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THE EVALUATION OF ISTANBUL NATIONAL PALACES IN THE FRAME OF SUSTAINABLE CULTURAL TOURISM

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Abstract

Cultural tourism indicates travel for cultural environment sightseeing including landscapes, the visual and performing arts, and unique (local) lifestyles, values, customs, incidents in addition to other means of creative and inter-cultural exchange processes. The significance of cultural tourism is based on several reasons; having positive economic and social effects generating and strengthening identity and aiding to built an image and protection of the cultural and historical heritage. Besides, it helps the establishment of harmony and understanding among people by using culture as an instrument, reinforcing culture and helps the renewal of tourism. Cultural tourism is a tool in a way in the protection of the cultural and historical heritage. Tourism offers ways to sustain the customs and provides finances for the preservation of heritage and improve visitor appreciation therefore contributes greatly to culture and historical heritage. Sustainability is the entire activities carried out to preserve natural resources as fulfilling the needs of today as well as leaving a sound environment for the future generations. Therefore, tourism and sustainability interact with each other in the preservation of cultural environment. Historical palace gardens, reflecting cultural features of civilization that they belong to, also give information about the life styles of the people living in those sites, cultural values and building techniques of the period. Garden culture, based on human-nature relationships, has been modified and improved by geographic, historical, socio-economical, cultural and living conditions of the era. Palaces served as living sites of state administration and sultans and have become structures to reflect the art and architectural context of a civilization due to its specific structures. Historical and cultural properties are touristic attraction sources for all nations. Cultural values vital for tourism activities. Furthermore, they play a critical role for destination selections of the tourists to spend their holiday. In this context, cultural heritage is the main sources of tourism, which is one of the most important sectors of the world in terms of cultural interaction and economy. Historical palace gardens and sites are subject to numerous influences due to various reasons in time. Today, these influences emerge as tools of preservation of cultural assets due to changes originating from actual needs. Interest in history and culture create pressure on historical monuments and sites depending on tourism activities. Considering tourism with its economic gains, it can be accepted positively in general. Moreover, impacts of tourism on palace gardens and sites, hosting hundreds of thousands of visitors each year, can be ignored. The aim of this study was to emphasize the significance of cultural properties of monuments as well as Ottoman Period Palace Gardens, with its international cultural heritage values for national and international visitors. At the first stage national palaces that are situated in Istanbul were introduced, then their problems and protentional originating from tourism activities were discussed and at the final stage, suggestions were developed to achieve sustainability of national palaces of Istanbul including Topkapi Palace, Dolmabahce Palace, Beylerbeyi Palace, Yildiz Palace and their unique gardens based on the principles of conservation and landscape design as far as sustainable cultural tourism is concerned.

Key Words: Cultural Tourism, National Palaces, National Palace Gardens, Cultural landscapes, Sustainability

Introduction

Cultural program of UNESCO is the protection and development of tangible and intangible cultural heredity in the framework of respect to cultural variation. Various standards have been developed to protect UNESCO heritage. Furthermore, various agreements have been approved and put into force for the protection and development of cultural diversity and heritage. Collection and sharing of experience and information acquired in the cultural field is another activity that UNESCO carries on in the cultural area. List of World Heritage Areas is the application developed for preservation of tangible cultural heritage and most recognized UNESCO applications. Most important indicators and results of the approach and interpretation of UNESCO in the preservation of cultures and transforming them to future generation can be followed up in four agreements, in two of them are “tangible” and the others two are “intangible”, prepared for the preservation of culture and other negotiations, notifications, conferences and meetings. Grand National Assembly of Turkey (GNAT), Deputy General Secretariat (National Palaces) is in charge of management, maintenance, repair, restoration and operation as a museum of palaces, mansions, pavilions, museums and historical factories according to international museum studies and conservation standards. National Palaces, which are established during the first years of the Republic, consist of two palaces, three mansions, five pavilions, three museums and two factories along with additions in time. It is the fundamental function of GNAT Deputy General Secretariat (National Palaces) to preserve and restore all these buildings, including their historical objects, by abiding by their cultural and historical background, and enabling visiting them as valuable elements of our national culture by national and international visitors with a modern museum approach. Trip and resting services are rendered in palaces, mansions and pavilions, and factories, which are arranged by meticulous landscaping, with cafeterias and souvenir shops, and cultural activities are arranged including exhibitions, symposiums, conferences, panels, and concerts, etc. On the other hand, all these structures with both decorations, furnishing elements and historical objects, and with architectural characteristics are recorded in the light of contemporary methods by experts, and their restoration and conservation are carried out by experienced and educated masters. Its mission is to “preserve historical and cultural works, which are handed down to GNAT following the declaration of the Republic, and to transfer them to future generations the best way possible” (Erdoğan, Aliasghari, 2014).

Its vision is to keep historical works alive, which it is liable to protect, and to keep open places and works included in their body to national and international visitors with the awareness that these works are parts of the cultural heritage of the entire world. At the same time, National Palaces aims recognition of the mentioned historical heritage in the world scale. Gardens have been types of sanctuary for centuries for people to avoid distress caused by simplicity in people’s daily lives, and to be together with creatures of the nature. On the other hand, the place “heaven”, is also symbolized by garden. In this context, ideals of people to have a small “Heavenly Place” in their lives in the world have introduced us this art branch. The root of the word garden is Persian and means “small vineyard”. Which generally defined as a land field where ornamental plants, fruits, vegetables and healing herbs are grown; in addition, where beauty, greenness and relaxing characteristics of the nature are regulated by people. Small or large, open to the environment or enclosed yards or gardens are places reflecting living conditions, economic and cultural levels of societies in certain periods of history and are shaped based on the characteristics of the region they are in. In this regard, diversity of changes and garden arrangements made by people have added many differences to garden art in terms of sensuality and stylistically (Erdoğan, Aliasghari, 2014).

Garden is a green environment that considerably transforms within the process of time. The transformation or elimination of the garden is much easier in comparing to other constructional facilities in case the circumstances have been met. Therefore, the examples which survive up to recent times should be accepted as very valuable and very special ones for the gardening art. Within this context the historical gardens are valuable in ultimate level in respect to reflect the lifestyles of the societies. Nowadays see the most beautiful examples of historical palace gardens existing in Turkey. At the gardens of the palaces living in Istanbul, the historical palace gardens which are formed prior to the XVIII. century is structured much simpler and more modest in compare to the ones constructed subsequently and they are designed as exterior backyards in interior and free style in geometric form. Historical palace gardens as of the century of XVIII, being impressed by Renaissance and Baroque gardening arts, have directed to understanding of formal ornamentation. At the midst of the XIX century, such kind of art movement has been dominated over all the movements of art in respect to whole kinds of ornaments, and at the ends of the 19th century and afterwards, the historical palace gardens under the influences of Naturalistic movement have visualized together with the picturesque ornamentations. Palace gardens having such described specialties, the Beylerbeyi Palace gardens, Dolmabahçe Palace gardens and Yildiz Palace are prominent examples from the point of Ottoman-Turkish gardening art in respect to reflecting the historical background and cultural values (Erdoğan, Aliasghari, 2014).

Cultural tourism is not only a major global industry that brings income, but also a support for national identity and a means for preserving cultural heritage (Richards, 2007). Cultural/heritage tourism is the fastest growing segment of the tourism industry because there is a trend toward an increased specialization among tourists. This trend is evident in the rise in the volume of tourists who seek adventure, culture, history, archaeology and interaction with local people (Hollinshead, 1993). Cultural tourism includes any type whose main objective is to visit and discover sites and buildings having some historical, artistic and cultural value, as well as to attend cultural events (Kurek, 2007).

Types of Historical Areas

Cultural resources can be classified into the following five type:

- Buildings: Houses, hotels or any similar construction that has been built to shelter any human activity, the term also apply to any construction that accommodates any supporting function like courts and jails or even houses.
- Structure: it is constructed to serve different purposes as against buildings. It does not accommodate activities. Its functions cover bridges, courtyard, etc.
- Objects: The terms in usually used for artistic, small, simple or movable valuable historic man- made or natural objects.
- Site: Location where major and special historic events happened. It might be even a single building, ruins, or even just location of historic events, no matter what the surrounding buildings values.
- District: A center or link between historic location or activities scattered through an area over masterplan (Dames, 2009).

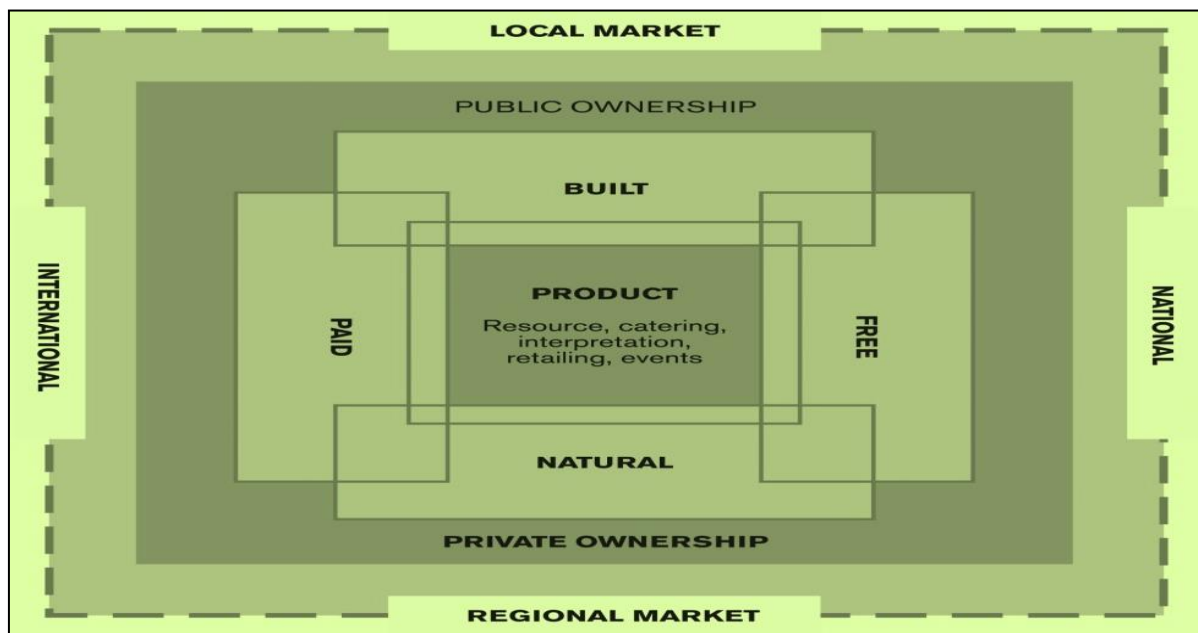
Palace Gardens

There are several ways to classify gardens and therefore it can be distinguished between different types of gardens. Palace and castle gardens, botanical gardens, flower gardens, zoological gardens, country house gardens, garden shows as well as allotment gardens are only some examples for specific types of gardens. Some typologies base on the use of a garden, for instance private or

economic use. In many cases gardens are classified by their design and the type of gardening. There are different classifications for garden types and styles. It is important to notice that garden types refer to building types (castle, imperial building, courtyard, etc.) and that garden styles are equivalent to architectural styles (classical, gothic, baroque etc.).

Gardens as Tourism Attractions

A tourism attraction in general is defined as “a single unit, and individual site or a small-scale geographic area accessible to tourists who are motivated to visit it in their leisure time for a limited period” (Ivanovic, 2008). When looking at the different gardens as tourism attractions, they can not only be categorized according to the type and style of the garden, but also along specific criteria such as market appeal, ownership, type of attraction, and entrance fee as shown in Figure 1 below. The figure displays that the product and its auxiliary services represent the core of the attraction. The second dimension includes whether visitors have to pay entrance fee or not and looks at the type of the attraction - either natural or built. A public or private ownership is a criterion in the next dimension and last, the market appeal of the attraction is displayed. An attraction can have a local, regional, national, or international appeal. Due to the increased interest in visiting gardens among the population and the fact that gardens are part of the attractions sector, it can be argued that today garden tourism constitutes an important niche market within the tourism industry. Many gardens have acquired the image of an interesting place to be. Kew Gardens in Great Britain, Versailles Gardens in France or Keukenhof in the Netherlands are only a few examples of such garden attractions which also positively influence the tourism economy in their local region (Ballantyne & Packer, 2008). The influence garden tourism has in smaller regions can also lead to an increase of the tourism sector in general as employment is created and gardens often work together with different



suppliers of the region.

Figure 1: Classification of Attractions (Leask, 2003)

Discussion

Historical palace gardens are ancient and artistic areas arousing the attention of nations with their architectural characteristics and botanical compositions. Reflecting the life style, socio-economic and

cultural concept of the era, these structures are the cultural values that offer an insight to today's society, as well as being recognized as something to be proud of, with not only its scientific and artistic aspects, but also its educational and functional characteristics. Today, Turkish garden is the extension of structure-open space construal, which has been conferred in Anatolian civilizations in the historical process, as well as synthesis of Turkish culture. For Anatolian civilizations, nature has always been respected, and being in outdoors has always been recognized as a fact that is identified with the life, itself (Erdoğan et al. 2003).

Ottomans did not design gardens as per pre-specified rules, but rather according to the topography, climatic and environmental conditions of the land, where the gardens were planned to be located. The gardens were planned for areas with running waters instead of using water conduits, and the gardens were created with the usage of trees and flowers. Avoiding geometrical and formal layouts, gardens with natural profiles were created. They differ from the Islamic gardens, giving a hint on this matter, by positioning, formation as per topography, as well as view and climatic characteristics. It is only the Ottoman private gardens that were unsophisticated by scale, which were accessible only to the palace people; and as living quarters, the functionality and usability of the garden were as important as its visual composition (Erdoğan et al., 2003).

"Tulip Period" was the era, when the western influences started to be seen in the Ottoman – Turkish gardens. As the beginning of regression period in terms of both administrative and political aspects, this period is of great importance with regards to fine arts and landscape, despite the limitations. Istanbul became "the city of gardens and water" with the gardens and groves of numerous beach-palaces, mansions and seaside residences built by statesmen and the wealthy, Ahmet the 3rd being in the first place, spreading from Kagithane Valley through Halic and Bosphorus Coasts. While maintaining a formalism approach in small-scale gardens with the solely Turkish garden characteristics, meaning an informal mixture with the nature, which could not get beyond the controlled usage form of the garden elements, during this period, the western influences started to be seen on the large-scale gardens of the statesmen. In Europe, as the garden fact of Renaissance and Baroque periods was replaced with British naturalist gardens, Turkish garden, on the other hand, gained a different identity with the western influences. The finest examples of palace gardens, which were designed under the western influence, are Beylerbeyi Palace, Ciragan Palace and Dolmabahce Palace, which were built in İstanbul in 19th century. Water has been an essential element of these gardens. The water in the pools was activated with the sprinklers and falls, while building small islands, bridges and rockworks and floating boats. While the pools were in tetragonal form-factor, it turned out having round, oval curled lines in the 18th century, and then became artificial ponds in 19th century. The fountains, water dispensers, water-tanks with fountains were included in each and every garden. Having an important place due to its recreation area throughout the history, İstanbul gardens have been widely equipped with pools, sprinklers and water conduits. The gardens have always been enriched with such flowers as *Rosa* sp., *Hyacinthus* sp., *Tulipa* sp., *Fuchsia* sp., while commonly using the *Cupressus sempervirens*, *Cercis siliquastrum* and *Purulus domestica* trees.

Topkapı Palace

Topkapı Palace is a complex, built by continuously adding new structures from mid 15th century to the mid-way through 19th century, meaning from the period of Mehmet the Conqueror to the period of Sultan Abdulmecid (Aliasghari, 2016). The totaling area of the palace is equal to about 700.000 square meters. Approximately 80.000 square meters of this area comprises of the structures. Planned as a castle-palace, Saray-ı Cedide-i Amire is surrounded with the walls named as "Sur-ı Sultani" over-land, while being surrounded with Byzantine castle wars from the sea-side. With land walls reaching up to 800 meters, and sea castle wars up to 2500 meters, the castle wall length is equal to approximately 3300 meters (Ortaylı, 2007). The Palace was used as the residence of Ottoman sultans, as well as being

utilized as the governance and education center of the state. Built by Mehmet the Conqueror between 1460 – 1478, while having outbuildings built in time, Topkapi Palace hosted Ottoman sultans and Palace people for 380 years until the mid-way through 19th century. Starting from 1856, Dolmabahce Palace was used as the residence and governance center, however, sultanate treasure, sacred relics and empire archives were kept in Topkapi Palace, while organizing state ceremonies in here, as well (Koçu, 1951).

Topkapi Palace is a cultural asset, reflecting the Turkish culture in many aspects. Each part of this palace, designed in a manner positioning the structures around the yards and courtyards, differ from each other in terms of functionality. Topkapi Palace to be constructed within a single-phase does not reflect a single style in terms of artistic and periodic aspects, but rather, the influences of other eras can be seen (Aliasghari, 2016). The gardens of Topkapi Palace were designed as yards in terms of their spatial functions. Bab-ı Humayın, as the main gate, is the “first yard”, which is out of the official borders of the palace, connecting the palace and the city, which is also called as Regimental Square. The “second yard” is the accessed via Bab-us Selam, as the center gate, which is also called as the council or justice square; and the “third yard” is also known as the Enderun Square, as the restricted area of the sultan and sultan’s family (Harem-i Humayun), accessed via Bab-us Saadet”, a.k.a. Akagalar Gate. The “fourth yard”, as the group of gardens with views of Marmara Sea and Bosphorus beyond comparison, facing outward unlike the other yards, and which is also called as “Suffa-i Humayun” due to being reserved for the private life of the Sultan, were built as four terraces on various levels. The connection of this yard, which is partially a yard, which the other parts comprise of gardens, with the other parts was ensured via a number of yards, rocky places and porches.

The relations between the Ottoman Empire philosophy and the citizens had a critical role in the designation of layout plan for Topkapi Palace, growing and evolving for hundreds of years. It is known to us that Edirne Palace, which was built by Sultan Murad the 2nd, as the father of Mehmet the Conqueror near the Tunca River, of which ruins are the only things left today, was a magnificent structure, and influenced the initial designing process of Topkapi Palace. Layout plan of Topkapi Palace comprises of apartments reserved for governmental affairs from within various yards and gardens, living spaces of the emperor, including private buildings for officers living in mansions and palace. Comprising of group of buildings, Topkapi Palace is surrounded by the walls, known as “Sur Sultani” from the land-side, while being surrounded by Byzantine castle walls from the seaside. The structures were planned to be deployed on a wide area under an informal manner (Ortaylı 2007). Bearing the characteristics of Ottoman Period building and garden architecture, while being the largest Ottoman palace, Topkapi Palace was initially planned based on the inhabitability principle. The gardens of Topkapi Palace, similar to the palace structures, were not the representative of a sole style as a whole in terms of artistic aspects, due to not being formed in a single-phase (Cezar 1985). Unlike the palace gardens of 19th century, which were created in line with a certain layout plan during the construction process, the yards, including the structures in them, were created during various periods upon being requested by the emperors. Each part of this palace, designed in a manner positioning the structures around the yards and courtyards, differ from each other in terms of functionality (Aliasghari, 2016).

The trees, garden pathways, botanical parterres and pools located in the yards and gardens of Topkapi Palace, are positioned in an informal manner. Today, there are many trees and bushes, available in various lengths and forms in the gardens and yards of Topkapi Palace. Such trees and bush types as *Acer negundo*, *Aesculus hippocastanum*, *Buxus sempervirens*, *Cedrus deodora*, *Hibiscus syriacus*, *Laurus nobilis*, *Magnolia grandiflora*, *Nerium oleander*, *Picea abies*, *Pinus pinea*, *Rosa* sp., *Tilia argentea*, *Ulmus glabra* are available in the yards and gardens of Topkapi Palace (Yalçırık et al., 1997).

As bearing the characteristics of solely a Turkish garden in the beginning, the yards and gardens of Topkapi Palace underwent certain restorations with the effects of creative architects after 18th

century. However, knowing the availability of orchards, fruit gardens and vegetable patches reflects the characteristic of functional Turkish garden. The western influence on the gardens of Topkapi Palace can be seen around the mansions built long after, and on the pleasure gardens, as well (Erdoğan et al. 2003).



Figure 2: Topkapi Palace (Necipoğlu, 2014)



Figure 3: Topkapi Palace Second Courtyard (Original, 2014)



Figure 4: Third Courtyard; Enderun Square (Original, 2014)



Figure 5: İftariye Kasrı (Original, 2013)

Dolmabahçe Palace Gardens

History of Dolmabahçe Palace and its close surroundings goes back to pre-Byzantine era. Based on Petrus Gyllius's work; it is thought that Pentekontorikon, the place where Pentekontos (ship with fifty oars) was anchored, is Dolmabahçe which was a village during that period. Architect Garabet Amira Balyan started the construction of Dolmabahçe Palace in 1844 with the order of Abdulmecid; and it was completed in 1855 following approximately a ten-year work. However, due to Crimean war, moving to the palace took place in June 1856. Dolmabahçe Palace was the location of Abdulmecid's rule for 15 years, and Abdulhamid II spent the first years of his first emperor years, found it unsafe, and moved to Yıldız Palace in 1877. His follower Mehmet Resad V. (1909-1918) resided here during his reign. Dolmabahçe Palace is a structure erected during the existence of modernization efforts and opening to the west, in order to introduce Ottoman Palace organization to the understanding of the art of the century (Erdoğan, Aliasghari, 2014).

A radical change was experienced with the movement of emperor residence from Topkapi to Dolmabahce following the completion of Dolmabahce Palace in 1856, and this turned out to be a milestone in the urban history of Istanbul which meant that the center of the city had changed. The palace was opened with a spectacular ceremony, and this reflected that for the first time, a movement was achieved from stone and long-lasting materials to heavy and splendid large structures, leaving house types that are gardenized, light and with national characteristics in the form of mansions and manors; and this was a new and significant change and stage in the Ottoman dynasty tradition. Palace gardens are arranged in five sections. A fountain pool, with its corners rounded, and various foreign plant species decorate Hasbahce, developed symmetrically between the treasury gate and Selamlık (a site reserved for men) entrance. There is a pool in Kusluk Garden behind the Muayede Hall, and the garden is shadowed with tall *Tilia tomentosa* and *Castanea sativa* and the ground is covered with grass in patches. There is a fountain pool in the middle of Harem garden, a sunny location and decorated with *Magnolia grandiflora* trees (Erdoğan, Aliasghari, 2014).

This garden is also known as Mabeyn garden or Selamlık garden and is situated between the treasury door and palace building entrance. Hasbahce is the entrance of Selamlık suite, where Ottoman emperors carried out state businesses and accepted statesmen and ambassadors, and it reflects baroque style up to a point with the effect of the west. However, rather than in botanical usages, traces of this effect are seen in the roads spreading in a radial shape from the pool in the middle of the garden towards the surroundings and in plant stalls. A pool, located in the main axial that lie parallel to the sea, and seasonal flower-beds, formed in the surrounding of the pool in a circular shape, turn out to be the main elements of the arrangement. This pool has an octagonal shape with its corners rounded and displays the baroque style. Inclusion of water elements in gardens was significant for Ottomans and such a pool was built in the middle axial of Hasbahce, despite of the presence of a sea in a close proximity (Mutlu, 2006). Marbles were used in the surroundings of the pools in the garden, lighting posts, sculptures, axial symmetric arrangement, flowerbed arrangement and plants shaped with the 'topiary' art reflect the western style formal garden effect.

Hasbahce Garden; The other section influenced from the west in terms of garden arrangement is Hasbahce garden, where the emperor lived with his family and relatives. In the contrary to Kusluk garden, it is arranged formally and carries the traces of the baroque garden style. The garden, which is surrounded by high walls at the land site of the L-shaped block making up the harem section, includes a style of an inner yard. This inner yard having a geometrical arrangement owing to the oval fountain pool in the middle, exists with a gentle slope, not allowing symmetrical arrangement with its marble roads and shadow providing huge trees.

Kusluk Garden; The only example of "kusluks" existing today is Dolmabahce palace kusluk, having the same function. The garden, where Kusluk building is located behind Muayede Saloon, seems natural. Kusluk garden is made of cages and perches, where thousands of birds feed, a bird hospital and Kusluk mansion. Resources report that various animals walk around freely ever since the old times in the palace garden. The most significant structure ensemble lasting until today, is the structures of the Kusluk garden of Dolmabahce palace, in terms of animals in Ottoman palace gardens as a lifestyle. The pool with grotto in the garden is rather interesting (Yaltırık et.al 1997).

Valide Sultan Garden; this garden is in the shape of an inner courtyard, with oval or semi-circle pools in the middle, and in a geometrical arrangement but their perimeters are surrounded. These inner courtyards are not open and do not have a wide perspective unlike Hasbahce. Therefore, gardens on the landside of the palace are characterized as an 'Ottoman palace garden' owing to their structural settlement and a private living understanding. Relationship of these gardens with the western gardens, having a wide perspective and open vista, turns out to be only the geometrical shapes of flowerbeds. During the application of the project to the garden, which was designed in 1978, a sera

was unearthed in 1985, at the bottom of the wall by Sunnet mansion, and a sera location was allocated according to the ruins for the restoration of the area. This area restored by the technical personnel of the national palaces and was used as a cafeteria for a certain period which is using by gardeners today (Erdoğan, Aliasghari, 2014).



Figure 6: Dolmabahçe Palace (Altınçekiç, 2009)



Figure 7: Hasbahçe (Original, 2015)



Figure 8: Hasbahçe (Original, 2015)



Figure 9: Mefruşat Dairesi Garden (Original, 2015)

Beylerbeyi Palace Gardens

It has been a long time since the use of the area where Beylerbeyi Palace is located in Uskudar County in the Anatolian side of Bosphorus as a residential area. This area used to be known as Arhai Foisuai and referred to as Istavroz Gardens during the Byzantine Period. Sultan II. Mahmud built Old Beylerbeyi Palace in the place of Beylerbeyi Palace of today during 1826-1832. Abdulaziz has demolished this Palace and during 1863-1865 built New Beylerbeyi Palace which has lived until today. New Beylerbeyi Palace was built during the Ottoman Empire modernization period. Beylerbeyi Palace was built differently from Dolmabahçe and Ciragan palaces which were built in the 19th century and was used generally to accommodate representatives and foreign guests. Moreover, this palace functioned as a summer shore palace for the emperor and his family especially during spring months. It is known that Sultan Abdulmecit who succeeded to the crown after II.Mahmud used the Old Beylerbeyi Palace as a summer palace. However, Sultan Abdulmecit moved to Ciragan Palace because of a fire that took place in 1851. The palace was not used for a certain period, and demolished later on and Architect Sarkis Balyan built Beylerbeyi Palace that is existing today. (Erdoğan, Aliasghari, 2014).

New Beylerbeyi Palace was erected in the 19th century, during the modernization period of Ottoman Empire open to western influences. New Beylerbeyi Palace was generally used to accommodate representatives and foreign state guests. In addition, the emperor and his family used the place as a summer seashore palace during especially summer months.



Figure 10: Beylerbeyi Palace Gardens (Original, 2015)

Old Beylerbeyi Palace was demolished after the 1851 fire. Sultan Abdulaziz had the current Beylerbeyi Palace erected during 1861-1864. Based on the information gathered from the Ottoman archives, New Beylerbeyi Palace was designed and built by Sarkis Balyan, whose title was mentioned as Mabeyn-i Humayun Chief Architect and later on mentioned as Sermimar-ı Devlet, and his brother Hassa Architect Agop Balyan. Current Beylerbeyi Palace is a palace complex consisting of a shore palace and structures and mansions connected to it. When generally inspected, it is clear that all units of the palace are arranged on the land as independent from each other. Main structure of the palace is located on shore and other sections are dispersed in set gardens. Sari Mansion and Mermer Mansion are located in the upper section around the large pool, Ahir Mansion, on the other hand, is situated in the back part of the land. Lime stone and sandstone was used in the construction of Beylerbeyi Palace, erected using a brick piling system. Layout plan of this palace was shaped based on the layout plan of old Beylerbeyi Palace. It is clear that the structures were placed independently within a large piece of land and raising from the sea backwards in settings. The main building of the palace and sea mansions took place in the seashore and other structures are distributed within gardens. Sari Mansion and Mermer mansion are located on the fourth set and around the large pool and Ahir Mansion, on the other hand, is located across from and in the south of these mansions. Structures such as suits of Muslim judges, generals, Baltacilar and Geyiklik, Tavukluk, Hasahir, Kushane, Aslanhane and drug stores do not exist today.

Sari Mansion (Sari Koşk); It is located on the northeast corner of the palace land and on the fourth set. Sari Mansion is situated on the left of the large pool and it is called Sari because of its stones and painting. Sari Mansion is located in a special site and it overlooks a very large area and other units of the palace and large pool completely. It is a mansion made of limestone and is a three-floor building.

Mermer Mansion (Mermer Koşk); The most renown palaces among the old palaces are the structure known as Mermer Mansion or Serdab Mansion. This mansion has been named for its facades covered with large marble sheets and was left from the old palace of Mahmud II era. It is erected on the third set, beyond the large pool and partially within the land and embedded within the fourth set. The mansion was built to cool off during summer months and is called Serdab due to this characteristic. Mermer Mansion has a classical and plane structure and is a one-floor building. There is a large saloon in the middle and there is a room and services in the sides of the saloon. Bricks, marbles and timber are used in the construction. Bricks are used on the walls, marbles are used in the outer facades and

inner location decorations, timber on the other hand is used in doors and windows. Bortik Kamhaciyan has built the door and window wood works. The structure has a geometrical plan reflecting the characteristics of the neo-classical style. There is a large saloon in the entrance of the mansion. The rooms located in the right and left sides and small service locations in their back are arranged classically and extremely plainly.

Main Building (Selamlik and Harem building); Main section of the palace is located in the western side of the land and behind a large dock, surrounded by a wall connected to the garden by two monumental entrances and among pilasters and enlivened by triple niches. It is surrounded in the north and south by high walls, having doors and it is bordered with a high set in the east, which it is situated parallel to the seashore in the middle of the first garden at the dock level.

Deniz Mansions (Deniz Koşkları); Deniz mansions were erected in pairs in Beylerbeyi Palace dock as Selamlik and Harem. The mansion in the Mabeyn (a portion reserved for men) is called Selamlik Deniz Mansion, and the mansion of the Harem side is called Harem Deniz Mansion. Sea mansions, having a saloon in the shape of a polygon, lay toward the sea on the dock, and there are small service unites on its sides, and in the garden site, it has an entrance with a large porch covered with domes.



Figure 11: Mansions of Beylerbeyi Palace Gardens (Originali 2015)

Yıldız Palace Gardens

Yıldız Palace is the last palace settlement of Ottoman Empire, surrounding an area of 500.000 square meters approximately, in a hillside between Besiktas and Ortakoy over a hill, facing to Bosphorus in Besiktas District. This palace is a complex, comprising of mansions, governmental structures and parks within a garden and coppice forest, surrounding the whole hillside up to Besikts Hill, starting from the coast between Besiktas and Ortakoy (Erdoğan, Aliasghari, 2015).

This palace is a complex, comprising of mansions, governmental structures and parks within a garden and coppice forest, surrounding the whole hillside up to Besiktas Hill, starting from the coast between Besiktas and Ortakoy. The history of the area goes up to Byzantine Period, and also it is known that it was a wide forestry area. Conserving its forestry characteristic in the Ottoman Period, Yildiz Area was used as the recreation area of the sultans, starting from the reign of Suleyman the Magnificent (1520–1566). This area preserved this characteristic for a long time starting from the conquest of Istanbul, and was also known as Kazancioglu Garden during this period. It became one of the unique gardens of the sultan during the period of Ahmet the 1st (Niğdeli 2005).

In this area, which is also named as Besiktas Hill, Sultan Ahmet the 1st got a mansion built for his daughter “Kaya Sultan”. The most important structure that is available from this period to date, is the fountain, which was to memory of Mustafa the 3rd, as the father of Selim the 3rd. Additionally, the fountain, which was to memory of Selim the 3rd himself, is the oldest structure remaining to date, due to being located in the courtyard (Kasif 2010).

One of the most important water structures of the garden is the fountain, which is located at the southwest of Cit Kasri, and designed by the Architect Raimonda D’Aronco. This fountain is the first example of gradual water pumping. All the Ottoman fountains were mainly functionality oriented, gaining the aesthetical characteristics, afterwards. However, the fountain, designed by Raimonda D’Aronco is of visual characteristics. There are two more fountains at the first yard, in addition to the fountain designed by D’Aronco. Notwithstanding that there is not any certain information concerning these two fountains, the fountain, located at the entry of Mabeyn building, is dated to the year 1843, thus belonging to the period of Abdulaziz. Hamidiye Fountain, laid to the wall of Yaveran Apartment is dated as 1903.

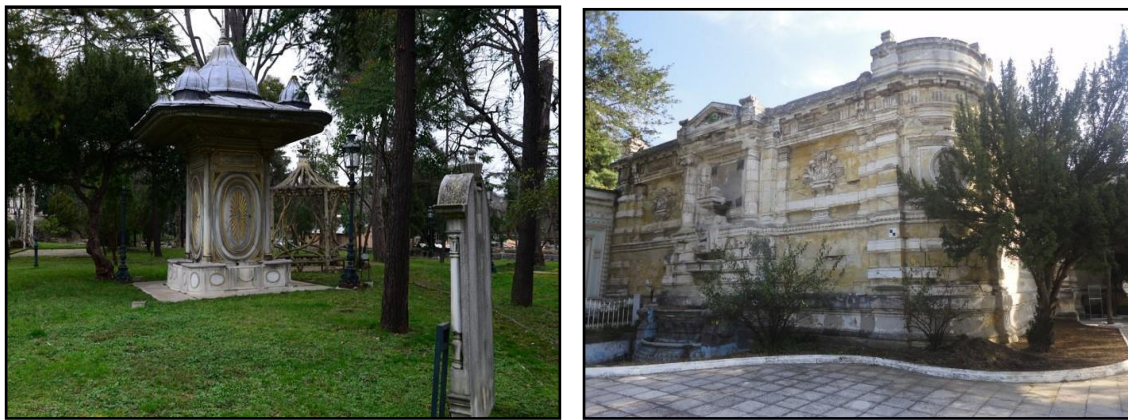


Figure 12: Yildiz Palace Gardens, Hamidiye Fountain (Original, 2015)

In addition to the mansion parts of the palace, used as residence during the period of Abdulhamid II, various structures were disconnectedly allocated in the garden, to be used as official departments, theater, museum, library and workplace. Yildiz Palace, which were surrounded with high walls, evolved around three yards. Buyuk Mabeyn, Cit Kasri, Yaveran Apartment and Armory were located on the first yard; while Harem structures, Gedikli Cariyeler Apartment and the theater on the second, and Ceremony and Chalet Mansions on the third. In the area that is out of the palace walls, Hamidiye Mosque, Kiler-i Humayun and Clock Tower are located.

Yildiz Palace is surrounded with thick and high walls, closing the gaps between the structures, leaving no space, except for the hedge structures and barracks. The structures of the Sultan and harem are in

this area, and the private garden of sultan is surrounded with a wall. The design of Dolmabahce Palace, projecting to keep the whole palace open to the sea-side, while closing solely the private apartments and harem side on the land-side, is replaced with the traditional and closed palace concept in Yildiz. The structures located in the gardens of Yildiz Palace are mostly located on the north-west side of the land. The rest of the areas, particularly the valley behind the Ciragan Palace, were left to be used as parks. In Yildiz Palace, a settlement and design characteristic is seen, which can be recognized as the extension of settlement plan for Topkapi Palace. However, it took fifty years for Yildiz Palace to reach its current size, which took 300 years for empire to build Topkapi Palace, during the wealthiest period (Kuban, 2007).



Figure 13: Yildiz Palace Gardens (Original, 2014)

Conclusion

Studied within the scope of this research, the historical palace gardens are of great importance for today's users and future generations as cultural heritages. Additionally, historical palace gardens function significantly in terms of culture, refractive and tourism, due to the quantitative and qualitative plant material that are contained, and for being structured in different periods, as well as being affected by various art movements. Garden art, like any art forms, has developed in the historical process, within the scope of various concepts. For garden art formation and development, variation in culture, religious beliefs and the life-style have been the fundamental elements. 18th century is an era of reform movement, when they started to be experienced in the Ottoman Empire, considered as westernization attempts, this era was a preparation period with regards to restructuring economy and activities, as well as the architectural areas and thus changes were experienced in garden styles, as well.

As investigated within the scope of the research, historical palace gardens are of crucial importance for today's users and the future generation, due to being cultural heritages. What is more, they function in daily use culturally both in recreation and touristic aspects, and quality, quantity, structuring. In the context of different concepts, garden art has developed within the historical process, as in any art branch. Culture, religious beliefs and lifestyles and social developments have turned out to be the factors that have direct effects in surfacing of garden art.

Care must be taken for preservation of living and landscape components that make up the garden, due to the palaces and their gardens together forming an integrity, which remind their period. When erected in the respective period by making use of the old engraving and photographs in the scope of restoration works, fitting components like sitting units, statues and fountains must be positioned in their locations. Periodical maintenance of garden structures, along with the bird cages, orangery and

pergolas situated in the historical palace gardens should be carried out, while ensuring their functionality. It is a must for the plant species, which are used in Turkish Palace gardens, to have an informative usage. Placing the introductory boards for introducing national and exotic species, and determining the plant names are also required. Daily utilization areas such as restaurants and cafeteria located within the palace gardens must have aptness characteristic with the location they are in. Historical palace gardens are the cultural assets that are of vital importance within the scope of reflecting lifestyle of “hanedan”, including the open-air usage of their periods, which has to be transformed to future generations. Yet, since the plant material is living and rapidly changing, conservation is quite challenging, meaning that each and every component of the gardens should be sensitively conserved within the scope of the changes throughout the history via special indications.

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