

Brief notes on William James Smith's architectural references to Greek revival at *Taşkışla* and *Dolmabahçe Seyir Köşkü* (Istanbul)

Turgut SANER¹, Ertuğ DENKTAŞ², Gizem MATER³, Figen ÖZTÜRK⁴

¹ saner@itu.edu.tr • Department of Architecture, Faculty of Architecture, Istanbul Technical University, Istanbul, Turkey

² denktas@itu.edu.tr • Architectural History Program, Graduate School of Science Engineering and Technology, Istanbul Technical University, Istanbul, Turkey

³ mater@itu.edu.tr • Department of Art History, Graduate School of Art and Social Sciences, Istanbul Technical University, Istanbul, Turkey

⁴ ozturkfig@itu.edu.tr • Architectural History Program, Graduate School of Science Engineering and Technology, Istanbul Technical University, Istanbul, Turkey

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Abstract

As an architect of 19th century Neoclassicism, Smith designed two imperial buildings in Ottoman Istanbul, the portico of *Taşkışla* and *Dolmabahçe Seyir Köşkü* both displaying Greek revival references.

The forms of the architectural elements of the *Taşkışla* portico can be considered within the conventions of the ancient Greek Ionic order as it was then known to the academics and designers. Obviously the publications of the Society of Dilettanti were highly influential among designer circles as intended by the members of the Society and also by the authors of the publications; so that they provided a starting point for Smith's design as well.

The formal features of the studied part of the *Dolmabahçe Seyir Köşkü* point out that the inspiration of the architect was based on the thesaurus of a group of ancient buildings depicted in Stuart and Revett's 18th century publication on "Antiquities of Athens". Smith manifestly repeated the column capitals of the Tower of the Winds in Athens at the *Dolmabahçe* design; in addition, the form of the Lesbian cymatium seen at the entablature of the pavilion is also most probably borrowed from the same publication.

Further, at both designs it has been possible to show that Smith was inspired by certain Vitruvian and Palladian rules for proportions.

The assumption prior to the research that Smith must have moved around the Vitruvian-Palladian systems with recognizable references to Greek revival architecture has been verified to a considerable extent.

Keywords

Greek revival, William James Smith, The portico of *Taşkışla*, *Dolmabahçe Seyir Köşkü*, The society of Dilettanti.

1. Introduction

William James Smith was a diligently working British architect who has designed a series of imperial buildings in Ottoman Istanbul (Batur, 2013, 143-152). His overall architectural attitude in terms of style and formal thesaurus can be defined as “classicist”. Smith’s certain Neo-Renaissance manners and among others his Serliana motif at *Taşkışla* have already been shown within a broader classicist frame (Ağır, 1998, 19). In addition, some of his designs are particularly and firmly based on the Greek revival trends and knowledge of the time, bearing direct or interpreted details of ancient Greek architecture. Smith obviously showed interest in Greek revival architecture in the way it was prevailing then in Britain. The trend began around mid-18th century (Worsley, 1985, 226-229); Thomas Hope was one of the pioneers of Greek revival with his architectural ideas based on his journeys to ancient sites, several other names followed him and numerous treatises on ancient Greek architecture were published in the second half of the 18th century and in the first decades of the 19th century (Kruft, 1991, 370). It is probably appropriate to consider Smith as an architect of 19th century Neoclassicism with Vitruvian-Palladian bonds, Neo-Renaissance schemes and Greek revival plays.

Two designs of Smith in Istanbul have been chosen as the main focus of this study; one is the portico of the *Taşkışla* Building and the other is the so-called *Seyir Köşkü* inside the Dolmabahçe Palace complex on the Bosphorus; the latter is also called “Alay Köşkü” or “Camlı Köşk”, i.e. Glass Pavilion which is the annex building. Specific architectural details of these buildings which have been surveyed in the foreground are based on observations and research of preliminary character. Especially comparisons between certain details chosen by the architect and those depicted in the period publications lead to identify sources of inspiration. Further, some of the proportions of column orders applied by Smith can be found in Vitruvius’ Ten Books on Architecture and later treatises based on this work.

2. The portico of *Taşkışla*

The construction of *Taşkışla* Building began in 1847 and was completed 1854 (Batur, 2013, 146); the building serves today (2015) as the Faculty of Architecture of Istanbul Technical University. This classicist building has references to the architecture of the Renaissance and also to the architectural forms of ancient Greece. Its façades are furnished with pilasters of Ionic, Corinthian and Tuscan-like orders, and with window openings carrying *sopraportae* conceived in a simple form or in the form of a triangular pediment. The overall design features including the rhythmical positioning of the windows, the projecting corner towers, the pure symmetry of planning are all to be considered within 19th century’s classicism in wider terms.

The portico of the building of Ionic order flanking the central part of its western façade is the principal architectural member of the entire design which reveals direct linkage with ancient Greek architecture (Figure 1). Eight columns of Ionic order rest on a three-stepped *krepis*. Each column has its pilaster-counterpart attached on the surface of the entrance wall whereas the architectural arrangement with pilasters continues also on the upper level of the same façade. As for the composition, two pairs of columns are placed at the outer corners of the *stylobate*, while the remaining four stand with two normal openings in between and one wider opening at the center. The design of the portico immediately recalls the main façade of an Ionic temple where usually the central bay of columns is designed more spacious than the others. However, an Ionic temple front with *three* clearly different intercolumnar distances is unusual for the Greek temple design. Smith seems to have repeated here one of the classicist variations, most likely one of the Palladian compositions by taking probably the façade of the Villa of “*Signor Conte Anibale Sarego*” (Palladio, 1965, 53) as a model (Figure 2). The loggia of the main floor of the villa displays features of the Ionic order and the one of the first floor is conceived in Corinthian. This villa in Miega, Veronella has been demolished in early 20th century.

The entablature of the portico consists of an architrave with three fasciae (the entire height including the upper molding is 39.7 cm), a frieze with a plain surface (62.2 cm), a transitory layer (11.3 cm) and a cornice (33.2 cm); the height of the cornice could not be measured precisely since the uppermost part of it is covered by means of a coating made of lead. The transitory part between the frieze and the cornice can apparently be considered as a layer to represent a dentil frieze as it is seen at many Ionic buildings, yet in uncarved state. It is either intentionally designed so -which is more likely- or drafted but left incomplete.

As for numbers and proportions; the upper part of the Attic-Ionic base with the exclusion of plinth, according to Vitruvius, should be one third of the lower diameter of the column. The measure of the upper part of the *Taşkışla* column base (23.22 cm) and that of the lower diameter show a close interrelation as the Vitruvian canon with $1/2.85$. The articulation of the upper part is also in harmony with Vitruvian rule, i.e. the upper torus is one fourth of the entire upper part (23.22 cm: 4 = 5.805 cm; the actual measure is 5.83 cm), and the remaining parts (the scotia and the lower torus) are almost of the same height¹. The column height calculated from the lowest part of the shaft up to the beginning of the capital including the astragal is 541.61 cm and the lower diameter of the column is 66.13 cm. Thus an almost Vitruvian ratio of 8.2 modules emerges between the column height and the lower diameter *excluding* the base and capital². On the other hand, if the base and capital *will* be included (as Palladio does), the column height (606.5 cm) divided by the lower diameter gives the ratio of 9.17 modules which indeed corresponds with the Palladian ratio of 9 (Palladio, 1965, 19 and Plate XVI). Of the entablature, the ratios of the fasciae of the architrave display Vitruvian rules which the author describes as “*omitting the cymatium, the rest of the architrave is to be divided into twelve parts, and three of these will form the lowest fascia, four, the next, and five, the highest fascia.*” (Vitruvius, 1914, Book III, Ch.5, 10); if the height of the *Taşkışla* architrave

(27.8 cm) will be divided into 12 modules, the fasciae from bottom to top bear the modules 3, 4 and 5.

The intercolumniation, as well, presents certain links to ancient architecture, respectively to Vitruvian system. Vitruvius and Palladio present the intercolumniation as the open space between two columns and *not* the inter-axis measure. The normal intercolumnar spaces of the portico, in other words those of the two spaces on either side of the central opening would correspond with *diastyle* with its ratio of 3 (actually 3.1) modules between the column bay (around 206-207 cm) and the lower diameter; emphasized by Vitruvius in the same manner -“*The construction will be diastyle when we can insert the thickness of three columns in an intercolumniation, as in the case of the temple of Apollo and Diana.*” (Vitruvius, 1914, Book III, Ch. III, 4). The central intercolumniation of the portico, on the other hand gives a ratio of about 4.7 modules which is not immediately related to any of the Vitruvian values, however, a more exhausting research on historical examples may bring comparable results to explain Smith's choice.

The forms of the architectural elements of the *Taşkışla* portico can be considered within the conventions of the Greek Ionic order as it was then known to the academics and designers. Obviously the publications of the Society of Dilettanti were highly influential among designer circles as intended by the members of the Society and also by the authors of the publications as is was put in the preface of the first edition “*a serious plan for the promotion of Arts was the only motive for forming this Society*” (The Society of Dilettanti, 1821, foreword). The architectural forms of two major achievements of ancient Ionia seemingly served as model for contemporary British designs; one of them is the Temple of Athena Polias in Priene (Figure 5) and the other is the Temple of Dionysus in Teos (Figure 6), both conceived in Ionic order. The column capitals of the Temple of Athena in Priene were taken as a model by the architect Robert Smirke for his design of the capitals of the British Museum colonnades (Summerson, 1995,

¹ “*If the base is to be in the Attic style, let its height be so divided that the upper part shall be one third part of the thickness of the column, and the rest left for the plinth. Then, excluding the plinth, let the rest be divided into four parts, and of these let one fourth constitute the upper torus, and let the other three be divided equally, one part composing the lower torus, and the other, with its fillets, the scotia, which the Greeks call trochilus.*”, Vitruvius, *The Ten Books on Architecture*, The Harvard University Press Edition, 1914, Book III, Chapter V, 2.

² The actual Vitruvian ratio is 8.5 modules: “*But if the columns are to be Ionic, let the shaft, excluding base and capital, be divided into eight and one half parts, and let one of these be assigned to the thickness of a column.*”, Vitruvius, *The Ten Books on Architecture*, The Harvard University Press Edition, 1914, Book V, Chapter IX, 4.

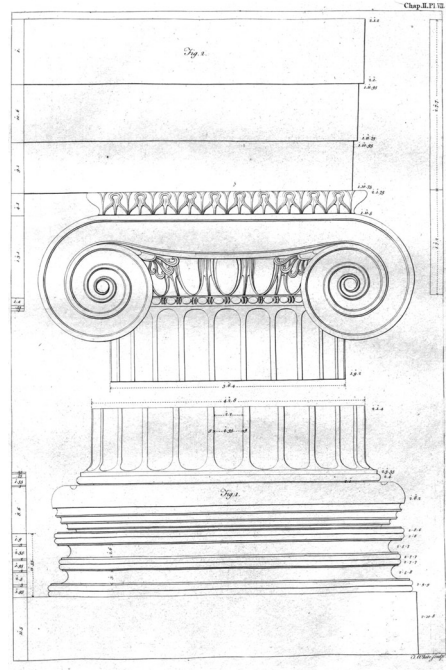


Figure 5. Column order of the Temple of Athena Polias in Priene.

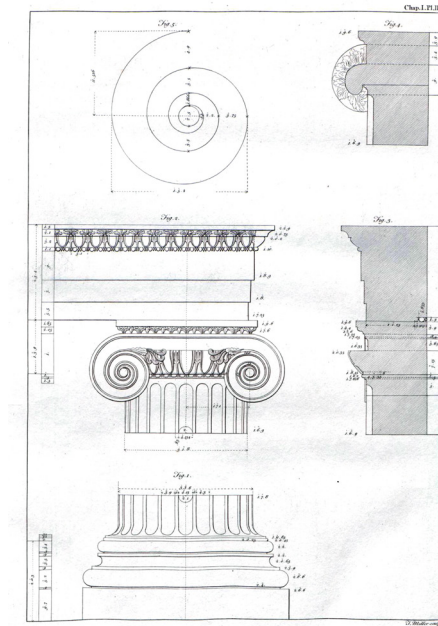


Figure 6. Column order of the Temple of Dionysus in Teos.

244); the British Museum colonnades flanking the main entrance should be studied further in terms of forms and proportions as they may have inspired Smith while working on the design of *Taşkışla* portico (Figure 7). The base of the British Museum columns, however, does not repeat the Ionic base design of the Athena Temple; instead it was probably inspired by the Attic-Ionic column base composition of the Di-



Figure 7. British Museum colonnades.

onysus Temple. All in all, the column capital and base design of the *Taşkışla* portico may be considered as inspired by these two buildings of ancient Ionia as depicted and commented in the publications of the Society of Dilettanti, and encouraged by Smirke's British Museum design. Smith has attached a rosette on the eyes of the volutes of the *Taşkışla* capitals. This can be brought in relation with the remarks on the column capitals of the Athena Temple in Priene in Society's publication: "The eyes of the volutes are bored two inches and a half in depth, perhaps for the convenience of fixing festoons or flowers, and the other apparatus with which the ancients were accustomed to adorn their temples on days of festivity, or public solemnity." (The Society of Dilettanti, 1821, 22).

3. Dolmabahçe Seyir Köşkü

The building on the land side of the Dolmabahçe Palace grounds was meant to provide a place for the sultans to watch the events outside along the walls of the complex. It was built in the years 1853-54. Overlooking the street, the building rests on four pairs of columns in the west and on four single standing columns in the north (Figure 8). The columns carry the entablature which follows the same contour as the projecting building above. All columns are accompanied by pilasters of the same design on the surface of the inner walls (Figure 9). The composition of the western façade with column pairs reminds a particular group of designs in architectural history. Raphael's House designed by Bramante from 1512 and the eastern flank of the Louvre from 1667-70 are especially emphasized by Summerson in his well-known book on classical architecture (Summerson, 2005, 58, 90).



Figure 8. Dolmabahçe Palace Seyir Köşkü.



Figure 9. Columns and entablature of Seyir Köşkü.

The conventional order of the Attic-Ionic base of the building consists of an Ionic plinth (67 x 67 cm wide; 8.6 cm high) and an Attic upper part with a lower torus (5.6 cm); the astragal (0.7 cm); trochilus or scotia (4.3 cm); the astragal (0.97 cm); upper torus (5.23 cm) and the fillet (2.2 cm) above it (Figure 10). The columns are fluted in Ionic-Corinthian manner; the number of flutes is 24. The columns reveal an elegant *entasis* with 51.5 cm lower diameter and 44.5 cm upper diameter. As in the case of *Taşkışla* portico the *entasis* of this building, too, had to be left unconsidered here due to the need of further elaboration.

The most conspicuous design feature of the entire composition is its column capitals. These resemble Corinthian capitals, however, the lower row of the acanthus leaves are not followed by an upper row of acanthus leaves but “water-leaves”, in addition, several other elements of the design are also quite different than those of a regular Corinthian capital. Namely, Chambers in his book on architectural decoration also mentions that this design “*can scarcely be denominated Corinthian*”(Chambers, 1825, 51). Riou calls the design “*a kind of Attic capital*” (Riou, 1768, 39).

The source of formal inspiration for the Dolmabahçe capitals can be found

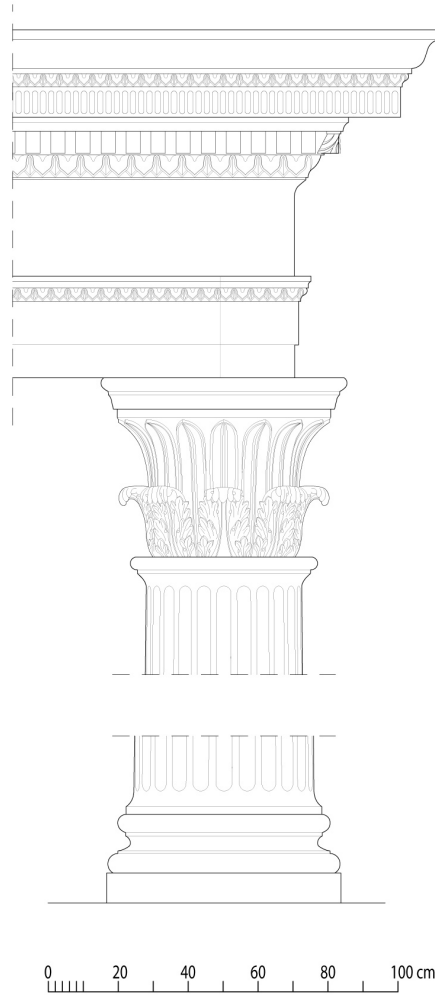


Figure 10. Column order of Seyir Köşkü.

in the monumental publication of James Stuart and Nicholas Revett titled “The Antiquities of Athens”. The so-called Tower of the Winds in Athens is presented in the book as the *Octagon Tower of Andronicus Cyrrhestes* with its column capital and entablature (Figure 11) (Stuart & Revett, 1762, ch.III, Plate VII). The lower part of the marble column capitals of the Dolmabahçe example -and of the Tower of the Winds- is surrounded by eight acanthus leaves where sixteen leaves of reed spring up from the same level in the background and reach higher above the acanthus leaves; according to Riou “*the upper range of leaves resemble those called by workmen water-leaves*” (Riou, 1768, 39). The circular part with leaves is crowned by an abacus of two layers with a cavetto and a fillet. Smith’s design can be considered as a replica of the Athenian model, yet the edges of the acanthus leaves of the Dolmabahçe

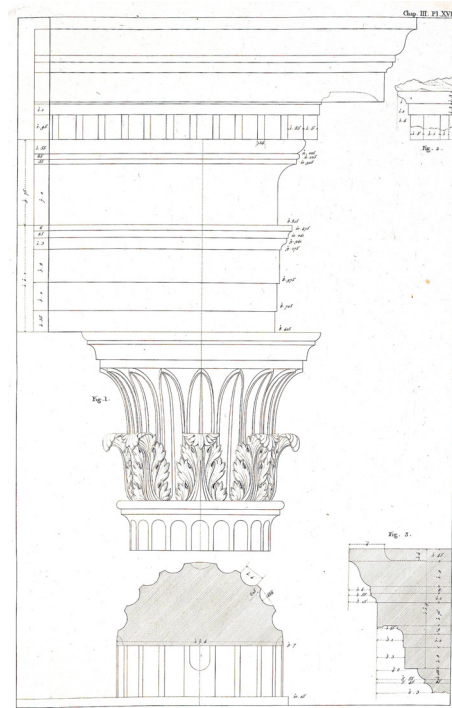


Figure 11. Column order of the Tower of the Winds in Athens.

capitals are carved somewhat rounded.

The entablature of the building consists of a double-faced architrave with a molding of Lesbian leaves (29.09 cm); a frieze with Lesbian cymatium (35.2 cm); a dentil frieze (10.3 cm); and a cornice (25.1 cm) of which the corona is decorated with fluting and cymatium with Lesbian leaves. The architraves reveal soffits with decorative frames of Lesbian cymatium, however, they have been left outside the consideration here.

Of the (Vitruvian) proportional relations can firmly be given the fact that the height of the upper part of the base (16.8 cm) is -almost exactly- one third of the lower diameter of the column (51.5 cm).

Intercolumniations on both façades, one with pairs of columns and the other with four single standing columns do not all immediately refer to Vitruvian canons but seemingly include both Vitruvian and later established rules. The intercolumniation between the column pairs of the western façade gives the ratio of 2 (actually 2.08) diameters which can be considered as a reference to Vitruvian *systyle*: “The *systyle* is a temple in which the thickness of two columns can be placed in an intercolumniation, and in which the plinths of the bases are

equivalent to the distance between two plinths...” (Vitruvius, 1914, Book III, Ch. III, 2).

The formal features of the studied part of the building point out that the inspiration of the architect was based on the thesaurus of a group of ancient buildings depicted in Stuart and Revett’s publication. In addition to the aforementioned Athenian column capital which is the major architectural element of the design, the form of the Lesbian cymatium seen at three levels of the entablature is also most probably borrowed from the same publication. The Lesbian leaves of the Dolmabahçe building are carved in the same fashion as those of the Erechtheum on the Athenian Acropolis as shown in Stuart & Revett’s and Society’s publications.

The architrave with two fasciae -instead of three- is a particular feature which also deserves attention. In Stuart and Revett’s publications, the portico of the Temple of Jupiter Olympius, the Arch of Hadrian, the Aqueduct of Hadrian and the Monument of Philopappus present examples of double-faced architraves.

4. Conclusion remarks

Here, two important designs of the British architect William James Smith in Istanbul have been studied in some detail. Of the *Taşkısla* Building the portico, and of the *Dolmabahçe Seyir Köşkü* only the ground floor arrangement with columns have been focused on. That means the other parts of these buildings should also be examined in the same manner in order to understand the architect’s complete attitude towards historical designs while interpreting them in an innovative frame. As can be expected, Smith a 19th century British architect has studied the publications on antiquity prepared by British researchers and the achievements of the contemporary architecture in Britain.

So far, our assumption prior to the research that Smith must have moved around the Vitruvian-Palladian systems with recognizable references to ancient Greek architecture has been verified to a considerable extent. The preliminary results based on measurements and observations of forms,

and presented in this text are encouraging. Through further and closer comparisons of Smith's designs with ancient works of architecture and especially with their proportions more one-to-one sources of inspiration will be identified. Even this brief analysis have clearly shown that Smith should be considered -among his other identities- as an architect of Greek revival, the leading trend in 19th century Britain, supported by publications and intellectual-artistic discourse of the time.³

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- William James Smith'in Taşkışla ve Dolmabahçe Seyir Köşkü tasarımlarında Antik Yunan Mimarlığı referansları üzerine düşünceler
- William James Smith Osmanlı döneminde, İstanbul'da bir dizi yapı tasarlamış üretken bir mimardır. Smith'in Neo-Rönesans ve Palladio mimarlığına ilişkin öğeleri, geniş anlamda "klasik" üslup çerçevesi içindedir. Ayrıca tasarımlarında İngiltere'de 19. yüzyılda etkili olan Yunan Canlandırma akımını da izlediği, antik Yunan mimari detaylarını doğrudan veya yorumlayarak kullandığı görülmektedir.
- Bu incelemede Smith'in İstanbul'da tasarlamış olduğu iki yapı odak konular olarak seçilmiştir. İlki Taşkışla Binası'nın İyon sütunlarından oluşan giriş cephesi, diğeri ise Dolmabahçe Sarayı'na bağlı, "Seyir Köşkü" olarak adlandırılan yapının alt kısmındaki sütunlu alandır. Çalışma bu yapıların bazı mimari ayrıntılarının incelenmesi ve karakteristik özelliklerinin araştırılmasına dayalıdır. Mimarın tasarımlarında kullandığı detaylarda esinlendiği düşünülen 18.-19. yüzyılların yayınları ile karşılaştırmalar yapılmıştır. Smith'in mimari düzenler ve sütun aralıklarının
- belirlenmesinde Vitruvius'un "Mimarlık Üzerine On Kitap"ı ve bunun izleyen temel kaynaklardan yararlanmış olabileceği düşünülmektedir.
- Taşkışla Binası'nın inşaatı 1847 yılında başlamış ve 1854'te tamamlanmıştır. Yapının klasik üslubu, Rönesans mimarisine referanslar içerirken; antik Yunan biçimlerini de barındırmaktadır. Cephede İyon, Korint ve Toskan düzeninde pilasterler ve pencere üstlerinde klasik alınlıklar bulunur. Ritmik dizilişli pencere düzenlenmesi, köşelerde kule benzeri mimari öğeler, simetrik plan çözümü gibi özellikler bu yapıyı 19. yüzyıl Neo-Klasisizmine ait kılmaktadır.
- Yapının batı cephesinin orta kısmında İyon sütun düzeninde bir giriş kısmı yer almaktadır. Üç basamaklı krepis ile vurgulanmış bu alanda sekiz adet İyon sütunu yükselmektedir. Giriş duvarında bu sekiz sütunun karşılıkları pilaster biçiminde yer almaktadır. Stylobat seviyesinde, köşelerde birer çift sütun konumlandırılmıştır. Geriye kalan dört sütunsa iki yanda birer normal açıklık, ortada ise daha geniş bir açıklık oluşturacak şekilde tasarlanmıştır. Bu düzenleme İyon düzeninde bir ta-

³ During the course of the preparation of this article partial documentations of the Taşkışla portico (26.03.2015) and the Seyir Köşkü (20.04.2015) have been accomplished by Ertuğ Denktaş, Gizem Mater and Figen Öztürk. The measures were taken both by hand surveying and by using a total station theodolite. Occasionally the poor state of weathered details presented a challenge while measuring, hence certain inaccuracies at the calculation of particular ratios might have occurred that should be eliminated at further stages of our study. In addition, all measures here are given in metric system. It will be useful to check the conversions of the measures into ancient system and 19th century's British units of measurement in order to verify Smith's preferences. We would like to express our gratitude to the Dean of the ITU Faculty of Architecture and to the Directorate of the National Palaces for the permission to carry out the documentation works.

pınak cephesini çağrıştırmakla birlikte, antik Yunan tapınaklarında cephede üç farklı sütun aralığının belirgin biçimde kullanılması olağan bir uygulama değildir. Smith burada olasılıkla Palladio'nun Anibale Sarego için inşa ettiği villanın cephesini model almıştır.

Sütun kaideleri Attika-İyon biçimindedir. 20 yivli sütun gövdesinin üzerinde İyon sütun başlıkları oturmaktadır. Sekiz başlık birbirinin aynı olup, köşelerde özel bir düzenlemeye gidilmemiştir. Üç dönüşlü, içbükey oyulmuş volütlerin göz kısımlarına birer rozet yerleştirilmiştir. Ekhnus üç adet İyon yaprağı ile bezenmiş, dış yapraklar birer palmetle kısmen örtülmüştür. Başlığın yan yüzeyleri, "saz yaprakları" olarak da adlandırılabilir uzun yapraklarla değerlendirilmiştir. Yapraklar ortada bezemesiz bir bilezik ile yukarıya tutturulmuş izlenimi vermektedir. Üç yüzölçü bir arşitravı, bir friz ve dış frizini ima eden alçak bir sıra ve nihayet saçak izlemektedir. Sütun yüksekliği, kaidenin oran ilişkileri ve kısmen sütun aralıkları Vitruvius'un ölçü ve oranlar sistemine ait değerlerle tasarlanmıştır.

Taşkışla'nın sütunlu girişinin mimari düzenlemesi İyon düzenini esas almaktadır. İngiltere temelli *Society of Dilettanti* kültür grubunun belgelemeleri ve yayınları, antik İyonya tapınaklarından Priene'deki Athena Polias ve Teos'taki Dionysos Tapınağı'nı özellikle İngiliz tasarımcıların yorumuna sunmuştur. Örneğin British Museum'daki sütunlu cephe düzenlemesinin mimarı olan Robert Smirke, başlıklarda Priene Athena Tapınağı'nı örnek almıştır; müzenin tasarımında görülen Attika-İyon sütun kaideleri de Teos Dionysos Tapınağı kaidelerini yorumlamaktadır. Taşkışla'daki düzenlemelerde de olasılıkla *Society of Dilettanti*'nin yayınlarındaki bu iki İyon tapınağı ve onun yorumları esin kaynağı olmuştur.

Dolmabahçe Sarayı'nda, kara yönünde gerçekleşen etkinliklerin izlenmesi amacına hizmet eden Seyir Köşkü 1853-54 yılları arasında Smith tarafından tasarlanıp inşa edilmiştir. Caddeye bakan bina, batıda ikili sütunlara, kuzeyde dört sütuna oturur. İç duvarlarda her sütunun hizasında, sütunla aynı tasarıma sahip birer pilaster bulunmaktadır. Batı cephesindeki sütun

çiftlerinin belirlediği kompozisyonla, örneğin Bramante tarafından 1512'de tasarlanan Raffaello Evi veya 1667-70 yılları arası yapılan Louvre'un doğu kanadı düzenlemesi gibi tarihsel örneklerde karşılaşılmaktadır.

Dolmabahçe sütun kaideleri Attika-İyon düzenlemesine sahiptir. Tüm kompozisyonunda en dikkat çekici tasarım öğesi sütun başlıklarıdır. Korint başlığının bir yorumu gibi gözüken başlıkta, alt kısımda bulunan akantus yaprakları, Korint başlıkta görüldüğü şekilde üst sırada devam etmemektedir. Üst kısımda saz yaprakları başlığın tablasına kadar uzanmaktadır. William Chambers mimari dekorasyon üzerine hazırladığı kitabında bu tasarıma "Korint olarak adlandırmak zor" derken, Riou başlığı "bir tür Attika başlığı" olarak tanımlamıştır.

Dolmabahçe'deki sütun başlıkları esin kaynağını James Stuart ve Nicholas Revett'in "The Antiquities of Athens" isimli yayınında bulmaktadır ve yayında levhalarla tanıtılan Atina'daki "Rüzgar Kulesi"nin başlıklarını kopya etmektedir. Sütun aralıkları batı cephesinde Vitruvius'un 'systylos' olarak tanımladığı düzenlemeye uygundur.

Bu çalışmada İngiliz mimar William James Smith'in İstanbul'daki iki yapısı belli ölçüde ayrıntılı olarak incelenmiştir. Taşkışla Binası'nın sütunlu girişi ve Dolmabahçe Sarayı Seyir Köşkü'nün zemindeki sütunlu düzenlemesi üzerinde yoğunlaşmıştır. Smith bir 19. yüzyıl İngiliz mimarı olarak, beklenebileceği gibi o dönemde İngiliz araştırmacılar tarafından hazırlanan, antik yapıları inceleyen yayınlardan yararlanmıştır.

Araştırma Smith'in Vitruvius-Palladio sistemlerini referans alarak, antik Yunan mimarisine referanslar verdiği izleniminden yola çıkmıştır. Ölçümler ve gözlemlere dayanan ilk sonuçlar bunu doğrular niteliktedir. Smith'in tasarımları daha ayrıntılı ve yakından incelendiğinde antik mimari eserlerden yapmış olduğu başka alıntıların tespit edilmesi mümkün olacaktır. Bu kısa analiz, Smith'in 19. yüzyıl İngilteresi'nde gündemde olan, önde gelen entellektüeller ve yayıncılar tarafından desteklenen Yunan Canlandırma akımının izleyicileri arasında değerlendirilmesi gereğini göstermektedir.