

AN AUTHENTIC EXAMPLE OF OTTOMAN-ERA WOODEN SUMMERHOUSES; CEMİL TOPUZLU KIOSK

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Abstract: *The beginning of the 18th century is known as the “Westernization Period” in Ottoman architecture. It was in this period that Western-born architectural movements found their way into the Ottoman Empire. This was also a time in which new types of structures emerged in Ottoman architecture as the Western influence continued to permeate both religious and civil architecture. This impact also affected the Ottoman culture of housing, leading to important changes in residential structures. The new cultural elements arriving from the West began to be apparent in the plans, facades, interiors, and decorative components of the homes of the affluent, most of which were built by Western architects. This was a time in which lifestyles were changing, and especially in the capital of Istanbul, a rich assortment of residential architecture was expressed in styles that included the Neo-Baroque, Neo-Gothic, Orientalism, Art Nouveau, Eclecticism, Swiss Châlet, and Late Victorian. One of the new types of structures that appeared in this period was the summerhouse. While these houses belonged to the wealthy Ottoman elite and reflected the traditional Ottoman residential fabric in their plans and styles, a large number carried the architectural characteristics of the summerhouses and mansions of the West. The aim of this article is to describe an authentic example of the group of wooden summerhouses that were outstanding products of Ottoman residential architecture in the 19th century, at a time when the Empire’s cultural norms were turning toward the West. The characteristics of the plans of these buildings, the configuration of their facades and decorative elements will be presented, as will other information on the wooden summerhouses of the period.*

Key words: *Ottoman Westernization Period, Late Ottoman Houses, Wooden Summerhouses, Cemil Topuzlu Kiosk.*

1. Introduction

Ottoman architecture started with the expansion in relations with France at the beginning of the 18th century. The period of “Westernization” in

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“Westernization” ushered in political and social changes that made an impact on Ottoman architecture. The Period of Reforms (Tanzimat, 1839) embodied one of the steps on the way to Westernization. This was a time in which permission was granted to independent architectural firms and many non-Muslim and foreign architects took their place in construction activity throughout the country, particularly in Istanbul [5].

Another influence of the Westernization trend in Ottoman architecture stemmed from the architectural styles that arrived from Europe. From the beginning of the 18th century, many European architectural styles, led by Baroque and Rococo, became prominent and were widely used in the building programs of all types of structures [21]. In the era of Sultan Abdulhamit II (1876-1909), architectural movements such as the Neo-Classic, Neo-Baroque, Neo-Gothic, Orientalism, Art Nouveau, Eclecticism, Swiss Châlet, and Late Victorian styles produced a rich diversity of styles.

The Western influence had an impact on Ottoman residential culture as well. During this period, notables of the state and the non-Muslim affluent began to build shoreside mansions (*yalı*), kiosks (*köşk*), pavilions (*kasır*), embassy buildings, small palaces, and shore palaces.

A new type of residence – the summerhouse – was to emerge from this diversity in residential architecture. These houses, which were owned by the affluent Ottoman elite, carried architectural features that were similar to Western summerhouses and kiosks in terms of the characteristics of their plans and facades [3]. The progenitors of these houses were the summer residences belonging to the German and British embassies. The British

Summer Embassy Building built by the Armenian architect Mıgırdıç Kalfa in 1884 features decorative eaves, a polygonal tower higher than the structure itself (*cihannüma* tower), and steep gabled roofs that carry the marks of Western architecture. The well-known Turkish architect Sedad Hakkı Eldem notes that this building is the first example of the Victorian style to appear in Istanbul [22].

Another example is the summer residence belonging to the German Embassy in Tarabya, which was built by the German architect Armin Wagner in 1885-1887. The building’s crested gabled roofs, towers, and steep gabled roof windows provide foreign architectural touches to a basic Ottoman style [11]. The plan of the structure includes features such as an entrance hall encircled with glass; a small vestibule accessed from the hall stairs; a spacious central hall accessed from the vestibule with rooms stretching beyond, and a pentagonal corbeled room, none of which were typically found in Ottoman architecture [1]. The arches on the facade balcony, situated on the central axis of the building, are polylobed Moorish arches; the *cihannüma* (observation tower) is in the Chinoiserie style. The spear-shaped features on the ends of the eaves are also evidence of newly adopted decorative elements [13].

This new style that was beginning to be embraced in foreign embassy buildings caught the attention of Sultan Abdülhamit II (1842-1918). The sultan ordered wooden kiosks called “châlets” from Switzerland and Russia to be installed in the *harem* gardens of Yıldız Palace [8]. The sultan ordered wooden kiosks called “châlets” from Switzerland and Russia to be installed in the *harem* gardens of Yıldız Palace [8]. He also had the Şale Köşkü

(Châlet Kiosk) built in Yıldız Palace on the occasion of the visit to Istanbul of the German Emperor Wilhelm II and Empress Augusta Viktoria. In the first section of the kiosk built before 1879, new features were introduced that mirrored the character of a châlet. These were the steep gabled roof over the axis of the entrance and the tympanum lattice infilling on the front facade of the gabled roof [6]. The second section of the kiosk to be built was erected in 1887-1889 by Sarkis Balyan, who made use of elements unique to these types of residence, such as triangular projections containing two salons and a corridor facing each other. The architect of the third part of the structure, Raimondo D'Aranco, added this section in 1898, placing an octagonal tower projecting from the building on both sides of the entrance, a feature that was again unique to these "châlet" types of buildings [20].

Another châlet-type building that Sultan Abdülhamit II built on the palace grounds of Yıldız Palace was the Cihannüma Kiosk [4]. The steep gabled roof above the entrance axis of the kiosk and the eave moldings, as well as the wide-eaved steep gabled roof stretching out over the attic windows, are also significant elements of the châlet style.

These types of structures that were built inside the walls of the Ottoman palaces began to become fashionable among Ottoman aristocrats [2]. As of the 19th century, palace courtiers, higher administrators, the military, members of the Ottoman elite, embassies, Levantines, and distinguished non-Muslims engaged master builders of Greek and Armenian descent as well as foreign architects to build summerhouses made of wood in Kadıköy, Göztepe, Ziverbey, and Erenköy,

along the shores of Yeniköy, İstinye, Sarıyer, Büyükdere, Bakırköy, and Yeşilköy, and on the Islands of Istanbul (known as the Princes' Islands) [14].

The summerhouses were built adjacent to spacious vineyards facing the sea and there were expansive gardens, orchards, and woods on the grounds. The kiosks or mansions provided a picturesque perspective where the house itself blended in with the scenery and nature [22].

The organization of the kiosks was arranged as a raised basement floor of masonry with generally two regular floors (ground+first), with an attic floor above. One part of the structures was built on a wooden frame, another consisted of brick covered with wood [15]. In some of these kiosks, which were built using the timber-frame system, wooden frames of different colors were placed diagonally and displayed on the facade of the building [7]. The distribution of the spaces in the kiosk consisted of a kitchen, storage rooms, a pantry, laundry room, maids' rooms, bath toilets, and other service units on the basement floor; an entrance or entrance hall, parlor (sitting or living room) or sofa, library, dining room, stairs, toilet-bathroom on the ground floor; and bedrooms on the first floor. The servants had separate entrances and used the service stairs [16]. One of the novelties in these structures was the attic floor, which was an element that until then had not been a traditional element of the Ottoman house.

Another new element was the entrance hall. This hall opened out directly into the corridor. Sometimes there was a decoratively arched porch in front of the entrance hall [10]. Unlike in the traditional Turkish house, the entrance did not

always stand on the central axis but was sometimes set to the side or in the corner. This created asymmetry on the facade.

At the same time, the simple or L-shaped verandas on the front and back of the ground floor, the windbreaks, terraces, and the triangular, hexagonal or polygonal rooms, with their projections, as well as the three-cornered balconies were some of the architectural elements that were newly adopted [18]. The tower-like *cihannüma* was the most important new element to be seen on the facade of the kiosk. The wide-eaved, steep gabled roof was the most characteristic feature of these houses. The steep gabled roof on top of the attic story balcony has a wide eave with a crest; there are many versions of this balcony. Inside the steep gabled roof are Orientalist-Moorish arches built in the wood decoupage technique.

The most frequently employed type of plan in the summerhouses of this period is the “plan with hall or corridor.” On the other hand, the traditional schemes of “plan with an interior sofa” and “sofa plan with interior stairs” used in the typical Turkish House continued to be employed with some variations. The novelty in the “plan with an interior sofa” and “the sofa plan with interior stairs” was that the *sofa* now functioned as a parlor in the Western sense [16]. The most striking feature of the new plan was the asymmetry.

Cemil Topuzlu Kiosk is a unique example of nineteenth-century Ottoman summer kiosks since it is the most representative of the novelties adopted in summerhouses, particularly in terms of layout and facade characteristics. At the same time, despite the fact that the architects of a large number of the summerhouses built in this period are unidentified, Cemil Topuzlu Kiosk stands

out by being recognized as the work of the French architect Alexandre Vallaury, who was responsible for the creation of many major structures in this window of Ottoman architecture. The aim of this article is to describe the elements of the new plans, the construction systems, the facade arrangements, and the decorative features of Cemil Topuzlu Kiosk, the most original of the summerhouses that constituted a novel group of structures in Ottoman architecture.

2. Materials and Method

As of the beginning of the 18th century, European architectural styles began to influence the Ottoman house. Up until this period, the local culture had been represented in architecture by functional and traditional houses that were brought to life by master builders from within the impoverished population. With the influx of new cultural tastes and architectural elements from the West, novelties began to appear in the homes of aristocrats, and by the 19th century, Western influence had become more widespread. The lifestyles of the past began to be abandoned as Istanbul’s affluent denizens started a trend of building summerhouses (“sayfiye houses”) along the shores of the city. Spacious gardens, vineyards, and woods surrounded these houses, most of which were built by foreign architects on a timber framework above a basement of masonry. These structures carry distinctive Western imprints in their layouts, the elements of their plans, as well as in their facades and interiors. The houses also incorporate various local elements, especially in the types of plans used.

The article aims to introduce and

describe the Cemil Topuzlu Kiosk, one of the wooden summerhouses that comprise a unique group of residential buildings of 19th century Ottoman residential architecture. Its design, structural system, decorative elements, and the style used in the facades are products of a period in which Ottoman culture opened its doors to the influences of the West. A descriptive method will be used in the article in an attempt to ensure that this cultural legacy can be transferred to future generations.

3. Cemil Topuzlu

Born in Istanbul/Salacak on March 18, 1866, Cemil Topuzlu was the son of işkeçeli Topuzoğlu (Topuzoğlu from Ksanti) Yusuf Ziya Pasha. Educated first in Üsküdar Paşakapısı Rüştiyesi (Ottoman Military junior high school), he later attended Mekteb-i Sultan (Galatasaray High School) and then, when his father was transferred to Damascus, he became a student at Damascus Askeri Rüştiyesi. Cemil Topuzlu returned to Istanbul after graduating in 1880 [10].

Topuzlu entered Kuleli Askeri Tıbbiye (Military Medical High School) in 1882 and in 1886, he graduated as a medical doctor from Gülhane Mekteb-i Tıbbiye-i Şahane (Imperial School of Medicine) as a lieutenant. He spent three years (1887-1890) as an assistant at St. Louis Hospital in Paris, coming back to Istanbul as a specialist in surgery. He was appointed chief of the Internal Medicine Division at Hayarpaşa Military Hospital [12]. Topuzlu served as imperial surgeon to Sultan Abdülhamid II, who promoted him to an advisory position in 1905. In 1908, however, as a result of the "Reduction in Rank" law (*Tasfiye-i Rütüb*) initiated in

1909 after the declaration of the constitutional monarchy, Topuzlu's rank was brought down to colonel, after which he resigned from the military.

Mekteb-i Tıbbiye-i Şahane (Imperial School of Medicine) and Mekteb-i Tıbbiye Mülkiye (School of Civil Medicine) were merged in 1909-1910 to form the Faculty of Medicine, a project that was initiated by Dr. Cemil Topuzlu, who became President of the new medical school. Topuzlu later served twice as Mayor of Istanbul in 1912-1914 and 1919-1920. In 1958, the year he died, his name was given to the Harbiye Outdoor Theater in Istanbul. The same year, the name of the avenue where his mansion (kiosk) stood was changed to Cemil Topuzlu Avenue [12].

Known as the founder of modern surgery in Turkey, Dr. Cemil Topuzlu had his kiosk built in the district of Çiftehavuzlar, Kadıköy in 1900. All of the interior furniture was imported from France. Topuzlu is known to have expressed his pride in his kiosk by saying, "I want to live here for the rest of my life" [12]. Later on in 1931, however, he sold the kiosk to Hayri İpar. After this change of hands, the structure began to be called the "İpar Kiosk."

4. Cemil Topuzlu Kiosk

4.1. General Information

Built in 1900, the Cemil Topuzlu Köşk is located along the shores of Çiftehavuzlar, Kadıköy. The architect is Alexandre Vallaur, who made significant contributions to 19th century Ottoman architecture [12]. Occupying a thread of 165 m. along the shore, the kiosk has a central garden that is situated on the northeast-southwest axis of the land. The

meticulously designed gardens contain two ponds as well as classic statues. Some of the trees bear fruit in summer, some in winter, ensuring that the birds in the region are never at a loss for food. The winding snakes on the wall of the kiosk are a symbol of Cemil Bey's medical profession. Along the waterfront, there is a seaside *châlet* with its own pier. There are barns on the street-side [9].

The kiosk is a four-story structure of masonry built atop a basement. Above the basement is the ground floor, first floor,

and attic story. The building is accessed along the northeast-southwest by symmetrically placed imperial stairs of marble that rise high toward the first-floor entrance (Figure 1) [8]. The marble balustrade of the stairs bears 8-pointed stars, a motif that is commonly seen in Seljuk art. At the top of the stairs is a porch or windbreak that is situated on the central axis of the kiosk (Figures 1 and 2). The porch or windbreak again has 8-point stars on its marble balustrade. The sofa of the kiosk is directly accessed from here.



Fig. 1. *Cemil Topuzlu Kiosk, Imperial stairs of marble (Author)*

4.2. Characteristics of the Plan

Both floors of the Cemil Topuzlu Kiosk (ground floor and first floor) display the same “plan with interior sofa” of the traditional Turkish House, one of the most widely used layouts in the period. The porch (*rüzgarlık*, or *windbreak*) adjacent to the sofa (parlor) on the ground floor constitutes the entry to the sofa (parlor). On two sides of the sofa (parlor) situated on the central axis, there are spaces that

have been asymmetrically arranged (Figure 3). The asymmetry in the plan can be seen in both how the spaces have been arranged as well as in their size and location. On the left wing of the sofa (parlor), one of the rooms overlooking the front of the building is in the form of a triangular projection, a feature that is foreign to the Turkish House (Figures 3 - 5) [8]. Wide eaves hang over the projection. Adjacent to this room is a smaller space (Figure 3).



Fig. 2. The stairs and the marble balustrade on the porch (windbreak) with its 8-point star motif (Author)

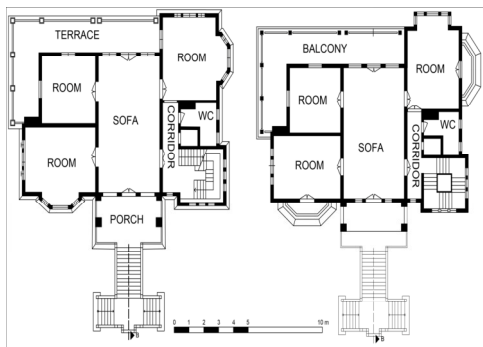


Fig. 3. Cemil Topuzlu Kiosk, ground floor and first floor plans (Redrawn 28)



Fig. 5. The wide-eaved triangular room projecting on the left side of the sofa (parlor) (Author)

One of the spaces on the right side of the ground floor sofa (parlor) is a stairwell tower overlooking the front facade (Figures 1, 2, 5 and 6). This stairwell tower, situated at the northeast corner of

the structure, is accessed via a corridor. There is a toilet on one side of the corridor (Figure 3). The top of the stairwell tower is higher than the building itself, has a pair of wide eaves, and is covered with a

conical, pyramidal cone (Figure 1, 2 and 5).

On top of the cone is a weathervane of metal (Figure 7). The wide eaves of the tower have supporting brackets called *fürus* that are typical decorative elements of the Turkish House. The upper story is an observation floor with a *cihannüma* that has a single room. There is also an

observation balcony around the room (Figures 6 and 7). The tower offers the facade of the structure an asymmetrical look, a typical feature of the summerhouses of the day. The stair towers with their *cihannüma* on top, so widely used in this period, bear evidence of the influence of Late Victorian architecture [17].



Fig. 4. The sofa (parlor) on the ground floor of the kiosk and the triangularly projecting room adjacent overlooking the front of the building (İbrahim Akgün)



Fig. 6. The interior of the stair tower (İbrahim Akgün)



Fig. 7. The observation balcony of the *cihannüma*, which is crowned with a conical, pyramidal cone that overlooks the top of the stairwell tower at a higher elevation than the building itself (Author)

There is another triangular room on the ground floor that juts out in a projection adjacent to the stair tower (Figure 3 and 8). This room has wide eaves and is covered with a gabled roof. The room projects outward from the sofa (parlor), providing the back of the structure with asymmetry. Another important element on this floor is the L-shaped wooden-posted terrace or veranda overlooking the rear facade toward the sea (Figures 3 and 9). The veranda rises above an L-shaped pointed arched *rewaq* on the basement story (Figure 9). The L-shaped veranda is another example of the asymmetrical plan used as a feature of this facade as well. There is a balcony on the floor above the veranda (Figures 9 and 10: Below).



Fig. 8. Another triangular room on the ground floor jutting out adjacent to the stair tower (Author)



Fig. 9. Above and below: The wooden-posted veranda overlooking the sea on the ground floor (Author)

The first floor of the kiosk also comprises the “plan with interior sofa.” The significant novelty on this floor is a five-cornered balcony in front of the triangularly projecting room on the floor below that overlooks the front facade. This feature was foreign to the Turkish House at this time. The balcony, which no longer exists today, can be seen in past images of the kiosk (Figures 5 and 10: Right). There is also a five-cornered balcony outside of the room situated above the triangularly projecting room on the ground floor. This balcony used to overlook the side facade and can now only

be seen in images of the past (Figures 8 and 10: Above). Another new feature in this room is the appearance of an oriel window, or *cumba*, overlooking the sea (Figures 10 and 11: Below).

Vallaury uses the *cumba* as a reference to the traditional Turkish House, in which this important plastic element was employed as a means of shaping the facade of the building. Beneath the *cumba* are *fürüş*, or supporting brackets that have also been used in the eaves of the tower as decorative means of support (Figure 11: Above). There is a balcony running from end to end on this floor that is situated

above the ground floor veranda. This balcony is missing its parapet today but can still be seen in old pictures taken of the kiosk (Figures 9 and 10: Above).



Fig. 10. Above: Facade view of the balcony in front of the upper floor room. Below: Balcony over the kiosk veranda overlooking the sea and the balcony over the triangularly projecting room on the ground floor [9]



Fig. 11. Above: The oriel window of the room overlooking the sea on the upper floor and the supporting wooden buttresses called *fūruş* (Author). Below: The wooden Seljuk/Art Nouveau pointed arch in front of the upper floor sofa (Author)

The most impressive feature on this floor is the arch over the balcony in front of the upper floor sofa (parlor) (Figures 5, 7 and 11: Above). Vallaury used the Seljuk pointed arch concept on this balcony situated above the ground floor porch (*windbreak*) as a local contribution to the design. However, some researchers say that this type of arch, which is very commonly seen in different forms in the summerhouses of the period, can be interpreted as an Art Nouveau influence [8]. The corners of the arch are decorated in lace-like wooden decoupage (Figure 11: Above). The balcony highlights the kiosk's entrance axis as it spills over into the main axis; it is covered with a wide-eaved, hipped roof. The monumental arch above the upper floor sofa (parlor) and the double-eaved tower are identifying features of the kiosk.

Above this floor is the attic story, another new element presenting itself in

these houses that is not found in the traditional Turkish House. There is a balcony in front of one of the attic rooms on the side of the building looking to the west. Today, only the floor of the balcony remains, but the original state of the balcony can be seen in pictures (Figure 10: Below and Figure 12: Left). While the kiosk is covered by a wide-eaved, hipped roof, the roofs of the room on the first floor overlooking the sea with its oriel window and the balcony on the side of the building overlooking the west on the attic story are covered by an element that is characteristic of the period—a wide-eaved, steep gabled roof with a pediment (Figures 10 and 12). Again, on the facade of the kiosk overlooking the sea is a high chimney that is visible from afar and a characteristic feature of the wooden summerhouses of the period (Figure 10).



Fig. 12. Above: *The wide-eaved steep gabled roof over the oriel window in the upper floor room overlooking the sea (Author).* Below: *The wide-eaved steep gabled roof over the balcony on the attic story overlooking the west (Author)*

4.2. Facade Arrangement

The facades of the kiosk are worthy of note and they emit a strong plastic effect that is primarily characterized by the main central axis of the main/front facade. Here, the balcony in front of the upper floor sofa (parlor) was built using the wooden decoupage technique; the center of attraction of this structure is its decorative arch, which was created in the Seljuk style. Another striking feature on the facade is the stair tower at the northeast corner of the building that has a *cihannüma* on top (Figures 2, 5 and 7). The main facade of the structure thus reveals an asymmetrical arrangement that can be recognized as a characteristic of the period.

Other important features that shape the facade are the windows of the kiosk. Vallaurý used different window arrangements on the facades. A

rectangular window with a plain transom that cuts it in half can be seen on the basement floor (Figures 1, 2 and 5). Rectangular windows in three parts, again cut in half by a transom, are also seen in the rooms, oriel windows and projections on the ground floor and the first floor. The upper part of the windows, called *ışıklık* (skylight), display decorative Orientalist-Moorish arches characteristic of the period's summerhouses (Figure 13). The same window construct can be seen on the main door to the kiosk (Figures 1 and 5). Some rooms overlooking the side of the building have rectangular windows crossed with a plain transom at a proportion of 1:1 (Figures 8 and 10). Rectangular cartouche motifs are visible beneath some of the windows, projections, balconies, and oriel windows (Figures 8 and 11). The attic floor windows are square and crossed with a plain transom (Figures 1, 5, 7 and 9).



Fig. 13. Rectangular arched windows at a 1:2 proportion and underlying rectangular decorative cartouche work in the Orientalist-Moorish style, that is profusely used throughout the kiosk (Author)

On the side of the kiosk overlooking the sea, the windows on the wooden posts of the L-shaped terrace (veranda) have Orientalist-Moorish arches built in the wooden decoupage technique (Figures 9 and 10). However, there is a different type of window arrangement on the facade of the stair tower. Vallaurý designed the tower facade using different constructs of windows on each of the three floors (Figures 2, 6 and 7). On the ground floor, there are three narrow and long rectangular windows side by side zig-zagging towards the top, while on the first floor, there are three narrow and long rectangular windows, again side by side, zig-zagging in a downward direction

(Figures 2 and 6). On the attic floor, the story that carries the *cihannüma*, the architect designed a three-partitioned window inside a pointed arch. Vallaurý echoes the asymmetry of the building facades on the facade of the tower.

Another decorative element on the facade is the exterior frieze that weaves around below the wide eaves and the massive meander motif wrapping around the wall of the attic floor (Figure 12). Below the windows, balconies, projections, tower and oriel window, as well as the steep gabled roof are antique motifs of eggs and an external frieze (Figures 13 and 14).



Fig. 14. The exterior frieze below the eaves and the massive meander motif wrapping around the wall of the attic story (Author)

Vallaurý thus embellished his buildings with not only antique elements, but also brought in the decorative styles of both Art Nouveau and the Late Victorian.

The ceilings in the rooms are woodwork with and without central moldings in the *çitakari* style (Figure 4). Some of the ceilings are in the form of vaulted ceilings. The central moldings of some of the ceilings have scenes depicted in *kalemişi* that are set inside circular cartouches. Other ceilings display plaster decorations in the Baroque-Rococo style. The ceilings of the veranda, balcony, and porch (*windbreak*) are flat and decorated with

square cassettes in the *çitakari* technique. The floors of the sofa (parlor) and rooms are covered in mahogany-colored herringbone parquetry.

4.3. Structural System

Built as a four-story structure atop a basement of masonry, the kiosk's stories above the basement were constructed in the timber frame system (*hımış*), which was the most popular system of construction used in the traditional Turkish House (Figure 15: Right). While the materials used as filling for a wooden

frame were mudbrick, stone, brick, or wood, in the Cemil Topuzlu Kiosk, bricks laid in running bond pattern were used for filling in the spaces between the

horizontal, vertical, and diagonal posts (Figure 15: Left). The inside walls around the frame are covered with *bağdadi* lime-coated plaster (Figure 15) [8].



Fig. 15. Right: *Bağdadi* slats on the wooden frame system. Left: Brick-filled wooded frame system with *bağdadi* (İbrahim Akgün)

In the *bağdadi* technique used in the traditional Turkish House, 1.5-2 x 2-2.5 cm wooden slats are nailed to the wooden frame in horizontal fashion at intervals of 1-2 or 2-3 cm. A 2 cm-thick rough mortar mixture of sand, slaked or drained lime, and stuffing is spread over the fixed slats from both the inside and the outside. The mortar penetrates the *bağdadi* slats, grasping them like claws [19]. When the rough plaster dries, a thin 0.5-1 cm layer of plaster is applied. The inner walls of the kiosk, which was thus built in the brick-in-filled wooden frame system, are also covered with *bağdadi* plaster spread over the wooden frame (Figure 16). The outer walls of the kiosk are covered with horizontal wood strips (Figure 5). While oak was used as hardwood in the *hımış* system, cedar was utilized for the *bağdadi* inner walls. The wood of the chestnut tree was used as timber covering on the outside [4].



Fig. 16. *Bağdadi* covered interior walls of the timber frame system (İbrahim Akgün)

5. Conclusion

The wooden summerhouses that were the product of a period in which Ottoman culture spread out to the West constitute a unique group of buildings in the annals of Ottoman residential architecture. These houses belonged to the Ottoman intelligentsia in the 19th century, and one of the most famous among them was Dr. Cemil Topuzlu Köşkü (Kiosk), built by Alexandre Vallauray, an architect who placed his stamp on the era. Dr. Cemil Topuzlu Kiosk is one of the most

magnificent of the wooden summerhouses built in this period.

Alexandre Vallaurý blended together the plan, elements, and facade characteristics of Western architectural styles with features of traditional Ottoman architecture. Besides making use of new elements such as the porch, the rooms with pentagonal projections, pentagonally projecting balconies, terraces (verandas), stair towers with *cihannüma*, attic floors, asymmetrical facades, asymmetrical layouts, wide-eaved steep gabled roof, and decoratively arched pediments on the balconies at the ends of the *sofa*, windows with their Orientalist-Moorish arches, Vallaurý combined these with local references to the oriel window (*cumba*), the Seljuk arch, *fürüş* (supporting brackets), eight-pointed stars, and the traditional layout of the plan with interior sofa, producing a captivating synthesis of design. Vallaurý's loyalty to tradition and local sources together could also be evidenced in the Meander motif of Anatolian origin that he used in the kiosk. In decoration, Vallaurý brought in elements of Antiquity as well as Turkish (Seljuk), Art Nouveau, and Late Victorian styles. The kiosk displays a concentration of woodwork in the interior and in the construction system as well as on the facades. It can be said that the kiosk has gained a "local" flavor thanks to Vallaurý's design. Vallaurý preserved the traditional interior plan and space distribution but also integrated Western elements into the layout. The kiosk is a synthesis of Ottoman and Western residential architecture, consistent with Vallaurý's frequently encountered design concept of *genius loci*. Innovative features successfully combine with local and traditional schemes in the building.

Vallaurý's multicultural approach, in which he combines Ottoman themes with Western influences, reveals a personal interpretation. This rendering involves the localization of Western influences without compromising the Ottoman historical and cultural identity. The stylistic language used in the kiosk reveals a local character but also reflects the adaptation of a synthesis that explores newly adopted tastes.

Acknowledgements

My endless thanks to my dear friend İbrahim Akgün for some of the photographs.

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