THE RESTITUTION PROCESS IN CONSERVATION: DISCOVERING THE HISTORY OF ŞEHİT ALİ PAŞA LIBRARY (1)

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INTRODUCTION: THE CONSERVATION PROCESS

Cultural heritage sites are the memory of the humanity, because they represent the identity/multi-identity of an area with respect to architectural characteristic, spatial organization, construction technology, or use of material. Furthermore, they give an idea about the daily life, economic conditions and social structure by interpreting the built environment and historic documents of the previous periods. All the given parameters define the identity, and preserving the identity or identities provide to sustain the historical continuity of cultural heritage (Feilden & Jokilehto, 1998). The crucial point is how the conservation process is managed or which criteria and priorities are important. There are legal regulations and specific articles to define the rules and governmental authorities to control the convenience of the process. However, analysing and studying the cultural heritage sites in the preparation of the conservation project is more critical, because the building or the site are analysed, documented and grasped comprehensively in that phase.

Conservation projects have three main parts named as the architectural survey, restitution and restoration. The architectural survey is the basic part to grasp the cultural heritage site. In this phase, cultural heritage site is documented with its architectural organization indicating the plan, section and façade drawings, material characteristic, deterioration analysis with the contribution of literature survey about the history and archival documents of the site. Studying on the site is very efficient for understanding the building and during the all phases of the conservation project the site should be visited to elaborate the research. The second phase is the restitution or historical analysis, which will be emphasized in this paper with its importance, methodology and research process. In the restitution, the previous periods of the cultural heritage are investigated in terms of discovering the donor and the date of the first construction based on historic records about the building such as the land register, tax register

or construction diaries, documents about the repairs, new additions or re-functioning. A deep research on the documents, or in the archives is not enough to present and verify the original condition and previous layers. The building may have also important clues about its past, repairs or additions in its body, and these clues can be read in differences in materials, construction techniques or spatial organization. In other words, restitution is the interpretation of the researcher based on a scientific methodology dealing with the confidential historical documents or sources, and the findings within the building. Because, the findings and proposals in the restitution will be the basis of the restoration phase together with the current conditions or needs. All the decisions for conservation are planned in this phase: the physical or chemical interventions to prevent the building from deterioration and substation its existence, material replacement, integration or structural strengthening and new spatial organizations if it is needed (Ahunbay, 2009).

As underlined, the restitution is very critical to document the layers and the historical narrative of the building. In this paper; the research process and interpretation of the findings will be exemplified and discussed through a complex cultural property in Istanbul, which is addressed Şehit Ali Paşa Library. The history and location of the library with its environmental relations in urban context will be examined to define and understand the building. The multi-layered characteristic of Şehit Ali Paşa Library will be interpreted based on the spatial features, structural details and the variety in the masonry types and materials. All these information and documents are gathered for the preparation of the restitution for Şehit Ali Paşa Library. However, proposing a certain and single restitution proposal is impossible due to the lack of information or historical maps about the previous periods of the area that the library established, confusing evidences and traces on the building or characteristic architectural details, which will be explained in the following phases. Finally, the restitution and the findings will be discussed to present the uniqueness of the building, and guide other researchers who work on this field about the potentials and possibilities of a cultural property by discovering what it tells, keeps, or asks.

THE CASE STUDY: ŞEHİT ALİ PAŞA LIBRARY

Libraries are educational institutions, which had important roles in both the society and the state in the Ottoman Empire. Establishing new libraries within the madrasah or other religious complexes inherited from the Muslim or Seljuk States continued throughout the Ottoman period as a tradition, although the origin of the libraries were going back to the pre-Islamic periods (Altay, 2015; Cunbur, 1963). The Ottoman Sultans, from Orhan Bey to Mehmed II, founded scientific and educational institutions. In this regard, the period of Mehmed II was a turning point. After he took the city of Istanbul, the city was turned into the new capital, as well as the cultural and scientific centre of the empire. During the reign of Mehmet II and in the following centuries, the number of libraries increased, new libraries were established particularly in Istanbul and other Balkan or Anatolian cities (Erünsal, 2008). In the Ottoman Empire, libraries could be categorized according to building typology, location and purpose of foundation (Erünsal, 1999; Soysal, 1998):

- Public libraries founded in/near educational or religious institutions such as madrasahs, schools or mosques
- Private libraries founded in the palaces

- Libraries founded in/near convents, dervish lodges or tombs.
- Private/personal libraries in houses or rooms.
- Independent libraries

Most of these libraries were founded by sultans, sultanas, viziers and governmental officers (Baysal, 1991; Erünsal, 2003). As in the Seljuks, the books were used in educational activities in the Ottoman Empire and were preserved in the bookshelves of the madrasahs, or in the body of the building complex (*külliye*), until the establishment of the independent libraries. Almost all of the libraries were established as a foundation, *vakıf*, and the information about library such as collection, income, expenses and librarians were saved to the charter of foundation *vakfiye* (Rukanci & Anameriç, 2006).

In the second half of the 17th century, Köprülü Library was built in Çemberlitaş in İstanbul by Fazıl Ahmet Paşa on behalf of his father Köprülü Mehmet Paşa as a new type of library. It was the first example of an independent library building. In this new approach, the library had a special room for storage facilities and also for the staff who were responsible for the service and security (Erünsal, 2008). In the 18th century, starting from the period of Sultan Ahmed III (1703-1730), many changes and innovations took place in the fields of architecture, culture and art. In this century, there had been a large increase in the number of independent libraries not only in Istanbul but also in the provinces of the empire.

A short review on independent libraries is necessary to state the architectural typology and historical background of Şehit Ali Paşa library. The libraries in the 18th century had rectangular or square shape plan and usually had have single or two rooms. They were mostly elevated from the ground to avoid moisture problems and provide ventilation. They were masonry structures built by stone, brick or both. The spaces are covered by dome or vault(s), and iron doors and window shutters are used to protect the book collection from the fire and also for security reasons.

Şehit Ali Paşa Library is one of the earliest examples of the independent libraries in the 18th century. As mentioned above, libraries have some similar architectural features related to the structural system, construction techniques, building materials and geometry of plans. This is, of course, about rationality and logic of the building construction technology in the Ottoman Era. Some independent libraries dated to 18th century differ from others in terms of settling, scale, building form, materials or ornamentation such as Library of Ahmet III (1718), Library Mahmut I (1742), Nur-u Osmaniye Library (1755) or Hagia Sophia Library (1740). Because, they were founded in the name of sultans as a part of larger building complexes. Şehit Ali Paşa Library can be compared to the libraries such as Çorlulu Ali Paşa Library, Feyzullah Efendi Madrasah Library or Hekimoğlu Ali Paşa Library in terms of the identity of the donor and the building scale, but any of them cannot be indicated as an exact similar example. Şehit Ali Paşa Library is an independent structure that has in its own garden similar to Atıf Efendi Library (1741), Ragıp Paşa Library (1762) and Murat Molla Library (1775-76). Examining the plan scheme, libraries constructed before the 18th century have a central space covered with dome and semi-open space defining the entrance. Since the beginning of the 18th century, this traditional plan scheme has started to change (Kubilay Yetişkin, 2000). The plan configuration of Şehit Ali Paşa Library can be seen as the first example of the reformation on traditional schemes. The domed, square shaped reading room was expanded with adding a vaulted space in Şehit Ali Paşa

Library. Afterwards, similar plan typology was seen in reading rooms of Aşir Efendi Library (1741) and Hacı Selim Ağa Library (1782). As indicated, describing the entrance of the main space with a semi-open area repeats in Şehit Ali Paşa Library but not in the ground level. However, in current situation this area is a closed space but in the first planning it is thought that it was a semi-open space such as Hekimoğlu Ali Paşa Library or Halet Efendi Library. It is crucial to note that Şehit Ali Paşa Library was not built in a single phase, but this fact will be discussed in the restitution part.

History and Location of the Library

Şehit Ali Paşa Library has a strategic and important location in respect to the surrounding structures. It is located at the northeast direction of Şehzade Mosque, which was built by Architect Sinan in the 16th century, at the east direction of Damat İbrahim Paşa Complex, in a parallel direction of Valens Aqueduct, and in the courtyard of Vefa High School (**Figure 1**) . The library can also be seen in the historic maps such as Ekrem Hakkı Ayverdi Maps (1875) (**Figure 2**) German Maps (1913-14) (**Figure 3**), Pervititch Maps (1934) (**Figure 4**).

The extension of the Valens Aqueduct is stuck in the garden wall of the library and it is important to examine the relationship between the aqueduct and the building. It is known that the part of the aqueduct around the library was demolished during the earthquake in 1509 (Müller-Wiener, 2007); that means the library was definitely constructed after this earthquake. Because, the façade facing with the aqueduct looks like the main façade due to its ornamentation. The aqueduct would have been very close to the building, if it was existing during the construction of the library. On the other hand, the garden wall was indicated in Bayezıd Waterlines Map (18th century) as a part of Süleymaniye Aqueduct, which was built to provide water for one of the complexes that was constructed by Architect Sinan during the reign of Süleyman the Magnificent (1520-1566) (Küçükkalfa, 1984).

There are two inscriptions explaining the history and construction date of the library (**Figure 5**). One of them is located within the entrance wall on the Şehzade Mosque Street. This marble inscription consists six rows with the date 1715, which was interpreted as the construction date of the library and briefly, explains the owner of the library was Ali Paşa who was the grand vizier of Ahmet III (1703-1730). The inscription tells that:

> *Bu kütüphaneyi yaptırdı rizaen lillah*
> *Asr-ı Han Ahmed-i Salisde o sadrü'l vüzera*
> *Seng-i tarihini ihrak-ı şikest itdik de*
> *İtdi asım âna bir beyt-i mücevver inşa*
> *Talib-i ol gel bu binayı Ali Paşa yapmış*
> *Yüce bir darü'l-kütübdür ki aliyyü'lâlâ* (**2**)

The inscription tells about a fire and demolish occurred in the place of the library, but there is not any certain explanation about the date or the impact of the fire. The other inscription is located on the door of the main reading room. It is also made of marble with rectangular shape. The marble inscription's date is 1715 also and says that the building was revived by Ali Paşa by praised in respect to his character, and tells that:

> *Sadrü-l vüzera mihr-i şahenşah-i dânâdîl*
> *Bu buk'a-i vâlâyı lillah idicek ihya*
> *Tarihini geldi hatif böyle didi rahmi*
> *Dârü'l-kütb-i zîba ihyâ-yı Ali Paşa* (**3**)

1-Şehit Ali Paşa Library
2-Vefa High School Buildings
3-Şehzadebaşı Mosque
4-Nevşehirli Damat İbrahim Paşa Complex
5-Valens Aqueduct
6-Remains of Polyeuktos Church
7-Madrasa of Şehzadebaşı Complex
8-Imaret of Şehzadebaşı Complex
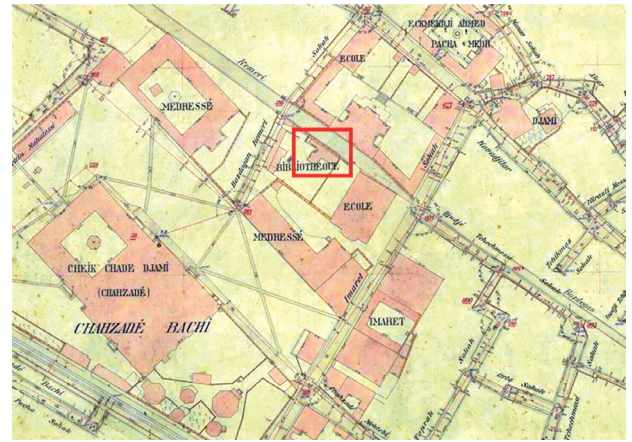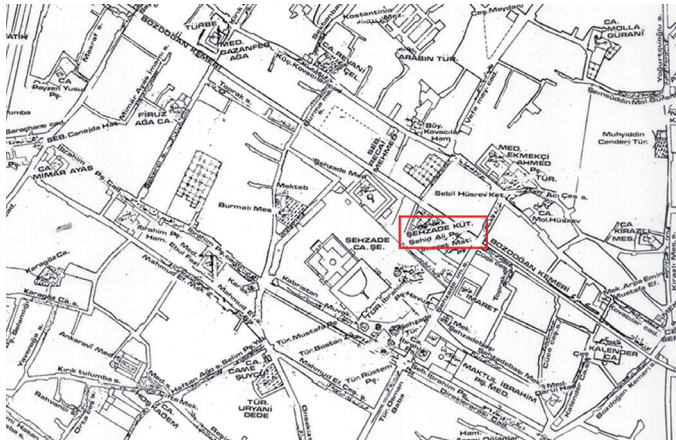
Figure 1. Location of Şehit Ali Paşa Library(https://yandex.com.tr/harita/)

Figure 2. Ekrem Hakkı Ayverdi Maps (1875) (Ayverdi, 1958)

Figure 3. German Maps (1913-1914) (Dağdelen, 2006)
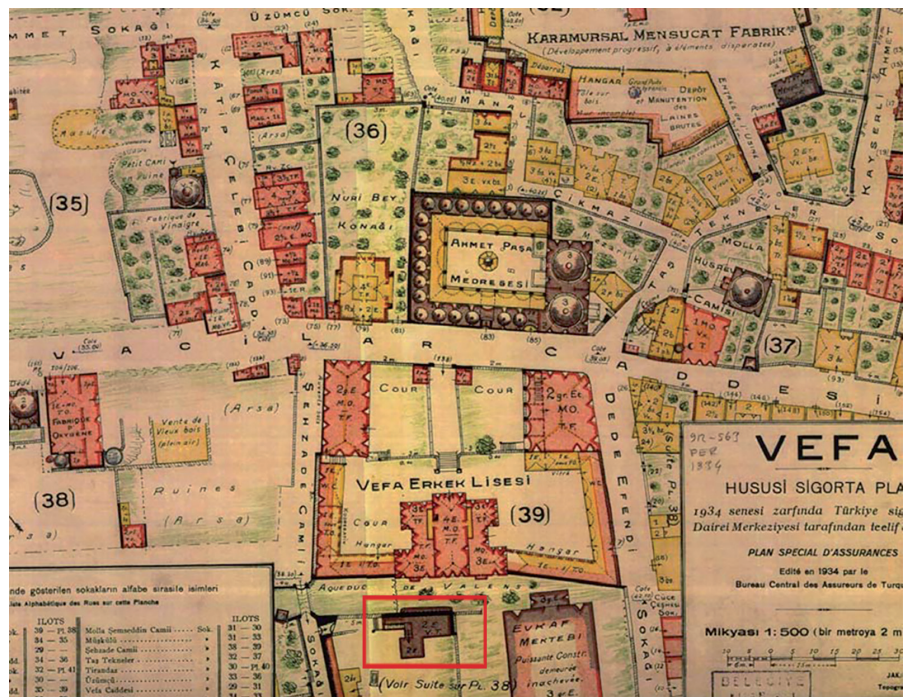
Figure 4. Şehit Ali Paşa Library in Maps of Pervititch (1934) (Pervititch, 2001)

0.00 Level plan

inscription -1

+3.79 Level plan
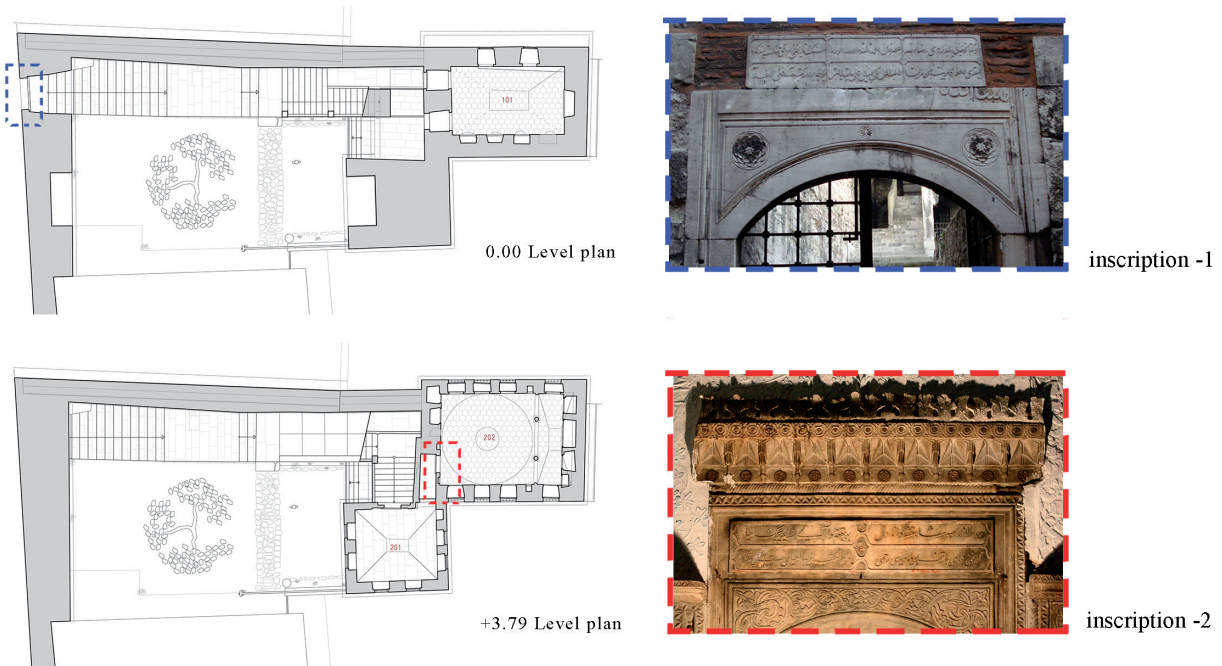
inscription -2

Figure 5. Inscriptions of Şehit Ali Paşa Library

Consequently, inscriptions are reliable and certain proofs for the date of the first construction of the library; and according to the sources, there was a mansion of the Şehit Ali Paşa (he was also the groom of the Ottoman dynasty) near this library, but the certain location of the mansion is not known.

Spatial Analysis and Architectural Details of the Library

Şehit Ali Paşa Library is currently located in the courtyard of Vefa High School in Istanbul and was used as storage of the school for a while. So, the entrance is under control of the school management and after KADEM Foundation (**4**) has rent the building, it is also accessible from the gate on the Şehzadebaşı Mosque Street. The entrance is reached by passing through one of the vaults of the Valens Aqueduct. The garden wall is quite gorgeous to be a garden wall; there are two storeys of huge arches, which strengthen the theory that it was a part of the aqueduct (**Figure 6a**). The marble inscription is above the gate (**Figure 6b**), and the stairs starting from this door lead to the ground floor of the building. The library consists of two main blocks connecting at the second floor. The library was built as ground floor and two floors; there is a middle landing reaching the first floor, and afterwards, the staircase covered by a vault, is leading up to the second floor (**Figure 7**).

Basement floor is consisted of three cellars named as Z01, Z02, and Z03, and their entrances are located on the southwest façade floor (**Figure 8a**). However, Z01 is also open to northwest façade and marked as an entrance covered by a vault. The only space located on the first floor is named as 101 (**Figure 8b**). The entrance of the space is situated on the landing of the staircase on the northwest. The architectural characteristic of the space is not remarkable in comparison to the main hall at the second floor. There are niches in different sizes on the southwest and southeast wall of the space and also three windows on the northeast - and northwest wall -. Furthermore, *şemse* (**5**) with *türk üçgeni* (**6**) are used as ornamentation around the cavetto vault.

4. KADEM (Kalıcı Değerleri Destekleme Vakfı) is a non-governmental foundation.

5. A decorative motif representing sun with or without light, it is used in various types in visual arts. In architecture, during the periods of Central Asia and Iran it has been decorated with plaster, glazed brick and tile coverings on the various of buildings. The motifs can be used on façade and dome adornments of the building (Bozkurt, 2010).

6. It is one of the transition elements between wall and dome in Turkish architecture. It consists of triangles. The basic examples seem on dome of Uyghur and upper version of them seems in Seljuk architecture (Hasol, 2008).
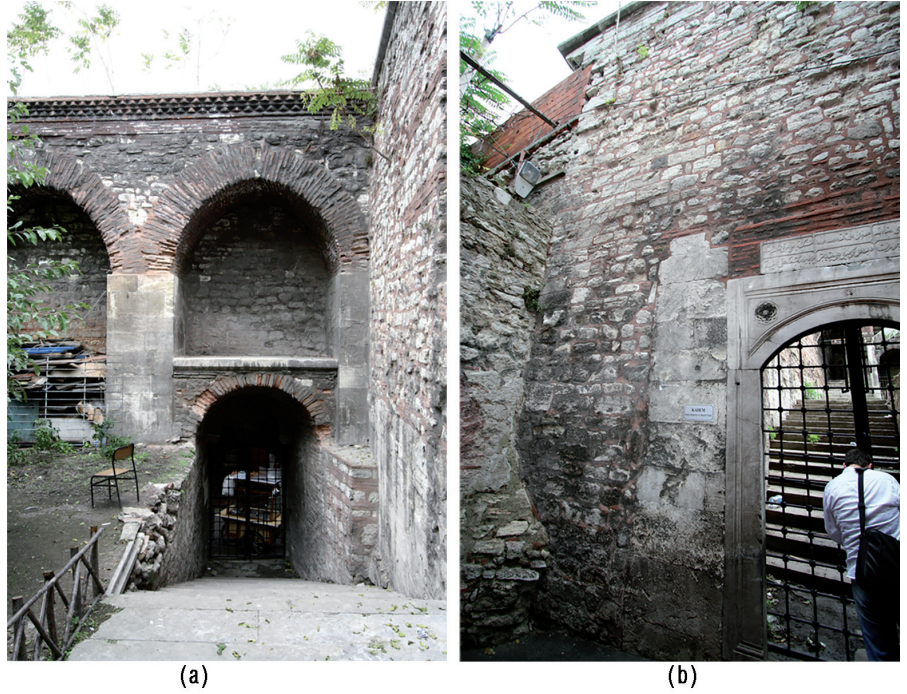
(a)   (b)

Figure 6. (a) The View of the Northwest Garden Wall from the Courtyard and (b) from Şehzabaşı Mosque Street, 2012.


Entrance from
Şehzade Mosque Street

Figure 7. Sehit Ali Pasa Library Section-1, 2012.

7. It is a kind of limestone used as a construction material especially in Istanbul and Thrace. Because of obtaining around Bakırköy in Istanbul, it is named as Bakırköy stone. It is a compact rock, light beige or white in general, fine grained and sandy appearance, high tension and shear strength. Lots of fossils and spaces provide calcite-featured texture. The other important point is high workability and after the air contact, durability of it increases. It is used not only for wall construction but also floor coverings, arches, portals interior (Sönmez, 1997).

8. It is a kind of ornamentation technique on the domes, ceilings and walls, which is made by plaster reliefs with using trowel in Ottoman architecture (Hasol, 2008).

The L shaped staircase covered by a vault on the northwest façade leads to the second floor where the main spaces are located. *Küfeki* (**7**) columns and brick arches are supporting the vault, which stuck to the façade with an iron bar. The staircase leads to the space 201 closed by the original iron cast door. Two columns, which are typically same as the ones at the staircase, are embedded both sides of the door. The main space of the library is reading room where also the books were stored, is named as 202 (**Figure 8c**), and is connected to the room 201 with a short and narrow corridor enclosed by two original iron cast doors. This space is the most glorious space of the building in terms of spatiality, variety in use of materials, ornamentation and decorative elements (**Figure 9**). The space was divided into two parts with marble columns with stalactite capitals and three pointed arches between them. The main square hall is covered with dome, and pendants are used as transition elements. Both of pendants and dome are ornamented with plaster as used *malakari* (**8**) technique. On the other
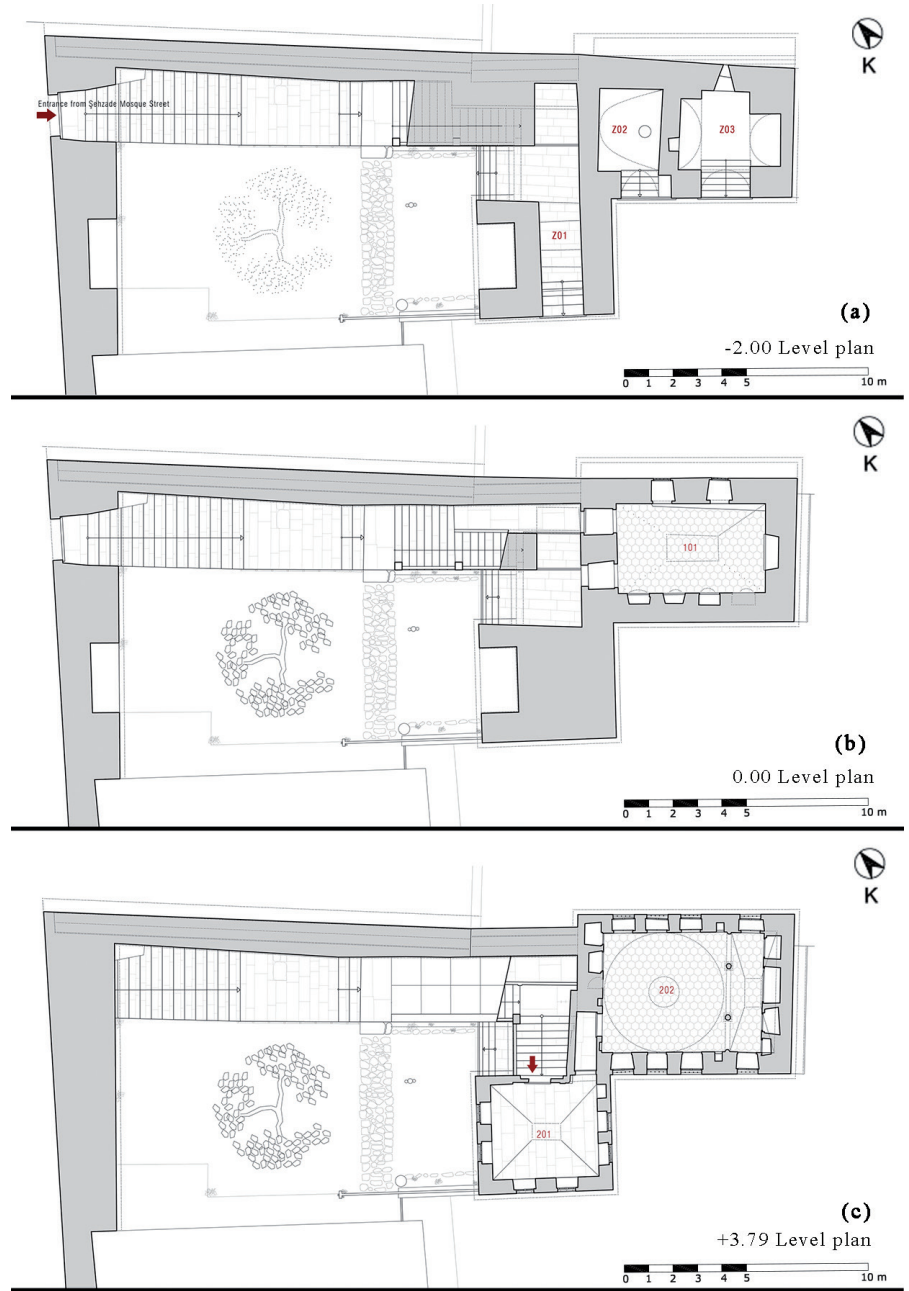
Figure 8. (a) -2.00 Level Plan, (b) 0.00 Level Plan, (c) +3.79 Level Plan, 2012.

9. It is a decorative woodworking technique. Small wooden parts are cut out geometric shapes like octagonal, octagonal or star added to each other without any nails or glue (Yücel, 2002). It is usually used on door and window shutters. Due to using the alburnum and grain of wooden as a contrast, they are not affected by temperature and humidity problems (Hasol, 2008).

hand, the rectangular part of the space is covered by cavetto vault with *şemse* and *Türk üçgeni* ornamentation around it. Furthermore, there are two upper windows at the rectangular shaped secondary part of the space, only can be seen from the interior. On the southeast and northwest walls of the space, six wide niches with *kündekari* (**9**) wooden shutters are embedded, which are considered as book storage spaces. Two types of glazed tiles are used on wall surfaces. The variety of those glazed tiles are most probably because of later interventions. However, this wealthy room in terms of spatial organization, architectural characteristic and ornamentation, clearly shows the structural problems, physical deteriorations, later interventions and the clues of previous phases of the building. Besides, on the northeast

Figure 9. Main Reading Hall, 2012.

wall, the trace of an arch was observed after the leaf cast in autumn, which comes across the niche from the interior.

Analysis of Construction Technique and Materials

After a detailed description of the building, façade characteristic will be examined, which makes Şehit Ali Paşa Library a distinguished example among other 18th century libraries. In this small-scaled building, the diversity in wall masonry is quite impressive, but also engrossing about the original structure and later phases, additions or repairs of the building.

Six types of masonry are observed through the walls of the library and entitled by letter from A to F (**Figure 10**) , (**Figure 11**). Type A is rubble stone masonry with *horasan* mortar; Type B is cut stone masonry with limestone "*Küfeki*"; Type C is alternating wall masonry with two or three rows of brick and a single row of rubble stone; Type D is cut stone masonry with *Od Taşı* (**10**)*;* Type E is rubble stone masonry with cement, which is assumed that this wall type wall is an incompatible intervention; Type F is alternating wall masonry with one or two rows of brick and a row of cut stone, which is considered as decorative wall.

The garden walls of the library are mostly built in rubble stone masonry (Type A) with *horasan* mortar (**Figure 6b**). Obviously, the walls were repaired in the past and the most recent repair was in 1970s according to the archives (Directorate of Foundation Archives,1971). The gate on Şehzade Mosque Street is assumed that it was opened after the first construction considering the edges of the door case. The stones around the marble door case are well-shaped limestone blocks and the pattern of this part is clearly different from the general pattern of the garden wall. Besides, the traces of windows can be observed on the upper side of the wall. There are great arches located in the garden wall that can be seen from the interior, and a semi-circular vault covers the entrance. These architectural elements were built with massive brick. The arches creating niches on the wall are merging on the massive columns, which were constructed with rectangular limestone blocks (Type B) (**Figure 6a**). The other garden wall on the perpendicular axis to the wall on Şehzade Mosque Street was built in rubble stone masonry. According to the archives, this wall was also repaired several times in the past (Directorate of Foundation Archives,1971). Furthermore, there are traces of arches on that wall, but unfortunately any information could not be found about their origin.

10. It is one of the coarse sandstones with green color. Due to having fire resistance, it is used usually for oven or in the construction invisible side and filling material (Sönmez, 1997).
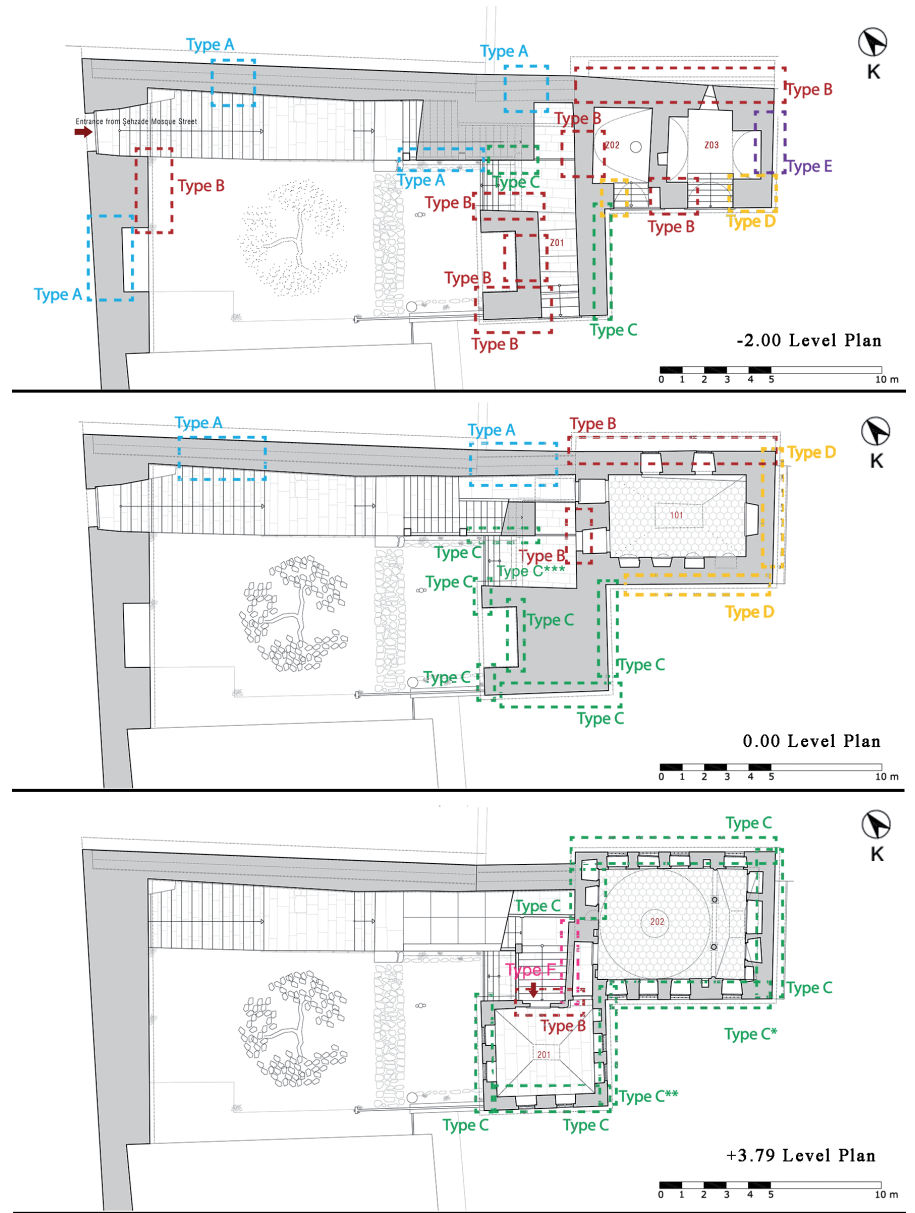
Figure 10. Wall Masonry Types of Şehit Ali Paşa Library, 2015.

After arriving at the garden from the gate on the Şehzade Mosque Street, northwest façade of the library is firstly seen (**Figure 12**). Three types of masonry are observed on this façade. The prevalent wall type is Type C, which is common for two blocks; Type B is observed in the lower parts; and the other wall masonry type is Type F that can be seen from the staircase stuck to the northwest façade of the main reading hall (**Figure 13**). For some reason, this wall looks like as ornamental wall and the pattern of this part is different from the rest. There are rounded limestone blocks, which rise from the wall and the staircase is stuck in this wall, which is very contradictory situation. Because, it is not a common thing to put a staircase in front of this kind of ornamental wall in the first planning. Therefore, it is possible to claim that the staircase was added later than the first construction in the past, but not very close to today. Another important detail should be mentioned is an arch and a niche at the lower side of the front block; Type A masonry is detected and inside the niche, there are two
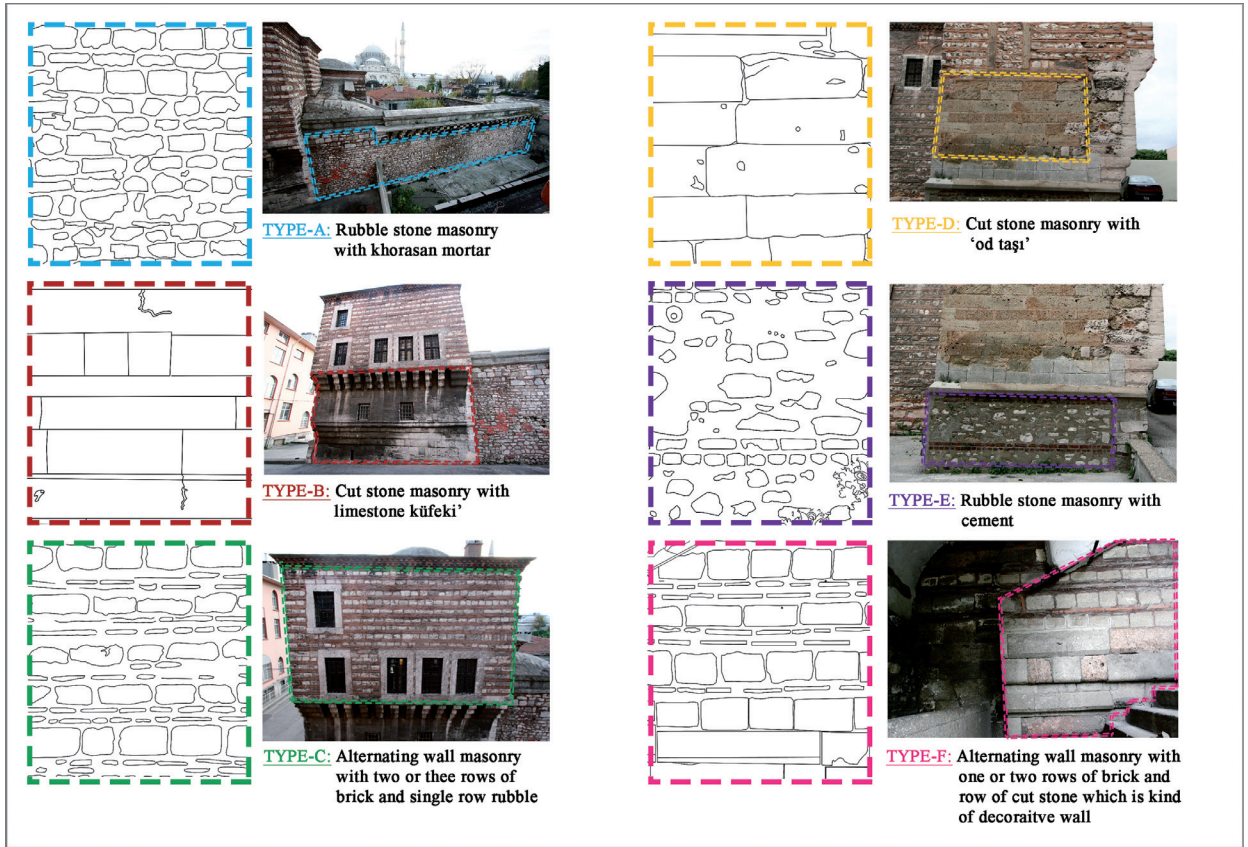
Figure 11. Samples of Wall Masonry Types of Şehit Ali Paşa Library, 2015.

Figure 12. The Northwest Façade, 2012.

arches and a fountain hole, which does not work today. Above the niche, there is an inaccessible space, which is quite stimulating to consider (**Figure 14**). The functional theory of this space will be discussed in the third section.

On the northeast wall of the semi-open space under the staircase, two types of masonry are detected. Although two of them are alternating wall masonry, the number of brick rows is different and the intersection of

Figure 13. Northwest Façade, Type F Wall Masonry View from Staircase, 2012.

Figure 14. Şehit Ali Paşa Library Section-2, 2012.

these two walls is quite distinct (**Figure 15**). Type C defines the masonry type above the arched gate of the cellar and the outer part of same block including the pointed arch and the fountain. Although both of them are defined as Type C, the rows of brick or stone do not follow each other along the same axis, which may refer that these walls belong to different periods.

On the southwest façade of the library, three types of masonry are observed; Type B, Type C and Type D (**Figure 16**). Mainly, limestone blocks are used in construction of the lower part of this façade, but the southeast corner of the smaller block, there is an area constructed in Type C, which is considered as an intervention in the past. According to the photographs dated 1971, this building was repaired and the cement part, which was an inappropriate intervention in the past, was replaced the original fabric the decision of Directorate of Foundation (**Figure 17b**). Alternating wall masonry of southwest façade consists of two rows of brick and a row of stone. The lower part of the main reading hall, there are two types of material; limestone and *Od Taşı,* which is known its resistance to fire. Thus, it would be a repair as a result of a fire as indicated in the inscription. Besides, there are six windows and a dovecot with limestone edges on this facade and five of the windows have limestone window frames in spite of one of them has *Od Taşı* window frame, which probably could be replaced during a repair in the past. In addition, above the windows on the smaller block, there are brick-filled relieving arches and three rows of brick and cut stone blocks are placed on the upper parts of the main reading hall (**Figure 16**).

Figure 15. Northeast Wall of the Semi-Open Space Indicating the Difference in Masonry, 2012.
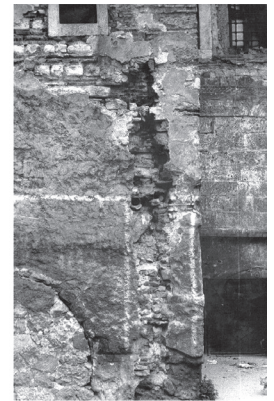
Figure 16. Southwest Façade, 2012.

Figure 17. (a) Northeast Garden Wall of the Library, (b) Southwest Façade, Terracotta Water Pipes in the Wall 1971 (Directorate of Foundation Archives,1971)

(a)   (b)

Type B, Type C, Type D and Type E wall masonry types are observed on the southeast façade. The larger block was completely built in alternating wall masonry. Besides, there are two windows with limestone window frames and above them there are brick-filled relieving arches. On the upper part of this wall, partial brick masonry wall is seen, which is most probably a partial repair (**Figure 18**). The lower part of the wall is built in rubble stone masonry with cement mortar, which indicated that this part of the wall is more recent than the upper parts; in the middle part of the wall is Type D. The northeast corner of the façade, there are limestone blocks and the ornamental stone profiles are quite distinguishable from that view. Above Type D masonry part, a door case, which was filled with brick and stone, is considered as a clue for the restitution proposals.

The northeast façade of the library is the most spectacular one in compared to the other façades; because there are load-bearing ornamental stone elements starting from the southeast corner to the end of the garden wall (**Figure 19a**), (**Figure 19b**). The northeast façade consists of two types of masonry; Type B and Type C. The basement and the first floor of the library were constructed in cut stone masonry with limestone blocks and at the bottom of the windows, rounded stone profiles are observed. Second floor wall was built in Type C, alternating wall masonry, and there are five windows with limestone window frames. The projection of the second floor is carried by the load-bearing stone elements. The wall between the north corner of the library and the point that the stone profiles of the garden wall start was demolished in the past and was repaired in 1970s. However, there is something different in the wall fabric, which will be explained in the following section.

Figure 18. Southeast Façade, 2012.

(a)   (b)

Figure 19. (a) Northeast Façade, (b) Garden Wall and Load-Bearer Stone Projections, 2012.

To sum up, the construction technique and material analysis of Şehit Ali Paşa Library indicate many possibilities on restitution studies. As specified in this section, changes in the construction technique and material can refer to a different period throughout the lifecycle of the building. When the use of material is merging with the traces on the building, alternative discourses can be produced according to the findings, of course, applying the archival materials if they exist. Thus, a detailed analysis on construction technique, material, deterioration and interventions during the survey phase is a principal requirement for research of the restitution process (**Figure 20**). They will be the basis of further findings and information gathered from the analogical survey and historical documents.

A DISCUSSION ON THE RESTITUTION ALTERNATIVES

Given all the architectural characteristics, spatial organization, different wall construction types, materials, observable changes and additions on the building, Şehit Ali Paşa Library is considered a multi-layered structure. Following the in-situ traces and examining the historical sources and documents, different periods, which do not mean that in a certain chronological order, of the library are designated as preliminary proposals

Northeast Facade

Northwest Facade

Section- 1

Section-2

Hair crack
Surface erosion
Dirt
Unqualified repair
Cement based intervention
Deterioration of wood

Detachment of plaster
Corrosion
Efflorescence
Loss of material
Unqualified addition
Biodeterioration

0 1 2 3 4 5   10 m

Figure 20. Samples of Deterioration Analysis, 2012.

to discuss and develop (**Figure 21**). To explain the architectural features and spaces specific to the particular period, the data gathered from the building itself and literature survey will be discussed in terms of analogic survey, the traces and changes observed within the library, and archival documents.

As indicated in this study, this library has been compared with other 18th century libraries in respect to spatial organization, use of material and construction technique such as Hekimoğlu Ali Paşa Library or Halet Efendi Library (Şahin, 2009b). However, the similarity between the library and the residential typology named as Phanariot House and Balat House is also remarkable (Gurlitt, 1999). The section of the Balat House and the Şehit Ali Paşa Library is almost the same; the basement floor as cellars, a middle floor and ornamented main floor in two parts at the top represent the same spatial characteristic with the library (**Figure 22**). These houses were located at Fener and Balat districts, which are on the seashore district of Golden Horn and Gurlitt (1999) states that the characteristic of the houses
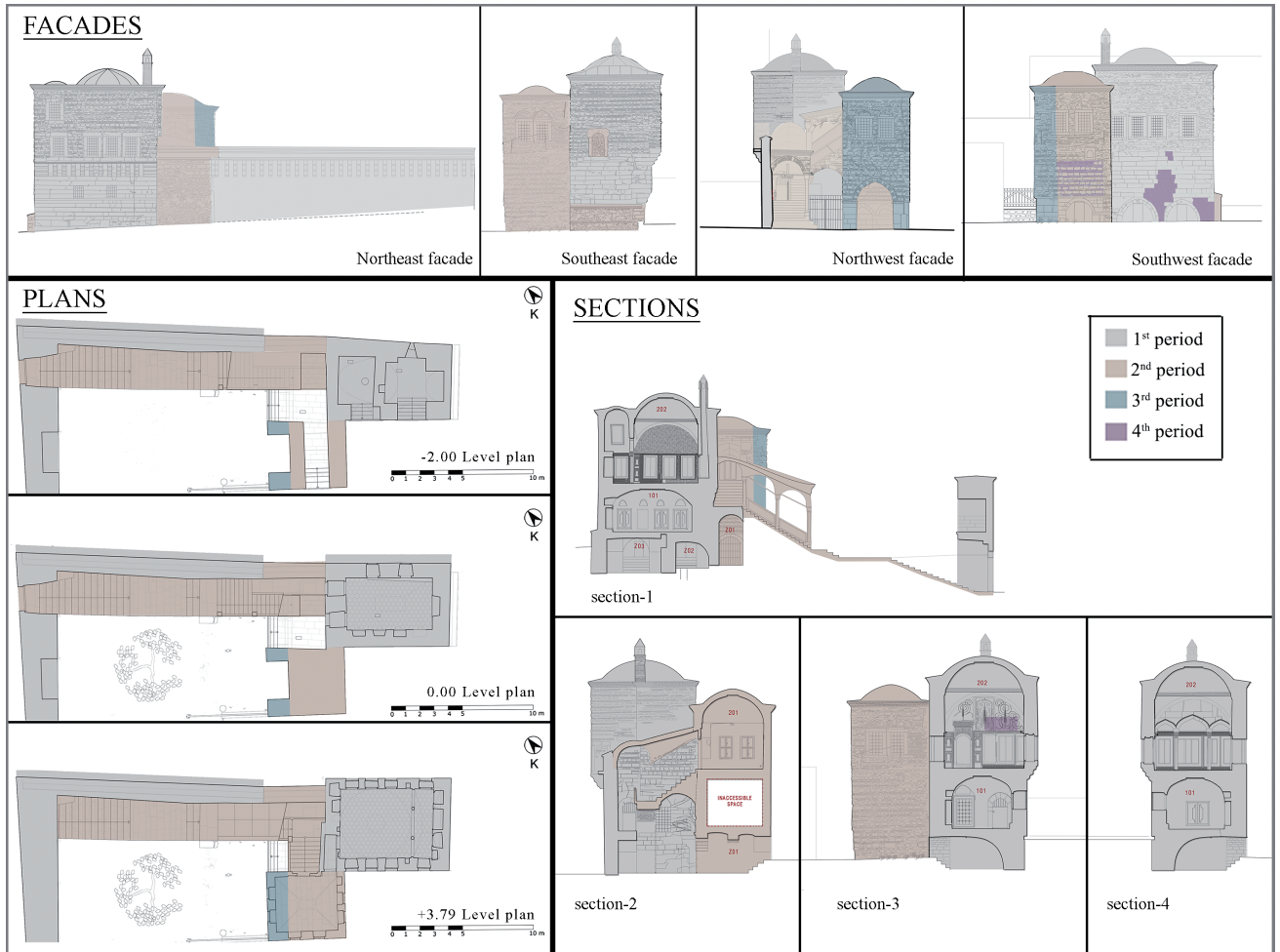
Figure 21. Previous Periods and Situation of the Library on Facades, Sections and Plans, 2015.

dated in 17th century. In the scope of this study, the specifications and use of these houses will not be examined in detail, but the influence of that typology on the architectural characteristic of Şehit Ali Paşa Library will be kept as a research question about the origin of the building.

According to the archival records (**11**), the architect/conservation specialist, Ali Saim Ülgen, reported Şehit Ali Paşa Library in detail and he documented the library with its architectural and structural details including decays, deterioration and concerns for the future of the building. Besides, in this record, a timber structure in the garden of the library is mentioned, which was named as the residence of *hafız-ı kütüp* (**12**) (**Figure 23**). This timber structure in the courtyard is also seen at German Maps and Pervititch Maps as *tekke* (**13**) building (**Figure 3**), (**Figure 4**). However, although he indicated the current problems and the need for a comprehensive repair, the library had not been repaired or restored until 1971. In the previous years, this timber structure was collapsed or destroyed for some reason and a new concrete structure was built in different size. However, in current situation, it was also demolished.

In previous studies, it has noted that Şehit Ali Paşa Library raises on three pointed arches from the basement (Budak, 2006; Küçükkalfa, 1984). The wall between Z02 and Z03 is quite inexplicable in terms of its section and relation with the vault covering the space and this situation supports the
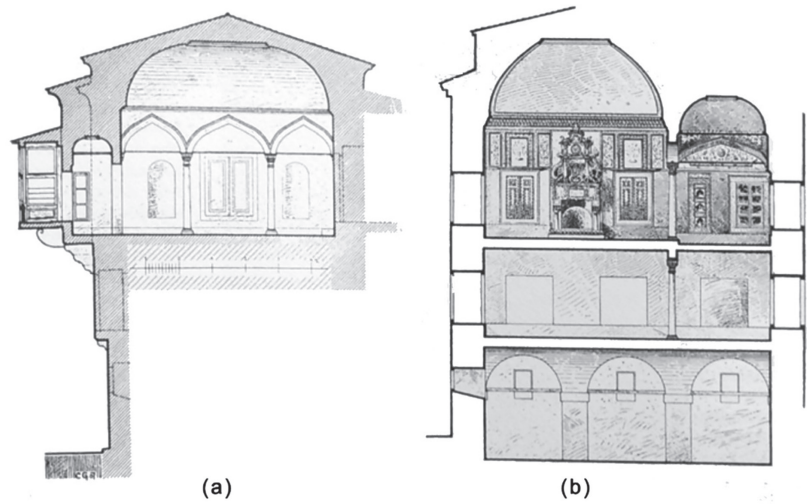
Figure 22. (a) Phanariot House and (b) the Sections of Balat House (Gurlitt, 1999).
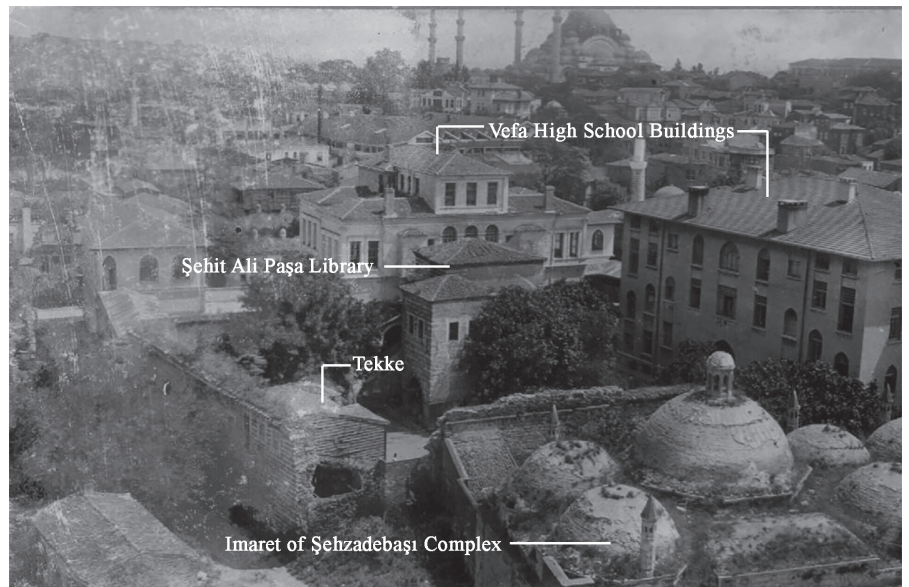

Figure 23. Şehit Ali Paşa Library, Vefa High School and the Timber Structure in the Courtyard, 1943 (Ülgen, 1943).

11. File number is 724 in Encümen Arşivi (the archive of the city council) (1943).

12. The librarian who has the authority of the library and protects it in Ottoman libraries (Erünsal, 1997).

13. It is the place where education on mysticism is given by a sheikh. The architectural organization of the same sect is assembled together with their murshids. It is named variously, because of the difference of region, period, sect and function. However, in the Ottoman period, *tekke* was used more widely than others (Tanman & Parlak, 2011).

14. *Taş oda* refers to a room, which was designated to keep the valuable property safe and constructed with stone avoiding from fire and provide security. This type of space could be seen in some timber mansions during the Ottoman era and it has to be connected to the mansion in theory for practical use (Küçükkalfa, 1984).

claim that the basement floor was open in the past. However, there are no documents, maps or photographs showing this previous condition of the building in the archives or publications. Furthermore, Küçükkalfa (1984) states that the entrance hall (201) of the main reading room was an open sofa such as Halet Efendi and Hekimoğlu Ali Paşa Libraries, which were built in 18th century. Considering their construction dates, they could be built similar to each other as a result of representing the typology of that period. As emphasized, the columns and capitals at the staircase on the northwest façade are typically same as the columns embedded in the northeast wall of the room 201 (**Figure 24a**), (**Figure 24b**). Therefore, it can be claimed that the space was an open sofa, but it was closed afterwards for some reason by filling between the columns with stone and brick and removed some of the columns to build the staircase. This claim brings new discussions, but before that, the staircase should be examined in detail. The L shaped staircase sticks to the northwest façade of the library. However, behind the staircase, at the second floor level, three courses of rounded stone profiles are projecting from the façade and it does not make sense

Figure 24. (a) The Columns at the Staircase, 2012. (b) The Columns Embedded in the Northeast Wall of the Room 201, 2012.

that the staircase was built at the first phase of the building (**Figure 13**). Another situation supporting the idea that the staircase is a later addition is the relationship between the landing and the arched door of the space named as 101 (**Figure 25**). Obviously, if the staircase were originated in the first phase, it would not have been fixed to the arch as in the current situation. To conclude, this staircase is a problematic architectural element considering its physical relation with the building, vault formation, and circulation planning.

Apart from the staircase, the variety of the stone forms and types or the number of brick rows are remarkable. Apparently, this building has past interventions through the northwest façade and the others also. Going back to the emerging questions based on the uniformity of the columns and capitals at the staircase and 201, theoretically, the period of closing the open sofa and the construction of the staircase could be same. Nevertheless, if the staircase is a later addition, obviously it is, how would the people reach to the second floor and reading room? It is still a mystery for today due to lack of information and document about the origin of the building and the later interventions. However, it is possible to generate some theories about situation before the construction of the current staircase.

Figure 25. Relationship Between the Staircase and the Arched Door, 2012.

While following the traces what the building tells about its past, many arches behind the plaster, the remains of past windows in the wall, and a significant limestone door case on the southeast façade are confronted. According to the sources, there was a mansion of Ali Paşa next to the library, but the certain location of the mansion cannot be clearly determined today (Küçükkalfa, 1984; Şahin, 2009b). The library and its close environment have certainly been changed many times throughout its life cycle. However, there are some evidences to make a consistent suggestion rather than a speculation. The door case on the southeast façade could be the connection to the Ali Paşa's mansion before it disappeared. Furthermore, the southeast façade wall is thinner than the other walls, which is also questionable situation. In the Ottoman period, timber houses or mansions were used to have a space named as "*Taş Oda*" (**14**) to keep the precious property safe (Şahin, 2009b). Thus, that mansion was probably located at the southeast direction of the library; which had been used as *Taş Oda* of the mansion, and they were connected. Another possibility for the location of the mansion is the opposite direction of the previous suggestion. As underlined before, on the northeast façade of the library, there are ornamented stone projections, which continue along

with the garden wall intersecting the other wall as a part of Süleymaniye Aqueduct (**Figure 19b**)**.** The projections, are built for structural reasons as a load-bearer element, but also have aesthetical concerns. Therefore, continuity of the stone projections for just aesthetical reasons is not logical. It could be considered as a substructure for a building, but any proposals were not submitted in the restitution to avoid assumption due to finding no evidence or document about it. Only, documents obtained in research process for these projections tell that the garden wall was collapsed and it was repaired according to the records of Directorate of Foundations (**Figure 17a**). On the other hand, after the survey, the trace of an arch was exposed due to the leaf cast in fall. This arch could be seen from the photographs dated 1971 in the archive of Directorate of Foundations. Interestingly, this arch is very close to the upper level of the vault covering the staircase. It can be interpreted as there was an opening, a window or a door on the northwest façade and it was filled with brick and stone in the past and the staircase and vault were built afterwards. Going back to the projections, there is a gap between the projections where the building ends at the northwest corner. In this part of the garden wall, the texture is different from the rest and this difference can be seen in the photographs dated 1971. It means that there was a repair or change in the past considering the façade characteristic, and the situation of the entrance gate in the northwest garden wall on the Şehzadebaşı Street is suspicious. As noted by Şahin (2009a), the street façade was emphasized with projections and had wide windows in the 18th century Ottoman libraries. If this façade was designated as the main façade of the library, it is claimed that the entrance gate has been located on the northeast garden wall and removed at an unknown time in the past.

Going back to the interpretation of what the building tells about its past, the variety within the wall patterns and discontinuity of the brick and stone courses should be considered. The semi-open space under the staircase on the northwest façade has a questionable situation. There is a niche including two stone arches and a fountain inside on the same façade. The changes on the wall pattern start with the line defining the depth of the niche. For this reason, it is thought that the vertical section of the front mass where the niche is situated could be a repair or a later addition to extend the building. Still, the wall masonry and materials are same through the cellars in spite of many repairs stated in the governmental archives. Another specific debate about the origin and later interventions of the Şehit Ali Paşa library is the inaccesible volume between the spaces entitled Z01 and 201 (**Figure 14**). Considering the data gathered from the Directorate of Fondations, the southwest wall of that volume was repaired in 1971. Another photograph indicates the damage of the same wall in 1971, a couple of terracotta water pipes are observed in the section of the wall (**Figure 17b**). There are several reasons behind to use this kind of material,but considering the existence of the fountain behind and the aqueducts nearby, the function of this inaccesible volume could be related to water issues. However, this proposal is also not a strong argument due to limited information and findings, but just a consideration to discuss.

Another important issue in the archive documents is the form of the roof of the library before the restoration in 1971. Before that, the roofs seem as hipped roof form, which is obviously a later intervention. However, they were removed after the restoration and two domes covering the blocks became visible again.

Beyond all the interventions documented and all the findings interpreted, obviously, this building had many repairs and layers since it was built. Thus, it makes harder to grasp and understand the interventions, original condition of the building and put them in a chronological order. However, to follow the hidden and visible evidences telling the past of the library as much as possible may lead the restitution in accordance with the archival documents. At the end of the research on restitution, four periods are determined for Şehit Ali Paşa Library:

- First period: The earliest phase of the structure defines the existence of the main reading hall as *Taş oda* connected to the mansion of Şehit Ali Paşa, which is mentioned in the historical sources. However, the certain location of the mansion cannot be known. Nevertheless, it could be located on the northwest direction of the library considering the continuity of the load-bearing stone profiles on the northeast façade and garden wall; or on the southeast direction of the library due to the existence of the doorframe on the southeast façade. In addition, the smaller block may not exist in the first planning due to the possibility of connection with the mansion.

- Second period: As indicated in the inscriptions, the library had a fire in the year that it was constructed. It is a possibility that the mansion may collapse during the fire, but there is not any information about that. However, in the second period, the smaller block may be added to the main block. The pointing between the blocks, wall masonry in the ground floor, the relation between the staircase and the northwest façade support that claim as well the larger block's housing the main spaces, 101 and 202.

- Third period: There is a niche including fountain on the northwest part of the smaller block. Considering the discontinuity of the brick and stone rows between this part and the rest of the block, the vertical axis covering that niche may be added in the later phases of the building.

- Fourth period: This period refers to the repairs conducted by Directorate of Foundations in 1971, which are documented in archival records.

To conclude, these periods are prepared according to the historical sources, previous researches, archival documents and analysis on the building. There is no doubt that there are other hypotheses, however they are not mentioned or drawn to avoid misleading the restoration phase also (**Figure 21**).

CONCLUDING REMARKS

Given the previous sections of the study, Şehit Ali Paşa Library has a significant position amongst the other 18th century libraries due to its multi-layered characteristic, architectural and artistic value, spatiality, relation with its close environment and context; but also many interventions, inappropriate use of building and negligence. Accordingly, the detailed documentation and narrative of the library has been done in the scope of this study utilizing the previous researchers' studies about it.

As indicated, restitution process is mainly the interpretation of the archival documents, historical resources and the physical analysis of the building.

However, the reliability of these sources should also be noticed while proposing restitution alternatives. The information gathered from the building and the findings in historical documents have complementary roles during the restitution studies. It is crucial that to interpret the traces on the building correctly and find a confidential basis to support the claims about the previous periods or interventions.

The inscriptions on the garden wall and in the second floor are the most confidential sources for the first construction of the library and they both indicate that the library was built in 1715. However, there is no information about the existing situation of the area, which means if there was another building on the site, the mansion of Şehit Ali Paşa or another structure. The existence of the mansion was indicated in historical sources without designating exact place, size and architectural characteristic, so the location of the mansion cannot go beyond a claim based on the traces within the building. However, what is known is the library, at least the main reading hall, was built as a *Taş oda* connected to his mansion (Şahin, 2009b).

The analogic survey is quite efficient methodology to analyse and interpret the first planning of the building and later interventions. Analysing similar Ottoman libraries built in the 18th century provides a chance to compare the spatial characteristic, plan configuration and construction technique. For example, the proposal of the room 201 to be an open sofa is based on the comperative analysis between other 18th century libraries and the columns embedded in the walls. The certain date of closing of the open sofa, construction of the staircase and the vault outside, of course, cannot be given. The interesting thing is the library has a problematic vertical circulation system; the main reading hall can be accessed from extremely indirect way. Therefore, previous architectural organization of the library could be the explanation even it does not exist, but it is not possible to find enough data within the building or in the archives to make a proposal.

To sum up, Şehit Ali Paşa library was a complex example to deal with the history, layers, interventions and addititons, but it was a very instructive process and experience to understand how to research inside and outside of a cultural property. The archival documents are extremely important to constitute the historical narrative of the library, but the building also has clues to lead the research. During the extensive research process, many details and evidences were discovered in each phase; they were all documented and discussed together with the archival documents. The synthesis of the data gathered in-situ and from the archives led to the restitution studies consistently. The important thing is avoiding assumptions without any consequent finding or information and being aware of the critical research process of restitution. In the current situation, the access to the library and its courtyard is restricted due to the precautions for conservation of the library and unfortunately, which layers or the peculiar specifications of the library will be still visible after this process cannot be known. Consequently, this study is extremely important to document the characteristic and peculiarity of the building and discuss them with its all layers.

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KORUMADA RESTİTÜSYON SÜRECİ: ŞEHİT ALİ PAŞA KÜTÜPHANESİNİN GEÇMİŞİNİ KEŞFETMEK (1)

Kültürel varlıklarının korunması; rölöve, restitüsyon ve restorasyon çalışmalarını kapsayan çok aşamalı bir süreçtir. Alanın özelliklerini, potansiyellerini ve mimari karakterini anlamak kritik öneme sahiptir. Bu yüzden rölöve aşaması ön araştırmalar ve yerinde gözlemlerle başlar. Mimari rölöve çalışmalarının ardından yapının ilk yapıldığı dönemdeki durumunu ve tarihsel süreçte geçirdiği değişimleri anlamak üzere restitüsyon çalışmaları yapılır. Restitüsyon çalışmaları sırasında arşiv belgelerinden ve yapı üzerindeki izlerden elde edilen bilgiler doğrultusunda yapının farklı dönemlerde geçirdiği yapısal değişikliklerle ilgili alternatif öneriler hazırlanır. Son olarak yapının korunması, yeni ya da mevcut işlevine uygun olacak şekilde müdahale, yöntem ve tekniklerine karar verilerek restorasyon projesi hazırlanır.

Bu çalışmada, Kalenderhane Mahallesi, Şehzade Cami sokak, Vefa Lisesi bahçesindeki 18'inci yüzyıl Osmanlı bağımsız kütüphanelerinden Şehit Ali Paşa Kütüphanesi'nin koruma projesinin rölöve ve restitüsyon çalışmalarına yer verilmiştir. Çalışma dört ana bölümden oluşmaktadır. İlk bölüm koruma süreci ve sürecin işleyişine dair genel bilgileri içerir. İkinci bölümde Şehit Ali Paşa Kütüphanesi'nin tarihsel arka planı, konumu, mekânsal organizasyonu, yapım tekniği ve malzemeleri ele alınmıştır. Çalışmanın ana konusunu oluşturan üçüncü bölümde arşiv belgeleri ve yapı üzerindeki izler doğrultusunda tarihsel analizler yapılmış, restitüsyon önerileri getirilmiştir. Sonuç bölümünde ise bütün bulgular ve düşünceler değerlendirilmiş ve yorumlanmıştır.

Bu çalışmada Şehit Ali Paşa Kütüphanesi'nin tüm karakteristik özellikleri ve katmanları tartışılmış ve belgelenmiştir. Koruma sürecinde mimari

rölövenin ve restitüsyon yorumlarının ne kadar önemli olduğu çok katmanlı bir yapı örneği olan Şehit Ali Paşa Kütüphanesi örneğinde görülmektedir. Kütüphane ve arşiv araştırmalarından elde edilen bulgular yapıya dair kesin bir tarihsel tanımlama yapmak ve restitüsyon önerisi getirmek için yeterli değildir. Fakat Şehit Ali Paşa Kütüphanesi gibi çok katmanlı ve karmaşık yapılar için araştırma yönteminin belirlenmesi, ayrıntılı araştırmaların yapılması, bilimsel, gerekçeli ve tutarlı tarihsel analizlerin gerçekleştirilmesi doğru müdahale kararlarının verilebilmesi için kritik öneme sahiptir.

THE RESTITUTION PROCESS IN CONSERVATION: DISCOVERING THE HISTORY OF ŞEHİT ALİ PAŞA LIBRARY (1)

Conservation of cultural heritage sites is a multi-phased process including the architectural survey, restitution and restoration. Survey phase begins with the preliminary research and in situ analysis, which are crucial for comprehending the specifications, potentials and architectural characteristic of the site. After architectural survey, restitution is carried out to understand the situation in the first period of the site and how it has undergone a change in the historical process. During the restitution studies, alternatives are prepared for various periods by using the traces on the building and archival documents. At the last stage of the conservation process, which is restoration, the interventions for deterioration, repair proposals and spatial organization are determined according to the new/current use.

This study focuses on restitution process of Şehit Ali Paşa Library, which is currently located in the garden of Vefa High School in Kalenderhane Neighbourhood, and consists of four main parts. The first part focuses on general information of the conservation process. In the second part, the historical background, location, spatial organization, construction technique and materials of the building are examined. The restitution or historical analysis process is the main theme of the third part, and all the findings and considerations are evaluated and interpreted in the final part.

In this study, all characteristic features and the layers of the cultural heritage are discussed and documented to indicate the importance of architectural survey and restitution interpretation of the conservation process through the Şehit Ali Paşa Library as a multi-layered example. Unfortunately, the findings in the archives or the libraries are limited to propose certain restitution alternatives or precise historical description for this 18th century library, but it is crucial to underline the importance of detailed research process and methodology, architectural survey to prepare a scientific, reasonable, and consistent historical analyses of cultural heritage such as Şehit Ali Paşa Library as a multi-layered and complex building.

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