



REFLECTIONS OF THE OTTOMAN PERIOD OF WESTERNIZATION IN RELIGIOUS ARCHITECTURE: FACADE ARRANGEMENT OF THE BALYAN MOSQUES

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ABSTRACT

The conceptualization of Western architecture became a prominent force in Ottoman architecture with the advent of the period of westernization that started at the beginning of the eighteenth century during the Tulip Era (1718-1730). The most important cultural dynamic that changed the course of Ottoman architecture was the imported architectural styles that originated in Europe. Welcoming the western influence became a state policy that persevered throughout the nineteenth century. In this century, the western-based architectural perspective of the Armenian-Ottoman Balyan Family came to the forefront. The Balyan Family of architects created an original architectural language by blending the elements of western and traditional architecture, justifiably imprinting their stamp on the Ottoman architecture of the nineteenth century. While predominantly producing civil and official buildings, the Balyan Family's mosques also stood out in this period with their new design features. This article seeks to present and analyze the arrangements and elements of the facades of eight mosques built by the Balyan Family in the 19th century, namely the Büyük Mecidiye Mosque, Küçük Mecidiye Mosque, Dolmabahçe Mosque, Nusretiye Mosque, Yıldız Hamidiye Mosque, Pertevniyal Valide Sultan Mosque, Te vikiye Mosque, and Sadabad Mosque.

KEYWORDS:

Period of Westernization; Ottoman Architecture; 19th century; the Balyan Family; Facade.

INTRODUCTION

Ottoman architecture took on a distinctly different appearance under the influence of the new trends entering the Empire in the 18th century. Opening out to the West and adapting Western trends were characteristics of Ottoman architecture that began to appear during the reign of Sultan Ahmed III (1703-1730) [1]. In his *Paris Sefaretnamesi* (Paris Embassy Report), Yirmisekiz Mehmet Çelebi, who in 1715 was appointed Turkish Ambassador to the Court of Louis XIV in Paris, wrote of the lifestyles of the French royals, affording special attention to building matters, including the styles of the French palaces and gardens and referring with great admiration to the entertaining ceremonies he had witnessed [2]. He detailed the architecture of the channels and bridges in France, the tunnels and the architectural elements of the buildings, and every aspect of the magnificent palaces, with their ponds, gardens, and fountains. Çelebi emphasized in his report the advanced form of French architecture, laying the foundation for the change that would soon take over Ottoman buildings and usher in the emergence of western-styled structures [3]. When Yirmisekiz Mehmed Çelebi described the royal residences and parks of Versailles, Fontainebleau, and Marly to Ahmed III and his Grand

Vizier Damat İbrahim Pasha of Nevşehir, these characterizations became the inspiration for the westernization movement that bore fruit in the building activities incorporating Cedvel-i Sim (Silver Road), Kağıthane Stream waterworks and Sadabat [4]. The Kağıthane layout program encompassed the reclamation of the stream, the palace and other structures, the outdoor kiosks of the Sultan, burial grounds (hazire), the pavilions of state officials situated on public properties, and the Has Bahçe (Sultan's Gardens) [5]. Two hundred wooden kiosks inspired by the French palaces were built in this area. This period, known as the "Tulip Era," considered the first stage in Ottoman Westernization under the influence of European and especially French culture; it ended with the Patrona Halil Rebellion in 1730, after which some of the more significant buildings representing the first wave of Ottoman Westernization in architecture burned down and were destroyed, including most of the kiosks, pavilions and shoreside palaces [6].

From 1740, the trends of the Tulip Era led the way to Rococo and Baroque influences. The Rococo style began to demonstrate its influence during the era of Sultan Mahmut (1730-1754). The cheerful floral patterns, fruit basket motifs, bouquets, and flowers in

vases that made up the decorative elements of the Tulip Era were replaced by Baroque-Rococo motifs in architectural ornamentation [7]. Structures such as palaces, shoreside palaces, kiosks, and pavilions, as well as elements of water (fountains, *sebil*, or water dispensers), began to display Baroque or Rococo styles [8]. The Baroque and Rococo styles not only appeared in architectural decoration starting in this century but could also be seen as part of an ornamentation repertoire and building layouts.

During this period, the mosque plans of the Early and Classic Ottoman Periods were abandoned, and experiments began to be carried out with alternate layouts. The main area (*harim*) of the mosque is scaled down. The construct comprising, as in previous periods, the central dome resting on four, six, or eight columns and half-domes supporting it on the sides, along with the quarter-domes (*exedra*) supporting the half-domes was changed to a system whereby square *harims* were formed by building suspended arches to connect the corner posts at the four corners of the *harim* [9]. The suspended arches formed the new facade arrangement in this period. Pendentive domes were built over the square *harim*.

Nuruosmaniye Mosque is regarded as the first example of this change. The construction of the Nuruosmaniye Mosque was initiated by Sultan Mahmud I in 1748; it was completed in 1755 under the reign of Sultan Osman III [9]. The mosque's single pendentive dome of a diameter of 25.50 m hovering over a square prayer hall (*harim*) and the horseshoe-shaped Baroque courtyard in front indicate a change of paradigm. The Baroque articulation of the courtyard and the square baldachin consisting of suspended arches connecting the columns at all four corners of the prayer hall are elements that herald a new style of planning. The suspended arches forming the square baldachin also point to a new concept of facade arrangement. The new arrangement and the four faces of the prayer hall, with their molded suspended arches and the two rows of windows rising toward the center inside the arches, indeed speak a new architectural language. The corner piers supporting the suspended arches have decorative weight towers that complement the plasticity of the new facade.

Another novelty adopted during the Westernization period in terms of changes made in mosque architecture was the *kasr-ı hümayun* (Sultan's pavilion) at the front of the mosque on the north side that spread in wing-like fashion on two sides. The scheme was first used in Üsküdar Beylerbeyi Mosque, which was built in 1778 by the architect Tahir Agha for Râbia Sultan, the mother of Sultan Abdülhamid I. In this layout, the *kasr-ı hümayun* is on a broad wing spreading out on two sides at the front of the mosque [10]. In between the two-story Sultan's pavilion and Sultan's private prayer space (*mahfil*) is the latecomer's portico [11]. Joining the latecomer's portico to Sultan's prayer space and having this construct form a wing (*kasr-ı hümayun*) that adjoins the from the outside became a typical feature of 19th century Istanbul mosques [12]. The well-known Turkish

architectural historian Afife Batur attributes this change to the new protocol arrangements brought in by the Westernization movement [13]. According to Batur, the Friday *Selamlık* entourage of royalty drew from the ceremonial protocols of European monarchies, assigning new functions to the mosques of this period [13]. Afife Batur explains the change as a means of secularizing the image of the mosque [13]. Changing the worshiping area pushed against the soundest boundaries of tradition, making this design concept a prominently effective element in planning Sultan's protocol. Another architectural historian, Doğan Kuban, interprets the integration of Sultan's pavilion (*kasr-ı hümayun*) with the mosque and its physically overpowering the mosque itself as an indirect reference to the concept of keeping the symbolization of religion a step behind the symbolization of the Sultan [14].

Another application of the *kasr-ı hümayun* as an adjunct of the mosque, as seen in the 18th century, was exemplified in the 19th century with the Üsküdar Selimiye Mosque, built in 1805 under the reign of Sultan Selim III. The mosque's plan is similar to the prayer hall (*harim*) area in the Nuruosmaniye Mosque. It has a 15x15 m square *harim* that again rests on suspended arches that connect the columns on the four corners and a pendentive dome with a square plan. This time, however, a two-story imperial pavilion (*kasr-ı hümayun*) juts out in front of the structure, pointing to a new form of layout [15].

The concept of a new structural scheme that introduced a two-storey *kasr-ı hümayun* stretching out in front of the *harim* was a distinct design element in 19th-century Ottoman mosques. In particular, the Balyan Family, a prominent influence in 19th-century Ottoman architecture, uses this new scheme in their works. In the Balyan mosques, the facades of the *harim* and the *kasr-ı hümayun* in front have been treated separately, giving each mass a different construct.

This article seeks to analyze the arrangements and elements of the facades of eight mosques built by the Balyan Family in the 19th century, namely the Büyük Mecidiye Mosque, Küçük Mecidiye Mosque, Dolmabahçe Mosque, Nusretiye Mosque, Yıldız Hamidiye Mosque, Pertevniyal Valide Sultan Mosque, Teşvikiye Mosque, and Sadabad Mosque, in the light of how these form a significant part of the exterior plasticity of the Istanbul silhouette in the present century.

METHODS

The article will attempt to examine the features of the facades of the mosques built by the members of the Balyan Family, as these structures constitute an important group of Ottoman mosques that exhibited a change of character with the Westernization Period in the 19th century. The many buildings of different types to which the Balyan Family signed their names as contributions to the Ottoman architecture of the 19th century are now part of the Istanbul silhouette of the present century. The facades of these structures owe their conceptualization to the training some of the

members of the Balyan Family received in France. The Balyan mosques blend new architectural forms and traditional concepts; eclectic elements appear at the forefront. The article will describe the most prominent eight mosques built by the Balyan Family in the 19th century, namely the Büyük Mecidiye Mosque, Küçük Mecidiye Mosque, Dolmabahçe Mosque, Nusretiye Mosque, Yıldız Hamidiye Mosque, Pertevniyal Valide Sultan Mosque, Teşvikiye Mosque, and Sadabat Mosque, focusing on the conceptualizations of their facades (Fig 1). The eight mosques chosen as examples in this article were selected because of their similar typologies of the facade and mass construction. The examples will be assessed in terms of their mass arrangement, facade features, new facade elements, and the novel decorative touches that they embody. The study aims to provide a new perspective on the new facade construction and design as well as on the new elements used in facades for the first time in Ottoman architecture. While previous studies have examined in detail the layouts and general characteristics of these mosques, this article will analyze the new facade arrangement of the mosques included in this typology, focusing on the new elements of facade decoration in an attempt to present a comparative analysis. The descriptive and analogical methods of analysis will be used here.

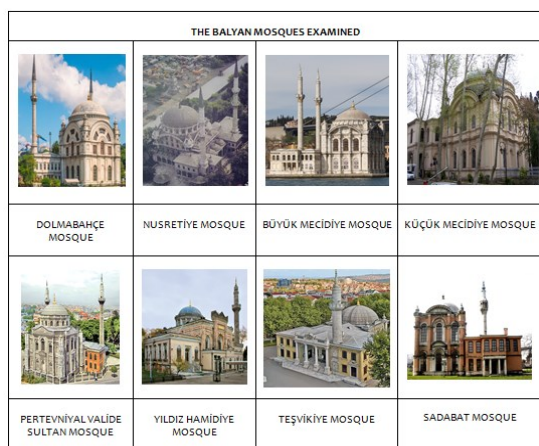


Figure. 1. The Balyan Mosques Examined.

DISCUSSION

THE BALYAN FAMILY

The Balyan Family, a family of architects from Kayseri who left their mark on the major buildings of 19th-century Ottoman architecture, were of Armenian-Ottoman descent. The family contributed to Ottoman architecture for four generations and was prominently involved in the construction activities initiated by the Palace. The first members of the family to be involved in building activity were Meremetçi Bali Kalfa (? - 1803), Krikor Amire Balyan (1764-1831), Senekerim Amira Balyan (1768-1833) and Garabet Amira Balyan (1800-1866); all were Imperial architects [16].

Some of the family members were educated in Paris. Garabet Amira Balyan sent his sons Nigoğos Balyan, Agop Balyan, and Sarkis Balyan to Paris to

study architecture [17][18]. Nigoğos ve Agop Balyan graduated from the Department of Architecture of Collège Sainte-Barbe [14]. Nigoğos Balyan (1826-1858) won the favor of Sultan Abdülmecid and was appointed Sultan's art advisor [19]. Levon Balyan (1855-1925), the son of Nigogos Balyan, was a graduate, like his father, of Collège Sainte-Barbe in Paris [20]. At the same time, it is accepted that Simon Balyan (1846-1894), one of the sons of Garabet Amira Balyan, studied at a private school in Europe like his siblings, although exactly where is unknown [21].

The most well-known in the family was Sarkis Balyan (1835-1899), who graduated in 1843 from the Collège Sainte-Barbe Department of Architecture and completed his studies in 1855 at the École des Beaux-Arts [19][20]. In recent years, however, there have been speculations to the effect that Sarkis Balyan did not attend École des Beaux-Arts [16]. Sarkis Balyan was the "Head Architect of State" to Sultan Abdülhamid II [13].

In the 200 years of construction activity initiated by the Ottoman sultans Selim III (1761-1808), Mahmud II (1785-1839), Abdülmecid (1823-1861), Abdülaziz (1830-1876), Mahmud V (1840-1904), and Abdülhamid II (1842-1918), the members of the Balyan Family engaged not only in the construction of new buildings but also in the renovation and repair of many structures [20]. The second generation of Balyans, in particular, was seen to utilize the innovative perspective they had gained abroad. With this impetus, they created a virtual Renaissance in Ottoman architecture [22].

FEATURES OF THE BALYAN MOSQUES

The shift away from the concept of the classic plan of the Ottoman mosque that started at the beginning of the 18th century with the Nuruosmaniye and later continued in the 19th century with the Üsküdar Selimiye Mosque was to be seen throughout the 19th century. The mosques built by the members of the Balyan Family, who maintained their prominence in 19th-century Ottoman architecture, were also seen to have adopted the new concepts of design and structural form.

The scheme used in these two mosques was repeated in the Balyan mosques. The scheme represents a continuity of tradition where the prayer hall (*harim*), the main area of worship of the structure, is square. Columns are the structural components supporting the square baldachin on all four corners. The corner columns are joined by large suspended arches, forming the main facade of the harim [17][18]. The *harim* in these mosques is small (between 7.5-14 square meters). This reduced size of the main area of worship (*harim*) seen in the mosques of the Period of Westernization can also be seen in these buildings. Above the *harim* is a lead-covered pendentive dome. The dome drum typically does not have a frame. When it does, the frame sometimes has windows or is designed as blind (without windows).

To the north of the *harim*, as in the Üsküdar Selimiye Mosque, there is a two-story imperial pavilion

(*kasr-ı hümayun*) that has been joined to the *harim* and reaches out from east to west, expanding along its width. The *kasr-ı hümayun* section is sometimes in the form of a U. With Sultan's pavilion on one end and Sultan's kiosk (*hünkâr köşkü*) standing on the other, the space in-between is occupied by the latecomers' portico. While the latecomers' portico may sometimes be pulled forward, it can also be designed as a recessed area in other versions. There are projecting oriel windows stretching from east to west on the upper story of the *kasr-ı hümayun*. These are supported by columns. The side entrances beneath these columns are reserved for the Sultan and his entourage. A metal framework opens up from the inside of Sultan's private space (*mahfil*).

The *kasr-ı hümayun* has a completely symmetrical plan, and stretching out in front of the *harim* as a separate mass on the north can be interpreted as a response to newly developing needs and the changing social structure. This scheme was soon to become the most striking element of the planning for sultanate protocol, and the *kasr-ı hümayun* was used as an area where the Sultan would grant an audience in the Friday *Selamlık* and accept visitors.

The sections of the *kasr-ı hümayun* extending out in the front give the structure the look of a civil building. The interior decoration of the *hünkâr kasrı* section of the *kasr-ı hümayun*, with its elements of civil architecture, calls to mind a palace or kiosk. The historian of Turkish architecture, Turgut Saner says that this style is consistent with the "shoreside (*yalı*) mosque" concept [23]. These mosques are smaller than the older monumental mosques of previous times, and they are structures that impose a more worldly meaning to the image of the mosque [5].

Their facade contours are defined by the corner pillars standing at the four corners of the *harim*. The corner pillars rise like towers. There are decorative weight towers positioned on the pillars to emphasize their height. The corner pillars are joined together with suspended arches, a new element of design used to define the facades. The interiors of the suspended arches forming the facade display different compositions. Facades with many windows are symmetrical and self-contained.

The decorative features of the monumental facades of the *harim* display an eclectic touch. These mosques have one or two minaret balconies that emerge out of the corner of the mass of the *kasr-ı hümayun*.

The courtyards that were a part of the original mosques no longer exist for various reasons. In general, road expansion work has resulted in demolishing some of these mosques, and therefore roads now pass through the areas where they once stood.

FACADES OF THE BALYAN MOSQUES

One of the important Balyan mosques of the 19th century is Ortaköy Mosque, also known as Büyü

Mecidiye Mosque, commissioned by Sultan Abdülmecid in 1853. Ortaköy Mosque, one of Istanbul's iconic structures, is recognized as a classic Balyan Mosque with its pendentive dome of 12.25x12.25 m and consisting of a square *harim* and a *kasr-ı hümayun* section in front (Fig. 2).

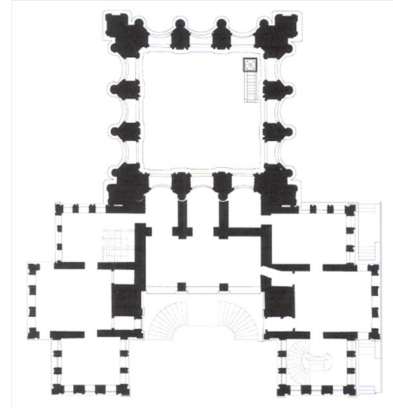


Figure 2. Ortaköy Mosque [14].

The walls of the *harim* facade have a similar construct that features suspended arches joining the corner pillars at all four corners. The part of the facade inside the suspended arches has been constructed as two storied, where the floors have been accentuated with moldings and curved cornices. The concept of the two-story facade can be seen in the arched three windows with moldings on top and bottom that have pilasters in the form of an entablature in-between (Fig. 3). The pilasters on the lower floor are raised up on high pedestals [23]. The two pilasters in the middle rise up until the level of the suspended arch, while the ones at the corners rise until the upper floor cornice. The pilaster capitals are in the Corinthian style on the ground floor. The facade carrying the pilasters and the windows in-between exhibit a multipiece Baroque design with its concave-convex, the *clair-obscur* (light and shade), and *courbes-contre-courbes* (curves and counter-curves) features. The opposing movements of the concave and convex, the multipiece, contrasting, and curvilinear emphasis on the facade are the characteristics that create the spirit of the Baroque. The corner pillars of the square *harim* have Baroque-inspired decorative weight towers capped with stone cones.

All facades of the structure boast a Baroque-centered eclectic style; the blind dome frame carries triglyph motifs of rosettes and acanthus leaves. The *harim* facade exhibits an intensity of historicist elements in its decoration, emphasizing Baroque tradition. The U-shaped *kasr-ı hümayun* section to the north reveals a more simplified Neo-Classic style [23]. The Ionic leaf profiles and acanthus leaf decorations inside the single-balcony minarets in Sultan's pavilion of the mosque, as well as the curvilinear and molded cornice design of the balconies, perpetuate the Baroque influence.



Figure 3. Ortaköy Mosque [14]

Another Balyan mosque with the same mass composition is Dolmabahçe Mosque, located to the south of Dolmabahçe Palace. The architect Garabet Balyan was commissioned to build this mosque by Bezmialem Valide Sultan, the mother of Sultan Abdülmecid [24]. The structural system of the *harim* section of the building consists of four corner wall piers forming the square baldachin (Fig. 4). The square *harim* measures 69x69 m., and the dome over it has a diameter of 18 meters [14].

Garabet Balyan's design features a three-story construct inside the suspended arches forming the facade of the *harim* (Fig. 5). On the lower story. There are three rounded-arched windows bearing keystones in the Empire style between two square pilasters with rectangular cartouches. The middle floor, separated from the lower floor by a floor molding with a toothed frieze, has windows in the *serliana* (Palladio) motif introduced by the Late Renaissance architect Andrea Palladio. In between these windows are pairs of pilasters with Ionic capitals, rising on high pedestals. The third story, again separated from the floor below with a profiled floor molding, is the tympanum section situated at the upper part of the suspended arches. Inside the tympanum, the three-section window arrangement in the arch has been rendered on a horizontal plane, inspired by the windows of the Diocletian bathhouses that Palladio preferred to use in his buildings (Fig. 4) [25]. The main decorative motifs on the *harim* facade and the body of the corner piers with their weight towers consist of empty rectangular cartouches. The blind-framed dome, as in the Ortaköy Mosque, is again adorned with triglyph motifs of rosettes and acanthus leaves.

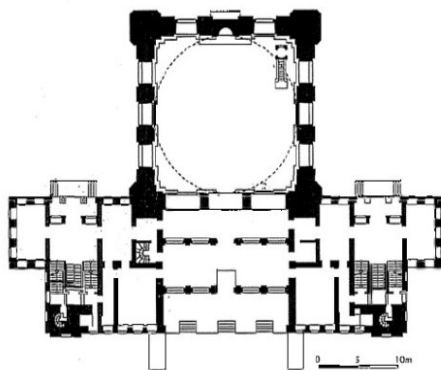


Figure 4. Dolmabahçe Mosque [14]



Figure 5. Dolmabahçe Mosque (Author).

The *harim* facade is predominantly in the Neo-classic and Empire styles, and the *kasrı hümayun*'s facades have plain windows or windows with a triangular pediment revealing the influence of the Neo-classic style [24].

The Ortaköy Küçük Mecidiye Mosque, commissioned to Garabet Amira Balyan by Sultan Abdülmecid in 1848, repeats the same construct of the plan. This time, however, the ends of the two-section apartments in the *kasrı hümayun* mass to the north have been rounded into oval form in spectacular Baroque design [20]. This wing is thus composed of two rooms of oval design (Fig. 6).

The facades of the single-dome square *harim* formed by the joining of the corner piers are again shaped by suspended arches in keeping with the characteristic design of the period. There is a cornice separating the floors that exhibits a profile of rich molding in the exact center of the facades and on the upper floor (Fig. 7). The surfaces of the walls portray a sense of motion with their concave and convex volumes in the Baroque style. A cornice with moldings separates the two floors, accompanied by pilasters resting on high pedestals. The multipiece facade construct includes three rounded arched windows between the pilasters supported by pedestals with molded capitals on the lower floor, displaying a strong Baroque emphasis. On the top floor of the facade, pilasters are supported by high pedestals, and between them, this time, rounded arched windows with a *serliana* motif at the facade's center (Fig. 6).

Another expression of the Baroque in the structure is the design of the weight towers above the wall piers at the four corners of the square *harim*. These decorative towers constitute the most conspicuous plastic elements of the building and have been adorned with consoles embellished with acanthus leaves (Fig. 6). The blind-framed dome is again adorned with triglyph motifs of rosettes and acanthus leaves. The facade of the *kasrı hümayun* on the north side strikes the eye with its rounded arched windows.

Sadabat Mosque, located at Kâğıthane, is another Balyan Family design where the same mass construct has been used. The structure was first built in the Tulip Period (1718-1730) in 1722 during the reign of Sultan Ahmet III and was later repaired during the era of Selim III (1789-1807) and Mahmud II (1808-1839). During the reign of Sultan Abdülaziz (1861-1876), it was commissioned to Sarkis Balyan and his brother Agop Balyan for renovation [16]. Known also as Aziziye

Mosque, the building is designed along the lines of the classic layout, where the *kasrı hümayun* wing stands at the north of the structure (Fig. 8).

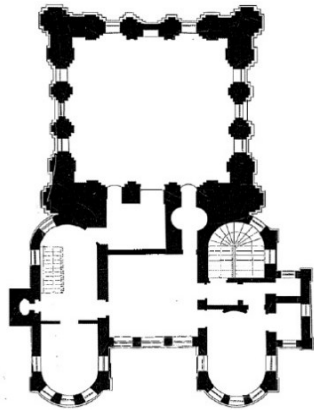


Figure 6. Küçük Mecidiye Mosque [14].



Figure 7. Küçük Mecidiye Mosque (Author).

The square *harim*, measuring 14.83x14.70 m, has corner piers shaped in the octagonal form [16]. The weight towers on the piers are covered by lobed domes. In creating the *harim* baldachin here, Sarkis and Agop Balyan used a different structural scheme. The corner piers are joined together by the main exterior walls instead of suspended arches (Fig. 8, 9). The facades of the *harim* are designed in two-story form, and their pilasters have been divided into three modules. On both floors, the module in the middle is higher and has three wide and rounded arched windows (Fig. 9). There is a pilaster, each on both sides of the wide and high-arched windows in the middle. The facade is made up of three modules. The high arched windows on the central axis of the facade rest on a round pediment with a toothed frieze. The central axis thus ends and is crowned with this pediment. While the surface of the central section is flat, the walls where the low, narrow, and rounded arched windows can be seen on both sides are of *Clair-obscur* (light and shade) and *courses-contre-courses* (curves and counter-curves) design and exhibit a concave Baroque style. On the lower floor of the two-storey facade, the same rustic stone covering is found in Renaissance palazzos around the wide and high rounded arched windows on the central axis. Above the window arches are rounded pediments as in the central part of the facade (Fig. 9). The facade thus reveals an eclecticism strongly influenced by Neo-Renaissance and Baroque styles. The dome on top of the *harim* of the structure, with its

single minaret, does not have a frame and reaches down until the cornices of the eaves [20].

The U-shaped *kasrı hümayun* section has a strong architectural relationship with the structure, and the facade uses Neo-classic elements. The windows in this section have low and rounded arches, and there are porticos belonging to Sultan's pavilion (*hünkâr kasrı*) with Doric columns (Fig. 8).

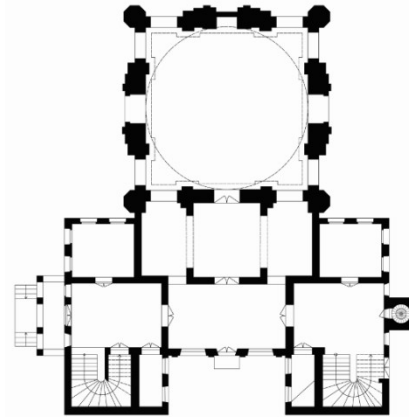


Figure 8. Sadabat Mosque (Redrawn from Alioğlu 2015, Fig. 2).



Figure 9. Sadabat Mosque [14].

Another structure of the Balyans is the Perneviyal Valide Sultan Mosque at Aksaray Square in the district of Fatih. Commissioned to Sarkis Balyan in 1878 and built over the period 1869-1871 in the name of Pertevniyal Valide Sultan, the mother of Sultan Abdülaziz (1861-1876), its architect was aided in the design by Agop Balyan [26].

The structure is typical of 19th-century mosques; its square *harim* measures 10x10 m and is covered by a framed dome with windows (Fig. 9). Sarkis Balyan kept inside (intrados) of the suspended arches joining the corner pillars in the *harim* wide, expanding the main prayer space in three directions (Fig. 10). This layout is reminiscent of the atrophied plan of the well-known Byzantine Kiborion. The women's section has been placed within the depth of the suspended arch to the north. Sarkis Bey chose not to make the suspended arches visible from the exterior, a feature that differs from other mosques. This gives the facade a separate appearance, independent of the structure [26]. The characteristic of the exterior of this structure is, this time, the small, high-framed, traditionally Byzantine dome with the windowed drum set upon a hexadecagon plan (Fig. 11).

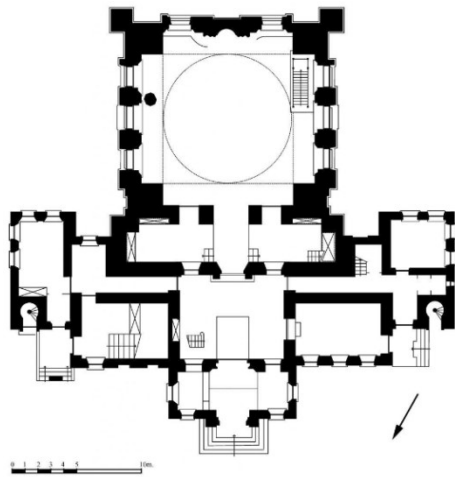


Figure 10. Pertevniyal Valide Sultan Mosque [14].



Figure 11. Pertevniyal Valide Sultan Mosque [14].

The structure's facades are arranged in two stories divided into three modules. The wide central area is raised with an Ottoman pediment decorated with muqarnas and palmette motifs, giving it a prominent space on the facade (Fig. 10). The central area projects past the side surfaces toward the exterior. From this aspect, it resembles a Seljuk crown gate (*taç kapı*). The interior of the wide pedimented, projecting, and raised central area has small pilasters at the corners, and the pilasters in the middle divide the area into three wide and projecting parts. Inside these three areas are pointed-arched windows on both stories that are of Neo-Gothic-Orientalist style and divided into sections of embroidery design (Fig. 10). Above the windows can be seen the famous Ottoman prayer-rug (*seccade*) design inside a trisectional cartouche with a muqarnas cornice. Above the window on the floor beneath the central area, crowned with a pediment, is again an Ottoman pediment. The decorative scheme of the recessed and narrower side modules on either side of the central area consists of an Ottoman crown gate with a *kabara* motif on the corners of the arch, with blind engraving on the surface. There are rectangular cartouches with muqarnas cornices above this arch. The central section, with its fronton, gives height to the structure [14].

Above the other plastic element of the facade, the rectangular pillar, are onion domes with pinnacles (*alem*). As from the half-point of the square body below, the surfaces of the polygonal corner piers again have a prominent Ottoman and Orientalist decorative

scheme. Decorative blind niches, prayer-rug (*seccade*) motifs, and cartouches are the elements of ornamentation repeated on the corner piers' surfaces.

The *kasrı hümayun* section to the north has been positioned in front of the structure. This section is situated on a symmetrical plan, and the mass arrangement, as well as the facades, are again in the Neo-Gothic and Orientalist styles. Thus the structure possesses an eclectic decorative repertoire that embraces elements of Ottoman, Seljuk, Neo-Gothic, Moorish, and Byzantine styles.

Another Balyan Mosque that was examined was Yıldız Hamidiye Mosque, commissioned by Sultan Abdülhamid to Sarkis Balyan to build over the period 1881-1885. This mosque was envisioned as a palace masjid inside the Yıldız Palace complex to enable the Sultan to fulfill his ceremonial duties [14].

The structure is the last *selatin* mosque built in Istanbul and has a different mass geometry. Sarkis Balyan worked with a different mass tectonic in this structure compared to his other mosques. The *harim*, or prayer hall, section of the mosque has been placed lengthwise instead of remaining a square, designed in rectangular form and measuring 13.25x19.50 m (Fig 12) [14]. At the center of the *harim* is a small dome in the Byzantine tradition, with a high frame, polygonal drum, and windows that rest on four columns. The areas outside the dome are covered with a flat wooden ceiling. In front of the *harim* is an indoor latecomers' area integrated with the prayer hall. There is a projecting entrance hall lower than the *harim* mass in front of the latecomer's section. The construct of the structure's exterior mass exhibits a different design characteristic. This time, the two-story *kasrı hümayun* section does not stretch out in front of the *harim* to the north as a separate wing. The innovation here is that the symmetrically planned *kasrı hümayun* section has been placed to either side of the *harim*, to the east and west, in the form of a wing on both sides. These sections are aligned with the main mass of the *harim*. Thus, the central mass of the *harim* in the rectangular layout of the mosque has been raised, while the *kasrı hümayun* sections on both sides have been kept at a lower level.

The front of the *harim* has been divided into three modules. The central axis of the facade, as in Pertevniyal Valide Mosque, has been designed as wider, higher, and projecting outwards, and has been crowned with an Ottoman pediment with Rumi-Palmette decorations (Fig. 13). The mass in this aspect is reminiscent of the Seljuk crown gate (*taç kapı*). The facade of the *harim*, where the mihrab is located, has been divided into three in the same way. Here also, the central axis is high, narrow, and projecting outwards and has been crowned with an Ottoman pediment. A network of sectioned openwork is found inside the pointed arch on the central axis. This window arrangement is repeated on the lower, narrower surfaces on the two sides of the wide and high, projecting central axis (Fig. 13). The same arrangement has been used on the east-west facades of the main

mass (*harim*) and all the facades of the wings of the *kasr-ı hümayun*.

The structure is thus a composition of a rectangular plan of prismatic masses of different heights [12], and above all the masses is a muqarnas cornice and star-patterned balustrade over a high parapet band. The parapet band on the mass of the *harim* makes it a little difficult to see the dome, but this band on the sections of the *kasr-ı hümayun* on the two sides of the *harim* serves to hide the hipped roof. This attitude reveals the direct influence of l'Ecole des Beaux-Arts on Sarkis Balyan's architecture.

The interior and exterior decoration of this single-minaret structure, as in the Valide Mosque, reflects an eclectic style that encompasses Ottoman, Byzantine, Orientalist, and especially Alhambra and Neo-Gothic styles.

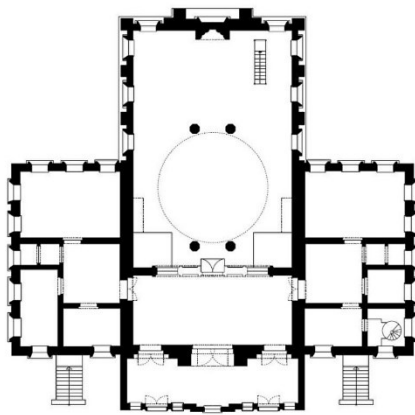


Figure 12. Yıldız Hamidiye Mosque [14].



Figure 13. Yıldız Hamidiye Mosque.

Tophane Mosque, also known among the population as Nusretiye Mosque in the district of Tophane, is another example of the same design. The structure was built in 1826 by Sultan Mahmud II (1808-1839); the architect was Krikor Amira [27]. Krikor Balyan was the Chief Architect of Sultan Selim III [19].

Measuring 7.50x7.50 m, the square *harim* of the mosque exhibits a classic layout, and the corner piers have been joined together with suspended arches exhibiting a chain motif (Fig. 14). There is a pendentive dome above the *harim* that is 7.5 m diameter. The *mihrab* projects outwards in a semicircle, and Krikor Balyan, contrary to what the Balyan Family has done in other examples, has added a side *rewaq* in the Empire

style, with rounded arches and keystones, covered by a cross-vault on the exterior on the east and west of the building (Fig. 14, 15).

A tri-partitioned *kasr-ı hümayun* stretches out in symmetrical form on the north side of the building. Double-return stairs in the Baroque style access the central latecomer's portico from two sides. The two-story Sultan's pavilion (*hünkâr kasrı*) on the right and left of the latecomer's portico as well as Sultan's private prayer space (*hünkâr mahfili*), stand on rounded arches with keystones in the Empire style (Fig. 14).

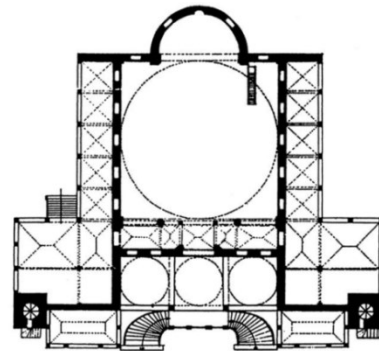


Figure 14. Nusretiye Mosque.

The most striking elements in the facade arrangement of the *harim* are the suspended arches joining the corner piers that form the square framework. The arches are decorated with chain motifs and an ornamental composition of keystones and acanthus leaves, while the tips of the arches display a tooth motif (Fig. 15). Inside the suspended arches can be seen a three-story window arrangement. The top windows are three rows, while the middle and bottom windows are arranged in five. The lower windows have pilasters with Tuscan capitals, an important facade element in Balyan mosques. Above the lower row of windows is a band of molding. The windows have keystones and are arched; on either side of the keystones are crests of hanging acanthus leaves. The weight towers, with their decorative onion bellies in the Baroque style above the corner piers with their separations of floor moldings, complete the facade arrangement. Again, Baroque-inspired convex supporting buttresses around the high framework of the structure's rounded arched and windowed dome [28].

The *rewaqs* on the sides are prominent parts of the composition on the east and west facades. This section, made of marble in keeping with the Empire style, has rounded arches with keystones, and garland decorations are inside the banisters of the *rewaq*. Upon the request of Mahmud II, who wished to spread the Empire style to all parts of the Ottoman lands, the interior and exterior design was put together in the Empire style, exhibiting an eclectic tone with lesser use of Baroque and Rococo elements. The facades of the *kasr-ı hümayun* on the north are again in the Empire style.



Figure 15. Nusretiye Mosque [14][27]

The Balyan mosque lasts to be examined here is Teşvikiye Mosque, located in the district of Teşvikiye, Şişli. Commissioned in 1794 by Sultan Selim III, the building was rebuilt in 1853 by Sultan Abdülmecid because of its severe deterioration [26]. The architects of the structure are Garabet Balyan and his son Nigoğos Balyan [20].

The structure stands on uneven ground, and its south side (harim) is two-storied, rising above a ground floor (*fevkani*). Measuring 13x12 m, the square harim has corner piers with molded capitals and rectangular cartouche decorations on the main body of the pillar (Fig. 16). There are decorative weight towers in the sectioned Moresque style standing on the corner pillars. Here, Garabet and Nigoğos Balyan did not use suspended arches to join the corner pillars, instead connecting the walls of the main body as in traditional building practices.

The facade of the harim rising above a two-story (*fevkani*) basement exhibits a single-story construct. The facade has been divided into three sections by pilasters, their mass decorated with rectangular cartouches and capitals of moldings. Between the pilasters are three rounded arched windows with keystones (Fig. 16). The tri-section facade's center has been kept wider than the other areas; it projects outward and has a triangular pediment with an acroterium above [29]. Below and above the pilasters and windows can be seen decorative elements composed of rectangular cartouche frames, as in the bodies of the corner pillars. The bands of moldings on the facades and the concave-convex surfaces end in a multipartite composition. Thus, the facade of the harim carries features that reflect the style of the Late Renaissance (Mannerist). The harim dome has eight sections, and the drum of the dome is blind or of a windowless design.

The entrance axis of the *kasrı hümayun* section to the north embodies a high portico (*loggia*) composed of raised pedestals with Corinthian capitals that reach as high as the two-story side wings (Fig. 17). Above the portico is a pedestal from the era of Sultan Abdülmecid [14]. The columns of the two-story-high portico (*loggia*) reflect the style used in official buildings in the second half of the nineteenth century. The structure is a good example of the consolidation of public buildings and mosques, and its front facade is predominantly influenced by civil architecture. The *tuğra* above the portico and the pedestal containing a flag emblem strongly support the building's identity as

an official structure [30]. The recessed indoor latecomer's section is accessed from the portico (Fig.17). The facades of the *kasrı hümayun*, as in the *harim* section, have been decorated in the Late Renaissance (Mannerist) style. The facades of this section are arranged as two stories.

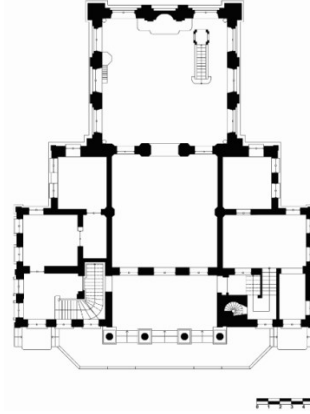


Figure 16. Teşvikiye Mosque (Redrawn from <https://dzmimarlik.com/gallery/tesvikiye-camii>).



Figure 17. Teşvikiye Mosque [29].

CONCLUSION

The Balyan Family made a significant contribution to the structural program of Ottoman architecture in the Period of Westernization, adding new types of buildings and a new dimension to the Istanbul silhouette in terms of the language of architecture. In this period in which Ottoman architecture was opening into the West, the monumental buildings the Family of Balyan created added stylistic novelties to buildings of different functionalities.

The Balyan mosques use the new plan and structural scheme employed in the Üsküdar Beylerbeyi and Üsküdar Selimiye Mosques, works that were built in the 18th-19th century by Turkish architects. Üsküdar Beylerbeyi Mosque, built by the architect Tahir Agha, was the first to display a two-story *kasrı hümayun* section stretching out in front in integration with the latecomer's portico. Üsküdar Selimiye Mosque, whose architect has not been identified but is known to have been built during the time of the Imperial Head Architect Ahmed Nureddin Efendi [10], displays a new structural construct and facade arrangement in which the square harim's four corners have decorative weight towers, and the corner posts are held together by suspended arches.

The Balyan Family brings a new design concept to this familiar plan and mass organization in the context of facades. The building facades emerged under the

new geometry of mass. They replaced the traditional rows of windows in Ottoman mosques with strong plasticity consisting of new elements and decorative components.

The Balyans avoided repetition by designing a different construct for each facade of every mosque. Signaling a merging of civil and religious architecture, the facade construct of these mosques predominantly used the design elements of pilasters, *serlian* motifs, two- or three-story window arrangements, arched windows, two-story facade arrangements, floor-separating moldings, corner piers, decorative weight towers on top of the corner piers, pronounced pendentives, frameless domes, blind drums, suspended arches, pediments, Ottoman pediments, crown gates (*taç kapı*), central frontons, minarets with a single balcony, as well as features that accentuated the dimension of height. Another distinct feature of the Balyan mosques is the tripartite division of the facade through the use of pilasters. The influence of the Late Renaissance architect Andrea Palladio is especially seen in the facade decoration of the Balyan mosques. Palladio's famous book, *I Quattro Libri dell'Architettura* (1570), a part of the Balyan library, seems to have been an important source of reference for the architects [25]. The family of architects thus very much reflected Palladianism in their works, and the new and most significant leitmotif in their facades was the pilaster. Pilasters constituted the main demarcations of the Balyan mosques, rhythmically repeated throughout and forming a three-dimensional effect on the facades.

Besides this novel aspect of mosque facades, the plastic design of the buildings is also quite impressive. With their suspended arches joining the corner piers, the facades had now lost their identity as load-bearing elements. The heavy, overbearing, massive walls disappeared, melting into the luminosity of a multi-windowed facade arrangement. The accent on frontality in the facades is an important point of reference for the Balyans. The system of the filled-in facade walls, with their plentiful windows and suspended arches, constitute the main element of their structures. Even though they may have used the same elements, the architects have created different variations in each building.

The facade decoration of these structures, which stand out with their forms and influence on the urban environment, exhibits an eclectic style. The decorative patterns of the Baroque, Rococo, Renaissance, Mannerism, Empire, Neo-Classical, Neo-Gothic, and Orientalist styles are prominent. The same eclecticism can also be seen in the facades of Sultan's rooms added to the mosques, turning them into a sultan's pavilion. The eclectic historicist style of the facades, however, is expressed with a new relish, not only as reflective of European architectural elements but also of Byzantine and Ottoman art. The eclectic facade decoration, boasting of palatial qualities, points to the Balyans' Paris schooling and the fashion tastes of the times.

As much as the Balyan Family's architectural overview is a reflection of the desire to embrace the values of the West and adopt a westernized stance, a tendency that increased in the Ottoman Empire with the declaration of the Period of Reforms (1839), the Balyan structures are also a narrative of Ottoman-Islam influence. The Balyans blended the Western fashions of the day with traditional Ottoman elements, creating an original architectural language of their own. Despite all the western forms used on their facades, the traditional Ottoman influence is quite apparent in the Balyans' plans and the elements they used. Educated under the influence of Ottoman culture and tradition, the Balyan architects integrated new forms with the established and conventional, creating an entirely new cultural synthesis.

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