey sections of the building, such as the cornerstones and the new Janissary Museum along the façade (Figure 7, 8, 9). D'Aronco preferred to use marble on the columns at the entrance of the ministry building, the terrace balustrades, and the armories of the Janissary Museum (Figure 7, 14).

The entrance design of the symmetrical facade of the main building is viewed as an open oriel (*cumba*), which is carried by the two columns having capitals in rhombus (*baklava*) form, taken from the portico (*revak*) of the canceled courtyard of the *dariüşşifa* at the Sultan Ahmet Complexes.⁷⁸ All three sides are decorated with free curved arches, which are clearly inspired by Art Nouveau. The gate has two wooden door wings and a pointed arch on top of it. The fixed wooden window frame on the top of the door arch has an embossed chain motif on it (Figure 7).

In the design of the monumental entrance, there are windows above the twin-winged twin doors that had pointed arches with rounded corners at the upper part of the terrace of the entrance (Figure 8, 9). There are ornaments on the jambs ending in a triangular shape where the pointed arches intersect (Figure 8, 9, Photo 10). These decorations were also applied to the five windows located on the right- and left-side of the first floor with some minor modifications (Figure 8, 9). In addition, there are rectangular-shaped panels under the windows. There are geometric Seljuk/Ottoman motifs on the marble panel vertically mounted on both sides of the balcony on the second floor (Photo 10). The windows on the double-winged doors of the balcony are rectangular in shape. There is an alcove at the door ends with a decorative curved arch. Marble decorations resembling floral *hatayi* and *rumi* motifs draw attention to the inside of the rounded, pointed arch on the flat lintel. After the pointed arches level out, there are stone corbels and wooden brackets carrying wide eaves. Two small windows decorated with arches with a sloping line on the upper part, and located to the right and left of the balcony, draw attention to the second floor. The windows in the right- and left-side of the middle section have the same shape as the first-floor windows. The arches of the three windows placed to the right and left of the balcony also have a carved decorative curvilinear form reminding us again of the inspiration of the Art Nouveau movement, as well as the main motif consisting of empire emblems (*Arma-i Osmani*), made of cast iron. There are marble balustrades with geometric motifs on both sides of the second-floor terraces, like the first-floor balcony (Figure 8, 9, Photo 10).

⁷⁸ Ahunbay, "Sultan Ahmet Meydanı'nda Bulunan Marmara Üniversitesi Rektörlük Binaları'nın Tarihi Kimliği ve Restorasyon Sorunları", 202.



Photo 10. Detail of the Ornaments on the Jambs and Balustrades on the 2nd Floor Terrace. (Kuleli, 2015)

Plasterwork rising to the roof level on both sides of the central part of the facade is brought to the forefront level with elegant struts. From this part, the connections are made to the eaves with five carriers rising from the second-floor level. All the middle part of the Ministry building is designed like a portico, and a *muqarnas* shape is stylized with stones cut in tiers (Figure 8, 9). The large eaves represent impressions from Ottoman architecture; like the fountain of Ahmed III (1728-29) (Photo 3) at Ayasofya Square, and the fountain of Tophane/I. Mahmud (1732) (Photo 4).

The Janissary Museum was built adjacent to the right side of the Ministry building as a two-storey construction, and it had a different design from the entire façade (Figure 8). Asymmetrical design approach dominates the main facade of the museum. The entrance gate of the Janissary Museum is very similar to the monumental gates of the Nuruosmaniye Mosque courtyard (Photo 11, 12, 13). Likewise, it is seen that the arrangement on the north-east and south-west facades of the mosque with windows, columns, capitals and wavy arches was applied with some minor changes. Even the oval shaped network (*dışlık*) used in the arch above the window was used with small detail changes in the design of D'Aronco.

It is possible that D'Aronco also worked on the renovation of Nuruosmaniye Mosque as he had been put in charge of restoring the Old Bazaar after the earthquake. He wrote in a letter to the Italian ambassador on December 24, 1894 that he had been tasked with taking care of both public (government offices, schools, and bazaars) and military buildings, and given the title “inspector general” for the repair of all the capital’s mosques.⁷⁹ There are a lot of drawings of the Nuruosmaniye Mosque in the Museum of the Udine.⁸⁰ The fluctuation between the eaves and the floor and the appearance of arches similar to the ones in the Nuruosmaniye Complex indicate that D'Aronco was inspired by the Ottoman baroque art in this structure. However, one can distinguish freer curves that reflect the Art Nouveau in the arches as well as the curvilinear form between the floors (Photo 11, 12).

⁷⁹ Osmanlı Mimarı D'Aronco-İstanbul Projeleri 1893–1909, 35.

⁸⁰ Barillari and Godoli, *İstanbul 1900 Art Nouveau Mimarisi ve İç Mekânları*, 60.



Photo 11. The Janissary Museum
(Marmara University Archive)



Photo 12. Detail of 1st Floor Windows' Arches and fluted column of the Janissary Museum (Kuleli, 2015)



Photo 13. Arches of the Entrance of the Nuruosmaniye Mosque, 2015
(<https://pbase.com/dosseman/nurosmaniye/image/160634772>) accessed March 12, 2021

An elaborately produced entrance door made of cast iron, a feature of Art Nouveau, is located inside an arched gate (Figure 10). The two inner rings at the top of the door which are larger than the others divide both wings equally and form a semicircular shape in the wings. There are also three circle motifs formed by square-shaped hobnails in the wings, in both of which circular door handles exist at the center of circular motifs. There are three rows of symmetrically arranged hobnails at the bottom of the door. Additionally, a circular relief is observed over the keystone of the door. These are significant features of the Art Nouveau style in relation to Ottoman art. There are rectangular shaped windows on the right- and left-hand side of the entrance door, while iron bars can be seen on the windows of the ground floor (Figure 10).

There is a line separating the floors which are at the lower level in the middle. Twin windows designed inside the decorative arches provide visual integrity, even though they were implemented in different sizes, with the twin windows located at the entrance part of the Ministry building. The twin windows are separated from each other by a fluted colonnette located on a flat base in the middle. The capitals placed on the colonnettes have the same level with flat windows. Glasses are also placed into the small circular spaces in the arches of the windows (Figure 10, Photo 12).

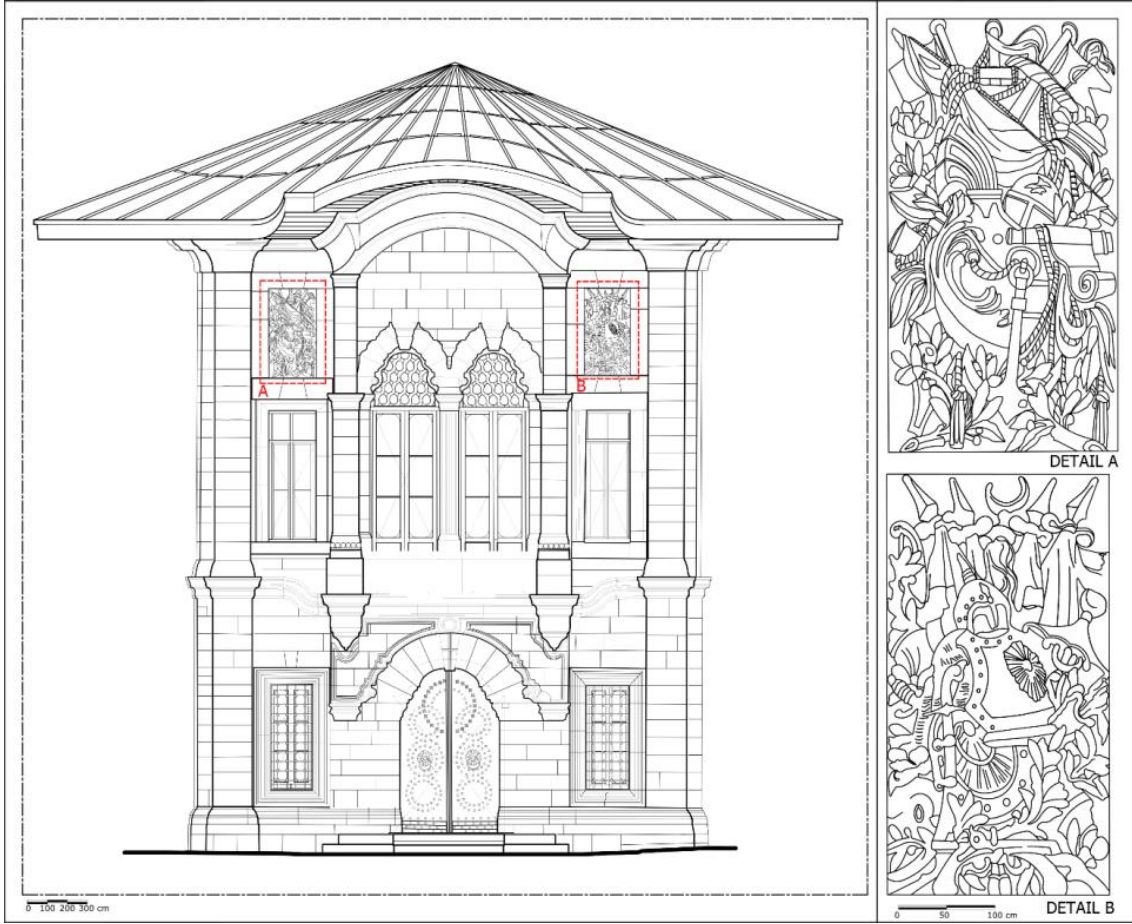


Figure 10. Drawing of the Facade of the Janissary Museum and Details of Marble High Reliefs (Kuleli, 2015)



a.



b.

Photo 14. a-b. Marble high reliefs on the facade of the Janissary Museum (Kuleli, 2015)

Weapons such as swords, shields, and helmets used by the Janissaries and their uniforms are depicted on the high relieved marble panels using stylized vegetative motifs on either side of these windows (Figure 10, Photo 14 a-b). The other example of the plastic art was the empire emblems in the middle made from cast iron.



Photo 15. Janissary Museum's Marble Entrance Steps (Kuleli, 2015)

Besides the large eaves and details of the facade, the elaborate timber ceiling and embroidery work in the meeting room of the Janissary Museum can be described as the characteristic features of the building.⁸¹ This is another indication of D'Aronco's inspiration from the Ottoman Baroque style, which is important for his Art Nouveau approach and moving in a non-classical direction to design this building. This comes to no surprise as another prominent architect, Otto Wagner, also attached importance to baroque in his book *Moderne Architecture*⁸² published in 1896 just as D'Aronco was working on the facade of the Ministry building in Istanbul. D'Aronco constructed a complex Ottoman version of the International Art Nouveau after this experience, thereby re-interpreting the later "Baroque" phases already considered degenerate by the authors of *L'architecture Ottomane*.⁸³ In this vein, Pierre Loti was once again considered as the revival of the Ottoman Baroque.⁸⁴

In this period, D'Aronco applied the local elements of Istanbul and Ottoman architecture, such as large eaves, open oriel (*cumba*) form as balconies, pointed and curved wavy arches, buttresses (*eli böğründe*) and original capitals from the 17th century. on the facade. He also used the prominent features of European Art Nouveau as geometrical and floral decoration styles to design doors and windows. The monumental gate as a portico with the stylized wavy arches with three sides reflects Art Nouveau. The wooden door of the main entrance and the fixed wooden window frame on the top of the door arch with an embossed chain motif of the Ministry building has the same geometrical motif stands in the relation of Art Nouveau with Ottoman impressions. Window jambs, cornerstones, profiles and corners also recall Art Nouveau.

⁸¹ Ahunbay, "Sultan Ahmet Meydanı'nda Bulunan Marmara Üniversitesi Rektörlük Binaları'nın Tarihi Kimliği ve Restorasyon Sorunları", 196.

⁸² Marco Pogacnik, "Otto Wagner und der Barock", in *Otto Wagner*, ed. Andreas Nierhaus and Eva-Maria Orosz, (Wien: Residenz Verlag, 2018), 111.

⁸³ Girardelli, "Italian Architects in an Ottoman Context. Perspectives and Assessments", 117.

⁸⁴ He called the design of Public Debt Building by Vallury as 'ruined Istanbul skyline', see: Osmanlı Mimarı D'Aronco-İstanbul Projeleri 1893-1909, 61.

The door of the Janissary Museum, made of iron, and its design are very clearly Art Nouveau effects, just as the decorative elements over the windows. The use of metal as plastic art is also an Art Nouveau feature. It is also seen that the lower part of the eaves had very beautiful Ottoman fine fresco work (*kalem işi*), during the opening ceremony in 1899 (Photo 11), which were damaged later.

D'Aronco used this Ottoman-house style in his other projects, which are known as Art Nouveau in Istanbul. In 1896, he designed the 'House with small columns', which is higher in the middle with large eaves, a non-classical *cumba* and balconies. (Figure 11). The twin-curved arched doors of the entrance with a column and ornaments are very significant. The other building is *Rus Denizcilik Binası*, called the "Moda House" (1897) (Figure 12), and has large eaves, buttresses, open oriel with balconies, and pointed and curved arches on the doors and windows.⁸⁵



Figure 11. A House Project Known as House with Small Columns 1896. (Barillari and Godoli, *İstanbul 1900 Art Nouveau Mimarisi ve İç Mekânları*, 61)

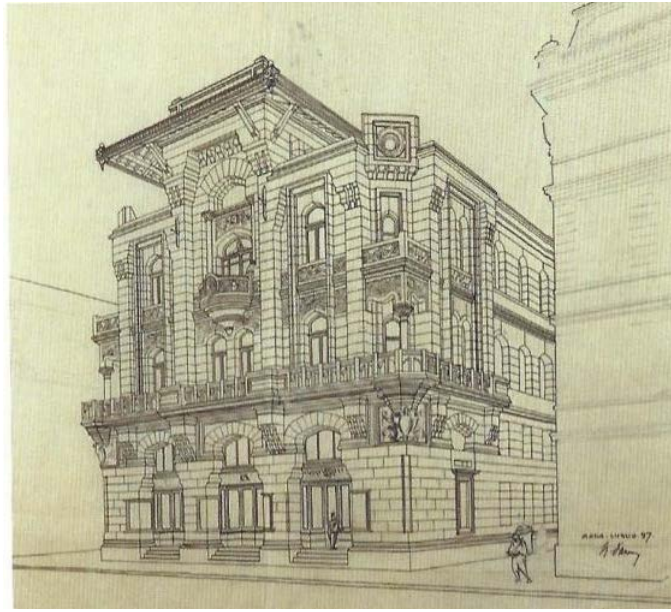


Figure 12. A building project designed by D'Aronco in Moda Quarter, Entrance and Eaves of the Building-Moda House, 1897 (Barillari, *Osmanlı Mimari D'Aronco*, 69)

On the facade of the Veterinary School, built in 1894, is a curved roof in the middle with large eaves.⁸⁶ The Double House of the Faik Bey and Cemil (Bekir) Bey in Yeniköy, built around 1895, has in the middle a curved roof and large eaves on both sides similar to the Ministry building, wooden buttresses, curved shapes as eaves, different curved windows shapes, *cumba* and balconies (Photo 16).⁸⁷ Another example of the İstanbul Art Nouveau Style of Raimondo D'Aronco is Dikranyan Efendi Maison from 1895 at Kefeliköy (Photo 17).

⁸⁵ Barillari and Godoli, *İstanbul 1900 Art Nouveau Mimarisi ve İç Mekânları*, 59 f.

⁸⁶ Barillari and Godoli, *İstanbul 1900 Art Nouveau Mimarisi ve İç Mekânları*, 64.

⁸⁷ Barillari and Godoli, *İstanbul 1900 Art Nouveau Mimarisi ve İç Mekânları*, photo p. 178.



Photo 16. The Double House of the Faik Bey and Cemil (Bekir) Bey in Yeniköy, 1895
(http://www.turkishculture.org/picture_shower.php?ImageID=2654)
accessed March 22, 2021



Photo 17. Dikranyan Efendi Maison at Kefeliköy in Istanbul, Raimondo D'Aronco, 1895⁸⁸
(Bayazit, *Büyükada'da Art Nouveau Mimarlık Araştırmaları*, 19)

The use of wide buttresses and other elements of Istanbul origin can as well be seen in later Art Nouveau buildings of D'Aronco, for instance the summer residence of the Italian Embassy in Tarabya (Figure 13).



Figure 13. Summer Residence of the Italian Embassy in Tarabya
(https://ambankara.esteri.it/Ambasciata_Ankara/tr/ambasciata/news/dall-ambasciata/villa-tarabya.html)
accessed April 2, 2021

⁸⁸ Art Nouveau design of Raimondo D'Aronco; the Dikranyan Efendi Maison from 1895 at Kefeliköy in Istanbul.

The small timber Ada Kiosk at the Royal Garden of the Yıldız Palace from 1900-1902 is known as the Art Nouveau style of D'Aronco with curved shapes in the windows and some features of the Ottoman elements as wooden buttresses with large eaves (Photo 18).⁸⁹



Photo 18. Ada Kiosk at the Royal Garden of the Yıldız Palace
(<http://www.envanter.gov.tr/anit/index/detay/51105>) accessed April 5, 2021

4.4. A New Design of D'Aronco in 1900; 1900–1977 (3rd Period)

According to an Ottoman document dated July 13, 1900, the idea of adding another storey to the existing Ministry building was decided upon, though it was necessary to reinforce the walls first. In this context, a cellar and a cash desk room were required for the preservation of documents.⁹⁰

In an official letter written by the Minister, Selim Melhame, to the office of the Head of Secretary of Sultan in the Yıldız Palace (*Yıldız Sarayı Mabeyn-i Hümayun Başkıtabeti*), dated August 27, 1900, it is reported that the restoration process of the building for the Ministry in the former School of Industry building had been completed, and that the official opening ceremony would be held on the 25th anniversary of the Sultan's accession to the throne on September 1, 1900.⁹¹

The news in *Le Moniteur Oriental* on September 4, 1900//22 Aout 1900/ 9 Djemazi ul-Ewel 1318, gave the name of the ministry as '*mines et forêts*', and the opening was conducted by the Minister, Selim Melhame Pasha on Saturday. It is also written that the magnificent building, which was designed and managed by D'Aronco, has very rich decoration.⁹² Apart

⁸⁹ For more information, see: Barillari and Godoli, *İstanbul 1900 Art Nouveau Mimarisi ve İç Mekânları*, 90 and Paolo Girardelli, "D'Aronco: Architect to a New Society" *Cornucopia* 46 (2011): 81.

⁹⁰ T.C. Cumhurbaşkanlığı Devlet Arşivleri Başkanlığı Osmanlı Arşivi (BOA), Şura-yı Devlet (ŞD.) 528/28.

⁹¹ T.C. Cumhurbaşkanlığı Devlet Arşivleri Başkanlığı Osmanlı Arşivi (BOA) Yıldız Evrakı (Y.MTY), 206/9.

⁹² *Le Moniteur Oriental*, September 4, 1900, accessed March 19, 2021, <https://archives.saltresearch.org/handle/123456789/129415>; See also: Ahunbay, "Sultan Ahmet Meydanı'nda Bulunan Marmara Üniversitesi Rektörlük Binaları'nın Tarihi Kimliği ve Restorasyon Sorunları", 201.

from this, the Sabah newspaper reported that a beautiful garden would be created in front of the Ministry by constructing railings around the square to include old artifacts from Sultan Ahmet and a fountain built in memory of the second visit of the German emperor Wilhelm II in 1898.⁹³ Also, there is a photo of the building taken after the opening ceremony published on *Servet-i Fünun*'s cover page on September 7, 1316 //September 20, 1900⁹⁴ (Photo 19). On the cover, the name is given as 'Orman ve Ma'adin ve Ziraat Nezaret-i Celilesi Dairesi'.

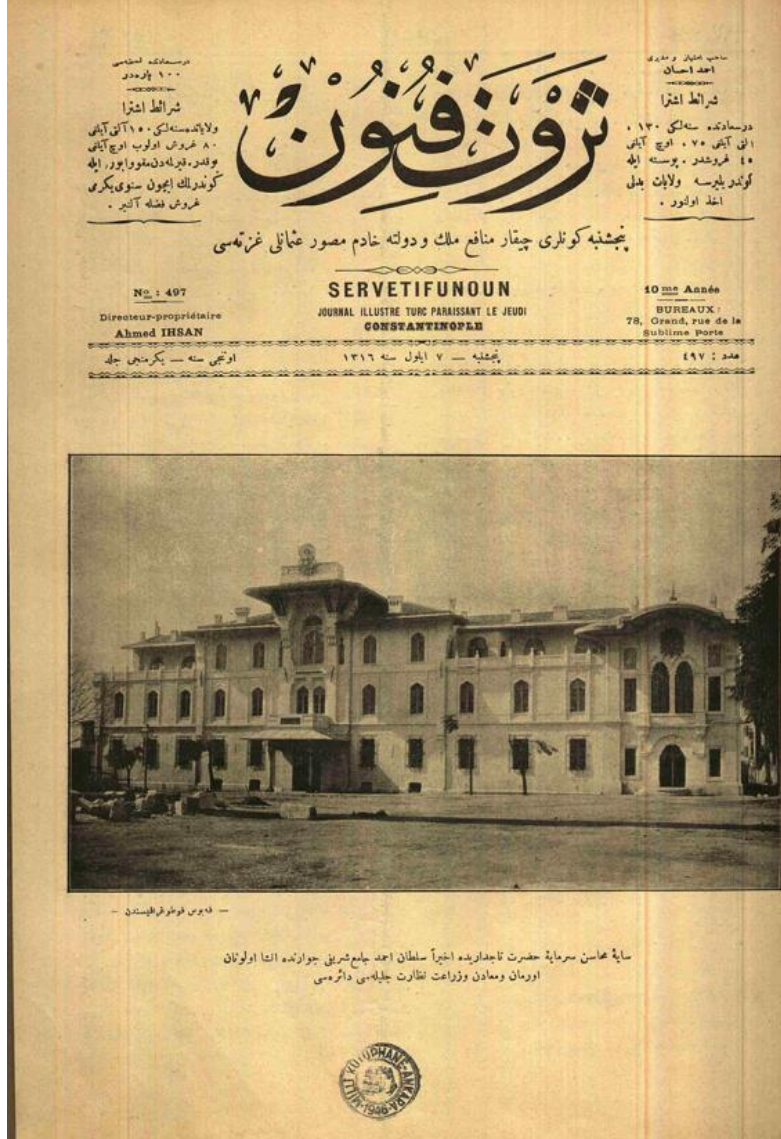


Photo 19. After the Second Opening on the September 1, 1900 Cover of the Servet-i Fünun, 497 (<http://www.servetifunundergisi.com/sayi/497/>) accessed March 19, 2021

Within the scope of the data obtained together with the researches in structure, the changes made in the building in 1900 are shown in detail in the drawing below.

⁹³ *Sabah Gazetesi*, Nr 3881, 7 Cemaziyelevvel 1318/ September 2, 1900; See: Fatmagül Demirel, *Sultan II. Abdülhamid'in Mirası İstanbul'da Kamu Binaları* (İstanbul: İstanbul Ticaret Odası Yay., 2011), 179.

⁹⁴ This date is provided by Ahunbay in *miladi* calendar only. Ahunbay, "Sultan Ahmet Meydanı'nda Bulunan Marmara Üniversitesi Rektörlük Binaları'nın Tarihi Kimliği ve Restorasyon Sorunları", 201.



Figure 14. Facade Restitution Drawing of the 1900 (3rd Period) (Kuleli, 2015)

The visual sources show one more storey and a partially newly designed building with terraces which have marble balustrades and panels on both sides of the 3rd storey in the monumental main axle added to the structure in this period. The roof structure of the 2nd period must have been modified. The curved arches on the windows on both sides of the 3rd storey, three each side, have been used. The arches have decorative curvilinear form (Figure 14, 15).

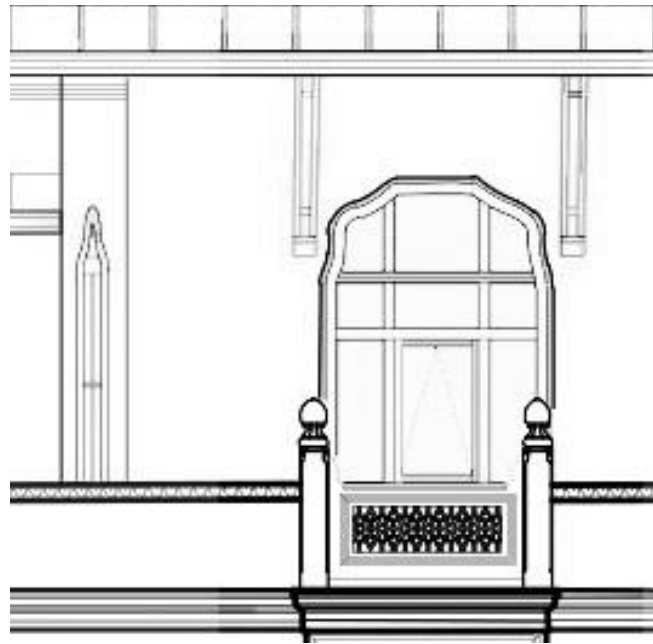


Figure 15. Detail of the curved arches of the windows of the 3rd Storey (Kuleli, 2015)

The facade of the shops is covered with walls on the ground floor and the rooms have windows with a rectangular form (Figure 14, Photo 19). D'Aronco did not use pointed arch forms for the windows anymore. Four basement windows, two on the right side and two on the left side of the entrance under the first two windows were added as well, while the rooms/shops on the ground floor were converted to rooms with cellar. Another addition is the porch of the entrance on three sides, which does not exist anymore today. A room around 44 m² was built for storing documents in 1901.⁹⁵

⁹⁵ T.C. Cumhurbaşkanlığı Devlet Arşivleri Başkanlığı Osmanlı Arşivi (BOA), İrade Orman ve Maâdin (İ.OM.) Nr. 1317, CA.3, Date: September 26, 1317 (October 9, 1901).

This was the last renovation by Raimondo D'Aronco in this building. According to an Ottoman document dated August 23, 1908, right after the declaration of the second constitution, it was decided that foreign architects be dismissed. This decision began to be implemented with the order on February 23, 1909.⁹⁶ Subsequently, D'Aronco's mission and activities in Istanbul were terminated and he returned to Italy after the deposition of Abdulhamid II in 1909.⁹⁷

The Ottoman state made administrative changes at the ministries because of the new regulations in this period.⁹⁸ On November 03, 1911, the Trade, Industry and Statistics Department was transferred to the building, and the name of the Ministry was changed to the Ministry of Trade and Agriculture (*Ticaret ve Ziraat Nezareti*).⁹⁹ This title currently remains as an inscription on the building and is dated 1329/1911 (Figure 9).

According to the initial information about the restoration of the building after this date, it was repaired in the 1940s. The underside of the eaves were probably covered with wooden boards instead of conserving the decoration on the mortar surface during these efforts.¹⁰⁰ Then, the repair request for the building, which had started to be used as the Academy of Economic and Commercial Sciences, was approved by the Supreme Council of Antiquities and Monuments on December 12, 1963.¹⁰¹

4.5. The Building Damages by the 1977 fire and the Restoration 1978–1983 (4th Period)

The building used as the Academy of Economic and Commercial Sciences was burnt down in a fire incident on December 27, 1977, causing major damage to the three-storey main building in the north-eastern section (Photo 20).

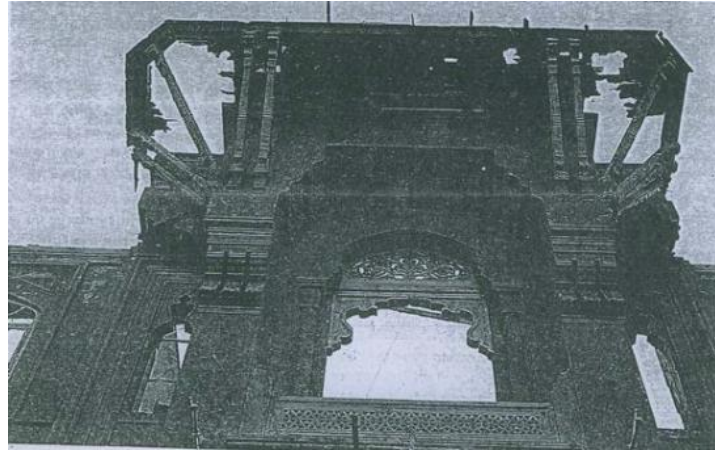


Photo 20. Post-fire status of the Eaves of the Main Building in 1978 (Ahunbay, "Sultan Ahmet Meydanı'nda Bulunan Marmara Üniversitesi Rektörlük Binaları'nın Tarihi Kimliği ve Restorasyon Sorunları", 204)

However, the two-storey structure, the Janissary Museum on the south-western side, was less damaged (Photo 21).

⁹⁶ T.C. Cumhurbaşkanlığı Devlet Arşivleri Başkanlığı Osmanlı Arşivi (BOA), İrade Orman ve Maâdin (İ.OM.) 1326, Ş.1. Date: February 23, 1909.

⁹⁷ Girardelli, "D'Aronco: Architect to a New Society" 83.

⁹⁸ Ali Akyıldız, *Osmanlı Bürokrasisi ve Modernleşme* (İstanbul: İletişim Yay., 2004).

⁹⁹ Demirel, *Sultan II. Abdülhamid'in Mirası İstanbul'da Kamu Binaları*, 180.

¹⁰⁰ Ahunbay, "Sultan Ahmet Meydanı'nda Bulunan Marmara Üniversitesi Rektörlük Binaları'nın Tarihi Kimliği ve Restorasyon Sorunları", 203.

¹⁰¹ Archive of the Regional Board Directorate for the Protection of Cultural Heritage of the No.1 Renovation Area in Istanbul.

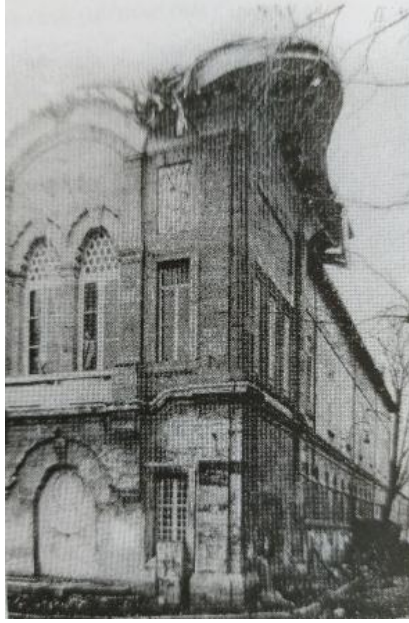


Photo 21. Janissary Museum after the Fire, 1978

(Ahunbay, “Sultan Ahmet Meydanı’nda Bulunan Marmara Üniversitesi Rektörlük Binaları’nın Tarihi Kimliği ve Restorasyon Sorunları”, 206

After the incident, measured drawings and restoration projects for the building were prepared by the Istanbul Technical University between 1978 and 1980. The building was opened on March 30, 1984, after three years of repair. The restored constructions were used as the Rectorate Building of Marmara University. Very few of the original facade decorations of the main building could be preserved; the columns and capitals on the entrance, the balustrades of the 2nd floor balcony and its decorative arches, as well as the balustrades of the terraces on both sides of the same floor were among those that were saved. The remaining wooden door wings of the main entrance provided sufficient information about the complete door, and its details were drawn and the door wings were taken into storage.¹⁰²

Figure 16. Post-fire State of the Building, 1979 (4th period)¹⁰³ (Kuleli, 2015)

¹⁰² Ahunbay, “Sultan Ahmet Meydanı’nda Bulunan Marmara Üniversitesi Rektörlük Binaları’nın Tarihi Kimliği ve Restorasyon Sorunları”, 195–197.

¹⁰³ Restitution drawing was prepared by using old photos and measured drawings prepared by Istanbul Technical University, taken from the Archive of the Rectorate of Marmara University, Ministry of Culture and Tourism, Regional Board Directorate for the Protection of Cultural Heritage of the No.1 Renovation Area in Istanbul.

During this period, the emblems on the middle axis of the Ministry building and the Janissary Museum, the eaves of the entrance portico and the two original chimneys were removed. Reportedly, the marble inscription plate on the front of the portico was reversed¹⁰⁴ (Figure 16).

4.6. The Rectorate Building of Marmara University 1984-today (5th Period)

A photo from 8.12.2006 shows that the building has orange-red colors, which have been changed again (Photo 22).



Photo 22. The Building, 2006
(<https://pbase.com/dosseman/image/73835214>) accessed June 13, 2021



Figure 17. Facade Restitution Drawing (5th Period) (Kuleli, 2015)

¹⁰⁴ Ahunbay, "Sultan Ahmet Meydanı'nda Bulunan Marmara Üniversitesi Rektörlük Binaları'nın Tarihi Kimliği ve Restorasyon Sorunları", 202-203.

Accordingly, the roof structure and the extended part of the third floor had to be repaired, and the eaves were no more the originals. As stated previously, the building designed as a Ministry is now being used as the Rectorate Building of Marmara University, and the Janissary Museum functions as the Republic Museum and Art Gallery (Photo 1, 2, Figure 17).

5. Results and Discussion

D'Aronco was invited in 1893 to Istanbul for the preparation of the projects for the National Exhibition of the Ottoman Agricultural and Industrial Products by Abdülhamid II. Later, he was appointed to the commission formed by the Ministry for the restoration of the structures damaged in Istanbul during the 1894 earthquake. This appointment made it possible to observe material and construction techniques in order to define the characteristics and details of the Ottoman architecture dominating the physical appearance of the city since the 15th century all the way to the present. One of the earliest projects of D'Aronco was the Istanbul School of Industry, located at a place called the Hippodrome of the Roman and Byzantine period, Atmeydanı in the Ottoman period, and Sultan Ahmed Square today.

In the first phase of D'Aronco's projects, although the facade layout of the two-storey Industry School was generally preserved, the last two units of the building consisting of eleven units were replaced with the two-storey Janissary Museum. In the section coming to the axis of the Ministry building consisting of nine units on the left side, the monumental gate arrangement clearly attracts attention.

When the structure is evaluated as a whole, one can notice that the overall decoration of the Ministry is of a simple design nature, and that the most decorated sections are the building's monumental entrance and the Janissary Museum with its wavy roof and decorations displaying local baroque tradition and wavy lines between two stories are reflecting the Art Nouveau influence, like the curved steps of the entrance the Janissary Museum. The wooden brackets used on the eaves of the monumental entrance of the Ministry building remind us of the traditional Turkish residential architecture. In the design of the Janissary Museum facade, however, the effects of the architectural elements of Nuruosmaniye Mosque can be noticed more; there, the roof and decorated eaves have a completely different design from the other parts of the building. Perhaps, a simple design was preferred as the building would be later used as an official institution. In the design, instead of elements that directly reflect Art Nouveau, fluctuations on the facade, medallions, iron materials on the windows and doors, and floral decorations under the eaves were employed.

It is understood that this situation allowed Raimondo D'Aronco, who had adopted the principles of the Vienna Architecture and Art School, to develop a new architectural style that would be later referred to as the Istanbul/Ottoman Art Nouveau. Reflecting the local architectural and decorative elements – one of the important features of the Art Nouveau movement – in his works in Istanbul should also be interpreted as the most important factor in the formation of Ottoman or Istanbul Art Nouveau.

The original building was designed with simple architecture in mind when first constructed, and it earned a completely different look with new designs and arrangements made by D'Aronco for use as the Ministry of Agriculture, Mining and Forestry. The facade design of the main entrance with balconies and curvilinear arches, conceived like a sculpture and the curved form of the three sides of the portico, can be considered as the first interpretations of the Istanbul Art Nouveau style.

Lastly, it is important to recognize that the Ministry of Agriculture, Mining and Forestry, and the Janissary Museum are some of the first known buildings undertaken by D'Aronco in Istanbul. He started to work on this project immediately after the earthquake and designed the Janissary Museum in the same years. Therefore, it can be stated that the experience gained by the architect from this structure may be considered as a pivot for his later achievements.

When D'Aronco came to Istanbul in 1893, the European-rooted architecture was mostly rejected by Ottoman writers, who worked toward a revitalization of the Ottoman architecture. D'Aronco had studied architecture in Europe, inspired by the Vienna school, especially Otto Wagner and Vienna Secession (founded 1897). Therefore, it must have been quite new and beneficial for him to reflect the Ottoman architecture in his designs in Istanbul, inspired by the buildings that integrate the European Baroque architecture. For this, the curvilinear arches of the Nuruosmaniye Mosque and the curvilinear lines of Art Nouveau seem to be quite compatible. The common feature of Baroque and Art Nouveau architecture is fluidity and curvilinear lines, both features reflected in the Ministry building and the Janissary Museum. The wide eaves and the ornaments under it in the latter building are very convenient forms and serve as new interpretations of the Art Nouveau of Istanbul origin, similar to the wide span *eli böğründe* form in the Ministry building.

Vienna Secession offers free design and new interpretations of local architecture. This is reflected in Otto Wagner's Baroque interpretations and his Art Nouveau style that he used extensively in his buildings prior to his modernism-oriented designs. When D'Aronco began designing the ministry building in 1894, the Vienna Secession was not yet set up. Once it was founded in 1897, he was in the middle of the building process of the Ministry building. Due to the transformation of a previously existing Neo-Classical structure, it is certain that he had limitations in his design. However, in addition to the curved sliced Nuruosmaniye arches, it seems that he tried to reflect the bow tie effect of Art Nouveau with the triangular forms used in the jambs. Curvilinear arches used in the third-floor windows further added to the roof are clear examples of the Art Nouveau as in this section of the project undertaken in the 3rd period. It is seen that he used this form in many structures.

The transformation of the pointed arches from the neo-classical period on the ground floor to the rectangle form in the 3rd period of the Ministry building was emphasized by the window form under the influence of the Vienna Secession.

The most impressive part of the facade is the bay window-inspired balcony of the entrance and the axle, and the emphasis in the image of a statue that turns inward and into a balcony. The use of the wide buttress and other elements of Istanbul origin can as well be seen in the later Art Nouveau buildings of D'Aronco.

In view of the free design structure of Art Nouveau such as the Baroque reflections, together with local architectural elements, it can be said that the Ministerial building and the Janissary Museum by D'Aronco are among the leading structures in the creation of what is called now the "Istanbul Art Nouveau".

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