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A unique representation of Ottoman residential architecture: 19th century summerhouses in the Kadıköy District, Istanbul

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Abstract
In Ottoman architecture, the eighteenth and nineteenth centuries are known as the Westernization Period of Ottoman Art. All of the various types of structures of Ottoman architecture display a concentrated western influence in these period. In particular, with the era of Sultan Abdulhamid II (1876-1909), European-based architectural movements can be said to have virtually invaded the land, producing as a result a rich diversity of styles. The summerhouses emerged as a new residential typology in the nineteenth century and appeared in Istanbul's coastal districts and the Princes' Islands. The aim of this article is to present the wooden summerhouses that were products of the era in which Ottoman culture turned its face to the west, creating a unique group of residential architecture in the 19th century. Toward this end, various nineteenth century examples of these houses in the Kadıköy District of Istanbul have been explored in terms of their plan designs, the new elements of their layout, and the formation of their facades.

Keywords
Late Ottoman architecture, Westernization period, Summerhouses, Foreign architectural influences.

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1. Introduction

As relations with France expanded at the beginning of the eighteenth century, Ottoman architecture entered upon a period of "westernization." Beginning in the Tulip Period (1718-1730), this westernization movement in Ottoman architecture was followed by a series of Ottoman westernization programs that were enacted into law such as the Reforms of 1839 (*Tanzimat*), the Imperial Edict of Reform of 1856, the First Constitutional Monarchy (1876), and the Second Constitutional Monarchy (1908). A series of restructuring plans that encompassed institutional, legal and urban reorganization signaled the start of "westernization" and was influential not only in terms of political and social change but also in the sphere of architecture.

The greatest impact of the process of Ottoman westernization on architecture and the changes made in Ottoman architecture was the collective architectural styles that drove the cultural dynamic. Leading these architectural styles were Rococo and Baroque, two artistic movements that began to make an imprint on Ottoman architecture at the beginning of the eighteenth century. These styles were utilized in a widespread architectural program that included all types of structures, not the least of which were the mosques, which were considered the bastion of Ottoman architectural tradition (Ünver, 2001; Bakır, 2003).

The process of westernization and modernization also made an impact on Ottoman residential culture. It is accepted that the most significant indicator of the westernization of Ottoman residences goes back to the era of Selim III (1789-1807), one of the most influential sultans in the period of Ottoman westernization. Selim III had invited the Austrian artist and architect Antoine Ignace Melling (1763-1831) to Istanbul and it is the mansion of masonry, with its Neo-classic facade arrangement, the architect built for himself adjacent to the wooden Shoreside Palace built for the Sultan's sister Hatice Sultan at Defterdarburnu that stands as a symbol of the westernization of Ottoman residential architecture (Kuban, 2001). Another structure by Melling, known as Valide Sultan Yalısı, built for Esma Sultan, the daughter of Abdulhamid I, at Eyüp, is also an adaptation of western style with its Neo-Classic pediments in the front facade of the Sultan's Quarters overlooking the Golden Horn (Artan, 1994). Most of such buildings boast of a Baroque-Rococo style of interior decor. The interior of a salon that carries the signature of Thomas Allom in Esma Sultan Palace features an engraving that is indicative of the sumptuous nature of Baroque-Rococo decorative art in Istanbul. A traveler to Istanbul at the end of the eighteenth century, Dallaway, describes the ornamentation of the period of Louis XV that he saw in these palaces with great astonishment (Kuban, 1994).

Prominent statesmen, aristocrats and the affluent of eighteenth century Istanbul made use of western architecture and its decorative tastes in the houses they built. The central *sofas* of the large shoreside houses (*yalı*) and the elliptical center *sofas* of the mansions (konaks) of this period became essential elements of these types of residences (Eldem, 1954; Eldem, 1984). Again in this period, *iwans* ended in an oval form that revealed a Baroque influence (Kuban, 2001).

Another western influence in this era was the "kalemişi" decorations and murals tradition that took the place of the Ottoman geometrical and vegetative architectural decorations that had once prevailed in palaces and konaks. Such paintings became the fashion and, besides vegetative designs, city panoramas–particularly of Istanbul and the Bosphorus–boasting of urban landscapes and scenery that did not include people, as well as architectural works of art were their predominant themes. The tradition of wall paintings first took hold in the Istanbul palace and in cities like Izmir, where a wealthy merchant class thrived, later penetrated the whole of Anatolia (Kuyulu, 2000). These paintings began to be seen not only in the homes of non-Muslim and foreign families but also in the homes of affluent Muslim Turkish families. The works of art were generally commissioned to foreign artists from the embassy communities to

be put up in the konaks and yalis that were being built for foreign embassies (Kuban, 2007).

The oval-elliptical *sofa* and i*wan*s, with their *kalemişi* and murals paintings continued to flourish with the reign of Mahmut II (1808-1839) at the beginning of the nineteenth century (Eldem, 1954). Starting from this period, houses and mansions begin to resemble each other more, both in terms of plan and dimension. It was in this period that people aspired to give their houses the appearance of a kiosk in terms of plan and character (Eldem, 1954).

The era of Mahmud II was a time of westernization and a period in which the Empire style showed a marked influence in Ottoman residential architecture. Mahmud II's ambition was to use the Empire style in public buildings of state and ultimately make this design a symbolic representation of the empire. Toward this end, he had the "New Beşiktaş Palace" built in the French Empire style over the period 1834-1841 on the shores of Çırağan (Gülersoy, 2014).

The Empire style thus became a major influence in Ottoman residential architecture at the beginning of the nineteenth century. Simplicity in facades and an intense interest in symmetry can be seen in this period. The Empire style is thus characterized in facades by increasing simplicity, triangular pediments, and a decrease in projections and decorative elements (Günay, 2017). The corners of houses are accented with pilasters with Tuscan-Doric column capitals. The triangular or semicircular pediments above the windows reflect the Empire influence.

With the era of Sultan Abdulhamit II (1876-1909), the Neo-Classic, Neo-Baroque, Neo-Gothic, Orientalism, Art Nouveau, Eclecticism, Swiss Chalet and English Victorian styles as well as other European-based architectural movements can be said to have virtually invaded the land, producing as a result, a rich diversity of styles. During this period, notables of the state and the non-Muslim affluent begin to build shoreside mansions, pavilions (kiosks), embassy buildings and small palaces, shore palaces and summer houses along both banks of the Bosphorus.

Summer houses, one of the new building types that emerged in this period, began to be built by foreign architects and non-Muslim Ottoman architects living in the Empire, especially in the capital city of Istanbul. Some of these houses, which belong to the wealthy Ottoman elites, reflect the traditional Ottoman housing pattern with their plan and architectural elements, but most of them have architectural features similar to Western cottage houses and mansions in terms of form and style.

2. Methodology

European architectural styles started to influence Ottoman aristocratic residences as from the beginning of the 18th century, impacting plan types, facade arrangements as well as interior decoration. The urban physiognomy, with its metropolitan residences, exhibited important changes in this period. While at this time, the local culture of the impoverished population was represented by functional, simplistic housing architecture created by ordinary builders, the new cultural elements imported from the West were making their way into the homes of the wealthy. This brought on the advent of the fashionable "summerhouse" trend among the affluent residents of the capital who had abandoned their old lifestyles to establish residences in the shoreside districts of Istanbul such as Kadıköy, Göztepe, Ziverbey, Erenköy, Yeniköy, İstinye, Sarıyer, Büyükdere, Bakırköy, Yeşilköy and the Princes' Islands. Built as mansions or kiosks built of wood atop a basement of masonry and surrounded by spacious gardens, vineyards and woods, these residences were picturesque in the way they brought together landscaping, a spacious view and nature. The plans and facades of most of these buildings were created by foreign architects and carried western elements as well as those of traditional Ottoman residential architecture.

This article attempts to introduce and describe the wooden summerhouses that comprise a unique group of structures in 19th century residen-

tial Ottoman architecture. Various nineteenth century examples of these houses in the Kadıköy District of Istanbul, all of which emerged as products of the westernization of Ottoman culture, have been explored in terms of their plan designs, the new elements of their layout, and the formation of their facades. Also described are the western architectural trends that influenced the emergence of these houses, the parameters of the process by which these trends entered Ottoman design, and the precursors of these structures in Ottoman architecture.

3. Factors influencing the development of residential buildings in 19th century Ottoman architecture

During the period of Reforms (*Tanzimat*) (1839), as in all other aspects of culture, new models of organization and legislation were introduced in the field of architecture as well (Batur, 1983). A striking development in architecture in this period was the permission granted to architects to open up independent architectural offices. The first architect to establish an office was Gaspare Fossati (Yazıcı, 2007).

With the proclamation of the Imperial Edict of Reform, the principle of equality between Muslims and non-Muslim Ottoman citizens was adopted, being put into force in market terms with all legal restrictions lifted. Among the clients of the non-Muslim Ottoman or foreign architects educated in Europe were the Ottoman elite and the Levantines who took their place in Ottoman society. While some of the architects taking on the projects of Levantine clients were foreigners, some had either lived in Istanbul for a long time or, as children of Levantine families that had settled in Istanbul, were directly a part of the Levantine community.

The architects who were active in this period included non-Muslim architects (*kalfa*) who lived in Ottoman society as well as many European architects who had come into the Empire from Europe. Among these architects were well-known figures such as Alexandre Vallaury, Raimondo D'Aronco, Guilio Mongeri, Philippe Bello, M. Rene Dukas, August Jachmund, A. Berthier, Otto Ritter and Helmuth Cuno. Some of them took on positions at *Sanay-i Nefise* (Fine Arts School) established by Abdulhamit II (Batur, 1983).

This period, in fact, is referred to in Ottoman architecture as the *age of civil architecture* based on the intensive construction activity that produced palaces, kiosks, summer palaces *(kasır),* and residences (Yazıcı, 2007). These buildings were commissioned by the dynastic family, foreign ambassadors, and the wealthy administrative staff members to be built on both sides of the Bosphorus. The lifestyles and tastes of non-Muslim and Levantine Istanbulians were closely connected to western architectural styles and consequently had an impact on the residential architecture in this period (Yücel, 1996). Districts of the city such as Galata-Pera, Nişantaşı, Şişli, Tatavla, Teşvikiye and Ayazpaşa on the European side and Yeldeğirmeni and Mühürdar on the Anatolian side were the first to display the novel typologies.

With the advent of the era of Sultan Abdülhamit II, traditions faded and a taste for the eclectic facade dominated the beginnings of an architectural movement that had its origins in Europe. Among the trends were Revivalist movements such as Neo-Classicism, Neo-Baroque, Neo-Renaissance, Orientalism and Eclecticism and other new styles that included Art Nouveau, Swiss Chalet and English Victorian. These styles, which were reflections of western cultural tastes, started to be implemented by foreign architects and non-Muslim Ottoman architects living in Ottoman society, in all types of structures but especially in the houses of the Ottoman intelligentsia, and on both banks of the Bosphorus, shoreside houses, kiosks, pavilions, embassies and small palaces, shoreside palaces and summerhouses began to be constructed for members of the higher echelons of state and the non-Muslim affluent. It was in this way that a residential style that was unique to the capital (Istanbul) was born (Kuban, 1994a). The changing social structure played a role in this. Since the period of

reforms known as Tanzimat, the commercial elite and bureaucracy of Istanbul developed a liking for the bourgeois manners, dining customs and furniture styles of European culture (Bozdoğan, 1996). The westernization policies adopted in this era led to a preference for the use of western-styled furnishings such as sofas, chairs, mirrored consoles, tables and table clocks in interiors alongside of customary Ottoman furniture (Bozdoğan 1996, 315). While the westernization movement first began as a strong inclination for the life and cultural styles of the West on the part of an elitist group in society, it was soon to make its way slowly through the other segments of the population (Yücel, 1996).

4. Antecedents of summerhouses

The diversity in residential architecture that started at the beginning of the reign of Sultan Abdulhamit II featured a new type of residence–the summerhouse. These houses belonged to the wealthy Ottoman elite and while some of them reflected the traditional Ottoman residential fabric in their plans and architectural elements, a large number carried the architectural characteristics of the summerhouses and mansions of the West in terms of style and manner (Yücel, 1996). These structures, which grew more prevalent in the era of Abdulhamit II, exhibited the features of the Neo-Baroque, Neo-Gothic, Neo-Classic, Orientalist, Art Nouveau, Eclecticism, Swiss Chalet and English Victorian styles.

Wooden kiosks were brought in from Switzerland and Russia to be erected in the gardens of the *harem* at Yıldız Palace during the reign of Abdulhamit II. These small kiosks were called "chalets" in that period (Batur, 1994). The first example of this type of kiosk was Chalet Kiosk that Abudlhamit II had constructed for the German Emperor Wilhelm II and the Empress upon the occasion of their visit to Istanbul. The kiosk consisted of three structures tied together linearly by different architects at different times. The first part of the kiosk to be built was erected before 1879 and boasted of elements that echoed the chalet character such as the upright gabled roof supported by a projecting entrance and the tympanum lattice infilling on the front facade of the gabled roof (Figure 1). The horizontal and vertical wooden framework on the facade is another enhancing element (Batur, 1994). The second structure making up the kiosk is the section built by Sarkis Balyan over the period 1887-1889. This section was annexed by the architect to the first building using the same frontal arrangement and again, the entrance axis was projected over the main mass and as in the tympanum in the first section, was covered with a steep gabled roof with a tympanum of lattice infilling. The foreign element that Sarkis used in the plan of the structure was two salons facing each other that were made up of triangular projections and a corridor. Raimondo D'Aronco, who was the architect of the third part of the building that was constructed in 1898, added the foreign element of a corridor and then annexed an octagonal tower projecting out from each side of the entrance to this section (Barillari, 2010) (Figure 1).

The precursor of these types of structures can be cited as Cihannüma Kiosk, built again at Yıldız Palace by Abdulhamit II. The steep gabled roof projecting outwards and over the raised entrance axis and the eave moldings as well as the wide-eaved steep gabled roof stretching over the attic windows also point to the chalet influence (Figure 1).

Another building constructed in the chalet style in this period was Imrahor Kiosk, built on the shores of Kağıthane Stream, a locality that was one of the city's most popular recreation areas. Soltan Abdülaziz commissioned the building to Sarkis Balyan in 1860 (Eyice, 2000). In terms of its plan, the structure was a traditional Turkish house with an "interior sofa" and architecturally resembled the large villas and summer mansions seen in 19th century western Europe (Eyice, 2000) (Figure 1). The facade looking out toward the Kağıthane Stream had a projecting entrance veranda at its center. Above the balcony was a pedimented eave decorated with festoons, typical of structures in the chalet style. Having an attic floor, a feature that was also typical of the era, the building

had closed, circular protrusions on the side facades. Side entrances had been opened under these projections. Access to the entrances was by means of marble stairs on all four facades (Eyice, 2000). The kiosk had a gable roof and the eaves were again adorned with festoons, a form that was foreign to Ottoman architecture at this time .

Emirgan Sarı Kiosk is another example of the Chalet style in Ottoman architecture. This was built as a lodge for hunting, picnics, leisure, and recreation, and commissioned to Sarkis Balyan *by the Khedive of Egypt, İsmail Pasha, in* 1872-78. Designed in the manner of romantic English gardens, the kiosk was constructed on a traditional Turkish house plan, and openwork patterns can be seen along the axes of its main and side facades. It is covered with a gable roof with eaves in the Chalet style. The chimneys were built in such a way as to be differentiated from afar, a characteristic unique to these types of structures (Figure 1).

Other antecedents of this style can be seen in the summer pavilions of the German and British embassies. The plan of the German embassy summer residence along the shores of the Bosphorus at Tarabya was designed by Wilhelm Dörpfeld and implemented by the German architect Armin Wegner in 1885-87. The building's crested gabled roofs, towers and its steep gabled roof windows provide foreign architectural touches to a basic Ottoman style (Figure 2). The plan of the building also exhibits various novel elements. These are the entrance hall, encircled with glass; a small vestibule accessed by the hall stairs; a spacious medium-sized hall accessed from the vestibule with rooms stretching beyond, and a pentagonal corbeled room that is a traditional feature of Ottoman architecture (Kalatafoğlu, 2009). The arches on the balcony on the facade, situated on the central axis of the building, are polylobed Moorish arches. The tower is in the Chinoiserie style. The spear-shaped features on the ends of the eaves are also evidence of newly adopted decorative elements (Batur, 1994a). Similarly, the decorative eaves, the polygonal high tower and the steep gabled roofs of the British Summer Embassy thought to be built by Mıgırdıç *Kalfa* in 1884 and that burned down in 1910 also carried marks of western architecture (Figure 2).

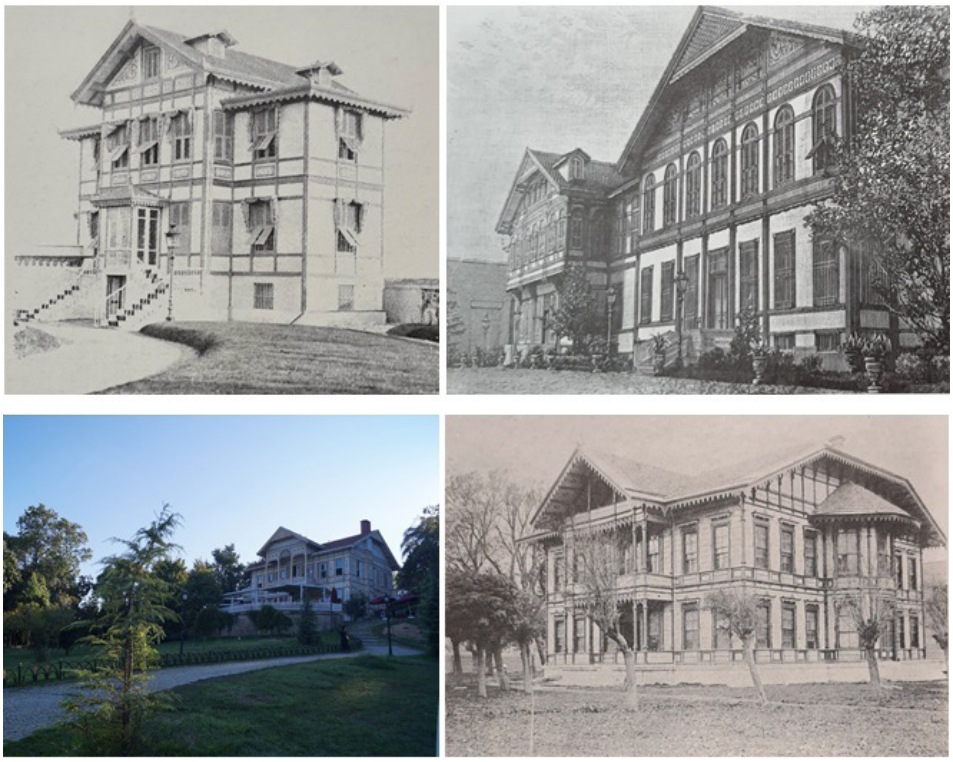

Figure 1. *Above Right: Yıldız Palace Chalet Kiosk (Tuğlacı 1981, 299). Above Left: Yıldız Palace Cihannüma Kiosk (Tuğlacı 1981, 299). Below Right: Yıldız Palace Imrahor Kiosk (Tuğlacı 1981, 267). Below Right: Emirgan Sarı Kiosk (Author).*

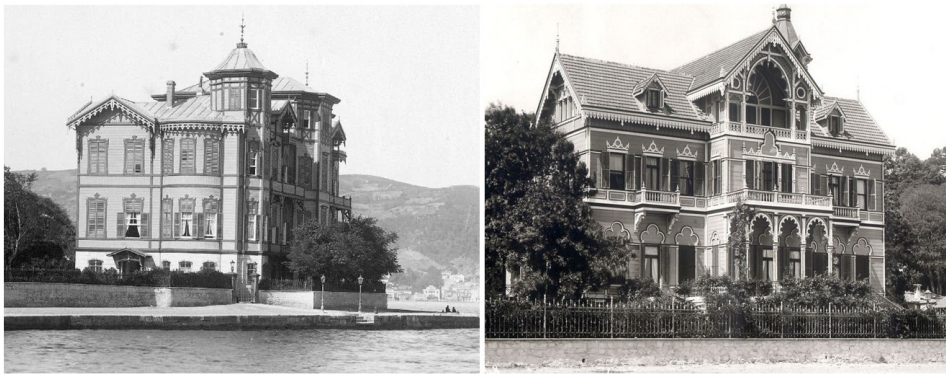

Figure 2. *Right: Tarabya German Embassy Summer Residence (Adapted from Eldem 1984). Left: Summer Residence of the British Embassy (Adapted from Eldem 1984).*

5. Ottoman summerhouses

"Summer houses" constituted a new type of residence that emerged in 19th century Istanbul. At the end of this century, members of the palace, high-ranking civil servants, soldiers, affluent Ottomans, embassies, Levantines and prominent non-Muslims began to build houses on the Anatolian banks of Istanbul–in Kadıköy, Göztepe, Ziverbey and Erenköy–as well as on the Rumeli side–at shoreside districts such as Yeniköy, İstinye, Sarıyer, Büyükdere, Bakırköy and Yeşilköy. Istanbul's Princes' Islands were also chosen as spots on which to built summer homes. This trend, which started in the capital (Istanbul), steadily spread to reach points along the railroad routes and commercial centers on the coasts of the Marmara and Black Seas, carrying the concept of the summer home to the suburbs of Edirne, Trabzon, Samsun, Bursa and Izmir (Yücel, 1996). The shores of the Black Sea, in particular, were soon filled up with the summer houses of notable families in the region. These wooden residences were generally erected by Greek and Armenian undermasters of Turkish nationality, supervised by foreign architects, who designed the houses to reflect western tastes. Built in a style that did not appear in winter residences, the summer homes erected by affluent Ottomans were modeled on the summer residence buildings of the German and British embassies.

The houses were intentionally built among spacious vineyards and agricultural land along the coasts and had expansive gardens, private vineyards and groves that abounded with pine, cedar and magnolia trees. The kiosks or mansions provided a picturesque perspective where the house itself was blended in with the scenery and nature.

The mansions belonged to the aristocrats, and the organization of their plans consisted of a raised basement floor of masonry with generally two regular floors (ground+first) and an attic floor. Some were built on a wooden frame, some were brick covered with wood (Batur, 1994a). Those built in the timber frame system sometimes had wooden cross connections on the facades. These connection elements were often emphasized in different colors (Saner, 2008). The distribution of spaces in the mansion placed the kitchen, storage rooms, pantry, laundry room, servants' rooms and other service units such as baths and toilets on the basement floor. The main floor plan (ground floor) displays a trio of specialized public rooms–a parlor, library or office, and a dining room (Ekdal, 2000). These three rooms are sometimes accessed through a central hall (sofa) and sometimes through a corridor. Also on this floor is a toilet/bathroom and back entrances and service stairs for servants. The first floor contains the bedrooms. All of the rooms have high ceilings and ornate lighting (Ekdal, 2000). One of the novelties in these structures was the attic, which was an element that was not a traditional part of the Ottoman house.

Another new element not found in the traditional Ottoman home was the entrance hall. This hall was directly accessed from the stairs, decorated with stained glass and had a separate door leading out into a corridor. Sometimes

standing in front of the entrance hall was a decorative, arched porch, another stylistic element of foreign origin. The decorative arched porch was particularly a new motif that was adopted especially in houses that had no entrance hall where the door opened out directly into the *sofa*. The houses usually had another entrance at the back that was accessed by steps. The vestibule, central hall, corridor and stair area were architectural archetypes of the period.

Unlike in the traditional Turkish house, the entrance did not always stand on the central axis but was sometimes set to the side or in the corner. If the entrance was positioned on the central axis, this section of the house was designed to project outward, with its own roof and always having an arched balcony with a wooden banister. An emphasis was thus inevitably placed on the entrance to the house.

At the same time, the simple or L-shaped verandas on the front and back of the ground floor, the windbreaks or terraces and the triangular, hexagonal or polygonal rooms, as well as the three-cornered balconies were among newly adopted architectural elements. The towers and octagonal gazebos (*cihannüma*) were features that were foreign to the traditional Ottoman home. The clay roofing tiles used in these structures also represented foreign influence.

6. Characteristics of the plan

The layouts of the summerhouses of the period featured the novelty of a corridored plan. It was also seen that the traditional Turkish house plan continued to be used with certain modifications. The most striking feature on the new plan was the asymmetry. The Turkish house plan is traditionally symmetrical but these houses were designed on an asymmetrical plan. The hall or corridor is a new element of house plans that began to be seen in residential architecture as from the nineteenth century. The period was characterized by the transfer of the monumental imperial staircases of large shorefront houses and mansions to the sections of the house between the *harem* and *selamlik,* with corridors around the stairs connecting the *harem* and *selamlık sofas* (Eldem, 1954). As from the middle of the 19th century therefore, the central *sofa* plan was replaced by halls (corridors) on the symmetrical axis and stairs that led up to these halls (Batur, 1994a). In other words, the *harem* and *selamlık* were joined in the same building mass by means of the stairs between the two buildings and the surrounding corridors. Significant examples of this new type of plan that emerged in the Ottoman house under the western influence are the Rumelihisarı Kadri Raşit Pasha *yalı,* Kanlıca Saffet Pasha *yalı* and Bebek Halim Pasha *yalı.*

Corridor plans were widely used in summerhouses. One of the major kiosks of the times, Ali Şefik Pasha Kiosk (Esad Totani Pasha Kiosk) was built in Kızıltoprak by Ali Şefik Pasha, the army commandant in Erzurum. The architect of the structure, which is today being used as the Kızıltoprak F.Şadiye Toptani Teacher's Residence, is unknown; it comprises a basement of masonry, two floors of living space made of wood, and an attic. In the middle of the building, running north-south, is a transverse corridor that divides the structure into two. At the east of this hall, on the ground floor on the side that looks out onto the main facade of the kiosk, there is a parlor that projects outward from the central axis and beside it on one side, a recessed room, with an entrance hall on the other side (Figure 3). An imperial staircase stands at the west end of the hall in the corner. The wet areas on the two stories are situated alongside the stairs. The first floor of the house is based on the same plan and contains the bedrooms. The ground floor parlor is a room that has a decorative wooden balcony in front. The attic floor of the kiosk has been designed in the same layout as the first floor. On this floor again, there is a parlor with an arched balcony with a wooden banister that sits on wooden posts (Figure 3). The house has been set on an asymmetrical plan, where the entrance is not on the central axis but on the side. One characteristic feature of the house in the period is a porch out in front that is accessed through a glass entrance hall. This entrance hall leads directly into the corridor. The

structure can also be accessed from entry stairs on the west and from an entry hall in back that also opens out into a corridor.

The house plan that included corridors, a trend that was widely seen in summerhouses, can be seen in another example that was built by an anonymous Italian architect–Arif Hikmet Pasha Kiosk, built with Romanian lumber in 1900 for Arif Hikmet Pasha, First Lord of the Admiralty. The four-story structure, together with its service areas, is made of masonry and has two stories above its basement and an attic floor. Its ground floor plan features a hall (corridor) with living spaces situated around it which is accessed from the entrance hall (Figure 4). At the tip of the long and narrow hall or corridor are U-shaped stairs. The other staircase in the building is in the section of the house opposite the entrance hall. On this floor, the hall has two rooms facing each other, with a bath and toilets between them, each having their own corridors. The most resplendent room on the ground floor is the parlor, which is situated as a rectangular and horizontal projection looking out onto the front of the house (Figure 4). On the first floor of the kiosk, the ground floor hall (corridor) has been modified and turned into an almost square *sofa,* to which an addition of a balcony has been made at the end that faces the side of the house (Figure 4). Similar to the one on the ground floor, the parlor facing the front of the house has an additional balcony attached to the end. The same plan is used on the attic floor, and again, a wooden-banistered, arched balcony resting on wooden posts stands in front of the parlor (Figure 4). Both floors of the kiosk are arranged on an asymmetrical plan. Entry into the kiosk is from a closed entrance hall accessed by curved stairs that stand in the corner at the rear of the outward-projecting parlor (Sürmeli, 2019). The closed entrance hall leads into a small staircase hall. It is from here that the main hall (corridor) of the house is reached (Figure 4).

Figure 3. *Above: Ground and first floor plans of Ali Şefik Pasha Kiosk (Esad Toptani Pasha Kiosk) (Redrawn from Kalafatoğlu 2019, Fig 10). Below: Ali Şefik Pasha Kiosk (Esad Toptani Pasha) (Author).*

Figure 4. *Above: Ground and first floor plans of Arif Hikmet Pasha Kiosk (Redrawn from Sürmeli 2019, Fig 18). Below: Arif Hikmet Pasha Kiosk (Author).*

Another layout used in the summer kiosks was the "interior *sofa* plan" and its variants, which were among the most popular designs utilized in the traditional Turkish house. The most widely used layout variant in the summerhouses of this period was the "*sofa* and interior stairs" type. At the beginning of the 19th century, houses with interior *sofas* had a staircase at one end of the *sofa*, and half of the *sofa* was allotted to the stairs (Eldem, 1984). Sometimes the section of the room where the staircase stood had a door. In shorefront houses, the side of the house where the sofa and stairs were situated looked out into the garden. This type of plan where the stairs stood on the innermost side of the sofa is called the "*sofa* and interior stairs" plan (Eldem, 1954). This layout, with its monumental imperial staircase at the end of the *sofa* can also be seen in the summerhouses of the period.

Cavit Pasha Kiosk, Kadıköy Bostancı, is one of the examples of this type of plan. Made up of a ground floor, a first floor, and an attic floor, the wooden kiosk has a single-story pantry section of masonry adjacent to it (Sürmeli, 2019). The plan used on all of the floors is of "*sofa* and interior stairs" design. As in traditional Turkish houses, the entrance is on the central axis and directly leads into the *sofa* (Figure 5). This time, however, as a novelty peculiar to this particular era, a decorative arched porch sitting on wooden posts stands in front of the entrance hall (Figure 5). On the ground floor, the front part of the *sofa* functions as an entrance hall. At the end of the *sofa* is a door that leads to U-shaped stairs. A design that differs from the traditional Ottoman house is the projection of the *sofa* not toward the front but toward the back and the north. On this floor, there are two rooms on one side of the

Figure 5. *Above: Ground and first and attic floor plans of Cavit Pasha Kiosk (Redrawn from Sürmeli 2019, Fig 16). Below: Cavit Pasha Kiosk (Author).*

sofa and on the other are situated a room and a hallway that opens out into the service area (Figure 5). On the first floor of the kiosk, there is a *sofa* that serves as a parlor and is situated on top of the entrance hall on the ground floor. The plan of this floor is symmetrical and the spaces in the two wings of the sofa have been arranged symmetrically. A decorative wooden-banistered balcony stretches out in front of the *sofa* or parlor (Figure 5). On this floor, on two sides of the *sofa* (parlor), there are three-sided balconies on each side of the rooms facing the front of the house, a feature that is foreign to the traditional Turkish house. The attic floor of the kiosk has been designed in the same layout as the first floor. On this floor again, there is a *sofa* or parlor with an arched balcony with a wooden banister that sits on wooden posts (Figure 5).

The template of the house with "*sofa* and interior stairs" presents another example in the form of Mihran Efendi Kiosk in Erenköy. Also known as "Kuleli Kiosk", this structure is made up of a ground floor, a top floor and a cihannüma floor (attic room). Another feature of the period can be seen in the way the interior sofa projects out toward the back instead of to the front. The kiosk's *sofa* was assigned an entrance hall function on the ground floor and served as a hall on the upper floor (Figure 6). Arranged around the stairs at the end of the *sofa*, or entrance hall, on the ground floor, are a kitchen, toilet and bath. On the upper floor, there is only a toilet situated at the stairs. There is a room on each wing of the *sofa* (entrance hall) on the ground floor. While one of these rooms ends at the same point as the *sofa,* the other projects out toward the front. The room ending at the same point as the *sofa* has a wooden-columned veranda stretching out in front, a feature found in the summerhouses of the period that were not included in a typical Ottoman house (Figure 6). The house is accessed from the veranda, which is reached with a few steps that lead in from the

Figure 6. *Above: Ground and first floor plans of Mihran Efendi Kiosk (Kuleli Kiosk) (Redrawn from Sürmeli 2019, Fig 11). Below: Mihran Efendi Kiosk (Kuleli Kiosk) (Author).*

garden (Sürmeli, 2019). Above the veranda on the upper floor is a balcony that is of the same width as the veranda. On the first floor of the kiosk, there are two rooms that are situated above the *sofa's* outward-projecting room. Above the room overlooking the front of the building is a mansard roof with a wide cornice, an unfamiliar element in Turkish architecture (Fig 6). The most characteristic part of the house, however, can be said to be the emphasis on the view in the form of the tower-like *cihannüma* or roof pinnacle (Figure 6). Situated at the attic room, the cihannüma is covered with a crested cone.

Another type of plan scheme used in the summerhouses of this period is the "interior *sofa*" plan with its "zülvecheyn" or reception hall, stretching out from one end to the other, a feature that was seen in classic Ottoman houses. The plan, however, departed from its popular usage in the traditional Turkish house with the use of different elements that characterized the era. Blending in with the trends of the period, this type of plan can be seen in the example of Dr. Cemil Topuzlu Kiosk in Kadıköy. Built in 1900 by the architect Alexandre Vallaury, this is a structure made of masonry that has four stories above the ground floor (Batur, 1994b). One of the differences in the plan of this building was its asymmetrical design. Asymmetry was a feature of the era and this can be seen in the size and positioning of the rooms on the two wings of the *sofa* in the kiosk. Entry to the house is through a porch that is accessed by imperial stairs that stand in front of the *sofa*, which has been placed on the central axis. This leads to the *sofa* or parlor (Figure 7). Two of the rooms around the *sofa* jut out in a triangular projection on the ground floor, an application that was foreign to the Turkish house at this time. On the side of the house looking out onto the sea, there is a wooden-columned L-shaped terrace or veranda, which is another new element introduced in this era (Figure 7). On the upper floor, this terrace or veranda takes the form of a balcony. On the west wing of the *sofa*, the room juts out toward the back, looking out toward the sea, thus forming a boundary to the terrace/veranda in this direction. This room has wide eaves and is covered with a gabled roof.

The most striking element of the structure is the staircase tower on the northeast corner. These stairs are situated on one side of the *sofa* and are

Figure 7. *Above: Ground floor and first floor plans of Cemil Topuzlu Kiosk (Redrawn from Sürmeli 2019, Fig 15). Below: Cemil Topuzlu Kiosk (Author).*

accessed through a corridor (Figure 7). The tower is taller than the house and is topped by two wide eaves closed off with a conical, pyramidal covering. The upper story of the tower is the *cihannüma* story, where there is a single room. There is an observation deck situated around this room. Besides this striking tower at the corner of the house in front, the other element that captures the attention is the decorative wooden arch seen on the balcony in front of the upper floor *sofa*. Vallaury has used the Seljuk style of pointed arch (Figure 7). A wide eaved hipped roof covers this section of the kiosk, accentuating the entrance axis. This axial entrance with its monumental arch and double-eaved tower defines the identity of the structure.

Another example of the Zülvecheyn "interior *sofa*" plan can be seen in the kiosk located in Göztepe belonging to Zülüfü Ismail Pasha who was aide-de-camp to the sultan. Built as a structure of masonry with two regular floors and an attic on top of a basement floor, the layout of the kiosk includes an interior sofa plan situated on the central axis. There is a wooden-columned porch in front of the sofa on the ground floor. On this floor as well is an entrance hall in the front of the *sofa* that is a feature reflecting the trends of the times, with a salon or parlor in the back (Figure 8). There is a balcony over the porch on the first floor (Figure 8). The entrance hall on this floor is the parlor. On the two sides of the *sofa*, there is a rectangular room on both floors looking out to the front of the house, and looking over the back, there are octagonal rooms with windows on all walls, a foreign element that cannot be found in the traditional Ottoman home (Figure 8). These octagonal rooms have wide eaves and a *cihannüma* above them. The kiosk stairs stand on one side of the sofa between the rooms and there is a *cihannüma* on the attic floor. The toilet, bath and other wet spaces are arranged in-between the rooms on the other side of the *sofa*, separated from the other spaces by a corridor (Sürmeli, 2019).

Figure 8. *Above: Ground floor and first floor plans of Zülüflü İsmail Pasha Kiosk (Redrawn from Sürmeli 2019, Fig 12). Below: Zülüflü İsmail Pasha Kiosk, front and octagonal rooms on the rear façade (Author).*

7. Facade features

In this period, besides summerhouse layouts, facades also exhibit some visible differences. The movement in layout design is echoed and can be read as well in the mass of the structures.

The feature that catches the eye on the main facade of the building is the central axis. Entrances are sometimes on a symmetrical axis but they also shift to the side or to the corner. The *sofa* arrangement in traditional Ottoman residential architecture has been replaced in some examples by a parlor sitting on the central axis. The most dynamic element in the facade arrangement is the parlor, situated on the central axis and projecting toward the front of the building. In the traditional Ottoman house, the customary design is to have the *sofa* project out toward the front in the "interior *sofa*" plan type. In this era, however, a new massive feature can be seen in summerhouses, where in some structures, the parlor sits on the central axis and also projects outward. Major examples of this can be seen in the kiosks of Ali Şefik Pasha and Arif Hikmet Pasha.

Another distinctive feature of the summerhouses of the period is the asymmetrical facade arrangement. This feature, which was never an element in traditional Turkish houses, can be seen very clearly in Arif Hikmet Pasha Kiosk, Mihran Efendi Kiosk and Cemil Topuzlu Kiosk. The asymmetry in the plan of Arif Hikmet Pasha Kiosk is apparent in the chamfered entrance in the corner and its parlor projecting outwards. In Mihran Efendi Kiosk, the main facade consists of a wooden-columned veranda on the ground floor and on one side of the *sofa,* a room projecting to the front with a wide eave and triangular roof covering on top. Cemil Topuzlu Kiosk displays another example of the asymmetrical facade arrangement. Here, it is the staircase tower that stands at the corner higher than the structure, with its wide double eaves and pyramidal, conical roof, that provides the asymmetrical touch.

One of the most striking features of the Ottoman summerhouse facades can be seen in the way a wood-posted porch is situated in front of the sofa or parlor, whereas on the first floor and attic story, there are Maghrib-Moorish-Orientalist-Mudejar decorative balconies with arches settled on wooden columns with banisters of wood

Figure 9. *Above: The widely popular type of festoon used on eaves and balcony balustrades (Author). Below Right: The "chalet" type of houses of the era and their layouts, as described by the author Mehmed İzzet in his book (İzzet 1904, Fig 2). Below Left: Kinds of steep gabled roofs. Balconies with Magribi-Moorish-Orientalist-Mudejar arches and woodworking trim (Author).*

that are fashioned along the lines of the ornate arches seen in the region of Andalusia (Figure 9). The ornamentation on the banisters of these balconies is of wood on which the technique of decoupage has been applied. The decorative workmanship here is a product of the art of woodcarving and it is particularly visible in the rake moldings. The festoon motifs, so widely popular at this time, on the underside of the steep gabled roof and the balcony balustrade make use of S and C curves, a design resembling the Ottoman palmette (Figure 9).

The decorative woodcarvings can also be seen along the window frames. The facades are similarly decorated with lace-like wooden decoupage work. The festoons sometimes wrap around the pediment of the gabled roof.

The steep gabled roof is the most characteristic feature of these houses . The steep gabled roof on top of the attic story balcony has a wide eave with a crest; there are many versions of this balcony. Inside the steep gabled roof are Maghrib-Moorish-Orientalist-Mudejar arches made in the wood decoupage technique (Figure 9).

These roofs sometimes have acroterion and antefix details. The complementary element of the steep gable roof is the arrow that rises from the center of the roof and has vegetative woodwork motifs on two sides, forming the crest. This roof element standing over the projecting entry mass is the most striking part of the front of the building. There are decorative wooden consoles and mutules beneath the wide eaves of the crested steep gabled roofs, a characteristic that makes a visual contribution to the street silhouette of the house, giving the kiosk the aura of both summerhouse and chalet. The roof pediments have a framework of wooden slats (the tympanon), inside of which are various forms and designs made from transversely arranged slats or latticework.

A new architectural feature that appears in the summerhouses of this era is an element that helps to form the facade of the building–attic story windows. The attic was not a place that is commonly used in the traditional Turkish house but in this period, it

began to be used as a living space. The attic window seems to have been designed as a stylistic part of the exterior of the building, and as a characteristic of the period, this element was covered with a steep gabled roof. Another novelty in attic stories was a polygonal or cylindrical cihannüma that jutted outwards from the structure. This archetype, new to summerhouses, takes the form of a tower-like structure with wide eaves.

Another set of elements unique to summerhouses, designed to be viewed from the exterior of the building, were chimneys, kept at a substantial height and adding to the structure a plastic effect. The chimneys are evidence that the houses were also used in the wintertime.

The summerhouses were painted white and in light and bright colors and all woodworking was carried out by local carpenters. The exteriors of the houses were built of pitch pine due to its durability in the face of climate conditions and the elements (Ciner, 1982). Other timber that was used besides pitch pine were oak, chestnut, alder, beech, elm and linden trees. The harder trees were used for the exterior while less durable trees that were challenged by climatic conditions such as linden were mostly used for the interiors of buildings.

8. Discussion and conclusion

This article presents the wooden summerhouses that constitute a unique group of structures in 19th-century residential architecture, all of which were products of the era in which Ottoman culture turned its face to the west. Their plan designs, the new elements of their layout, and the formation of their facades are discussed. Built by foreign architects in the 19th century and reflecting the western influence on Ottoman residential architecture, Ottoman summer residences are a unique example of 19th century Ottoman residential architecture. Especially in Istanbul, the architectural styles reflected in these mansions located in the settlements of the foreign and Levantine bourgeoisie entered the country through foreign architects, embassies, and newspapers (Batur, 1983). The houses are referenced in one of the important periodicals of the day, *Servet-i Fünun*. The July 1894 edition features an exhibition in London of residential wooden houses and advertises that potential buyers could purchase these structures or have similar versions built wherever they chose. In fact, the magazine offers sketches of the houses along with their prices (Kalafatoğlu, 2009). The houses introduced to readers are of the Victorian *Cottage style*.

Built amid expansive gardens, vineyards and woods facing the sea, these detached summerhouses have a foundation basement of raised masonry that forms the base for a ground floor, a first floor and an attic floor. The picturesque appearance of these buildings is due in some structures to their timber frames painted white or in light and bright colors and in others, to the wood-covered bricks fitted into a timber frame. The basement contains a kitchen, storage rooms, a pantry, laundry room, servants' quarters and other service units such as baths and toilets. The kitchen can also appear on the main floor or at the back of the house. The ground floor plan displays a trio of specialized public rooms–a parlor, a library or office, and a dining room. These three rooms are sometimes accessed through a central hall (*sofa*) and sometimes through a corridor. Also on this floor is a toilet/bathroom, as well as back entrances and service stairs for servants. The first floor contains the bedrooms. All of the rooms have high ceilings and ornate lighting (Ekdal, 2000). While there is no functional difference between rooms in the traditional Ottoman house and all rooms serve as spaces for sleeping, dining, cooking or receiving guests, the architectural approach of differentiating rooms according to function became a novel addition to Ottoman architecture and culture. Above the first floor is another element foreign to the traditional Ottoman house–the attic.

These mansions (kiosks) also have another new spatial element–long and narrow corridors (halls). The corridor or hall is an element foreign to the Ottoman house, serving as an area of

circulation and around which all other spaces are arranged. In fact, even service areas had their own internal halls/corridors. The element of the "corridor" or "hall" originated in Europe but has a marked similarity to the "sofa." The hall/corridor so commonly used in the 19th century as an element of houses especially in England and the United States is in fact the equivalent of the sofa in the Ottoman house (Barillari, 2010).

When the hall (*sofa*) is situated on the central axis of the structure, sometimes it can have two sections. In this two-section sofa/hall application, the front of the sofa/hall is the entrance hall on the ground floor and the stairs or the parlor is in the back. On the first floor, the front of the sofa/hall entrance hall functions as a parlor. In front of the sofa/hall is a new element– a wooden-banistered porch. Above the porch, on the first floor, there is a new decorative element in front of the sofa (hall) in the form of a steep gabled roof and balconies that have wooden posts, decorative banisters, ornate arches, triangular pediments and a wide and ornamental cornice (Saner 2008). These balconies are the most important elements of the configuration of the facade. Another new feature in these structures is that the entrances are sometimes placed at the side of the building. In such cases, there is a stained glass entrance hall after the entrance, an element again foreign to the Ottoman residence.

Still another new feature that can be seen in the plan arrangement of Ottoman summerhouses is asymmetry. While the traditional Ottoman houses exhibit a decided symmetry in the arrangement of rooms on two sides of the sofa, the rooms on the sides of the sofa/hall in these summer mansions are arranged asymmetrically. The rooms display the additional imported novelty of sometimes being triangular, pentagonal or polygonal. Triangular, pentagonal and polygonal projections are also a new addition to the Ottoman house and can be seen on balconies and bay windows. The asymmetry of the facade is yet another new element. The asymmetry is created by entrances pulled over to the side of the building, verandas adjacent to the entrance, and towers to the side.

Another space that is new to these mansions is the straight or L-shaped veranda and terrace, which were never a part of the Ottoman house. The verandas on the side of the entrance and the terraces at the back of the house have wooden banisters and decorative arches, also displaying balconies above, again with banistered and arched balconies.

Another striking element that catches the eye in these kiosks is the tower-like structure of a polygonal or square-shaped *cihannüma* that rises above the house to capture a glimpse of the view outside. The cihannüma is sometimes situated on the attic floor and sometimes appears on one side of the building at the top of the stairs. These structures have wide cornices and are topped with a crested cone, giving the building a distinctly characteristic appearance. Similarly, the attic floor and the wide.

The facades of these buildings are highly decorated and the new elements that can be observed from the front of the building are the wide-eaved steep gabled roof and tall chimneys, the banisters of the balconies and the intense wood-carved decorations and decoupage on the cornices, the trim woodworking design, the ornamental wooden mutules beneath the cornices, the wide-eaved steep gabled roof over the balconies on the ends of the sofa/hall, and the arrow- or spear-shaped crests on top of the roofs. The Maghrib-Moorish-Orientalist and Mudejar styles of wooden arches used on the balconies, verandas as well as on the terraces and porches are important new elements that shape the facades of the buildings. The festoon motifs, so widely popular at this time, on the underside of the steep gabled roof and the balcony balustrade make use of S and C curves, a design resembling the Ottoman palmette (Fig. 9). All of the wooden surfaces are abundantly full of ornamentation (Saner, 2008). Similarly, the clay roofing tiles are imported and were first used exclusively in these buildings (Saner, 2008).

Differing from houses in the city, the picturesque appearance of Istanbul's wooden summerhouses exhib-

Table 1. *Characteristics of the summerhouses in the Kadıköy district, as described in the article (Author).*

NAME OF THE STRUCTURE	LOCATION	ARCHITECT/DATE	PLAN	NEW PLAN ELEMENTS	FACADE CHARACTERISTICS
Ali Şefik Pasha Kiosk (Esad Toptani)	Kızıltoprak	Unknown/19th century	with corridor	corridor, asymmetrical plan, parlor projecting out from the facade, front entrance hall, back entrance hall, porch, attic floor, attic floor windows, decorative arched balcony in front of the sofa	decorative arched balcony in front of the sofa, steep gabled roof and crown above the sofa, high chimneys, trim woodworking
Arif Hikmet Pasha Kiosk	Göztepe	Unknown/19th century	with corridor	inner halls in front of service units, parlor projecting out from the facade, asymmetrical plan, entrance hall, decorative arched balcony in front of the sofa, attic floor	asymmetrical facade, decorative arched balcony in front of the sofa, steep gabled roof and crown above the sofa, high chimneys, trim woodworking
Cavit Pasha Kiosk	Bostancı	Unknown/end-19th century	plan with sofa and interior stairs	sofa projecting out to the back, entrance hall, decorative arched porch with wooden columns in front of the entrance hall, service hall, decorative arched balcony in front of the sofa, attic floor, three-corner balconies on the top floor	decorative arched balcony in front of the sofa, steep gabled roof above the sofa, high chimneys, trim woodworking
Mihran Efendi Kiosk	Erenköy	Unknown/1900's	plan with sofa and interior stairs	sofa projecting out to the back, ground floor entrance hall, sofa on upper floor functioning as a hall, asymmetrical plan, verandah, balcony above verandah, parlor, wide-eaved room with triangular roof on top floor projecting out from the front facade, cihannüma with conical crest	asymmetrical facade, decoratively arched verandah with wooden columns, balcony above the verandah, wide-eaved triangular attic above a projecting side room, chimneys, cihannüma tower, trim woodworking
Cemil Topuzlu Kiosk	Caddebostan	Alexandre Vallaury/1900	plan with interior sofa	asymmetrical plan, inner halls in front of service units, porch, parlor, rooms with triangular projections, verandah/terrace in L-form at back, balcony above the verandah, cihannüma in the form of a tower	asymmetrical facade, decorative arched balcony at the end of the sofa, double-eaved cihannüma in the form of a tower, wide eaves, trim woodworking
Zülüfü Ismail Pasha Kiosk	Göztepe	Unknown/19th century	plan with interior sofa	porch, entrance hall, parlor, inner halls in front of service units, octagonal back rooms, cihannüma	cwooden columned porch, decorative arched balcony above porch, wide eaves, cihannüma, trim woodworking

it the features of an Istanbul-specific Cottage style, as well as the characteristics of the Carpenter's Gothic, Victorian, Chalet, Colonial, Art Nouveau, Orientalist and Neo-Gothic styles (Saner, 2008). On the other hand, the design features of the Late Victorian style are more in abundance in these houses. Some of these Late Victorian designs can be seen in such features as the decorative arched pediments, the crested steep gabled or hipped roofs, the mansard roof, wooden banisters, decorative cornices and Magribi-Moresque-Orientalist arched balconies, attic windows, tall chimneys, polygonal or square towers, asymmetrical facades and plans, inverted flowers with leaves and festoons of vegetative decoration, and Victorian trim woodworking (Figure 10) (Comstock, 2010; Osband, 2002). In the same way, the layout of the houses, their parlors, corridors/halls, entrance halls, polygonal rooms, polygonal balconies, polygonal bay windows, triangular, pentagonal or polygonal projecting rooms, asymmetrical plans and facades, porches, verandas and columned balconies, outward-projecting parlors, and the way the entrances were situated to one side, all reflect the features of the Victorian layout (Figure 10) (Woodward, 1996; Lawrence, 2020).

On the other hand, despite the impact of all of these foreign elements, the classic tradition of the Ottoman house is still distinctly apparent. A common scheme used in the kiosks of the times was the most popular traditional "plan with interior sofa" and a prominent variant of this, the "plan with sofa and interior stairs" that was used in the 19th century. Similarly, although the hall was a new element that had been adopted by a culture that had turned its face toward the West, a modernized version of the sofa was still used as a symbol of loyalty to past tradition.

The classification of these structures varies according to different scholars. The well-known Turkish architect Sedad Hakkı Eldem names these houses of the era "Erenköy Type" houses, using this term to define a new style that combines the forms of the Swiss chalets and the English Victorian with the traditional Turkish house (Eldem, 1984). Eldem defines the British Embassy Summerhouse, dated to 1884, as an example of the Victorian style (Eldem, 1984). Uğur Tanyeli however sees this to be an example of the chalet style. Tanyeli interprets the dominant style of the Istanbul summerhouse as being under the influence of the English Victorian style, stating that these buildings entered the residential vocabulary of

the times as chalets (Tanyeli, 1996). In the same way, Doğan Kuban also accepts that these houses were impacted by Swiss chalets and the English Victorian style (Kuban, 2013). Another researcher with the same view is the German architectural historian Martin Bachmann. Bachmann too maintains that these structures were influenced by the English cottage and the architecture of the Victorian Age (Bachmann, 2003). The author Mehmed İzzet declares in his three-volume encyclopedia published over the period 1904-1911, *Rehber-i Umur-u Beytiye,* that these houses were popular among the affluent Ottomans of the era, defining this type of house as a "chalet," as it was frequently referred to at that time (Izzet, 1904; Tanyeli, 1996) (Figure 9). The well-known Turkish architectural historian Afife Batur speaks of the style of these residences as an eclectic form of the Victorian style, pointing out that elements of Art Nouveau and Orientalism were used together in Istanbul (Batur, 1994c). Batur, recognizing that although the structures were manifestations of the principles of Ottoman civil architecture, they also represented a fusion of the Victorian and Art Nouveau styles (Batur, 1983; 1994e). The architect from Stettin, Armin Wegner, who was also the site manager for the construction of the German Consulate Summer Mansion in Tarabya, wrote in his construction log about the style of the building, defining it as having its roots in Victorian Age England and as being an echo of the dominant colonial style of the period. Wegner also says that the structure had elements of the "Swiss house style," so well-liked in German-speaking areas of the world (Bachmann, 2008a).

In particular, these structures formed a unique urban landscape with their facades, standing out as an original group of buildings that were born of the union of foreign influences and local traditions and adaptations. The houses constitute a synthesis of the traditional Ottoman residential typology and the western form, reflecting innovative concepts gathered from the west by the enlightened segments of the population, blended together with an insistence on remaining loyal to tradition. This trend in Ottoman residential architecture is considered to be the expression of the sophisticated tastes of Ottoman society as it moved on in its journey toward modernization. It must be emphasized however that the western influences in these structures, which can be categorized as the "Istanbul Victorian" style, were applied with an eclectic outlook. The wooden decorations as well as the decoupage technique so amply used reveal the influences of a variety of styles–Art Nouveau, Swiss Châlet, English Victorian, Maghrib-Moorish-Orientalist-Mudejar and Ottoman. The new style, or *Tarz-ı cedid*, as it was called, encompassed a local character that defined a new architectural concept that left its stamp on the contemporary vision of the Ottoman capital of Istanbul.

Lost to fires and the corrosive effects of time, with some demolished to be replaced by luxurious apartment buildings, these structures diminished significantly in number over the years. They represent however an important part of the culture of Ottoman wooden residential architecture and as such, their documentation and their transfer to future generations is of great importance. It is for this reason that we hope that the descriptions of the characteristics of this cultural legacy will serve to fill a noticeable gap in the literature.

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