

Usage of Tile in The Istanbul Building Facades of The Late Ottoman-Early Republican Period

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ABSTRACT

Tile decoration is one of the main ornamental elements used indoors and outdoors in Turkish-Islamic art. There are examples of tile decoration in Islamic geography, beginning with Iran, from Anatolia to the Balkans. It is accepted that the most mature stage of tile decoration, which entered Anatolia with the Seljuks, was completed in the workshops of Anatolia. Several successful tile samples were used by the Anatolian Seljuks. In the classical age of the Ottoman, previous techniques were developed, new ones were added, and competent examples with a different appearance were given. Tracing this process through tile examples from the central Ottoman provinces is possible. The most beautiful examples of this period are seen in cities like Iznik, Bursa, Edirne, Istanbul, etc. In the early Republican period, the reflections of the efforts to create a national identity in architecture manifested themselves in the historicist-revivalist approach called National Architecture. In this approach, architectural elements-ornamentations taken from religious architecture belonging to earlier periods, such as Ottoman and Seljuk periods, were mostly used on the facades. Leading architects of that period such as Vedat Tek, Mimar Kemaleddin, and Ali Talat Bey, used tile ornamentation extensively in the various public buildings they designed. The study aim is to make an architectural evaluation of the tile decoration used on the facades of buildings in Istanbul, which was shaped especially by the influence of National Architecture in the late Ottoman-Early Republican periods. In this context, twenty examples selected from Istanbul were photographed, documenting their current condition, and the tile decorations on their facades were examined. As seen in the architectural examples in Istanbul, it can be said that in the early 20th century, the tile was considered an element that strengthened the national

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character. In this context, it continued the Turkish-Islamic architectural decoration traditions with its main lines.

KEYWORDS

Istanbul, Late Ottoman-Early Republican Period, early 20th century, National Architectural, Tile.

INTRODUCTION

The use of tiles on the facades of architectural buildings of the Late Ottoman-Early Republican periods in Istanbul was chosen as the subject of this study. The selected buildings are examples built from 1900 to the end of the 1930s with similar architectural approaches. The study's aims are to make an architectural evaluation of the period tiles used on the facades of twenty buildings built with certain architectural understandings in Istanbul in the historical process discussed, in addition to documenting the status of the buildings and contributing to the literature. As a method, the relevant literature was reviewed, and the buildings were photographed with on-site observations. Various analyses evaluated the tiles used on the facades of the buildings. This study will likely be a preliminary study/basis for subsequent studies in literature. To analyse the use of tiles on building facades that were constructed in Istanbul during the Late Ottoman-Early Republican period more accurately, it was considered important to mention the historical development of tile in Turkey in the study's introduction after mentioning the word tile's etymological origin (*çîñî*). For this purpose, the basic lines of tile decoration during the Seljuk-Ottoman periods are given. Then, the First National Architectural Movement, one of the mainstream architectural approaches of the Late Ottoman-Early Republic periods, was mentioned. In the next part of the study (Results), determinations and analyses of the tile decorations on the facades of twenty buildings reflecting similar architectural styles built in Istanbul during the period in question were made. In the last part of the study (the conclusion), the results and analyses were evaluated, and some recommendations were given.

HISTORICAL DEVELOPMENT OF TILE

When the word tile (*çîni*) (Chinese work, belongs to China) is examined etymologically, it is used in Ottoman Turkish to refer to the Chinese who introduced the art of tile/porcelain to the world (Yetkin, 1993). The technical definition of the tile is a "glazed vessel" (Devellioğlu, 2013); glazed on one side and porous on the other to protect the walls from moisture and give them a more aesthetic appearance (Hasol, 2020). Good quality clean clay/soil (Çiftçi, 2011; Öney, 1992), the combination of water and fire with spectacular colors made up the tile. The glaze melts by coloring, glazing, and baking sheets of different forms a protective translucent layer on the plate made of tile paste. This structure became the basis for tile art and created a colorful layer on architectural buildings that did not fade over time (Yetkin, 1993). The glaze, an indispensable component of tile panels, provides a glass-like surface with both decorative and functional features; glazed tiles provide richness to the architecture and insulation for the walls against moisture and water (Hanifi & Maleki, 2016). The first examples of colored glaze used on bricks were encountered in ancient Egypt and Mesopotamia (Arseven, 1984; Yetkin, 1993). As a result, the tile can be said to have originated with glazed bricks (Uncuoğlu, 1992).

For centuries in Islamic architecture, tile development was pioneered by states such as Uyghur, Ghazni, Qaraghanid and Great Seljuk (Öney, 1992; Çiftçi, 2011). However, the continuous use of tile in the architectural decoration order started with the Great Seljuks of Iran. The intensive use of tile in architecture and its transition to a more developed phase coincides with the end of the 13th century. In this period, much richer patterns and more advanced techniques emerged in Anatolia than in Iranian geography. For this reason, the actual development of tile is considered to have begun during the Anatolian Seljuk period (Uncuoğlu, 1992; Öney, 1992). Tile, among the main ornamental elements of architecture in Anatolian Seljuks (Öney, 1992), showed significant developments; in particular, with the

mosaic tile technique, mature tile samples were given in provinces such as Konya, Sivas, and Kayseri. In addition to the mosaic tiles used inside the dome, transition elements to the dome (trompe, penndentive etc.), mihrabs, arches, niches and walls, raised tiles were used in epigraphs/inscriptions and scripts (kufic calligraphy etc.) (Öney, 1992; Çiftçi, 2011). Developed tiles in various techniques were produced in monumental buildings of the Anatolian Seljuk period (13th century) such as Sırçalı Madrasah, Konya Karatay Madrasah, Keykâvus Dârüşşifâsı (hospital), Gök Madrasah (Fig. 1), (Fig. 2). Anatolian Seljuks used a certain glazed coating to decorate many monumental buildings. In tiles of the Seljuk period, glazed brick practices are seen with underglaze, luster, minai, monochrome glaze, tile mosaic (glaze scraping), gilding, relief, and fake tile mosaic techniques (Konya Büyükşehir Belediyesi, 2022). Monochrome glazed tiles and tile mosaics were mostly used in public and religious buildings while they used underglaze, luster and minai techniques in palaces (Öney, 1992; Çiftçi, 2011). The characteristic colors of the period such as turquoise, cobalt /navy blue (Öney, 1992), black, green, yellow, dark purple, dirty white (Uncuoğlu, 1992) were blended on the triangle-square-rectangular-hexagonal-star and sometimes cross-shaped plates. Tile ornamentation, which the Seljuks blended with glazed coatings and bricks in their monumental buildings to color the facades, was an exterior element in Iranian geography until very late periods. The Anatolian Seljuks, who brought tile to Anatolia (Çiftçi, 2011), compared to the Great Seljuks, used tiles in exterior decoration to a lesser extent, but generally in interior decoration. The most notable tiles, dated as early as the 12th century in Anatolia, have emerged in the palace ruins. The earliest examples in this context are Kilij Arslan II Mansion (1156-1179) are tiles in the minai technique. The tiles belonging to the Kubadabad Palace (1226-1237) are considered among the most remarkable examples that offer a unique richness in terms of technique, color, and style in Islamic tile art (Konya Büyükşehir Belediyesi, 2022) (Fig. 1).

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Anatolian Seljuk tiles have a rich and varied use of motifs. As can be seen in [Figure 1](#) and [Figure 2](#), tiles with various human and animal figures were found especially in administrative buildings (palaces, state houses, etc.). Among these figures, are sphinxes (human-headed animals), sirens (the figure with a female head and breasts, a bird with a body and tail), double-headed eagles (Seljuk coat of arms), griffins (mythological creatures with a usually lion's body, eagle-winged and head), standing human or cross-legged figures and animals such as bird-fish-dog-horse-donkey-duck-rabbit-peacock. In addition to these, geometric patterns, vegetative motifs (flowers and branches, leaves etc.), rumi motifs and kufic calligraphy/scripts were also encountered, especially in religious buildings.



Figure 1. *Kubadabad Palace tiles in underglaze or luster technique, near Beyşehir, 13th century; 1: Star-shaped in luster technique with sphinx figure, 2: Star shaped tile with a double-headed eagle, 3: Star shaped tile with a human figure, 4: Star shaped tile with a cross-legged human figure, 5: Star shaped tile with a figure, 6: Star shaped tile with griffon figure, 7: Geometric and vegetal decorated cross shaped tile (Konya Büyükşehir Belediyesi, 2022), 8: Square shaped tile with "Allah" in Kufic line in underglaze technique (Öney, 1992).*

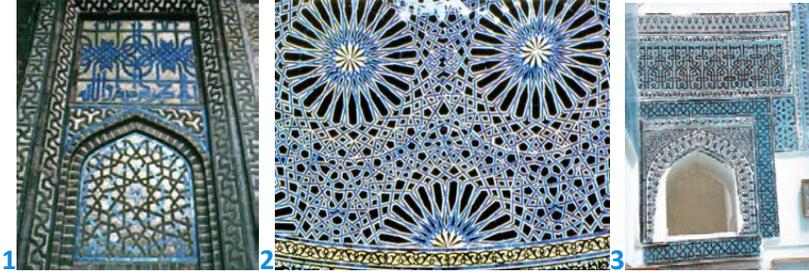


Figure 2. 1: A detail from the mausoleum facade of Keykavus Hospital, Sivas 13th-century, 2: Tile decoration on the dome and pendentive of Karatay Madrasa, Konya, 13th century (Yetkin, 1993), 3: Tile mosaic decoration on the walls of Konya Karatay Madrasa, 13th century (Öney, 1992).

Although the tile art which developed with the Anatolian Seljuks in the 14th century, continued to develop with only a few examples (Birgi Ulu Mosque, etc.) in the Anatolian Beyliks period. The general stagnation experienced during this period can be seen as a transition process to the Ottoman period (Uncuoğlu, 1992). In the early period of the Ottoman, the mosaic tile techniques which were mostly used in the Anatolian Seljuks period were used; however, new techniques were added to the existing techniques, and tile decoration continued to develop in a completely different direction. Monochrome tiles have been identified since the Early Ottoman period. The use of monochrome tiles became widespread, as can be seen in Iznik Orhan Imaret (1335), Bursa Green (Yeşil) Complex (especially Green (Yeşil) Tomb, 1420) (Fig. 3) and Muradiye Complex (1425-26) (Fig. 4), which are among the early Ottoman buildings. During this period, richer tiles are seen in terms of color variety. However, yellow and light green colors have decreased or disappeared over time. In the classical Ottoman period colors such as turquoise, blue and its shades, navy blue (cobalt), emerald, green, coral red, brown and black (in contours) (Karaca, 2022) dominated tile compositions. The mosaic tile technique was rarely used in Ottoman tile art after the middle of the 15th-century. The most beautiful of the last examples of this

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technique in the Ottoman Empire can be seen in the iwan of the Tiled (*Çinili*) Pavilion/Kiosk in Istanbul. In this composition, we come across a rich design in which hatais, rumi and kufic script are used together (Fig. 5). From the middle of the 14th century, most of the previously used techniques, such as the mosaic tile technique, were abandoned and the glazing technique began to be widely used. Tile decoration has gained different appearances in colors-motifs and techniques used in each period or change from period to period depending on time and place. The techniques developed in tile decoration in the historical process can be listed as follows: Mosaic tile (Öney, 1992, pp. 79), minai, luster (polishing) (Öney, 1992, pp. 100), onglaze, underglaze (Öney, 1992, pp. 99), colored glaze, slip and angop techniques (Uncuoğlu, 1992, pp. 80-81).

In Ottoman tile decoration, applications handled with advanced techniques and fine artistry, quality and delicate approach came to the forefront. In that tile compositions which does not overshadow the architecture, it can be seen: Numerous flower types such as tulips, hyacinths, carnations, peonies, rosebuds, susen and daffodils; vegetative shapes such as spring branches, blooming trees, dagger-shaped curved sharp-toothed leaves, cypress and even fruit trees (grape clusters, apple etc.) (Yetkin, 1993). In addition to these stylized natural forms and symbols, motifs such as; rumi, hatai, panj (*penç*: Stylization of a bird's eye view of flowers), sunburst (*şemse*: stylizing the figure of sun), chain, ortabag (center motif) (Karaca, 2022), cintemani (three spot) (Çiftçi, 2011), cloud etc. and sometimes imaginary animals figures were encountered. The tiles in these patterns and forms are used both indoors and outdoors in architecture such as; domes, mihrab and walls, pulpits, arch corners-intrados, door-window pediments, parapets, cornices, borders, etc. (Fig. 6), (Fig. 7), (Fig. 8), (Fig. 9), (Fig. 10), (Fig. 11).



Figure 3. Early Ottoman underglaze tiles in Green (Yeşil) Complex, Bursa, 1420 (Akar, 2018-2022).



Figure 4. Muradiye Complex underglaze tiles, Bursa, 1425-1426 (Akar, 2018-2022).



Figure 5. Tiled (Çinili) Pavilion/Kiosk entrance iwan mosaic tiles and gilded interior tiles, Istanbul, 1472 (Akar, 2018-2022).



Figure 6. Rüstem Paşa Mosque underglaze tiles, Istanbul, 1563 (Akar, 2018-2022).

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Figure 7. Underglaze tiles in the Topkapı Palace Harem, Istanbul, 16th-17th century (Akar, 2018-2022).



Figure 8. Underglaze tiles in the Topkapı Palace Harem, Istanbul, 16th-17th century (Akar, 2018-2022).



Figure 9. Underglaze tiles and European tiles (ulama tile) in the Topkapı Palace Harem, Istanbul, 18th-20th century (Akar, 2018-2022).



Figure 10. *Eyüp Mosque underglaze tiles, Istanbul, 15th -18th century (Akar, 2018-2022).*



Figure 11. *Hekimoğlu Ali Pasha Mosque underglaze tiles, Istanbul, 1734 (Akar, 2018-2022).*

The tile production centers of the Ottoman period were first Iznik and Kütahya and then workshops in Bursa, Edirne, and Istanbul (Karaca, 2022). Iznik, one of the first capitals of the Ottoman Empire, is an important center that played a great role in developing tile making. In the Iznik tile workshops, where tile production was started in the middle of the 16th century, new techniques were developed until the end of the 17th century and a fast and continuous production could be achieved (Çiftçi, 2011). Instead of mosaic and gold-gilded tiles in these workshops, tiles were produced in square plates with a colored glaze technique (Yetkin, 1993). After the end of Iznik tiles in the 18th century, Kütahya tile workshops, which started production at similar times to Iznik workshops, began to spread. Former Iznik tiles were

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revived in these tiles (Çiftçi, 2011). In addition to the production of Kütahya tiles, the closure of the Tekfur Palace workshops, which were opened during the reign of Ahmed III, where the Iznik tiles were revived, in the middle of the century created a new deficit in tile production. During this period, imported European tiles began to enter the Ottoman palace (Adıgüzel, 2014). Among the reasons for the stagnation in tile production in the late 18th century-early 19th century were the closure of tile workshops, the less construction of architectural buildings and competition with the good of import etc. Towards the end of the 19th century the production of tile workshops which opened in the Abdülhamid II period was also very limited (Çiftçi, 2011). In the last decade of the Ottoman period and in the Early Republican period, masters such as Hafız Mehmed Emin Usta, who revived and continued the art of Iznik tile in the workshops in Kütahya, produced the tile needs of the newly built (Sirkeci Grand Post Office, Büyükkada Pier, Haydarpaşa Pier, Sirkeci-Karaköy business office buildings etc.) (Url-1) and repaired buildings. In these tiles, mostly classical Ottoman period motifs and compositions were tried.

The historical period that is researched on this study (late 19th- early 20th century): It is the late period of Ottoman architecture and the early years of the architecture of the Republic period. In this period, the dominant architectural trend is National Architecture. The National Architecture Period: National Architecture, National Style, National Architectural Style, It is also known as the National Architectural Renaissance and the Turkish Neoclassical Style. The National Architecture Period is divided into two by researchers. 19th century The First National Architecture Period lasted from the late 1930s to the 1930s; the years between 1930 and 1950 are known as the Second National Architecture Period (Sarımeşe, 2022, pp. 20).

Besides the few developments developed by architects, this process was a period in which designs/applications referencing Seljuk-Ottoman

architectures were widely seen. The National Architecture movement, known by various names, was also seen as an Ottoman revival (Bozdağın, 2012), and began to show its influence after the second half of the 19th century. The National Architecture movement was the primary architectural trend followed by the state, especially during the Second Constitutional Period (1908-1920). In the buildings built under the influence of First National Architecture dome-false domes, pointed arches, cantilevers, eaves, triangular pediments, corner towers and symmetrical elements and some arts of Old Turkish ornamentation arts such as tile and inlaid work have come to the forefront. Tile panels continued to be used frequently, especially in the interior and exterior facades of the buildings of the First National Architecture period, after the Republic, as it was during the Second Constitutional Era. The influence of the Seljuk and Ottoman periods could be observed in the tiles produced at this time, while architecture was handled with a selective process. During these periods tile patterns were revived and made in Kütahya workshops, and then tile panels were used on the building facades. The famous architects of this period, Kemaleddin Bey and Vedat Tek, mostly used samples of stone, marble, and tile (Demirarslan & Demirarslan, 2021).

The main architects who built buildings under the influence of National Architecture; Mimar Kemaleddin (4. Vakıf Hanı, 1911), Vedat Tek (Sirkeci Grand Post Office, 1908) (Fig. 12), Ali Talat Bey (Beşiktaş Pier, 1913), Muzaffer Bey (Hürriyet Monument, 1909), Hovsep Anzavuryan (Mısır Apartment, 1910), Yervant Terziyan (Fatih Şehremaneti, 1914), Mihran Azaryan (Büyükkada Pier, 1915) ve Levon Nafilyan (Agopyan Han, 1921), Ahmet Burhanettin Tamcı (Gazi Train Station, 1926), Arif Hikmet Koyunoğlu (Ankara Ethnography Museum, 1927) and Guilio Mongeri (Ulus İş Bank, 1929). The buildings representing this architectural perception in big cities such as Istanbul and Izmir, especially in Ankara, the capital of the country, and in many Anatolian cities such as Konya and Kayseri were built by local and foreign architects. So much so that the existing buildings were clear of

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baroque architectural elements (stone cone, round arch, etc.) and details (garland motif, curved lines) and replaced with architectural applications representing the First National Architectural movement (Sarimeşe, 2022).

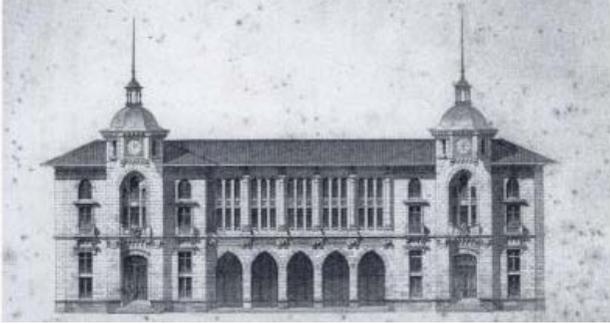


Figure 12. *The first large-scale building of the «National Architecture Renaissance» in Istanbul - The Grand Post Office, Sirkeci (1909), by Vedat Bey (Bozdağan, 2012).*

RESEARCH AND RESULTS

Existing buildings, which were built with the influence of National Architecture in various districts of Istanbul, mostly in the Late Ottoman period and less in the Early Republican period, and which have survived to the present day by preserving their originality, have been chosen as the material of this study. The tiles on the façades of these buildings were evaluated by reviewing the literature on these buildings and documenting their current conditions. In the last years of the Ottoman period and during the Early Republic, it was a common tendency to handle architectural practices under the influence of National Architecture, especially in public buildings. Therefore, there are many examples in Istanbul that this movement has influenced. Due to the scope of the study and time constraints, it is not possible to include all these samples in this research. Therefore, within the scope of the study, among the buildings that are thought to reflect the characteristics of the period in question, various types of buildings were selected according to their functional diversity. In addition,

it has been taking care to ensure that these buildings can be observed in their current condition. The locations of the twenty selected buildings in Istanbul were determined on the Google Earth map (Fig. 13).

Then, in Table 1 are given some information's of the buildings that are in question such as; the original name, current name, block-plot-layout information, the located district, construction year, architect, original function and architectural movements. Then, in the same table, information such as the facade of the used tile panels, the tile panels position on the facades, the colors used in the tiles, the types of motifs/patterns on the tiles are given. Finally, in Table 2, the general views of the buildings and the detailed views from the tiles used on the facades were included. The data's in Table 1 and Table 2, have been quantified in Figure 14, Figure 15, Figure 16, Figure 17, Figure 18, Figure 19.

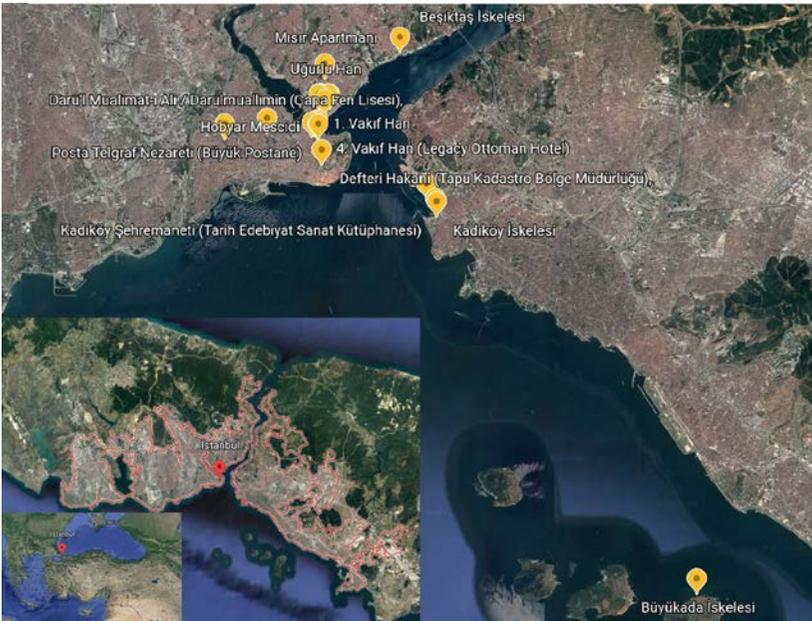


Figure 13. Locations of Istanbul and the examined buildings on google maps (Url-3, 2023).

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Table 1. Analysis of the tiles used in the buildings built at the beginning of the 20th century in Istanbul.

Original name the building (current name), (block/plot/layout), District	Date of construction	Architect	Original function	Architectural movement/style/le/approach	Facade with tile panels	The position of the tiles on the facade	Color of tiles	Tile motif/pattern /shape type
1 Darı Muallimat- Ali / Darülmualimih (Cappo Cappo Science High School), (2579/6/-) Fatih	1901	Mimar Kemaleddin	Educational building (high school)	First National Architecture	Front and side facade	Window-door tops (pediment), bordure, parapet, epigraphy	Navy blue, turquoise, white, yellow	vegetative shape (curled branch, flower, etc.) geometric pattern, plain/mono-colored/non-patterned tiles, rumi, raised roundel/hobnail kufic calligraphy
2 Hobyar Mosque , (424/3/-) Fatih	1905-1909	Vedat Tek	Religious building (mosque)	First National Architecture	Front and side facade	Windows top (pediment), corniche, bordure, other panels on the facades	Navy blue, turquoise, white, yellow, black	Vegetative shape (curled branch, flower, etc.) geometric pattern (star, octagonal plain/mono-colored/non-patterned tiles, palm, mekik motif, raised roundel/hobnail, kufic calligraphy, sunburst (sense)
3 Defteri Hakani (Istanbul Regional Directorate of Land Registry and Cadastre), (101/1/-) Fatih	1908	Vedat Tek	Public building (management)	First National Architecture	Front and side facade	Window top (pediment), parapet	Navy blue, turquoise, white	Vegetative shape (curled branch) geometric pattern (star), raised roundel/hobnail, kufic calligraphy, rumi, palm
4 Posta Telgraf Nezareti (Sirkeci Grand Post Office), (424/14/-), Fatih	1908	Vedat Tek	Public building (management)	First National Architecture	Front, sides and back facade,	Window-door tops, moulding (below) other panels on the facades,	Navy blue, turquoise, white	Vegetative shape, geometric pattern, plain/mono-colored/non-patterned tiles, roundel/hobnail, kufic calligraphy, knot motif (düğüm),
5 Misar Apartment (319/12/-), Beyoğlu	1910	Hovsep Aznavuryan	Commercial building (Office/inn)	Eclectic (Art Nouveau, First National Architecture)	Front facade	Window top (pediment), intrados of arch	Turquoise, yellow	Geometric pattern (star)
6 Dördüncü Vakıf Han (Legacy Ottoman Hotel), (596/6/-), Fatih	1911	Mimar Kemaleddin	Commercial building (Office/inn)	First National Architecture	Front and side facade	Window top (pediment)	Navy blue, turquoise, white	Vegetative shape (curled branch, flower), geometric pattern (chain- zencerek) rumi
7 Tütün Han , (170/1/-), Beyoğlu	1911	Edoardo De Nari	Commercial building (Office/inn)	First National Architecture	Front facade	Window top (pediment), window-door space/interval parapet, moulding	Turquoise, white	Plain/mono-colored/non-patterned tiles, vegetative shape (flower),
8 Beyktaş Pier/ Ferry Station (399/2/-), Beyktaş	1913	Ali Talat Bey	Transportation building (pier/ ferry station)	First National Architecture	All of the facades	Window-door tops, window-door space/interval, rail post, moulding-corniche, bordure, dome drum, pediment of arch, epigraphy	Navy blue, turquoise, white, red, green, yellow, black	Vegetative shape (curled branch, flower, hatai, paenony etc.) geometric pattern (star, octagonal) plain/mono-colored/non-patterned tiles, rumi, palm
9 Minerva Han/ Aİna Bank (Sabanci University Karaköy Minerva Han Communication Center), (171/1/-) Beyoğlu	1913	Vasileios Kouremenos	Public building (bank)	Eclectic (Art Nouveau, Neoclassical, First National Architecture) Art Nouveau	Front and side facades	Window top (pediment), parapet, facade corners, bordure	Navy blue, white	Vegetative shape, plain/mono-colored/non-patterned tiles
10 Kadıköy Şehremaneti (Library Of History of Literature and Art), (165/2/-), Kadıköy	1914	Yervant Terzian	Public building (municipality)	First National Architecture	Front and side facades	Window top (pediment)	Navy blue, turquoise	Vegetative shape (curled branch etc.), plain/mono-colored/non-patterned tiles, rumi, raised roundel/hobnail, palm, knot (düğüm)

Table 2(continued). Analysis of the tiles used in the buildings built at the beginning of the 20th century in Istanbul.

11	Fatih Şehremaneti (Fatih Sultan Mehmet University Rectorate), (985/2/-), Fatih	1914	Yervant Terziyan	Public building (municipality)	First National Architecture	Front facade	Window top (pediment),	Navy blue, turquoise, white	Vegetative shape (curled branch etc.), plain/mono-colored/non-patterned tiles, rumi, raised roundel/hobnail, palmet
12	Muradiye Han (Sabit Bey Han), (80/17/-), Beyoğlu	1914	Vedat Tek	Commercial building (Office/inn)	First National Architecture	Front facade	Window top (pediment), window space/interval , moulding-corniche, Bordure, epigraphy, other panels on the facades	Navy blue, turquoise, white	Vegetative shape (curled branch etc.), plain/mono-colored/non-patterned tiles, geometric pattern
13	Büyükkada Pier/ Ferry Station (333/1/-), Büyükkada	1915	Mihran Azaryan	Transportation building (pier/ ferry station)	First National Architecture	All of the facades	Window-door top (pediment), pediment of arch rail post, cornichemoulding, bordure, epigraphy, dome drum,weight tower	Navy blue, turquoise, white, red, green, brown	Vegetative shape (curled branch, hatıl, leaf etc.), plain/mono-colored/non-patterned tiles, geometric pattern rumi, palmet, raised roundel/hobnail
14	Kadıköy Pier/ Ferry Station (301/1/-), Kadıköy	1915-1917	Vedat Tek	Transportation building (pier/ ferry station)	First National Architecture	Front and side facades	Window-door top (pediment), bordure, epigraphy	Navy blue, turquoise, white, red, green	Vegetative shape (curled branch etc.), plain/mono-colored/ non-patterned tiles, rumi, palmet, raised roundel/hobnail
15	Haydarpaşa Pier/ Ferry Station , (240/2/-), Kadıköy	1917	Vedat Tek	Transportation building (pier/ ferry station)	First National Architecture	All of the facades	Window-door top (pediment), corniche, parapet, epigraphy	Navy blue, turquoise, white, red, green, yellow, black	Vegetative shape (curled branch, flower, cypress etc.), sunburst (şemse)
16	Birinci Valak Han (Sirkeci Restaurant), (390/1/-), Fatih	1918	Mimar Kemaleddin	Commercial building (Office/inn)	First National Architecture	Front and side facades	Window top	Navy blue, turquoise, white, red	Vegetative shape (curled branch etc.) plain/mono-colored/non-patterned tiles, palmet, kufic calligraphy
17	İş Bankası Galata Branch , (1101/12/-), Beyoğlu	1934	Levon Nafilyan	Public building (bank)	First National Architecture	Front facade	Window top (pediment), intrados and pediment of arches, parapet	Navy blue, turquoise, white, red, green, yellow	Vegetative shape
18	Camıbaşı Han (Halk Bankası Sultanhamam Branch), (392/1/-) Fatih	Early 20th century	?	Public building (bank)	First National Architecture	Front and side facades	Window space/interval , molding, bordure	Navy blue, turquoise, white, red	Vegetative shape, plain/mono-colored/non-patterned tiles
19	Evakımyan Han-Seravakımyan Han (Tarihî Han), (77/8/-), Beyoğlu	Early 20th century (!)	?	Commercial building (Office/inn)	First National Architecture	Front facade	Window-door top (pediment), window space/interval , bordure, epigraphy, facade corners	Navy blue, turquoise, white, red	Vegetative shape plain/mono-colored/non-patterned tiles, kufic calligraphy
20	Uğurlu Han , (93/15/-), Beyoğlu	Early 20th century	?	Commercial building (Office/ passage)	First National Architecture	Front facade	Window space/interval panel on the facade surface	Navy blue, turquoise	plain/mono-colored/non-patterned tiles

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Table 3. Positions and details of the tiles used in the examined buildings on the facade (Akar, 2018-2022) The source of the middle of the building photographs No: 05 (Genç, 2019).

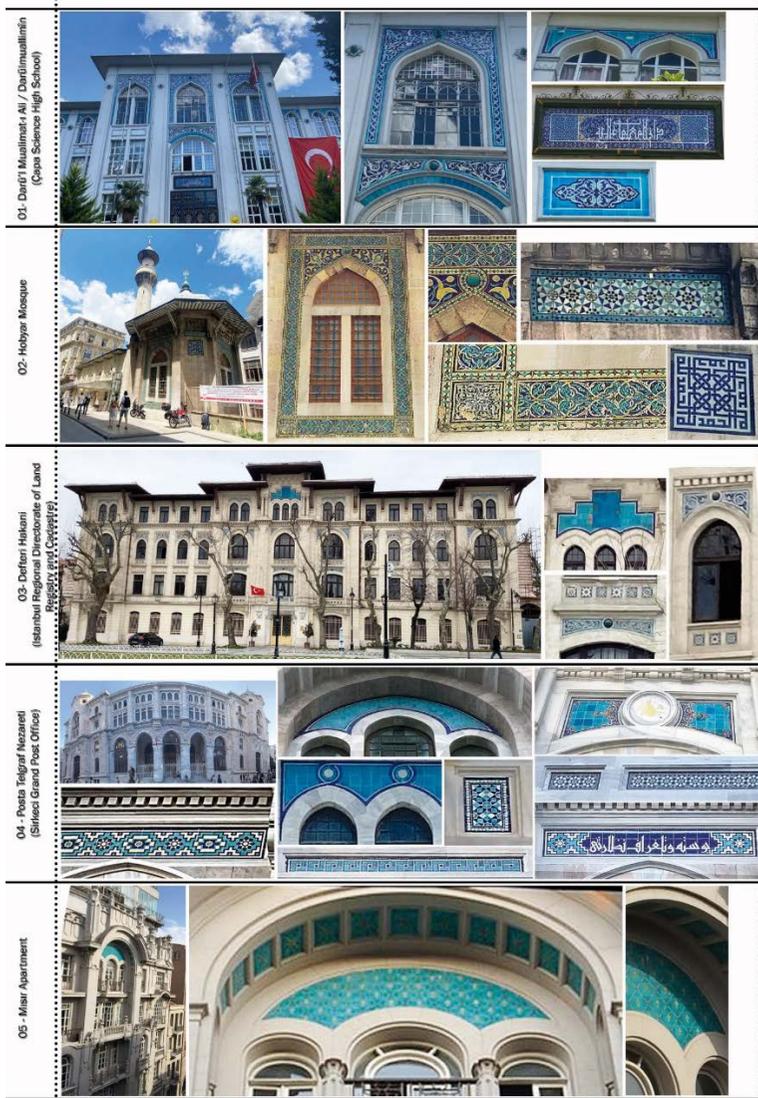
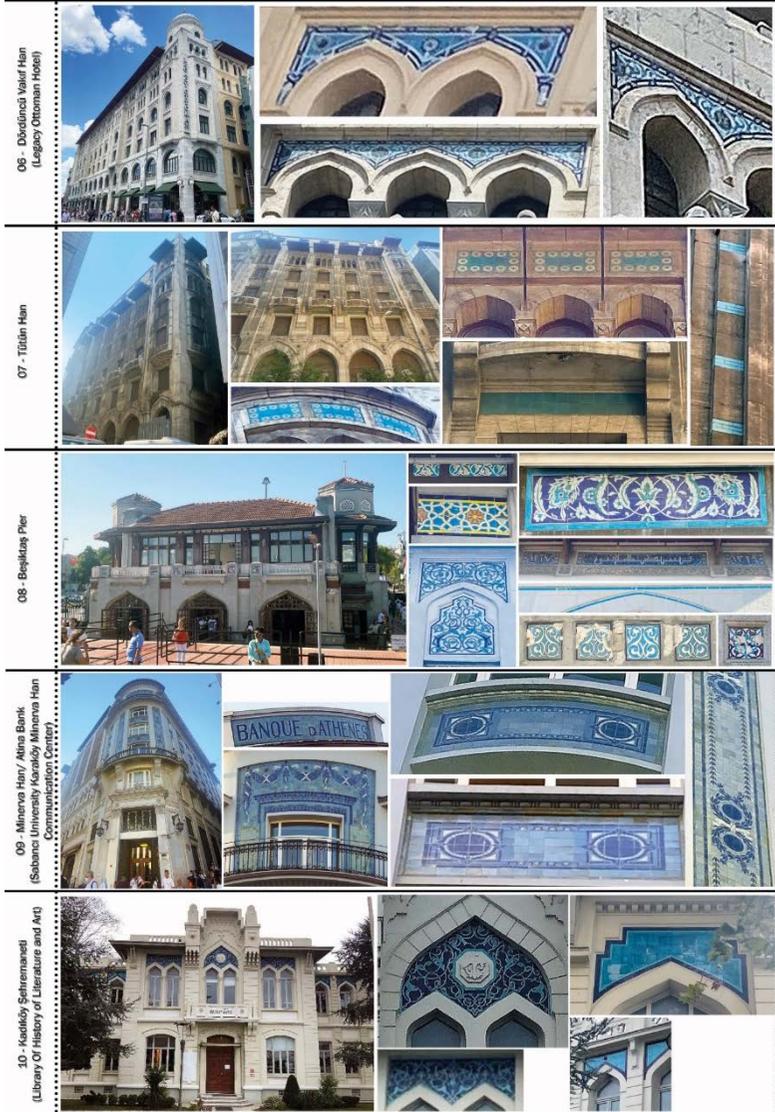


Table 2 (continued): Positions and details of the tiles used in the examined buildings on the facade (Akar, 2018-2022) The source of the second row from the left building photos No. 07 (Url-2).

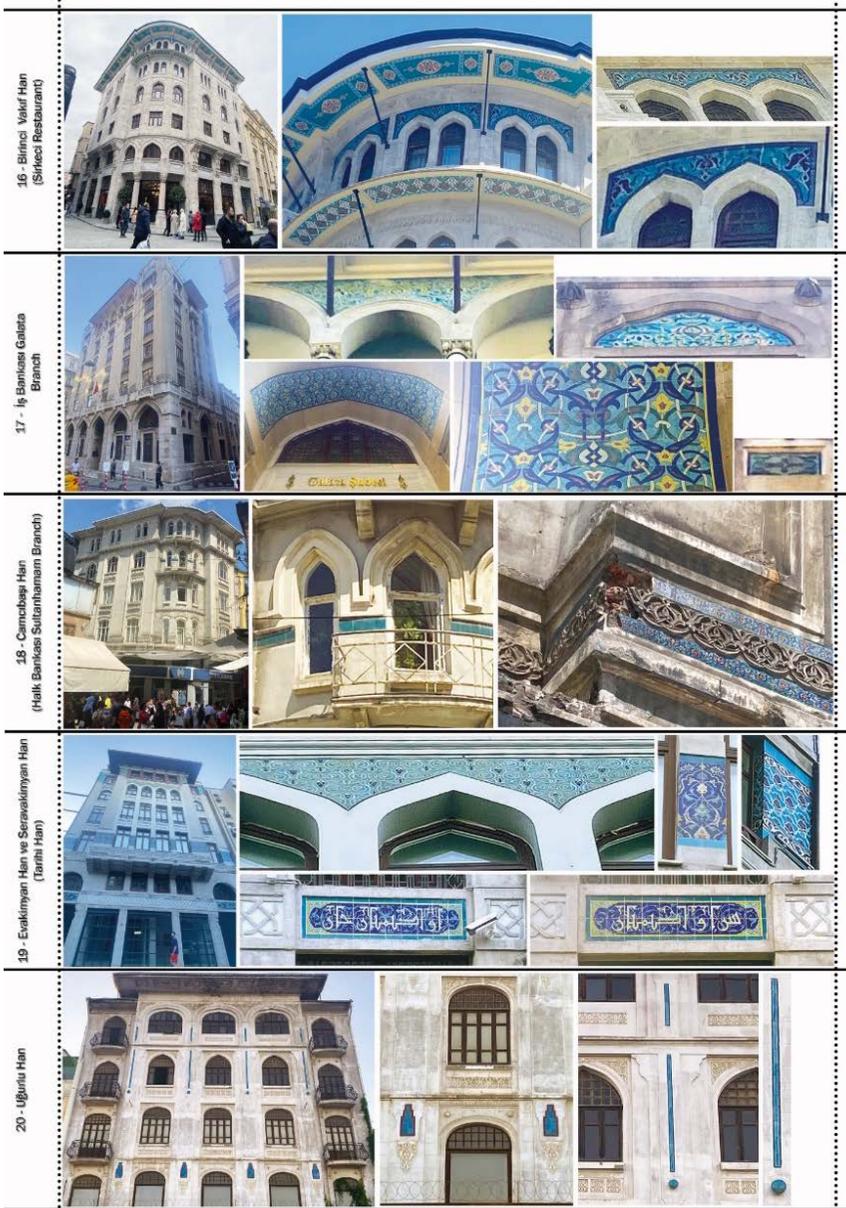


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Table 2 (continued): *Positions and details of the tiles used in the examined buildings on the facade (Akar, 2018-2022) The source of some photos of No.12 and No.14 (Url-2)*

11 - Faah Şehremaneti (Faah Sultan Mehmet University) [Photograph]	
12 - Muradiye Han / Sabat Bay Han	
13 - Bilyadise Pier	
14 - Kadiköy Pier	
15 - Haydarpaşa Pier	

Table 2 (continued): *Positions and details of the tiles used in the examined buildings on the facade (Akar, 2018-2022).*



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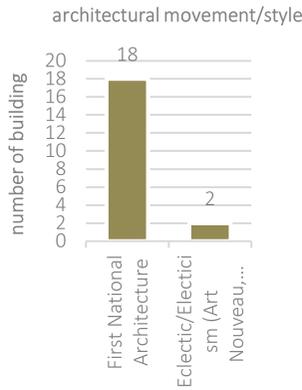


Figure 14. *The architectural movements or styles that the structures were influenced.*

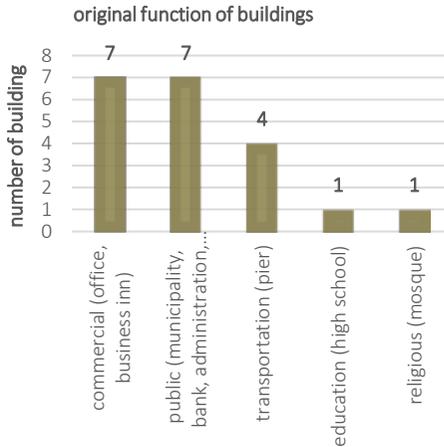


Figure 15. *Original functions of the buildings.*

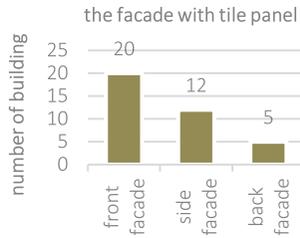


Figure 16. The buildings' facades which the tile panels are applied.

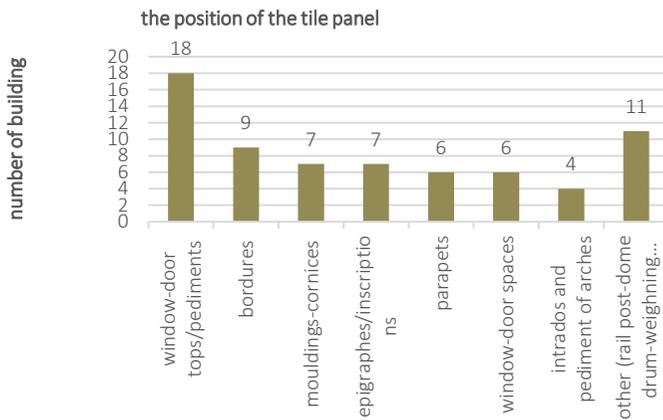


Figure 18. Tile position on the facades of the buildings.

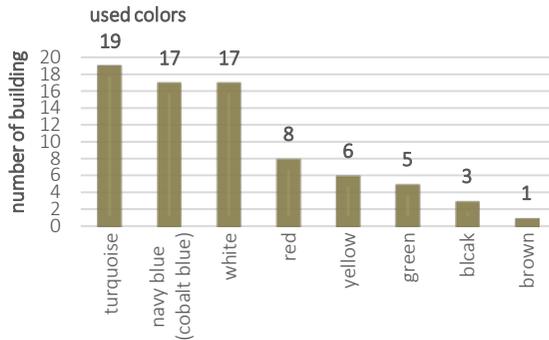


Figure 17. Colours used in the tiles on the facades of the buildings.

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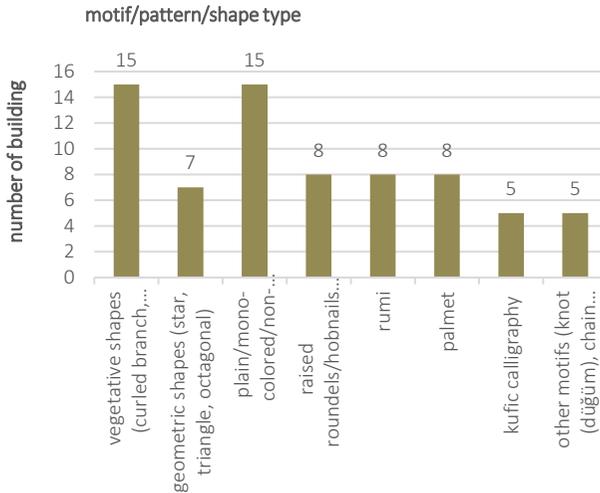


Figure 19. *Type of motif/pattern/shape used in the tiles on the facades of the buildings.*

Within the scope of the research, twenty buildings were selected from various districts of Istanbul; nine are in Fatih, eight are in Beyoğlu, three are in Kadıköy, one is in Beşiktaş and one of them located in Adalar district (Table 1). The buildings examined have seen Eclectic features (2 buildings) and most of them were built under the influence of First National Architecture (18 buildings) (%90) (Fig. 14). The original functions of these buildings are varied; seven commercial buildings, seven public buildings, four transport buildings, one educational 23for the religious purpose (Fig. 15). While all the selected buildings have tiles on the front facade, twelve have tile panels on the side facades and five have tile panels on the rear-facades (Fig. 16). Tile panels are used on specific parts of the facades as shown in Table 1 and Table 2; window-door tops/pediments (18 buildings), bordures (9 buildings), molding-cornices (7 buildings), epigraph/inscriptions (7 buildings), parapets (6 buildings), window-door spaces/intervals (6 buildings), intrados and pediment of arches (4 buildings) and railing posts-dome drums-weight

towers-facade corners, other panels on the facades (11 buildings) (Fig. 17). The colors used in the detected tiles are as follows; turquoise (in 19 different places), navy blue (in 17 different places), white (in 17 different places), red (in 8 different places), yellow (in 6 different places), green (in 5 different places) and rarely black (in 3 different places) and brown (in 1 place) (Fig. 18). The types of motifs/patterns/shapes used in tile panels vary widely. These compositions include; vegetative shapes (curled branch, flower, leaf, hatai etc.), (in 15 different places), plain/mono-colored/non-patterned tiles (15 different places), geometric patterns (star, triangle, octagonal etc.) (in 8 different places), raised roundel/hobnails (*kabara*) (in 8 different places), rumis (in 8 different places), palmets (in 8 different places), kufic calligraphy/writings (in 5 different places), knot (*düğüm*), chain (*zencerek*)-sunburst (*şemse*)-mekik motifs (in 5 different places), etc. (Fig. 19).

CONCLUSION AND RECOMMENDATION

If we compare the use of tiles in the Ottoman, Seljuk and Early Republican periods, the art of tiles, which came to Anatolia with the Seljuks was used extensively on building facades and successful experiments were put forward with rich use in technique and pattern diversity. While some difficult-to-apply techniques, such as Minai or Luster, were used skillfully by the Seljuks, these techniques were abandoned in the Ottoman Empire, and relatively easier underglaze techniques were preferred. Although the Seljuk period surpasses the Ottoman period in terms of motif-pattern diversity, new techniques, quality, more abstract and refined compositions appear in the Ottoman period. The use of tiles, which gradually decreased due to changing times and conditions, was tried to be continued for a while in the late Ottoman and Early Republican periods. During this process, it was attempted to revive past tile examples. At the beginning of the 20th century, with the influence of the National Architecture movement, the architects of the period continued to decorate the facades of the buildings with tile decoration, which they handled with a historicist approach.

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The buildings selected as a sample for this research were built in early 20th century Istanbul at a time when revitalizing-eclectic architectural movements were widespread. Although the influence of the Seljuk period can be seen on the tile plates on the facades of the buildings examined (such as geometric- vegetative motifs, kufi writings etc.), especially the influence of the classical era of Ottoman is dominant. It is seen that there are differences in the composition designs, motifs, and color preferences of the examined tiles. However, the basic principles of the classical Ottoman period are mainly preserved. It is understood that the tiles of this period were generally produced in the glazed technique in the Kütahya workshops both from the writings on the buildings (Haydarpaşa Pier/ Ferry Station, Büyükkada Pier/Ferry Station etc.) and from the related literature (Aslan & Bağbaşı, 2022; Barışta, 1985; Genç, 2019; Demiraslan & Demiraslan, 2021). It was a widespread architectural feature in the period that valued the front facade and decorated it more, while keeping the side and rear facades simple. Tile panels are typically provided on the front facades of the buildings under consideration. In contrast to the front facades, either no tiles or fewer plain tiles were preferred on the side and rear facades of the buildings. Rarely, in buildings such as the Büyükkada Pier, which can be well perceived from every facade, all four facades are decorated with similar tiles. Tile panels are located on places such as window-door tops/pediments, window- door spaces, moldings-cornices-bordures-parapets-railings-arches, and inscriptions etc. While turquoise, dark blue, white and red are dominant in these tiles, green, black, and brown colors are preferred less frequently. Tile panels are used on places such as window-door tops, window-door spaces, moldings-cornices-bordures-parapets-railings- arches, and inscriptions, etc. In these tiles, turquoise, navy blue, white, and red generally dominated, while green, black, and brown colors were less preferred. In these tile work applications which have particularly similar colors the compositions of the classical period, in which certain forms such as; vegetative shapes (curled branch, leaf, flower, hatai, etc.), geometric patterns (star, octagon, triangle,

etc.), plain/mono-colored/non-patterned tiles, hobnail/raised roundel, rumi, palmet, and kufic calligraphy were mainly preferred and applied. It has been seen that while plain/mono-colored/non-patterned tiles are generally located on places like moldings and borders on the sides and rear facades, rich vegetative and geometric patterns are used in the most visible parts of the buildings such as the front facade. These were the features that were considered in previous periods. When the examined buildings are compared with their contemporaries, such as the Grand National Assembly of Turkey (II. TBMM), Konya PTT Building, Ankara Palas, and Aksaray Government House (Aksaray Hükümet Konağı) which were built under the influence of the First National Architecture, although the tiles used vary in terms of motif-pattern, similarities are generally observed in colors and patterns.

The tile applications in these buildings, built at the beginning of the 20th century, show the ornamental tile features of previous periods. However, these practices are worth examining because they are eclectic interpretations of the architectural understandings of their era and allow us to understand the architectural understandings of that period. In addition, the efforts to seek nationality or to create a sense of belonging in the architecture that was valid at that time were served by the tile ornamentation, which was one of the main architectural decorations of the previous periods.

How well-known are the quality examples of tiles from a particular period to the society that inherited them? Based on these examples, can tiles have a sustainable use in architecture? How should the period tiles used in these buildings, documents of Turkey's recent past, be transferred to the next generation with a continuous and holistic conservation approach? Questions such as these need to be thought about, and action must be taken. The patterns and compositions of tile art, which has been one of the main architectural decorations in the history of Turkish-Islamic art, should be examined well, and what reflections they may have today should be studied. As it is understood from the buildings examined, it can be said that even the

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preservation of the neglected tile decorations on the building facades is a luxury situation. Therefore, the issue of maintaining the sustainability of the tile decoration examples that developed with the Turkish-Islamic architecture and transferring them to the next generations is related to the necessary conservation awareness of today's people.

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