

Between East and West: Mimar Kemaleddin and 'Ahmed Ratib Paşa Mansion'

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Özet

Bu çalışma Mimar Kemaleddin'in 1900-1908 yılları arasında Ahmed Ratib Paşa için hazırladığı yazlık köşk üzerinden Son Dönem Osmanlı Mimarlığı üzerine bir incelemesidir.

Ahmed Ratib Paşa, Kaptan-ı Derya Topçubaşı-zade Mahmud Paşa'nın oğlu olarak İstanbul'da doğmuştur. Tanzimat'ın ilk yıllarına rastlayan dönemde modern bir eğitim alması sağlanmıştır. Mekteb-i Bahriye'den deniz subayı olarak çıkmış ve Osmanlı Donanması'na katılmıştır. Sultan Abdülaziz Dönemi'nin genç ve aydın subaylarından. Ahmed Ratib Paşa tarafından 1900-1908 yılları arasında Hicaz Valisi ve Kumandanı olarak görev yaptığı sırada Mimar Kemaleddin Bey'e yaptırılan yazlık köşk, II. Meşrutiyet yıllarında Maarif Nazırı Şükrü Bey'in girişimleriyle, eşyaları ile birlikte kamulaştırılmış; ilk olarak Çamlıca İnas Sultanisi olarak hizmete girmiş ve 1922'de kapatılmıştır. 1923 yılından 1934 yılına kadar süre boyunca Çamlıca Kız Orta Okulu olarak yeniden hizmete sokulmuş; 1934-1939 arasında kapalı kaldıktan sonra Çamlıca Kız Lisesi adı ile açılmış, daha sonra yatakhane bölümü olarak kullanılan bina uzun yıllar kullanılmamıştır.

Köşk, Mimar Kemaleddin'in 1909'da Evkaf Nezareti'ne bağlı olarak çalışmaya başlamasından önce inşa edilmiştir. Ahmed Ratib Paşa Köşkü'nün plandan kaynaklanan klasik düzlemsel disiplini, çok sayıda çıkma, balkon, farklı kotlara yerleştirilmiş saçaklar ve bunları destekleyen eli böğründeler ile farklılaştırılmıştır. Cephedeki saçak bezemeleri, eli böğründeler klasik ahşap bezeme detaylarından farklılaşarak eğrisel çizgilerin hâkim olduğu Osmanlı Barok geçmişine referans vermektedir. Balkon, pencere, kapı ve benzeri tüm mimari elemanlarda eşsiz ahşap işçiliğindeki floral desenli Art Nouveau bezemeler kullanılmıştır. Bununla birlikte pencere üzerlerinde yer alan sepet kemerler de yapının Art Nouveau akımının içinde yer aldığı önemli bir göstergesidir.

Mimar Kemaleddin'in Ahmed Ratib Paşa Köşkü'nü tasarladığı dönemde "Milli Mimarlık" konusundaki düşüncelerinin de yavaş yavaş şekillenmeye başladığı bir dönemdir. Aslında bu dönem II. Meşrutiyet'in hazırlık evresi olarak da düşünülebilir. Bu siyasi ortam ve düşünce ortamı ile eş zamanlı olarak ortaya çıkan Milli Mimarlık Akımı'nın bunlardan ayrılması da mümkün değildir. Mimar Kemaleddin'i sadece

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Milli Mimarlık Akımı'nın kalıpları içinde ele almak, onun tasarımlarını seçici olarak değerlendirmek olarak yorumlanabilir.

Osmanlı'nın Batı'yı taklit etmekten çok; analiz-sentez sonucu, kendi çok katmanlı heterojen kültürü içinde uygulamalarda bulunduğunu söyleyebiliriz. Osmanlı, batılılaşma ve modernleşme çabasıyla Müslüman ve Doğulu kimliğini arka plana atmadan, kendini Batı'ya göre tanımlamaya çalışmıştır. Mimar Kemaleddin'in Ahmed Ratib Paşa Köşkü Ne Doğulu, Ne Batılı bir tasarım tanımlanabilir. Ahmed Ratib Paşa Köşkü, Osmanlı'nın çok kültürlülüğünün bir sentezi olarak vücut bulmuştur.

Summary

This study focuses on the Late Period Ottoman Architecture through the summer mansion designed for Ahmed Ratib Paşa by Mimar Kemaleddin, built between 1900-1908. Ahmed Ratib Paşa Mansion's classicist planar layout is modified with numerous cantilevers, balconies, and eaves placed on different levels and the angle braces that support them. On the façade, the eave adornments and the angle braces differ from classical decorative details and allude to an Ottoman Baroque past where curvilinear features are dominant. Floral Art Nouveau decorations in unique woodwork are used in all the architectural elements like balconies, windows and doors. In addition, the basket arches above the windows point to the building's affinity with the Art Nouveau Movement in a rather striking fashion.

Art Nouveau "Tarz-ı Cedid" showed up in Istanbul architecture, where almost all modes of Historicism were already represented, at the turn of the century. Although mostly applied by foreign architects, Art Nouveau was also practiced by local ones who had received formal training. In Istanbul, where Art Nouveau buildings were common, the portfolio included mostly large-scale urban residences such as apartment buildings, mansions and villas, countryside residences and office buildings. These buildings were favored mostly by top level Ottoman bureaucrats, by the section of the society affiliated with the court, Levantine bourgeoisie and members of foreign missions. Considering Ahmed Ratib Paşa's Western style and modern education, and likewise that of Mimar Kemaleddin's, it is not surprising that the former would wish for this new style in his residence and the latter would implement it. However, it is worth noting that it was also in the period where he was building Ahmed Ratib Paşa Mansion that Mimar Kemaleddin began forming his notion of "National Architecture".

Influenced by Ottoman Baroque Architecture, it is possible to evaluate Mimar Kemaleddin, who designed a residence decorated with Art Nouveau details, not only within the "National Architecture Movement" but also within the diverse cultural environment of the period.

Keywords: İstanbul Art Nouveau'su, Ahmed Ratib Paşa Köşkü, Mimar Kemaleddin Bey, Milli Mimari / Ulusal Mimari, Osmanlı Barok Mimarisi

This paper¹ aims to illustrate that the Ottomans, who strove to sustain their existence in this unique region that was often described a bridge between East and West, carried out practices within their own multi-layered and heterogeneous culture through the processes of analysis and synthesis, rather than merely imitating the West. More specifically, this study aims to draw attention to the identity issues within the Late Ottoman Architecture through the mansion designed by Mimar Kemaleddin between 1900 and 1908 for Ahmed Ratib Paşa (Figure 1). It should be noted that this examination does not necessarily intend to put forward a theory or to present a solution for any existing problems.

Ahmed Ratib Paşa was born in Istanbul as the son of Kaptan-ı Deryâ Topçubaşı-zâde (Navy Admiral) Mahmud Paşa and he was given a modern education in the period that coincided with the first years of the Tanzimat Era (Era of Reorganization). He graduated from Mekteb-i Bahriye (Navy Academy) as a naval officer and consequently joined the Ottoman navy. He was among the young and intellectual officers during Sultan Abdülaziz's Reign (1861-1876) and was serving as Naval Commander when Abdülhamid II (1876-1909) ascended the throne. He earned the trust of the Sultan and was appointed war aide at the Sultan's court. While he was a member of the Şûra-yı Bahrî (Naval Council) and a war aide at the court, he also took part as admiral in the committee sent to Crete in 1889 under the chairmanship of Mahmud Celâleddin Paşa. Then, he undertook various duties and received many accolades, and was eventually appointed to the rank of Sea Marshall in 1892 by the Sultan himself. Later he was appointed the Governor and Commander of Hejaz and removed from Istanbul. In Hejaz, where sentiments of independence were on the rise with upheavals under way, he followed a policy of moderation and maintained his close ties with the court. He worked for the establishment of Hejaz Railway Assistance Fund, to realize the Hejaz Railway Project of 1900s. He was also a High Officer of Teftiş-i Askerî Komisyon-u Alisi (the Commission for Military Inspection). While his duties had established his ties with the Sultan and Istanbul, in the Second Constitutional Era declared in 1908, his inclusion in the group known as "Devr-i sabık ricali" (dignitaries of the former period) led him to be stripped of his ranks and duties as well as to stand trial. In this political climate, he did not get to live in the mansion, even for a single day, and the property was thus confiscated. Although he was cleared through trial, he did not return to Istanbul due to resentment and lack of trust, instead going to France in 1909, where he passed away, in Paris, in 1913 (Batur, A. 1992: 92-101).

¹ This paper draws upon the essay titled *An Analysis of the Identity Issue in the Work of Mimar Kemaleddin, in the Framework of 'Ahmed Ratib Paşa Köşkü'*, an Art Nouveau Structure, submitted for the Identity Issues in the Late Ottoman Architecture module under the supervision of Prof. Dr. Afife Batur, as a part of the History of Architecture Postgraduate Degree Program at İstanbul Technical University.

In 2015 it was presented by the title *Between East and West: Mimar Kemaleddin and 'Ahmed Ratib Paşa Mansion'* in iaSU 2015 "Archi-Cultural Translations throughout the Silk Road".

The book titled *İstanbul Art Nouveau'su* which was published during the article review, was also examined during the preparation of the article.

With love and respect to the memory of my esteemed teacher Prof. Dr. Afife Batur.



Figure 1. Ahmed Ratib Paşa Mansion Main entrance (Aktur, H. 2008)

The architect of the mansion, Kemalettin Bey, was born in 1870 in İstanbul. His father Ali Bey was a Lieutenant Colonel in the Navy and his mother Sadberk Hanım, daughter of a middle-class İstanbul family. He started his elementary education in 1876 at İbrahim Ağa Mekteb-i İptidaisi (İbrahim Ağa Primary School). The family moved to Crete in 1880 upon his father's appointment to the island, where he began his secondary education as well as his French studies. Upon his return to İstanbul, he continued his education at Şemsü'l-Maarif (which later became İstanbul High

School) and attended Nümune-i Terakki İdadisi (Senior High School), later entering Hendese-i Mülkiye Mektebi (Faculty of Political Science) in 1887 for his higher education. During his education, he had the opportunity to work with academics from different countries, such as German Professor Kos, Austrian Professor Forcheimer and German Professor Jasmund. After graduation, he was appointed assistant to Professor Jasmund in 1891. He retained this position for four years and worked in the construction of Sirkeci Railway Station as Jasmund's assistant. Jasmund's influences are visible in his later work. In 1895, he was sent to Charlottenburg Technische Hochschule in Berlin by the state upon the proposition of Professor Jasmund, in order to receive his architectural education. Following his two-year training, he worked with various architects and was awarded the title of "Ottoman State Architect" in this period. In 1900, he returned to Istanbul and to his position at Hendese-i Mülkiye Mektebi. In 1901, he was appointed as the architect at Harbiye Nezareti Ebniye-i Askariye (Military Buildings of the Cabinet of War) (Yavuz, Y. 2003: 521-522). During this period, he also carried out his personal projects. His work for the mansion coincides with this period, before Mimar Kemaleddin started working for Evkaf Nezareti (General Directorate of Foundations) in 1909. The "architectural holiday" between 1900-1909 sufficiently illuminates the role played by the Ministry of Foundations in Mimar Kemaleddin's life (Tanyeli, U. 2007: 265). Without this appointment, Mimar Kemaleddin would probably not have had a different career and historical identity than other architects and engineers of that period (Tanyeli, U. 2007: 265). The period between 1909-1919 is also the most productive period of architecture (Yavuz, Y. 1981: 16). Indeed, this mansion is an elaborately detailed and uniquely elegant building, as if made with leisureliness of a holiday. Out of the wooden residential designs from Mimar Kemaleddin's early career as an architect, only Ahmed Ratib Paşa Mansion survives to this day. At the same time, it is the only example among the Art Nouveau buildings whose architects are known in Istanbul, whose author is Turkish (Gümüş, M. D. 2023: 176).

During the Second Constitutional Era, with the initiative of Şükrü Bey, the educational minister at the time, the mansion was expropriated along with all of its furniture; upon which it initially served as a secondary school for girls under the name Çamlıca İnas Sultanisi, however, it was shut down in 1922. Between 1923 and 1934 the building was back in service as Çamlıca Secondary School for Girls; and following a closure between 1934 and 1939, it was reopened with the name Çamlıca High School for Girls (Batur, A. 1992: 92-101). Ahmed Ratib Paşa Mansion is in Çamlıca High School for Girls's Campus, Acıbadem Street No.92 Küçük Çamlıca (Yavuz, Y. 2009a: 269).

Ahmed Ratib Paşa Mansion is a three-storey wooden structure erected on a high stone basement, within a large garden (Yavuz, Y. 2009a: 89-90). In this mansion, new materials such as steel or cast iron/glass composition are used for galleries and similar spaces (Batur, A. 2005: 158).

It is axially and symmetrically planned, and positioned lengthways 24mx53m on the North-East and South-West axis (Batur, A. 2008: 69). On either side of the hall, which directly beyond the main entrance, there are wings with identical plans, composed of a wide corridor that cuts across the whole building lengthways, and rooms and additional halls that open on to this corridor. At the far end of these wings are staircases and doors identical in design and formation, most probably intended to serve as Harem (for women) and Selamlık (for men) entrances (Figure 2-3).

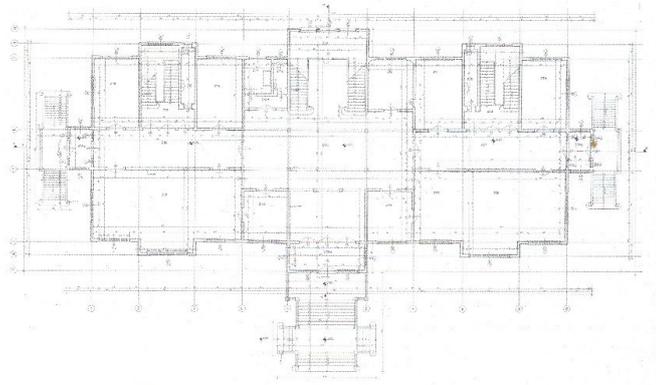


Figure 2. Ahmed Ratib Paşa Mansion Ground floor plan drawing by Ali Hacıhaliloğlu (Yavuz, Y. 2009a: 89-90)

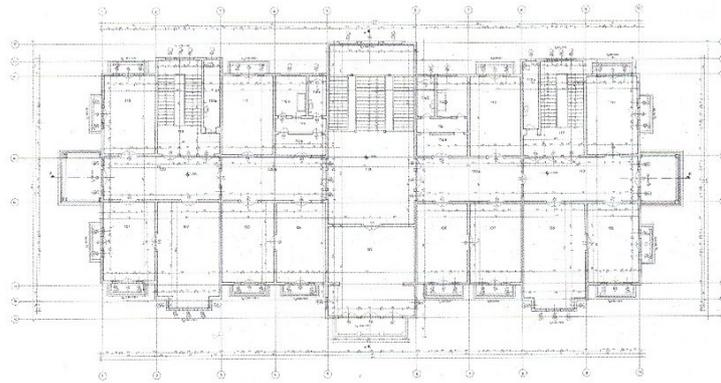


Figure 3. Ahmed Ratib Paşa Mansion First floor plan by drawing Ali Hacıhaliloğlu (Yavuz, Y. 2009a: 89-90)

The classical axial and symmetrical scheme define a classicist design approach. Despite the classical axial layout, the design makes reference to the Ottoman Baroque past with its non-classical forms and curved lines (Figure 2-5) (Batur, A. and Yavuz, Y. 2008: 69).

Innovations in plan and space introduced by the Art Nouveau concept are not very widely observed in the building. That being said, while there is no great divergence from the traditional plan schema, the use of galleries and mezzanines, stained glass panels with a floral design and metal structured glass roofs are nevertheless in line with the Art Nouveau Style (Batur, A. 2005: 153). In terms of the construction technique, in addition to a wooden bay and brick inlay on the outer walls, and lath and plasterboard on wooden base on the inside, as was the traditional wooden structural technique of the period, there is also the aforementioned metal structural system on the central axis. Carried by two slender columns on each side, this system extends to take in the upper floor and the galleries as explained above, thus merging with the traditional structural system. This composite system indicates that Mimar Kemaleddin incorporated new materials into his designs and that he was open to innovations in architecture. The axial and symmetrical plan complements the “classicist” design of the building (Figure 2-3) (Batur, A. 1992: 92-101). That being said, this classicist approach has undergone significant changes in the modeling of the building mass, in the arrangement of the façade, in the construction technique and particularly in the choice of decorative features. Although the plan maintains the classical plenary model, this was then altered with numerous corbelled wooden supports, balconies, eaves placed on different levels and the angle braces that support them. Eaves and corbelled wooden supports are used above the balconies and windows at different levels in façade; they alter the traditional geometric division of the façade, and wooden floral motifs complete the Art Nouveau effect (Figure 4-5).

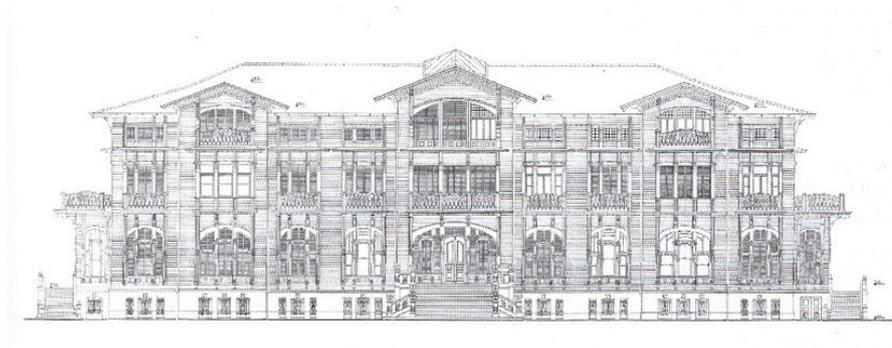


Figure 4. Ahmed Ratib Paşa Mansion Main façade drawing by Ali Hacıhaliloğlu (Yavuz, Y. 2009a: 89-90)

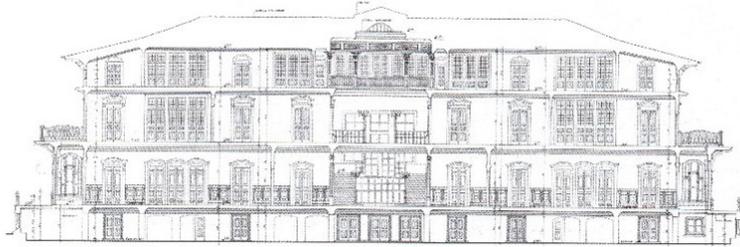


Figure 5. Ahmed Ratib Paşa Mansion Section drawing by Ali Hacıhaliloğlu (Yavuz, Y. 2009a: 89-90)

The eave adornments and the angle braces on the façade differ from classical wooden decorative details and allude to an Ottoman Baroque past where curvilinear features are dominant (Batur, A. 2008: 69). Every architectural element, as in balconies, windows or doors boast floral Art Nouveau decorations in exquisite woodwork. In addition, the basket arches above the windows are similarly significant indicators of the building's Art Nouveau influences (Batur, A. 2005: 153) (Figure 6-9). This wooden mansion decorated with floral ornaments refers to the Italian *Liberty* Style (Barillari, D. and Godoli, E. 1996: 190).



Figure 6. Ahmed Ratib Paşa Mansion Detail from façade (Aktur, H. 2008)



Figure 7. Ahmed Ratib Paşa Mansion Detail from façade (Aktur, H. 2008)



Figure 8. Ahmed Ratib Paşa Mansion Detail from façade (Aktur, H. 2008)



Figure 9. Ahmed Ratib Paşa Mansion Detail from façade (Aktur, H. 2008)

The spaces in this section, although without the characteristic spatial fluidity of Art Nouveau, have a layout that extends and expands with the adjoining spaces. The first-floor hall with a high ceiling that rises to two stories stands out with the meticulous attention to detail in the decorative features and the elegance of the woodwork. On the second floor, which is accessed through the monumental staircase placed on the entrance axis, there is a large hall and opposite it a large reception hall, possibly the main harem room, with a large balcony overlooking the garden. The large hall rises to the height of two stories, whereby the second-floor section acts as a gallery enclosing the hall, decorated with stained glass on top and covered with a metal structural layer (Batur, A. 1992: 92-101) (Figure 10-14).

Stained glass was used in the metal structured upper cover and stairwells above the large reception hall of the mansion. The stained glass above the reception hall is decorated with leaves in different shades of green and burgundy buds (Figure 10). The one in the stairwell is more colorful; it is composed of blue flowers, stylized curly branches and green leaves placed on an orange-yellow background (Figure 12) (Gümüş, M. D. 2023: 182).



Figure 10. Ahmed Ratib Paşa Mansion galleria²

2 <https://www.kadioglugruprestorasyon.com/ahmet-ratip-pasa-kosku/>, (10.12.2022).



Figure 11. Ahmed Ratib Paşa Mansion staircase³



Figure 12. Ahmed Ratib Paşa Mansion window glass detail⁴

³ <https://www.facebook.com/media/set/?set=a.10152501695913649.1073741830.164466203648&type=3>, (10.12.2022).

⁴ <https://www.facebook.com/media/set/?set=a.10152501695913649.1073741830.164466203648&type=3>, (10.12.2022).



Figure 13. Ahmed Ratib Paşa Mansion door detail⁵



Figure 14. Ahmed Ratib Paşa Mansion ornament detail⁶

Traces of different styles from Art Nouveau can also be seen in the interior of the mansion. Neoclassical lines dominate the ceiling moldings and column capitals (Figure 10-11,13). Mimar Kemaleddin's Milli Mimarlık 'National Architecture' tendencies are evident in the south-facing room on the middle wing of the first floor. Possibly arranged as the Oriental Room 'Şark Odası', this room has stalactite 'mukarnas' and rumi-palmet motif ceiling moldings and a sunburst-shaped 'şemse' ceiling core filled with rumi and palmettes (Gümüş, M. D. 2023: 184).

The majority of the materials used in the interior decoration were brought over from various European countries. The monumental staircase that connects the halls facing the main entrance is like a harmonic play of elegance and magnificence with Baccarat crystal banisters and lighting made of Murano crystal, and the floral Art Nouveau stained-glass decorations at the landing (Figure 15-16).

5 <https://www.facebook.com/media/set/?set=a.10152501695913649.1073741830.164466203648&type=3>, (10.12.2022).

6 <https://www.facebook.com/media/set/?set=a.10152501695913649.1073741830.164466203648&type=3>,(10.12.2022).



Figure 15. Ahmed Ratib Paşa Mansion baluster detail⁷



Figure 16. Ahmed Ratib Paşa Mansion staircase and lighting element detail⁸

⁷ <https://www.facebook.com/media/set/?set=a.10152501695913649.1073741830.164466203648&type=3>, (10.12.2022).

⁸ <https://www.kadioglugruprestorasyon.com/ahmet-ratip-pasa-kosku/>, (10.12.2022).

The tiles used in the ground floor bathroom was selected from the *Jugendstil* line designed by Villeroy & Boch in Mettlach (Godoli, E. 1995: 64-68; Barillari, D. and Godoli, E. 1996: 194). Additionally, the other two bathrooms were designed by Josef Maria Olbrich (Batur, A. 1992: 92-101; Godoli, E. 1995: 64-68) (Figure 17-18). In these designs, simpler and geometric patterned tiles were preferred (Gümüş, M. D. 2023: 182; Adıgüzel, H. 2023: 238-242).



Figure 17. Ahmed Ratib Paşa Mansion bathroom photo by Banu Kutun, 2005 (Batur, A. 2005: 153)



Figure 18. Ahmed Ratib Paşa Mansion bathroom tile detail (Batur, A. 1995: 44-63)

Josef Maria Olbrich is also the designer of the tiles used in Beylerbeyi Palace's basement bathroom and Yıldız Palace Beyaz Köşk. It is known that Olbrich, who was influential on Istanbul Art Nouveau Architecture, was known in Istanbul through architectural magazines (Adıgüzel, H. 2023: 239). This may be an indication that Mimar Kemaleddin followed Art Nouveau architectural publications.

The same meticulous attention is also evident in the way that the floral wooden decorations of the window and door frames are mirrored in the indoor space. This continuity ensures that the effect created on the façade is in a way reflected on the inside as well (Figure 19-22).



Figure 19. Ahmed Ratib Paşa Mansion door detail (Aktur, H. 2008)

Figure 20. Ahmed Ratib Paşa Mansion door⁹

The windows of the mansion, produced in Vienna (Akbay, H. 1946: 3719-3720), are cradle-arched and animated with curvilinear arrangements, and the column capitals in wood-carving technique are decorated with flowers and stylized branches (Figure 21). However, a simpler window frame was used on the roof (Figure 22).

The building was built with great care, with expensive and valuable materials, and the furniture was brought from Vienna and Paris (Batur, A. and Yavuz, Y. 2008: 25; Barillari, D. and Godoli, E. 1996: 194).

9 <https://www.facebook.com/media/set/?set=a.10152501695913649.1073741830.164466203648&type=3>, (10.12.2022).

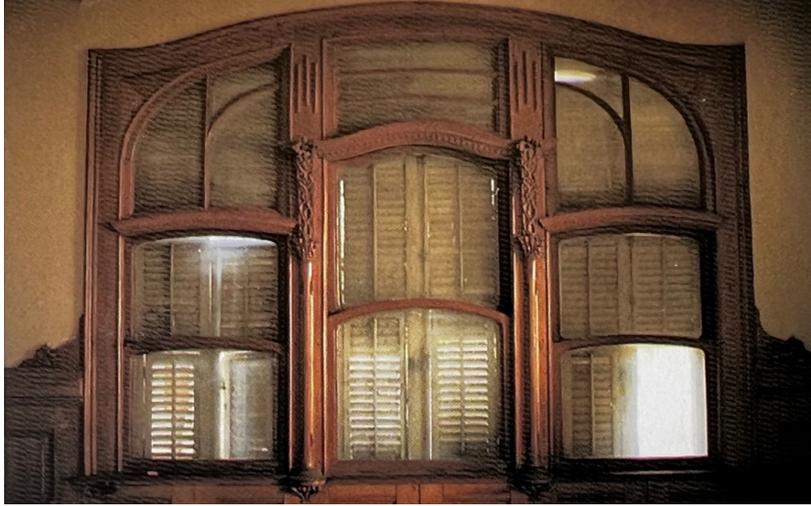


Figure 21. Ahmed Ratib Paşa Mansion window frame from inside (Barillari, D. ve Godoli, E. 1996: 194)



Figure 22. Ahmed Ratib Paşa Mansion roof window frame detail¹⁰

¹⁰ <https://www.facebook.com/media/set/?set=a.10152501695913649.1073741830.164466203648&type=3>, (10.12.2022).

It seems that the properties of Art Nouveau that challenge and loosen the norms of classical discipline and allow the architect a certain degree of pleasure and freedom, thereby inciting his creativity, had taken hold of Mimar Kemaleddin despite all his apparent solemnity. At the main entrance, the classical alignment and size of the triple staircase, marble balustrade and newel posts are softened down and reshaped with Art Nouveau designs and floral patterns. In particular, “the stylization of the newel posts, if they are Mimar Kemaleddin’s design, are a real work of plastics” (Batur, A. 1992: 92-101).



Figure 23. Ahmed Ratib Paşa Main entrance stairs (Aktur, H. 2008)

Ahmed Ratib Paşa Mansion is studied within the First Era of Istanbul Art Nouveau (1900–1915)¹¹. Ahmed Ratib Paşa Mansion is building that is unique to Istanbul. Bearing in mind that it was built for Ahmed Ratib Paşa, an Ottoman high bureaucrat, and considering his education and socioeconomic standing, it is not so surprising that he would commission a mansion in the architectural style that represented Westernization in that era. It is possible to see the contributions of high-level officials of the Empire in spreading the Art Nouveau Style in Istanbul, in the Art Nouveau Style residences concentrated generally in Pera and Galata.

After all, particularly the buildings that fall into the category of the First Period Art Nouveau were usually found in Pera as well as on the western coast of the Bosphorus, in Yeşilköy, Moda and similar districts; and these belonged to Ottoman high bureaucrats, palace officials, Levantine bourgeoisie and members of foreign (European) missions; in other words, to the elite who were eager to embrace and utilize the innovative, contemporary trends and products symbolized by Art Nouveau.

Gümüş stated that Mimar Kemaleddin’s work in Art Nouveau Style is a special case (Gümüş, M. D. 2023: 185). It can be thought that the choice of this style was due to the demand of Ahmed Ratib Paşa, for the reasons mentioned above. On the other

11 The First Era of Istanbul Art Nouveau (1900–1915) The first era lasts until the Second Constitution and is the era when Art Nouveau architecture was adopted and applied by professional architects. Ad far as is known, the Art Nouveau designs of this era were created by architects with an organized academic training. For these reasons, almost all of them have a definite professional quality: Karamustafa Paşa Mescidi (Karamustafa Paşa Meşjid, Karaköy, 1903, demolished in 1958); Şeyh Zafir Tomb/Library/Fountain, Beşiktaş, 1903; Laleli Fountain, Galata; Yeniçeri Müzesi (Janissaries Museum), Sultanahmed, 1900; Yetimhane (Orphanage), Beyoğlu, 1900; Yıldız Sarayı Şale Köşkü (Chalet), 1898; Küçük Mabeyn at Yıldız Palace (Batur, A. 2005: 157-158). In line with the requirements, taste and financial means of these social groups the Art Nouveau architecture was generally large, magnificent and expensive. Some of the most important examples of the Istanbul Art Nouveau architectural heritage are the Hidiv Palaces (Bebek and Çubuklu), Huber Mansion (Yeniköy-Tarabya, still the Presidential Residence), the Italian Ambassadorial Summer Residence (Tarabya, 1905), and Nazime Sultan Palace (Kuruçeşme, 1903, demolished in 1923) (Batur, A. 2005: 158). The Second Era of Istanbul Art Nouveau (1922-1930) “is characterized by assimilation of the taste for Art Nouveau by the middle classes and more widespread use of Art Nouveau architecture in housing construction” (Batur, A. 2005: 161).

hand, Gümüş stated that this wooden mansion, which Mimar Kemaleddin built for himself in Bakırköy in the same years and which has limited data and has not survived, is related to the Art Nouveau Style and Ahmed Ratib Paşa Mansion (Gümüş, M. D. 2023: 185). Another case that shows Kemaleddin Bey's interest in Art Nouveau Style is that after the construction of his own house, he moved his office to Vlora Han (Ferruh Bey Hanı), one of the city's magnificent Art Nouveau buildings, in 1904 (Gümüş, M. D. 2023: 185). In addition, Mimar Kemaleddin's drawing of a garden / quay wall found in the Ottoman Archive is a hybrid design that reflects the two dominant styles of the 20th century, Art Nouveau and National Architecture (BOA, PLK. P. 1799; Gümüş, M. D. 2023: 186-187, 220). This hybrid design is an indication of how interesting and unique Mimar Kemaleddin could come up with if he was more involved with Art Nouveau (Gümüş, M. D. 2023: 186-187).

There is no information or data that Mimar Kemaleddin produced a work in the Art Nouveau Style in the following years. It would not be wrong to think that his interest in this style was limited to the first years of the 20th century (Gümüş, M. D. 2023: 185-186). With this in the period he was working on Ahmed Ratib Paşa Mansion, Mimar Kemaleddin had begun shaping his ideas regarding "National Architecture". At the same time, the drawing of the wall in the Ottoman Archive shows this. This period can be considered the preparatory phase for the Second Constitutional Era. As for the National Architecture Movement, it is impossible to isolate it from the political and the ideological context of the time.

After the proclamation of the Second Constitutional Monarchy in 1908, with the overthrow of Abdülhamid II, chief architect Raimondo D'Aronco, one of the most important representatives of Istanbul Art Nouveau architecture, had to return to Italy (Adıgüzel, H. 2023: 126). These were a serious setback in the development of Art Nouveau Style, at least in term of its use in official buildings and places or similar monumental buildings. The Young Turks Movement (Jön Türk Hareketi) that took a nationalist ideological stance on the cultural identity question also put a questioning of westernization, Europeanism and cosmopolitanism on the agenda. With the emergence of Ottoman Revivalism, commonly known as National Architecture, the Art Nouveau Movement began to recede. From the 1860's, the Ottoman appearance acquired by the continuing Orientalist tendency could be taken as an indication of the cultural identity. And so, Mimar Kemaleddin, designer of Ahmed Ratib Paşa Mansion, one of the most interesting Art Nouveau Architecture. This recession in Art Nouveau and the wars, defeat and collapse, and the occupation that followed left a void not only in Art Nouveau but in everything and in all architecture (Batur, A. 2005: 153).

The National Architecture of Vedad Bey and Kemaleddin Bey and the nationalism discourse of Ziya Gökalp emerged with the Second Constitutional Monarchy (II. Meşrutiyet) (Akın, G. 2003: 23). In Turkish Architectural History, the National Architecture Period (First National Architecture Period) refers to the two decades which began in 1908 with the declaration of the Second Constitutional Monarchy and ended

in 1930's (Yavuz, Y. 1981: 6). Kemaleddin Bey reacted to the stylistic confusion and corruption of "Westernized" minority architects, which consisted of forms of Western eclecticism and surface arrangements inspired by local architecture (Ünalın, Ç. 2009: 158). Despite the efforts of nationalism in architecture, Mimar Kemaleddin adopted a "foreign / international form" in the Ahmed Ratib Paşa Mansion (Yavuz, Y. 2009b: 132). Although he is commonly associated with National Architecture, it is hardly fair to study Mimar Kemaleddin, who was influenced by the Ottoman Baroque Architectural Style¹² and designed residences adorned with Art Nouveau details, solely within the confines of the National Architecture Movement. Another design that differs with its National Architectural Style is the Neo-Baroque Style design of the front façade of Kadıköy Süreyya Opera and Theatre, which is not certain to belong to him. Although the sculptures placed in the niches on this façade seem contrary to Mimar Kemaleddin's National Architectural principles, the "basket handle arches" are reminiscent of his 2nd Vakıf Han Apartment arches (Yavuz, Y. 2009b: 140). However, Mimar Kemaleddin suggested placing human sculptures in niches for the front façade of Gazi Muallim Mektebi, the final building he designed in Ankara, but this proposal was not implemented later (Yavuz, Y. 2009b: 140). Within this identity issue, or rather crisis, Mimar Kemaleddin stands out as the architect of one of the most magnificent examples of Art Nouveau residences in Istanbul, and yet he is frequently associated with "National Architecture"¹³. Mimar Kemaleddin also expressed his orientation towards National Architecture from time to time in his writings (Tekeli, İ. and İlkin, S., 1997; Sariaslan, Ü. 2005: 88-89). The fact that Vedat Bey was the spokesperson of a national understanding of architecture against his education in Paris and Kemaleddin Bey's in Berlin could be interpreted as a desire to join the "nationalist discourse" rather than a closure to localism (Akın, G. 2003: 23).

Thanks to the significant Art Nouveau influences clearly traceable in Ahmed Ratib Paşa Mansion, we can extrapolate that Mimar Kemaleddin did not limit his practice to exclusionary labels or ideological frameworks. The influence of Art Nouveau, which was the prevalent architectural style of the period in Istanbul, on his work might be at first seen as the result of the ideas around "Westernization"¹⁴. However, when we consider his motives for opting for Art Nouveau in this specific project, we should also consider that it was the preferred architectural style among the pro-Westernization officials affiliated with the Palace, and that given it was intended as a private residence, the preferences of the employer would have been key.

12 Harikzedegân Apartment in Laleli references the Baroque elements of the Laleli Complex and Ottoman Baroque Architecture (Batur, A. and Yavuz, Y. 2008: 35-36).

13 The main sources examining Mimar Kemaleddin within the boundaries of the National Architectural Movement are İnci N. Aslanoğlu's PhD thesis "1923 – 1938 Erken Cumhuriyet Dönemi Mimarlığı (Sosyal, Ekonomik, Kültürel Ortam Değişimi ve Mimarlığa Yansımaları)" and Yıldırım Yavuz's PhD thesis "Birinci Ulusal Mimarlık Dönemi ve Mimar A. Kemaleddin Bey". Tekeli, İ. ve İlkin, S., Mimar Kemaleddin'in Yazdıkları, Şevket Vanlı Mimarlık Vakfı, Ankara, 1997.

Sariaslan, Ü. Cumhuriyetin Mimarları "Kuruluş Ankarası"nda Üç Mimar Kemaleddin - Ernst Arnold Egli – Bruno Taut, Otopsi Yayınları, İstanbul, 2005. Aslanoğlu expressed "Kemaleddin Bey as the important representative of National Architecture" (Aslanoğlu, İ. 2010: 25).

14 Tanyeli emphasized Kemaleddin Bey's educational personality (Tanyeli, U. 2007: 264-269). Talking about Kemaleddin Bey is often synonymous with talking about nationalism "ulusalcılık". Tanyeli discussed the relationship between National Architecture and Kemaleddin Bey through the book "Fenn-i Mimari" written by Kemaleddin Bey with Ali Tâl'at Bey (Tanyeli, U. 2009: 93-101).

Another important representative of the National Architectural Movement is Mimar Vedat Tek. Tek's design and structures, which was influenced by a movement other than the "National Architecture" style, is unknown (cf. Batur, A. 2003).

For the concepts of romanticism, historicism and modernism in National Architecture, cf. Akın, G. 2003. In addition to this romanticism concept, Akın discuss briefly the relation between Kemaleddin Bey's writings and Ziya Gökalp's sociology with European romanticism (Akın, G. 2003: 22-23, 32-35).

Moreover, considering his education under the foreign architects and engineers employed at the education institutions of his day, along with his training abroad, it is not surprising that Mimar Kemaleddin would have studied various Western trends. Even though he would later on become almost the architectural spokesman for İttihad ve Terakki (Committee of Union and Progress), we can clearly see in his writings “Kemaleddin’in Yazdıkları” (Tekeli, İ. and İlkin, S. 1997), that he had examined various Eastern and Western architectural styles in depth. All these factors, coupled with the backgrounds of Ahmed Ratib Paşa and Mimar Kemaleddin, explain the architectural preferences in Ahmed Ratib Paşa Mansion: Parallels such as their Western style education, time spent in Crete and their military roots, are no doubt among the reasons that the building does not follow the classical Ottoman residence architecture. As previously mentioned, Ahmed Ratib Paşa Mansion is the only surviving building from Mimar Kemaleddin’s early career. However, examples of his other work such as Üçüncü Vakıf Han and Harikzedegâr Apartments in Laleli also prove that his work stands outside of what is defined as National Architecture. Therefore, it is highly questionable how accurate it would be to consider Mimar Kemaleddin solely within the confines of National Architecture, thus disregarding his open minded and bold approach reinforced with research and experimentation, and describe him instead as an architect who ignored Modernization and practiced an imitative, eclectic style. Batur stated that Kemaleddin Bey’s early works are not known enough, and that Ahmed Ratib Paşa Mansion is an example of early architectural works, and that it is indispensable for Mimar Kemaleddin Bey’s architecture as well as being a magnificent example of civil architecture of the period (Batur, A. 1993: 132). All in all, Ahmed Ratib Paşa Mansion remains in all its magnificence a unique example of Istanbul Art Nouveau. In addition to its achievements in terms of structural technique and the material quality, its floral decorative work chiseled out of woodblock is particularly sensational, not only in terms of the designs but also craftsmanship. The three-flight classicist staircase at the entrance indicates an openness to experimentation, with a stylization that boasts a unique plasticity. It is clear that, beyond fulfilling the needs of the Ottoman bureaucracy of the time, Ahmed Ratib Paşa Mansion actually serves as a starting point not only for illustrating how a Western style can harmoniously co-exist with Ottoman tastes and aesthetics, fitting into the daily life and but also for defining the problematic of how to define what, and under which conditions, is Western.

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