THE SOCİO-SPATIAL TRANSFORMATION OF BEYAZIT SQUARE

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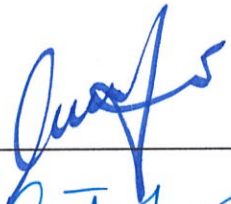OF
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This is to certify that we have read this thesis and that in our opinion it is fully adequate, in scope and quality, as a thesis for the degree of Master of Arts in Sociology.

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I hereby declare that all information in this document has been obtained and presented in accordance with academic rules and standards of ethical conduct. I also declare that, as required by these rules and standards, I have fully cited and referenced all material and results that are not original to this work.

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ABSTRACT

THE SOCIO-SPATIAL TRANSFORMATION OF BEYAZIT SQUARE

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MA in Sociology

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In this study, I elaborated formation and transformation of the Beyazıt Square witnessed in modernization process of Turkey. Throughout the research, I examine thematically the impacts of socio-political breaks the on shaping of Beyazıt Square since the 19th century. According to Lefebvre's theory of the spatial triad, which is conceptualized as perceived space, conceived space and lived space, I focus on how Beyazıt Square is imagined and reproduced and how it corresponds to unclear everyday life. I also discuss the creation of ideal public space and society as connected with the arrangement of Beyazit Square. In this thesis, I tried to discuss the Beyazıt Square which has a significant place in social history in the light of an image of "ideal public space or square".

Keywords: Beyazıt Square, Public Space, Conceived Space, Lived Space, Lefebvre, Production of Space.

ÖZ

BEYAZIT MEYDANI'NIN SOSYO-MEKANSAL DÖNÜŞÜMÜ

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Bu çalışmada, Türkiye'nin modernleşme sürecine tanıklık eden Beyazıt Meydanı'nın oluşum ve dönüşümünü araştırdım. Araştırma boyunca özellikle sosyo-politik kırılmaların Beyazıt Meydanı'nın şekillenmesinde ne tür etkiler yarattığını 19. yüzyıldan bugüne tematik olarak inceliyorum. Lefebvre'in algılanan mekan, tasarlanan mekan ve yaşanan mekan olarak kavramsallaştırdığı mekan teorisine göre, Beyazıt Meydanı'nın nasıl tahayyül edildiği, yeniden üretildiği ve gündelik hayatta nasıl karşılık bulduğuna odaklanıyorum. Ayrıca Beyazıt Meydanı'nın düzenlenmesiyle bağlantılı olarak ideal kamusal alan ve toplumun oluşumunu tartıştım. Bu tezde sosyal tarihte önemli yeri olan Beyazıt Meydanı'nı "ideal kamusal alan ya da meydan" imgesi ışığında tartışmaya çalıştım.

Anahtar Kelimeler: Beyazıt Meydanı, Kamusal Mekan, Tasarlanan Mekan, Yaşanılan Mekan, Mekanın Üretimi.

ACKNOWLEDGEMENTS

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CHAPTER 1

INTRODUCTION

The city is a holistic structure as a living organism. It is not only a residential area but also an attraction center. The city is a space which influences the human behavior, social and cultural events, economic and political life while being affected by all these structures and processes.

The term "space" can be described in different ways. Western science and philosophy have considered space as a geometrical, absolute, categorical, and abstract term. However, space is more than this. It is neither a container nor an emptiness. Recently, some social scientists have brought new definitions to the meaning of space. Different from the previous absolute meaning of space, these include new approaches such as relative or relational space. As one of the most influential theoreticians of space, Lefebvre opposed reductionist knowledge of space. He pointed out the space is not a constant thing. He posits that 'the subject and space" are engaged in a constant interaction (Lefebvre, 1991, p. 18). In Lefebvre's view, space involves historical conditions, economic and social structures, mode of production and experiences in daily life (Lefebvre, 1991).

Space is separated into public and private space and is defined as both a physical place and a socio-political ground. Public space is a crucial place for coming together, establishing social relations, organizing political activities and sharing knowledge. In addition, public space has generally the features of accessibility, interaction, communication, visibility, orderliness, variety, sense of belonging and enclosure (Also see Rhodes, Tonnelat, Şahin, Lynch, Kostof.)

There are different forms of public space such as streets, shopping centers, parks and cafes. One of the most important public spaces is the square which is described as

"an open area or plaza in a city or town, formed by the meeting or intersecting of two or more streets and often planted with grass, trees, etc., in the center."[1]

One type of square is categorized as geometrical configurations such as circular, triangular, or rectangular (Şahin, 1996, s. 48). Differing from these classifications, the square is also recognized as a point of diverse functions. There are four types of use for the square: firstly, traffic square that is purposed as a large road junction; secondly the square of public, which is used for gathering, marketing and the entertainment; thirdly the landscaped square as with English garden squares; and lastly the architectural square, which has the predominance of a monumental structure on the space (Şahin, 1996, s. 48 cited from Stübben). These classifications mostly reveal relationships with the functional and physical appearance of the square. Apart from these classifications, Sitte's categorization suggests that the square has an enclosed form which is comprised of the built environment (Sitte, 1965).

It is important how the square is described. The physical or functional features, the actors who define it and a meaning attribution collectively affect the definition of the square. The purpose of square as public space can present variety. One of the most important functions of the squares is to provide a connection between public and private space (Şahin, 1996, cited from Gehl, J. 1987). Public space can be shaped by decision makers. On the other hand, several practices of the citizens influence the public space in daily life. It provides the visibility for both citizens and the power structures.

The square is not only a physical form or a functional tool but also a symbolic arena. These symbols can be listed as a name, a historical event, commemorations, a statue, a built environment or an important figure. All these symbols transmit certain meanings and messages to people. In this sense, the square as public space ensures flow of information.

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[1] Square. (n.d.). The Dictionary of American Slang. Retrieved March 25, 2018 from Dictionary.com website http://www.dictionary.com/browse/square

In this thesis, I concentrate on Beyazıt Square in Istanbul which has an important place in the social and political history of Turkey. Beyazıt Square has become one of the main centers of the city for many reasons. One of the primary reasons for its importance is the *location* of Beyazıt Square.

It is located on a large trade area from Sirkeci to Grand Bazaar and then Haliç Port. For this reason, the square is on a transit point. Beyazıt Square is surrounded by a cultural environment including libraries, second hand booksellers, publishers and a university. This environment endows this area with an important intellectual circle. Beyazıt Square has witnessed many political milestones of Turkey. To this day, it is still an important meeting space for political activities and events.

Beyazıt and its immediate surrounding region was a residential area until the 1960s. The population increase, political and economical changes as well as the spatial arrangements have influenced the resident population to move to different districts. Over time this area has mostly become a tourism and trade center.

In this thesis, I investigate the reasons and processes behind the design changes of the Beyazıt Square. These changes repeatedly occurred in terms of the form, function and meaning of Beyazıt Square from the late Ottoman Period to the present time. In conjunction with this scope, I focus on how the square's present location was turned into Beyazıt Square through the influence of modernization in Turkey. In this sense, I deal with how physical changes have influenced the socio-cultural life of the Square. Also, I examine in detail the actors playing a role on socio-spatial transformation of the Square. There are several visible and invisible actors involved in the transformation of the square. Although there are many different actors who played a role on the spatial transformation of the square, "the design of a Square" seems to be a shared ambition for all. In addition, I also concentrate on how these actors envisioned the square and how the square is reproduced for this purpose. To the end, I investigate the socio-spatial change of Beyazıt Square from the late Ottoman period to today by focusing on specific turning points.

1.1. Limits of the Research

Since I focus on the role of designers who transformed Beyazıt Square, I place limited emphasis on social movements and the various experiences of everyday life. I do not discuss in detail the intellectual circle that consist of writers, poets, academics, artists and journalists who composed the cultural atmosphere of the Square. Since the study focuses on the transformation of the Square as a historical process, it is not possible to cover the information on its daily users.

I mainly focus on the power agencies and milestones related with the changes Beyazıt Square. In this study, I use both digital and print sources, but I came across some limitations for both. Some newspapers mentioned in the research were discontinued in publication and in circulation. Therefore, I could only follow limited number of newspapers for sufficiently long periods of time. In particular, *Milliyet* newspaper whose archive is available online from the 1950s to thw 2000s has been remarkably useful for my research.

1.2. Personal Motivation

My personal interest in Beyazıt Square is related to my undergraduate education at Istanbul University which happens to be one of the most important structures around the Square. It is possible to say that the thesis came to existence from a sentimental experience. Hence, each building located on the road from Istanbul University Faculty of Science and Arts Central Campus to Beyazıt Square then to Sultan Ahmet Square, presents a unique information source. This route includes not only historical monuments but also a variety of interesting street names, second-hand street vendors, university students, tourists, pigeons and sellers of second-hand books. In this regard, Beyazıt Square is not only a historical location but also a lived space. It has an important place in the religious, political, social, commercial, and cultural life of İstanbul.

In addition, the Square has been a place where ideological and political conflicts were visible throughout the history. Several actors used the Square for different purpose. On one hand, Beyazıt Square has become the medium of showing hegemony of the

State. On the other hand, the Square has become a symbolic place for various social resistance movements of opposing political groups. Observing the history of Beyazıt Square, it is possible to see to the turning points of the country's political history including the struggle against occupation forces, the ideological oppositions and the resistance movements against the state.

1.3.   Methodological Considerations

To understand the socio-spatial transformation of Beyazıt Square, I focus on the implementations and discourses of its designers and government agencies.

Beyazıt Square and its roads have been not only designed but also written and spoken about numerous times in history. One of the main reasons of the formation and transformation of Beyazıt Square is to reach an ideal public.

The description of an ideal public space has influenced the image of the square. For this reason, I analyze historical and contemporary printed, digital, and visual documents about the changing image of Beyazıt Square. I utilize national newspapers, municipal publications, photograph archives, various architecture magazines and the design projects of Beyazıt Square. My data collection involves the written texts and visual materials in the press having a broad repercussion about Beyazıt Square. For this qualitative research, I analyze newspaper headings, utilization of visuals, the public discussions and debates of governors, designers and politicians about Beyazıt Square.

The archives of the Chamber of Architects are a significant source for following the processes in Beyazıt Square projects. The publications of the municipality published on the development of İstanbul in different periods are useful for reviewing the changes in Beyazıt Square in each municipality period. Another data source, namely the city maps that were sketched by both foreign and national designers have influenced the perception of Beyazıt Square. In addition to document analyse, I made semi-structured interviews with the key specialists who had extensive and insider

knowledge on the development of different projects of Beyazıt Square during different times.

In this study, I examine different news sources, especially Milliyet newspaper, whose past issues from the 1950s to the 2000s are available the researchers. I examine thematically the social and spatial changes in Beyazıt Square for certain periods.

1.4.   Content of the Study

This thesis comprises six chapters. In the first chapter, I try to conceptualize the term "space", explain my research question and present the study case. My personal motivation about the thesis subject, my methodological framework and certain limits in the research are also mentioned. The second chapter focuses on background of Beyazıt Square. It consists of the social history of Beyazıt Square. In the third chapter, I introduce my theoretical framework, based on Lefebvre's spatial trilogy is introduced as how Beyazıt Square as a public space is produced by way of the planning disciplines. This theory helps to analyze how divergent actors envisioned Beyazıt Square. In the fourth chapter, I attempt to reveal the actors who transformed Beyazıt Square in terms of the structure, function, and meaning in conjunction with socio-economic and socio-politic conditions. In this regard, these actors can be listed as the city planners, architects, engineers, intellectuals, administrators and power agencies. The socio-spatial transformation of Beyazıt Square is presented based on the historical milestones of two periods. In this chapter, I examine the socio-spatial transformation of Beyazıt Square from the late Ottoman Period to the Early Republican Period. During this time, the changes made to Beyazıt Square provide insight on the transition process from the Ottoman Empire to the modern nation-state. The fifth chapter starts with the period of the Democratic Party which had an important place in Turkish political history in the 1950s, and continues to the present day. During this time, Beyazıt Square stands witness to the transition to a multi-party system, social movements, the military coups in 1960 and 1980, then the social and political changes in the 1990s and the most recent history. In order to analyze the transformation of Beyazıt Square as a public space, I try to consider the image of the square physical, functional and symbolic terms. In this sense, I investigate how the

discourses, plans and implementations about the image of Beyazıt Square have affected the transformation of the square. The sixth chapter discusses the conclusions derived from the findings of the research.

CHAPTER 2

INTRODUCING BEYAZIT SQUARE

2.1. The Boundaries of Beyazıt Square

As a research subject, determining the physical boundaries of Beyazıt Square is problematic. The border of Beyazıt Square has been affected by the Square's social and physical changes. Similar to this, the definition of Beyazıt Square is debatable. It is defined in different ways, because of its importance in the social memory. It is necessary to identify the structures around Beyazıt Square to determine the physical boundaries of Beyazıt Square.

As shown in Figure 2.1., the Square covers a huge area. Following Kuban, it is described by the Bayezid Mosque, the Bayezid İmaret, and the region of Çarşıkapı - Grand Bazaar in the direction of Divanyolu to the east; the Soğanağa Quarter to the south; the Inn of Hasan Paşa, also called the Koska district in the direction of Aksaray and the Seyyid Hasan Pasa Külliye and the region around the İstanbul University Faculty of Arts and Science to the west; and Vezneciler which borders the Madrasah of Kuyucu Murad Pasha and the starting points of the hills of Rıza Pasha and Mercan, including the Old Palace to the north, in other words, the University (Kuban, 1993 p. 180). The Square is between the Darülfünun and Bakırcılar streets and Ordu and Yeniçeriler streets. The direction of Beyazıt Square is mainly near to the west side. Beyazıt Square can be conceived as the remaining space from historic buildings. If we look at the other buildings surrounding the Square, these include the Bayezid Madrasa on the west; the Beyazıt State Library on the east, İstanbul University Central Library, the transformer building of Bedaş behind the Madrasa; the Beyazıt Police Department on the northwest; the tramway road the down from the Square, the ruins of the Theodosius Arch, and the Orhan Kemal Public Library.

Figure 2.1. Beyazıt Square today[2]

Each structure surrounding the Square has a significant place in it. Even if some structures were modified or eliminated, they have left a mark on the memory of the Square. Each one of the monuments in Beyazıt Square refers to different historical periods. In this sense, looking through the historical development of Beyazıt Square will help us to comprehend the changing borders of Beyazıt Square.

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[2] https://sehirharitasi.ibb.gov.tr/

2.2. Roman Period

Beyazıt Square's history traces back to the Hellenistic period. The Square is on the location of the Theodosius Forum, which was an open urban space, unlike today's Beyazıt Square. This area was the greatest forum of the Byzantine Period (Kuban, 1993)

The remains of Roman and Hellenistic periods still reveal themselves by the excavation works in the square. As an important example, the ruins of the Triumphal Arch which appeared in the zoning works and reached to our time (Kuruyazici, 2008, p. 760).

The Theodosius Forum was used for different purposes such as a meeting point, entertainment area, and animal bazaar (Kuban, 1994). This area was a lively site throughout history. After the invasion of the Latins, the forum lost its importance for a while (Kuruyazici, 2008, p. 760). In the early Ottoman Period, the forum offered a large space like a square for such monumental buildings as mosques or *külliyes*. Large spaces like forums or Squares did not exist in Islamic societies (Kuban, 1993). Where people instead gathered in mosques, courtyards, or bazaars.

2.3. The Classical Age of the Ottoman Empire

After the conquest of Constantinople, Fatih Sultan Mehmed II (the Conqueror) desired to build a wooden palace surrounded by high walls on Beyazıt Square (Kuban, 1994, p. 183). The first palace, called Saray-ı Atik, was not used frequently by Ottoman Sultans. After the construction of the Topkapi Palace in Sarayburnu, Saray-ı Atik was allocated to the aged and discredited women living in harem (Ayvazoglu, 2012, p.49).

As one of the most important elements on the Square, a külliye a religious-social complex in Islamic societies was built by Sultan Bayezid II, who was the son of Mehmed II, the Conqueror. The Bayezid Külliye gave a new meaning to the Square. According to Akbaş, after the construction of the külliye, the square got an Islamic and Turkish character and identity (Akbas, 2011, p. 2). Since the 16th century, after

the construction of the külliye, the area has been called as Beyazıt Square. The Bayezid Külliye consisted of a mosque, madrasah, tombs (Türbe), infant's school, caravansary, public soup kitchen (İmaret), and Turkish bath (Hamam).

According to Cansever, the külliye carries more than these features. It is different from the classical form of külliye of the Ottoman Period. Each element of the Bayezid Külliye has an independent identity and its own meaning for the square (Cansever, 2015, p. 285). For Cansever, the position of the elements of the külliye on the square point to the mentality of the period (Cansever, 2015, p. 286). He explains the form of the Bayezid Külliye by means of the philosophy of İbn Arabi.

> Muhyiddin-i Arabi'nin eseri Füsusül Hikem'in, 15.asır sonunda Osmanlı fikir hayatında ön plana çıkması,II.Beyazıd döneminde güçlenen sufi inancın bireyin doğrudan Allah'a yönelişinin ifadesi olan ferdiyetin yüceliği düşüncesi, Osmanlı mimarisinin bu dinî kompleksine de berrak bir şekilde yansımıştır (Cansever, İstanbul'u Anlamak, 2015, p. 285).

For Ayvazoğlu, the distinctive appearance of the Bayezid Külliye arise from topographical structure of the area rather than the mentality of time (Ayvazoglu, 2012, p. 57). The topographical slope of the square would influence the design projects in later years.

The Bayezid Mosque, built in 1505, is one of the most essential elements of the square. The mosque is known as the oldest Selatin Mosque in İstanbul from early in the Ottoman Period (Ayvazoğlu, 2012, p. 57). The calligraphy in the mosque belong to Shaikh Hamidullah, known as master of Islamic calligraphy. It elevates the spiritual value of the mosque (Akyavaş, 2000, p. 259).

Figure 2.2. The calligraphy on the main door of Beyazıt Square
https://islamansiklopedisi.org.tr/beyazit-ii-camii-ve-kulliyesi--istanbul

The mosque was also an important place in social life of İstanbul. The mosque was mostly used for the Ramadan exhibitions. There was a richness and diversity to the exhibition. Evliya Çelebi, the famous Ottoman traveler, told many legends about the construction of Bayezid Mosque. He reconstructed the Mosque. He also mentioned seventy domes of the Bayezid Madrasah. However, there were no seventy domes of Madrasah.

Another element increasing the importance of Beyazıt Square further is the location of the Grand Bazaar. It had a worldwide reputation. Edmondo de Amicis mentions the Grand Bazaar in his travel notes. He describes that "It lies between the hill of Nuruosmaniye and Serasker at the center of Istanbul and is considered as a worldwide bazaar" (Amicis, 2010, s. 77). With the influence of Grand Bazaar, the Square was mostly seen as the center of trade.

Another important set of structure on the square are the portable or open-air coffee shops surrounding the Bayezid Mosque. Coffeehouses have existed in Istanbul since the 16th century (Işın, 1994, p. 386). Apart from the main social spaces of the period such as the house, mosque and bazaar, the coffeehouses offered a new cultural

medium (Işın, 1994, s. 387). There were coffeehouses of different types. One of them was the Janissary coffeehouses (Yeniçeri Kahvehaneleri), which were later transformed into fire brigade coffeehouses (Tulumbacı Kahvehaneleri) (Işın, 1994, p. 387). The janissary coffeehouses made a crucial contribution to the socio-cultural life of Istanbul through the effects of their atmosphere of heterodox understanding, bektashism, and dissenting culture (Işın, 1994, p. 390). In different periods, these coffehouses faced the risk of closure.

As one of the places of entertainment in the last periods of Ottoman Empire, "Direklerarası" had an important place in the cultural history of Beyazıt Square. The modern theatre developed in Direklerarası. Also, sections of the traditional Turkish theatre such as Orta Oyunu (traditional improvised theatre), Meddah (public storyteller), kukla (puppet) and hokkabazlık (hocus pocus) were performed during the Ramadan months on Beyazıt Square. All performances were shown in the coffehouses or teahouses (Çavaş, 1994).

Apart from the built environment, Beyazıt Square got a reputation with the sheep bazaars set up on the Square during the Sacrifice Holiday (Ayvaoglu, 2012, p. 142). Throughout history the Square was used as the sheep bazaar due to its location in the center of the city (Koçu, 1958). The photograph below, published in the Servet-i Fünun magazine, shows men bargaining over sacrificial sheep

Figure 2.3. Photo shows sheep bazaar (Taken by Abdullah Freres. Source: IRCICA Archive.)

2.4. Beyazıt Square in the Modern Period

The importance of coffeehouses in the political, social and cultural life of Istanbul continued until mid-way through the 20th century. The coffeehouses around Beyazıt Square became one of the favorite places of the intelligentsia.

There are many libraries near the square. The Beyazıt State Library is one of the most important of these libraries. When it was first opened, the library was named as Kütüphane-i Umum-i Osmani, which have been used since 1884. The most important feature of the library is that it was the first library of its kind that was established by support of the state. The front of library had a predominantly neoclassical style which is seen frequently in the 19th century (Yeşilkaya N., 2007).

Figure 2.4. Kütüphane-i Umum-i Osmani

Beyazıt Square was a district popular with the intelligentsia. In that sense, it was compared with the culture milieu of Paris.

> O zamanlar Beyazıt ve civarı daha ziyade edebiyatçılar, münevverler, sanatkarlar, üniversite profesörleri, şairler, gazeteciler topluluğunun vakit geçirdikleri bir semtti. Küllük orada, sahaflar çarşısı orada, Emin Efendi lokantası orada, Beyazıt kitapçıları orada, hattatlar orada... Üstelik Mürekkep çarşısı, kağıt çarşısı, musiki aletleri çarşısı hep orada… İstanbul'da Beyazıt, Paris'teki sanatkarlar, münevverler semtlerine çok benzeyen bir yerdi (Sökmen,2017 p.23)

According to Hüsrev Hatemi, Beyazıt Square had a significant cultural life back in the days. When it was the residential area of the intelligentsia.

> Halide Edip, Prof.Ahmet Ateş gibi devrin seçkin edebiyatçı ve düşünürlerinin bir kısmı, Laleli Mesihpaşa caddesini oturma yeri olarak seçmiş idiler. Daha Laleli'nin otellerle ve valiz turizmi envali ile dolarak oturulmaz yer haline gelmesine çok zaman vardı. 1956'ya kadar Beyazıt ve Laleli sükununu korudu. Ben üniversiteye başlayınca Beyazıt Meydanına yeni düzen verildi. Artık Beyazıt Meydanı düz değildi. Basamaklarla Üniversiteye çıkılıyordu. Havuz kaldırılmıştı. (Sökmen, 2017, cited from Hatemi, 2007, p.151)

Figure 2.5. Coffeehouse in the early 1900s. Source from Taha Toros Archive.

The coffee shops, the favorite place of both students and academics, created the culture atmosphere of the period. One of the famous coffee houses on Beyazıt Square was the küllük[3]. However, these public spaces were destroyed due to zoning works in 1957.

Another reason that Beyazıt Square became a cultural center was the second-hand book trade at the booksellers' bazaar. Before that at the beginning, the artisans of the bazaar consisted of booksellers and ink sellers in the Grand Bazaar. The bazaar took its last form in 1952 and moved to its current place next to the Bayezid Mosque (Akbaş, 2011, p. 67).

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[3] It was also named Akademi (academy) and Muallimler Bahçesi (masters' garden). https://listelist.com/kulluk-kahvesi-hakkinda/

Figure 2.6. The second-hand booksellers' bazaar

In 1970s, street vendors led to the disappearance of the old atmosphere of the Sahaflar Çarşısı. In 1980, it changed to a bazaar which mostly sells test booklets, textbooks and stationery equipment (Ayvazoğlu, 2012, p. 95).

Yahya Kemal Beyatlı emphasized the prominence and necessity of Sahaflar Çarşısı in Beyazıt Square:

> Beyazıd Camii'nin önünde kahveler arkasında Sahaflar Çarşısı vardır. Bilhassa Sahaflar Çarşısını ele alalım.Bu manzara hiçbir dekorcunun icad edemeyeceği kadar güzeldir.Ve üstelik maziyi göz önünde canlı bir vesika gibi bulundurur. Çok cezri düşünen belediyeci feci bir günah olarak ,Beyazıd Camii'nin yalnız mimari eser olarak ortaya çıkarmak istese ve Sahaflar Çarşısını kaldırsa ne kadar fena olur değil mi? Demek ki zamanın bir de kendi mimarisi vardır. Etraf her zaman tufeyli (asalak) değildir (Sökmen, 2017, p. 20).

Beyatlı says that Beyazıt Square had an spontenously organic bond with the Sahaflar Çarşısı.

2.5. The Political History of Beyazıt Square

Beyazıt Square became a political and ideological meeting point during different periods. The square was used for raising of the national consciousness by the Committee of Union and Progress (İttihat ve Terakki Cemiyeti) during the Balkan Wars.
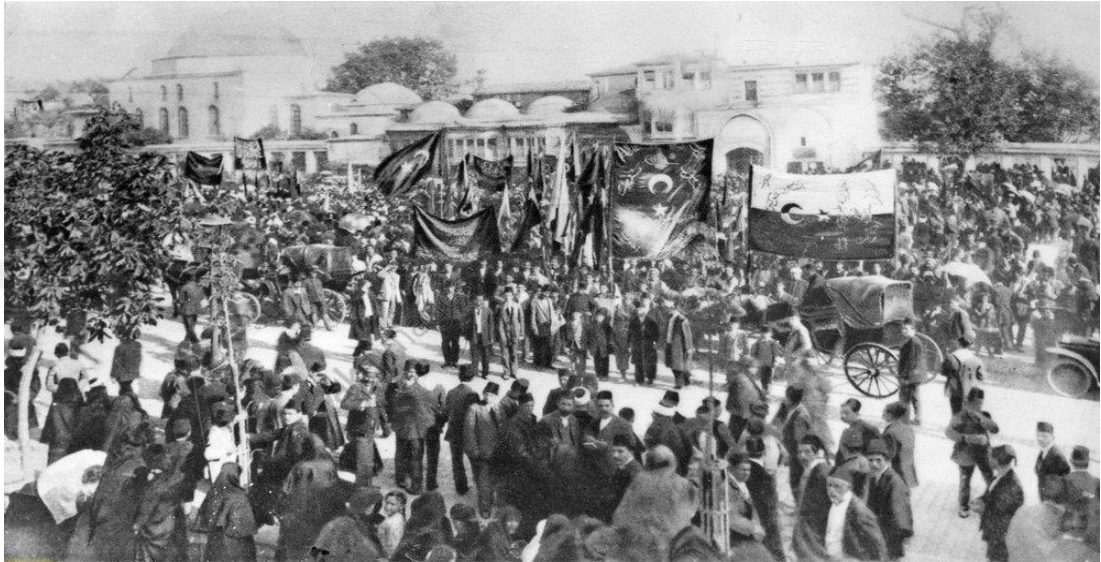
Figure 2.7. A public demonstration on Beyazıt Square in 1912[4]

The Square was used as a site for public execution where criminals were hanged. One of the well-known examples was, the 31 March Incident; 13 rebels were hanged at the square. As another example, 20 Armenian socialist party members were executed in 1915 at Beyazıt Square.

During the Turkish Republic Period, Beyazıt Square became one of the significant centers of social movements. University students often organized numerous demonstrations on the square.

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[4] https://twitter.com/TrakyaBalkan/status/941071781208604673

Figure 2.8 Students protest the enactment of the standardized association law in 1987 (Source: Tek ve Çok Exhibition in Salt Galata, 2016).

Figure 2.9. A newspaper article reporting on the protesters attending the war meeting against the communists[5]

As Figure 2.9. shows the news media raised tensions among adversary groups. Both nationalist and communist groups used Beyazıt Square for demonstrations. In this sense, having visibility and representation in the square became a main objective. Beyazıt Square became a medium that transmitted the ideology of each group.

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[5] Hürriyet Newspaper, 4 August, 1968.

Figure 2.10. The headline states that it is time to strangle "the reds"

In the 1990s, Beyazıt Square became the symbolic place of opposing views against the headscarf ban at the university. The Islamist groups, especially women wearing headscarves were at Beyazıt Square to protest the ban. Similar groups held demonstrations against the occupations of Bosnia-Herzegovina and Palestine at Beyazıt Square during different periods. It is possible to say that the meetings and demonstrations on Beyazıt Square especially helped to increase the visibility of Islamist groups on the public space. According to figure 2.11, Beyazıt Square was accepted as the place where the spirit of resistance was born.

Figure 2.11. The Islamist movement became visible in Beyazıt Square in the 1990s.

CHAPTER 3

THEORETICAL FRAMEWORK

It is not possible to define urban public space in terms of only one dimension. Public space includes both geographical and terminological uses and is a highly controversial and ambiguous concept.

The concept of public means (1) open to all, (2) involving all the people or a whole area, (3) related with the service of the community or nation.[6] In the Cambridge Dictionary, relates three different meanings are offered for "public": people, state, and place. The first one relates to ordinary people in general, the second to funds/services/spending provided by the government, and the last thing to a place where people can see one another. The concept of public expresses all the people; on the other hand, it also includes the state and formal government structures. Public space as a wide and open area is used for different purposes such as meetings or demonstrations.[7]

3.1. Theoretical Debates on the Public, Public Space, and Public Sphere

Public space is like the epitome of many changes in society. This term might be evaluated using McLuhan's idea that "the medium is the message" meaning that the medium itself is more important than the message transmitted. Public space has the feature of both the medium and the message. In this sense, it is more than a physical place. The term "public space" could be perceived as the public sphere. But the public sphere, unlike public space, refers to a normative concept. With respect to this, the two terms are interwoven. The presence of one term points to another.

Jürgen Habermas analyzes the public sphere in his book *The Structural Transformation of the Public Sphere* wrote in 1962. In his bok, Habermas focuses on the origin of bourgeois public, structural transformation of public in terms of both

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[6] https://www.merriam-webster.com/dictionary/public
[7] https://dictionary.cambridge.org/tr/s%C3%B6zl%C3%BCk/ingilizce-t%C3%BCrk%C3%A7e/public_1

the social state and mass communication, all from a historical perspective (Habermas, 1991). Starting with 18ᵗʰ and 19ᵗʰ century, using the developments in England, France, and Germany, he defines the ideal public sphere of the bourgeois class, which had obtained some privileges in European society (Habermas, 1991). For him, the public sphere of the bourgeoisie is indispensable for the establishment of democracy (Habermas, 1991).

Habermas evaluates the origins of public life starting with the Antiquity. In his theory, the structural transformation of the public sphere continues with the early modern period. Since ancient Greece, the public and private spheres have dissociated from each other (Habermas, 1991). In the modern period, the private sphere is commonly predicated on personal rights and interests. The other term, public, is usually used regarding government and state institutions. It is problematic to separate them and difficult to construct a definition. Because these are defined by the power of the state and they dominate the daily life of individuals (Bıyık, 2011).

The public sphere comes into existence in different forms of urban spaces like the market place, street and square. On the other hand, it is inexplainable as only a physical space. The term public sphere could be explained as the junction between state institutions and people. The bourgeois public sphere is a medium in which the common interests between the public and private sphere are discussed (Dacheux, 2012).

Habermas mostly focused on the bourgeois class and emphasized the importance of a common consensus by way of communicative rationality (Dacheux, 2012, p. 16). Considering all this, he analyzed the formation of public spheres such as coffeehouses, clubs, and salons in the city in the 18th century as the rise of a political and literary public. Bourgeois intellectuals gathered in these spaces and debated not only literary but also economic and political issues. In his view, the public sphere has the features of deliberative democracy.

On the other hand, his theory has been criticized by different views. For Habermas, the public sphere only consists of the bourgeois class and educated people. Therefore, the rest of the society is outside the public sphere. He believes a rational and critical debate environment is necessary for the formation of the public sphere. Otherwise, the freedom of ideas and speech in the society could not occur. In addition to that, domination of bourgeois men seems to be at the forefront in the public sphere.

Hannah Arendt, one of the important political philosophers of the twentieth century, deals with the matter of public realm as a political space for modern humans. She mentions the public and private realm starting with ancient Greece in her book *The Human Condition* written in 1958. According to Arendt, the concept of public means visible and perceptible for anyone (Arendt, 1998, p. 50). The public realm involves a common world different from the private sphere (Arendt, 1998, p. 52). It comes to mean not only a limited space, but also human-made elements, human affairs and the human activities alike (Arendt, 1998, p. 52). In her view, the importance of the public realm comes from various perspectives of people who have different positions (Arendt, 1998, p. 57). She states that the common world will disappear, when people start to see or perceive from only one perspective (Arendt, 1998, p. 58). This situation is often encountered in societies ruled by totalitarian regimes (Arendt, 1998).

Mahcupyan says that public space serves as a medium of the authoritarian political administration (Mahçupyan, 1998, p. 26). Contrary to what is ideal, public space provides not liberation of the society but serves the state to strengthen its power through visual and theatrical ways. The authoritarian state monopolizes the public sphere by divergent ways. It constructs public space and demands people to obey specific rules and orders there.

Richard Sennett is another important theorist related to the analysis of the public domain. He uses the term public domain in his book *The Fall of Public Man* written in 1974. According to Sennett, the *res publica* comprises the people without regard for the relations such as friendship or kinship. Therefore, it is the place where a group of

strangers exist together by mutual agreement (Sennett, 1978, p. 3). He states that the development of cities has had an important impact on public domains, and hence on social relations. In his view, the behaviors, emotions and beliefs of the citizens who lived in cities in the 18th Century, are the elements that can be used to explain the public and private realms (Sennett, 1978, p. 18). Industrial capitalism in cities, a new kind of secularism, and the ancient regime where the basis of the social order and remained significant determinants on the public domain from the 18th Century till the 19th century (Sennett, 1978, p. 19). He acknowledges that there is an uncertainty between the public and private realms. In this sense, the private realm pressures the public realm, and this creates a relationship of domination between the social classes (Sennett, 1978, p. 26).

3.2. Lefebvre's Consideration of Space

In this thesis, I benefit from Henri Lefevbre's theory of space. His work known as *The Production of Space* is based on his thought about space. According to Lefebvre, we need to take a holistic view of space understand urban space. He states that space is a social product (Lefebvre, 1991, p. 30). Throughout history, every society produces its own space in compliance with the mode of production, and, consequently space influences social relations (Lefebvre, 1991, p. 31). Social space, which is composed of modes of production is determined by power relations (Lefebvre, 1991, p. 33). However, these power relations are invisible in urban spaces. The representations of power, such as the form of buildings, monuments, and works of art, are strategically hidden. (Lefebvre, 1991, p. 33). He explains his theoretical framework with a spatial triad.

PERCEIVED SPACE

SPACE

CONCEIVED SPACE   **LIVED SPACE**
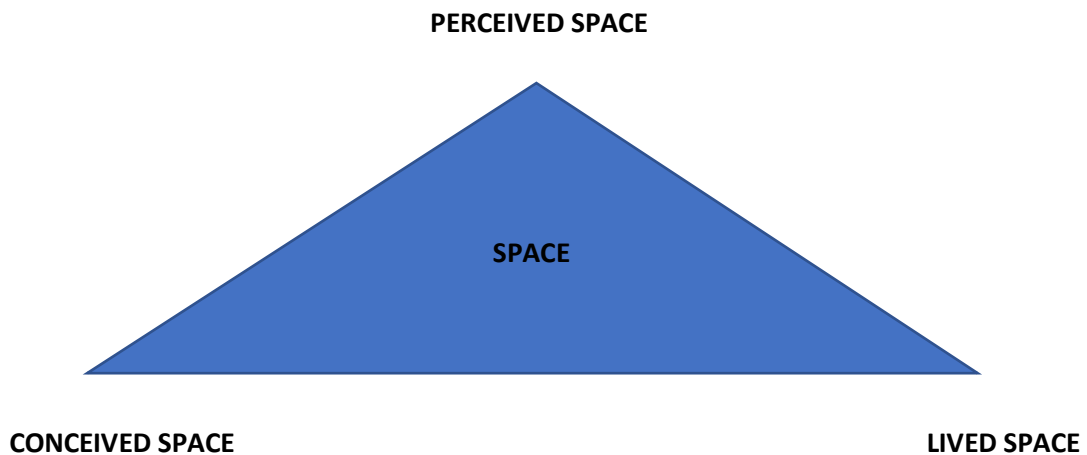
Figure 3.1. The production of space is shown by the spatial triad.

3.2.1. Conceived Space (Representations of Space)

Conceived space means abstract space, one that is conceptualized, planned, and idealized. Experts, planners and social engineers design the representation of space, which is formed by power relations. They provide order and supervision on the dominant space through spatial planning and formations. The mechanisms of power on the space might include not only physical tools, but also legal regulations and discourses. Scientific knowledge intertwines with the ideology of power; however, it is not evident in abstract space. Representations of space penetrate political and social practices (Lefebvre, 1991, p. 41).

I give importance to the term of *conceived space* in order to understand the spatial transformation of Beyazıt Square. In this section, I will dwell on "the representations of space, which are tied to the relations of production and to the 'order' which those relations impose, and hence to knowledge, to signs, to codes, and to 'frontal' relations" (Lefebvre, 1991, p. 33).

3.2.2. Perceived Space (Spatial Practices)

Perceived space is a place where the spatial practices of a society is actualised (Lefebvre, 1991, p. 38). Spatial practices are performed as visible and observable actions in everyday life. Spatial practices of a society concretely produce its own space (Lefebvre, 1991, p. 38). Spatial practices are at the intersection of both the daily

reality and urban reality. Perceived space allows one to decipher daily habits like walking and passing through the urban space.

3.2.3. Lived Space (Representational Space)

Representational space is a place belonging to users and is experienced via images and symbols that pertaining to the space (Lefebvre, 1991, p. 39). Lived spaces, where social relations are reproduced, create the meaning of the space by symbols and imaginations instead of physical and functional concepts. For Lefebvre, lived space does not have to logical or consistent (Lefebvre, 1991, p. 41). Representational space is rooted in history and compose of lived experiences by individuals. The language of everyday life is spoken in representational space.

According to Lefebvre, *absolute space*, which consisted of fragments of nature and occupied an important place for religious belief started to be dominated by abstract space (Lefebvre, 1991, p. 48). In abstract space, the market shapes social relations and reproduces them according to the mode of production. This dominant space is ridden by contradictions. In this modern social space, instead of people, the state's (political) power is found as a subject (Lefebvre, 1991, p. 51). This means that the conceived space occupies the lived space; in other words, the representations of space suppress social life. While space has social and historical value, conceived space only gives importance to the exchange value of it. Both space and spatial practices are commodified by the capitalist system with the support of politicians and administrators. The representation of space creates an aura through social spaces such as the public square, street, cafe, and park. Therefore, it provides a dynamism to the space and makes it attractive for capital investors.

Lived space is diametrically contrasting the conceived space; however they are dialectically found together in space. Lived space resists the pressures of conceived space in several ways. For representational space, space has social and historical value; on the other hand, the representation of space evaluates the space in terms of exchange value. In this sense, spaces that include historic fabric and cultural values become meaningless through the capitalist relations and they turn into a commodity

(Turhanoğlu, 2014, p. 4). These spaces increase in value, especially in terms of tourism and are officially accounted as cultural heritage (Turhanoğlu, 2014, p. 9). Professionals such as historians, architects, engineers, and politicians take the historical space out of its authentic context and they reproduce it as an idealized space.

3.3. The Space of Everyday Life

For Lefebvre, daily life takes form in representational space and gives it shape (Lefebvre, 1991, p. 116). Like Lefebvre's term "lived space" Michel De Certeau examines everyday life in space. In his book *The Practice of Everyday Life*, he points out the invisible effect of daily practices. According to him, even if space is strategically planned by decision-making mechanisms, the users practicing in the space are not completely passive there. He tries to discover the hidden context of social activities and focuses on their habits, attitudes, and practices in daily life (Certeau, 1984, p. 11). Therefore, he shows the resistance of ordinary users to the fixed, ordered, and dominant space.

In urban space, the economic order produces and imposes an image on the users, but the ways of different uses of the product undermine the dominant economic system (Certeau, 1984, p. 13). In this way, they reproduce urban space with their consumption styles, which are different from the dominant power mechanisms. He explains the power relationships in urban space with the concepts of strategy and tactic. Strategy produces a place isolated from its environment and then political, economic, and scientific forces construct it in the urban space (Certeau, 1984, p. 19). Strategy circumscribes the space as its own property, but tactic has no property (Certeau, 1984, p. 36). The space of strategy is completely recognizable and distinguishable. On the other hand, tactic has neither a border nor a wholeness, but leaks on the place that belongs to the others (Certeau, 1984, p. 19). The space of tactic is the space of the others and they make use of cracks in there. (Certeau, 1984, p. 37). Tactic is on the lookout for a suitable opportunity. On the other hand, strategy makes calculations to protect the achievements of current power (Certeau, 1984, p. 20). Everyday life is a place produced by tactics such as reading, walking and talking.

Ordinary people, in other words the others, silently challenge the constraints of the urban space by using tactics.

3.4. Towards the Formation of the Image of Beyazıt Square

Debates on the formation of urban space are evaluated basis on the term "city image". Kevin Lynch states in his book *The Image of the City* that "our perception of the city in piecemeals and complex, but collectively they form our image of the city" (Lynch, 1960, p. 2). The image reveals a wholeness via senses and experiences (Lynch, 1960, p. 4). A visible and legible cityscape provides a certain image. Spatial image comes alive in the relation between the environment and the observer (Lynch, 1960). The construction of the image seeks a whole perception of identity, structure and meaning (Lynch, 1960). A city image, which is clear, legible, and visible, strengthens the connection of observers with the city (Lynch, 1960, p. 10).

The square as an urban space is one of the civic places where historical events occurred, and daily routines were built. In this sense, both local people and tourists use squares with different purposes. As a city image, the square involves social and cultural meanings. Designing of the square needs some qualities, therefore it gains the feature of imageability.

Regarding this thesis, the design of Beyazıt Square is not only a form but also a social and a political issue. Each stable and moving element in the square contributes a new identity to the space. The spatial transformations of Beyazıt Square point to the process of design of the ideal city image.

CHAPTER 4

IMAGINATION OF THE SQUARE

In this chapter, I focus on the process of imagination in the creati the Square in modern times. As an important example on creating of the Square, I firstly investigate the formation and socio-spatial changes of Beyazıt Square from Late Ottoman Period until the Multi-party System. This chapter is separated into two historical periods. First part examines the changes on Beyazıt Square in terms of the influence of westernization from the beginning of the 19th century. The second part analyzes the spatial changes on Beyazıt Square as the creation of a modern square from the beginning of the Early Republic Period to 1950s.

Since the 19th century, the Square perception in Ottoman city had started to change and gained increasing importance. The Square had been perceived differently from the Western cities. As an open space, there was a "Hatap Meydanı " having the public features (Özgüven, 2009, s. 88). Also, the mosque courtyards had the public features like Square of Western world. Different from the traditional square perception, the Square, which is defined as a wide space enclosed with the monumental buildings was not found in Ottoman Empire. Instead of this, there was the Square in Ottoman urban space that is as different from *the Square* in modern meaning.

According to Perouse, there was a dream for creation of a modern square in İstanbul since 19th century. He explains that the Square was seen as a kind of symbol of the level of development in the Western World. In his view, formation of the Square became an important part of the modernization process (Perouse, 2015).

> The idea of the Square in Turkey mainly points out the modernity concept. The Square perception shown changes according to the political, social and economic circumstances of the period. The Square has also been contemplated as a symbol and showcase of political power (Perouse, 2015).

As a first example of the modern Square, Beyazıt Square represents the changes on the urban space perception, influence of the socio-political dynamics and representation of space for the political power. Since the reign of Sultan Mahmud II, Beyazıt Square had changed in the physical, functional and symbolic aspects. Apart from the political actors, the professional designers of the urban space such as the architects, urbanists, planners and the institutions of urban management had played important roles on the transformation of Beyazıt Square. In addition to this, the various daily uses such as the passing, resting, meeting and wandering have a significant impact on the transformation of Beyazıt Square.

4.1. The Changes on Beyazıt Square in the Late Ottoman Period

To prevent the collapse of Ottoman Empire, both the Ottoman Sultans and Tanzimat bureaucrats attempted several reforms. In Pardoe's view, the Tanzimat reforms have remained a formalistic correction rather than a radical change (Pardoe, 1967, p. 67).

The foreign experts played a crucial role in Istanbul's city planning from the first half of the 19th century towards the end of the 1950s. Both the designers and governors in Turkey adopted the processes of urban planning and administration from Europe. Especially Paris, capital city of France, was followed as a model of modern city. In this sense, influences of Haussmann, who had built the modern Paris in the mid-nineteenth century can be seen. (Tekeli, 1994, p. 34).

One of the important figures in shaping the capital city of Ottoman Empire is Mustafa Reşid Pasha who was regarded as the father of Tanzimat Period. Pasha wrote a letter to Sultan Mahmud II that Ottoman cities needed to be rearranged in accordance with the "rules of geometry" like European cities (Akpınar, 2014). He recommended to send younger people abroad for architectural education. His efforts were on the establishment of the image of aesthetic and regular like most European cities.

In the Second Constitutional Period, both the military-engineers, the city planners, foreign architects, influential Tanzimat bureaucrats, and the sultan's trips abroad influenced the transformation of Beyazıt Square. (Ayataç, 2012).

In the beginning of the 19th century, Beyazıt Square was imagined as a planned design for the first time. The first changes on Beyazıt Square started with the abolishment of Janissary corps[8]. Because of the failures in wars, social unrest and oppositions against the reform movements, the Janissaries had been a threat for the Ottoman Sultans for a long time. Even if there were many efforts for abolishment of Janissaries, most of these attempts failed. Sultan Mahmud II succeeded in abolishing the Janissary corps and found a new modern army called as Asâkir-i Mansûre-i Muhammediyye. The abolishment of the guild of janissaries, known as the Vaka-i Hayriye (Auspicious Incident.) in 1826, affected on the urban space. Especially, Beyazıt Square, which had an important place in daily life of the Janissaries, was reshaped for the modern military after the Auspicious Incident.

4.1.1. Abolishment of the Janissaries

In parallel to the developments in the Western world, there were several efforts to modernize the army. The abolishment of the guild of janissaries, known as the Vaka-i Hayriye (Beneficent Event) in 1826, affected Beyazıt Square.

Beyazıt Square had an important place in the daily life of the Janissaries. Janissaries consisted of both the military power and considerable mercantile section of the people in the Ottoman city (Özgüven, 2009, p. 238). Especially, the coffeehouses and barbershops around Beyazıt Square that were kept by Janissaries were significant in social memory (Özgüven, 2009, p. 238). The shops of Janissaries were mostly located next to the exterior courtyard of the Beyazıt Mosque. After the Vaka-i Hayriye, the shops were demolished (Gürallar, 2007). Concurrent with this, the Bektashi[9] Lodges, which had an important role on the establishment of the guild of Janissary, were annihilated (Özgüven, 2009, p. 78). In addition, the barracks known as "Eski Odalar" and "Yeni Odalar" used by Janissaries were abolished (Özgüven, 2009, p. 107). Names of the destroyed barracks region were changed as "Fevziyye" and "Ahmediyye" by referred to religious values (Özgüven, 2009, p. 237).

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[8] Janissary corps was the military power of Ottoman Empire from the late 14th century to 1826.
[9] Bektashism is the sect which was formed in Anatolia and referred to Hacı Bektâş-ı Velî.

The reforms included not only the abolishment of Janissary corps, but also annihilation of the Janissary symbols on the urban space. Thus, while the traces of Janissaries were getting erased from the urban space, the visibility of Sultan Mahmud II was increasing. According to Özgüven, Sultan Mahmud II attempted to erase the Janissaries from both the spatial and social memory and build representations of power on Beyazıt Square (Özgüven, 2009). The Janissaries formations were a potential threat against the state authority. Instead of the old structures, which were reminders of the Janissaries, the new structures referred to the power of state and new military were built in the Square.

After the abolishment of Janissary corps, a new and professional army used the old palace buildings as their military quarters. The new military, wearing military uniform, were training in the European style at the Bab-ı Seraskeri. In addition, Janissary music, being one of the important symbols of Janissaries was abolished and modern military music band (Muzika-i Hümayun) was accompanying the new army in the ceremonies. According to Yeşilkaya, the purpose of the modern military music band was to create a sense of discipline in the new military (Yeşilkaya, 2006, p.30).

Figure 4.1. In 1910, the modern army in the Square[10]

Figure 4.2. The modern army passing through Beyazıt Square in 1909[11]

With the enlargement of training and ceremony fields of the new army, the power of state gained more visibility on the square. Even after the abolishment of the Janissaries, Beyazıt Square has continued its militaristic feature. The square as a military training area for the new army started to be known as the "Square of Serasker" (Yeşilkaya N, 2007).

4.1.2. Kasr-ı Hümâyûn

In order to watch the training of the new army, Sultan Mahmud II ordered a pavilion to be constructed, called Kasr-ı Hümâyûn, near the Bab-ı Seraskeri (Özgüven, 2009, s. 102). Kasr-ı Hümâyûn was added onto the courtyard of Bayezid Mosque in 1810. The pavilions on the mosques were the private places of Sultans for praying, resting and meeting. It was not only used for a religious purpose but also for administrative affairs. Building of the Kasr-ı Hümayun increased the control and power of Sultan on both the new military and society. In this sense, Ottoman people had to follow some rules on Beyazıt Square owing to the visitations of Sultan Mahmud II to the Bayezid Mosque (Yeşilkaya, 2006, p.32). For Özgüven, Bab-ı Seraskeri and Kasr-ı Hümayun on

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Beyazıt Square were two symbolic structures showing the power of the Ottoman Empire (Özgüven, 2009, p.79).

Figure 4.3. This postmark shows the image of Kasr-ı Hümayun- Ahmet Ziya Akbulut, Hünkar Kasrı

In addition, there were two characteristics that give importance to Kasr-ı Hümayun. It is considered one of the important examples of Turkish civil architecture (Akbaş, 2011, s. 78). And it was known as the oldest wooden building in İstanbul (Gerçek, 1997, s. 54). Another importance of Kasr-ı Hümayun was that famous calligrapher Sheikh Hamidullah gave lessons there (Gerçek, 1997, s. 54). Because the pavilion had remained idle for a long time and seemed dilapidated, it was demolished between the years 1933 and 1935 (Akbaş, 2011). In this sense, the first Ottoman building destroyed during the Early Republican Period is the Kasr-ı Hümâyûn (Eyice, 1993 cited from Durhan, S. 2009, P.254). Regarding this, Beyatlı says that many historical monuments were delivered to the blind pickaxe[12] (kör kazma) instead of restorating them (Beyatlı, 2017, s. 127).

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[12] Yahya Kemal Beyatlı has used the term of the blind pickaxe in his article as criticism the demolition of many historical monuments in İstanbul in 1913 and 1954

4.1.3. The Exterior Courtyard of the Bayezid Mosque

The form of the Bayezid Külliye has some differences from the Classical Külliye architecture of the Ottoman Period. One difference is that components of Bayezid Külliye are set independent of each other. Therefore, there is a space between the Külliye and old palace. Evliya Çelebi mentioned this space to be named as Beyazıt Square in his books on travel called Seyahatname (Özgüven, 2009, s. 77).

Another difference of the Bayezid Mosque is the absence of traditional exterior courtyard. The Selatîn Mosques has an exterior courtyard apart from the interior courtyard. The exterior courtyard called as harîm is located around the interior courtyard (Uğurlu, 2016). Compared to the exterior courtyard of the mosque more sacredness was attributed to the interior courtyard.

The exterior courtyards of the Selatîn mosques were the important social centers of İstanbul and were considered as kind of the public space during the pre-modern period of the Ottoman State (Uğurlu, 2016). There were different users and diverse usages of the exterior courtyard. The exterior courtyards were trade centers of İstanbul. Thus, the state often attempted to officially control the unauthorized shops around the exterior courtyard. In addition, the state tried to bring some official regulations related to the everyday activities of users of the exterior courtyard. For instance, prohibition was applied for coffee, tobacco and street sales around the exterior courtyard of mosque (Uğurlu, 2016, s. 262). Even under these regulations, the usage of exterior courtyard of the mosque has continued in terms of both commercial and social activities.

In addition, the exterior courtyard of mosque was used for some emergencies. In case of fire in the city, the exterior courtyard of mosque was used as a temporary shelter (Uğurlu, 2016, s. 264). Since the building material of the courtyard was fire resistant and the courtyard had a wide capacity for taking people (Uğurlu, 2016, s. 264). These features of the exterior courtyards show not only a holy space, but also an open space providing a place for people to socialize and get in touch with the state. In this sense, it is a kind of transit point that separated the religious space from the secular space.

Another feature of the exterior courtyard of Beyazıt Mosque was that it was designated as the foundation (vakıf) land. The foundation lands were not open for any intervention by the state. In Yeşilkaya's view, the demolition of exterior courtyard of the mosque shows an intervention to foundation land. It can be evaluated as the first important urban intervention by the centralist state power (Yeşilkaya, 2007). Yeşilkaya claimed that by the demolition of the courtyard of mosque, Sultan Mahmud desired to annihilate the influence of the Janissaries and restrict the power of foundations (Yeşilkaya, 2006). According to Ergin, the power of foundations decreased and the open space around the Bayezid Mosque was sold below its value (Ergin, 1938). Therefore, many small buildings and shops had been surrounded by the Beyazıt Mosque (Ergin, 1938).

Yeşilkaya claims that one of the first spatial changes in Beyazıt Square was the demolition of the exterior courtyard of the Bayezid Mosque (Yeşilkaya, 2006). Özgüven states that the demolition of the exterior courtyard of the Bayezid Mosque did not aim to create a modern square (Özgüven, 2009, s. 78).

The Bayezid Mosque had been enclosed by the shops that belonging to the Janissaries. According to some views, the exterior courtyard of the Bayezid Mosque consisted of these shops (Özgüven, 2009, p. 78). After the annihilation of the shops, the exterior courtyard of Bayezid Mosque disappeared (Özgüven, 2009, p. 78). Therefore, the space between the Külliye and old palace expanded.

This space provided a wide the parade area for the new army (Yeşilkaya, 2006). New structures which symbolized the power of Sultan Mahmud II were constructed in the remaining spaces opened by the destruction of shops and buildings (Özgüven, 2009, s. 75). The purpose of the construction new structures was to remove from the space any remaining traces of the Janissaries (Özgüven, 2009, p. 75). Also, the new structures constructed in the urban space were representations of the authority of the sultan.

As shown in map 4.1., before the abolishment of the Janissary corps, there were the old palace, a madrasah, coffeehouses, wheat sellers, madder producers[13], ink sellers, shops, a guardhouse,[14] and the Bayezid Mosque on Beyazıt Square (Özgüven, 2009, p. 239).

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[13] The madder producer is kökçüler in Turkish.
[14] It was known as the Fincancılar Kulluğu.
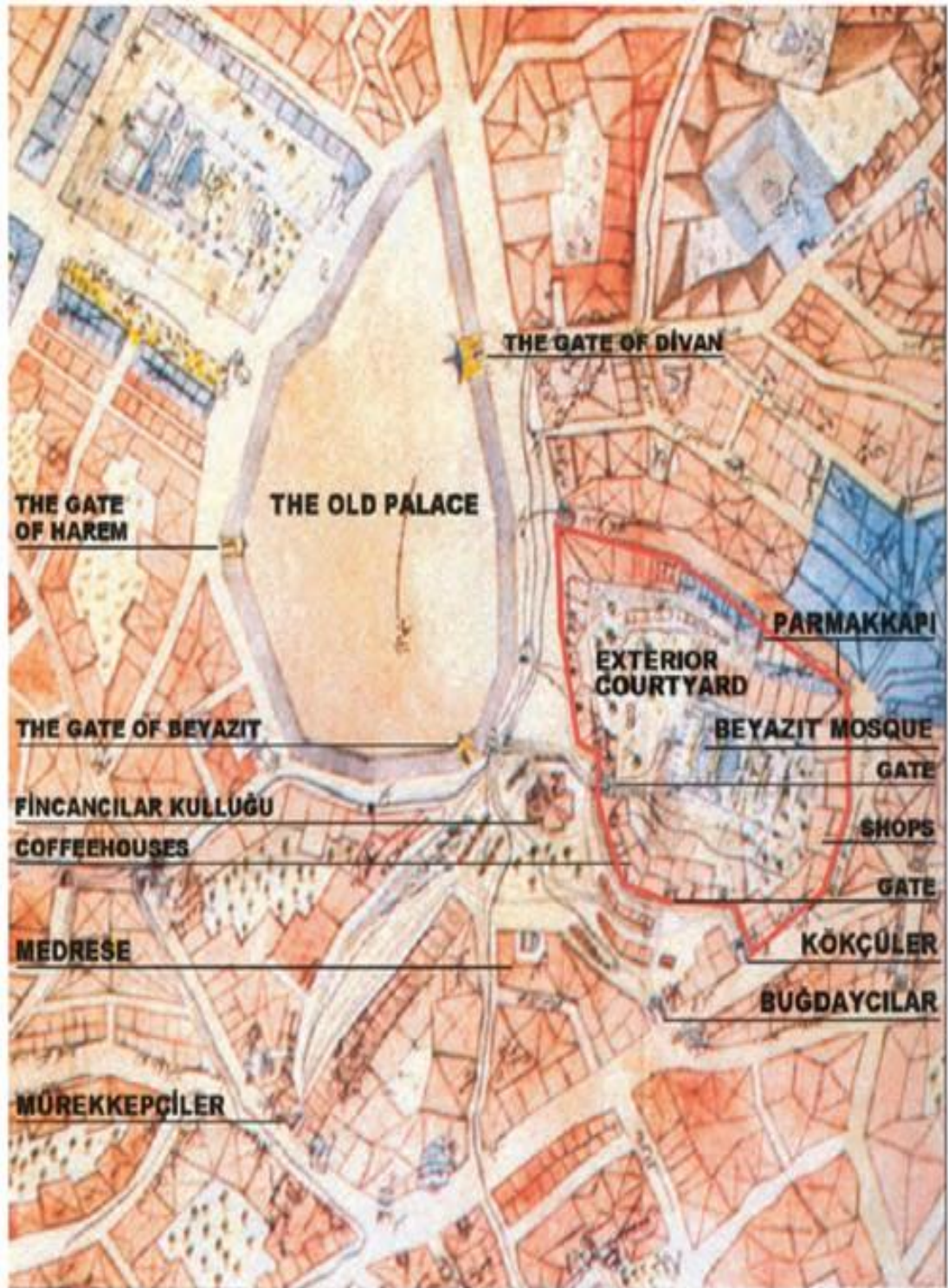
Map 4.1. Map of the waterway of Bayezid II in 1813. (The Museum of Turkish and Islamic Works of Art, No: 3339. (Çeçen, 1997) cited from N. Yeşilkaya)

Map 4.2. The cartographic sources demonstrate the changes to the square in the 19th century (Gürallar, 2007).

In map 4.2. the first map shows Beyazıt Square before 1826. In the map, there is the traditional exterior courtyard of the Bayezid Mosque. In addition, it seems the old palace has a relatively small gate. The second map shows that the military headquarters called the Seraskeriye was found at the old palace between 1826 and the 1860s. There are some buildings that were added to the gate of the Seraskerlik. Some parts of the exterior courtyard of the Bayezid Mosque disappeared. After the Vaka-i Hayriye, the structures belonging to the Janissaries were demolished. In the last map, almost all the exterior courtyard of the Bayezid Mosque was demolished between 1865 and the 1880s was demolished. This enlarged Beyazıt Square. In addition, a monumental entrance and a road appear axially towards the entrance gate. The axiality on the road lined with trees fragmented Beyazıt Square.

4.1.4. Fires in Ottoman İstanbul

In addition to the abolishment of the Janissary corps, the fires in the capital city caused changes to its urban space in the 19th century. In 1865, the great fires known as "hârik-i kebir" spread areas Beyazıt Square and devastated two thirds of Istanbul. "Hârik-i kebir" largely changed the image of the city and it made reconstruction necessary. As the result of the big fires, local zoning plans were made to regulate urban space. Also, a commission[15], named the Restructuring of Streets (Islahat-ı Turuk Komisyonu), was established to improve the city.

The great fires and the changes in the military deeply affected urban planning and administration (Tekeli, 1994, p. 3). The institutionalization of urban planning and administration was different from European countries. In Europe, the institutionalization of urban development planning was related with the processes and consequences of capital accumulation (Tekeli ,1994, p. 3). Most urban problems were effects of industrialization. In the period of Sultan Mahmud II, however, the physical changes in the urban space were related with solving urban problems and the visibility of power of the state on society.

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[15] The İntizam-ı Şehir Komisyonu was established on the model of similar organizations set up in to find solutions to the city's problems.

The fires in Istanbul occupied the agenda for a long time. The government took many precautions. Many observation towers for fires were built. The Beyazıt Tower was one of the most important of these.

4.1.5. The Beyazıt Tower

The Beyazıt Tower, known as the Fire Tower or Serasker Tower, is located in the garden of the İstanbul University main campus in today. It was built in the period of Sultan Mahmud II as a wooden tower. The tower was highly important for fire prevention. The Tulumbacı Ocağı used the tower as an observation tower. The firefighters, called the Tulumbacı Ocağı, consisted of both Janissaries and civillians and intervened in the fires in Istanbul. They notified specific districts of Istanbul with colorful signals in case of fire. They used a round basket in the morning and a lantern at night to inform people about fire in Istanbul (Akyavaş, 2000, p. 111).

The Tulumbacı Ocağı was an insufficient and irregular group. Originally, the Janissaries in the Tulumbacı Ocağı were using a wooden tower near Ağa Kapısı to watch for fires (Özgüven, 2009, p. 79)[16]. After the abolishment of the Janissary guild, the tower was demolished (Batur, 1994, cited from Özgüven, 2009, p. 79). The new observation tower was built in Beyazıt Square. The new location of the tower made the power of Sultan Mahmud II visible on the urban space.

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[16] The Ağa Kapısı (The gate of the Janissary Ağas) was a meeting place of the generals of the Janissaries. The insurrections against the Ottoman sultan and the grand viziers started in there (Akyavaş, 2000, p. 162)
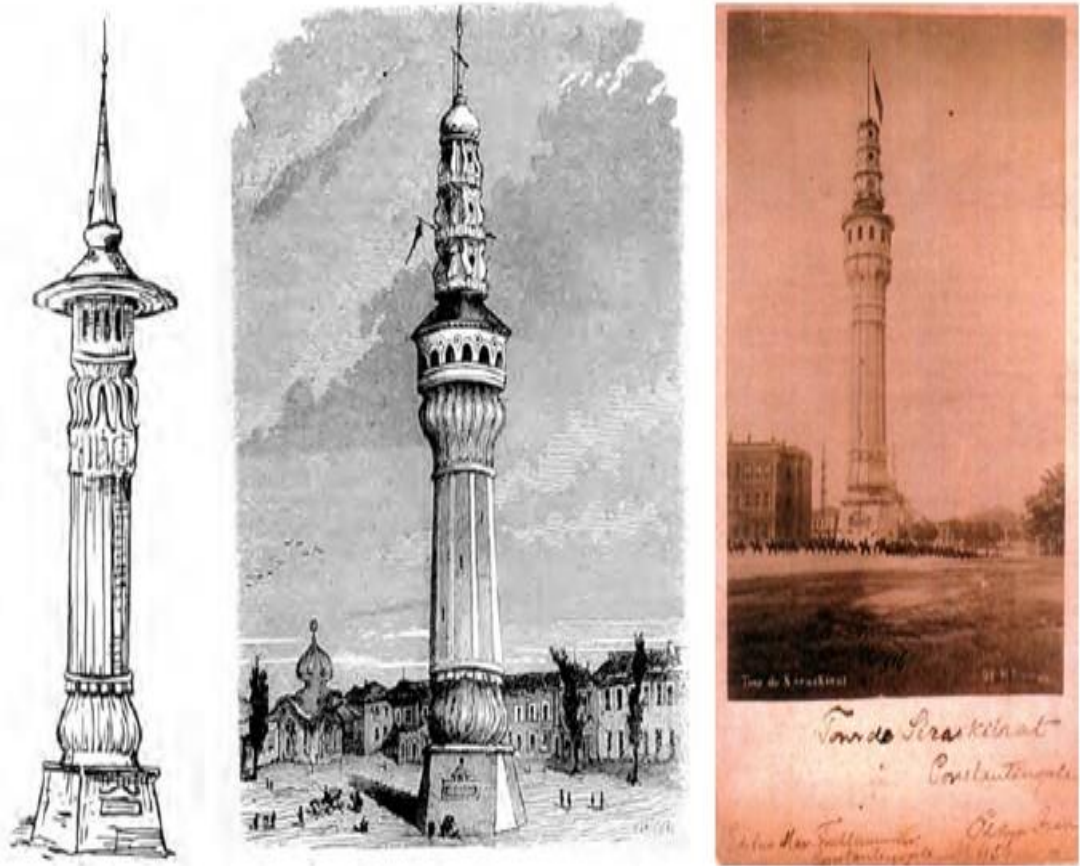
Figure 4.4. Images of Beyazıt Tower (Seraskerat Kulesi)

Beyazıt Tower was originally wooden. Because of the building material, it burned many times. Some of the fires started because of the supporters of the Janissaries. In 1828, Senekerim Balyan built the stone tower that stands in the square today. [17] There is an inscription with the Sultan Mahmud II signature on the tower.

The tower was the tallest and most magnificent monumental structure in Istanbul in the 19th century. It has become an important element in the city landscape. It has a special place in collective memory. One of the reasons for this is the tower's important place in the literature.[18]

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[17] Balyan was a member of the architect Balyan family, an Armenian family that built many important monuments in the Ottoman Empire in the 18th and 19th centuries.
[18] Much written and visual material about the tower is included in autobiographies, travel memoirs and, postcards.

Julia Pardoe admiringly tells about the view from the Beyazıt Tower in her travel memoirs.

> Yaprak şeklinde süslerin oyulduğu mahfilleri olan caminin renkli taş işlemeli minarelerinin ardında Serasker Kulesi yükseliyor. Saray avlusunun köşesine dikilmiş bu yüksek ve beyaz bina, çevreyi gözetleyen dev bir muhafız gibi duruyor. Tepesine çıkıldığında (ki daha sonra çıktık) dünyanın en muhteşem manzaraları gözlerinizin önüne seriliyor. Bir yanda tarihi İstanbul şehri bir harita gibi uzanıyor; şehrin binlerce damına ve beş bin minaresine, hanlarına ve çarşılarına, saraylarına ve zindanlarına yukarıdan bakmaya başlar (Pardoe, 1967, p. 377).

Similar to Pardoe, Amicis describes the Beyazıt Tower in his travel notes.

> Marmaranın beyaz mermeriyle, 16 kenarlı muntazam bir çok gen düzlem üstüne inşa edilmiştir ve kule civarındaki Süleymaniye Camii'nin haşmetli minarelerine meydan okuyan bir sütun gibi yükselir. Tepesine spiral bir merdivenden çıkarken, içeriyi aydınlatan az sayıdaki kare pencereden kah Galata kah İstanbul kah Haliç mahalleleri görülür ve basamakların daha yarısını bile tırmanmamışken dışarı baktığında insan kendini bulutların arasında sanır (Amicis, 2010, p. 140).

Reşad Ekrem Koçu states in the Istanbul Encyclopedia that the tower was open to visit. Bringing the tower into service was caricatured in the humor magazines in that period (Koçu, 1958, s. 2267). In the caricature below, two lovers climb the long stairs in the Beyazıt Tower. The man mentions the fire of his heart, but the woman warns him because they are in the fire tower and the watchers might hear him and think that there is a fire in the city.

Figure 4.5. A caricature about Beyazıt Tower (*Aydede* Humour Magazine by Rıfkı (Koçu, 1958).)

Another important custom in the tower was the setting of the iftar tables in the Beyazıt Tower after the twentieth day of the Ramadan (Balıkhane Nazırı Ali Rıza Bey, p.176, 197?).

Harik kulesi iftarı ramazan-ı şerifin yirmisinden sonra talik olunur. Sebebi de yıldızlar ve minarelerde kandiller temaşasının ay karanlığına tesadüf ettirilmesi içindir. Çünkü Adalar ve Marmara deniziyle Üsküdar ve Boğaziçi ve Kadıköy ve Fenerbahçesi ve Makrı Köyü, Ayastefanos taraflarının gurup esnasında temaşası ne kadar hoş giderse, İstanbul ve Üsküdar ve Tophane cihetlerinin, kademe kademe tepelere doğru ilerlemiş olan cevami minarelerinin kanadil ve mahyalarının denizde vapur ve sefain-i saire fenerlerinin ziyalarıyla semada yıldızların ziyaları yekdiğerine karışmış gibi gayet hoş bir manzara arz eder (Balıkhane Nazırı Ali Rıza Bey, p.231, 197?).

One of the uses of the Beyazıt Tower was to provide information on meteorology and maritime navigation. Apart from these functions of the tower, it came to the fore as a city image in the Republican Period. For this reason, the architect Sedat Çetintaş advised that the tower be opened for tourists as a coffeehouse and observation terrace (Ayvazoğlu, 2012, p. 247) [19]. In this way, the tower would be turned into a cultural treasure. His suggestion about the coffeehouse was not actualized. On the other hand, the tower was lighted and so become an attraction center for tourists in later years.

4.1.6. The Main Gate of Bab-ı Seraskeri

The palace building had an important meaning for the Ottoman people. It was believed to be a half-sacred place which the absolute monarch lived in (İnalcık, 1995, p. 252). The Ottoman people defined, as the reaya, lived outside of the palace building. The gate of the palace known as the Babu's Sa'âde, was a border between the sultan's dynasty and the reaya. Closeness to the gate meant having a high status. The architectural form of Babu's Sa'âde reflected the power of the sultan (İnalcık, 1995, p. 252).

After the Vaka-i Hayriye, the headquarters for new military, called Asâkir-i Mansûre-i Muhammediyye, was assigned to the old palace. The building of Bab-ı Seraskeri, which belonged to the office of commander-in-chief, symbolized the military power of the Ottoman Empire. The location of the building of Bab-ı Seraskeri increased the importance of Beyazıt Square. The Bab-ı Seraskeri was another signal of the power of sultan on the urban space (Özgüven, 2009, p. 79).

The features of the Bab-I Seraskeri such as its location, architectural design and size had a lot of meanings. For reaya who lived apart from the dynasty, the gate reflected the authority of the rulers (İnalcık, 1995, p. 253). As figure below shows, the Bab-ı Seraskeri had a baroque entrance covered by a large canopy (Ayvazoğlu, 2012). The

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[19] Sedad Hakkı Eldem considered one of the pioneers of national architecture prepared two Turkish coffeehouse projects for Beyazıt Square, but neither was implemented.

architectural form of the main gate was similar to the forms of the classical Ottoman gate. In the period of Sultan Abdülaziz, the architectural form of Bab-ı Seraskeri was completely changed.

Figure 4.6. The Gate of Seraskerlik in a detail from the photo of Robertson (1853-54) (Source: Eldem, 1979)

4.1.7. The Harbiye Nezâreti and New Gate of Seraskeriye

In the Sultan Abdülaziz period, the effects of Western Europe started to be seen on Beyazıt Square more specifically. After Sultan Abdülaziz returned from his Paris trip, he desired to build a monumental gate like the triumphal column in Paris (Strutz, 2014, cited from Ünver, 1968). Between the years 1864 and 1866, he ordered the demolishment of the wooden building of Seraskeriye. Then, he desired the construction of Seraskeriye together with a new main gate. According to Kuban, the new gate, namely Bab-ı Seraskeri, is one of two monumental gates which have the most significant baroque feature in Istanbul (Kuban, 1994, p.185). In the period of Sultan Abdülaziz, the Harbiye Nezareti was created for bureaucratic services within

the scope of the Seraskeriye. It was not exactly the ministry, but it can be counted as the first basis of the war department (Özcan, 1997).

According to most historians of architecture, the French architect Bourgeois built the new gate between the years 1821 and 1824 (Yeşilkaya N., 2007; Eyice, 1996, p. 30). On the other hand, Esref Albatı claims that Bekir Pasha, who studied engineering in London, designed the gate of the Harbiye Nezareti.

Figure 4.7. A view of Harbiye Nezareti (Source: https://www.tarihtoplum.org/sessiz-tanik-beyazit-meydani/)

The gate has two small pavilions and, in the middle, a huge entrance in the shape of a horseshoe. The appearance of the gate reminds one of the triumphal arches of the Roman Period (Kuruyazıcı, 2008). Both the building of the Harbiye Nezareti and its new gate were built in stone, unlike the classical Ottoman gates. In addition to this, the architectural style of new gate was highly dissimilar to the classical Ottoman gates. Many buildings built by the state were designed in the neoclassical style at that

period. As a widespread architectural style in the early 19th century, the style of the new gate has the characteristics of both neoclassical architecture and the Saracenical style of North African Islamic architecture. According to Çelik, the buildings made in this period can be described as having an orientalist effect (Çelik G. , 2007).

On top of the gate of the Harbiye Nezareti, are Sultan Abdülaziz's signature (tughra), two inscriptions[20] which are the first two verses of the al-fetih surah, and the name of the war ministry, the Daire-i Umûr-ı Askeriyye. After the establishment of the Republican regime, both the sultan's signature and the inscriptions were covered with the marble in 1927. Instead of the sultan's signature, the initials of the Turkish Republic in the Latin alphabet were inscribed on the gate (Ayvazoğlu, 2012, p. 234). In 1949, the covered inscriptions were revealed because of the effort made by Süheyl Ünver; however, the tughra was not uncovered. In 2004, the tughra was brought to light again by an official ruling.

Each element of Beyazıt Square has an important place in collective memory. The removal or making invisible of the elements caused the breaking of connections with the cultural references and symbols.

The new monumental gate has become a dominant structure in terms of its physical position and size in Beyazıt Square. As a focal point, the gate of the Harbiye Nezareti became more prominent than the Bayezid Mosque as a monumental structure. For Cansever, the gate of the Harbiye Nezareti in terms of its physical position and size decreased the impact of Bayezid Mosque (Cansever, 2015, p. 288).

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[20] The handwriting on the gate belongs to calligrapher Kazasker Mustafa İzzet Efendi.

Figure 4.8. A postcard shown the Ministry of War (Harbiye Nezareti)

There was a linear axiality towards the main gate and both sides of the square divided by trees lined and shops (Ayvazoğlu, 2012, p. 233). According to Cansever, the linear axiality towards the main gate caused to fragmentation of Beyazıt Square. For this reason, it broke the connection among the structures of Bayezid Külliye (Cansever, 2015).

According to Çelik, architectural and spatial changes in similar to the European on the urban had started with the Tanzimat reforms (Çelik G. , 2007). The construction of the gate of Harbiye Nezaret is a reflection the Tanzimat ideology. Even if the made changes created negative results on urban fabric, Tanzimat bureaucrats and Ottoman Sultans had appreciated the changes on the urban (Ergin, 1938, p. 48).

Figure 4.9. Another photo from Harbiye Nezareti (taken by Sebah & Joaillier and was accessed from Caner Cangül's archive)

4.1.8. Administrative Buildings and Mansions of Beyazıt Square

Beyazıt Square was the main center of Tanzimat era with the administrative buildings and pashas' mansions. When we look at the architecture of the administrative buildings and mansions, most of these were designed by foreign or non-Muslim architects (Çelik G., 2007). The location and size and architectural style of administrative buildings reflects the perspective of the Tanzimat Period on Beyazıt Square.

Before Tanzimat Period, the residential of Ottoman Pashas were used for conducting administrative affairs. After the Tanzimat, the formal government structures started to be built as different from personal estates (Çelik G. , 2007, p. 4). Bureaucratic developments in the Tanzimat Period had a considerable influence on the architecture of administrative buildings. In this sense, a new image of Beyazıt Square composed concurrently with the Tanzimat bureaucracy. The buildings on Beyazıt Square were constructed with a European view in terms of the features of material,

planning and form (Çelik G. , 2007). The general features of new mansions were consisted the materials of the stone or brick. The new size of mansions was highly greater than previous examples. Mostly, foreign architects constructed the mansions within the neoclassical styles. The architecture of these mansions changed the appearance of Beyazıt Square. One of them was that the huge three-storey mansion of Keçecizade Fuad Pasha at the west side of the Bab-ı Seraskeri. During the armistice period, the military medicine school used the mansion for a while (Akbaş, 2011). In the Republican period, the mansion was firstly used by İstanbul High School. Then Istanbul University has been allocated it for the Faculty of Pharmacy and Dentistry (Akbaş, 2011).

Figure 4.10. Fuad Pasha Mansion in 1950s
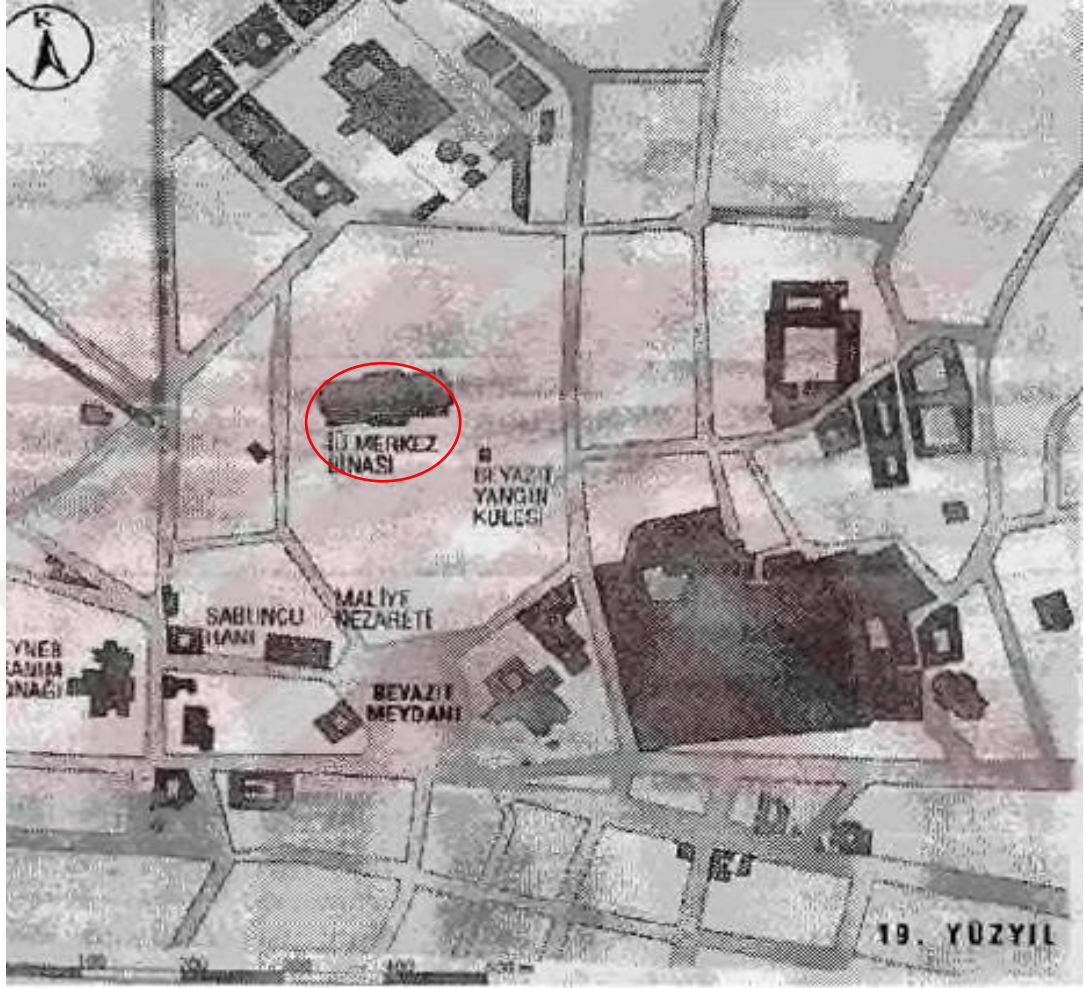
Figure 4.11. Panoramic view the ministry of finance

Âli Pasha one important bureaucrats of the Tanzimat Period was an influential figure in the internal and external politics of the Empire. Pasha had a mansion in the east side of Bab-ı Seraskeri on Beyazıt Square. Similar to Fuad Pasha's mansion, Âli Pasha's mansion had a dominant appearance on the Beyazıt Square (Çelik & Kuban, 2009). It was one of the biggest mansions of the late Ottoman period (Çelik G. , 2007, p. 220) According to Ayvazoğlu, there were reactions against Pasha mansions. One of the important reasons is that the architecture of Pasha mansions represents the western style. For this reason, people called Pasha's mansion as the infidel building (kafirî bina). (Ayvazoğlu, 2012, p. 174).

Âli Paşa Konağı
Clara E. Clement, *Constantinople - The City of the Sultans*, Boston, 1895
Semavi Eyice koleksiyonu
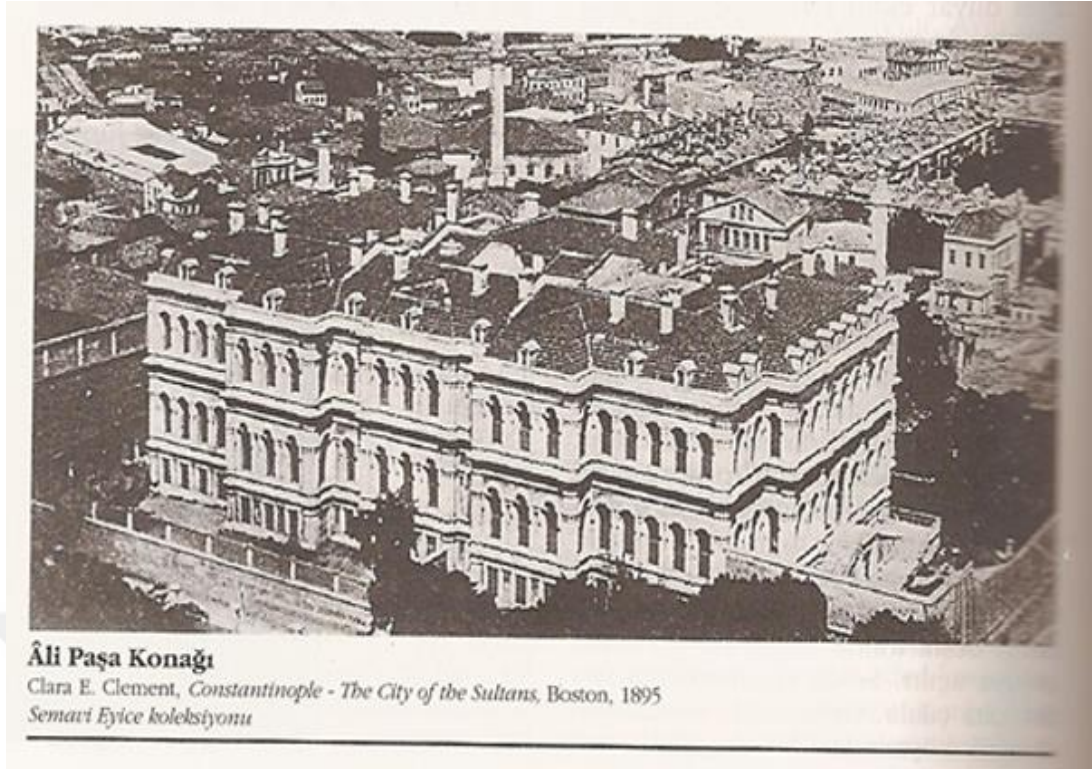
Figure 4.12. Âli Pasha's mansion

After Âli Pasha died, the daughters of Sultan Abdülmecid and Abdülaziz had resided in the mansion for a while. Then, the mansion was allocated to the Harbiye Nezareti to the chamber of general staff called as Erkan-ı Harbiye (Çelik G. , 2007, p. 221). The mansion was devastated by the fire in 1911. After the fire, the name of mansion remained as burned palace (Yanık Saray) (Çelik G. , 2007, p. 221). In the Republican period, Âli Pasha's mansion was completely destroyed. It became a derelict building after the fires in the district during 1950s (Çelik G. , 2007, p. 222 cited from Eyice 1994b, 198-199).

Another important Tanzimat bureaucrat, Mustafa Reşid Pasha left a significant mark on Beyazıt Square. His tomb in the south of Bayezid Mosque is different from classic Ottoman tombs in terms of not only the architectural style but also religious norms. The position of tomb is toward current main gate of İstanbul University instead of the direction of qibla (Cansever, 2015). Cansever claims that the direction of tomb shows in a negative attitude against the religious and traditional values (ibid, p. 288).

Beyazıt Square was the main center of Tanzimat era with the administrative buildings and pashas' mansions. When we look at the architecture of the administrative buildings and mansions, most of these were designed by foreign or non-Muslim architects (Çelik G., 2007). The location and size and architectural style of administrative buildings reflects the perspective of the Tanzimat Period on Beyazıt Square.

4.1.9. Changes on the Square in Sultan Abdülhamid II Period (1876-1909)

During the Sultan Abdülhamid II Reign, one reason of changes on Beyazıt Square was the negative image of Ottoman capital in the view of European countries. European travelers often emphasized urban problems of the Ottoman capital in their articles (Dadyan, 2015). The Sultan Abdülhamid II desired the works up for modernizing of İstanbul.The main goal was the increase of prestige of the Empire rather than solution of the urban problems. For this purpose, Sultan Abdülhamid II assigned Paris ambassador Salih Münir Pasha for modernizing the city. At that period, Paris was seen the ideal city and model for Istanbul. Especially, Tanzimat bureaucracts had took example the city planning of Paris. On the other hand, the opposing views to Tanzimat reforms criticized the urban planning in European city appearance. They also accused the Tanzimat bureaucracts with "hypocrisy and lack of nationalism spirit" (Çelik, 1996 cited Ergin 1995, p. 345).

Salih Münir Pasha demanded a project from Antoine Bouvard, the department head at the City of Paris municipality for the redevelopment of Istanbul. One importance of Bouvard was that his works carried the traces of Haussmann. Haussmann was a significant name in terms of the creating of modern Paris in the 19th century. Haussmann's perspective on the city planning was adopted and implemented by many architects, planners and administrators. Haussman's plan contributed the state in terms of the capital flow and provided the constitution of a control mechanism against the social movements (Harvey, 2006).

Bouvard had not adequate information about Beyazıt Square. He never visited İstanbul, but he designed some big projects by using photographs of historical

structures such as Beyazıt Square, Galata Bridge and Sultanahmet Square (Gül, 2009, p. 62). Bouvard adopted the principles of Beaux-Arts the orderliness, symmetry, exposure of monuments and creating a space of spectacle (temaşa yeri) in the urban center (Çelik, 1993). However, his designs were never realized due to the financial problems.

In Bouvard's design, Beyazıt Square was the "real city center" On the other hand, his design on Beyazıt Square was not in accord with the topography and the location of existing monuments was not correct. The design of Bouvard had not connection with the social memory, traditional values, and the practices of everyday life.
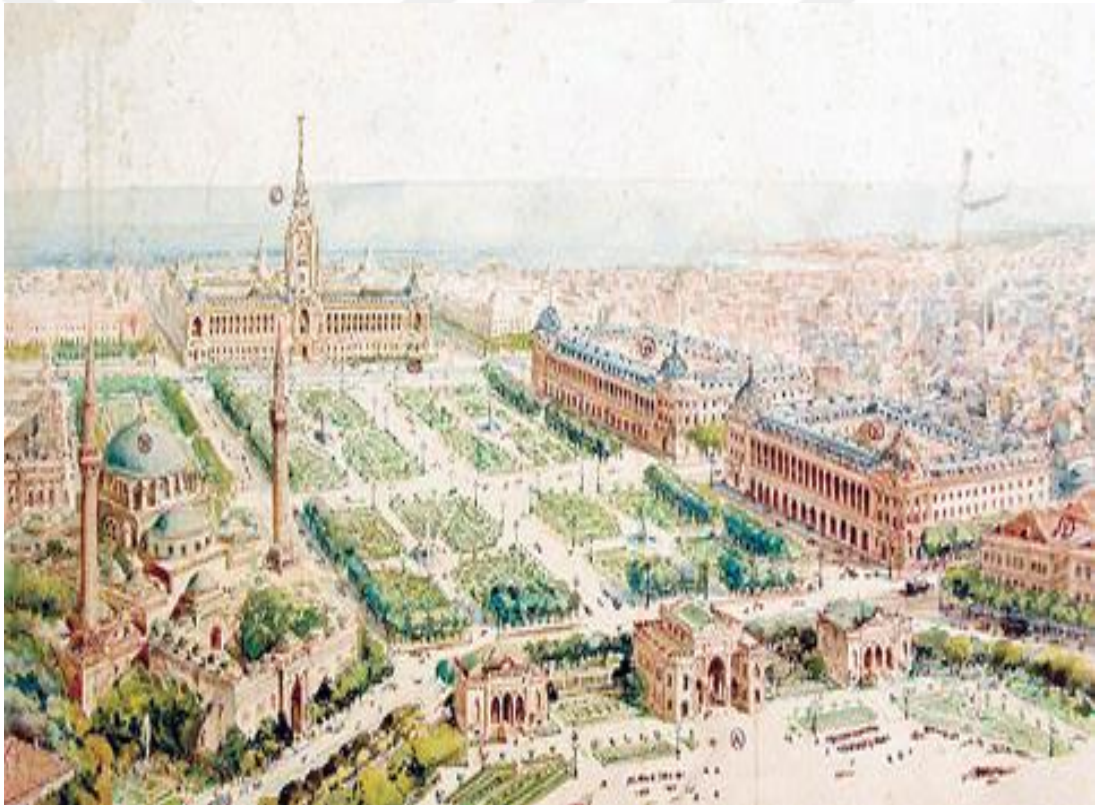
Figure 4.13. The unfulfilled sketch of Beyazıt Square by Bouvard in 1902 (Çelik,1986).

In Bouvard's design, Beyazıt Square had in a level surface. In reality, it has a natural slope towards Marmara Sea (Çelik Z. , 1993). In his project, he extremely enlarged the surrounding of the Square, cleaned the streets from many shops and houses, and built the town hall as a tall tower in place of the Harbiye Nezareti. The remained part of exterior courtyard of the Bayezid Mosque, then the tombs situated Sultan II

Bayezid with together his daughter Selçuk Sultan and Reşid Pasha were demolished (Çelik Z. , 1993). His project annihilated Bayezid Madrasah. He designed twin edifices as the Industrial and Agricultural Museum and added the National Library on the side of the buildings. For Kuruyazıcı, both the museums and the library compose the symbols of modernization, progressivism, and cultural imposition (Kuruyazıcı, 2008, p. 764). Moreover, the location of the Bayezid Mosque was wrong in relation real one. Bouvard, designed the square geometrically like the French gardens, added fountain pools and flower beds into the middle of the square (Hasol, 2014, p. 36). It is possible to say that Bouvard considered neither the urban topography nor the social, religious and cultural values of people. He focused on the modernization and the beautification of the city. Bouvard planned urban area by a fragmental perspective and disregarded the urban fabric completely. On the other hand, Ottoman bureaucracy had rewarded him for the project (Ergin, 1938, p. 48 cited from Gül). By Salih Münir Pasha's expressions, he had become "a kind and benevolent friend to the Turks" (Dadyan, 2015).

In conclusion, it is possible to say that the military modernization, then the Tanzimat reforms had an important role on the transformation of Beyazıt Square. As parallel with the changes on Beyazıt Square, urban administrative systems have developed under the control of both the Ottoman Sultans, and the Tanzimat bureaucrats.

4.2. The Changes on Beyazıt Square in the Republican Period

The Ottomans made several reforms in different fields including the modern city planning, but the decline of Ottoman Empire could not be prevented. A major part of Anatolia was invaded after the First World War between 1914 and 1918 by the allied powers. The national forces (Kuva-i Milliye) struggled against the occupying powers despite the hard conditions. Under the leadership of Mustafa Kemal Atatürk, the enemy army were dismissed from the Anatolian territories. After the national struggle (Milli Mücadele) won a victory, a new state was established. After the signing of the Treaty of Lausanne (Lozan Antlaşması), the state of Turkish Republic was officially established in 1923.

Differently from the Ottoman times, İstanbul lost its former significance and status with the foundation of the Turkish Republic. Ankara, as the commanding center for the National Struggle, was declared as the new capital of Turkey. To make Ankara as the capital city was a very radical decision. Changing the capital city affected the economy negatively, because İstanbul was a significant center for investment in terms of the cultural, economic and industrial capitals (Gül, 2009, p. 49).

While Ankara was designed in accordance with the republic principles, İstanbul was neglected for a long time. İstanbul was a cosmopolitan city and hosted people from various nations and religions throughout history (Gül, 2009). On the other hand, Ankara was imagined as the symbol of the secular and modern Turkish nation-state. İstanbul had been neglected and turned into the collapse zone because of the low population, the economic stagnation and state ideology (Gül, 2009).

During 1930s, although Ankara had been selected as the new capital, a redevelopment policy continued in İstanbul. In this sense, the reorganisation of Beyazıt Square was an important since the early periods of Turkish Republic. Beyazıt Square where the nation-state got a representation and visibility had become a showcase of the new regime through the national ceremonies, commemorations and the structures which had new features.

4.2.1. İstanbul University

After the proclamation of Ankara as the new capital, all the ministries in İstanbul were transferred to Ankara in 1924. Therefore, the ministry buildings surrounding in Beyazıt Square started to serve for new purposes. The buildings of Harbiye Nezareti were assigned to the first institution of higher education known as the Darülfünûn-u Osmanî in the Early Republican Period. Due to the educational reforms, it was transformed to be the İstanbul University, which adapted the Western-style education programs.

The existence of university changed the image of Beyazıt Square. Beyazıt Square had the militaristic feature, then the bureaucratic feature due to the ministries. After the

buildings of Harbiye Nezareti were allocated to the Darülfünun, Beyazıt Square was transformed to a University Square. Beyazıt Square gained a new identity. It became an important area for the widespread of cultural modernization.

Figure 4.14. The first visiting of Atatürk to İstanbul and the ceremony on Beyazıt Square, Source: İBB (İstanbul Metropolitan Municipality) Atatürk Library

At first, Darülfünûn[21] (the faculty of science and literature today) had used Zeynep Hanım Mansion[22] near Beyazıt Square. The faculty building was rebuilt by the most significant architects of Republican Period, Sedad Hakkı Eldem and Emin Onat. The architectural form and size of the building had a different influence. It is an important example of the second national architecture movement[23] . It carries traces from both some architectural characteristics of Ottoman period and the exaggerated

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[21] It provided training as the faculty of literature, theology and science
[22] The mansion demolished due to the fire in 1942 was allocated the faculty of science and literature of İstanbul University (Durhan, 2009).
[23] With the effect of foreign architects who were invited especially from Germany, Italy and Austria and the socio-political processes in Turkey, many buildings were built in the style of national architectural movement.

monumentality architecture of Nazi Germany[24] . The faculty building created both an authoritarian effect and modern appearance in the Beyazıt.

Figure 4.15. The faculty of science and literature of İstanbul University

Figure 4.16. Zeynep Hanım's Mansion

4.2.2. The Haydar Bey Pond

Even though İstanbul had remained in shadow of Ankara for a while, Ali Haydar Yuluğ the first mayor and governor of İstanbul focused on the reorganisation of old capital city. Haydar Bey worked the development of urban infrastructure and the improvement of urban problems in the Early Republican Period. The public health

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[24] https://www.degisti.com/index.php/archives/6231

studies as important part of the urban improving and modernization process were considered significant in this period. (Tekeli, 1994). He founded the modern fire service, opened a sterile slaughter house, attempted to increase the budget of municipality for the investments (Durhan, 2009, p. 26). He aimed to take precaution for the fires through building of the pond known as the Haydar Bey Havuzu on Beyazıt Square (Durhan, 2009, p. 26). The waters of the pond were transferred from the Marmara Sea, hence freezing of the water was prevented in case of the fire (Durhan, 2009, p. 26). It was used as an efficient solution for the fire extinguishing. The pond located midpoint of Beyazıt Square became one of the initial symbols of Republic. There was a tram revolved around the pond. Beyazıt Square became the center of attraction thanks to the oval pond (Gül, 2009, p. 87).

Haydar Bey Pond received positive and negative reactions (Ziyaoğlu, 1971). Because of the economic problems after the WW2, these works on the urban development were considered as waste. "Even though Şehremaneti (the municipality) has limited sources, it was spent 40 thousand Turkish liras with a view to building the pond" (Şehremaneti journal, 1926 cited in Ayvazoğlu, p. 204, 2012). Especially, the Haydar Bey Pond was criticized as an unnecessary expense in some magazines and newspapers at that period. One of the most important criticisms was related with the huge dimension of pond. To ridicule the pond in the media, it was called as Bahri Haydar[25.] Because of the pond and tram, İstanbul's residents were reacted negatively (Açıkgöz, 2017). These had caused an ugly image and restriction of the use of the Square (Açıkgöz, 2017).

Reşad Ekrem Koçu had a negative attitude. He said the Haydar Bey Pond caused narrowing Beyazıt Square. For him, the differentiation between the park and the square was mixed. He claimed that an ideal Square needed broad space for meetings and demonstrations. The Haydar Bey Pond had largely covered Beyazıt Square (Koçu, 1958). According to Koçu, the despotic regimes regarded the wide and open Squares as a threat (Koçu, 1958).

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[25] http://www.tarihtoplum.org/sessiz-tanik-beyazit-meydani/

Etrafındaki muzahrefatı silip süpürüp kaldıran ve Bayazıd Medresesini meydana çıkaran İstanbul Belediyesi, büyük bir havuz ve havuzun etrafına çiçek-çimen tarhları yapdırarak meydanı öldürmüş, ağaçsız bir park içinden geçen müteaddid yollara halbetmiştir. Unutmamalıdır ki meydan, şehir içinde, iyi veya kötü, o şehir halkının toplanabileceği ârızasız boşlukdur. Bu geniş boşluğun ancak göbeğine, etrafını asla daraltmamak şartı ile bir büyük adamın heykeli, yâhud târihî hâtıra sütûnu, kezâ bir zafer tâkı konulabilir (Koçu, 1958, p. 2252).

Meydanlar mitinglerin, büyük siyasi nümayişlerin, ihtilallerin, onbinlerce insanı toplayan duvarsız ve tavansiz salonlardır; onun içindir ki müstebit, despot idareler meydanları hiç sevmemişlerdir, meydanları şenlendirme, güzelleştirme adı altında, havuzlarla, tarhlarla, ağaçlarla ârızalandırmaya, mümkün olduğu kadar insan ayağının basacağı sahasını daraltmağa çalışmışlardır (Koçu, 1958, p. 2252)

Koçu accused Adnan Menderes, the prime minister at that time, because of the changes on Beyazıt Square. In his view, Beyazıt Square had become a scar which he called "Haleb Çıbanı" on İstanbul (Koçu, 1958, p. 2252).

On the positive side, Durhan said that the pond was a significant monumental structure of the Early Republican Period and it had been gained acceptance quickly in comparison to other monumental structures. The pond had certain functionality and was different from a representative monument such as a sculpture (Durhan, 2009, p. 254). It had no contradiction with the religious or cultural values. Therefore, it gained the legitimacy by the public. (Durhan, 2009, p. 254).

According to Cansever, Haydar Bey Pond was a solution against the sovereign authority of Tanzimat bureaucracy. Because the Harbiye Nezaret gate and a linear axiality towards the gate, a hierarchy on the Square was created (Tanyeli and Yücel, 2007). On the other hand, Haydar Bey Pond helped to hide the contradiction and level difference between Bayezid Mosque and İstanbul University.

Figure 4.17. Haydar Bey Havuzu in the early 1940's (Ay yıldız Pazarı, Postcard) Salt Research

> Mimar Kemaleddin Bey, esas itibariyle Harbiye Nezareti binaları ile cami arasında kıble yönüne uyumsuzluktan kaynaklanan yön çatışmasını gidermek amacıyla, meydanı bölen yolu, ağaç dizisini ve dükkanları kaldırarak meydanın ortasına Barok etkili Osmanlı tezyinat unsurlarının hakim olduğu oval bir havuz inşa etmiştir. Oval havuz, bir yandan yön zıtlığını, diğer yandan da oluşturulmuş seviye farklılıklarından doğan sorunları telifçi bir yaklaşımla kısmen gizlemeyi amaçlamış idi (Cansever, 2015, p.289).

With the construction of the pond, Beyazıt Square and its surroundings were also re-arranged. Most of the shops and hovels between the Square and the Zeynep Kamil Mansion were expropriated and then completely destroyed (Durhan, 2009, p. 254).

Although Haydar Bey started the construction of the pond project on Beyazıt Square, the next mayor Muhittin Üstündağ could complete the pond in March 1926 (Strutz, 2014, p. 74). Muhittin Bey emphasized the importance of the pond in terms of the Republic Regime in the opening speech.

Although İstanbul was the capital of the extinct Ottoman Sultanate for centuries, it was deprived of serious and formal/tidy/symmetric (muntazam) town planning. When İstanbul was no longer capital, on the contrary, it brought to life its own town planning by its own means and with the help of its own offspring (Suat, 1928 cited in Strutz, 2014).

The municipal works of the Early Republican Period was mostly related to beautification of the city. For this reason, the building of pond was evaluated as a necessity. On the other hand, the pond was also criticized as an unnecessary expenditure.

The pond portrayed as a beautiful landscape took important place in both the press and Turkish literature. As an example of this, the Havuzbaşı (the pond side) story remained in the memories for a long time. Sait Faik Abasıyanık, one of the leading writers in the Early Republican Period wrote "Havuzbaşı" story.

In the story, one man waits for a woman whom he loved, in the side of the Haydar Bey pond. Murtaza Çavuş and his wife Hacer come from a village to visit İstanbul. They see a huge pond in the first time. Murtaza Çavuş curiously asks the man about the pond.

-Bu dibinden mi kaynar?
-Yok canım babacığım, bu pınar mı? boruyla içine terkos gelir.
…
-Pekii? Hani bu, suları fışkırtmış…
-Bayramlarda sıcak havalarda… Hava soğuk da ondan fışkırtmıyorlar.
…
-Peki?.. diyor. Hani üstüne top korlarda sular lastik topu havaya fırlatır, oynatır durur, öyle de yaparlar mı?
…
-Kışın donar mı bu su?
-Donar diyorum, donar da çocuklar üstünde kayarlar (Abasıyanık, 1957, p. 6).

4.2.3. Bayezid Bath (Çifte Hamam)

Another important element of the Bayezid Külliye, the Bayezid bath which was also called Patrona Halil Hamamı[26] is far from other units of the Bayezid Mosque. It is

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[26] Patrona Halil had worked in the Bâyezid Çifte Hamamı. He is known as the rebel who caused the ending of the Lale Period. Therefore, he has a bad reputation. It is claimed that the name of Patrona

located between the İstanbul University Science and Art Faculty and İstanbul University library at present. Because the Bayezid bath had used by both men and women, it is also called as Çifte Hamam (Akbaş, 2011, p. 59). The Bâyezid bath has some different cultural and social meanings. Evliya Çelebi mentioned that the talisman in the Bâyezid Çifte Hamam which kept safe from plague ill of İstanbul (Akbaş, 2011, p. 60). He also stated that the Bayezid Çifte Hamam was suitable for the saints showing the spiritual importance of the Bayezid Bath (Akbaş, 2011, p. 60).

The importance of bath is related being a public space for women. The importance of Turkish baths for Ottoman women were mentioned on the Miss Pardoe's notes.

> Bu hamamlar, doğu kadınlarının adeta dünyadaki cennetleridir. Çünkü öğrenim görmemiş, fakat zeki olanları, kendi seviyelerine göre, siyasete, sosyal ve milli skandallara, evlenmelere ve bunlar gibi bin bir çeşit konuya dair dedikoduları burada yaparlar ve buradaki kalabalık gürültüsü, telaşı ve heyecanı arasında haremdeki sessizliğin ve inzivanın intikamını bol bol alırlar (Pardoe, 1967, p. 520)

As cited from Câbi Ömer Efendi, the women discussed about the matters of state at the Bâyezid Çifte Hamam in late Ottoman Period (Akbaş, 2011, p. 60). A woman called as *Tebdil hatun* had informed the discussion in the bath to the palace which caused the women to be jailed (Akbaş, 2011, p. 60).

Yeşilkaya stated that the Turkish baths were a political space in the Ottoman Era. According to Gürallar,some insurrections had lived in the Turkish baths (Gürallar, 2009). Even though the Turkish baths were an important part of the social and cultural life, they lost their function and significance in time. Many Turkish baths were demolished and few of them are available.

Bâyezid Çifte Hamam had remained out of service for a long time and used as a storehouse. The surrounding of Bâyezid Çifte Hamam was enclosed with sheds for a long time. Like many Turkish baths, the Bâyezid Çifte Hamam faced with the risk of

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Halil was given to the Bâyezid Çifte Hamamı on the purpose of the legitimization of the destruction. (Ayvazoğlu, 2012 cited from Çetintaş, Akşam,1953).

demolition many times. Koçu criticised some intellectuals who supported the demolition of Bâyezid Çifte Hamam which become a dilapidated storehouse (Akbaş, 2011, p. 59).

> Bu korkunç hamam tahribatı arasında bir harab depo halinde duran Bâyezid Çifte Hamamı nasılsa kurtulmuştur. Bâyezid Hamamı'na tezyif kadı ile 'Patrona Hamamı' diyen bazı yazarlar bu abidenin yıkılması için adeta çırpınmışlardır ki onların da ilelebed bednam olması için gazete koleksiyonlarında kendi yazıları kafidir...[27]

The news in the Press between the years 1930 and 1960 shows that there were many intellectuals defended the necessity of destruction of the Hamam. On the other hand, there were opposing views emphasized the importance of the Bayezid bath as a Turkish masterpiece (Ayvazoğlu, 2012).

The supporter for removal of Bayezid Hamam, Sabri Esat Siyavuşgil who was Turkish poet and writer said:

> Biz de en hayırlı kararlara dahi feryat ve figanla karışık demogojik itirazlarda bulunacak yalancı pehlivanlar eksik olmaz. Tarihi derler İstanbul'da ilk Türk hamamı derler aman işte o kadar. Güzeldir, şaheserdir diyemezler. Caddeyi tıkıyor, o hantal cüssesiyle o buram buram çiğ deri kokan bedeniyle o temel taşlarında sırıtıp duran kırık Bizans rölyefleriyle şehre ve Türk sanatına şeref veriyor iddiasında bulunamazlar (Ayvazoğlu, 2012, p. 22).

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[27] . Koçu, "Bayazıd Hamamı", İst.A, c. 4, s. 2240 – 2241.
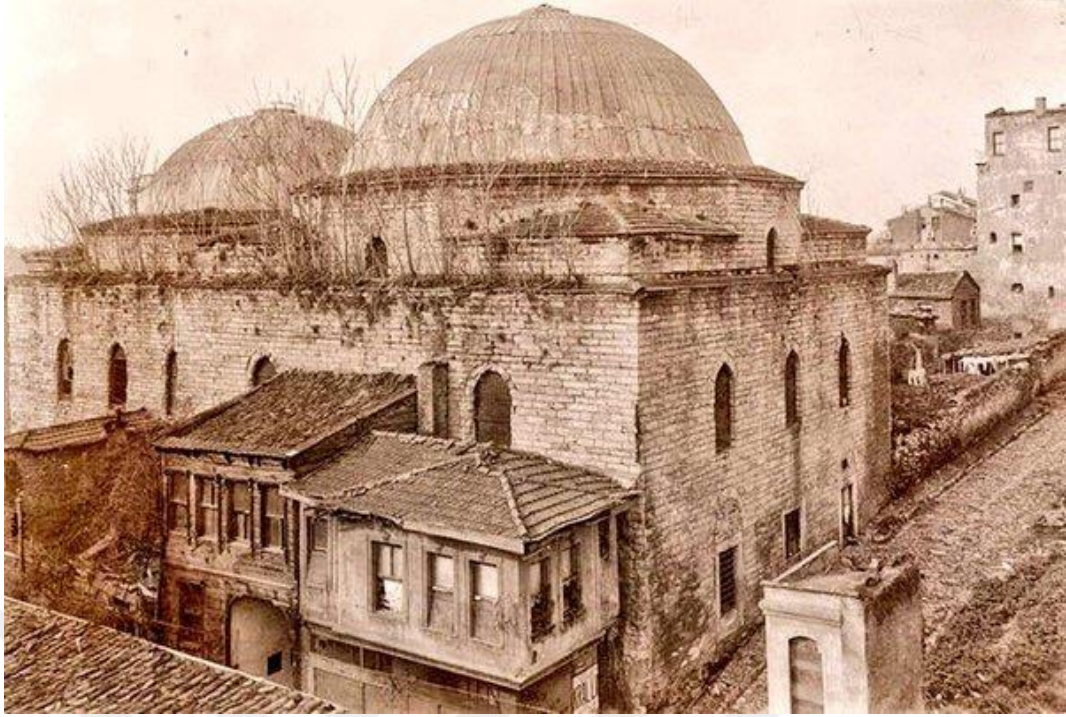
Figure 4.18. Bayezid Çifte Hamamı surrounding with hovels

In the 1950s, the topic of the demolition of the Bayezid bath came to fore again. According to a report, the Chamber of Deputies (Vekiller heyeti) decided to restore the Bayezid bath instead of destroying it, but Fahrettin Kerim Gökay, mayor of İstanbul dissatisfied with the decision (Ayvazoğlu, 2012, p. 29). According to the mayor, the bath did not have a historical value. The necessity of destroying of the Bayezid bath had become a dominant view by the media. Contrary to the decision on restoration of the Bayezid bath, the local authorities abandoned the hamam to its fate for a long time.

Bayezid bath remained at high two meters from the road, in consequence of the works on arrangement and road expansion of Beyazıt Square in 1957. It became a disconnected structure from the Külliye. The historical bath was completely restorated in 2011 and opened to service as a museum in 2015.

4.2.4. Bayezid Madrasah (Havuzlu Medrese)

Another significant component of Beyazıt Square, Bayezid Madrasah is relatively far from the Bayezid Mosque[28]. It was considered as a masterpiece in Turkish architecture (Daver,Abidin and Günay Sefa, 1944). The madrasah was especially evaluated in terms of the architectural significance and emphasized on Turkish identity. The monumental structures were brought into forefront in the Early Republican Period as an artistic value.

> Bunlar yalnızca meydanı daraltmak ve çirkin bir manzarayla kaplamakla kalmıyor (İnkılap Müzesine) çevirdiğimiz Beyazıt Medresesi gibi Türk mimarlığının bir şaheserini –baktıkça övünmekte haklı olduğumuz bir sanat abidesi değilde örtülmesi gerekli bir kabahatmış gibi- gözlerden saklıyordu.
>
> O köhne binalarla dükkanları silip süpürerek sahayı büyük ölçüde genişletmek suretiyle adeta bir meydan daha ilave edildi ve bugün karşısına geçip hayranlıkla seyrine daldığımız medreseyi- yosunlu çamurlu istiridya kabukları arasından çıkarılıp temizlenmiş bir inci gibi-meydana çıkardı. Böylece temaşasına doyulmaz iki şaheser cami ve medrese ortadaki hailler kalktığı için karşı karşıya geldi; asırlarca süren bir hasretten sonra ümitsizce bekledikleri mimari visale ulaştı. (Daver,Abidin and Günay Sefa, 1944)

The Republican regime desired to build a Square like the Etoile Square in Paris. For this purpose, to reveal the Madrasah on Beyazıt Square, they cleared the surrounding of madrasah from the small shops and the sheds (Gürallar, 2010).

In 1931, the government converted the Bayezid Madrasah to the museum named "Şehir ve İnkılap Vesikaları Müze ve Kütüphanesi." The commission of museum decided to exhibit some materials related with the Republican revolutions such as the works, books and dresses. (Cumhuriyet, on January 31, 1931 cited from Durhan, 2009). Durhan listed on the materials in the museum as; "Atatürk inkılabının ortadan kaldırdığı hurafeleri tespit eden eserler, yazı şekillerinin geçirdiği safhalar, tekkelerin ilgası sırasında İstanbul'da mevcut 17 tarikatın malzemeleri" (Durhan, 2009, p. 256).

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[28] Dünden Bugüne İstanbul Ansiklopedisi, "Bayezid Medresesi",vol.2, p.93

The Madrasahs functioned as an education institution in the Ottoman period. However, they were removed by the law on unification of education[29] with the foundation of new Turkish State. . Consequently, the madrasahs lost their function. Transformation of the madrasah to the museum on the anniversary of the Republic made it easier for the public consent (Güngör, S., Cumhuriyet, on August 3, 1938 cited from Durhan, 2009). As one of the important representations of the Ottoman Empire, the Bayezid Madrasah became one of the symbols of the Revolution (Durhan, 2009, s. 255). By means of the "Şehir ve İnkılap Vesikaları Müze ve Kütüphanesi[30]", the republican regime gained visibility on Beyazıt Square. Because of the name of the museum, Bayezid Square had called as İnkılap Square for a while (Gürallar, 2010, p.57). The name of the Square was also mentioned as the Republic Square and another plan was made to erect a Republican monument. (Cumhuriyet, 11 Ekim 1937 cited from Durhan, 2009). However, it was not actualized. Even though the Square had been called with different names, the Beyazıt name has been adopted by İstanbul people.

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[29] The law on unification of education (Tevhid-i Tedrisat Kanunu) was accepted on March 3, 1924 by T.B.M.M.
[30] In 1945, the museum was removed to Gazanfer Ağa Madrasah. The building of madrasah served as the municipality library[30] for a while.(Dünden Bugüne İstanbul Ansiklopedisi "Bayezid mad" p.187.)

Figure 4.19. Buildings of enclosing the Bayezid Madrasah.

Figure 4.20. In the Early Republican Period, the Bayezid Madrasah (Anonim, (1987a)
cited from Durhan, 2009) and (Daver,Abidin and Günay Sefa, 1944).

4.3. The "First Conquest" on Public Improvements from 1930s to 1950s

Lütfi Kırdar, who was a mayor for long time of Istanbul, was at the same time one of the most important figures related with the spatial transformation of Beyazıt Square. Kırdar firstly considered the city planning necessary for "reach the level of contemporary civilizations". On the brink of the Second World War, his development works were seen as unnecessary expenses due to the possibility of destruction of all arrangements. Kırdar mentioned that two obstacles on the city planning. The first one was the financial difficulties, and the second was the mentality problem, related with the risk of involvement, in the Second World War.

> Harb tehlikesi varken imar lüzumsuzdur, ne yaparsak yıkılmağa mahkumdur gibisinden bir düşüncenin yanlış, harbe girilmezse yıllarca hiçbirşeyin yapılmamış olacağı, girildiği takdirdeyse memlekette ve İstanbul'da harap olacak tarihi abideler ve medeni eserler olacağı ve yapılan imar işlerinin ehemmiyeti kalmayacağı ikilemi söz konusudur (Müdürlüğü İ. B., Cumhuriyet Devrinde İstanbul, 1949).

Instead of making expenditure for the urban development, urgent needs should be maintained during the war period (Ziyaoğlu, 1971). If Turkey would enter the war, all works for the city planning would become useless (Ziyaoğlu, 1971). On the other hand, Kırdar argued that unless the city become immediately had not been organized according to a rational plan, the city would become chaotic (Ziyaoğlu, 1971). Kırdar said that city development was not possible without destruction (yıkmadan yapmak).

> "Önce yapınız sonra yıkınız" görüşünü savunanlara uyulmuş olsaydı Eminönü meydanını nasıl açabilirdik? Şehrin can damarını oluşturan Atatürk Bulvarını nasıl yapabilirdik? .Bu meydan ve bulvarın açılmasına muhalefet edenler bugün bunların sağladığı kolaylıkları görüyorlar ve Karaköy meydanını,Eminönü-Unkapanı arasını, Galata Tophane yolunu,Taksim Tepebaşı caddesini neden açmıyorsunuz diye eleştiriyorlar (Müdürlüğü İ. B., Cumhuriyet Devrinde İstanbul, 1949).

According to Kırdar, many projects could not have actualized in a short time, because of the defenders of development without destruction.

> Beyazıtta tramvay yolunun güzergahı üzerinde seyrüsefer ve halkın hayatı bakımından büyük tehlike arz eden köşedeki birkaç küçük dükkanı yıkarak bu

tehlikeyi ortadan kaldırmaya teşebbüs ettiğimizde "vatandaşlar sokağa atılıyor, 40.000 vatandaş açıkta kalmıştır" gibi hak ve hakikatle alakasız demagojik ve imar düşmanı feryatlar yapılmıştır (Müdürlüğü İ. B., Cumhuriyet Devrinde İstanbul, 1949).

Kırdar aimed to complete the reconstruction of İstanbul until the 500th anniversary of the Conquest event (Topuzlu, 1944). "The conquest of Istanbul" was a metaphor used by different people at different times. Kırdar made an analogy between the city development works of the Istanbul and the Ottoman conquest of Constantinople. To legitimize the city development in accordance with the state ideology, Kırdar referred to the Conqueror Sultan Mehmed II (Topuzlu, 1944).

> Fethin 500.yılında programın ana hatlarını hükümetin yardımlarıyla bitirmiş olacağız. Eşsiz şehrin imarı Cumhuriyet idaresinin en büyük başarılarından biri olacaktır.Bu muazzam eser Cumhuriyet Rejiminin ve Büyük Milli Şef İsmet İnönü devrinin yurdu imar sahasındaki muhteşem zaferlerinden birini teşkil edecek ve bu sulh ve medeniyet zaferi şüphesiz İstanbul'un fethi kadar şerefli bir zafer olarak tarihe geçecektir (Daver,Abidin and Günay Sefa, 1944).

According to Kırdar, İsmet İnönü[31] was similar to Mehmet the Conqueror. İnönü would conquer İstanbul in terms of civilization and peace through planning of the city (Daver, 1944). He made a propaganda of the city planning works in promotional books of the municipality called "Yarınki İstanbul" (İstanbul of Tomorrow), "Güzelleşen İstanbul" (Beautifying İstanbul), Yenileşen İstanbul (Renewed of İstanbul; what have we done in İstanbul starting from 1939 until 1947?) and "Cumhuriyet Devrinde İstanbul" (İstanbul in the Republican Period). Kırdar explained the necessity of the establishment of a modern city with the help of a historical and national figure.

> Abdülhak Hamid'in "türbendir[32] en azimi fethettiğin diyarın" mısrasıyla ifade edilen İstanbul'u Fatih'in ruhunu da şeddedecek bir medeniyet ve umran[33] hamlesiyle modern bir şehir haline getirmek fikriyle hazırlanmış olan program tatbik edildikten sonra İstanbul'un imar ve tanzimi bitmiş olmayacaktır...10 yılda gerçekleştikten sonra geriye şehri daha süslemek daha güzelleştirmek gibi ikinci dereceden faaliyetler kalacaktır. Adeta İstanbul yeniden kurulacaktır (Topuzlu, 1944).

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[31] He was the president of Turkey between the years 1938-1950.
[32] The word of türbe etymologically means the soil.
[33] Umran is the meaning of the development in Arabic.

When Kırdar stated his aim for the development of İstanbul as a modern and prosperous city, he emphasized the name of the Conqueror only. He did not mention any references belonged to the Ottoman Empire. The development of İstanbul was important in terms of the country's prestige in face of western countries. Especially, it was introduced as an attraction center for tourists (Topuzlu, 1944).

This prestige policy would increase the number of tourists, and so the city become not only an ideological apparatus for the new regime, but also an economic resource. Even if Istanbul was not the capital city, it was the center of culture and economy. Kırdar attempted to constitute the cultural policy of the new regime on the city. In his perspective, the reconstruction of İstanbul would contribute to the Turkish civilization and economy.

In Kırdar's view, İstanbul became an unplanned and neglected city in the last years of the Ottoman Empire. The infrastructure systems were insufficient. Therefore, the image of a degenerated city would be recovered only by the intervention of the state. The general framework of city development was consisted with the "facilitation of promenade (seyrüsefer)", "taking breath of the city", "the cleaning of the monuments", "the beautification of city" and "the sanitary living conditions" (Müdürlüğü İ. B., 1949).

One of the criticisims against to Kırdar was the comprehensive expropriation works (imar çalışmaları) in the historic areas. However, Kırdar argued that all criticisms were related to the "mentality problem" the "hostility of development" and the "demagogy" (Müdürlüğü İ. B., 1949). For him, the public interests were more important than the personal gain, and thus expropriation works should be supported both morally and financially by the society (Müdürlüğü İ. B., 1949). On the other hand, the opinions and requests of the public were not considered in urban development. Therefore, modern city development had been maintained, despite the people.

The urban development of İstanbul was seen as primary and significant. New streets and asphalt roads in parallel with the production of capital in the city were necessary.

In this respect, main target was facilitating of transportation in the city. Creating the squares on the purpose of the breathing of the city was seen very important. In this period, the eighteen squares in İstanbul were realized. The main ones were in these places; Eminönü, Aksaray, Sirkeci, Sultanahmet, Ayasofya, Unkapanı, Taksim, Üsküdar. The narrow and labyrinth streets were seen as inconvenient in terms of transportation, public health and the urban aesthetic. All these plans demonstrated a city, imagined with connection to the rational and aesthetic understanding in the Early Republican Period.

Figure 4.21. Photo during operations on Beyazıt Square (İstanbul Vilayeti Neşriyat ve Turizm Müdürlüğü,1957, p.6).[34]

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[34] It states, "the machines worked at high pressure for opening of the closed squares of Istanbul with are the precursors of the modern city of tomorrow"

In order to resemble İstanbul with the Western cities, the municipality of Istanbul invited several foreign architects such as Lambert, Agache and Elgötz on the purpose of the preparation of a city plan(Tekeli, 1994, p.126). The city was once again left in the foreign experts' hands who were unfamiliar with the city.

The foreign architect who was the most influential and left important marks on the urban space was Henri Prost. He came to İstanbul in 1936. Since the French urban planner was familiar with the urban design of the Eastern and Western countries, he was thought to play a vital role in the secularization and nationalization policies (Akpınar, 2008). Consulted about the development of İstanbul, Prost influenced the identity and image of the city. He determined three main factors such as the transportation, sanitary affairs, and aesthetics as the main principals of urban planning of İstanbul (Bilsel, 2011). He produced a powerful effect not only with his urban design projects, but also with his rhetorics grounded on the secular nation-state ideology (Akpınar, 2008).

The regime implemented the works of city planning in conjunction with the principles of the Republic. According to Akpınar, Prost tried to make the official ideology visible in the public space (Akpınar, 2008). Kırdar put Prost's works into practice with the support of İsmet İnönü[35] until the 1950. According to Gül, even though Prost's works were more realist, suitable and less interventionist, other than the rest of the foreign architects, it was not fully implemented (Gül, 2009, p. 121). In his works, the regulation and development of city, revealing of historical monuments and the protection of Istanbul's silhouette were leading issues (Gül, 2009, p. 97). He proposed a law prohibiting the residential buildings to be built over 3 floors and up to 9.50 meters, in order to preserve the silhouette of İstanbul, (Angel, 1993, p. 6). Because of the storey restriction, some floors of the high-rise buildings in the historical peninsula were demolished (Angel, 1993, p. 7). In sum, it should be said that Prost contributed to protect the silhouette of İstanbul.

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[35] İsmet İnönü was the first prime minister and the second president in Turkish Republic.

On the purpose of the beautification and modernization of İstanbul, he planned to open wide boulevards similar to Haussmann's modernist designs, prepared a comprehensive road network, and created the open public spaces with monumental structures.

Prost gave weight to build wide boulevards in Istanbul as similar to Haussmann's wide boulevards which had an important place in Paris. Regarding with Beyazıt Square, Prost started his design with revealing the remains of the Triumphal Arch and extending the Square towards to the arch (Mimarlık Forum, 1972, p.77). He planned to allocate the Square and environment to today's İstanbul University as a large park for the students and to the central administration structures of the university (Mimarlık Forum, 1972, p.77). In his work, the surroundings of both the Bayezid Madrasah and the Bayezid Mosque were cleared from shanty houses. Therefore, Beyazıt Square expanded as if another Square had been added.

When I look at the perception and implementation of urban administration and planning in the Early Republican Period, the government organized by from a positivist and rationalist perspective such as the order, symmetry and planning. The scientific methods have become an instrument for legitimacy of political power since nineteenth century. The terms of "order" and "progress" originated from the positivist idea has embodied on the city through the city planners, the architects and the engineers.

In the light of these, Beyazıt Square was transformed from the features of military and bureaucratic square of the Ottoman Period to a republican square under the revolution principles of the new state.

CHAPTER 5

THE LOST SPACE: BEYAZIT SQUARE

5.1. The Development of Istanbul in the Multi-Party Government

The urban development of İstanbul had become more significant after 1950s. The urbanization had taken a new form both by the effect of multi-party government and economic developments. Therefore, İstanbul was envisioned to become a transit center, industrial city and tourism center. It was necessary to establish a political support, financial resources and official regulations to implement the development activities. (Tekeli, 1994).

After the Democrat Party came to power in the 1950 as the first government from multi-party elections, Adnan Menderes, the prime minister, had given a special importance to the city development of İstanbul. Since he desired personally to deal with the development of the city, he declared himself as the honorary mayor of İstanbul. Therefore, he aimed to make rapid progress of expropriation works and resolve financial and legal difficulties. According to Emine Öğün, Menderes desired to put his signature on İstanbul. (Öğün, 2017). It should be said that similar to Menderes, many mayors, city planners, and architects shared the same feelings.

Urban development works of İstanbul started in 1956 and the reconstruction of city had been maintained for three years. Menderes was "the chief architect" of the reconstruction operations, despite of the fact that he was not an engineer or an architect (Ziyaoğlu, 1971, p. 449). The developments in this period were known as the "Menderes operations". Menderes introduced the city development of İstanbul as "the conquest of Istanbul". In the İstanbul'un Kitabı which was published for the purpose of the propaganda about the city planning works of the municipality, Menderes operations were referred to the conquest of İstanbul. In this sense, Menderes had heroize himself as Mehmed the Conqueror.

Adnan Menderes İstanbul'u 2. defa fethediyor, dediğimiz zaman hakikatin tam ifadesini bulduğumuz muhakkaktır.

Bundan 500 küsur sene evvel Fatih'in askerleri bu kapıdan girmişti, şimdi de medeni bir anlayış girmektedir. Birbirine geçmiş evler, eski viran mahalleler hep birden tarihe karışmıştır (İstanbul Vilayeti Neşriyat ve Turizm Müdürlüğü, 1957, p. 7).

The conquest of İstanbul, included a nationalist emphasis helped for the legitimation of the city development works. Also, it became an important instrument of propaganda for the election period. The development of İstanbul was seen as a breaking point and a historic victory.

The publications of municipality about the city development works emphasized beautification and modernization of İstanbul many times. In one of the publications, the emphasis on the making prosperous of İstanbul (İstanbul'u âbâd etmek), shows the aim for both contribution to the Turkish history and reaching the Western Civilisation. According to Akpınar, making program for the 500th anniversary of the conquest of Istanbul points out building of an ideological platform (Akpınar, 2014).

For Akpınar, the Menderes government had focused on the "making mosques apparent", "beautifying and restoring mosques" during the development works of İstanbul. She claims that the Democrat Party government obtained political interests by emphasizing religious symbols such as the increasing of number of mosques. (Akpınar, 2014).

At the same time, the works of Democrat Party on the city development were seen as a threat on values of the Republic (Kavram, 2002). On the other hand, after the harsh secular policies of the Early Republican times, most of the Menderes's practices provided relief in terms of the religious life (Gül, 2009).

Initially, Democrat Party's works on the city development had gained appreciation of different political circles. As the general view, the development of İstanbul was necessary, however, there were problems regarding with the implementations (Gül,

2009). İstanbul municipality had allocated resources of 20 million $[36] for the city developments (Tekeli, 2009, p.93). According to Tekeli, the number of buildings, that were expropriated was 7289 and the expropriation price was 93 million $ [37] (Tekeli, 2009, p.92). Gül explains that the number of demolished structures approximately was 5000 in the Menderes government (Gül, 2009, p. 151). In the years 1957-1958, the city development works caused the municipality to borrow a lot. Although Mümtaz Tarhan[38] demanded that the expropriations should be slowed down, Menderes refused his request. He stated that "the debt leads us to a dynamism "[39] (Ziyaoğlu, 1971). These financial figures show the magnitude of the reconstruction operations of Istanbul.

According to the architect Zeki Sayar, the government understood the importance of the development of İstanbul for the first time:

> Devlete ait olup, istimlak edilen binaların kıymetlerine, daima hazine itiraz etmekte ve bunlar dava mevzuu olmakta, belediyenin ödeyemeyeceği büyük meblağlar istenmekteydi. Daha düne kadar Devlet, belediyeyi yabancı bir müessese gibi tanımakta ve şehrin imarı için yapılan gayretlere, bugün ki gibi anlayış ve kolaylık göstermemekte idi. İşte son hareket, Başvekilin yakın alakasıyla Devlet-belediye koordinasyonunun doğmasına amil olmuş ve hükümetin İstanbul'un imarında belediyeye büyük yardımlar yapabileceğini göstermiştir ki,   mühim olan budur. (Sayar, 1956).

Democrat Party government established a close relation with the United States which became an economic power after the WW II. Turkey did not enter to the war, but the national economy was pretty much affected negatively from the war. After the war, the rapid of urbanization in İstanbul increased by the effect of American aid (Tekeli, 1994, p. 101).

After the WW II., Turkish government desired to benefit from the American aid[40] known as the financial support for reinvigorate the economy in 1948 (Gül, 2009, p.

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[36] It was exchanged by rate of dollar the year of 1957. It corresponds to 117.000.000 TL.
[37] The expropriation price was 536.000.000 in Turkish lira at that time.
[38] He was the mayor of İstanbul between the years 1957- 1958.
[39] borç bizi dinamizme götürür.
[40] It was known as Marshall plan the financial support.

123). The motor vehicles imported to the country through the Marshall aid created an important impact on domestic and foreign trade. By means of the Marshall aid, Turkish government aimed to modernize the agriculture and increase the access of the agricultural products from rural areas (Gül, 2009, p. 123).

The diffusion of the transportation network and the technological developments affected the relations between the state and the public. As the result of changing political and economic balances, increasing urban population started to shape İstanbul.

While the transportation policy of the Republican People's Party was based on the establishment of railway in the beginning, the road transport had increased more importance in the government of the Democrat Party. Menderes gave high importance the opening large boulevards through İstanbul (Gül, 2009, p. 146). After the WWII, the development of the network of motorways became significant for many politicians (Gül, 2009, p. 146). The motor vehicles were very significant in terms of the national market (Boysan, 2011).

On the other hand, increasing motor vehicles and insufficient urban planning caused traffic congestion as a trouble in İstanbul. "Traffic flow like water"(Trafiğin su gibi akması) became one of the main goals of government for the reconstruction operations in İstanbul (Akpınar, 2011). In this sense, Menderes declared his primary goals for the development of İstanbul as: "Reducing traffic congestion; regularizing existing street patterns; demolition of buildings in the vicinity of the grand mosques; opening of large avenues; and increasing Istanbul's attractiveness for foreign visitors" (Gül, 2009).

After the Marshall aids, for the purpose of the planning of the transportation system, the Turkish—American Co-operative Program was founded (Gül, 2009, p. 123). The General Directorate of Highways under the Ministry of Public Works was constituted (Gül, 2009, p. 123). The General Directorate of Highways and highway engineers has become important actors for urban renewal.

Both American and Turkish engineers, were assigned for construction of the wide boulevards and asphalt roads on the historical peninsula. According to Cansever, highway engineers were trying to implement road standards without considering the topography of Istanbul (Tanyeli and Yücel; 2007).

Muzaffer Uluşahin who worked in the General Directorate of Highways as was the chief advisor of Menderes, tried to justify the highway improvement programme with the motto "The city has a hunchback, let's straighten it" (Ziyaoğlu, 1971, p. 462). This motto caused the road planning to be implemented regardless of topography and the urban historical texture. The city landscape suffered destructive changes in consequence of hasty implementations.

5.2. The Menderes Operations and Expropriation Works

The expropriation works of Menderes were important matter of debate. Menderes was the sole authority to speed up the reconstruction operations to overcome the bureaucratic process (Boysan, 2011). For this reason, all the arrows of criticism were mostly towards him. Basically, the operations were criticized for annihilation of many historical monuments of İstanbul.

Figure 5.1. The headline about Menderes operations[41](On May 16, 1961, Dünya)

Menderes operations had ridiculed by the oppositions.

> While Menderes was inspecting the construction sites with his technical personnel in his automobile, he suddenly had an attack of hiccups and began to generate noise, 'hık, hık, hık…' Yet the engineers misunderstood him as

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[41] "How Menderes make the historical monuments of İstanbul destroyed ?"

ordering, 'yık, yık, yık...' [demolish, demolish, demolish]. And eventually one street was demolished entirely (Gül, 2009, p. 160).

This citation showed that there was a perception on Menderes behaved arbitrarily and carelessly concerning the city planning. According to some views, Menderes was well-meant, however his counselors misled him (Ayvazoğlu, 2012). A group of architects and planners who planned and managed the expropriation activities, created the idea that the structures that were destroyed were worthless (Arredamento, 2002).

5.2.1. Changes on Beyazıt Square in the Menderes Period.

One of the most important criticisms made about Menderes operations during that period was Beyazıt Square project. Menderes desired the extension of the Ordu Street from the beginning of Aksaray through Sultanahmet. Menderes defended the works on Ordu Street as follows:

Aksaray meydanından çıkarak Laleli'den geçmek suretiyle Beyazıt meydanına varan Ordu caddesi 30 m genişlikte beton-asfalt bir yoldur. Ordu caddesi açılmaya başlamadan evvel Koska bölgesinde caddenin manzarası son derece çirkindi. Ortaçağdan bile geriye ait hissini veren bu görünüş bugün tamamiyle kalkmış, imarın getirdiği medeni çehre buraya da hakim olmuştur. (Müdürlüğü İ.V., 1957, p. 33).

Figure 5.2. Reconstruction on Beyazıt Square in 1958

In his speech, the reconstruction was one of the foremost instruments for the "civilizational shift".

> 30 m genişliğindeki Ordu caddesinin Laleli'den görünüşü, Aksaray meydanını aşarak 50 m genişliğindeki Millet caddesine doğru uzanmaktadır. Modern şehircilik anlayışının en mükemmel bir perspektivini burada görüyoruz. Milli servetin israfına fırsat vermeyen düz ve kestirme yol, geniş, havadar ve ferah cadde.. İstanbul'un imar kalkınması planının ana prensipleri bunlardır. Beyazıt meydanının 3.5 m indirilmesi, Aksaray meydanının 1.5 m yükseltilmesiyle Ordu caddesinde bazı hafriyat ve imla yapmak lüzumu hasıl olmuş mozaik parke yol sökülerek yerine 30 m genişlikteki beton asfalt yol inşa edilmiştir. Aksaraydan itibaren tatlı bir meyille Beyazıt'a ulaşan Ordu caddesi, Laleli camii, üniversite ve yıktırılmakta olan Simkeşhane önünden uzanarak ayni seviyedeki yeniçeriler caddesine varmaktadır (Müdürlüğü İ. V., 1957, p. 36).

Ordu Street with a width of 9.5 meters was not seen enough for the flow of traffic. It was planned to be extended for reducement of traffic congestion. The demolition of some historical buildings was seen as the easiest way to solve the traffic problem. In

order to construct wide roads, it was found necessary of demolishment of the Simkeşhane-i Amire, the Hasan Paşa Han and the Bayezid bath. Especially, the issue of demolition of Simkeşhane created a tremendous reaction in the press. The shopkeepers inside the Simkeşhane resisted against the demolition. In addition to that, a group of architects including Turgut Cansever were started a campaign against the destruction of historical artifacts. They prepared a brochure called as "İstanbul İmar Faaliyeti" explaining the highway could be constructed without the demolition of Simkeşhane. The brochure was found to be the hazardous by the Democrat Party government. (Tanyeli Uğur, Yücel Atilla; 2007, p. 62).

Because the remains of an ancient triumphal arch were found in front of the Simkeşhane building during Menderes operations, the road construction was stopped (Ayvazoğlu, p.44, 2012). Therefore, a part of Simkeşhane saved from destruction. However both the front side of the Simkeşhane and Hasan Paşa Hanı were demolished for the purpose of the expansion of the street.

Figure 5.3. The remains of in front of Simkeşhane (Source from Caner Cangül)

Figure 5.4. Orhan Kemal City Public Library http://www.istanbulkulturturizm.gov.tr

The municipality authorities desired to turn the Simkeşhane buildings into a parking area, but this plan was cancelled by The Association Of Establishment And Sustenance Of İstanbul City Public Library (İstanbul Şehir Kütüphanesini Kurma ve Yaşatma Derneği) (Ayvazoğlu, 2012, p. 40).

Menderes himself was not pleased with the final situation of Beyazıt Square. In response to the criticisms against the Square, he demanded a project from a prominent architect Sedad Hakkı Eldem for Beyazıt Square.

Eldem was an important architect in terms of modern architecture history. He was a significant representative of ideology of Republic. According to Bozdoğan, Eldem's works were under the influence of European modernism (cited in Tanju & Tanyeli, 2009).

The reason why Menderes preferred the architect Sedad Hakkı Eldem can be explained not only by Eldem's architectural experience, but also by his ideological attitude. It can be said that Menderes legitimized his reconstruction operations by a

recognized expert. Eldem started to implement his project on Beyazıt Square, however his project was substantially changed in consequence of the interferences of highway engineers.

> Mr. Sedad's suggestion, a road which is parallel to the mosque axial and 10.5 meters long (10.5 meters with sidewalk) is connected to Ordu Street. So, it's arriving in front of the university. Passing between madrasah and university door -also he removes poll- and harim wall for mosque... But if that's the case, actually mosque stays apart from madrasah and remains a road rather than square. Discussions are taking place about does Harim Wall exist or not... Menderes says "Since Mr. Sedad said that, do that". But highway worker said ". Is there any 10.5 meters road in this century " and he built 10.5 meters road! There's more : It has reached up to a point with Ordu Street, some buildings are in the air, some buildings substructions come in sight in the cause of straight road (Tanyeli Uğur, Yücel Atilla;, 2007, p. 64).

In Eldem's project, Beyazıt Square was organized as a place with vehicular traffic. In the project, the street coming from Vezneciler is connected to Ordu Street (İşözen, 1980). Eldem aimed the reconstruction of annihilated exterior courtyard of the Bayezid Mosque (Gürallar, 2010, p.57). According to Cansever, construction of the exterior courtyard could cause a break of the relationship among the components of Bayezid Külliye.

By means of Eldem's design of exterior courtyard of the Bayezid Mosque, it was mentioned that Beyazıt Square would become mainly a spiritual meaning. According to the İstanbul'un Kitabı, the exterior courtyard of the Bayezid Mosque would create peaceful place on the Bayezid Mosque and the Beyazıt Külliye[42] (Müdürlüğü İ. V., 1957, p. 37). These examples such as the reconstruction of the exterior courtyard of the Bayezid Mosque, demonstrate that religious references were considered different from the years of 1930s in the eye of the government.

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[42] Beyazıt Camiine ve Beyazıt külliyesine bir harîm kazandırmak ve bu ulvi muhiti asudeliğe kavuşturmaktır.

Figure 5.5. Fragmented Square by the roads.

As a result of Menderes operations[43], the level of Beyazıt Square was lowered by 3.5 meter and the level of Aksaray Square was raised by 1.5 meter. Thus, it emerged a slope towards the University (Ziyaoğlu, 1971, p. 461). In addition to this operation, the Haydar Bey pond, which was considered as the solution of fires was removed. (Ziyaoğlu, 1971, p. 461). Also, tramway which was turning around the pond was removed.

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[43] The reconstruction operations in 1957 is known as 'Expropriation Days'.

Figure 5.6. A news about Beyazıt Pond (Cumhuriyet, Münasebetsiz bir hareket: Beyazıt havuzu yıkılıyor, 1930).

According to Cumhuriyet Newspaper, the municipality had secretly taken a decision for the demolition of Haydar Bey Pond. The removal of both the tramway and pool led to lessen the square's attraction. Especially demolished mentioned oval pond became a longlasting debate. After the removal of the pond, some critics mentioned that there was a big and meaningless gap on the square. The pond almost became ahead of the Square which was a symbol of the Westernization. In the later years, many mayors promised to build a pond on Beyazıt Square as a copy of Haydar Bey Havuzu.

Beyazıt'a havuz

Meydanda 80 yıl önce bulunan havuz, aslına uygun olarak yapılacak

İstanbul Büyükşehir Belediyesi, Beyazıt Meydanı'nda geniş çaplı bir düzenleme gerçekleştirecek. Düzenlemenin en önemli bölümünü ise bu alanda 80 yıl önce bulunan havuzun tekrar yapımı oluşturacak. Şu günlerde planlamaları yapılan ve 1.5 yılda tamamlanacak düzenleme çalışmasında 1980'li yıllarda açılan yarışmada birinci olan Yaprak Karlıdağ'ın projesi uygulanacak.

Sahaflar Çarşısı

Meydanın tarihsel sürecteki yapısına sadık kalınarak düzenleneceğini belirten İstanbul Büyükşehir Belediyesi yetkilileri, "Günümüzde eskiye göre burada çok farklı bir görünüm söz konusu. Örneğin şimdiki Sahaflar Çarşısı, asıl yerinde değil. Meydanın yeni görünümünün kesinleşmesi, yapılan araştırma sonuçları tamamlandığında belli olacak. Meydanda yapılacak havuz ve düzenleme çalışmalarının bir ay içinde başlayacağını tahmin ediyoruz. Tabii ki burada sadece düzenleme çalışmalarıyla yetinmeyeceğiz. Meydan çalışmalardan sonra seyyar satıcılara da kapatılacak" dediler.

MEYDANIN GÖRÜNTÜSÜ BÜYÜK ÖLÇÜDE DEĞİŞECEK
İstanbul Büyükşehir Belediyesi'nin Beyazıt'ta gerçekleştireceği düzenleme çalışmasıyla bu eski meydanın görünümü büyük ölçüde değişecek. Yeni görünümün en önemli bölümünü ise meydana yapılacak dev havuz oluşturacak.

Figure 5.7. Another news about Beyazıt Pond.

5.2.2. Demolishment of the Coffeehouses Surrounding Beyazıt Square

The coffeehouses around Beyazıt Square had an important place in the social memory, however they were demolished like the Haydar Bey pond during the Menderes Operations. As mentioned in the second chapter, the coffeehouses have been significant places for the socio-cultural life of İstanbul since 16th century. The coffeehouses around Beyazıt were the space of meeting for the Janissaries at that time. The existence of Istanbul University has changed the socio-cultural environment of coffeehouses in the Republican Period . The coffeehouses have become an academic and intellectual cultural center. The most famous one is known as the Küllük Coffeehouse which was near the Bayezid Mosque and mostly visited by the academics and students of İstanbul University. The coffeehouses around Beyazıt Square which hosted different views can be seen as a significant public space. The

Küllük Coffeehouse was an intellectual ground where all kinds of people with different views gathered. It shows the feature of public space from many aspects.
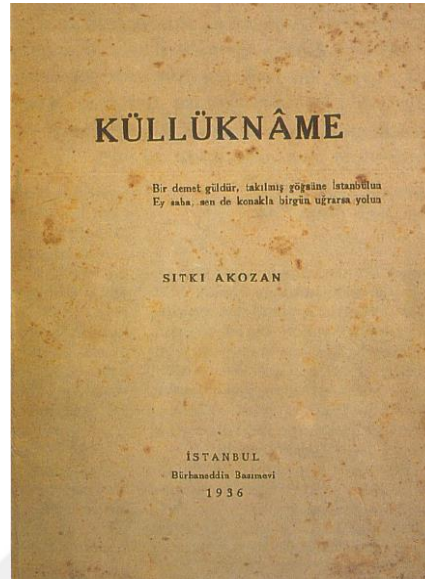

Figure 5.8. The magazine, Küllükname

Turkish intelligentsia such as Ahmet Hamdi Tanpınar, Asaf Halet Çelebi, Sait Faik Abasıyanık, Abdulbaki Gölpınarlı, Abidin Dino passed a lot time in the Küllük coffeehouse. These coffeehouses, although shabby in physical terms, was of value in terms of important influences on the cultural and political environment of the period. Küllük Coffeehouse and all the coffeehouses were demolished during the Menderes operations. Coffeehouses just remained as nostalgic and biographic narrative in the Turkish literature.

5.3. Design as a Solution in Media

Demolition of Beyazıt Square was harshly criticized in media, because it had become a construction site and the pedestrians had difficulties. The Square was defined as dispersed, disengaged and spiritless (Sayar, 1958, p. 53). This situation become an object of mock in the press in many times.
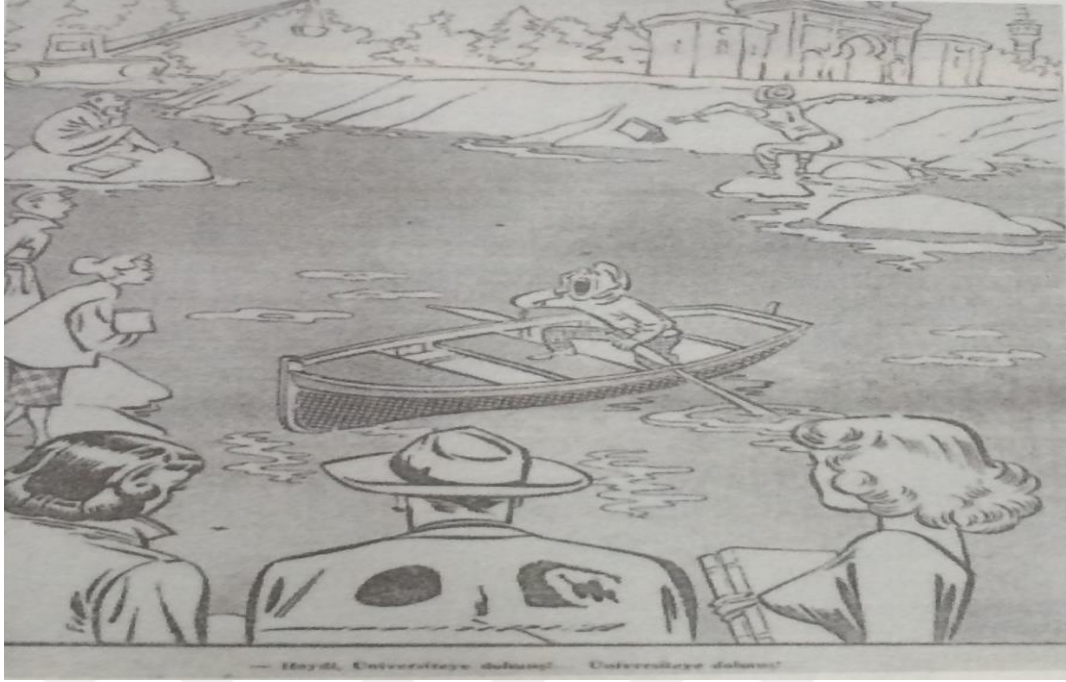
Figure 5.9. Caricature about the situation of Beyazıt Square

Because of the hard criticisms of the Square, Menderes desired to hold a competition (Ziyaoglu, 1971, p. 462). In the result of the competition, it was aimed to renovate the Square and turn the place into a traffic-free official ceremony area (Ayvazoglu, 2012). The idea of organizing a competition in an important place like Beyazıt Square was risky. Sedad Hakkı Eldem, Hans Högg and Luigi Piccinato who were the important figures in the field of architecture offered different projects for Beyazıt Square. However, they could not implement their project in the Menderes period. In Sum, Cansever's project on Beyazıt Square was selected among the four projects.

5.4. The military Coup in 1960 and Hürriyet Square

While the arrangement of Beyazıt Square was discussed, a military coup took place in 1960. The mistakes of the Democrat Party and the influence of Republican People's Party (CHP) as dissident party caused to the military coup (Ayvazoglu, 2012, p. 303). In the spring of 1960, the protests against the Democrat party was heightened. Especially, the establishment of investigation commission (Tahkikat komisyonu) had many reactions. The place of protests was mainly Beyazıt Square. The commission had a supreme authority. It could close the media organs, prohibit political activities and arrest anybody. It was impossible to challenge the decision. After the acceptance

of law offer in parliament with the aim of foundation of investigation commissions, a mass indignation happened. On April 28, 1960, Turan Emeksiz and four students[44] were killed in the student protest made against establishment of the investigation commission in Beyazıt Square[45] (Gülpınar, 2012, p. 91).

Emeksiz was announced as the martyr of liberty (Hürriyet Şehidi) after the coup d'etat. Beyazıt Square gained a political and symbolical meaning.

BU MEYDANDA «HÜRRİYET» DİYE BAĞIRILMIŞ VE ÖLÜNMÜŞTÜ. DÜN YİNE BU MEYDANDA «28 NİSAN» TEKRAR YAŞANDI...

Figure 5.10. News about the coop of 1960 (On April 29, 1961, Milliyet)

By the coup of 1960, the Committee of National Union(Milli Birlik Komitesi) took over the government. The incident of April 28th was called as the heroic epic of Turkish army and Turkish youth. In this manner, the Bayezid Square turned into a divine place where this epic[46] was written (Gulpinar, 2012). As different from religious meaning,

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[44] Four students passed away during the incidents of Emeksiz and April 28th, were buried in Anitkabir but their graves were moved out of the Anitkabir in 1988 (Gulpinar, 2012, p. 6).
[45] The incident of April 28 was evaluated in two different aspects. According to the right political wing of Turkey, the opponent party provoke the protesters into a starting the incident (Gülpınar, 2012, p. 92).They had already planned the military coup (Gülpınar, 2012, p. 92). On the other hand, for the left wing the incident was the first insurrection of the Turkish youth against the anti-democratic power (Gülpınar, 2012, p. 92). However, both views show that the incident of April 28 affected the happening coup d'etat 1960 (Gülpınar, 2012, p. 92).
[46] There are many poems written in the name of Turan Emeksiz who passed away during the incidents of April 28th. Between them, the most known is the poem of Nazim Hikmet Ran which is The Dead in the Bayezid Square.

it was attributed holiness to Beyazıt Square for the first time. After three months from the incidents, the square's name was replaced as the Square of Liberty (Hürriyet Meydanı).

A monument in commemoration of the studensts who had lost their life was errected on Beyazıt Square. Therefore, Emeksiz and the Martyrs of Liberty[47] were added on the collective memory of society. The memorial monument with his name was built on the place where Turan Emeksiz had shot makes (Gulpinar, 2012, p. 165).
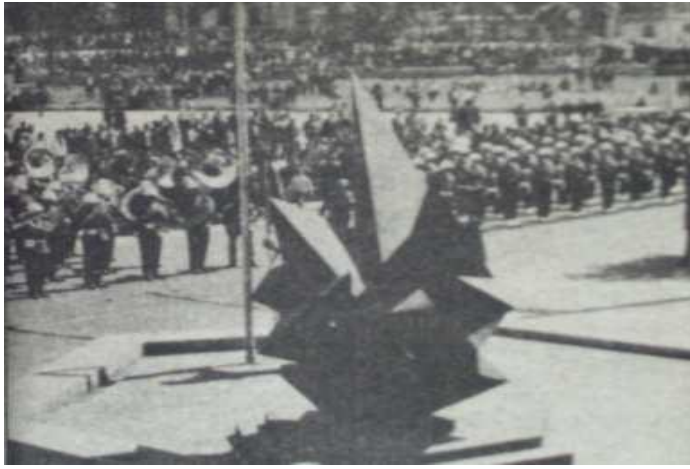

Figure 5.11. The memorial is an abstract product which were made by bronze by the sculptor Semahat Acuner in 1963 (Gulpinar, 2012, p.165).

The memorial monument of Turan Emeksiz turned into a kind of a political tomb. In the years of 60s and 70's, the leftists groups were recognized the memorial as a starting point for the protests. In addition, the state authorities decided to arrange the Hürriyet Meydanı (Beyazıt Square) for memorial meetings. Therefore, transformation of the Beyazıt Square was on the agenda again.

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[47] Beside the Bayezid Square, the military management sets up a bayonet covered with a olive branch to the Taksim Square as a memorial of strike.

Figure 5.12. The news about project of Hürriyet Square (Source from Yeni Sabah, on October 21, 1961)

5.5. Design of Beyazıt Square by Turgut Cansever

The design of the Beyazit Square was appointed to Turgut Cansever as a result of a contest. Other projects had a fragmental perspective on the Square rather than holistic view (Tanyeli and Yucel, 2007, p.302). Cansever points the importance that historical and semantic locations of the physical structures existing in the square and environmental factors (Cansever, 2015, p. 286). The square should be taken with a wholeness from the point according to the human moving on the place (Cansever, 2015, p. 286). He did not focus on the physical appearance of the square as different from the Ottoman-Turkish bureaucrats admiring to the European countries in 19th century. He placed an importance to the people walking on the square by his project. In his view, a man moving on the Square should establish a relationship with the structures on the square and its historical background (Cansever, p. 286).

Like Cansever's view about the space, Michel Certeau focuses on the users who experienced the space (Certeau, 1984, p. 93). He emphasizes about the action of walk as a speech act of the pedestrians. According to Certeau, the walkers (Wandersamner) provides interiorizing of topographic construction, usage of place and making a relation between different locations (Certeau, 1984, p.97). Consequently, people experience the city by walking on the space. Each step on the space provides a new sight to the city.
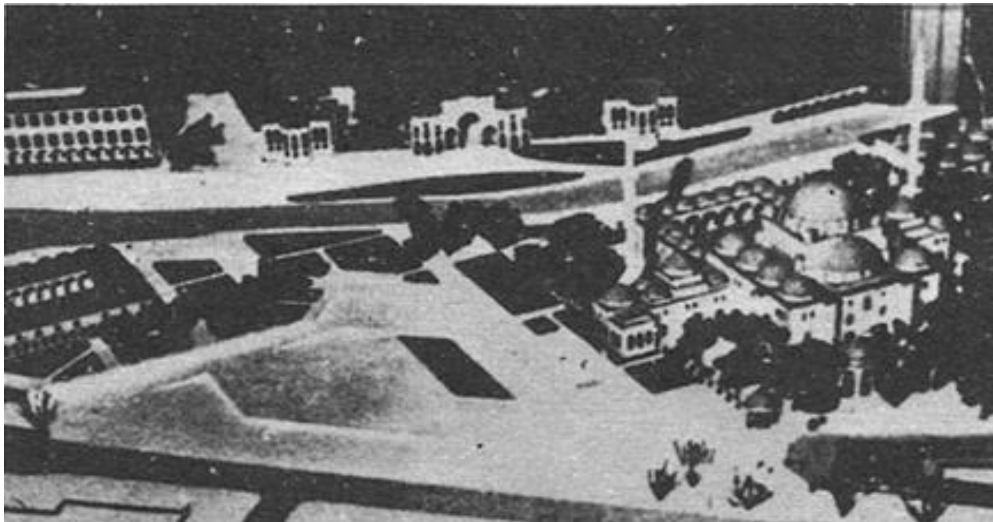

Figure 5.13. Beyazıt Square proposal of Luigi Piccinato

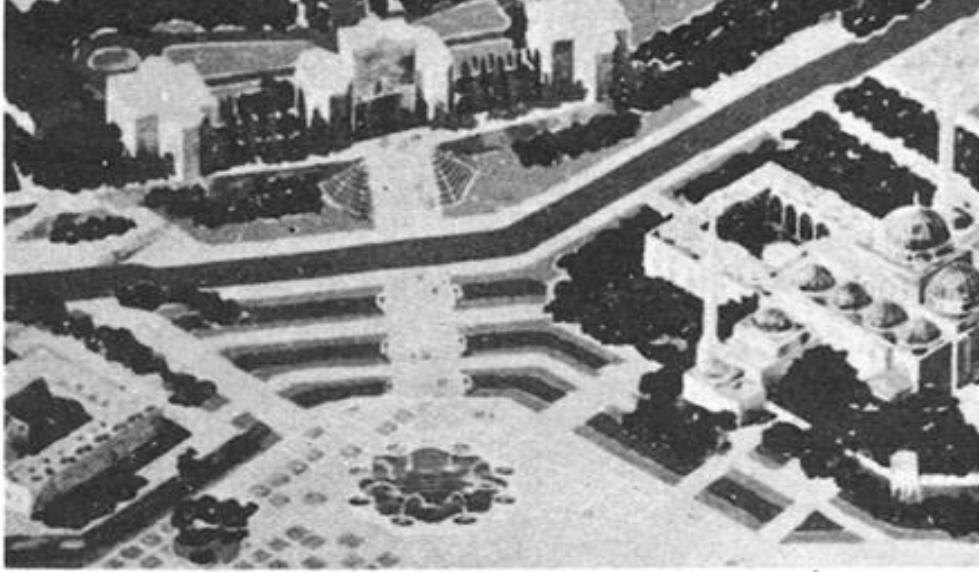Figure 5.14. Beyazıt Square proposal of Hans Högg

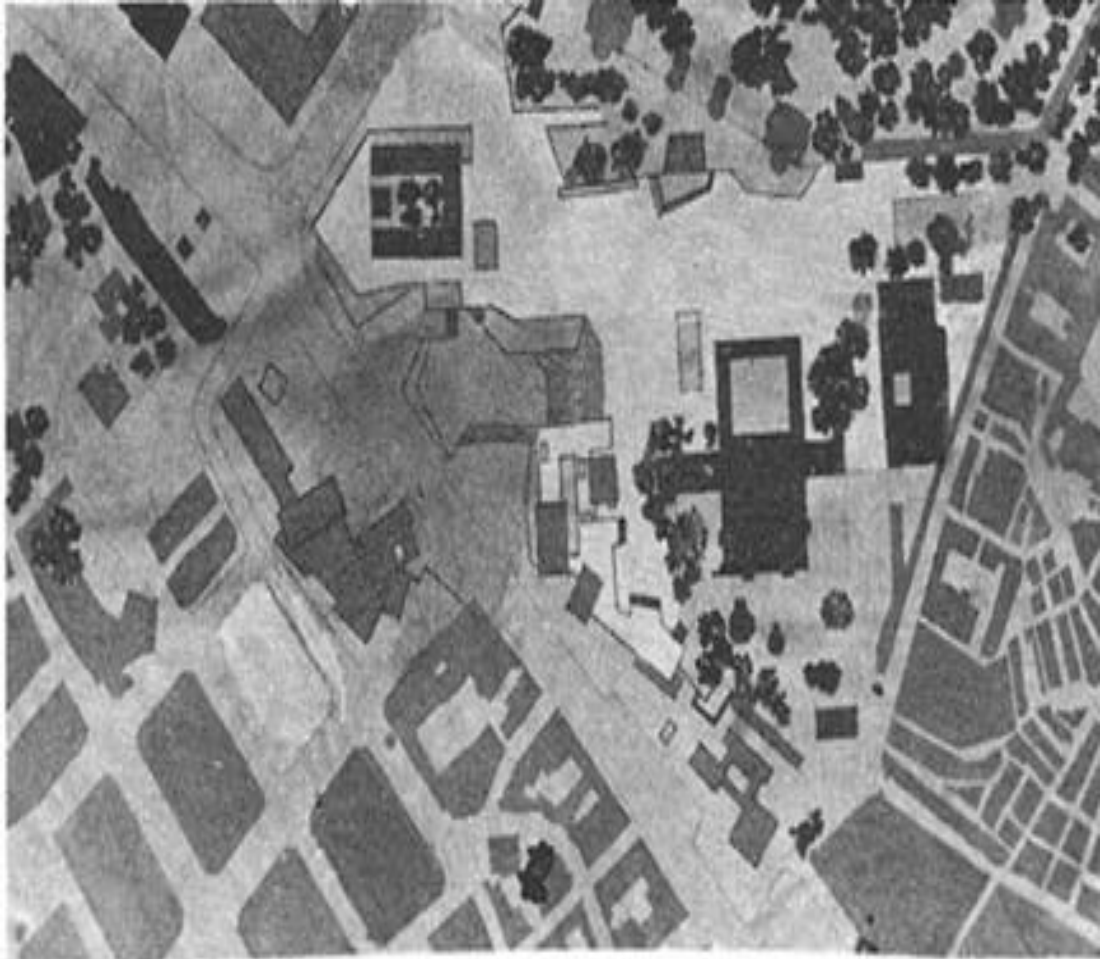Figure 5.15. Beyazıt Square proposal of Sedad Hakkı Eldem

Figure 5.16. Beyazıt Square proposal of Turgut Cansever

As shown in the figure 5.17, the sketch work of Cansever's project revealed a dynamic image of square by the movements of the pedestrians in and outside of the square.
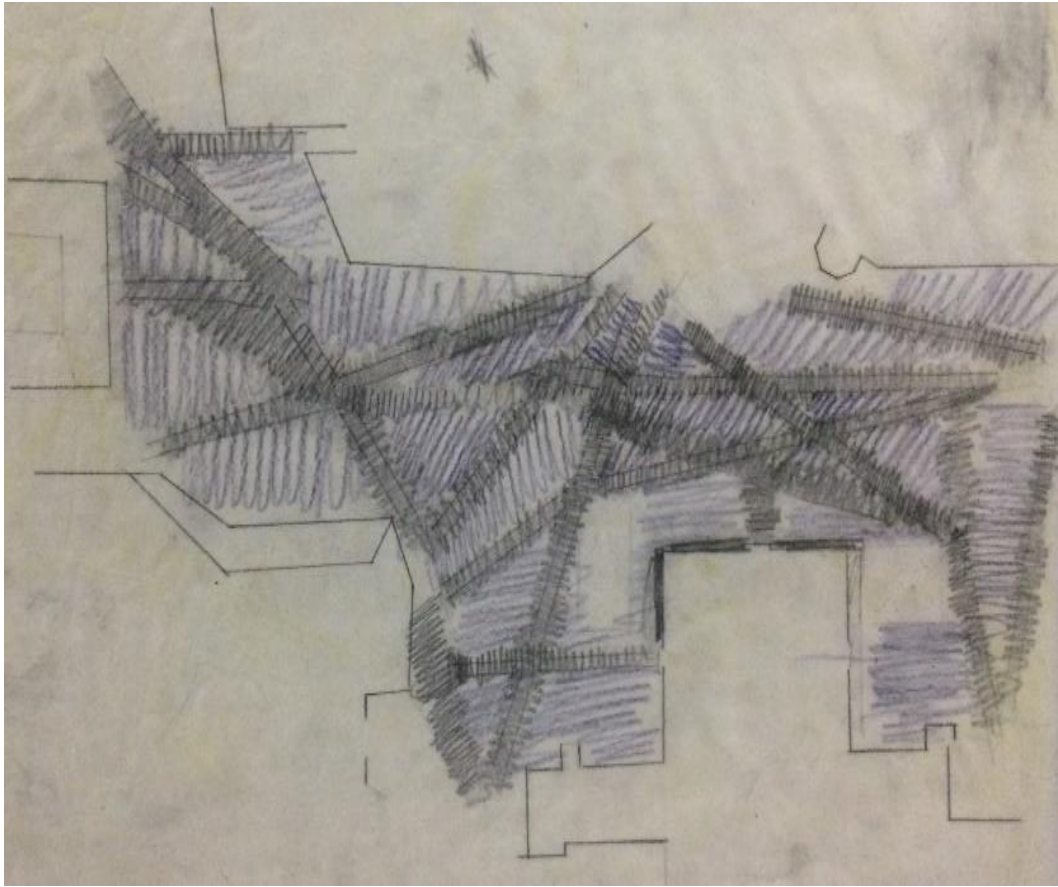
Figure 5.17. The movements of pedestrians and the road connections in the sketch work of Cansever (Tanyeli & Yücel; 2007, p. 107).

Cansever took into consideration the topography of space, daily routines and existing structures in there. It revealed the identity of Beyazıt Square as a place both perceived and lived.

> Kapalıçarşı, Fen-Edebiyat Fakültesi, medrese, cami, imaret ve üniversitenin arasında, bütün buralardan gelen vediğer istikametlerde ilerleyen insanların buradaki kıymetleri temaşa ederek, bir kültür ortamının içerisinden geçerek yaşama imkanları oluyor (Tanyeli and Yücel;, 2007, p. 86)

He focused on the Bayezid Mosque, Bayezid Madrasah, public kitchen(İmaret) and Turkish bath(hamam) in his plan. His focal point in the Square project was the Bayezid

Külliye. He claimed that the Bayezid Külliye is different from the former külliye structures.

> Daha evvelkilerin hepsi Merkez etrafında,merkezin doğrultularına bağımlı bütünlükler teşkil ederken, Beyazıt'ta hiçbir şey öbürüne tabi olmadan yer almıştır. Medresenin aksı caminin aksından şu kadar farklıdır.İmaretin aksı keza şöyle farklıdır.Hamam işte en çarpıcı şekilde bu farklılığı ortaya koymaktadır. Bu Osmanlı kültürünün çok önemli bir olayıdır (Tanyeli Uğur, Yücel Atilla;, 2007, p. 86).

According to Cansever, each one of the structures within Külliye were independent formations. But they consisted a holistic artifact. The essential of his idea was based on the understanding of unity of beings (Tevhid) in Islam thought. According to him, the tevhid provided to establish a relationship both human being and architectural formations (Yorgancıoğlu, 2012, p. 2). Therefore, the idea on tevhid gained an integrative view on human being to the environment, society, urban space (Yorgancıoğlu, 2012, p. 2). Cansever's Beyazıt Square project revealed and relations among of the existing structures on the Square and between the structures and people.

According to Cansever, one of the important problem was the traffic jam on the Square. He believed that car traffic surrounding of the Beyazıt Külliye caused to prevent constitution of a Square (Tanyeli and Yücel; 2007, p. 66). To solve the car traffic, some projects offered demolishing some parts of the Grand Bazaar and the road passing through Grand Bazaar and Bayezid Mosque (Cansever, 2015, p. 325). Other projects proposed a connection between the streets of Ordu and Yeniceri with Eminönü-Beyazıt road by making a road between Bayezid madrasah and Turkish bath. As different from these projects, Cansever planned that the car traffic should be removed from Beyazıt Square for the usage only for pedestrians (Cansever, 2015).

Cansever claimed that other projects could damage the building of Grand Bazaar and therefore decrease the number of visitors on the Square. He proposed the traffic flow on Eminönü-Beyazıt could be taken to underground with an underpass in front of the

University. He planned an underpass between Şehzadebaşı and Bakırcılar Street (Ünal, 2002).

Cansever claimed that the relationships between surrounding structures of Beyazıt Square were damaged by the influence of Tanzimat Reform. According to him, the monumental gate built in Tanzimat Era, created an authority over the structures of the Bayezid Külliye with its location and size. Then, Beyazıt Square was divided with lined trees towards the gate of University. Therefore, the monumental gate became a focal point. According to Cansever, the direction of the gate of University was problematical. He claimed that the monumental gate found in 45^0 against the direction of Mecca, created a contradiction with the Bayezid Mosque. To him, this position of the gate made the Bayezid Mosque insignificant. The existence of University gate which represented values of Tanzimat established dominance on the Square.

To Cansever, the direction conflict between the gate of University and the Bayezid Mosque had been solved with the pool of Haydar Bey, but by the removing of the pool in 1957 the direction conflict appeared again (Cansever, 2015). To decrease the conflict and dominancy of the gate on the Square, it was offered to demolish the gate. However, Cansever stated that the gate as a historical architectural mistake should be transmitted to next generations. To remove the conflict and the authority of the gate, Cansever design a set in front of the gate (Cansever, 2015, p. 291). He hide the portal by setting up a dense structure with trees in front of the set (Cansever, 2015, p. 291).

Different from the previous Beyazıt Square projects, Cansever did not plan to extend the square. He added to a group of buildings which have different functions such as the museum, art gallery, bookseller, restaurant, a café to the Square.
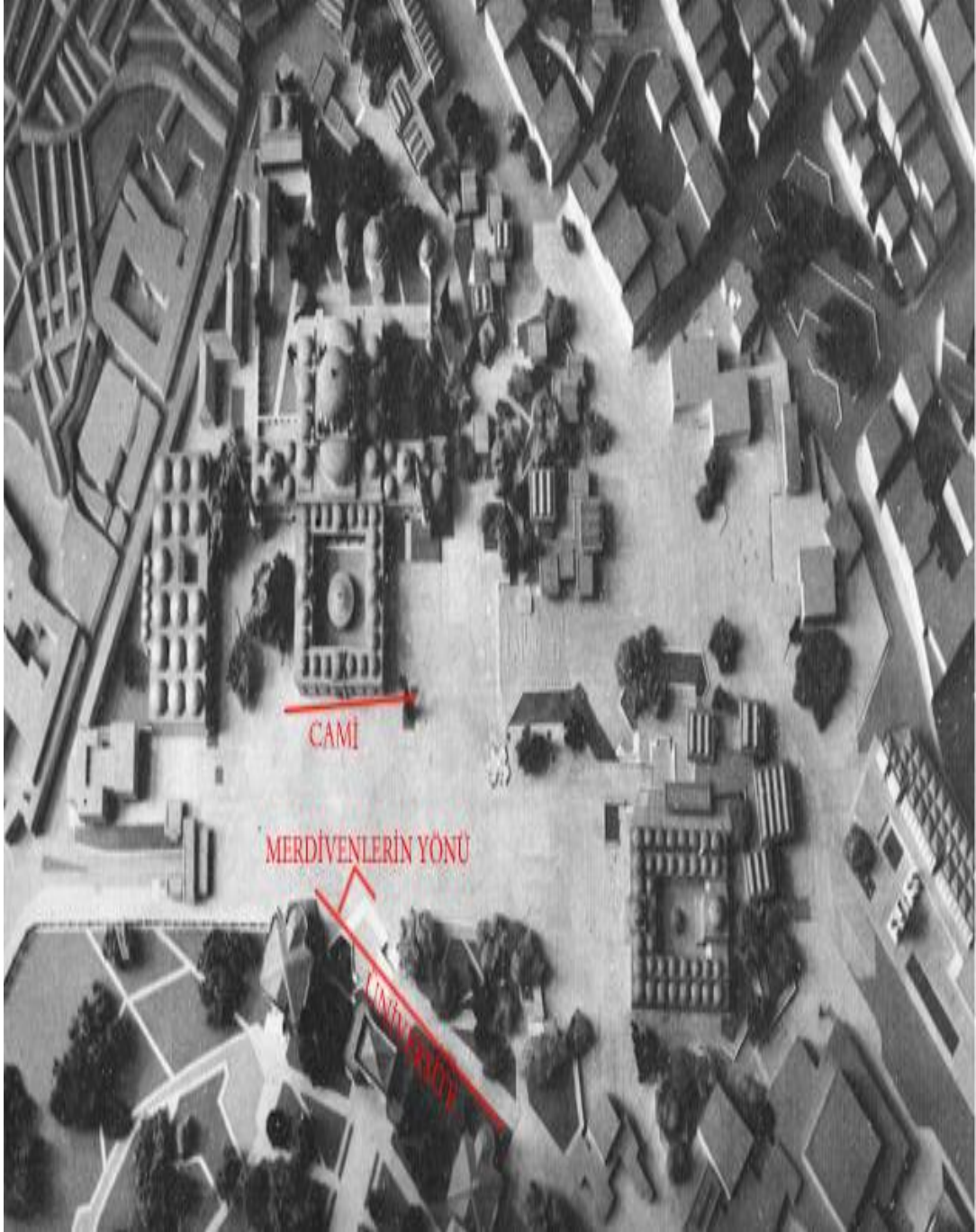
Figure 5.18. Cansever's Beyazıt Square project shows the direction of confliction between the portal and the Bayezid Mosque (http://www.dunyabulteni.net/dubam/306364/beyazit-meydani-mimarisindeki-sir)

The rents gained from these structures which would be built in the square and their income to be obtained after four years would correspond to the project costs of the municipality (Cansever, 2015). According to his plan, the first part of project costing

2.5 million[48] liras would be completed, and 4.5 million[49] liras would be needed to complete the remaining parts. For this reason, he planned to take back the expenses spent with the shops to be added to the Square (Cumhuriyet, 1963).

Cansever had completed one in five of his Beyazıt project. According to him, because of power conflicts in the İstanbul Municipality and the Ministry of public works, housing project could not be completed (Cansever, 2015). He started to implement his project in 1961, however he withdrew from the project in 1965.

Since the local planning authority disliked Cansever's project, the municipality council allocated 9 million Turkish Liras[50] extra for a new project this once. Each attempt on the construction of Beyazıt Square were criticized more as to the previous one.

5.5.1. Criticisms about Beyazıt Square project of Turgut Cansever

There were different criticisms directed to Cansever's Beyazıt Project. He had the intention to cover the ground of the Square with red tiles. In his view, the red floor of the Square would be created harmony with the environment, but his thought was criticized. The Square covered with red tiles could remind the Red Square (Cansever, 2015). For this reason, he accused of being a communist (Yeni Safak, 2015). Contrary to this claim, Cansever explained that the Square with red tiles was an idea based on the traditions of Selcuk and Turkish-Mongolian (Cansever, 2015, p. 292).

A great scale of the criticisms about the project was brought by the Chamber of Architects (Mimarlar Odası) led by Sedad Eldem. This criticism made by the Chamber received media coverage extensively (Dünya, 1961) Two foremost architects of the Republic an Architecture had different references on the shaping of the square.

Eldem criticized Cansever's project from three different viewpoints; the esthetic points, traffic problem and financial situation (Eldem,1961 from Edhem Eldem

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[48]It was exchanged by rate of dollar the year of 1961. It corresponds to 273.522 $.
[49] It was exchanged by rate of dollar the year of 1961. It corresponds to 492.341 $.
[50] It was exchanged by rate of dollar the year of 1965. It corresponds to 786.026 $.

Collection). According to Eldem, Beyazıt Square planned by Cansever become as closed and concealed appearance (Eldem, 1961 from Edhem Eldem Collection). The Beyazıt Square looked like the courtyard of the Bayezid Mosque rather than a square of University (Cansever, 2015, p. 5). As a narrow and introvert square, Cansever's project was not seen as a modern square sufficiently. For Eldem, the Square was deprived of focal point (Eldem, 1961 from Edhem Eldem Collection). He stated that the retaining walls and complicated buildings created a kind of labyrinth appearance on the Square (ibid, 1961).
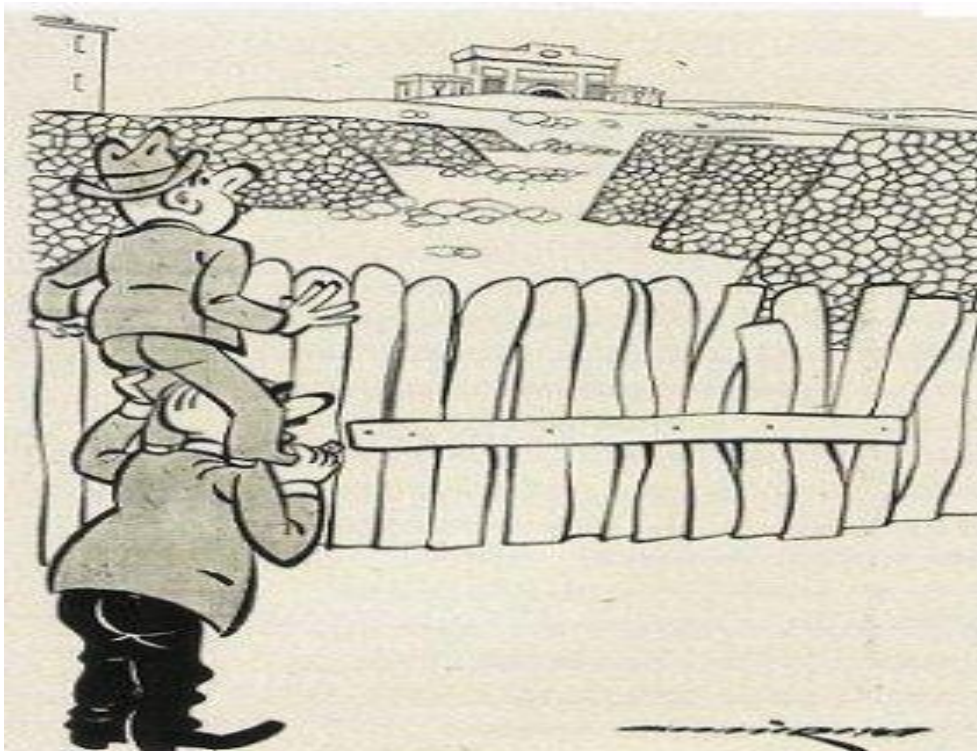
Figure 5.19. The cartoon by Necdet Cevahir. (Source from
http://wowturkey.com/forum/viewtopic.php?t=8672&start=35)

Cansever's project particularly criticized and caricaturized due to its labyrinths and walls. In the figure above shows, one steps up onto another man to see the gate of the University. However, he cannot clearly see the University portal because of the retaining walls.

Figure 5.20. The news headline about Great wall of China (Source from Hürriyet on October 6, 1963)

Absence of the oval pool was another criticized subject in Cansever's project. Eldem stated that there was lack of a great pond like Haydar Bey Pond on the Cansever's project. In the project,there were few of small pools, but Eldem claimed that it was necessary to a large-scale pond to cheer the square up. In his opinion, the Square needed the water shows (Eldem, 1961 from Edhem Eldem Collection). He also criticized the design because the architect did not include the fountains belonged to Haydar Bey Pond, as anhistoric element of Beyazıt Square into the new design. On the other hand, Cansever claimed that Eldem had removed the Haydar Bey Pond from the Square by his project in 1957 (Cansever, 2015, p. 317). For Cansever, these allegations showed inconsistencies. In response to calls about the addition of the pool into the Square, Cansever announced his resignation (Tanyeli and Yucel, 2007).

The demands and plans for reconstruction of Haydar Bey's pond has continued until the recent period.

Eldem stated that the removal of the vehicle traffic flow situated in the middle of the Square was a positive development. He found the construction of the underpass located in Cansever's project as unnecessary and waste of money. He also stated that narrowing down of street width to 3 4 lanes, would cause the traffic jam (Eldem, 1961 from Edhem Eldem Collection).

Another criticism about the project was its cost. Theunderpass, stairs, set covered with trees and shops and relocation of the building belonging to Electricity Management were seen asloss of money (Eldem, 1961 from Edhem Eldem Collection). Eldem stated that the ground had been risen by pile of debris in time. In the project, Cansever aimed to landfill the base ground and rise the Square. For Eldem, refilling the ground of Beyazıt Square was redundant.

Figure 5.21. Caricature about the squares (From Archive of Rahmi M. Koç.)

Another criticism against Cansever was the construction of the project without the zoning plan of Istanbul (Cumhuriyet, 1961). According to Cansever, the zoning plan had nothing to do with Beyazıt Square project and all those criticisms were only aimed to slow down the project (Cansever, 2015, p. 315).

Eldem stated that Cansever designed the Square with a perception dating back to years of 1850 – 1900 and produced as a reflection of his own personal background (Sayar, 1961, p. 3). Eldem implied that Cansever had an uncompromising attitude with the values of the Republic.

Consequently, Cansever could not completed his project because of the manipulative news about his project, lack of resources and diverse intervention of both the municipality and architectural environments. Remains from the project of Beyazıt Square remained idle. People had difficulty for using the Square.The underpass had turned into the waste dump for a while.The appearance of Square was far away from the peace and calmness. Beyazıt Square was described as untidy, fragmented, lost,ambigous, labyrintical place, old-fashioned and a kind of jigsaw place. He was held responsible of negative situation on Beyazıt Square for a while.

Figure 5.22. News about Hürriyet Square (Source: Salt Archive-Edhem Eldem Collection)

5.6. Beyazıt Square in 1980s

On the day of September 12, 1980, Turkish military coup was announced by the National Security Council[51] (Milli Güvenlik Konseyi). Because of authoritatianism, public order was restored, but many people were executed, arrested or died in prison by harsh penalties. Like made on new regulations in different fields, the military government had also taken some decisions on the city planning.

Between 1960s and 1980s, Beyazıt Square had become an important demonstration place for the student protests and political actions.Especially the years in 1980s, the students of rightist and leftist had given a political struggle against each other on Beyazıt Square. In this sense, Beyazıt Square become a representative space of the identity of each ideological view.

After the incident on April 28, 1960, Beyazıt Square was the starting place of resistance movement in collective memory. To change meaning and position of Beyazıt Square in the society, it was brought some arrangements. Afterwards, the project on renovation of the Liberty Square was introduced as a 'smooting plan' (Yumuşatma Planı) by the vice mayor Saim Ulutan (Hurriyet, 1981). He emphasized that the square had a tough look and lost its historical features, but with a work lasts for a month the square is going to get its original look. To smoothing the tough look of the square, some bordures of the square was going to be decreased so as to uncover the Bayezid Mosque and university library and also clearing the historical works (Hurriyet, 1981). His words could be understood that it was aimed to de-politization of the Square.

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[51] Kenan Evren was the head of the council, then would be the president of Turkey.

Figure 5.23. Another news about Hürriyet Square (Source from Hurriyet newspaper, 1981.)

In 1987, an international competition was held on behalf of the reorganization of Beyazıt Square. The Karlidag and Dökmeci's project was the winner. They offered a large-size pool representing the pool existing eighty years ago (Sabah, 1997). With this competition the new image of the Square was considered as a synthesis of Roman Forum, Ottoman Square and contemporary square features. (İşözen, 1980, p.29). However, the winning project and the promised pool were never built.

Figure 5.24. Beyazıt Square and Arrangement of Environment Project of Urban Design by Karlıdağ and Dökmeci

Several contests in different times for arrangement of Beyazıt Square were hold then a survey for rearrangement the Square was conducted. However, most of the attempts on the arrangements were uncompleted. The Square became chaotic and irregular appearance for a long time.

The square had covered with market stalls in the period of Ottoman Empire. During 1960s it had become as a place full of venders (Hurriyet, 1966). The increase of suitcase trading in the 90s affected the square. In the begining of 90s, it was seen as the biggest problem of the square was vending. In the newspapers, the Square was mentioned as a "flea market" Transformation of the square into an open informal bazaar and filling the surrounding of the Square as a parking area were mostly criticized. Beyazıt Square lost the feature of tourist attraction (Milliyet, 1982). As a common view, recovering of the square's identity and returning the square its old alive look was. The negative situation of Square was debated in different periods and claimed to find a solution on uncertain and chaotic appearance of the Square by each government(Milliyet, 1975). At the end, it was suggested the idea of rescuing the square with a new project again (Taha Toros Archive, 1990).

Figure 5.25. News reporting Beyazıt Square in 1990s (Source: Hürriyet Newspaper, on March 11, 1966)

About the negative situation of the Square in the recent periods, the physical reorganization of the Bayezid Square became a current issue again. Different from designing a new project for Beyazıt Square, it was offered the completion of Cansever's project (Aksiyon, 2012). Although, he was held responsible of negative situation on Beyazıt Square and his project had been evaluated as old-fashioned, introvert, and was caricaturized by the press, in the following years, Cansever's project was acclaimed and offers made to reorganize the Square based on Cansever's ideas. Cansever's project was claimed to be as one of the most important projects of the last fifty years in Turkish Architecture (Vanlı, 2004). Both Beyazıt Square and Cansever's project had been neglected for fifty years (ibid, p. 53).

According to Ayvazoğlu, Beyazıt Square surrounding with the historical monuments made whom discomfort. Since Cansever's project had implemented incompletely[52].

Cansever's thoughts were on a non-Western approach[53] and there were certain Islamic references on his discourses. His architectural discourses on tradition, cultural values, and religion aroused more interest than his projects.

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[52] http://www.aksiyon.com.tr/dosyalar/herkesin-bos-buldugu-meydan-beyazit_534178
[53] According to Tanyeli, he was actually a modern architect. See also "Turgut Cansever Düşünce Adamı ve Mimar" Tanyeli Uğur, Yücel Atilla,2007

5.7. Reorganization of Beyazıt Square in 2013

The arrangement of Beyazıt Square has put again on the agenda in 2000s. The Square was one important issue for urban development of İstanbul. According to Mustafa Kutlu the writer, "the arrangement of Beyazıt Square is more significant than the Marmaray[54]. Because the Square, it is part of our civilization, culture and soul. However, the Marmaray is a mechanical thing" [55].

For the reorganisation of Beyazıt Square project, the last offer was made in years 2011 and 2012. In 2013, Kadir Topbaş, the mayor of metropolitan İstanbul announced that several Square projects would be started in different places. He explained that the aim of rearrangement of Squares was related to the feeling of the historical fabric of the Square.

He announced the reorganization of the important Squares such Aksaray, Taksim and Beyazıt in 2013 and Üsküdar, Kadıköy, Kabataş and Maltepe's Squares would also be included later (T24, 2013). When he mentioned the reorganization of Beyazıt square, he established a connection with his own memories on the Square[56].

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[54] Marmaray is kind of public transportation vehicle which connect between European and Asian in Istanbul via rail connection.
[55] http://www.aksiyon.com.tr/dosyalar/herkesin-bos-buldugu-meydan-beyazit_534178
[56] https://t24.com.tr/haber/taksimden-sonra-aksaray-meydani-da-yenileniyor,222095

Figure 5.26. News about the creation of the squares (Source : Milliyet on January 23, 2013)

> Eski İstanbullular gayet iyi bilirler. Benim de çocukluğum ve geçmiş dönemimde hatırladığım meydana benzer tarzda biraz daha düzenli, labirentler halinde olmayan ve araç parklanmasına müsaade etmeyen bir düzen getireceğiz. Bunun da çalışmaları devam ediyor (T24, 2013).

On the arrangement to be made in Beyazit Square, the reorganization would aim Beyazıt Square in the old times. He explained that the main problems in the Square were disorder, labyrinthian appearance and car parking.

I interviewed with the experts about the reorganization of Beyazıt Square. It was mentioned that the project has been started in two stages as thinking and practice processes. The design office whose name was the Urbanization and Architecture (UrbAr) had individually contributed in thinking project for two years "our office is highly experienced in both urban design and practices and the Square designs. We have properties the interpretation both modern and historical cityscapes, especially the 16th century Ottoman city landscape, the urban texture and urban culture" (Arkitera, 2015).

In their office's architectural qualifications, they showed competence to design Beyazıt Square project. There are two reasons for implementing of a new project on the square; one of them is about "the unfinished project by Cansever in the 1958-61", other reason is about "the damaged physical structure of Square and the spatial relationships on the Square " (Arkitera, 2015). Considering all this, the reorganization of such like derelict Square seems to be obligatory.

There are many registered historical monuments on Beyazıt Square and the Square is located on the archeological site, the new project waited for approval by the Cultural and Natural Heritage Conservation Board(Kültür ve Tabiat Varlıklarını Koruma Kurulu) until 2016.

Meanwhile, the scope of project was broadened and connected with another project on the Ordu Street. In this way, the project which was organized of facade design for the rehabilitation of buildings around Beyazıt Square has been included. The damaged floor texture would be rearranged using with karolajs which reminds the Seljuk architecture.

One of the project goals was the enlargement of Beyazıt Square. Therefore, anyone who comes from Aksaray to Beyazıt could easily and directly would see the square. In addition, the location of pond was significant for providing both the wideness of space and the impact of Bayezid Mosque. By means of the pond, the Square would be gained an attractive appearance.

Figure 5.27. Urban Design project of Beyazıt Square

http://www.arkitera.com/proje/4120/beyazit-meydani-kentsel-tasarim-projesi

In the new project, emphasized the concept of *rehabilitation* was emphasized. They did not start from scratch in the rearrangement of the Square. They intended to "make feel the historic area with little touches" emphasized that too many interventions would not be made and that historical values would be protected. On the other hand, it is necessary to be make a new design instead of the renovation of Beyazıt Square (Arkitera, 2015). It was late in today for the renovation. Beyazıt Square and around of it has has deteriorated in terms of the aesthetic, functional and visual terms.

In the expert interviews, it is revealed that the rearrangement request of the Square comes from the top management. Also, the inspections made on the field indicate that the Square is in a complicated arrangement. There were already some demands that Beyazıt Square become reorganized.

One of the main purposes of the project was emphasizing the monumental artifacts. It is intended to design the pond as a focal point in the Square and to expand the Square. It is planned to move the trees to another place because they were considered as blocking the Square.

In the scope of the project, Darülfünun underpass would be renovated. In this project, the height of underpass would be increased from 3.30 meters to 4.40 meters in order to provide for passing long vehicles (Konuttimes, 2015). By this way, eight shops in the underpass would be demolished, then the road would be arranged to use of pedestrians (Konuttimes, 2015). Furthermore, the name of Darülfünun underpass would be changed as Vezneciler underpass. Some historic fortifications have been discovered under the underpass, therefore these walls would be covered with glass for exhibition.

During the field survey some of the rambling constructions such as the buffets, sunshades were encountered, some of which were built with good intentions but were decided to be removed due to the 'negative effect' on the square. By this project, it would be brought a new perspective for the structures around the square such as the buffets, scattered chairs, sunshades and the cafeterias. The project was attempted to 'discipline' these structures. Not to demolish but to regulate them was the motto. As an important component of the Square the second-hand book bazaar was not included in the existing plan. However, a restoration was planned against the risk of collapse of the bazaar.

Although the completion of the project was predicted to be 150 days, one decision for the removal of one building lasted for 2 years. The project has not been carried out by only one authority, because there are many historical structures on the square the views of various related institutions and organizations, for example public transportation coordination and commission of historical preservation have to be taken to ensure integration. If there are more than one authority, the realization of the desired project would be difficult.

Summarizing the project, the expert mentioned that "we aimed to make people feel a historical atmosphere. We planned to represent the consciousness of culture and history. We wanted to show that everywhere we hit the square is special".

They investigated each historical artifact on the Square and considered what were the requirements for the rearrangement.

The project would be implemented step by step; therefore the square would not be closed for a long time. The mayor mentioned that "Şehir şantiyeciliği zordur, tüm tedbirimizi aldık, etrafı rahatsız etmemek için çalışmaları 8 aydan önce bitireceğiz" (Radikal, 2012). This project was considered as a gift to İstanbul.

5.8. Criticisms on the Last Project

Although the project was not suggesting much changes on Beyazıt Square and the historical monuments were also under preservation. The news in the media showed that "the last project has greatly transformed Beyazıt Square"(Arkitera, 2015).

The Renovation Committee (1 No'lu Yenileme Alanları Koruma Kurulu) filed a criminal complaint, due to the destructions of the historical ruins in area, however the demolitions could not be stopped (Arkitera, 2015). The Chamber of Architects (Mimarlar Odası) stated that both Beyazıt Square project has not been approved yet and the reconstruction plan modification (imar plan tadilatı) has not been found. "By breaking down the stairs of Istanbul University, by destroying the trees over there, with a complete demolishing mind, without any permission or judgment, such a significant place is destroyed" (Arkitera, 2015).

The news reported that the project was only approved in terms of the urban design (Arkitera, 2015). According to decision of the Conservation Commission,"It is decided that the project on Beyazıt Square, which is an important settlement area in the Roman, Byzantine and Ottoman times, should be transmitted to the Conservation Commission. Also, the implementations in project would conduct under the supervision of the Archaeological Museums after the approval of the Conservation

Commission" (Arkitera, 2015). However, the news in media showed that was on devastation of historic remains. It is mentioned that two sarcophagus lids and the parts of triumphal arch from Byzantium times was found during the construction (Radikal, 2014). In addition to this, it is reported that cistern entrances from the Byzantine period had been found during the underpass renovation works (Radikal, 2014). According to the allegations, the construction company closed the entrance of the cistern with concrete and the sarcophagus covers were seriously damaged.

Figure 5.28. Cistern entrance in the underpass

Figure 5.29. Sarcophagus lids

On the other hand, the construction company denied the allegations and explained that after the historic remains was found, they had informed both the Metropolitan

Municipality (Büyükşehir Belediyesi) and Directorate of Archeology and Museums (Arkeoloji ve Müzeler Müdürlüğü) (Radikal, 2014). He also claimed that the directorate of Archeology and Museums gave late reply (Radikal, 2014).

Similarly, the Fatih Municipality made a statement on the devastating of Byzantium remains in this project. They denied the accusations.

> Mevcut parkta bir tane zabıta kontrol noktası, bir baraka ve bir gecekondu kulübe vardı. Bunlar zaten kaçak yapılar ve yıkım için kuruma kurulundan izin almamız gerekmiyor. Ancak park düzenlemesi için kurula yazı yazdık onlar da bize cevap vermedi daha. Parkta yer üstü eserleri var. O eserler de park düzenlemesi sırasında bir kenara kaldırıldı. Kaldırılan eserler düzenlemeden sonra yerine konulacak. Dolayısıyla orada bir kazı yok. Park düzenlemesi sırasında alanda gözlem yapması için müze yetkililerden bir arkeolog gönderilmesini talep ettik. Ancak bu yöndeki talebimize müze henüz cevap vermedi.[57]

They claimed that any officer from Directorate of Archeology and Museums did not participate, though they informed them. On the other hand, they started construction works without the control of an archeologists.

Some marble blocks which was emerged during the project was removed and lost (Yapı, 2015). It was attempted to get information about the marble blocks, however the company claimed that the blocks were not historic.[58] According to the officers of Directorate of Archeology and Museums, the contractor firm had explained that the marble blocks were the blocks in front of the University. They said that the marbles were taken off for cleaning and would be returned.[59]

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[57] http://www.yapi.com.tr/haberler/beyazitta-tarih-katliami_104898.html
[58] http://www.yapi.com.tr/haberler/beyazitta-mermer-bloklar-sir-oldu_128731.html
[59] http://www.arkitera.com/haber/24308/beyazit-meydanindaki-sir-mermerler

Figure 5.30. Removal of the marble stairs in front of the İstanbul University

(Source : http://www.yapi.com.tr/haberler/beyazit-meydanina-mermer-merdivenler-yerine-tugla_128920.html)

Another criticism was on the construction of Darülfünun Underpass (Arkitera, 2015). There was no an approved project for underpass, but permission was only to reinforce the underpass[60].According to the report, zoning plans for underpass tunnels had to be prepared and transmitted to the Commission, but the construction started before zoning plans were prepared and approved (Arkitera, 2015). According to the news in the media the renovation of underpass, because of the lack of its enough height, would cost about 5 million Turkish liras[61] (cnnturk, 2015).

Chamber of Architects criticized that a part of the project was included in the scope of the Renovation Committee (1 No'lu Yenileme Kurulu), other part was included to

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[60] http://www.arkitera.com/haber/24374/beyazit-meydanini-da-sifirliyorlar
[61] It was exchanged by rate of dollar the year of 2015. It corresponds to 1.838.235 $;

the Conservation Committee (4 No'lu Koruma Kurulu) (Arkitera, 2015). There was no integration between the institutions and organizations. This project would create a traffic problem, no relation between the pedestrians and the Square, and the topography of the square would be damaged (Arkitera, 2015).

This project was also criticized because of removal of the stairs in front of the University which Turgut Cansever had implemented on the Square. Upon the collapse of the stairs built by Cansever at the entrance of the University of Istanbul, it was demanded that the destruction of the stairs be stopped (Arkitera, 2014).

Figure 5.31.A photo from the last project of Beyazit Square (Photo by A. Arlı)

With the media news of destruction of historical monuments in Beyazıt Square, the university students who were enrolled in department of the archaeology- art history- conservation and restoration of movable cultural heritage, protested the Conservation Commission and the Archeology Museum (Bianet, 2014). In the

statement made by the students, the rearrangement project of Beyazıt Square was initiated without asking the public, the daily use of the Square was restricted, and the artisans in the Square were suddenly exiled (Bianet, 2014).

Figure 5.32. News about demonstration on the last Beyazıt Square (Source: https://m.bianet.org/biamag/kultur/160265-beyazit-meydani-ni-arkeoloji-ogrencileri-koruyacak

CHAPTER 6

CONCLUSION

This study shows that there was a common idea on the necessity of creating a modern square since the 19th century. Before the foundation of Turkish Republic and in the early Republican periods, the concept of "Square" indicated a remarkable importance in terms of the development of urbanism thought. Creating a square is not about only the development of a city. It consisted of a series of indicators such as the political power, economical structure, cultural development and social life. As well, it was a significant marker regarding the existence of public sphere. In this sense, Beyazıt Square and the representation of it also turned out to be a showcase of the dominant ideology. For the given reasons, the Square has a strategic importance in terms of the visibility of power in the urban space.

In this thesis, I investigated the processes of change of Beyazıt Square and the reasons leading to it, which has been changed repeatedly considering the form, function and meaning from the late Ottoman Period to the present.

I firstly focused on the reasons of constant attempts of formation, targeting Beyazıt Square. There was no aim of creating of a public sphere on Beyazıt Square in the beginning. At first, the square was built as a huge space after the demolition of structures belonging to Janissaries. The space was used by the new army for quite a long time and became the Square of military. Although there were some continuities left from the Late Ottoman Period, there were important differences in the process of creating the Square in the Early Republican Era. During this time, the changes made on Beyazıt Square provide important insights on the transition process from the Ottoman Empire to the modern nation-state. Beyazıt Square has been influenced in different senses by the modernization experience of Turkey after 19th century. Although there were some continuities left from the Late Ottoman Period, there were important differences in the process of creating the Square in the Early Republican Era. During this time, the changes made on Beyazıt Square provide

important insights on the transition process from the Ottoman Empire to the modern nation-state. Beyazıt Square has been influenced in different senses by the modernization experience of Turkey after 19th century. The image of the square which reflected the ideals of the Republican regime could be a medium for the socio-cultural transformation of the society.

The main target for creating the square was to make it similar to the western countries, which was fundamentally implemented by modernity and rationality on urban space. Creating an open and large Square in the western style meant producing the concepts such as orderness, visibility, planning, beautification, controlling and aesthetics on the square. A large and open Square with a monumental image in the middle of it meant more than a physical form. It represented the European values.

The dominant ideology of new regime was integrated on Beyazıt Square by the help of the knowledge of experts and intellectuals. In order to understand the role of the specialists, I examined the effects of city planners, architects, engineers, bureaucrats, political leaders, and intellectuals on Beyazıt Square. I analyzed the process how the specialists envisioned the Square and how the Square was re-produced according to the dominant ideology.

Beyazıt Square was re-produced not only in terms of the spatial changes but also by means of/in accordance with the discourses of the political power. The discourses have changed in parallel with the ideology of dominant power. On the table below, it is shown some prominent concepts about changes on Beyazıt Square. By this table, increasing or decreasing, reiterated and changing of prominent concepts on Beyazıt Square were shown in different periods.

Table 6.1. The produced Concepts about Apprehension of Beyazıt Square in Period

The Late Ottoman Period	*The Early Republican Era*	*Mid 20th Century*	*2000's*
The Square of Military	Creating of a modern square	Creating of a modern Square	A ruined Square
Beautification of the Square	Transforming into the Etoile Square	The square as a junction point in traffic flow	An irregular Square
Creating of a European Square	Beautification of the Square		There is no square
Transforming into the Etoile Square	Creating of an open and large Square	Creating a peaceful square	The politic Square
		An uncertain and fragmented Square	The architect Turgut Cansever's square project
	The Square of University		
	The Square with the pond	Dis-identification of the Square	The renovation of Square
	The Square of Turkish Revolution	Transforming into the courtyard of mosque	Rehabilitation of the historical Square
	A cultural center		
	A Liberty Square	The square with a new pond	
		The pedestrians zone	
		The Square as a flea market	
		The politic Square	

In the Late Ottoman Period, Beyazıt Square was aimed to be transformed from a military Square to a European-style Square. Creating a Square as similar to the European Squares was a signal of the modernization movement. However, the political power did not aim to a social change throughout the country. In the late Ottoman Period, it was offered several the great Beyazıt Square projects which were planned to change Beyazıt Square and the surroundings of it. However, most of them were not implemented.

In the Early Republican Period, İstanbul, the former capital city of the Ottoman Empire, had been disregarded by the new government. Therefore, the greater projects had been mostly planned in Ankara, as it is the new capital city. Even though, Beyazıt Square was seriously effected by the spatial changes made in general. As I put, creating a Square in the modern style meant to produce the concepts such as openness, width, orderliness, planning, symmetry, beautification, controlling and aesthetics on the square. Another meaning of creating a modern square as such was also strongly related to the creation of an image of society which had fundamental European values.

The representations on Beyazıt Square connected with tradition and religion had been replaced with that of secular and modern. Especially, allocation of the building from the Ministry of War to İstanbul University was a big influence on socio-cultural environment of Beyazıt Square.

Later, Beyazıt Square began to be known as the "Square of University". The Square has become the center of many youth movements, as well as meetings and demonstrations. Thus, this helped the Square gain/contributed the Square to gain the feature of public space.

After transition to the multi-party government, the imagination aiming to create a modern Square continued. Yet, this time it was America that was modelled instead of Europe as the ideal urban space. The highway transportation system considerably influenced Beyazıt Square in this period. The square became as a junction point in traffic flow. Beyazıt Square and its surrounding had been transformed by the interventions from the local people, which also shows that the urban conscious had started to develop. Beyazıt Square and its surrounding underwent many transformations as a result of Menderes operations. After these interventions, there were harsh critics regarding the Beyazıt Square that referred the Square as an "uncertain and fragmented" place.

Between the years 1980s and 2000s, the discussions on the organization of Beyazıt Square decreased compared to the previous periods. The Square was closed to the political movements for the sake of the order and security of society. In addition to that, an important part of the youth movements shifted to Taksim Square. The Square, thus, lost its attraction on the youth. The settlements and central business area around of the Beyazıt Square moved from the historical peninsula through the north of the city. The Square has been used mostly by the venders. It was known as an important place of so called "suitcase trade". The negative perception of Beyazıt Square has even been mentioned in the newspapers from time to time. Also, several mayors promised to organize the Square. Especially rebuilding the pond was emphasized but never actualized.

In 2013, İstanbul metropolitan municipality started a debate on the renovation of Beyazıt Square again. The project was not open to an architectural contest. The discourse of the new project was on "making people feel a historical atmosphere". On the other hand, the last project was also accused that it attempts to destruct historical buildings on the Square.

In this study, I realized that creating a Square was an ideal of political power. Each element on Beyazıt Square has touched an important place in collective memory. The removal or making invisible of the elements caused breaking of connection with the cultural references and symbols. Each political power has strategically produced its own space via both the urban planning and official discourses. However, they could not produce a new lived space. Beyazıt Square was imagined in different ideals by the dominant power, but the ideal Square could not be realized. It was aimed the historic square regain real identity, but the problem was that the identity would be implemented in any case. In this sense, though Beyazıt Square has an important place in collective memory, it is hard to say that The Beyazıt Square refers to a public space.

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