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*Tanzimat Dönemi Mimarlığının Tophane’de Tezahürü: İngiliz Mimar William James
Smith Tasarımı Tophane Kasrı*

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Öz

Bu makale, İstanbul Beyoğlu ilçesinde yer alan ve günümüzde Mimar Sinan Güzel Sanatlar Üniversitesi’nin kullanımında olan Tophane Kasrı’na dairdir. Kasır, Sultan Abdülmecid tarafından 1851 yılında Tophane Askeri Tesislerine rıhtımdan gelen ziyaretçilerin karşılanması amacıyla yaptırılmıştır. Kasır, yapıldığı tarihten günümüze kadar varlığını sürdürmüştür. Tasarımı, Osmanlı Sarayı’nın maaşlı resmi mimarı İngiliz William James Smith’e aittir.

Makalede, Tophane Kasrı’nın mimari ve süsleme özellikleri sanat ve mimarlık tarihi disiplinleri çerçevesinde ele alınmıştır. Ayrıca yapının bulunduğu fiziksel çevre, tarihsellik perspektifinde değerlendirilmiştir. Kasırın mimarı William James Smith’in kısa bir biyografisi ile mimarın XIX. yüzyıl Osmanlı mimarlığındaki yeri ve metinde ele alınan diğer başlıklardır. Metnin oluşumunda literatür taraması ve sonrasında yerinde araştırma yapılmıştır. Ayrıca Devlet Arşivleri Başkanlığı Osmanlı Arşivi’nde konuya ilişkin belgeler ile çeşitli arşivlerde yer alan belge ve fotoğraflardan faydalanılmıştır.

Anahtar kelimeler: 19. Yüzyıl, Sultan Abdülmecid, tophane, Tophane Kasrı, William James Smith

Abstract

This article is about Tophana Pavilion which is located in Beyoğlu, Istanbul and is at disposal of Mimar Sinan Fine Arts University today. Abdulmejid I, had the Pavilion constructed in 1852 to welcome the visitors arriving at the port to the Tophana Military Installation. The Pavilion is still standing since the day of its construction. Its design belongs to the English William James Smith, who was the official salaried architect of the Ottoman Palace.

The architectural and ornamental features of Tophana Pavilion are discussed within the framework of the disciplines of art and architectural history in this article. In addition, the physical environment of the structure is assessed in the perspective of historicity. A brief biography of the architecture of the Pavilion, William James Smith, and his role in the XIX century Ottoman architecture are other topics covered in the text. Literature reviews and on-site research were performed in the formation of the text. Moreover relevant documents from the Directorate of State Archives, Ottoman Archive Section were used along with documents and photographs from various archives.

Keywords: XIX. Century, Abdulmejid I, tophana, Tophana Pavilion, William James Smith

Introduction

Tophana (Nusretiye) Pavilion is located on Meclis-i Mebusan Avenue, Kilidge Ali Pasha District, Beyoglu, and Istanbul on 139 plots, 2500 blocks and 5 parcels. The structure is right at the opposite side of Tophana Gate which used to be in the north of the walls that encircled Galata. The Pavilion takes its name from Tophana district, a Genoese colony located between Galata and Fındıklı.

Tophana Pavilion is a product of the mind of Ottoman modernization. After the notification of the Tanzimat and Reform edicts, it is felt more evidently than any other century that Ottoman Empire falls under the influence of Europe. Political, social, and cultural changes appear on the agenda via the centralized state apparatus. The transformation that has been ongoing since the 18th century deeply affects the structure and design nature of Ottoman architecture like it did in every field and the traditional architectural practice that had kept alive since the classic period starts to lose its power. Ottoman architectural world, now evolves to a level where the European architectural principles and types are being applied, the islamic-ottoman social complex period is coming to an end and an unusual architectural language is being build. In this new process, the structure types of European architecture; industrial structures, school, transportation, administration, culture and health structures¹ are quickly designed and presented to the public. In addition numerous mansions, Pavilions like Tophana Pavilion in Istanbul and its periphery were constructed in styles in connection with the historical design of the nineteenth century. The rapid integration of Ottoman architecture into European architecture and the application of European architectural styles in structures became reality when the foreign architects started working with their Professional architect identities for the Ottoman Empire. The first step for the foreign architects was taken by Reşit Pasha, Ottoman ambassador to London at the time. Reşit Pasha underlies the necessity to switch to masonry in building stocks and that European architects needed to work on Ottoman soils to design the masonry structures, in the reports he wrote at the time he was the ambassador. As a result of this first step Tophana Pavilion was designed by a foreign architect, William James, in the second half of the nineteenth century. It is a structure which represents the European architectural perspective and practice in Istanbul, with its plan, style, front designs, ornaments and decoration.

The Pavilion has been effectively used since 1851, its construction year. Due to this durability and the fact that the structure is located in one of the most historical sites of Istanbul, texts about the structure were published in newspapers from time to time. The Pavilion has been also reviewed as a subtitle in academic studies since the 1990s. This has directed us to prepare an article about only Tophana Pavilion as the main topic. The first problem discussed in the text is the name of the Pavilion.

The name of the structure appears as Tophana Pavilion in the documents, historical photographs and in publications up until the 1960s in the Ottoman Section of the State Archives. However; today the common preference to use the name of Nusretiye Pavilion instead of Tophana Pavilion brings to minds the possibility of a relation to Nusretiye Mosque. While this situation points to a negative aspect for both of these structures and most importantly for urban core memory. For historical cities like Istanbul to maintain their historical memories, protect authentic names of structures is necessary. From this point of view the structure will be referred to as Tophana Pavilion.

¹ Mustafa Cezar, made a definition for the structures mentioned above, he used the “*Social Functioning Structures*” term for all these structures. Mustafa Cezar, *Sanatta Batı'ya Açılış ve Osman Hamdi*, Akbank Yayınları, İstanbul 1971, p. 83.

1. Tophana District with Its Spatial Growth and Changes in Historical Process

Tophana which is located in Beyoğlu, Istanbul, is a historical area on the coastline of the city and Bosphorus, as well. This district whose spatial historical presence in Istanbul dates back to the Byzantine Period was called Metepon² until the conquest. In that period Metepon was a country field covered with trees outside the Genoese Walls surrounding Galata. Apollon Temple and Nataile Church inside Metepon are known to have been present in Byzantine Istanbul period.³

Shortly after the conquest, Sultan Mehmed II founded Tophana Facility in Metepon to serve the defense industry. Tophana building⁴ changed the name of its location in time and the region became referred to as Tophana.⁵ Historian Eremya Çelebi Kômürçiyân who was born in Istanbul and lived in the seventeenth century states that the name origin of the district is the Tophana Building.⁶ Likewise byzantologist Semavi Eyice refers to a relation between the name of the district and Tophana building.⁷

The most important reason why Tophana -i Amire was constructed here is the proximity of the structure to the sea, making the management of the logistics process of production much easier. Tophana-i Amire which was expanded in size in the period of Suleiman The Magnificent, had a three-chimney design as can be seen in the Galata Section (Figures 1 and 2) of the Miniature paintings of Matrakçı Nasuh, named Beyân-ı Menâzil- i Sefer-i Irakayn-ı Sultan Suleyman Han. In addition the cannons seen in the front area of the relevant miniature painting affirm that the structure was Tophana building. (Figure 1 and 2)

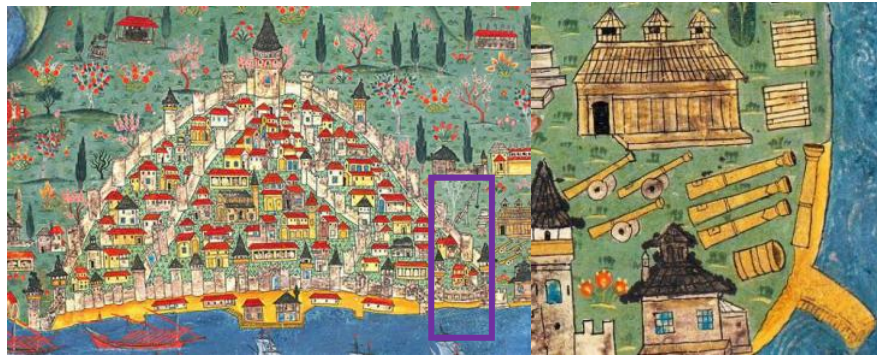


Fig. 1. Galata in Matrakçı Nasuh Miniature Painting⁸ **Fig. 2.** Three-chimney Tophana Building⁹

The district was not a region solely deployed with weapon industry through its urban historical timeline. Tophana has been one of the urban spaces where the connection of the city with the sea and the port is established not only in the Byzantine, Ottoman, and Early Republican Eras but also today. Despite the dominant Christian population in Galata and Pera right next to the district, it is one of the spaces where the Muslim population showed presence in both Ottoman and Early

² Oğuz Ceylan, “ Top Döküm Binaları (Tophane-i Amire) ve Onarımları ”, *Tasarım + Kuram*, C.2, S.3, 2003, p. 43.

³ Şafak Tunç, *Tophane-i Amire ve Osmanlı Devleti'nde Top Döküm Faaliyetleri*, Başak Kitap, İstanbul 2004, p.11.

⁴ A structure positioned in a place and taking its name from the name of the place, is a common practice encountered in Ottoman and Republican Istanbul and even in the peripheral cities.

⁵The fact that Ottoman Pavilion, which was essentially located within the Walls, operated in Ceneviz Region with its Tophana Building, is very important in terms of Ottoman settlement history in Istanbul.

⁶ Eremya Çelebi Kômürçiyân, *İstanbul Tarihi: 17. Asırda*, İstanbul Üniversitesi Edebiyat Fakültesi Yayını, İstanbul, 1952, p. 259.

⁷Semavi Eyice, “İstanbul'un Mahalle ve Semt Adları Hakkında Bir Deneme”, *İstanbul Üniversitesi Türkiyat Mecmuası*, C. 14, 1965, p, 213.

⁸Hüseyin Zahir Selvi - Gaye Bekiroğlu Keskin, “Matrakçı Nasuh'un Galata ve İstanbul Minyatürlerinin Harita Tekniği Açısından İncelenmesi”, *İstem*, Yıl:15, S.29, 2017, p. 32.

⁹<https://twitter.com/tasvirsanatları/status/1192040986156904448/photo/1>(Date accessed: August 22, 2021).

Republican periods. Job opportunities provided to the locals by Tophana-i Amire and the fact that there were areas to meet the worship needs of the Muslim population can be the evidencing reason why the Muslims preferred to live here.¹⁰

Tophana too, got its share from the fire outbreaks which are considered to be milestones in the spatial transformation of Istanbul, and it turned into ruins in the 1765 fire outbreak. Selim III paid special attention to the district which lost numerous buildings in the fire. The trees on the Tophana coast side were cut as a precaution, the bronze cannons were removed and a new barracks was built to the front side of Tophana-i Amire for the Cannoneer Artillery Corps.¹¹ The barracks which was completed in 1791 was expanded with the expropriations in 1798. The 1804 fire outbreak also affected Tophana and 400 houses around the barracks got burned, a year later the barracks was rebuilt. The Melling Etching in figure 3 is an important archive document showing us that the Cannoneer Artillery Barracks¹² was designed in 3 rows in accordance with the topography in different periods.



Fig 3. Tophana Coast and Cannoneer Artillery Barracks in the Antoine Ignace Melling Etching, 1819.¹³

Cannoneer Artillery Barracks got destroyed completely in the 1863 fire outbreak and a 100-room masonry Tophana Barracks was built instead in Sultan Abdulaziz Period. Its construction was completed in the late nineteenth century in the same period and continued its existence in urban poetry until the 1950s, but was demolished in 1957 on the grounds that it was located on Kemeraltı Street which was opened to traffic as a result of the road widening works on the Besiktas Karakoy axis.¹⁴ (Figure 3)

¹⁰ Önder Kaya, *İstanbul, 2500 Yıllık Tarihi*, Timaş Yayınları, İstanbul 2010, s.101.

Aydın Aktay, *Kentsel Mekânın Paylaşılması Sorunu: Tophane Örneği*, (Sakarya Üniversitesi Sosyal Bilimler Enstitüsü, Yayınlanmamış Doktora Tezi), Sakarya 2013, s.119.

¹¹ Çelik Gülersoy, "Son 400 yılda Tophâne Semti", *VIII. Türk Tarih Kongresi i (11-15 Ekim 1976) Bildiriler*, T.T.K. Basımevi Ankara 1983, s.1638.

¹² Çelik Gülersoy refers to Cannoneer Artillery Barracks as Topçubaşı Barracks. Çelik Gülersoy, *a.g.m.* s.1642.

¹³ <https://archdogans.com/collections/engraving/products/tophana-from-the-sea-by-antoine-ignace-melling-paris-1819> (Date accessed: October 22, 2021).

¹⁴ Çelik Gülersoy *a.g.m.* s.1642.

Engin Aktürk, "İstanbul Beşiktaş-Karaköy Aksında 1950'li Yıllarda İmar Çalışmaları Nedeniyle Yıkılan ve Yeniden Yapılan Kültür Varlıkları", *Uluslararası Katılımlı 6. Tarihi Yapıların Korunması ve Güçlendirilmesi Sempozyumu / 2-3-4 Kasım 2017*, s. 348.

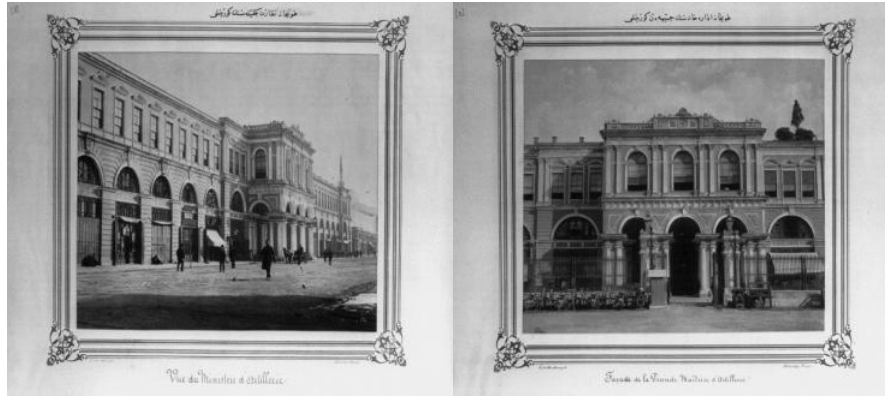


Fig. 4 and 5. Tophana Barracks and its Entrance Gate through the Lens of the Abdullah Frères in 1888.¹⁵



Fig. 6. Demolishment of Tophana Barracks Located In Front of Tophana-i Amire, During the Opening of Kemeraltı Street.¹⁶

Cannoneer Troop Barracks which is another public space located on Tophana coastline, was built in the Sultan Selim III period. The structure which was previously located in Ahırkapı, was moved to Tophana in line with the opinion that all units related to cannoneer artillery should be gathered together.¹⁷ The 1823 Firuzaga fire reached Tophana and both the barracks and its mosque were burned to ashes.¹⁸ Mahmud II had Nusretiye Mosque built between the barracks and the mosque which turned into a complete mass after the fire.¹⁹ In the Republican Period, a port warehouse and customs bureaus were built in place of Cannoneer Troop Barracks which remained empty until the mid-twentieth century.²⁰

Pelin Çoban, *Tarihsel Gelişim Süreci İçinde Kemeraltı Caddesi ve Galata Surp Krikor Lusavoriç Kilisesi Koruma Sorunları Üzerine Bir Araştırma*, (Yıldız Teknik Üniversitesi Fen Bilimleri Enstitüsü, Yayınlanmamış Yüksek Lisans Tezi), İstanbul 2014, s.57.

¹⁵ Library of Congress, Abdul Hamid II Collection; Lot, 9545, no. 2, Lot, 9545, no. 3.

¹⁶ Salt Research, Catalog Number, TASUH3281.

¹⁷ Haluk Şehsuvaroğlu, "İstanbul'da Yeniden İmar Edilen Semtlerden Tophane", *Türkiye Turing ve Otomobil Kurumu Belleteni*, S. 181, Şubat 1957, s.4.

¹⁸ Çelik Gülersoy, *a.g.m.* s.1642.

¹⁹ Özlem Oral Patacı, "Ampir Üslubunda Bir Sultan Cami: Nusretiye", *Akademik Bakış Dergisi*, S. 59, Ocak - Şubat 2017, s.169.

²⁰ Çelik Gülersoy, *a.g.m.* s.1643.

According to a document²¹ dated 1867 there used to be Cannon foundry, steamboat machinery, carpentry, forge, saddlery workshop, art and crafts atelier (nakkashane), tool house, tailor shop, tool house, master shop, sword shop, rifle atelier, chest and model workshop in Tophana which was in constant change and motion.²²

Tophana Pier, the construction of which was completed in 1894, was the only way of transportation connecting Pera with the city up to Galata dock. In her album published in Paris, Camille Rogier, portrayed Tophana Pier with a picturesque yet realistic understanding, with the Kilidge Ali Pasha Mosque at the back, almost as if it was a Bosphorus village. Rogier's work is an important visual source for the nineteenth century Tophana Pier and the physical environment of the district.



Fig. 7. Tophana Pier and Kilidge Ali Pasha Mosque, 1847, Roger Camillie²³

Tophana district has been an urban space which was emphasized by the Ottoman Court's with its military structures, Nusretiye Mosque, Clock Tower, Tophana Pavilion and especially after the construction of Dolmabahce Palace adjacent to it. The fact that all Ottoman Padishahs after Mahmud II, except for Abdulhamid II, had the Friday Greeting Parades in Nusretiye Mosque, increased the reputation of Tophana in public.

Tophana district, without doubt, is an important space in the urban core memory especially in spatial terms, embracing multi-level cultural heritage elements, from the change process it went through in the nineteenth century to this day.

2. Tophana Pavilion

Tophana Pavilion²⁴, is located on Meclis-i Mebusan Avenue, Kilidge Ali Pasha in Beyoglu district in Istanbul province. Tophana Pavilion was built to meet the foreign delegates visiting Istanbul by sea, to have short term group gatherings or to provide them accommodation in. It was the most popular structure of the Tophana Square in the nineteenth century. The structure is allocated to Mimar Sinan Fine Arts University.

²¹ This official document mentioned by Göncüoğlu must be State Yearbook of 1867. Çelik Gülersoy refers to this document as State Yearbook in his article about Tophana District. Çelik Gülersoy, *a.g.m.*, s. 1641.

²² Süleyman Faruk Göncüoğlu, *Bir Semt-i Meşhur Tophane Değişimin ve Yıkımın Hikâyesi*, HE Mimarlık Yayını, İstanbul 2009, s.29.

²³ <https://eng.travelogues.gr/item.php?view=56042> (Date accessed: August 25, 2021).

²⁴ ...“The Arabic Word “*qasr*”, originates from the word “*castrum*” in Latin (plural “*castra*”) and it is used to mean “fortified place”, “domicile of a monarch or a local ruler””... Nicole Kañçal-Ferrari, “Türk-Osmanlı Saray Literatürü (12.-20. Yüzyıl)”, *Türkiye Araştırmaları Literatür Dergisi*, C. 7, S.13, 2009, s. 205.



Fig. 8. Tophana Pavilion with Kilidge Ali Pasha Mosque, by James Robertson in 1853.²⁵

2.1. History of Tophana Pavilion

Tophana Pavilion was built in 1851 as a design of William James Smith, an English architect. Based on Charles Dethier's book named "*Le Bosphore et Constantinople*" published in 1873, Çelik Gülersoy stated that the Pavilion was built by an English architect and verified the connection between William James Smith and the structure.²⁶ There are different statements regarding the architect of Tophana Pavilion in recent publications. Cengiz Can states that the construction of Tophana Pavilion was a work of William James Smith, however he deliberately approaches Smith noting that the Pavilion gives the impression of a Fossati structure.²⁷ On the other hand, Nurcan Yazıcı interprets a document in the Ottoman Section of the State Archives as Vasil Kalfa being the project implementer of Tophana Pavilion while William James Smith being the designer of the structure.²⁸

The space where the Pavilion was built is a land formed by widening square in front of the Admiralty Building, under the command of Tophâne-i Âmire Admiral Halil Pasha. According to Haluk Şehşuvaroğlu, the square's name in front of the Admiralty Building, was Hatap Meydanı.²⁹

²⁵ <https://search.getty.edu/gateway/search?q=tophanna&cat=highlight&highlights> (Date accessed: January 14, 2021). The photographer who took the picture is the British photographer James Robertson of Scottish descent. Robertson who did engraving work at the London Royal Mint between the years of 1833 and 1840, was hired as the medallion and coin designer in Darphane-i Amire in 1840 and he continued his duty until 1881. During his duty in Darphane Robertson photographed the architectural monuments of Istanbul and especially Hagia Sophia and he published these photographs in his book named "*The Photographic Views of Constantinople*" in 1853. James S.Nelson, *Hagia Sophia, 1850-1950: Holy Wisdom Monument*, University of Chicago Press, Chicago 2004, pp.76.

²⁶ Çelik Gülersoy, *a.g.m.* s.1644.

Phillip Anton Dethier, *Le Bosphore et Constantinople*, Alfred Hödler, Vienne 1873, pp. 59.

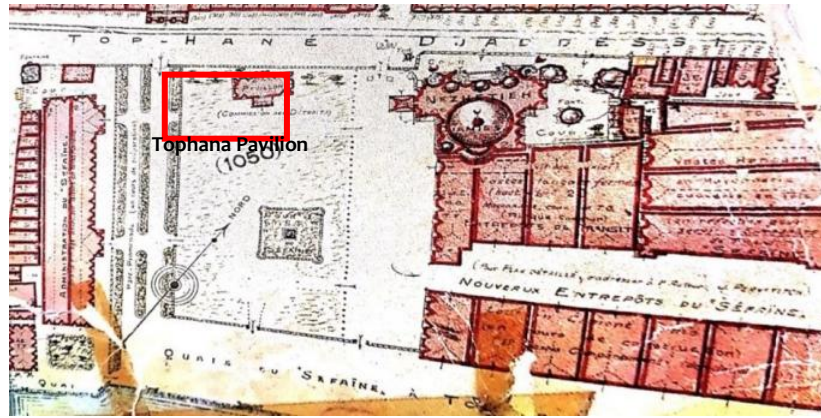
Umut Akyüz, *Beylebeyi Sarayı'nın 19. Yüzyıl Osmanlı Sarayları İçindeki Yeri ve Değerlendirmesi*, (Yıldız Teknik Üniversitesi Fen Bilimleri Enstitüsü, Yayınlanmamış Yüksek Lisans Tezi), İstanbul 2007, s.71.

²⁷ Cengiz Can, *İstanbul'da 19. Yüzyıl Batılı ve Levanten Mimarların Yapı ve Koruma Sorunları*, (Yıldız Teknik Üniversitesi Fen Bilimleri Enstitüsü, Yayınlanmamış Doktora Tezi), İstanbul 1993, s. 186.

²⁸ Nurcan Yazıcı, *Osmanlılarda Mimarlık Kurumunun Evrimi ve Tanzimat Dönemi Mimarlık Ortamı*, (Mimar Sinan Güzel Sanatlar Üniversitesi Sosyal Bilimler Enstitüsü, Yayınlanmamış Doktora Tezi), İstanbul 2007, s 233.

²⁹ Haluk Şehşuvaroğlu, "XIX. Asırda Tophane"

<http://openaccess.marmara.edu.tr/bitstream/handle/11424/147865/001500886006.pdf?sequence=2&isAllowed=y> (Date accessed: January 10, 2021).



Map 1. Tophana Pavilion in Front of Tophâne-i Âmire Admiralty on Pervittich Map³⁰

Tophana Pavilion, was built in purpose of meeting the Pavilion senior officers visiting and inspecting the Tophana military facilities or foreign delegates arriving to the city by sea.³¹ According to Çelik Gülersoy, in the previous years, in place of the Pavilion there used to be a mansion with its cistern built to be used by Sultan Selim III during his visits to Tophana Barracks,³² In the file numbered 1019, dated December 3, 1948 of The Pavilion, in The Commission for the Preservation of Antiquities Archive, Sultan Selim III is mentioned to be the first founder of the structure. The structure that is emphasized in The Commission for the Preservation of Antiquities Archive file must be the mansion and its cistern stated by Gülersoy. In addition, Sultan Mahmud II (1823) and Sultan Abdulaziz (1864) are also mentioned besides of Sultan Selim III as the founder of the structure.³³ The fact that Sultan Mahmud II is defined as the founder of the structure brings up the possibility that Tophana Pavilion could be mistaken for Nusretiye Mosque Hünkâr Mansion. Hünkâr Mansion was also, just like Tophana Pavilion, a place for temporary visits. Therefore the structures may have been confused in The Commission for the Preservation of Antiquities Archive. It is evident that anachronism is witnessed regarding Sultan Abdulaziz³⁴ who is described to be the last founder of Tophana Pavilion, and the period of time in which Abdulmejid I.³⁵ Forasmuch as Tophana Pavilion was constructed within the Abdulmejid I period, the founder of the Pavilion surely is Abdulmejid I.

³⁰ Jacques Pervititch, *Sigorta Haritalarında İstanbul*, Tarih Vakfı/Axa Oyak, İstanbul 2003, s.108.

³¹ Cengiz Can, "Tophane Kasrı", *Dünden Bugüne İstanbul Ansiklopedisi*, C. 7, İstanbul 1994, s. 277.

³² Çelik Gülersoy, *a.g.m.*, s. 1644.

³³ Eski Eser Encümen Arşivi Dosya No: 42392, Karton No: 126.

³⁴ Abdulaziz, reigned from 1861 to 1876. Cevdet Küçük, "Abdulaziz", *Türkiye Diyanet Vakfı İslam Ansiklopedisi*, C.1, İstanbul 1988, s.179.

³⁵ Abdulmejid I, reigned from 1839 to 1861. Cevdet Küçük, "Abdulmecid", *Türkiye Diyanet Vakfı İslam Ansiklopedisi*, C.1, İstanbul 1988, s.260.



Fig. 9. Tophana Pavilion and Nusretiye Mosque, Photo by James Robertson in 1853 or 1855³⁶

2.2. Tophana Pavilion's Architect William James Smith and His Architectural Works in Ottoman Empire

The architect of Tophana Pavilion is the English William James Smith.³⁷ He crossed paths with Ottoman Empire, thus with Istanbul, when he visited the city to rebuild the British Embassy which had been burned and destroyed in the 1831 Pera Fire Outbreak.³⁸

Smith, was appointed to take part in the reconstruction of the British Embassy in Istanbul as a controller architect while he was working as an assistant architect under the command of Sir James Pennethorne in a bureau named Commissioners of Woods and Forest³⁹ in London at the time. William James Smith who visited Istanbul in 1842 within the framework of this task, returned to London in October 1842 after making the budget estimation needed for the reconstruction. Smith, worked in Istanbul to carry out the construction of the Embassy, under the title of 'British Government Architect' starting in April 1843⁴⁰ with a monthly salary of 700 pounds.⁴¹

³⁶Royal Collection, RCIN 2700801, <https://www.rct.uk/collection/2700801/Pavilion-of-the-sultan-tophanna> (Date accessed: January 15, 2021).

³⁷Çelik Gülersoy *a.g.m.*, s.1644

Haluk Şehsuvaroğlu *a.g.m.*, s.4

Esmâ İğüs, "A British Touch on Tanzimat: Architect William James Smith", *Osmanlı Mirası Araştırmaları Dergisi (OMAD) / Journal of Ottoman Legacy Studies*, Volume 2, Issue 3, July 2015, pp. 73

Sena Belviranlı- Nuran Pilehvarian, İngiltere Velihtı Prens Edward (Kral VII. Edward)'ın 1862 ve 1867 yıllarındaki İstanbul Ziyaretleri ve Gezdiği Yapılar Çerçevesinde Osmanlı Teşrifatındaki Değişimler, *MEGARON*, C.13, S.4(2018), s.614.

³⁸ William James Smith's detailed biography see for, Esmâ İğüs ibidem, pp. 69-75.

³⁹Commissioners of Woods and Forest; is a state office responsible for the possession and management of the movables and real estates which are owned by the English Royal Family. Its foundation dates back to the XIV century. The name of this office had been Office of Works until 1832 when it was changed to Commissioners of Woods and Forest. <http://landedestates.nuigalway.ie/LandedEstates/jsp/estate-show.jsp?id=2627>, (Date accessed: August 15, 2021).

Kemal Kutgün Eyüpgiller, writes that William James Smith worked in an office relating to the Royal Properties in London in 1841. Kemal Kutgün Eyüpgiller "İngiltere Elçiliği Binası ve Mimar William James Smith", *Yapı Dergisi*, S. 268, s. 59.

⁴⁰ There are difference in the dates in sources regarding Smith's second visit to Istanbul. While Doğan Kuban states that 1844⁴⁰ was the beginning of Smith's Istanbul life, Kemal Kutgün Eyüpgiller mentions it was June, 1843.

Doğan Kuban, *Osmanlı Mimarisi*, Yem Yayınları, İstanbul 2007, s.610.

Eyüpgiller, *a.g.m.*, s. 59.

⁴¹Eyüpgiller, *a.g.m.*, s. 59.

This Istanbul adventure in Smith's professional carrier, starting in April 1843 continued uninterruptedly until January 1853.⁴² He had a serious illness in November 1846 when the Embassy building was topped out and he underwent treatment in Italy for four months.⁴³ He returned to Istanbul in the early months of 1847 and continued his work. The British Embassy building whose reconstruction works started in 1842, is located in Pera and was finished in 1853.⁴⁴

William James Smith, was an official architect⁴⁵ of the Ottoman Empire working on a salary basis for six years from January 1847 to April 1853 in Abdulmejid I Period, besides being the British Embassy architect during his time in Istanbul. We have no information about the steps Smith took on his way to be an architect of the Ottoman Palace, his level of connection with the Palace or who recommended him to Abdulmejid I. Although uncertain, it is possible that the British Ambassador of the time had something to do with creating the connection between Abdulmejid I and Smith.

William James Smith's task was put in the official Ottoman documents as “*Ebniye-i Şâhâne Architect (Architect of Marvellous Buildings) Monsieur Ismith, English Architect Ismith Kalfa (undermaster), Monsieur Ismith the Tradesman (Bazergan) from England*”.⁴⁶ In a document⁴⁷, from the Directorate of State Archives, Ottoman Archive Section, it is stated that Smith worked as an architect/assistant for the Ottoman Palace between January 1847 and April 1853, that he was paid four thousand kurus of salary and his job was terminated as he was to return to England. The relevant document is an important record showing the presence of William James Smith in Ottoman Palace and that he worked professionally as an architect for the Palace.

Two documents dated February 25th, 1846 and May 6th, 1846 in the Directorate of State Archives, Ottoman Archive Section are crucial regarding the biography of William James Smith

⁴²Mark Crinson, *Empire Building, Orientalism and Victorian Architecture*, Routledge, Newyork and London 1996. pp.126.

⁴³Eyüpgiller, *a.g.m.*, s. 59.

⁴⁴Crook and Port, attribute the length of construction period of the British Embassy to three reasons. The first is the distance between two countries (travelling takes at least three weeks), the second is the slow-paced communication and the third is difficulties of trying to build a structure in a despotic country. Their use of the term despotic for the nineteenth century Ottoman in a 1973 publication is interesting in terms of adjectives of Ottoman in the mental world of the West even at the end of the twentieth century.

J. Mordaunt Crook -, M.H. Port, *The History of King's Works 1782-1851*, ed. by Howard Colvin Montagu, Volume 6, Her Majesty's Stationery Office, London 1973, pp.635.

⁴⁵Historically, the first time a British person practiced the profession of architecture in Istanbul was in the Mahmud II period in 1834. Sultan, ordered to take the British Kingdom military factory located in Woolwich, London as an example in the design process of the military weapons factory to be founded on the shores of the Golden Horn. Therewith the young and talented architect-engineer William Henry Barlow from London was invited to Istanbul to take part in the design and construction process of the factory.

Mark Crinson, *ibidem*, pp. 126.

⁴⁶Cengiz Göncü, *Dolmabahçe Sarayı'nın İnşa Süreci, Mekân ve Teşkilat*, İstanbul Üniversitesi Sosyal Bilimler Enstitüsü, Yayınlanmamış Doktora Tezi, İstanbul 2015, s.27.

⁴⁷BCA (Directorate of State Archives, Ottoman Archive Section), *İrade-i Hariciye (İ.HAR)*, Dosya No: 98, Gömlek No: 4772, Date: 15 Receb 1269 (24 April 1853). “*Mecidiye-i Kışlay-ı Hümayunu ebniyesi mimarı İsmid Kalfa'ya iki yüz altmış iki senesi kanuni sanisinden itibaren ba irade-i seniye-i şahane-i hazreti şahaneden beher mah ve dört bin kuruş maaş tahsis olunarak mahbema hazine-i mezkureden ita olunmakda bulunan ve mimarı merum ebniye-i mezkureye ayda ve iki ayda bir defa gelmekte olduğu haber verilmiş ve bunun üzerine bu defa kalfa-i mersum İngiltere'ye gidecek bulunduğu tahkik kılınmış olmasıyla iş bu nisan ibtidasından itibaren mahye-i mezkurun katı icabından ve emr-i irade-i seniye hazreti sadaret penahilerine menuta mevaddeden olmağla ol babda emr-u ferman menlehel emrindir*” “*Mecidiye-i Kışlay-ı Hümayunu ebniyesi mimarı İsmid Kalfa'ya iki yüz altmış iki senesi kanuni sanisinden itibaren ba irade-i seniye-i şahane-i hazreti şahaneden beher mah ve dört bin kuruş maaş tahsis olunarak mahbema hazine-i mezkureden ita olunmakda bulunan ve mimarı merum ebniye-i mezkureye ayda ve iki ayda bir defa gelmekte olduğu haber verilmiş ve bunun üzerine bu defa kalfa-i mersum İngiltere'ye gidecek bulunduğu tahkik kılınmış olmasıyla iş bu nisan ibtidasından itibaren mahye-i mezkurun katı icabından ve emr-i irade-i seniye hazreti sadaret penahilerine menuta mevaddeden olmağla ol babda emr-u ferman menlehel emrindir*”.

in Ottoman Empire. According to the document⁴⁸ dated February 25th; a request to award a medal to Smith who designed a hospital plan for the Ottoman Empire is reported. The response to this request states that Smith did not deserve a medal since his hospital plan had not been implemented. However we find out from the document⁴⁹ dated May 6th, 1846 that the decision made in February was given up and Smith was awarded a piece of sixth degree medal. Behind this turn around probably lies an oppression made by the British on authorities. British Ambassador Lord Canning found out that the grade of the medal which was bestowed upon Smith was lower compared to the one given to Fossati Brothers, architects of the Russian Embassy and he met with the authorities regarding the issue. The document dated May 10th, 1846⁵⁰ states that all these interferences finally worked and that the degree of the medal to be awarded to William James Smith was upgraded. Feryal İrez and Hüsâmettin Aksu wrote in their book titled *Boğaziçi Sefarethaneleleri* that the hospital outline mentioned above was in fact drawn by Smith in 1845 and even though it could/was not implemented, Smith requested a medal from authorities for the work he had done and while his request was rejected at first, he was awarded a sixth degree medal later on.⁵¹ On the other hand, Mustafa Cezar states that the drawn outlines were of Gümüşsuyu Military Hospital and that Smith's plan which had not been approved primarily was put into practice in 1847, and that the hospital whose construction was completed in 1849, was inaugurated by Abdulmejid I.⁵²

William James Smith who returned to his country in 1853 applied to become a member of the Royal Institute of English Architects (RIBA) on November 14th, 1855 and was registered in the Royal Institute of English Architects as a member on January 14th, 1856.⁵³

In his time in Istanbul, William James Smith, had the opportunity to meet Abdulmejid I in person a few times. For the first time, he met Abdulmejid I in the worksite of the Naum Theatre built in Pera with the support from Abdulmejid I. William James Smith is the one who prepared the architectural project of the theatre. Abdulmejid I attended the groundbreaking ceremony on July 5th, 1847 and meanwhile Smith had the chance to meet with Sultan as the architect of the theatre. Later on, Smith, with the heart he took from these conversations, presented a small-scale model of the theatre to the Padishah through Levantine banker Antoine Alleon in Çırağan Mansion.⁵⁴ Smith met Abdulmejid I in Naum Theatre for the second time. Abdulmejid inspected the worksite of the theatre after a Friday prayer and Smith, who also was on the construction site, informed Sultan about the general situation of the construction.⁵⁵ In the opening ceremony of Tophana Pavilion, Abdulmejid I honored William James Smith with some favoring opinions of him.

As one can see, as a result of his designs and professional experience, Smith has reached a good state with the interest, connection, beneficence and affirmative statements of Abdulmejid I.⁵⁶ Yet most importantly, the Pavilion trusted Smith enough to allow him design a series of

⁴⁸BCA, *İrade-i Hariciye (İ.HAR)*, Dosya No: 33, Gömlek No: 1527, Date: 28 Safer 1262 (25 February 1846).

“İngiltere sefarethanesi mimarı Mösyo ismit'e bundan akdem kenduye tersim ettirilmiş olan hastahane resmiden dolayı mucib-i mubahatu olmak üzere bir küt'a nişan-ı zişan ihsan buyurulmasına... sair bir güne hizmette bulunmaması cihetiyle nişan istihsaline istihkakı görünemediği”...

⁴⁹BCA, *Mühimme Kalemi Belgeleri (A.DVN.MHM)*, Dosya No: 2A, Gömlek No: 73, Date: 10 Cemazeyevvel 1262 (6 May 1846).

⁵⁰BCA, *İrade-i Hariciye (İ.HAR)*, Dosya No: 35, Gömlek No: 1605, Date: 14 Cemazeyevvel 1262 (10 May 1846).

⁵¹Feryal İrez- Hüsâmettin Aksu *Boğaziçi Sefarethaneleleri*, Yapı Kredi Yayınları, İstanbul 1992, s.61-62.

⁵²Mustafa Cezar, *Osmanlı Başkenti İstanbul*, Erol Kerim Aksoy Vakfı Yayınları, İstanbul 2002, s. 498.

⁵³Canan Hamzaoğlu, *İstanbul'da Yabancı Bir Mimar William James Smith*, (İstanbul Teknik Üniversitesi, Fen Bilimleri Enstitüsü Yayınlanmamış Yüksek Lisans Tezi), İstanbul 1996, s. 18.

⁵⁴Emre Aracı, *Naum Tiyatrosu: 19. Yüzyıl İstanbul'unun İtalyan Operası*, ed. Nuri Akbayar, Yapı Kredi Yayınları, İstanbul 2010, s. 109.

⁵⁵Süha Umur, “Abdülmeccit, Opera ve Dolmabahçe Saray Tiyatrosu”, *Milli Saraylar*, S. 1, 1987, s. 50.

⁵⁶Esmâ İğüs, ibidem, pp.80.

structures in Istanbul. All the structures known to have been designed by Smith are masonry just like the Fossati structures. In addition, he preferred a more plain and balanced Neogreek style in structures such as Stone Barracks, Selimiye Barracks, Gümüşsuyu Military Hospital. Pediments, entrances with colonnades, pilaster with a capital, and columns are the architectural elements reflecting the common character of these structures. Alay Pavilion which was designed with an imperial style and remained unfinished in Dolmabahçe Palace after Smith left Istanbul, indicates that he was starting to establish a bond with the local culture.

2.3. Foreign Delegates Who Visited Tophana Pavilion and Accommodated in the Pavilion

Tophana Pavilion was built to meet the foreign delegates visiting Istanbul by sea, to have short term group gatherings or to provide them accommodation. The first foreign guest of the Pavilion in historical process was Grand Duke Konstantin who visited Istanbul on his way to Jerusalem in 1859. The Grand Duke was welcomed in the Pavilion by Abdulmejid I himself. Prince Edward, the Crown Prince of England, too, visited Istanbul on his journey to the Holy Land in Jerusalem in 1862. The Prince watched the Friday Greeting Parade carried out in Nusretiye Mosque from Tophana Pavilion on his fourth day in Istanbul⁵⁷. King of Serbia Petro Karayorgevic also watched the Friday Greeting Parade of Mehmed V Reşâd in Nusretiye Mosque from Tophana Pavilion.⁵⁸

Besides the official visitors, Abdulmejid I, too, used Tophana Pavilion from time to time. According to the writers of that period, Sultan stayed in the Pavilion whenever he sought out a place away from the challenging political atmosphere⁵⁹.

2.4. Use of Tophana Pavilion in Historical Process

The Pavilion which was used as some sort of a guesthouse in the Ottoman Empire Period, hosted several official meetings. The first of these official meetings was Şark-ı Rumeli (Southeastern) Rumelia Conference which was held in November, 1885 the image in figure 10 is an illustration made by a talented caricaturist Yusuf Franko Kusa Bey who worked as a bureaucrat in the Ottoman organization in the last quarter of the nineteenth century. The moment the conference was held is illustrated waggishly in the image which is significant for Tophana Pavilion because it enables us to presume which room of the Pavilion the conference took place in. More importantly, it gives information about the interior design of the Pavilion. According to the image, the conference was held in the room with a balcony on the first floor or in the room which can be defined as Muayede Hall, as it is the biggest and most attentive room of the Pavilion. An English style is adopted in the decoration of the room.

⁵⁷Sena Belviranlı- Nuran Pilehvarian, *a.g.m.*, s. 684.

⁵⁸Haluk Şehsuvaroğlu, "XIX. Asırda Tophane"

<http://openaccess.marmara.edu.tr/bitstream/handle/11424/147865/001500886006.pdf?sequence=2&isAllowed=y>
(Date accessed: January 10,2021).

⁵⁹Haluk Şehsuvaroğlu *a.g.m.*, s.5.



Fig. 10. Şark-i Rumeli (Southeastern) Rumelia Conference in Tophana Pavilion, November 1885⁶⁰

Ottoman-Greek War Peace Treaty was also signed in Tophana Pavilion in 1897. In 1901, Financial Reform Commission gathered in the Pavilion. In the armistice years Tophana Pavilion was invaded by the English Navy.⁶¹ In 1924, Tophana Pavilion was allocated to the Straits Commission. Following the abolishment of the Straits Commission the Pavilion was given to the Treasury in 1935 and to the State Maritime Administration in 1948.⁶² It was also used as the Command of Martial Law for a specific period of time. In the Tophana File (1948) of The Commission for the Preservation of Antiquities Archive, it is noted that the Pavilion was being used as Military Policemen Command at the time. Tophana Pavilion then was renovated by the Ministry of Public Works and assigned to the Association of Disabled War Veterans⁶³ to be used as the central administration body.⁶⁴



Fig.11. Association of Disabled War in Tophana Pavilion⁶⁵

Tophana Pavilion which remained the Association of Disabled War Veterans for 39 years from 1949 until 1988 was allocated by the General Directorate of National Real Estate to the Mimar

⁶⁰Conference attendees were Sa'id Pasha, Monsieur Count Corti, Baron Calice, Monsieur Le Mquis de Noailles, Sir W. White, Nelidoff Bey and Radowitz Bey. The people at the small table on the right section of the picture are Naoum Efendi, Jarosjinski Bey, Yusuf Bey and G. Hanotaux who served as the secretariat of the conference.

Mehmet K. Kentel, "Cosmopolitan Pera, Drawing on Yusuf Bey's Caricatures, *Youssouf Bey: Charged Portraits of Fin-de-Siècle Beyoğlu*, Ed. by Bahattin Öztuncay, Koç University Research Center for Anatolian Civilizations (ANAMED), İstanbul 2016, pp. 67.

⁶¹Haluk Şehsuvaroğlu, *a.g.m.*, s. 5.

⁶²Afife Batur, "Tophane Kasrı", *Sultan Abdülmecid'in Bir Mimarı: Architect of Sultan Abdülmecid İstanbul Büyükşehir Belediyesi Kültür A.Ş. Yayınları*. İstanbul 2016, s. 178.

⁶³The association's name changed throughout the historical process; it was: Association for Disabled Veterans in 1945, The Union of Disabled War Veterans in 1959, and has been Turkish Disabled War Veteran, Martyr, Widowed and Orphan Association since 1961. <http://sehitgazi.org/dernegimiz> (Date accessed: September 26, 2021).

⁶⁴News from the Akşam Newspaper, dated July 23, 1949.

⁶⁵Salt Research, Catalog Number, TMKTH0048003.

Sinan University Rectorate on 17.11.1988 to be used by the Traditional Turkish Arts Department. Today, the Pavilion is a property of the treasury and its right of usage belongs to Mimar Sinan Fine Arts University.

3. Architectural Features of Tophana Pavilion



Fig.12. Tophana Pavilion, Between 1880 and 1890 (Photographed by Abdullah Frères)⁶⁶

Tophana Pavilion was the first Pavilion Abdulmejid I, had built. The construction started in 1848 and was finished in 1851.⁶⁷ In the document⁶⁸ dated 1848 in The Commission for the Preservation of Antiquities Archive, it is confirmed that the construction of the Pavilion started in 1848. It is stated in the document that the reconnaissance of the Pavilion which was being built in Tophana-i Amire, Talimhane Square was not fully conducted until the construction of the building was finished and that the expenses of the work would be met by the imperial treasury.⁶⁹



Fig. 13. Soldiers Drilling in Front of Tophana Pavilion and Tophana Clock Tower⁷⁰

Tophana Pavilion, which was designed as a well-aspired project under the maintenance and inspection of Ahmet Fethi Pasha and Tophâne-i Âmire Admiral Halil Pasha, is a duplex structure

⁶⁶ Library of Congress, Abdul Hamid II Collection, LOT 9545, No. 22.

⁶⁷ Afife Batur, *a.g.m.*, s.178.

⁶⁸ BCA, *Sadaret Mühime Kalemi (A.MKT.MHM)*, Dosya No: 22, Gömlek No:4, Date:8 Cemazeyevvel 1264, (13 April 1848).

⁶⁹ Nurcan Yazıcı, *a.g.t.*, s. 182.

⁷⁰ *Konstantiniyye'den İstanbul'a XIX Yüzyıl Ortalarından XX. Yüzyıla Boğaziçi'nin Rumeli Yakası Fotoğrafları*, ed. Sinan Genim, Suna ve İnan Kıraç Vakfı Araştırmaları Enstitüsü Yayını, İstanbul 2006, s.91.

of a rectangular outline, with a porch at the entry and a platform that the Pavilion stands on. In general terms, the structure was designed with a Neo-Baroque Style. Imperial Style can be observed on the stone ornaments especially on the sea/southeast facade which is also the main entry. William James Smith supposedly preferred Neo-Baroque style to create a harmony between the Pavilion and Nusretiye Mosque was designed by Kirkor Balyan.⁷¹



Fig.14. Tophana Pavilion and Nusretiye Mosque, James Robertson, circa 1855⁷²

3.1. Architectural Plan Features of Tophana Pavilion

Tophana Pavilion; is a duplex masonry structure standing as one whole block on a rectangular floor of 22x10 meters, parallel to the sea. Its exterior facade is painted green on plaster today. The outline of the Pavilion can be briefly summarized as a common use area on the north-south axis of the building, and other areas organized rather symmetrically southeast and west to the common area. The facade of the Pavilion which is a prismatic block is brought alive with the entrance which extends outwards on the southeast/sea facade of the Pavilion and with the Baroque Style wide oriel window on the first floor of the west/street facade⁷³.

Cengiz Can, due to the similarity between the facades of Baltalimanı Reşit Pasha Coast Pavilion⁷⁴ and Tophana Pavilion, underlines the fact that Tophana Pavilion is built as small model of Reşit Pasha Coast Pavilion. The two structures are interrelated with their arched windows, horizontal moldings extending along the arch on the facade and especially, their oriel window sitting on stone brackets⁷⁵. Afife Batur, states that the two overhanging platforms added to the southeast and west facades of the Pavilion were touches which bring the work of William James Smith closer to nineteenth century Ottoman Architecture. Batur, too agrees with Cengiz Can on his inference about the similarity between the oriel windows of both structures, adding that Tophana Pavilion has a design style compatible with Tophana Barracks.⁷⁶

⁷¹ Ayşe Nasır, *İstanbul Mimariğinde Yabancı Mimarlar*, (İstanbul Teknik Üniversitesi, Fen Bilimleri Enstitüsü, Yayınlanmamış Doktora Tezi), İstanbul 1991, s. 57.

⁷² <https://collection.sciencemuseumgroup.org.uk/objects/co8228856/Pavilion-et-mosquee-de-tophana> photograph (Date accessed: September 22, 2021).

⁷³ Cengiz Can (1994), *a.g.m.*, s.227.

⁷⁴ Pars Tuğlacı, presents an example of anachronism by stating that Baltalimanı Reşit Pasha Coast Pavilion was built between the years 1860 and 1870 and that the architect of the Pavilion was Sarkis Balyan. Pars Tuğlacı, *Osmanlı Mimariğinde Baulaşma Dönemi ve Balyan Ailesi*, İnkılap ve Aka Yayını, İstanbul 1993, s.482.

⁷⁵ Can (1993), *a.g.t.*, s.185.

⁷⁶ Afife Batur, *a.g.m.*, s.179.



Fig. 15. Tophana Pavilion Oriel Windows Fig. 16. Baltalimanı Reşit Pasha Coast Pavilion Oriel Windows

Sitting on Stone Brackets⁷⁷

Sitting on Stone Brackets⁷⁸

Despite the importance placed on the symmetry on all facades of the Pavilion, asymmetric set-up is seen in the floor plans. The entrance hall behind the porticos on the entrance facade opens to side rooms of different sizes. Access to the anteroom located in the center of the structure on the ground floor is given over the entrance hall axis. The three-flight stairs in the anteroom are carried by six columns in two rows, three on each row in Corinthian order.

The natural light installment on the waffle slab ceiling over the stairs is a design unique for its time. Batur, defines this set up as an “*a l’anglais*”, in other words: an English touch of the architect on the interior design of the Pavilion.⁷⁹



Fig. 17. First Floor Natural Light Installment on the Waffle Slab Ceiling and Corinthian Style Columns⁸⁰

3.1. 1. Tophana Pavilion Ground Floor Plan

On the ground floor of the Pavilion, there are four columns at the main entrance of the structure located in north-south direction. These columns carry the unit used as a balcony on the first floor

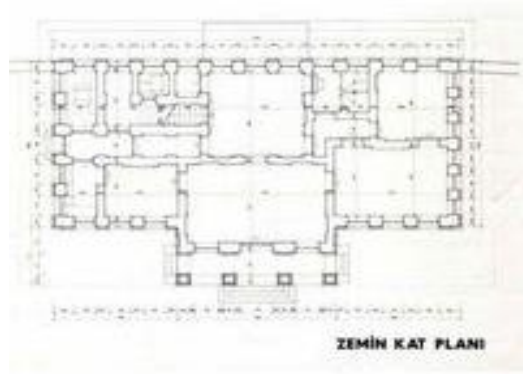
⁷⁷ <https://baltalimanieah.saglik.gov.tr/TR,52846/hastanemizi-taniyin.html> (Date accessed: September 19, 2021).

⁷⁸ Eski Eser Encümen Arşivi, Dosya No. 42392, Karton No. 126/103-11

⁷⁹ Afife Batur, a.g.m., s.179.

⁸⁰ Eski Eser Encümen Arşivi, Dosya No. 42392, Karton No. 126/103-4

of the structure. There are two rooms on both sides of the entrance hall on the ground floor, and a square plan anteroom on the southeast direction.



Plan 1. Tophana Pavilion Ground Floor⁸¹

While the anteroom connects to service areas bilaterally via spaces in-between, on the south of the anteroom stand the three-flight stairs directing to the first floor.⁸² In addition to the main entrance on the ground floor, there is another service entrance on the south facade axis.

3.1.2. Tophana Pavilion First Floor Plan

The three-flight stairs on the ground floor lead to the first floor. On the first floor which is designed in a similar way with the ground floor planimetrically, there are three large halls formally aligned with each other on the sea facade which makes up the principal facade of the Pavilion. The space in the middle of the three halls (Muayede Hall) is larger than the others in square meters, there is a wide balcony facing the sea, carried by baroque consoles on the front side of the hall.

3.2. Tophana Pavilion Features of Facades

Symmetry is dominant in all facades of Tophana Pavilion. The dynamism on the facade is provided with the oriel window units added to the southeast and northwest facades. The number and size of the windows are arranged carefully. The windows which are designed with semicircular arches are lined in the same set up. The windows on the southeast facade are wider than the ones on the southwest facade. The fact that one single window model is used on the facades gives the design a formal mood despite the rich similarities⁸³.

The in-between of the ground floor windows is decorated with plain medallion motives. These plain medallions of the ground floor turn into medallions in the form of a ribboned wreath on the walls of the first floor. The semicircular grooved arched windows on the first floor have a special feature with the “S” shaped decorative enframements. This difference suggests the possibility that the first floor is spared for Sultan’s use. In return for the single acanthus leaf carved keystone on the ground floor windows, there are double acanthus leaves on the first-floor balcony arch. Except for these differences, all the ornament elements on the facades are the same⁸⁴. These similar elements create a visual integrity on the facades of the structure.

⁸¹ <https://www.mimarariyorum.com/post/tophana-kasri-tasiyici-sistem-sorunlari> (Date accessed: October 14, 2021).

⁸² Cengiz Can (1994), *a.g.m.*, s 277.

⁸³ Afife Batur, *a.g.m.*, s. 184.

⁸⁴ Afife Batur, *a.g.m.*, s. 184.



Fig. 18. The Baroque Pediment with Tughra of Abdulmejid I on the Balustrade⁸⁵

The roof is hidden behind the balustrade designed in shape of interlocking rings. The Baroque pediment with tughra (Sultan's signature) of Abdulmejid I on it, placed in the middle of the balustrade on the southeast facade as seen in Figure 17, is not present today. It is possible to witness examples of structures whose baroque pediment or central point is finished with the tughra of the padishah in architectural products in the Period of Abdulhamid II. Italian architect Vitaliano Poselli who was sent by Sultan Abdul hamid II to Thessaloniki to design a series of public structures, built Thessaloniki Government Office Thessaloniki Corps Command and finished the construction with the Baroque pediment balustrade formed of padishah tughra⁸⁶.

3.2.1. Tophana Pavilion Southeast/Main Entrance Façade



Fig. 19. Tophana Pavilion Southeast Facade⁸⁷

Tophana Pavilion southeast/sea or front facade is the most highlighted facade of the Pavilion as it is also the main entrance side of the building. The green colored surface of the facade is not authentic. The first thing that strikes the eye on the facade is the imperial balcony on top of four square columns. The balcony gives the facade a momentum being overhung from the main

⁸⁵<http://www.eskiistanbul.net/6838/tophana-kasri-james-robertson-fotografi-1853-1858-arasi> (Date accessed: September 25, 2021).

⁸⁶Esma İgüs, "Selanik'te Kesişen Kaderler, II. Abdülhamid ve İtalyan Mimar Vitaliano Poselli", *Osmanlı Dönemi Balkan Şehirleri*, Ed. Zafer Gölen- Abidin Temizer, C. 2, Gece Kitaplığı, Ankara, 2015, s. 903-904.

⁸⁷ The photograph was taken on July 2018 by the author of the article.

structure, is connected to the hall most adorned with calligraphy. One vase is placed on each corner in line with the roof on the balcony he effort that is given to decorate the hall suggests that it was designated for Sultan's use. Big vases are placed on the corners of the balcony in line with the roof on the first floor.

The main entrance of the rectangular structure is pulled inwards due to the prominence of the columns and balcony. The entrance door is designated to be with a semicircular arch. The windows on both sides of the entrance door and all the windows on this facade are put in order with semicircular arches which are made of keystone. The keystone used on the ground floor windows is in the shape of a single acanthus leaf. The vertical decoration boards located on the square columns carrying the balcony have an ornament program containing military patterns (such as pistol, rifle, sword, banner) used by the artillery. The imperial language of the structure embodied with ornamental elements on the vertical boards.

3.2.2. Tophana Pavilion Southwest Facade



Fig. 20. Tophana Pavilion Northwest Facade on Meclis-i Mebusan Street⁸⁸

In the center of the southwest facade of Tophana Pavilion, there is an oriel window unit carried by four "S" shaped stone consoles designed with Baroque/Rococo style. According to the recent findings regarding the structure which is in restoration process, the oriel window unit is not authentic. It was formed out of a balcony just like the one on the southeast facade in an unspecified period of time after the construction of the Pavilion.⁸⁹ The consoles below the unit are decorated with eight-leaf flower shaped rosettes. The windows with semicircular arches on this facade are in the order of "4 +3+ 4". Keystone acanthus leaves can be seen on the circular arched windows of the ground floor. The keystone is used in shape of acanthus leaves on the windows of the oriel window unit on the first floor while the quad window right and left to the oriel window unit do not contain keystone material. In addition, all the first floor windows have window shutters. It is rather likely to associate the architect's preference to use window shutters with the geography he grew up in.

The ground floor and the first floor are separated by moldings with plantal ornament. On the ground floor, in the area on the upper section of the circular arched windows and the moldings, there are medallions made of plaster with a pargetting technique repeating themselves

⁸⁸https://www.mustafacambaz.com/details.php?image_id=15374&sessionid= (Date accessed: July 30, 2021).

⁸⁹ Interview made at the Tophana Pavilion Restoration Site, on 02.08.2021, with the people responsible for the restoration.

rhythmically. This technique is repeated on the first floor too but the medallions on this floor are used along with acanthus leaves. When evaluated in general, there are medallions for decoration and masonry columns adorned with plantal ornaments in-between windows on this facade.

The Baroque pediment with tughra on it, placed in the middle of the balustrade on the southeast facade as seen in Figure 20, is present today.

3.2.3. Tophana Pavilion West View Façade



Fig. 21. Tophana Pavilion West View Façade near Nusretiye Mosque ⁹⁰

When compared to the main facade of the Pavilion, a repetition of the adornment program used in the other facades can be observed on the right side facade. 12 wooden guillotine windows; 6 on the ground floor and 6 on the first floor, present themselves on the facade with masonry columns decorated with plantal ornaments in-between them. Iron railing is present on the windows. The circular-arched windows are finished with acanthus leaf shaped keystone on the ground floor. Medallion decoration elements made with low-relief technique can be seen on the ground floor while wreath form is preferred in-between the windows of the first floor. The floors are separated on this facade with molding of plantal formed ornament similar to the previously expressed facade. The upper segment of the facade is finished with encircling balustrades made in shape of interlocking rings.

⁹⁰Salt Research, Catalog Number, TMKTH0048006.

3.2.4. Tophana Pavilion East View Façade



Fig. 22. Tophana Pavilion East View, near Tophana Fountain⁹¹

The decoration program seen in the other facades repeats itself on the left side facade of the Pavilion. Entrances and exits are made from this facade of the structure today. There is a pattern of two circular-arched guillotine windows with iron railing, a wooden door and another pair of guillotine windows on the ground floor segment of the facade. 5 circular-arched windows on the first floor are finished with acanthus leaf shaped keystone. This facade, too, contains masonry columns decorated with plantal ornaments between the windows. Medallion decoration elements made with low-relief technique can be seen on the ground floor while wreath form is preferred in-between the windows of the first floor. The floors are separated on this facade with molding of plantal formed ornament. The upper segment of the facade is finished with encircling balustrades made in shape of interlocking rings.

4.1. Interior Design of Tophana Pavilion

Upon the request of Abdulmejid I the glass roof of the stairs with crystal handrails in Mabeyn Ballroom of Dolmabahce Pavilion was designed by William James Smith⁹², and Smith himself handled the importing process of the required glass of the roof from England⁹³. Smith first experienced a similar importing process for Tophana Pavilion. A document⁹⁴, in the Directorate of State Archives, Ottoman Archive Section specifies that Smith mediated the importing of atlas curtains, tables, chairs, cabinets, sofas, carpets, chandeliers, mirror tops and various materials from Europe for the ceremonial of Tophana Pavilion.

The most attractive architectural item with adornment elements in the interior of Tophana Pavilion is the three-flight monumental stairs that leads from the ground floor to the first floor. The monumental stairs are illuminated with the natural light coming through the waffle slab on the ceiling. The light is blazingly felt on the stair landing.

⁹¹<http://www.eskiistanbul.net/116/tophana-kasri-claude-marie-ferrier-fotografi-1850-ler>(Date accessed: August, 22, 2021).

⁹² Göncü, *a.g.t.* s. 27.

⁹³ Göncü, *a.g.t.* s.73.

⁹⁴ BCA, MAD.d.. Gömlek No: 9210. Tarihsiz.... ‘Kasr-ı Hümayun teşkilatı için İngiltereli mimar İsmet ma’rifetiyle Avrupa’dan celb ve tedarik olunan eşya ve malzeme listesi’...

Six composite columns located under the waffle slab ceiling cover on the anteroom of the first floor are another interior adornment element of the Pavilion. Four of the six columns are circular while the other two are square. The deep effect the columns have which gives the impression of a grooved surface on their body is a result of *Trompe-l-oel technique*⁹⁵. With this technique the columns adapted a plastic appearance merely turning them into sculptures. Assoc. Prof. Kaya Üçer who is responsible for the calligraphy restoration of the Pavilion stated that the original columns were made with a technique which gives an impression of a mahogany tree instead of Trompe-l-oel technique, after he visited the worksite on 02.08.2021 when the rasping work was still in progress.



Fig. 23. Tophana Pavilion First Floor Columns and Trompe-l-oel Technique⁹⁶

Despite all the scanning of the literature, public records and private archives along with the field research we conducted, unfortunately we have not found any information about the intended use of the rooms in the Pavilion. Depending only on Yusuf Franko's illustrations (Figure 5) we detected that Sark-ı Rumeli (Southeast) Rumelia Conference had been held in the room with the balcony which we can define as Muayede Hall on the southeast facade of the first floor.

⁹⁵**Trompe-l-oel Technique:** It is any kind of drawing or painting on a platform, with which the impression of reality is tried to be reflected without aiming for a pictorial effect with artistic content. Şule Yum *Milli Saraylarda Duvar ve Tavanlarda Yer Alan Doğa ve Mimari Konulu Manzara Resimleri*, (İstanbul Teknik Üniversitesi Sosyal Bilimler Enstitüsü, Yayınlanmamış Yüksek Lisans Tezi), İstanbul 1991, s. 5.

⁹⁶ The photograph was taken on July 2018 by the author of the article.

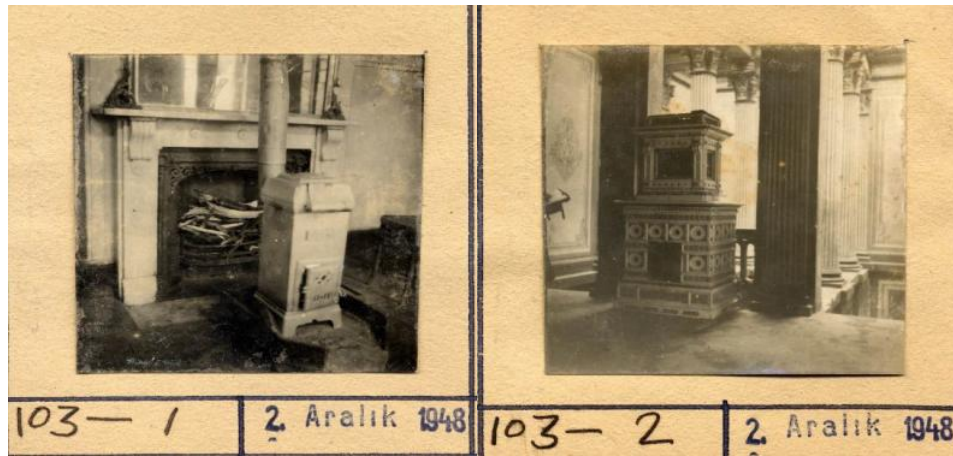


Fig. 24. Ceramic Heating Stove in the Ground Floor and First Floor Anterooms⁹⁷

Seven fireplaces made of white marble are used to decorate the interior of Tophana Pavilion, three of them are located on the ground floor while the other four are on the first floor. The fireplaces which have a Rococo style, are not actively used today and are deviated from their primary function. There are framed full-length mirrors with plantal ornament on the fireplaces. On the gold foil frames of the full-length mirrors placed on the fireplaces in the three rooms on the southeast facade, which we think are reserved for Sultan's use, there are ornaments composed as acanthus leaves, grape and flowers in a vase. The frames are crowned with a Baroque style top piece. The frequent use of mirrors in the interior which is decorated in Rococo style, creates the reflection of this style in the mentioned rooms. These halls with their fireplaces, rick calligraphy ornaments and large anterooms, have an appearance worthy of the magnificence of the Empire. It is a place with a prominent diplomatic feature where the state is represented with this monumental architecture before foreign states.

The ceramic heating stoves whose images can be seen in the Tophana Pavilion File in The Commission for the Preservation of Antiquities Archive have not reached today and their whereabouts is unknown.

4.2. Tophana Pavilion Wall and Ceiling Calligraphy Ornaments

The ceilings of the Pavilion, with calligraphy ornaments, its areas with rich adornments are especially located on the first floor. The ground floor ceilings of the Pavilion are not adorned with calligraphies unlike the first floor. The authenticity of the first-floor yellow-white colored ceiling with the wood lath and geometric set-up is a question mark. With the restoration carried out in the 1980s, in our estimation, the calligraphies were intervened and deviated from their authenticity.

Conclusion

The nineteenth century is a period of time when social, political and cultural changes in the Ottoman world were intensely experienced. These transformations that the society went through naturally reflected on the built physical environment. Praxis of different perception of the physical environment in the nineteenth century compared to the pre-modernism period, has fictionalized a whole different architectural language from before in Ottoman cities. This behavioral practice furnished Ottoman cities with structures compliant with the European aesthetics and presenting Western-originated styles. The architectural world evolved into a new language and changes in construction techniques and materials came with it. Foreign architects like William James Smith

⁹⁷ Eski Eser Encümen Arşivi, Dosya No. 42392, Karton No. 126/103-1,103-2.

who started working for the Ottoman Empire officially with Tanzimat edict, are the driving force of this transference. These foreign architects who brought the European architectural perceptiveness to Ottoman cities, produced liberally with the support of the political power. This support enabled the hegemonistic European architectural conception in Istanbul and the peripheral Ottoman cities to find a place in the Ottoman mental world.

Within the framework of the above, Tophana Pavilion was designed in the second half of the nineteenth century by the foreign architect William James Smith with the approval and support of the government. The Pavilion which is a product of Tanzimat idea and architecture, has a complete European style in terms of style and decoration unlike the local architectural tradition. This drift is a conscious choice compatible with the spirit of the time. In the design principles, plan scheme and adornment programs of the structure, the new architectural language of the Empire can be clearly observed. A two-storey masonry rectangular planned structure standing on a platform with its portico entrance in the Old Tophana Square is the reference of Western architecture in Istanbul. With the opening of Necatibey Avenue in 1957 and the construction of warehouse buildings its connection to the sea was interrupted.

The general plan scheme and ornaments of the Pavilion coincide with the nineteenth century European architectural elements while William James Smith applied Anglo-Saxon approach in protocol and decoration. Especially the mirrored marble fireplaces evoke the English influence in the Pavilion. Analogy can be made between the frontals of Baltalimanı Reşit Pasha Coast Mansion and Tophana Pavilion. Horizontal moldings continuing in line with the cincture on the frontal and oriel window units standing on stone corbels can be witnessed in both structures.

As a final word, we must emphasize that this new architectural language which appears in the nineteenth-century-Ottoman architecture should not be evaluated as an anomaly. This swing in direction was inevitable for Ottoman Empire that was undergoing changes in every field. Foreign architects did not supposedly “degenerate” the Ottoman architecture in various environmental aspects. On the contrary, structures such as Tophana Pavilion, built by foreign architects with the support and approval of the political power, are the structures that make the Tanzimat idea and Ottoman modernization visible in the field of architecture.

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