THE DECAY OF ANCIENT ISTANBUL THROUGH MODERNIZATION

A CASE STUDY ON THE FRAGMENTATION OF THE URBAN PLAN

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ABSTRACT

This thesis has been commissioned by the Delft University of Technology for he course AR1A066 Architectural History Thesis. This thesis focusses on the city of Istanbul.Istanbul enjoyed a unique status as the capital city of two great civilisations: the Byzantine Empire and the Ottoman Empire. Over the centuries, the city absorbed and reflected the cultural heritage of its rulers; Eastern Orthodox Christianity followed by Islamic Ottoman civilisation. Its metamorphosis from "Roma Nova" to the "sacred city of Islam" produced unparalleled configurations in its urban form. As a result of this, Istanbul nowadays faces great fragmentation of its urban plan. In this urban plan different heritage buildings and historic urban plans collide. The directory of this thesis will be to provide a solution on how in 21st century Istanbul can deal with its fragmented urban plan, while also preserving its complex heritage. Therefore the main question states: *How should the fragmentation of Istanbuls urban plan be dealt with in the future, while preserving its heritage both ancient, historic and modern?* In order to conclude on this several subquestion have been drawn up. These state: *I. What ancient heritage, cultural and architectural, are still visible in Istanbul? II. How did the nineteenth century modernization movement in Istanbul viewed and dealt with the heritage? III. What are the main principles to deal with heritage? Which of these principles are applicable to the present day urban plan of Istanbul?* In order to conclude on this several subquestion have been drawn up. These

Opening with an architectural survey of The Ancient, Byzantine and Ottoman city the complex heritage of Istanbul is explained. This is followed with the description of the late nineteenth modernization movement, essentially being a longing to the west, which contributed to the fragmented urban plan by implementing an architectural plurality in Istanbul. Finally in order to make a proposition, a framework by Janssen et al. is introduced that shows three approaches on how to deal or incorporate heritage in spatial design.

Evidently, Istanbuls heritage both ancient, historic and modern is very complex. However the same heritage also created issues as mentioned above. Istanbuls urban plan needs to be revised in order to exterminate said issues. Therefore a mixed-mode model of dealing with heritage needs to be applied in order to preserve as much of the value of this heritage. By using heritage as a tool in spatial design, not only will the heritage be preserved but also eliminates the obvious roadblocks of progress that can be a result of preservation. Furthermore, the fragmentation of the urban plan can be brought to a minimum if the spatial vision on the future will see Istanbul as a whole.

This thesis is an assignment for the course AR1A066 Architectural History Thesis. It is a course that pushes the students to think about history as a tool to design the future. This thesis will focus on heritage and how a city should deal with both its ancient, historic and modern heritage. The city that has been chosen for this thesis is the city of Istanbul.

Istanbul was established not as Istanbul but as Byzantium and was the capital city of the Byzantine Empire. It has played a huge role in several big empires from Europe and Asia. The stories taught by our history teachers in high school about these empires were fascinating. How they praised the gods, travelled and conquered the world as a well oiled machine. Nowadays it is hard to imagine how well these empires were coordinated since most of them have vanished. In addition to these stories, our teachers also taught us about art, architecture and city planning from these empires. How they build fora for new leaders and triumph arches as a reminder of victories. By investigating these empires, we can conclude what architecture and city plans from different nations formed Istanbul as how the city looks nowadays

Furthermore, according to research by Çelik, Istanbul being a capital of the Mediterranean basis for almost sixteen centuries (from the foundation of Constantinople in the 4th century A.D. to the end of the Ottoman Empire in the 1920s), has not been given due attention by urban and architectural historians (Çelik, 1986). Compared with other European cities like Paris, Rome and Vienna which have had rich scholarly literature on their historical centres the studies on the Byzantine and Ottoman Capital are scarce (Çelik, 1986). This in addition to personal interests are the motive for using Istanbul for this study.

INTRODUCTION

All over the world ancient cities exist. Some have been lost throughout the decades, some have adapted and evolved through modernization. However, in every ancient city there is a lot of heritage, new and old, to take into account when trying to modernise. As stated in the prologue this study will focus on the city of Istanbul. Not only is Istanbul an ancient city that was established in the 7th century B.C., it is also the largest transcontinental city in the world with its population at around 15 million people. It's bisected by the Bosphorus Strait, a significant body of water that separates Asia and Europe. It is one of the most visited cities in the world and has been a major political, ethnic and commercial centre throughout history. It has been home to major civilisations such as the Romans and Ottomans and still acts as the bridge and obstacle between Asia and Europe.

Some of the cities we consider old or still new will eventually become ancient. Eventually there will be more and more cities that will experience the same trajectory. In a constantly changing world civilisations will collide and cultures will mix. Just like Istanbul has been home to different nations, religions and cultures. Because of this long history, Istanbul encountered many changes throughout its history. New rulers brought new religions, new techniques or a new political plan. As a result of this, Istanbul nowadays faces great fragmentation of its urban plan. In this urban plan different heritage buildings and historic urban plans clash with each other. The directory of this thesis will be to bring forward arguments on how should be dealt with 21st century Istanbul's fragmented urban plan, while also dealing with its complex heritage both ancient, historic and modern?

Therefore the main question of this thesis states: *How should the fragmentation of Istanbuls urban plan be dealt with in the future, while preserving its heritage both ancient, historic and modern?*

In order to answer this question several sub questions need to be addressed first. These state:
  I.   *What ancient heritage, cultural and architectural, are still visible in Istanbul?*
  II. *How did the nineteenth century modernization movement in Istanbul viewed and dealt with the heritage?*
  III. *What are the main principles to deal with heritage? Which of these principles are applicable to the present day urban plan of Istanbul?*

In order to write a thesis that focuses on terminology the first chapter will introduce the meaning of the word heritage by using literature by the Heritage Counsel . After this it will dive right into the history of Istanbul to illustrate the ancient, cultural and architectural heritage that is still visible in today's Istanbul. It clarifies how the fragmented urban plan developed throughout the last 2000 year, and shows the problem Istanbul faces today. This will be done with literature study. The main source is *The Remaking of Istanbul* by *Zeynep Çelik (1986)*. This chapter also provides the reader with the information needed in order to understand the upcoming parts of this study.

The second chapter will address the nineteenth century modernization movement. It will elaborate on its actors as well as their view on the use of heritage while trying to

modernise. This will be done on the basis of literature from Çelik. It portrays the attempt to transform Istanbul into an idyllic Western City, where there was barely attention for heritage preservation. Due to Ottoman architects desperately searching for a style that incorporates Islamic heritage while modernising Istanbul, the architecture resulted in a pluralism of styles that lacks cohesion. Even though one might say that in the attempt of modernising Istanbul a large part of the city's ancient heritage has vanished. Nonetheless, the changes due to this modernization can be seen as modern heritage nowadays.

The third chapter will be a disquisition of principles and opinions on how to deal with heritage. A framework concluding several approaches of dealing with heritage from Joks Janssen et al. will be put forward. All of which have their own way of interpreting and using heritage in future spatial design. Finally, it will include a proposal for principles on how to deal with heritage in future spatial design for Istanbul, while resolving the fragmented urban plan of the past. The principles that were mentioned beforehand, form the basis for a strategy Istanbul can apply for its spatial vision.

In this thesis there will be multiple references to 'Istanbul' as a noun. Istanbul is an umbrella term for the authorities in Istanbul and the urban and architectural designers responsible for future urban development. Together with the public opinion and valuation, they will have the biggest influence on the cities of the future.

CHAPTER I: HERITAGE OF ISTANBUL

This thesis states that Istanbul has to deal with heritage, both ancient, historic and modern. Yet, the meaning of the term heritage has not been addressed. So before the heritage of Istanbul is explained the introductory question: "*What is heritage?*" needs to be answered. Alongside why this matters in the present and the future.

Heritage is what we have inherited from the past, to value and enjoy in the present, and to preserve and pass on to future generations (*What Is Heritage? - Heritage Council, n.d.*). Heritage provides clues to the past and how societies have evolved. It helps examine history and traditions and enables an awareness about ourselves. It helps to understand and explain why things are the way they are. Heritage is a keystone of culture that plays an important role in politics, society, business and world view. It informs, influences and inspires public debate and policy, both directly and indirectly. (*What Is Heritage? - Heritage Council, n.d.*). Furthermore, the centre for heritage and society from the University of Massachusetts Amherst stated; "Heritage is an essential part of the present we live in--and of the future we will build." *(What Is Heritage?, n.d.).*

In order to eventually be able to make a statement about how heritage should be dealt with in Istanbul, it is first necessary to create an image of the heritage that Istanbul is currently dealing with. Therefore the first subquestion states: *What ancient heritage, cultural and architectural, are still visible in Istanbul?* In other words, what is left from the old civilisations that called Istanbul their home in history, either cultural, the intangible or architectural, the tangible. To do so this chapter will provide a chronological survey of Istanbul's history, showing the important periods along with what is left of these periods.

Byzantium, as Istanbul was called, was originally founded by Greek colonists in 667 A.D. In 330 A.D. Emperor Constantine the Great renamed the city to 'Roma Nova' (New Rome). But mostly called it Constantinople, a name that persisted into the 20th century. It was designed to be the political centre of the empire and the privileged meeting place between the Hellenistic and the Roman civilisations (Çelik, 1986). In the 14th century the Ottoman Turks began to gradually conquer smaller towns and strangle Constantinople's supply route. In 1453 Sultan Mehmed II captured Constantinople and declared it the new capital of the Ottoman Empire. He immediately revitalised the city and made it an Islamic capital. The Ottoman empire existed until the end of World War I. The Turkish War of Independence followed and on 29 October 1923 the Turkish Republic was declared, with Ankara as the capital city.

Over the centuries, the city absorbed and reflected the cultural heritage of its rulers; Its metamorphosis from "Roma Nova" to the "sacred city of Islam" was the main reason for unparalleled configurations in its urban form. Under each empire, architects designed the city with examples of monumental architecture in line with the dominant sociopolitical structures and religious beliefs; this evolved into complex and sophisticated networks (Çelik, 1986).

Firstly, the Ancient City was established by a Megarian colony, a community of tradesmen and fisherman. The settlement on the peninsula was called Byzantium in honour of one of its early rulers and it encompassed a small area corresponding to the first of the seven hills .

Its port, a vital organ for a community living largely by trade, was located beyond the walls, on the Golden Horn; the northwestern branch of the Bosporus. In the city's centre were two main open spaces, the Strategion and Thrakion, that were used for military and public functions. The second is located very close to the current Hagia Sophia Square. Furthermore, on the peninsula's highest point, where Topkapi Palace is today, stood the Acropolis. The centre of the colony, where the temples to Zeus, Apollo, Poseidon, Aphrodite, and Athena were located. In addition, theatres, baths, a gymnasium and a stadium comprised the major public monuments (Çelik, 1986).

Sadly, hardly anything of this first settlement is left today. This is because Roman Emperor Septimius Severus destroyed Byzantium's original fortifications, in 196 A.D.. The new city encapsulated the first and second hill as well as the ancient port. Inside the newly built walls two new landmarks were added; the Forum Testraston and the *embolos*, the large artery that became the first part of the middle street and the Hippodrome, a stadium dedicated to equestrian sports. Even though the Several settlement was much larger than the Megarian settlement, once again hardly anything of this city is left. Nonetheless, small parts of the Hippodrome are still visible today (Çelik, 1986).

HIPPODROME

The obelisks on the Sultanahmet square remind us of the hippodrome build around the 2th century A.D. The hippodrome was a theatre for public activities like horse races. The hippodrome building has been destroyed but the obelisks, a column and a fountain are still a reminder of the ancient history in this place (Venere Travel, 2021). The obelisks were originally made in Egypt around 1500 B.C, in 390 A.D. Theodosius brought the obelisks to Constantinopel. The square still is a central public space in the city. The hippodrome is included as UNESCO world heritage as Historic Areas of Istanbul (UNESCO World Heritage Centre, 2022).

Secondly, the Byzantine City was created when Constantine the Great moved the seat of the Roman Empire from Rome to Byzantium in A.D. 330. He turned his back to the old capital and created a new state. Establishing a Christian Empire in Byzantium, was easier to be done without the opposition from Roman aristocracy still very much attached to paganism. Constantine the Great called his new state "New Rome', or 'Nova Roma" in Latin, but was later known as Constantinople, the city of Constantine.

The fundamental plan of Constantine's Capital was established with the aforementioned main features of the Severan city. However, the massive new city became a major urban design project according to a grand plan. The new plan included the third and fourth hills, which meant a quadrupling in size compared to the Greco-Roman city. The Roman state was well aware of the rhetorical value of public architecture. As venues for major public events, impressive buildings that were appropriately staged had propaganda value. The roots of ceremonial components of the Eastern Roman Empire's new capital are frequently found in Rome. Although being decorated with late Roman architectural and

urbanistic elements, Constantine's capital was fundamentally different from Rome itself (Çelik, 1986).

While the symbolism of seven hills cannot be contested, the actual reality of Constantinople's urban layout may not have been influenced by Rome. The colonnaded or porticoed street, which was historically prominent in Constantinople but not in Rome, is one of the primary differences between the two cities (Necipoglu, 2001). Unlike the "compressed" form of Rome, where the forums were concentrated in groups, porticoed avenues united the new capital's scattered forums (Çelik, 1986). The porticoed street's practical benefits of giving protection and shade are quite obvious. It was like a river flowing through the city, according to Libanius; a teacher of rhetoric, who's work expressed many of the ideals cherished by the Greek pagan urban elite of that period in history. It provided the city structure by bringing individual buildings together and connecting them with the street that ran between them (Necipoglu, 2001).

Even though Constantinople's urban layout was not influenced by Rome, Constantine did however duplicate the urban administration of Rome by dividing the capital in fourteen regions, each managed by a curator. The emperor also imported monumental building types from Rome to Constantinople, along with the Roman administration. Constantine also finished the work of previous rulers, such as the Hippodrome, which was one of the main aims of his construction program. Under Constantine and for the next two centuries, the pagan habit of constructing honorary columns persisted. Constantine erected three, one for his mother and two for himself. The only remaining monument from Constantine's City is the one he put in the midst of his own forum, Forum Constantine (Çelik, 1986).

COLUMN OF CONSTANTINE

The column of Constantine is the oldest Constantinian monument in Istanbul. It stood in the centre of the Forum of Constantine. The column supported a statue of Constantine himself. This statue fell down in the 8th century and was replaced with a cross. But the cross is also removed. The column is 34,8m hight, from the present day ground level. The original monument, including the statue was estimated 50m tall (Hendrix, 2016).

As the advocate of Christianity, Constantine facilitated the development of magnificent churches. His own important edifices, the original church of Hagia Sophia and the Church of the Holy Apostles, had short lifetimes: Their locations, on the other hand, were major monumental focal points for both the Byzantine and Ottoman city. The first Hagia Sophia, completed in 326, was an aisled basilica with hallways and stairs connecting it to the palace. Destroyed and rebuilt twice, it finally acquired its present form under Justinian, except for some Ottoman attributes.

HAGIA SOPHIA

One of the most intricate pieces of Istanbul's heritage has to be the Hagia Sophia. Built on the ruins of two previous churches after the Nika riots of 532, Hagia Sophia was Byzantine Emperor Justinian I's crowning achievement. Taking only five years to be completed, the brilliant architecture of this building has allowed it to stand the test of time and nature. Today it is Istanbul's most visited landmark. Built originally as an Orthodox basilica, it was briefly converted into a Roman Catholic cathedral during the Fourth Crusade, then was made into a mosque after the fall of Constantinople in 1453. Each culture has justifiably regarded the building as the highest platform of spirituality and art. Hagia Sophia functioned as a museum beginning in 1935, and the colossal edifice was given UNESCO World Heritage status in 1985. The monument remained a repository of invaluable history from the last 1,500 years, until it was controversially turned into a mosque in 2020, despite its status (Chrysopoulos, 2021).

After Constantine, the city continued to grow. Many mansions and middle-class houses were developed in the suburbs beyond Constantine's walls during the early decades of the fourth century. This outburst of construction activity led to the construction of yet another set of walls under Theodosius II, which encapsulated the fifth, sixth and seventh hills. The Byzantine city, defined by the Theodosian walls, did not expand after the fifth century but became filled with monuments, commercial and residential buildings.

During the reign of Theodosius II, four of Constantinople's seven hills received some monumental definition with structures such as the Hagia Sophia, the Hippodrome, the church of the Holy Apostles and others. Even though these structures provided the focal points for future growth, their monumentality differed from that of the Ottoman structures that would replace them beginning in the fifteenth century (Çelik, 1986).
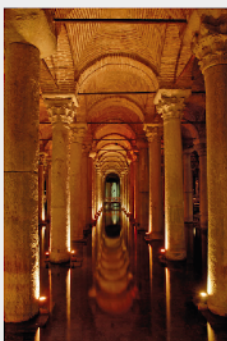
BASILICA CISTERNE

The Basilica Cisterne was constructed by Justinianus I, the Byzantium emperor from 527-565 A.D. It is an underground water reservoir, originally used for his palace. The cistern is 140m long and 70m wide and 9m high. The majority of the column are cylinder shaped. Two medusa heads are used as a support under two columns. They are a great work of art from the Roman period. It is understood that the reservoir was not used during the Ottoman empire and therefor not known by the western world. Until the rediscovery in the 16th century (Yerebatan Sarnıcı, 2018a).

Finally, the Ottoman City. In 1453 the Byzantine empire fell after the siege of Constantinople by the Ottoman empire led by Sultan Mehmed II, also known as Mehmed the Conqueror, on the 29th of may. Only one day later, Mehmed II made his ceremonial entry into Constantinople and declared it his capital, ushering in a new era of building activity aimed at making the city the economic, administrative, cultural, and religious centre of his empire (Çelik, 1986).

Following the conquest, the primary purpose in the development of Istanbul was to create a Muslim capital in which populations could live in line with Islamic ideology. In order to bring more of the physical city under the jurisdiction of Islamic social codes, property owners donated their property through a deed of restraint, with the stipulation that the property would be used for good purposes compatible with Islam. The first one of these acts, called *vakif*, was done by the sultan himself the first day he entered the city, by converting the Hagia Sophia into the Great Mosque. Another implementation of Mehmed's II in order to recall Constantine's division was establishing thirteen regions, one of which being Hagia Sophia. This resulted in a definitive change in the street fabric of the Byzantine city. As mentioned before, Constantinople's back streets formed a dense pattern. However the great public squares were connected by large main arteries. Because further development was now done by a central node out of each of the thirteen regions, the importance of large public open spaces and wide avenues diminished; eventually being gradually absorbed by the incremental growth of the city (Çelik, 1986).

Mehmed II made his biggest investments on religious buildings when creating a Muslim city. This started when he converted the Hagia Sophia into a mosque, which was followed by the conversion of seventeen other churches. Alongside converting churches the city was also filled with new mosques. One of the most symbolic of all is the Külliye of Mehmed II, which was built on the site of the Church of the Holy Apostles. This firmly established the Ottoman legacy; the Emperor Constantine's church was replaced by the mosque of the new conqueror Mehmed I (Çelik, 1986).

The city kept growing towards the sixteenth century. It was a time of great building activity. The grand architecture of sixteenth-century Istanbul culminated in a synthesis of architectural forms that had emerged from the merging of earlier Anatolian-Turkish components with byzantine forms, which had already attained their completion in the sixth century. It was in the work of the great architect Sinan (1490-1588) that classical Ottoman architecture reached its apex. With him imitating the vaulting system of the Hagia Sophia in the külliye of Süleyman I yet contrasting the Hagia Sophia's longitudinal basilica quality with the centrality of Süleymaniye, he managed to create a completely perceptible interior space replacing the "dematerialisation" of Hagia Sophia by rationalisation. The külliye of Süleyman is considered as the ultimate expression of the greatest age of the Ottoman Empire (Çelik, 1986, p.28).

The next two centuries, Istanbul continued to develop along the same lines as the fourteenth and fifteenth centuries. However, the scale of the building activity was not even compatible, due to the decline in the economic power of the empire. The eighteenth centuries did not provide any significant monuments to Istanbul. Still, it marks the first steps towards embracing European architectural fashions. After sending their first ambassador to Paris, the Ottoman court, captivated by the ambassadors praising words about the french royal setting, attempted to create a new architectural repertoire with

construction in a European fashion. Although everything that was built in this time has been demolished since the mass revolts in 1730, the architectural language they introduced to Istanbul survived and was developed into the "Ottoman Baroque". Two of the most remarkable representations of Ottoman Baroque architecture are the Laleli Mosque (1763) and the Nuruosmaniye Mosque (1775) (Çelik, 1986).

TOPKAPI PALCE

On the tip of the Historic Peninsula, Topkapi Palace was the imperial residence of Ottoman sultans for nearly four hundred years. Immediately after the Ottoman annexation in 1453, Mehmed II ordered the construction of a palace in is his new capital city (Howells & Gül, 2014). Originally in this place stood the akropolis and during Byzantine empire probably a monastery near Forum Tauri. The immense palace complex houses four courtyards and a Harem, nowadays it is a museum complex. The Topkapi palace is UNESCO world heritage since 1985. The Istanbul Skyline including the Topkapi Palace, Hagia Sophia and Süleymaniye is preserved by planning measures (UNESCO World Heritage Centre, 2022).
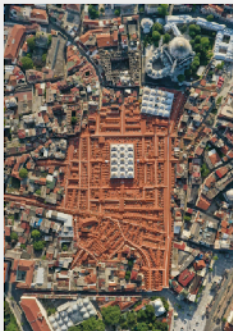
GRAND BAZAAR

The Grand Bazaar was build as an important Ottoman structure to generate trade. It was also a source of income for the Great Mosque, the Hagia Sophia. It is one of the largests and oldest covered markets in the world and has four gates to entre this indoor world. Two bedestens are architecturally the most interesting parts of the Grand Bazaar. They both have a rectangular plan and feel like courtyards surrounded by shops. Analysis of the brickwork show a Byzantine relief, which is proof that part of the building was a Byzantine structure. Since the construction the Grand Bazaar had had major restorations due to fires and earthquakes (Howells & Gül, 2014).

As described, there are very few monumental buildings left from the Byzantine city, except for the Hagia Sophia, Constantine's Column. This is due to frequent fires and riots, and the rigorous reformation of the Ottoman City turning the Christian Byzantine city in a Muslim city. The original Hippodrome is still visible in the urban landscape, with the obelisks on the Sultanahmet square. Up to this moment in history the Ottoman empire was still in existence. Most of the Ottoman buildings are still visible: the many mosques, Topkapi palace and the Grand Bazaar. Although these also changed dramatically over the decades. The second chapter will continue the architectural survey into the later centuries of the Ottoman Empire by elaborating on the nineteenth century modernization movement.

Despite the fact that the tangible parts of the older civilisations are scarce, Istanbul's building heritage covers important stages in Europes and human history. The Historic areas of Istanbul are, as a whole, UNESCO world heritage, therefore it is Istanbul's responsibility to preserve their heritage and with that world's history (UNESCO World Heritage Centre, 2022). The responsibility lies with the authorities of Istanbul, but also with local urban planners and architects.

The first chapter focussed more on the ancient heritage Istanbul has. However the fragmentation of the urban plan and the eclectic architecture are a result of later eras in Istanbul's history. The nineteenth century proved to be a remarkable era in the urban history of Istanbul. Like many non Western cities of the nineteenth and early twentieth centuries, Constantinople was exposed to powerful cultural and physical impositions coming from Europe. While the European capitals of Paris and Vienna were being rebuilt, Ottoman Bureaucrats became enchanted with the idea of remaking Istanbul according to the current western fashions (Çelik, 1986). The concerted effort to transform the Istanbul of the early 1800, which still retained elements of a mediaeval city would be a formidable undertaking.

Between 1838 and 1908, the Ottoman Empire went through a period of intensive economic and social transformations aimed at modernising the old system. The urban growth pattern and planning efforts mirror changes in the empire on a larger scale. These two events, one economic and the other political, define key turning points in the empire's history.

The changes started when the Anglo-Turkish commercial treaty was signed in 1838. This treaty granted British tradesmen, and later other European tradesmen, the same rights as as native tradesmen by allowing them to purchase goods anywhere in the empire, which resulted in the empire becoming an open market. In the seventy years from 1838 on, there were five sultans who ruled over the Ottoman empire. However the first two, Mahmut II (1808-1839) and Abdülmecit (1839-1861) are the pioneers of modernization. Mahmut II initiated a series of military, educational and administrative reforms based on Western models. But when The Tanzimat Charter was signed in 1839, under Abdülmecit, the reformation according to a European model became official policy. With this charter the relationship between sultan and the people was defined for the first time in history including concepts of equality, liberty and human rights (Çelik, 1986). The Tanzimat ideology was a strong force that differentiated from the classical Ottoman traditions in two ways. First, modern European society was regarded as superior to that of the Ottomans, and the solution to the empire's problems was sought through the adoption of Western institutions and practices. Second, previous institutions that were considered barriers to progress had to be removed in order for new ones to be founded. The Tanzimat Charter implemented the Western intellectual system, resulting in more radical social changes. The reforms put an end to the decentralised traditional Ottoman system, by introducing an agenda of codification, systemisation and centralised control (Çelik, 1986).

The institutional reforms set in motion by the declaration of the Tanzimat Charter in 1839 found their extensions in the built forms-in the urban fabric on a larger scale, in architecture on a smaller scale. The result was the metamorphosis of the classical Ottoman/Islamic urban image into a more cosmopolitan one, penetrated by forms and elements adopted from Western models.
Prior to the 1840s, the capital's prominent monuments were focused on the Istanbul side, the European side of the current agglomeration of Istanbul. Galata, the neighbourhood on the other side of the Golden Horn, was still a small suburb with few notable structures. However, by the end of the nineteenth century, this situation had changed; the Northern

side of the Golden Horn had been filled with structures that competed in size and style with Istanbul's monuments (Çelik, 1986).

These new structures brought modern Western architectural styles to the Ottoman capital, adding yet another dimension to the city's already complex heritage. The Western-influenced architectural façade of the nineteenth century occurred in various parts of the Istanbul peninsula, though it was more popular in Galata. Two factors contributed to the new urban image: New building types and architectural styles. The pluralism in the Ottoman capital's architectural language is shown by four prominent styles of that time. These new styles, classical revivalism, Gothic revivalism, Islamic revivalism, and Art Nouveau, frequently accompanied the new building types, such as office buildings, banks, theatres, department stores, hotels, and multistory apartment buildings. Occasionally, they were also integrated into traditional building types like mosques and mausoleums. However, the imported styles merely replicated the European setting when applied to Western building types. They generated hybrid and intriguing structures when superimposed on a conventional building shape, nevertheless, deviating radically from the established principles of classical Ottoman architecture. As a result, Ottoman architects began to search for styles that would fulfil their desire to modernise Istanbul and still encompass the city's traditional Islamic character (Çelik, 1986).

Turkish intellectuals were deeply concerned by the Ottoman capital's architectural plurality, which was distinguished by many foreign styles   (Çelik, 1986). Ottoman architecture represented in the works of earlier architects was a matter of pride. Due to this, the developments of the nineteenth and early twentieth centuries were regarded as a deterioration, a degeneration. Failed attempts to "rescue" Ottoman architecture were made along with the overall purpose of preserving the empire.

The present-day city covers a large area. The Theodosian fortifications no longer confine the Istanbul side, which now stretches westward. The new quarters, which have been developed during the last three decades, stretch for kilometres on both sides of the Golden Horn, far beyond the nineteenth-century city's bounds. Their growth was rapid, resulting in uneven settlement patterns once again.

To summarise, the nineteenth-century movement in Istanbul was longing for a connection with Western Europe. The movement under architects was encouraged by trading treaties carried out by the sultan. The economic prosperity resulted in a growing population, a growing city and new types of buildings. Knowledge from the west made it possible to build in multiple styles, which consequently resulted in an architectural plurality and incoherent urban plan. The issues of the nineteenth-century city, as well as the aspirations of the early designers, have consequently endured to the present day. Following in the footsteps of Mustafa Resit Paga, the Tanzimat reformer who brought the notion to the empire in 1836, their twentieth first-century equivalents are now fighting to achieve "regularity".

CLASSICAL REVIVALISM

The most often adopted style was probably classical revivalism. In late-nineteenth-century Istanbul, the concept of this style was very broad. It was used in an eclectic free-spirited borrowing from numerous periods and styles, ranging from Classical Greek through Renaissance to the French Empire. The picture on the left shows the Ortaköy Mosque, by Karabet Balyan. He used traditional spaces and Ottoman components, meanwhile incorporating neoclassical elements into the building (Çelik, 1986).

GOTHIC REVIVALISM

The second style, gothic revivalism, was introduced to Istanbul by the erection of the Crimean Memorial Church. However this building did not find a following. The only other building representing this style was the church of St. Stephen, which was built entirely out of cast iron, after being prefabricated overseas. The other cases of gothic revivalism were mere eclectic versions accompanied by Islamic forms and classical Ottoman scapes (Çelik, 1986).

ISLAMIC REVIVALISM

Even though the name might suggest otherwise, Islamic Revivalism was brought to Istanbul by no other than European Architects. This "exotic" style had grown in the West; its value lay in its decorative elements. These, could be applied to western buildings as mere surface veneer. As is, this appears to be simple. However, if not executed well, like German Architect Jachmund's Sirkeci Train Station was, it would just be another foreign-looking structure contributing to the capital's fin-de-siecle architectural pluralism. During the 1920s and 1930s, Islamic revivalism had a great influence on Turkish architecture, evolving into a style that emphasised the young Republic's nationalism (Çelik, 1986).

ART NOUVEAU

Istanbul was first introduced with Art Nouveau through the work of Italian architect Raimondo D'Aronco, the outstanding practitioner of the Stile Floreale, in 1893. The style quickly became a favourite in the capital. Countless turn-of-the-century buildings carried the Art Nouveau traits in their ratings, window details and floral friezes dominated by the rose motifs specific to the style. Art Nouveau's popularity stems from its aesthetic resemblance to the familiar abstracted language of Islamic art (Çelik, 1986).

Since now there is a clear understanding of the terminology around heritage and an explicit overview of Istanbuls complex heritage, accompanied with a further elaboration on Istanbuls fragmented urban plan principles on how to manage and or preserve this heritage can be introduced. For this highly malleable concept that is heritage, which is constantly in motion and whose essence and definition are continuously being redefined by society, Janssen et al states in their research *Heritage as sector, factor and vector: conceptualizing the shifting relationship between heritage management and spatial planning* that there are several different heritage approaches. However the major defining features are often neglected: Their distinctive outlook on spatial dynamics. Janssen at al. introduce a conceptual framework that frames three approaches to the planning treatment of heritage; The sector, factor and vector approach. Even though these frames were developed after one another, the new did not replace the old but rather elaborated more on different aspects.

The conventional approach, which we call "heritage as sector," is founded on the idea that socioeconomic and geographical processes are always posing a danger to cultural heritage. To avoid probable loss, counter-forces must be formed in order to maintain what is irreplaceable in both cultural and historical aspects. Heritage preservation provided primarily as a symbolic backdrop for the modern city and countryside transformed by modernisation's accelerating tendencies. The preservationist view on heritage, controlled by a fundamentally modernist ideology, aims at saving the most valuable remains from the past by categorising them as separate from the present. As a result, the monument's worth lay not in its economic or geographical performance, nor in its representation of national identity, but in its medicinal function during periods of fast societal transformation.

When it is evident and understood that not all historical objects can be preserved in good physical condition in the same way, a fresh approach to heritage conservation is needed or preferable. Only the most valuable heritage pieces are given further protection, rather than the lot. A more dynamic and flexible approach starts gaining ground, with heritage considered as one of many factors that contribute to a place's overall quality. It was recognised that historical remnants maintained not only harbour heritage value but also make use of this value, and therefore might be incorporated as unique components of a greater modern urbanisation. International thoughts about the city's urban fabric and the opportunities for transformation and urban regeneration spurred its growth as stated by Veldhuis et al. in Urban heritage: Putting the past into the future (2013).

Spatial development not only disrupt physical structures, but also the tales and meanings linked to the buildings and districts are lost. The dimension due to the narrative of the built and landscape heritage is essential. The past takes on a narrative framework thanks to personal memories, family connections, and scientific reconstructions of historical events. The relationship between a district's or site's past and current planning is formed not only by physical structures, but also by intangible characteristics such as tales or customs. This can be effective if there are little physical evidence of the past or if the past does not show itself in such a manner that it conjures up associations quickly. The heritage as vector method inspires and directs spatial planning in general by providing a historical narrative.
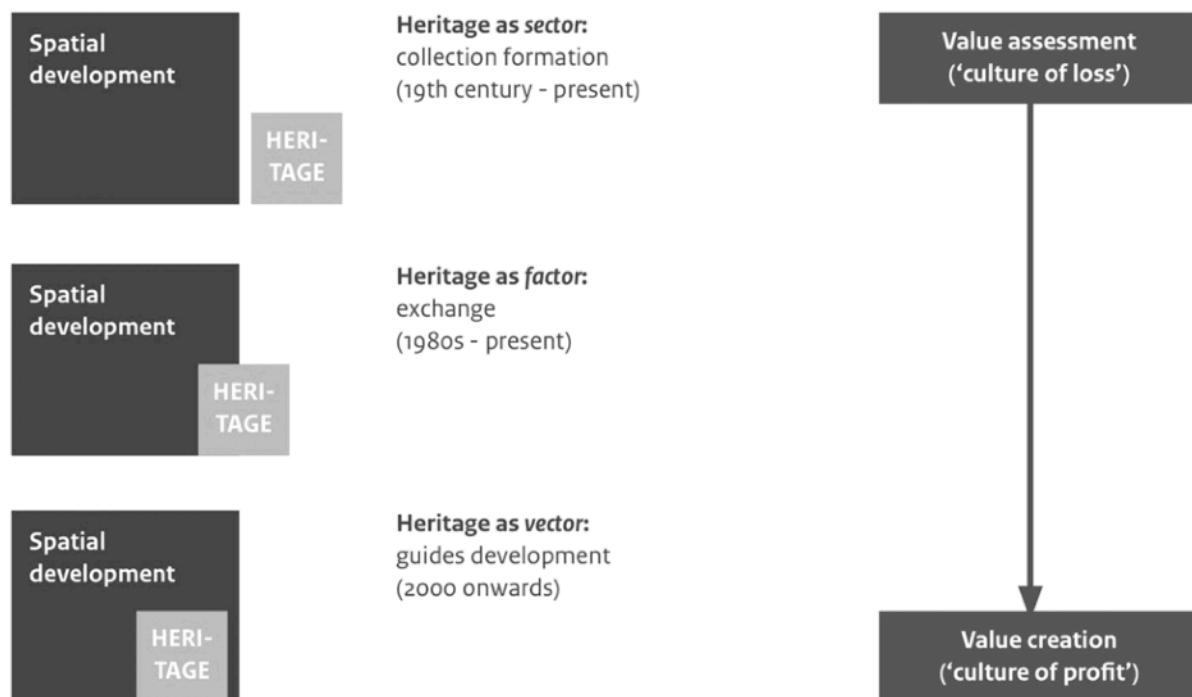
Figure 1 (Janssen et al. 2017)

In the figure 1 above the way of incorporating heritage in the spacial development of the urban plan is shown. It also states a shift in the value that can be extracted from heritage. The emphasis on a careful interpretation of heritage is what unites the different approaches. The fundamental distinction, however, is in how they define heritage challenges and, consequently, how they interpret the connection between heritage and spatial planning. The heritage as sector approach aims to safeguard heritage from spatial development, whereas the heritage as vector approach sees heritage as a product of a social process that can be used to create new settings. Dealing with heritage has evolved from an inward-looking, technical, and instrumental perspective focused on the 'intrinsic' value and materiality of heritage to a more open, strategic, and political perspective in which it is recognised as a product of a broader social context, with immaterial dimensions also playing a role (Janssen et al., 2017).

The introduction stated one of the subquestions to be answered in this chapter: *What are principles to deal with heritage?* The three approaches of the planning treatment of heritage, labelled sector, factor and vector were proposed. The first one orientated on total preservation. The second on on partial preservation. And finally the third that uses heritage as a tool for spacial development.

To summarise, the three approached presented in this chapter, as mentioned before, were developed after one another. This succession, however, did not imply a total shift in which the use of heritage in spatial planning and projects is fully reversed and replaced by new ways of operating. Instead, all three techniques are still valid, and they complement each other in today's expanded repertoire. Additionally, Janssen et al. research shows, despite the possible conflict between the approaches, that contemporary heritage planning does not seek a one-size-fits-all approach but rather a mixed-mode model.

Now that the three approaches of dealing with heritage have been put forward, now a closer look can be taken on which of these principles will be applicable to the problems Istanbul faces with its fragmented urban plan in combination with its complicated heritage. But first, we need to address the approaches taken in history which caused this fragmented urban plan. Lots of the Byzantine city has been lost, this is due to the rigorous change implemented by the Ottoman Empire, when changing the Christian city into a Muslim city. The value that rests with heritage, was not yet developed, and with this Istanbuls heritage of this age had been neglected by the Sultans of the Ottoman Empire. Despite this, we can conclude that the Ottoman, unknowingly used the factor approach when reinstating the Christian churches into mosques, and therefore preserving pieces of the Byzantines city heritage. They even used these mosques as centres of spatial planning, which can almost been seen as the vector approach. However, these "centres" were the creators of the fragmented urban plan of Istanbul, due to the lack of a coherent urban plan of the city as a whole.

Stated in this study, is that most of what's left of the Istanbuls architectural heritage is labeled as World Heritage by Unesco. These buildings were all made museums and were told to be left alone. This can the considered as the sector approach, of total preservation. To conclude, Istanbul has been dealt with al of the mentioned approaches of dealing with heritage. But the second subquestion clearly states: *Which of these principles are applicable to the present day urban plan of Istanbul?* Since Istanbuls heritage, considered ancient, historic and modern, is so complex simply applying one approach does not suffice. Therefore, as mentioned by Janssen et al. a mixed-mode model is needed. The Istanbul-regional-plan-2014-2023 states that the have entered an age where cities acquire more and more prominence (Istka.org.tr, 2016). Cities in which forms of urban usage and the nature of interaction between cities and their inhabitants, determine the quality of urban life. There is a great need for urban spaces that enable participation of all individuals in all social processes, from the local tot he most general levels. Therefore, Urban spaces shall be designed and developed in Istanbul (Istka.org.tr, 2016). But what will happen with its heritage when designing said urban spaces? Istanbuls urban heritage that constitutes the foundation of the shared urban identity is an essential resource for improving the habitability of the city, and making it a centre of attraction. In other words, using its heritage, as a tool for further spatial design. Despite the rapid and uncontrolled developments of the past causing disintegration and destruction of urban heritage, urban areas in Istanbul have started to transform (Istka.org.tr, 2016). Moreover, it has become evident that even though the urban plan needs fixing, heritage lies in what needs to be addressed. In this context, it has become more significant to ensure maintenance of elements that constitute Istanbuls memory, without losing their meaning in the city. Additionally, the regional plan also introduces the development plan that is built on 3 development axes, which includes 23 priority areas, 57 strategies and 476 objectives and measures in a variety of subjects; in order to achieve the vision of Unique Istanbul (Istka.org.tr, 2016). It is clear that the plan encompasses a vision for Istanbul as a whole, which can be interpreted as an attempt to minimise or even counter fragmentation in the urban plan.

To summarise, Istanbuls urban heritage, both ancient, historic and modern inhabits multiple layers of values. However, it is factual that Istanbuls urban plan has been fragmented due to the past. Evidently, Istanbuls urban plan needs to be revised, and with this the urban heritage will be used as a tool and the value lost due to modernisation will be limited. In Janssen et al. framework this will be equal to a mixed-mode model of the factor and vector approaches.

CONCLUSION

Istanbul is a city that has been home to several big empires, which contributes to rich heritage. This heritage, ancient, historic and modern is both tangible as intangible. Few of the Byzantine city is left and had to make place for the Ottoman city shifting it from a Christian city into a Muslim city. This rigorous change of the city, resulted in rapid and uncontrolled developments causing disintegration and destruction of urban heritage.

Additionally, the nineteenth century modernization movement, what was essentially a longing for connection with Wester Europe made this even worse. The knowledge from the West created the possibility to build in multiple styles, which consequently resulted in an architectural plurality and incoherent urban plan. The issues of the nineteenth-century city have endured to present day Istanbul.

However the main objective of this study is answering the main question that states: *How should the fragmentation of Istanbuls urban plan be dealt with in the future, while preserving its heritage both ancient, historic and modern.* It is made clear that Istanbuls heritage both ancient, historic and modern is very complex. However the same heritage, also created the issues stated above. Istanbuls urban plan needs to be revised in order to get rid of these issues. Therefore a mixed-mode model of dealing with heritage needs to be applied in order to preserve as much of the value of this heritage. By using this value as a tool in spatial design, you not only preserve heritage but also eliminate the obvious roadblocks for progress that can be a result preservation. Furthermore, the further fragmentation of the urban plan can be brought to a minimum if the spatial vision of the future will see Istanbul as a whole, which luckily is one of the objectives of the Istanbul-Regional-Plan-2014-2023.

DISCUSSION

This thesis, being an architectural history thesis, was written mostly according to literature of the past. This is because my own personal interest lies more with the history of Istanbul than its current state. However, a thesis of this kind knows little value if not applicable to present and future endeavours. Therefore, this thesis would be more coherent if, instead of solely stating the problems created by its past, it also included an overview of present day Istanbul. This would have strengthened the problem statement and consequently the conclusion on this thesis.

EPILOQUE

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