

VALUE ASSESSMENT ON HAGIA SOPHIA COMPLEX IN TRABZON

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ABSTRACT

VALUE ASSESSMENT ON HAGIA SOPHIA COMPLEX IN TRABZON

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Hagia Sophia in Trabzon which was built in the 13th century was open to public as a museum after a restoration work held by Edinburg University between 1958 and 1962, however, the building was converted into a mosque by the Pious Foundations Directorate of Trabzon on 5 July 2013.

The aim of this thesis is to define Hagia Sophia's current condition and problems derived from re-functioning as a mosque, discuss its historical background and intervention history to assess existing and potential values for future interventions from a viewpoint of an art and architectural history and conservation of cultural heritage.

For this aim, the historical background and intervention history, analysis of the current condition and effects of the latest interventions, and finally a comparative study and value assessment were made to determine the distinctive features and values of the heritage in this study. It is understood that the building witnessed several of change in functions and interventions which can be evaluated under four periods, and it is important to note that the building was seldomly used as a mosque and abandoned before the 19th century according to the notes of travelers.

To conclude, today while the Hagia Sophia is in good condition structurally and displays distinctive historical, symbolic, artistic and architectural values, latest implementations resulted in the degradation of the values and they are inadequate for presenting and conserve the values of the of the heritage as frescoes which are not suitable for Muslim at the dome, naos, and bema of Hagia Sophia were covered with curtains and opus alexandrinum tiled floor at the naos under the dome bay was obscured under carpeting, and other interventions were distorting the perception of the space.

Keywords: Hagia Sophia, Trabzon, Cultural Heritage, Value Assessment

ÖZ

TRABZON AYASOFYASI DEĞER ANALİZİ

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Yüksek Lisans, Kültür Mirası Koruma Programı

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13. yüzyılda inşa edilen Trabzon Ayasofyası, son elli yıldır, 1958 – 1962 yılları arasında Edinburg Üniversitesi tarafından yapılan restorasyon sonrasında müze olarak kullanılmaktaydı. Ayasofya 5 Temmuz 2013 tarihinde Trabzon Vakıflar Genel Müdürlüğü'nün kararı ile cami olarak işlevlendirildi.

Bu tezin amacı Ayasofya'nın işlev değişikliği sonrası güncel durumu ve sorunlarının belgelenmesi, tarihsel geçmişi ve müdahale tarihinin incelenmesi, mevcut ve potansiyel değerlerinin, ilerideki müdahaleler için sanat, mimarlık tarihi ve kültür mirasının korunması açısından değerlendirilmesidir.

Bu amaç için, yapının tarihi arka planı ve müdahale tarihi, yapının mevcut durumu ve yapılan son müdahalelerin analizi ve son olarak kültür mirasının kendine özgü özellikleri ve değerlerinin belirlenmesi için karşılaştırmalı çalışma ve yapının değer analizi yapılmıştır. Bu çalışma ile yapının pek çok farklı işlevde kullanıldığı ve dört dönem altında incelenebilecek müdahaleler geçirdiği anlaşılmış, ayrıca yapının 19. yüzyıldan önce nadiren cami olarak kullanıldığı ve bölgeyi ziyaret eden gezginlerin notlarına göre metruk durumda olduğunu ortaya konmuştur.

Sonu olarak, Ayasofya buėun yapısal aıdan iyi durumda olmasına ve tarihi, sembolik, sanat ve mimari aısından kendine zėu deėerler tařımasına raėmen; son yapılan mdahaleler ile Mslmanların ibadetine uygun olmayan kubbe, naos ve bemaadaki freskler bir perde sistemi ile kapatılmıř, kubbenin altında bulunan opus alexandrinum yer dřemesi halı ile kaplanarak grnmesini engellenmiř ve diėer mdahaleler ile mekan algısı bozulmuř, bylelikle Ayasofya'nın deėerlerinin zarar grmesi ve yeterli bir řekilde sunulamaması ile sonulanmıřtır.

Anahtar Szckler: Ayasofya, Trabzon, Kltr Mirası, Deėer Analizi

To my grandmother, Neriman Atatekin...

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CHAPTER 1

INTRODUCTION

Today the main questions to answer for the preservation discipline are "What to preserve?", "Why to preserve?" and "How to preserve?". To determine "What to preserve?" and to explain "Why to preserve?", distinguishing features of a cultural heritage should be defined first. This process is called value assessment. In this chapter, a brief literature review for the value assessment studies and value types and groups will be defined for this study without a comprehensive discussion. Following this, the definition of the problem and the selection of the case for this study and the methodology of this study will be discussed.

1.1 Concept of Value in the Conservation of Cultural Heritage

The simplest definition of culture covers every tangible and intangible thing like objects, beliefs, customs, art etc. that were created by humankind throughout the time. As a product of a society, art is an activity of humankind other than daily needs, which is influenced by existential, aesthetic, and mimetic ideals created by imagination, and technical skill. On the other hand, architecture, especially the monumental architecture is a product of this relation between the daily requirements, culture, and art.

Construction activity of the humankind can be traced back to the Upper Paleolithic Age.¹ The construction activity developed through the time, older buildings began to decay or became insufficient and they are maintained or re-functioned per the

¹ The Upper Paleolithic or Late Stone Age dates to between 50,000 and 10,000 years ago. The oldest human made structure is a stone wall founded at the entrance of the Theopetra Cave in Greece which is discovered in 2010 and dated to 21000 BCE. The oldest example of monumental architecture is Göbekli Tepe in Şanlıurfa, Turkey which is dated to Pre-Pottery Neolithic A Era (8,500 B.C.E. - 7,600 B.C.E).

contemporary needs. In the 15th century Italy during the Renaissance, humankind began to appreciate and recognize monuments of antiquity as their artistic, cultural and political origins. Thus, first systematic measures for the preservation of monuments started by a Papal bull of Paul III on November 28, 1534 (Riegl, 1982, Erder, 2007, Holtrof, 2000-2008). Interest, respect, and preservation for the works of the Antiquity continued to develop, the concept of heritage started to extend, archaeological excavations started and new measures which forbid the export of relics were issued through the 17th century (Erder, 2007).

Up to the 18th century, the historical value of monuments was limited to antiquity and Italian Renaissance, and all others were accepted as an imperfect stage or barbaric, but because of growing influence of other countries, appreciation of other arts increased accordingly (Riegl, 1982 p.28). Later in the 19th century, this understanding evolved to acquire the fullest knowledge of historical facts, so that every part of historical development chain was accepted as irreplaceable and cultural history became prominent. Because of this understanding, every work of art was also counted as a historical monument, and every historical monument constituted at the same time as an art monument and legal arrangements started made for their preservation (Riegl, 1982 p.28). Riegl stated that every work of art, even a scrap of paper with writings on it have a historical value as it represents a stage of development of visual arts and every historical monument is also an art monument as it contains artistic elements (Riegl, 1982 p.21,22).

In the 20th century, first comprehensive and systematic study on value assessment developed by an Austrian art historian Alois Riegl in his 1903 dated work called, “*Moderne Denkmalkultus: sein Wesen und seine Entstehung*”.² Following Riegl’s work, many scholars worked on values subsequently (Table 1).³

² The text translated to English as “The Modern Cult of Monuments: Its Character and Origin”, by Kurt W. Forster and Diane Ghirardo, in *Oppositions*, New York, Volume: 25 p.21-51. There is also another abbreviated version by Karin Bruckner and Karen Williams which was translated as “The Modern Cult of Monuments: Its Essence and Its Development”.

³ Most notable ones which will be discussed in this study are Max Dvorak (1916), Gottfried Kiesow (1988), William Lipe (1984), Feilden & Jokilehto (1998), Timothy Darvill (1995), Martin Carver (1996), Bruno Frey (1997) and Randall Mason (2002).

Alois Riegl (1982) determined and described two main groups of values within a cultural property. The first group named as commemorative values which include the age value, historical value, and intentional commemorative value. The second group named as present day values which include the use value and art value. Riegl developed these values over the cult of age value. In his essay values were explained in relation or contradiction with the age value.

Following the death of Alois Riegl in 1905, Czech art historian Max Dvorak published his work "*Katechismus der Denkmalpflege*" in 1916. Dvorak added new concepts based on Riegl's theory as, the effect on the landscape, relation to the image of place (*Ortsbild*), memory value (*Erinnerungswert*) and age value. Dvorak supported the idea of Georg Dehio's "*not restoration but conservation*" and explained age value as the traces of old age which refined the monument, and mediate its genesis and existence to the viewer (Kroupa, 2007).

At the First International Congress of Architects and Technicians of Historic Monuments at Athens in 1931, basic principles of the conservation and restoration of ancient buildings were defined. Following that at the 2nd International Congress of Architects and Technicians of Historic Monuments met in Venice from May 25th to 31st 1964 and the Venice Charter was approved.

The Venice Charter consisted of 16 articles which defined the principles of Athens Charter in broader terms titled under the chapters named as, Definitions, Conservation, Restoration, Historic Sites, Excavations and Publication. Unlike the Athens Charter, the Venice Charter evaluated historical monument in site scale and defined the term cultural significance which applies not only to great works of art but also to more modest works of the past which have acquired. Also, the multiplicity of values in heritage recognized in the Venice Charter which stated that conservation measures should include social and economic aspects as well as physical measures (Mason, 2006).

In the Venice Charter, mainly, sustainability of conservation, usage of modern technology at the maintenance and restoration, landscape and environmental

monitoring and restoration in archaeological sites were discussed. The charter recognized only, historic and aesthetic values, and stated that “*the intention in conserving and restoring monuments is to safeguard them no less as works of art than as historical evidence*”.⁴

The Declaration of Amsterdam in 1975, extended the scope of architectural heritage from individual buildings to groups of buildings and their surroundings, old quarters, and areas of towns and villages of historic or cultural interest, also to include historic parks and gardens and the traditional environment and contemporary buildings. It also emphasized the need to maintain the continuity of existing social and physical characteristics and the need to integrate social factors with the policy of architectural heritage and town planning, as well as the fact that new buildings of today will be the heritage of tomorrow. Based on this, the approach of “*Integrated Conservation*” which aimed to preserve all the values of an architectural heritage was adopted.⁵

In 1980’s the application of value theory to cultural resource management was carried out by scholars like William D. Lipe and Gottfried Kiesow. William D. Lipe named and organized cultural resource values as associative/symbolic, informational, aesthetic, and economic. Lipe stated that all cultural materials, including landscapes that survived from the past, are potentially cultural resources and have some potential value or use in the present or future which may not be identical or like in its original context, however it is important to retain some relationship with the original context while some other functions can be added (Lipe, 1984).

Gottfried Kiesow questioned Riegl’s newness value as an appropriate heritage value and added the value of the image of place: “*Gestaltwert*”. *Gestaltwert* is a purely aesthetic value. The image of the place affects our perception of the monument, even with an imitation of extinct monuments. Kiesow also remarked in relation with the use value that it is perceived differently by heritage conservation experts, investors, and users. The conservation must require the use value of the monument in its original

⁴ ICOMOS, Venice Charter: International Charter for the Conservation and Restoration of Monuments and Sites, (1964), Article 3.

⁵ The Declaration of Amsterdam <http://www.icomos.org/en/charters-and-texts/179-articles-en-francais/ressources/charters-and-standards/169-the-declaration-of-amsterdam>

substance. If it is derived from contemporary needs, the use value contradicts with the age value as the newness value, and *Gestaltwert* (Kroupa, 2007).

Starting with 1990's more scholars like Timothy Darvill, Martin Carver, Bruno Frey, Bernard M. Feilden and Jukka Jokilehto started to study on value assessment for cultural heritage. In this period, two important international documents were issued regarding the value centered conservation, the Nara Document on Authenticity in 1995, and the Burra Charter by Australia Icomos in 1999.

Timothy Darvill (1995) defined three main groups of value as use value, option value, and existence value. Darvill's use value which defines what we can get from using a cultural resource now, like for scientific and archaeological research, stimulus for creative arts, for education, for recreation and tourism, as symbols, to legitimate current action, to deliver social solidarity and for monetary gain. Darvill grouped option and existence values under non-use values. He discussed social stability, mystery and enigma under option value which refers to the values that cultural properties will have in the future and existence value which can be defined as while knowing that something is there, it is not used at now (p.38-47).

Martin Carver interpreted works of Lipe as a ground-breaker, and Darvill as a pioneer, and made a criticism about the current evaluation of values in 1996. Carver defined three main groups of values as market, community, and human values. He stated that the archaeological value is not an absolute, nor primary but sits alongside other values which are hostile to and, some of them, more powerful than archaeology (Carman, 2002).

Tiesdell, Oc & Health (1996) defined seven values for a cultural heritage titled as value for architectural diversity, environmental diversity, functional diversity, continuity of cultural memory, aesthetic, resource, economic and commercial values (p. 11-17).

Swiss economist Bruno Frey (1997) suggested a value system from an economist's viewpoint which predominantly focused on the economic aspects of cultural heritage

values. Frey classified values as monetary, option, existence, bequest, prestige and educational.

Fielden and Jokilehto (1998) discussed two main groups of values, which were named as Cultural Value and Contemporary Economic Value. Cultural value consisted of topics like; identity value, relatively artistic or technical value, and rarity value, while Contemporary Economics value covers economic, functional, educational, social and political values (p.19-20).

Also in 90's, two important international documents were issued regarding the value centered conservation, the Nara Document on Authenticity in 1995, and the Burra Charter by Australia Icomos in 1999.

The importance of the value centred conservation and the importance of authenticity stated by in the 9th article of The Nara Document, "*Conservation of cultural heritage in all its forms and historical periods is rooted in the values attributed to the heritage...*" by emphasizing that values can differ from culture to culture or region to region, so value assessment should not be based on a fixed criterion.⁶ The Burra Charter which was first adopted in 1979 and revised three times, defined cultural significance and named values as: aesthetic, historic, scientific, social, and spiritual value for the past, present or future generations.

Dutch economist Arjo Klamer (2001) determined three groups of values in his work as economic values, social, and cultural. He suggested that social values should be separated by the traditional cultural values like aesthetic, spiritual, social, historical, symbolic and authenticity values and stated that the social values are the values that work in the context of interpersonal relationships, groups, communities, and societies. He also stated that "*social and cultural values are prior concern to professionals like art historians, theologians, humanists, literary scholars, curators, conservationists, artists, critics, anthropologists, and cultural scholars*". According to the Klamer, economic values defined as a result of a demand-supply analysis, and briefly economic value is the pricing of the cultural good or their exchange value.

⁶ ICOMOS, Nara Document on Authenticity, (1995), Article 9.

Randall Mason (2002) studied on value-centered preservation and categorized values into two main groups as sociocultural and economic and stated that these are not different sets of values but two alternative ways of understanding values. Sociocultural values consisted of historical, cultural/symbolic, social, spiritual/religious and aesthetic values while economic values consisted of use (market) value and non-use (non-market) values.

Emre Madran and Nimet Özgönül (2005) discussed all values previously defined by other scholars and listed them as; continuity value, historical value, commemorative value, mythological value, artistic and technical value, authenticity value, rarity value, uniqueness value, group value, plurality value, homogeneity value, economic value, functional value, traditional value, educational value, and documentary values (pp.61-75).

The consciousness of historical monuments improved throughout the time and conservation of cultural heritage developed accordingly and value centered conservation became the main planning and management strategy for the field which institutionalized as a multidisciplinary collaboration.

As seen in Table 1, each scholar suggests a different typology while values like age, historical, cultural, art and aesthetic, symbolic values are in common. Appropriate to the scope of this study cultural heritage values will be grouped as, Socio - Cultural Values, and Economic Values.

As a part of this multidisciplinary approach, art historians specialized on the conservation of cultural heritage field, research and study on the historical background of the sites, monuments, past interventions, and describe the current situation of the heritage, their architectural and artistic features. In this study, as we will define socio-cultural values of a cultural heritage like historical and informational value, art and aesthetic value, cultural-symbolic value, social value, and rarity value their definitions will be given here.

Table 1 Value Typologies by different scholars and documents

<p>ALOIS RIEGL (1903) COMMEMORATIVE Age Value Historical Value Intentional Commemorative Value</p> <p>PRESENT DAY Use Value Art Value (Newness and Relative Art)</p> <p>MAX DVORAK (1916) The Effect in the Landscape Relation to Image of Place Memory Value Age Value</p>	<p>TIMOTHY DARVILL (1995) USE VALUE Archeological Research Scientific Research Creative Arts Educational Recreation and Tourism Symbolic Representation Legistimisation of Action Social Solidarity & Integration Monetary & Economic Gain</p> <p>OPTION VALUE Stability Mystery & Enigma</p> <p>EXISTENCE VALUE Cultural Identity Resistance to Change</p> <p>FEILDEN & JOKILEHTO(1998) CULTURAL Identity Relative Artistic/Technical Rarity</p> <p>CONTEMPORARY SOCIO ECONOMICAL Economical Functional Social Political</p>	<p>MARTIN CARVER (1996) MARKET VALUES Capital/Estate Value Production Value Commercial Value Residential Value</p> <p>COMMUNITY VALUES Amenity Value Political Value Minority/Disadvantaged /Descendant Value Local Style Value</p> <p>HUMAN VALUES Enviromental Value Archeological Value</p> <p>BRUNO FREY (1997) Monetary Option Existence Bequest Prestige Educational</p>	<p>ENGLISH HERITAGE (1997) Cultural Educational & Academic Economic Resource Recrational Aesthetic</p> <p>BURRA CHARTER (1998) Aesthetic Historic Scientific Social</p>
<p>WILLIAM D. LIPE (1984) Associative/Symbolic Value Informational Value Aesthetic Value Economic Value</p> <p>GOTTFRIED KIESOW (1988) Age Value Historical Value Actual Artistic Value Use Value Gestaltwert (Image of Place)</p>			<p>RANDALL MASON (2002) SOCIO-CULTURAL VALUES Historical Cultural Symbolic Social Spiritual/Religious Aesthetic</p> <p>ECONOMIC VALUE Use (Market) Value Non-use (Non Market) Values Existence Option Bequest</p>

Historical and Informational Value

Historical value is basically documents of past human activity which represents a specified historical moment and rests on a scientific basis. It represents a phenomenological view on a work of art as historical evidence and creates a connection between past and present through scientific study and because of preservation, maintains the monuments for future art historical research (Riegl, 1982 p.34).

Riegl defined the objective of historical value as to preserve everything in its current condition and maintain monuments genuine as possible. Because only the original document provides reliable information and basis for hypothetical reconstructions and any speculation and restoration are prone to human error (Riegl, 1982 p.34).

William Lipe (1984) defined informational value which is very similar with Alois Riegl's historical value and covers the scientific value which is defined by the Burra Charter as “*the scientific or research value of a place will depend upon the importance of the data involved, on its rarity, quality or representativeness, and on the degree to*

which the place may contribute further substantial information” (Burra Charter, 1999). Informational value provides information, knowledge, or data which emerges from a variety of disciplines like archaeology, art history, architectural history, etc.

Appropriate for the scope of this study, age value of a cultural heritage will be discussed as a part of the historical & informational value. As a monument is an organic, living thing which started to age right after it was built and throughout its history, this aging creates an emotional impact on the viewer. Alois Riegl said that *"age value is nothing but a more advanced form of the cult of historical value"* (Riegl, 1982 p.29-33), and defined age value as evidence of decay or aging which contribute to monuments authenticity and creates a feeling of nostalgia. According to Riegl, age value is a phenomenon of the 20th century alone which based on historical value and can be traced back to 17th century (Riegl, 1982 p.29-33, Holtrof, 2000-2008).

Age value manifests itself slowly, in the deterioration of surfaces, cracks, loss of material, accumulation of patina, discoloration and deposits, and biologic colonization. This incompleteness, lack of wholeness and its tendency to dissolve creates aesthetic satisfaction and curiosity to the modern viewer. Age value demands conservation only to slow the process of decay because ruins appear more picturesque as the state of decay advanced and intervention of the man in the way of monument developed should be avoided, no additions or subtractions, no substitutions for the losses and aging process, no removal of anything that nature added to the original discrete form are acceptable, unless recognizable trace of the original form is vanishing (Riegl, 1982 p.32, 33).

Art and Aesthetic Value

The term aesthetics which is derived from the Greek word *aisthetikos* "sensitive, perceptive," from *aisthanesthai* "to perceive (by the senses or by the mind), to feel". The aesthetic is a field of philosophy which is dealing with the art, beauty, and taste.

Aesthetic value mainly refers to the visual qualities of a heritage and it's rather subjective and has a different understanding in each viewer (Mason, 2002 p.12). Alois Riegl stated that, in our modern and contemporary understanding, every monument

and even every cultural object possesses art value as it responds to the modern artistic ambitions. Riegl discussed art value under two topics newness value and relative art value. He defined newness value as it has always been identified with art in the eyes of the masses because masses always enjoyed new things while relative art has been identified and appreciated by aesthetically educated individuals (Riegl, 1982 p.34).

In the Burra Charter, the aesthetic value defined as: “*Aesthetic value includes aspects of sensory perception for which criteria can and should be stated. Such criteria may include consideration of the form, scale, colour, texture and material of the fabric; the smells and sounds associated with the place and its use*” (Burra Charter, 1999).

Cultural Symbolic Value

The Cultural value of heritage is shared ideas, materials, habits and the customs of a region or locals which related with historical events and people, and traditions embodied on a heritage and to become a symbol of their cultural identity (Mason, 2002 p.11).

While every heritage has a cultural value, symbolic value has a more particular meaning which was predefined by the makers of the heritage while through the course of time it can be developed or changed. This co-existence and difference between cultural and symbolic value can be understood by the concept of intentional and unintentional monuments which were distinguished by Alois Riegl.

Riegl stated that oldest and original meaning of a monument is narrow in modern understanding and only explains immovable cultural objects of art which has prospective commemorative purposes and defined those as intentional monuments (Riegl, 1982 p.21, 24, 38).

Basically, intentional monuments erected with future in mind by an artistic view and workmanship, not only for functional and casual purposes. Intentional monuments are generally larger scale projects and they were planned to have an enduring significance, quality in material and workmanship, to display the power of its patron, nation,

religion or civilization, and aim to inspire a feeling of greatness for its time and beyond.

Intentional monuments represent the monumental time as the ancient Greeks called. In the Ancient Greeks, monumental time and human time were distinguished. Monumental time is truly permanent and connected with posterity and the realm of the divine Gods. In contrast, human time refers to time-span of three or four generations and is normally expressed as a kinship relationship (Holtorf, 2000-2008). Unintentional monuments were built for the human time. Riegl (1982) defined unintentional monuments are monuments of past which are much more numerous and built for satisfying practical and ideal needs of daily life, without intending any prospective commemorative purposes by their makers (p.21,24,38).

Riegl (1982) stated that unintentional monuments were not built to create a prospective commemorative, these monuments create a retrospective cultural memory in our modern understanding. He also added that intentional monuments can also be unintentional, when they were built in their time for the benefit of contemporary needs or immediate progeny only, but could survive much longer (Holtorf, 2000-2008).

The main difference between intentional and unintentional monuments is the commemorative value of an intentional monument has been determined by its makers while the value of the unintentional monuments is defined by us. Alois Riegl (1982) also stated that intentional commemorative value claims immortality and preserve a moment, an idea, an event or a person in the consciousness of later generations (p.38).

In this study, symbolic value will cover the commemorative value defined by Riegl, in addition with the political value of heritage which is a cultural/symbolic value that uses the heritage for build or sustains civil relations, governmental legitimacy, protest, or ideological causes (Mason, 2002 p.11), and spiritual value which is derived from beliefs, religion or even from mythology or a metaphysic phenomenon attributed to a heritage (English Heritage, 2007 p.29).

Social Value

The social value of a heritage is related to the use of the site by society, social cohesion, community identity, or other relations between the society and the heritage without necessarily based on historical, symbolic or other values of the site, for example as a gathering place (Mason, 2002 p.12).

Rarity Value

Rarity value is the value of a heritage has because of a rare or unique feature.

Economic Value

Economic values of the heritage are not the main part of this study, nor a research field for an art historian, however, some data and information will be shared for encouraging further study on the subject.

These definitions of values and indication of distinctive and unique features of a heritage by an art historian will be a guideline for other experts in the field to develop a proper design and conservation project.

1.2 Definition of the Problem and Selection of the Case

It's mandatory to research a cultural heritage's historical background, current status and problems to assess all its values for understanding the diverse and distinctive features of a heritage to develop a proper conservation project and implement an intervention which is appropriate to the cultural significance of the monument. However, in some implementations, conservation projects focus mainly on the physical aspects of the problems, therefore assessing and reflecting values of a culture heritage can be neglected or some values outshine the others.

In this study, surveying process for assessing values to determine the current and potential values of a cultural heritage, while locating the problems which causes degradation of these values will be discussed from the point of art and architectural history discipline.

Hagia Sophia in Trabzon is an example of late Byzantine architecture which was built in the middle of the 13th century and it is considered as a unique example for its architectural and artistic features. Throughout the time, Hagia Sophia witnessed various interventions and change in functions. Most recently it was open to public as a museum after an extensive restoration work by Edinburg University between the years 1958 - 1962 and re-functioned as a mosque by the Pious Foundations Directorate of Trabzon on 5 July 2013 as part of the Hagia Sophia Museum and its Surroundings Urban Regeneration Plan.

Latest decision and temporary implementations regarding the Hagia Sophia in Trabzon triggered worldwide interest as the site possess a wide range of values to consider, and this latest change in function created a fear that the monument could lose its characteristic features, values or cultural significance.⁷ For these reasons, the Hagia Sophia is an appropriate case for discussing the impacts of interventions to the values of a building and to discuss value assessment from the point of art history.

The aim of this thesis is to determine Hagia Sophia's current condition and problems related to changing in the function while discussing its historical background and intervention history to assess current and potential values of the heritage.

1.3 Methodology of the Study

For this study, firstly a literature review was made, written and visual documents were researched to determine the historical background of the Hagia Sophia. For this, mainly monographic publications and other sources related to Hagia Sophia and

⁷<http://www.asianews.it/news-en/Bartholomew-I:-Do-not-transform-Hagia-Sophia-in-Trabzon-into-a-mosque-25568.html> Retrieved 01.01.2016.

<http://old.theartnewspaper.com/articles/Mosque-conversion-raises-alarm/29200> Retrieved 01.01.2016.

<http://www.al-monitor.com/pulse/originals/2013/08/another-byzantine-church-becomes-a-mosque.html#> Retrieved 01.01.2016.

<http://www.economist.com/news/europe/21582317-fine-byzantine-church-turkey-has-been-converted-mosque-erasing-christian-past> Retrieved 01.01.2016.

researches on Byzantine architecture and history in the region, and work of travelers were studied.^{8 9 10}

After completing the literature survey for the site, a field survey was made between 5 August 2014-11 August 2014 and 10 October 2014-17 October 2014 to analyze the current situation of the building. To collect visual documents, plans and architectural drawings related to the site, communication with Pious Foundations Directorate of Trabzon, Cultural Heritage Conservation Directorate of Trabzon Region, Museum of Trabzon, Culture and Tourism Directorate of Trabzon were made. However, as the latest temporary interventions were unauthorized and made without the permission of the Cultural Heritage Conservation Directorate of Trabzon Region, Pious Foundations Directorate of Trabzon and Cultural Heritage Conservation Directorate of Trabzon Region refused to give documents except for the old photos of the site and land register. Plans and drawings of the Hagia Sophia were collected from architect Mukaddes Ataman's archive.

During the survey, the current state of the monument photographed systematically, mass and plan properties, facades, interior spaces, architectural and ornamental elements, materials and construction techniques, inscriptions and interventions at the site were noted and studied. After the survey, information collected from the literature review and from the site evaluated, mappings which show the current situation and problems of the Hagia Sophia were prepared.

⁸ Talbot-Rice, D. (1968). *The Church of Hagia Sophia at Trabzon*. Edinburgh: Edinburgh University Press.

Eastmond, A. (2004). *Art and Identity in Thirteenth-Century Byzantium Hagia Sophia and the Empire of Trabzon*. Norfolk: Ashgate Publishing Limited.

⁹ Bryer, A.A.M., Winfield, D. (1985). *The Byzantine Monuments and Topography of the Pontos I*. Washington D.C.

Lowry H, W. (1981). *Trabzon Şehrinin İslamlaşması ve Türkleşmesi 1461-1583*. İstanbul.

Öztürk, Ö. (2011). *Pontus: Antikçağ'dan Günümüze Karadeniz'in Etnik ve Siyasi Tarihi*, Ankara: Genesis Kitap.

Vasiliev A. A. (1936). *The Foundation of the Empire of Trabzon (1204-1222)*. in *Speculum*, Vol. 11, No. 1, pp. 3-37. <http://www.jstor.org/stable/2846872>.

Winfield, D., Wainwright, J. (1962). *Some Byzantine Churches from the Pontos*. in *Anatolian Studies*, Vol. 12. pp. 131-161. Ankara: British Institute.

¹⁰ Travelers visited the Hagia Sophia are Julien Bordier (1609), Evliya Çelebi (1640), Pitton de Tournafort (1701), Minas Bijiskiyan (1817-1820), Bernard Rottiers (1820), James Brant (1835), Charles Texier (1864), Jakop Philipp Fallmerayer (1865), George Finlay (1850), Henry Fanshawe Tozer (1850).

In the first chapter, an introduction to the value assessment for conservation purposes was presented. Definition of the problem and selection of the case was also explained along with the methodology. In the second chapter, historical background and current situation and characteristics of the site described in detail. Plan and spatial organization, façade properties, material and construction techniques, architectural decorations, wall paintings, and other structures at the site were illustrated with photos and mappings. In the third chapter intervention history of the Hagia Sophia was discussed. Following these, in the fourth chapter, a comparative study of the site with other Hagia Sophia's in Turkey, other churches which were built before the Ottoman control in the city of Trabzon and 11th-13th-century examples from Georgian architecture were made. Also, importance and architectural characteristics of the Hagia Sophia in Trabzon was discussed based on the result of the comparative study. In the final chapter, a value assessment for Hagia Sophia was made as a conclusion and some key notes for future research on the subject were proposed.

CHAPTER 2

CHARACTERISTICS OF THE HAGIA SOPHIA COMPLEX IN TRABZON

In this chapter history of the Trabzon and Hagia Sophia and location of the Hagia Sophia and its relation with the city, also plan characteristics, facades, material and construction techniques, architectural decorations of the Hagia Sophia, and other structures in the site will define in detail with drawings and photos.

2.1. History of Trabzon and Hagia Sophia

Throughout the history, Trabzon is a strategically important trade center and according to Eusebius, the city was founded in the year 756 BC as a colony of Sinop on the eastern shores of the Black Sea (Öztürk, 2012).¹¹¹²

In 625 BC, Anatolia was invaded by the Medes and the city was considered as a part of the Cappadocia. Later Persians gained the control of the Medes country in 519 BC and Cappadocia was divided into two. The region around the seashore was called “*Pont Cappadocia*” and the Trabzon was one of the 19 Pontic states under the Persian rule. During the reign of the Alexander the Great, Trabzon became a part of his empire like the rest of the Anatolia (Öztürk, 2012).

Under the Roman rule, Trabzon was a fortified city and gained the “*Civitas Libera*” status in 63 AD. During the reign of Emperor Hadrian, the city became a Silk Road trade center and as a part of a rebuilding program, buildings which include, an

¹¹ Eusebius of Caesarea (260/265 – 339/340 AD.) was a Roman bishop, historian, theologian of Greek descent. His most notable works were Ecclesiastical history, On the Life of Pamphilus, Chronicle and On the Martyrs.

¹² Xenophon also told in his Anabasis that Trapezus (Trabzon) had been founded by settlers coming from Sinope and that the town was surrounded by the hostile Colchians.

aqueduct, a hippodrome, a mithraeum and an artificial harbor were constructed. It's also known that there was a pagan temple at Değirmendere. The city was plundered by Goths between the years 255 – 257 AD, thus the buildings and especially temples were destroyed (Miller, 1969 p.6).

After the city was Christianized, during the reign of Byzantine emperor Justinian, the city became an important military base for the Byzantine – Sassanian War of 572 – 591. At this period city walls of the city were rebuilt; churches and monasteries were constructed. The oldest church of the city which still stands today is St Anna and dated to 7th century. In the 8th century, the region except inside of the city walls of Trabzon which is known as Ortahisar today was conquered by Arabs for a short period (Kayaoğlu et.al. 1997, p.10).

In the first half of the 9th century, Trabzon became the seat of Byzantine theme of Chaldia and an important trade port. Italian merchant republics like Venice and Genoa used the city as a trade port for the Silk Road caravans stopped at the city and then the goods were transported to the Europe, also Byzantine silks imported to the east from the city (Miller, 1969, Eastmond 2004).

The city remained under Byzantine control after the battle of Manzikert in 1071 and a local leader named Theodore Gabras who defend the city and later his heirs became de facto independent rulers (Miller, 1969) (Fig.1).

Following the Fourth Crusade, Constantinople sacked by Latins in 1204, and a Latin Empire of Constantinople was founded, thus reign of Byzantine emperors in Constantinople ended until 1261 while three states were established as successors of the Byzantine Empire, which were known as the Empire of Nicaea, Despotate of Epirus, and Empire of Trabzon (Vasiliev, 1936 p.19, Lemerre, 2013, Ostrogorsky, 2011) (Fig. 2).



Figure 1 Map of East Mediterranean in 1071
<http://geacron.com/home-en/?&sid=GeaCron410901> Retrieved 21.12.2015.



Figure 2 Map of East Mediterranean in 1204 AD
<http://geacron.com/home-en/?&sid=GeaCron410901> Retrieved 21.12.2015.

The Empire of Trabzon founded by Alexios and David, sons of the sebastocrator Manuel, and grandsons of the Andronikos I Comnenus. They were born just before the revolution of 1185, which ended the Comnenus dynasty. They probably fled to Georgia to their aunt Queen Tamar of Georgia after 18 July 1203 and arrived at Trabzon in April 1204, at the same time when Constantinople had fallen (Vasiliev, 1936, Eastmond, 2004, Keçiş, 2013).

Tamara offered Trabzon and Pontos to Alexios, and Alexios found himself as the “de facto” emperor and established himself in the city. Alexios consolidated and fortified the walls of the upper and middle citadels and the palace (Vasiliev, 1936 p.19, Eastmond, 2004 p.18-20).

In 1214 Sinop was conquered by Seljuk Sultan Izzeddin Keykavus, and the land route between Trabzon and Constantinople was cut off, and Alexios became a vassal of the Seljuk Sultan (Vasiliev, 1936 p.19) after he was captured. In the same year, Alexios began rebuilding Panagia Chrysokephalos, the cathedral of the city as a coronation church (Eastmond, 2004 p.19, Keçiş, 2013).

Following the unsuccessful attack of the Seljuks to the city in 1223, under the command of Melik who was the son of Alaaddin Keykubat I, Andronikos I Gidon, son in law of the Alexios regain his independence for a short time until he sided with the Khwarezmids and lost to the Seljuk sultan Alaaddin Keykubat I at the Battle of Yassıçemen in 1230 (Eastmond, 2004 p.21). Following the death of Andronikos I Gidon in 1235, the eldest son of Alexios I, John I Axouchos became the emperor. However, he died shortly after in 1238 and Manuel I who reigned until 1263, was crowned at the cathedral of the city Panagia Chrysokephalos, and adopted the title of “Faithful Emperor and Autocrat of the Romans” which was the traditional title of the emperor of the Byzantine Empire (Vasiliev 1936, p.33, Eastmond 2004 p.1, 18, 19).

The reign of Manuel I started as a vassal of the Seljuks until the Battle of Kösedag in 1243 against the Mongols which resulted in the defeat and disintegration of the Seljuks and the Empire of Trabzon became a vassal of the Mongols. Manuel I,

recaptured the city of Sinop in 1254 and gained naval control of the Black Sea (Keçiş, 2013).

Following the destruction of the Baghdad by the Hulagu Khan in 1258, Silk Road trade route transposed to the north, and the importance of Trabzon as a trade port increased (Eastmond 2004 p.22, 23). It's generally accepted that the Hagia Sophia was built during the reign of Manuel I at which the state was flourished in all aspects.¹³ After the reign of the Manuel I, while the city maintains its importance strategically and economically, development of the state was started to halt.

In 1347 the city raided by Akkoyunlu Turkomans and shortly after a plague spread out and the city was raided again by Genoans this time. Bell tower of the Hagia Sophia probably built when the city was under the Genoan control in 1427.

While the state and the city tried to survive, a new major power, Ottoman Empire gained the control of the lands around the Trabzon and finally the city conquered by the Ottomans during the reign of Mehmed II in 1461 and became a lineage city where Ottoman sultans Selim I and Süleyman governed before they took the throne. After the control of the city gained by Ottomans, the cathedral of the city, Panagia Chrysokephalos, and the Hagios Eugenius Church were converted into a mosque. During the Ottoman rule buildings, such as Gülbahar Hatun Mosque and Tomb, İskender Pasha Mosque were built.¹⁴

Aşık Mehmed (2007) wrote in his *Menazirü'l- Avalim* that, Kurd Ali Bey converted Hagia Sophia into a mosque by the order of the sultan in 1572-73 and at the first Friday prayer in Hagia Sophia, khutbah was delivered by his father and oratory was also given by him. Evliya Çelebi (2007) stated similar information like Aşık Mehmed

¹³ The main evidence for the construction date is a donor portrait of the Manuel I “on the interior wall to the right of the door of the mosque entering from the vestibule” noted by George Finlay in 1850 and which is now lost (Talbot-Rice 1968 p.1, Eastmond 2004 p.27, TDV p.223). Further evidences are epitaphs of monks noted by Gabriel Millet, earliest one is dated to 1291 (Talbot-Rice 1968 p.3).

¹⁴ Former Byzantine church from 11th century as Molla Nakıp Mosque, Hagios Eugenios Church as Yeni Cuma Mosque, Hagios Eleutherios as Hüsnü Köktuğ Mosque, Panagia Chrysokephalos as Fatih Mosque.

about the Hagia Sophia in his Seyahatname and dated the mosque to 1574 in the passage related to the Hagia Sophia in Trabzon.

Started from the 17th century, travelers visited Trabzon and the Hagia Sophia. The first western traveler who gives information about Hagia Sophia was Julien Bordier in 1609. Bordier informed that the church was converted to a mosque at that time but it is closed and in need of maintenance (Talbot-Rice 1968 p.3, 4, Öztürk 2012). French botanist Pitton de Tournefort visited the city and the site in 1701 noted that Hagia Sophia was used a mosque and the monastery was in ruins (Fig. 3).

Minas Bijiskiyan (1968) who visited the site in 1817 – 1819, described it as the Hagia Sophia was surrounded by particularly ruined walls and in a Muslim neighborhood. He stated that while the Hagia Sophia was neglected it was still in good condition and the bell tower and chapel at the north of the church was standing and decorated with wall paintings, Bijiskiyan also noted that there was another four-sided stone masonry structure situated at the south which was probably for the caretakers. Another interesting information that Bijiskiyan was told, it is believed that the Hagia Sophia was constructed in Justinian period and later repaired by Alexios Comnenos.

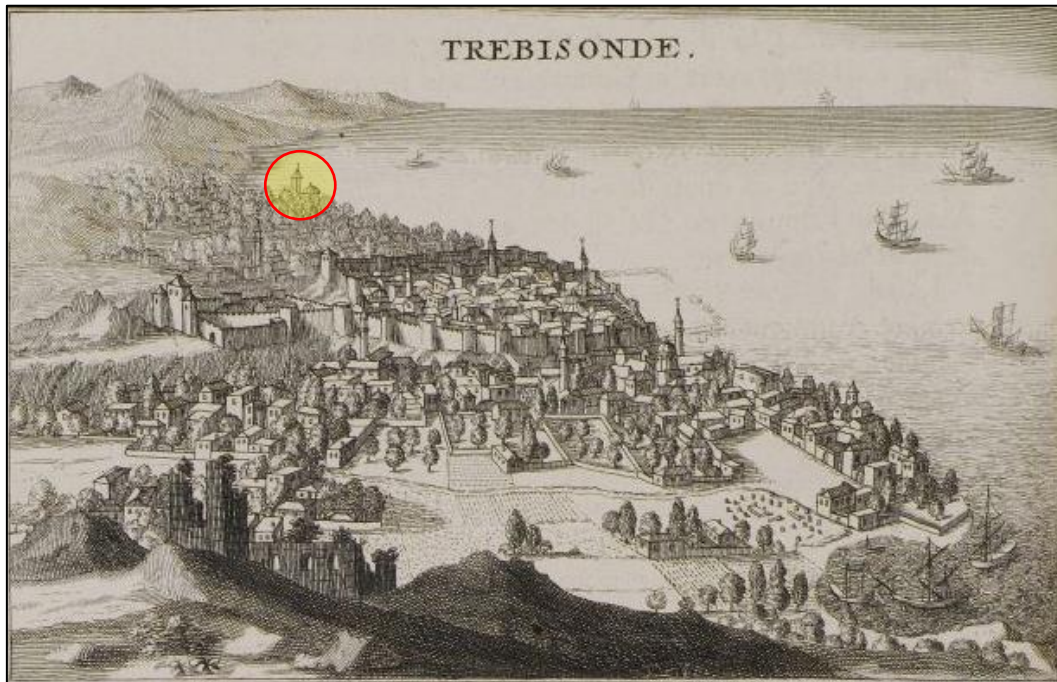


Figure 3 View of Trabzon.
<http://tr.travelogues.gr/item.php?view=43536> Retrieved 01.01.2016.

In 1820 Rottiers stated that only a part of the building was used as a mosque, and in 1835 Brant noted that the building was seldom used by the Muslims (Talbot-Rice, 1968 p.3, 4, Öztürk, 2012).

Charles Texier visited the church, and his drawings were published in 1864 (Fig. 4, 5 and 6). Following Texier's visit, Fallmerayer mentioned that the narthex was used as a stable; he also noted the paintings under the plaster and the mosaic floor which was in a poor condition in 1845 (Eastmond, 2004).

Finlay visited the city and Hagia Sophia in 1850 and gave information about frescoes with drawings he also noted that the site was well fortified (Eastmond, 2004). Tozer who visited the building in the same year stated that the building is used by military and he was unable to enter (Talbot-Rice, 1968 p.4). In the year 1865, extensive repairs were made by local masons named Marof, Yanika, Dimitri and Todor which cost 95.000 kurus, and the building re-opened as a mosque (Öztürk, 2011).¹⁵

Gabriel Millet made a full examination of the building and copied all the inscriptions and the graffiti in 1893, and in the same year, Lynch stated that the building was used as a mosque and gave information about a wooden gallery against the north wall, facing the mihrab (Talbot-Rice, 1968 p.6).



Figure 4 Plan of Trabzon by C. Texier in 1864.
<http://tr.travelogues.gr/item.php?view=44844> Retrieved 21. 12. 2015

¹⁵ BOA, İrade, Dahiliye, No:36561, 22 Rebiyül-Evvel 1281/1865.

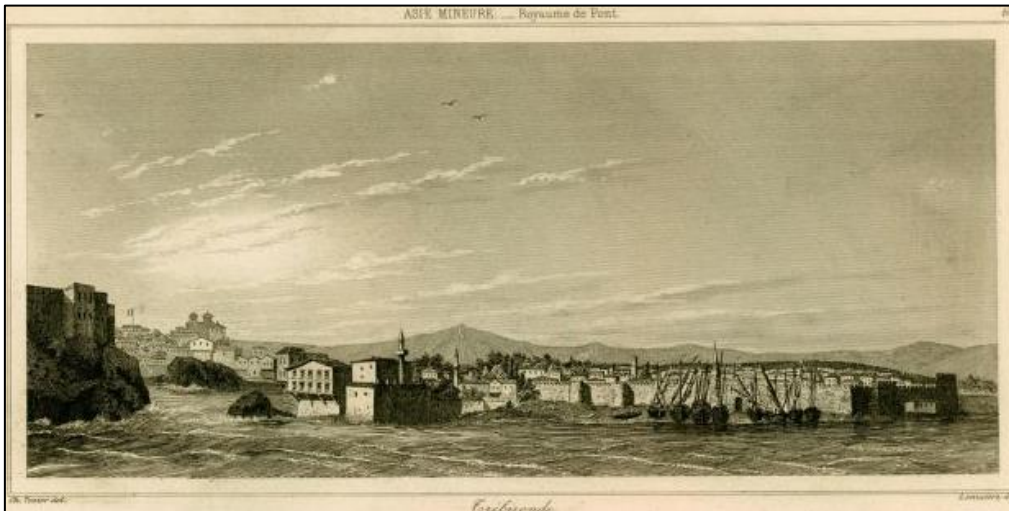


Figure 5 View of Trabzon by C. Texier in 1864.
<http://tr.travelogues.gr/item.php?view=43162> Retrieved 21.12.2015

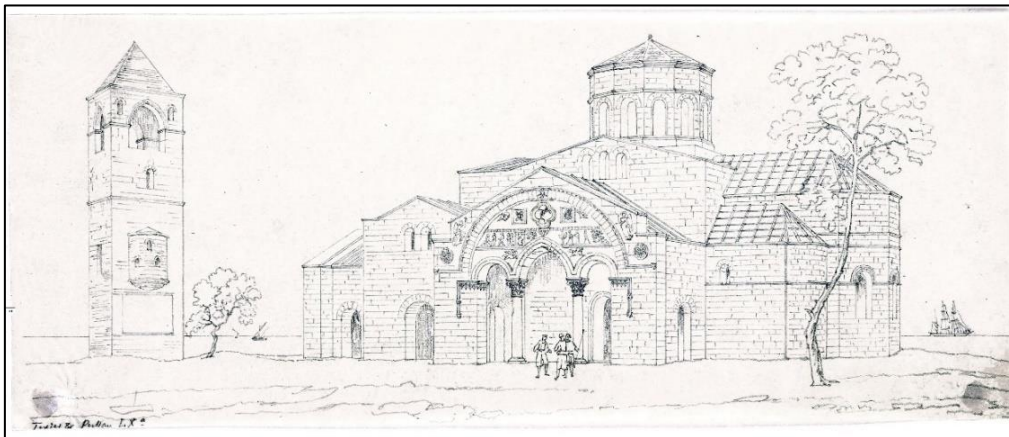


Figure 6 Drawing of Hagia Sophia by C. Texier in 1864.
https://upload.wikimedia.org/wikipedia/commons/f/f7/Hagia_Sophia_Trapezunt.jpg
 Retrieved 21.12.2015

Trabzon invaded by Russian Empire on 18 April 1916 during the World War I however after the Soviet Revolution, the city liberated on 24 February 1918 by the Treaty of Brest-Litovsk (Kayaoğlu et.al. 1997 p.11).

Uspensky and Brunov from the Russian Institute at Constantinople made examinations between the years 1916-17. The building was used as an arsenal during the World War II. The Hagia Sophia was excavated and restored between 1958 and 1964 by a team from the University of Edinburgh under the directions of David Winfield and funded by the Russel Trust and functioned as a museum which opened

in 1966 (Talbot-Rice, 1968 p.6, 7). On 5 July 2013, the building was converted into a mosque by the Pious Foundation Directorate of Trabzon, which is the owner of the estate.

2.2 Location of the Hagia Sophia and its relation with the city of Trabzon

Hagia Sophia was situated approximately two kilometers to the west of the city center of the Trabzon which is known as Ortahisar, the inner citadel of the medieval city. The monument was originally built 100 meters inside from the Black Sea shore on top of a hill where probably an older monument was standing there previously.¹⁶ The building was constructed between the years 1245-1255, as the katholikon of a monastery complex and the imperial burial ground.¹⁷ However due to silting up of the sea and construction of the coastal road, today the Hagia Sophia is nearly 500 meters inside from the seashore and located on a 6.951,75 m² lot, the lot is on the sheet no. 2, block no. 24, and plot no. 16 at Ayasofya Neighborhood, Fatih District, Trabzon in the cadastral plan (Fig. 7, 8).

Hagia Sophia is first-degree archaeological conservation area according to Protection of Cultural and Natural Heritages Law numbered 2863 (Fig. 9) and administered by General Directorate of Foundations in Turkey as the property of The Foundation of Fatih Sultan Mehmet, according to the Foundations Law numbered 5737.

Probably as a monastic complex and an imperial burial ground, Hagia Sophia was enclaved from the city and society except for trade relations before 1461.

Heath W. Lowry (1981) surveyed endowment notebooks in his book, “The Islamization and Turkification of Trabzon, 1461-1483” and he stated that according to the endowment books of 1486, 1523 and 1583, neighborhood of the Hagia Sophia was the traditional centre of the Christian community at that time and the conversion of Hagia Sophia to mosque should be dated to 1572 or a little later. First endowment

¹⁶ There are different opinions that an Apollon Temple, a Roman Basilica or an older building of the monastery complex was stand on the site previously (Talbot-Rice 1968, Bryer & Winfield 1986, Karpuz 1990, Eyice 1991, Öztürk 2011).

¹⁷ Katholikon is a main church of a monastery complex.

notebook after the conquest of Trabzon was compiled in 1486. The passage related to the Hagia Sophia stated that: “*Actually it was the foundation of the Hagia Sophia Monastery. It became a timar by the order of the sultan* (p.100-104)”. After the Hagia Sophia was converted to a mosque, it can be accepted that a Muslim neighborhood developed around the site.

While the Hagia Sophia still have an impact on the viewer when entered to the city from the west and as a vista, this impact was diminished because of the unplanned urbanization of the area starting from the mid-1900’s¹⁸ (Fig. 10, 11, 12 and 13).

TAŞINMAZA AİT TAPU KAYDI						
Zemin Tipi	: Ana Taşınmaz	Ada/Parcel	: 24/16			
Zemin No	: 4068113	Yatışıklık	: 6.951,75 m2			
İl / İlçe	: TRABZON/MERKEZ	Ana Tap. Nitelik	: ÇİŞMESİ OLAN BAĞÇELİ KARGIR CAMI			
Kurum Adı	: Trabzon TM					
Mahalle / Köy Adı	: FATH Mah.					
Mevki	:					
Çift / Sayfa No	: 1 / 10					
Kayıt Durum	: Aktif					
TAŞINMAZ ŞERH / BEYAN / İRTİFAK						
S/İ	Açıklama	Malik / Lehdar	Tarih - Yevmiye	Terkin Sebebi - Tarih - Yes.		
İrtifak	M. 303,304 İNCİ KÜTÜK SAHİFLERDEKİ GAYRİ MENKULLER LEHİNE PLANINDA GÖRÜLEN EBAD VE ŞEKİLDE GEÇİT HAKKI		-	--		
Beyan	1710 SAYILI YASANIN 8.MADDESİ-NE İSTİNADEN ESKİ ESERDİR.		22/11/1978 - 4015	--		
Beyan	KORUNMASI GEREKLİ KÜLTÜR VE TABİAT VARLIĞIDIR.		08/12/2004 - 8535	--		
Beyan	Diğer (Konusu: 1. DERECE ARKEOLOJİK SİT ALANI) Tarih - Sayı -	TRABZON VAKIFLAR BÖLGE MÜDÜRLÜĞÜ	26/03/2012 - 5326	--		
MÜLKİYET BİLGİLERİ						
Sistem No	Malik	Ehliyeti No	Hisse Pay/Payda	Metrekare	Edime Sebebi - Tarih - Yes.	Terkin Sebebi - Tarih - Yes.
9201502	FATH SULTAN MEHMET VAKFI	TAM		6.951,75	Tesis Kadastro - 06/01/1960 - 0-	--

Raporlayan: 705-Elif BAHADIR
Kayıt Uygundur.
26.03.2012

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Figure 7 Land Register of the Hagia Sophia in Trabzon (Archive of Pious Foundations Directorate of Trabzon).

¹⁸ A comprehensive study on visibility of the Hagia Sophia was made by Kalın, A. & Yılmaz, D., A Study On Visibility Analysis Of Urban Landmarks: The Case Of Hagia Sophia (Ayasofya) In Trabzon, METU JFA, 2012/1 (29:1) p.241-271.

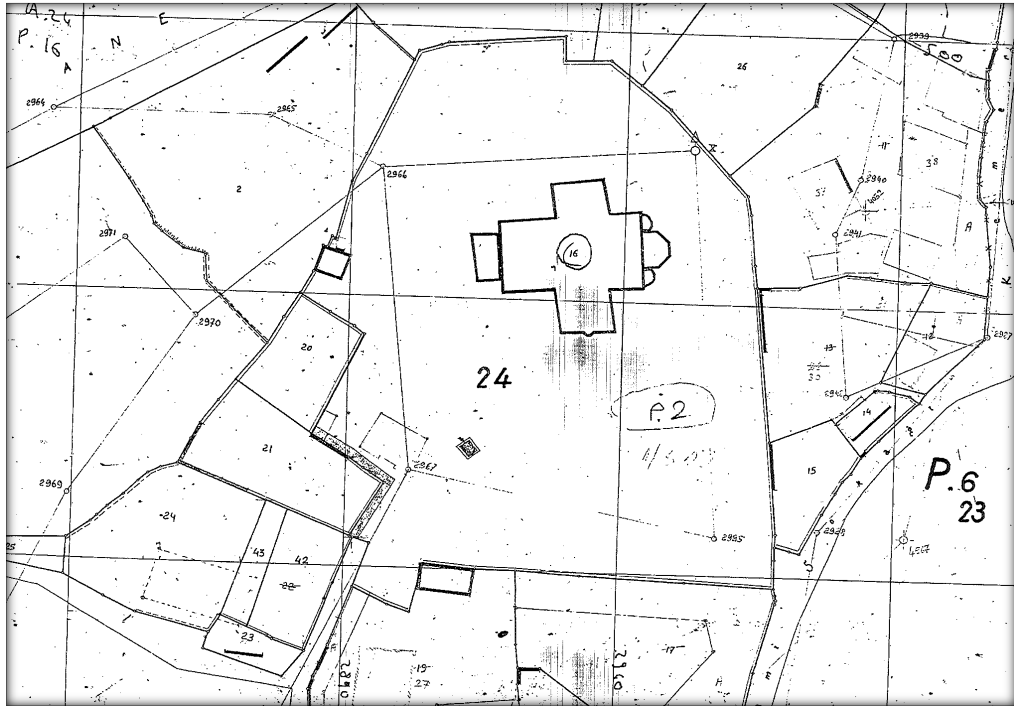


Figure 8 Cadastral plan of the Hagia Sophia showing the property border of the foundation (Archive of General Directorate of Pious Foundations).

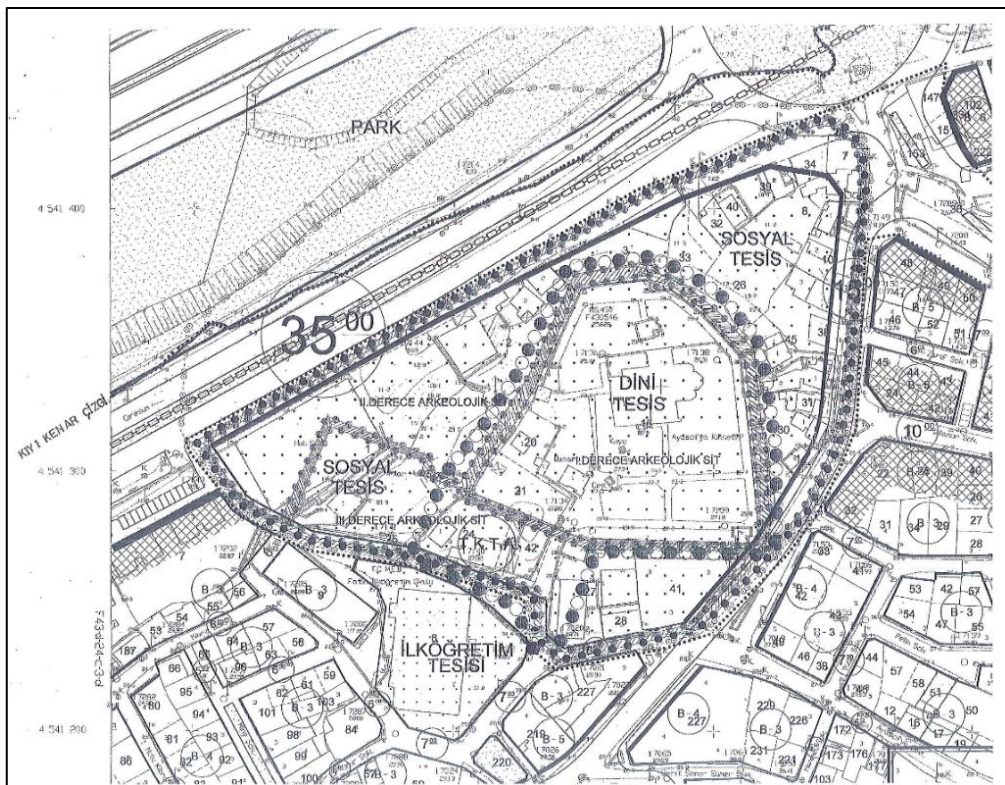


Figure 9 Development plan of Hagia Sophia (Archive of General Directorate of Pious Foundations).



Figure 10 Site plan of Hagia Sophia.



Figure 11 Old photo of the Hagia Sophia from the south. (Archive of Pious Foundations Directorate of Trabzon).



Figure 12 Old photo of the Hagia Sophia from north-east, 1960's before the restoration. (Archive of Pious Foundations Directorate of Trabzon).



Figure 13 Photo from southwest of the Hagia Sophia, 1960. (Archive of Pious Foundations Directorate of Trabzon).



Figure 14 Aerial photo from the north showing topography and location of Hagia Sophia, 2010's. (Archive of Pious Foundations Directorate of Trabzon).



Figure 15 General view of Hagia Sophia from the tower, 2014.

2.3. Plan of the Hagia Sophia

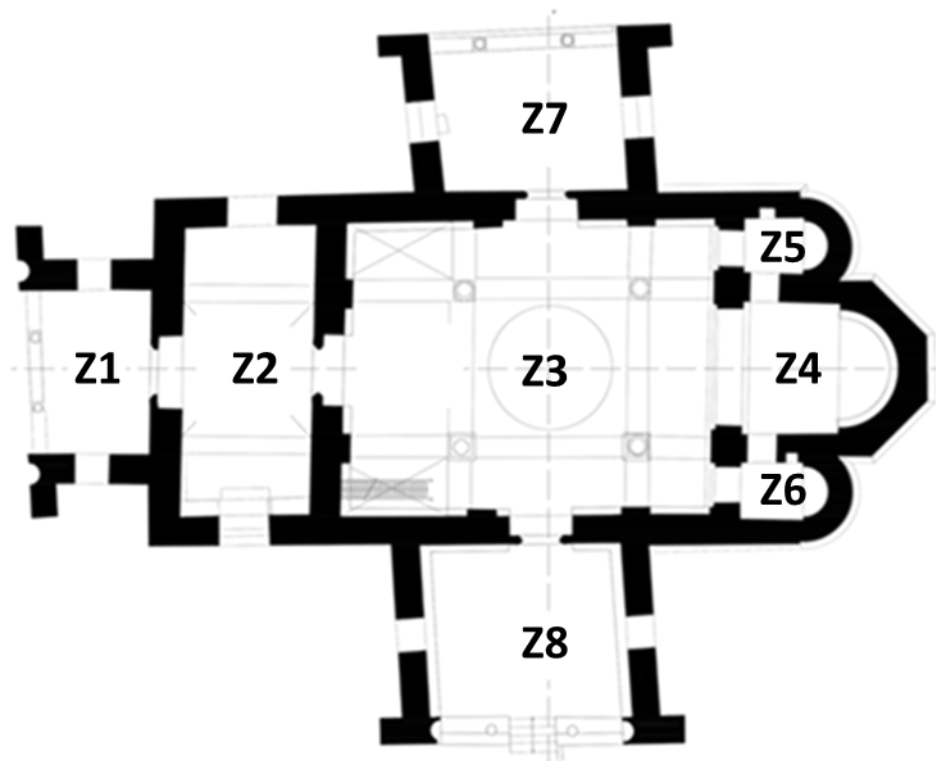


Figure 16 Plan of the Hagia Sophia (Archive of Mukaddes Ataman, 2008).

Hagia Sophia measures 35 x 27 meters including the semi-open spaces (31 x 14 meters for the naos (Z3) and narthex (Z2) alone). The height to the top of the dome is some 18.5 meters. It has a cross in square plan, covered with a central dome supported by four columns, with a triple apse (Z4, Z5, Z6), and raised for 1.40 meters on a podium while the effect of the podium is diminished today. The main apse (Z4) of the church is semi-circular inside but pentagonal at outside while the side apses (Z5, Z6) are semi-circular both inside and outside. There are three semi-open spaces at the west (Z1), north (Z7), and south (Z8) of the building which is covered with barrel vaults. The narthex (Z2) of the building is at the end of the Z1 space and covered with a cross vault with an over-narthex which served as a chapel.

Z1 Space (West Porch)

In the middle of the west façade, there is a barrel vaulted semi-open space (Z1) with a pitched roof which opens to the courtyard with an open triple arcade at the west

which measures 6.75 x 5.1 x 6.3 x 3.9 meters. The arch of the vault and the semi-circular arches at the side of the arcade spring from marble impostes at the both sides of the arcade. The center arch of the arcade is a two cross centered pointed profile and higher than the side ones and springs from a pair of marble columns with double decked capitals. At the tympanum, under the keystone of the enclosing arch, a round opening in the middle and smaller diamond shaped openings at the both sides are exist. Geometric ornaments continued until the level of diamond shaped openings which can be seen at the left of the border of the tympanum. There are two niches with stalactites under the marble impostes of the arcade. Stones of the arcade are whitish colored except the stones under the eaves which are dark grey. Traces of the plaster can be seen at the facade (Fig. 17). There is semi-circular arched opening at the middle of the north wall of the Z1 space, also traces of plaster and frescoes can be seen (Fig. 18). At the east wall of the space, there is a rectangular door opening in the middle of the wall. Above the rectangular opening there is a semi-circular arch and above the arch, there is small semi-circular arched opening. Around this opening traces of frescoes can be seen (Fig. 19 and 20). Like the north wall of the space, there is semi-circular arched opening at the middle of the southern wall with a stair. This arch was constructed with brick, unlike the other arches. Traces of frescoes can be followed above this arch (Fig. 18).



Figure 17 The entrance of the Z1 space, 2014.



Figure 18 North and south walls of the Z1 space, 2014.



Figure 19 East wall of the Z1 space, 2014.



Figure 20 East wall of the Z1 space, 2014.

Z2 Space (Narthex)

Z2 space at the west of the building is a rectangular space at the same width as the building, which measures 10.95 x 5.1 meters. Z2 space is the narthex of the building and divided into three sections, covered with barrel vaults on the sides and with a cross groined vault at the center (Fig. 21). There are doors on each wall which were opened to the church at the east wall, to the Z1 at the west wall and openings with two stairs to the courtyard at the north and south walls (Fig. 22, 23, 24 and 25). The floor is paved with grey-brown stones at the central part and yellow-pink stones on end areas which are generally measures 55 cm on all sides (Talbot- Rice, 1968: p.19) (Fig. 26). Walls of the Z2 space was constructed in pseudo-isodomic style with different kind of dressed stones. Walls are originally covered with frescoes, however, frescoes at the lower parts of the walls partially damaged or lost while frescoes at upper parts are rather in good condition. There is a small room which acts as a chapel over this space, however, it is inaccessible to visitors after the latest interventions.

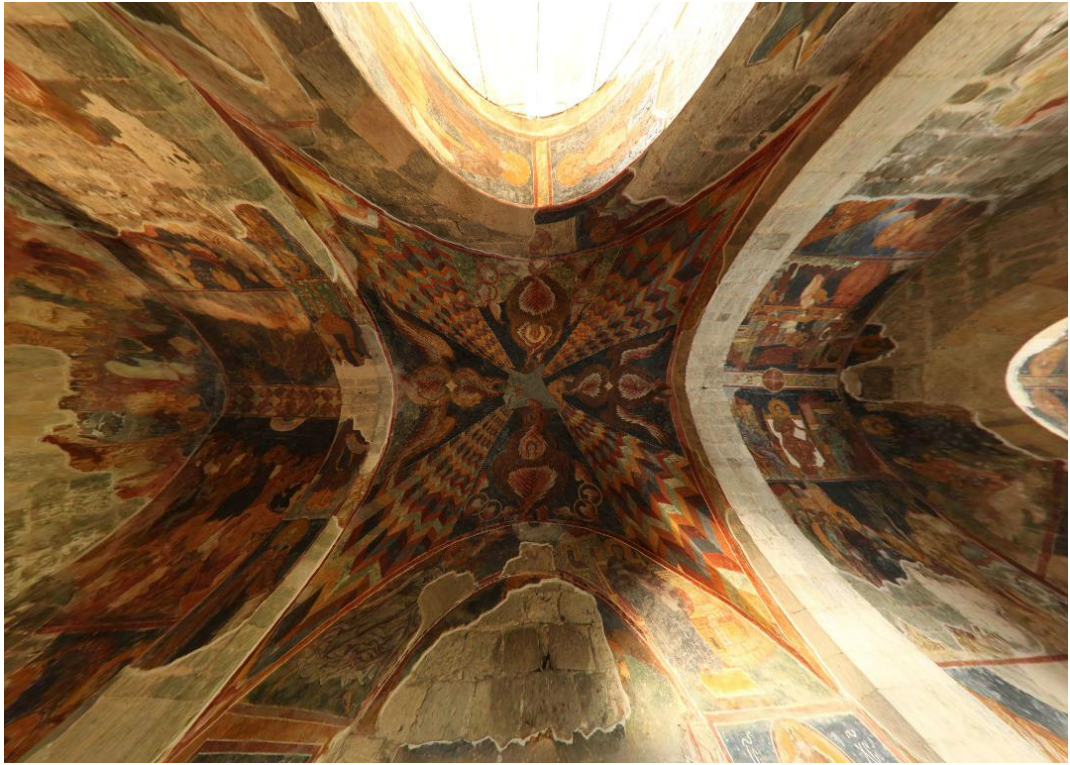


Figure 21 Upper Structure of the Z2 space.
<http://www.gezdikcegordukce.com/trabzon-sanal-tur/trabzon/ayasofya-muzesi.html>
Retrieved in 06.06.2016.



Figure 22 North wall of the Z2, 2014.

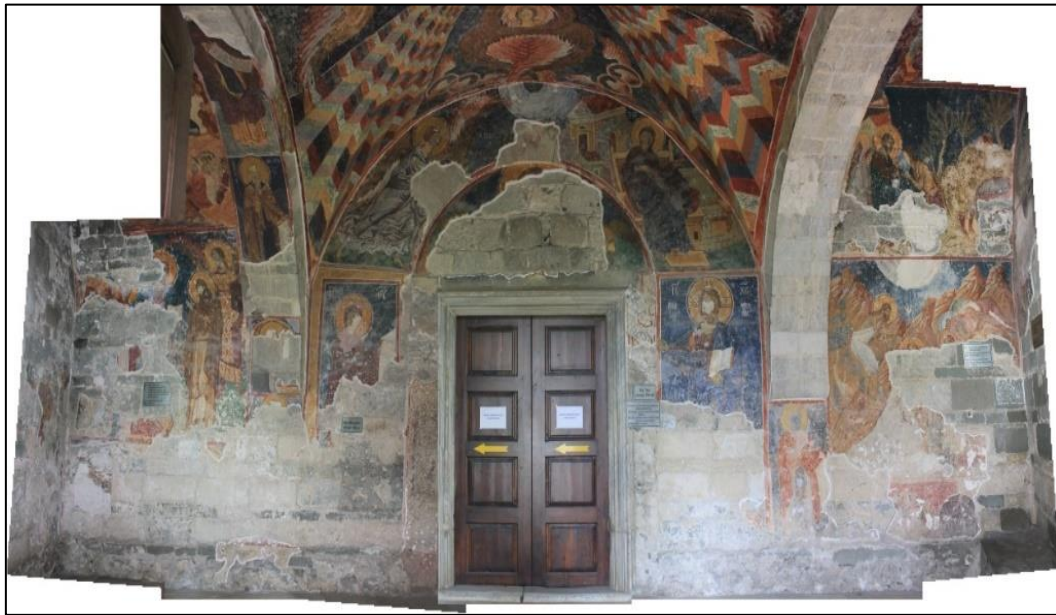


Figure 23 East wall of the Z2, 2014.



Figure 24 South wall of the Z2, 2014.



Figure 25 West wall of the Z2, 2014.



Figure 26 Floor of the Z2, <http://www.gezdikcegordukce.com/trabzon-sanal-tur/trabzon/ayasofya-muzesi.html> Retrieved in 06.06.2016.

Z3 Space (Naos)

The plan of the Z3 space of the Hagia Sophia which is the naos of the building, designed as a cross in square plan, but as it is longer in the east-west direction, it resembles a basilical plan and measures 11.25 x 14.25 meters.

It has a central dome supported by four Proconnesian marble columns (Eastmond 2004 p.28). The west bays of the aisles are cross-vaulted and the eastern bays of the aisles are barrel vaulted. There are three openings, each at the west, north, and south walls of the Z3 space which were opened to Z2 to the west, and to the Z7 and Z8 spaces at the north and south (Fig. 27 and 28). The opening at the south wall was lost when the building was converted into a mosque for the first time, however, it was reconstructed in 1962 (Talbot-Rice, 1968: p.13). Today a wooden mihrab installed there as a temporary intervention (Fig. 30). At the east of the Z3, bema is situated (Fig. 29). The walls of the Z3 are constructed in pseudo-isodomic style, like the walls of the narthex.

The dome drum which is dodecagon at external and circular internally is 2.12 m high and its internal diameter is 6 m. transition to the dome is solved with pendentives. There are semi-circular arched openings at each face of the dodecagon dome. Additional arches used in the main supporting arches of the dome which is a Trapezuntine feature (Talbot-Rice, 1968 p.17) (Fig. 31 and 32).

When the building was converted into a mosque in 2013, a temporary curtain system was installed to the ceiling and to the east of the Z3 space. Thus, view of dome and Z4 from the Z3 is obstructed, as there are frescoes with depictions which are not suitable for Muslim worship. As mentioned above a wooden mihrab was installed to the opening at the south wall, and a wooden minbar was installed to the southwestern corner. The floor of the space was covered with rugs which prevented the view of the opus Alexandrinum pavement at the dome bay.



Figure 27 West of the Z3, 2014.



Figure 28 North of the Z3, 2014.



Figure 29 East of the Z3, 2014.

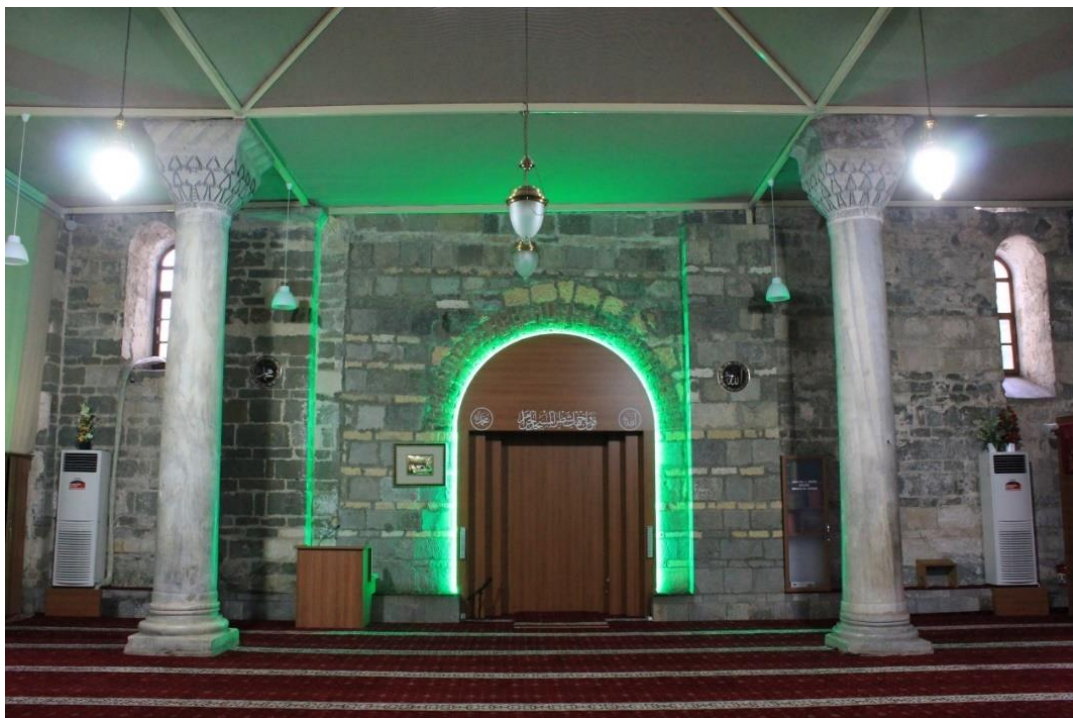


Figure 30 South of the Z3, 2014.



Figure 31 View of the dome from interior (Archive of Pious Foundations Directorate of Trabzon).



Figure 32 View of the dome from the west, 2014.

Z4, Z5, and Z6 Spaces (Bema)

The semi-circular Z4 space has a synthronos situated at the east of the Z3, flanked by Z5 and Z6 spaces, chapels which were served as prothesis and diaconicon. Both prothesis and diaconicon have an opening to the Z4. There are three round windows on the Z4 and one each at the Z5 and Z6. Each of the Z5 and Z6 has a small brick arched niche at their north walls. The floor level of these spaces is 15cm above the level of Z3 and while the altar of the church does not stand today, its place can be determined at the floor of the Z4 (Fig. 33, 34 and 35). There is a block of pinkish-yellow stone on which motif of interwoven circles is carved at the south end of the synthronos which measures 42cm x 19cm (Talbot-Rice, 1968 p.18).

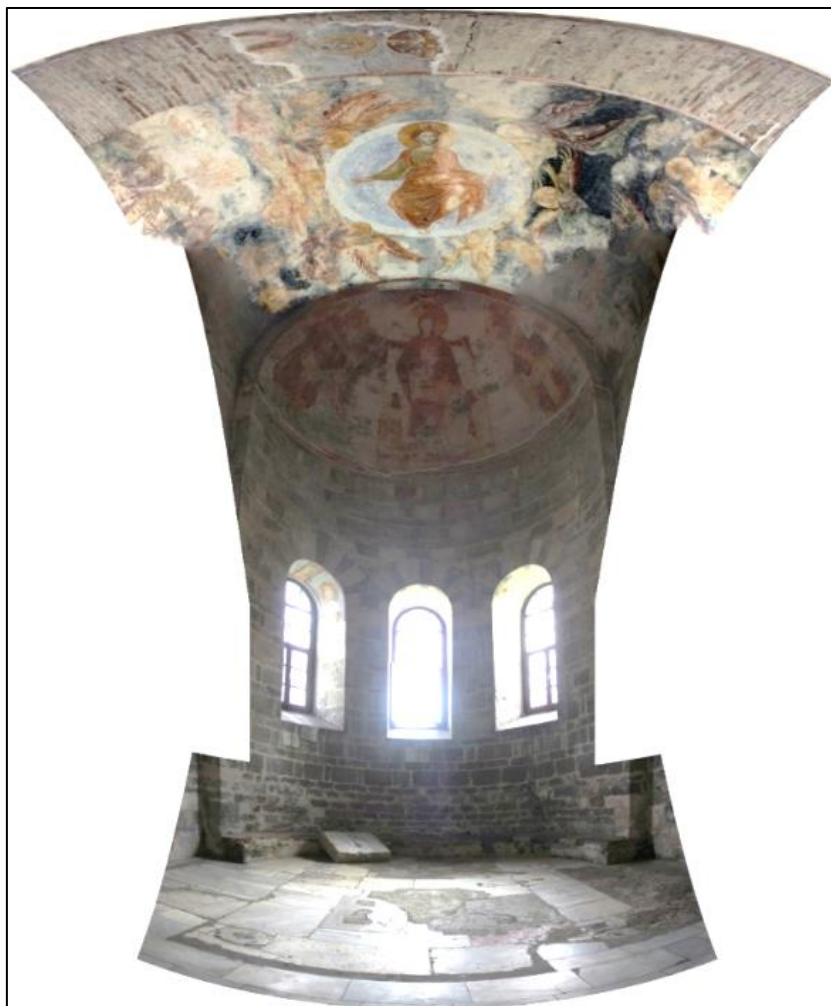


Figure 33 Central Apse (Z4), 2014.



Figure 34 Z5 space, 2014.



Figure 35 Only possible view of the dome after the building was converted into a mosque from the central apse (Z5), 2014.

Z7 Space (North Porch)

The Z7 is a barrel vaulted space with a pitched roof and opens to the courtyard with an open triple arcade at the north and with a door at the south wall of the space which opens to the Z3 and measures 5.55 x 7.35 x 6.15 x 7.2 meters. There are semi-circular arched openings at the east and west walls. The floor is paved with local stone (Talbot-Rice, 1968 p.22). Today the Z7 space is used as the main entrance to the mosque as it is located across the mihrab wall (Fig. 36 and 39).

The arch of the vault and side arches of the arcade spring from the marble stalactite capitals and the center arch of the arcade is pointed and higher than the side ones and springs from a pair of grey granite columns with Byzantine basket formed capitals. At the tympanum, under the keystone of the enclosing arch, there is a cross with three bars and two rows of decorative joggled band with different colored stones exist. Above the keystone of the center arch of the arcade, there is a decorative stone circle carved with geometric patterns and two smaller ones at its sides, also at the above of intersections of the arches of the arcade two rectangular carved yellowish stones with a geometric pattern can be seen (Fig. 36).

Stones of the arcade are white except under the eaves and at the side of tympanum which is dark grey. There are also thinner reddish stones at the left of tympanum in line with the keystone of the left arch and five blocks under the impost of the main arch at right. There are semi-circular arched openings with two step stairs in the middle of the side walls of the space. Traces of plaster and frescoes can be seen at the barrel vault and particularly at the walls (Fig. 37 and 38).



Figure 36 Entrance of the Z7 Space, 2014.



Figure 37 East wall of the Z7 Space, 2014.



Figure 38 West wall of the Z7 space, 2014.



Figure 39 Entrance to the Z3 space at the south Wall of the Z7 Space, 2014.

Z8 Space (South Porch)

The Z8 is the largest barrel vaulted semi-open space with a pitched roof which measures 6.75 x 7.8 x 6.75 x 7.65 meters. It opens to the courtyard by a triple arcade at the south and opens to the Z3 by a door at the north wall. There are two round opening at the east and west walls, and a verse from Quran on the top of the opening at the east. There are also two niches at the east and west sides of the outer face of the walls which supports the arcade (Fig. 40, 41 and 42). The arch of the vault is semi-circular and springs from carved impost blocks, as well as the arcade, and the Phrygian marble columns of the center arch of the arcade are a pair with reused capitals. At the center of the tympanum, there is a quatrefoil opening. Between the quatrefoil window and extrados of the arches of arcades, there is a frieze with figurative carvings which will be discussed later in the architectural decorations. There is semi-circular arched window opening at the west wall of the space. Voussoirs of the arch are painted to white and masonry around it is inconsistent with the rest. There is a rectangular opening with a wooden door is situated in the middle of the north wall of the space. Above the door, there is a semi-circular arch and similar to the masonry at west there is an inconsistent masonry with painted stones. At the east wall of the space, there is another semi-circular arch similar to the one at the west. Over the arch there is an inscription in Arabic from the Quran which can be translated as: *“And [He revealed] that the masjids are for Allah, so do not invoke with Allah anyone.”* (Fig.42).

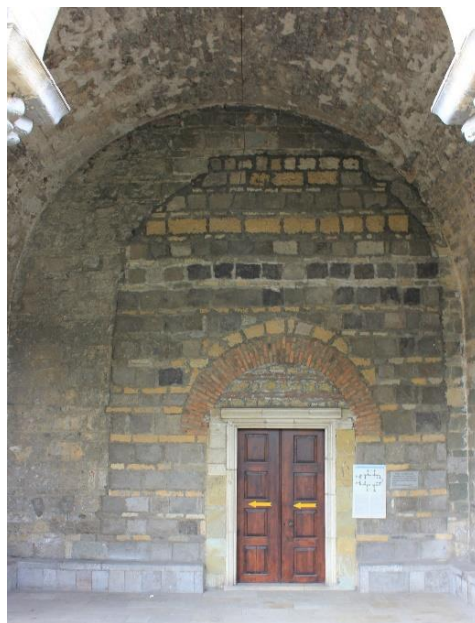


Figure 40 North wall of the Z8 space, 2014.



Figure 41 West wall of the Z8 space, 2014.



Figure 42 East wall of the Z8 space, 2014.

2.4 Facades

West Façade

Western facade of the Hagia Sophia is a tripartite arrangement which is dominated by a triple arcade of the Z1 space in the middle and western walls of the Z7 and Z8 spaces can be seen at the sides (Fig. 43).



Figure 43 West Façade, 2014.

There is a semi-circular arched opening with two layered voussoirs at the middle of the left wing of the western facade (western wall of Z7) which provides entrance to the semi-open Z7 space. There are two roundels framed by squares at the both sides of the opening. Stones under the impost line and above the keystone of the arch are yellowish and partly discolored to a greyish blue color, while stones beside the arch are dullish grey. Fewer darker grey colored stones can be seen at the three voussoirs at the center of the upper layer of the arch, springer at the right, and at the leftmost part of the façade. There are biological formations and change in color of materials because of the moist areas at the intersection of the walls (Fig. 43).

On the right wing, there is another semi-circular arched opening which is an entrance to the semi-open Z8 space. There are yellow stones on the left of the opening at the

west wall of Z8 which continues at the right above of the impost line of the opening while under the impost line greyish stones can be seen. Stones at the upper parts of the wall are greyish blue like the ones at the left wing.

North Façade

Similar to the western façade of the church, northern façade has a tripartite arrangement, dominated by a triple arcade of the Z7 space of the Hagia Sophia church in the middle and northern walls of the Z1, Z2, Z5 and Z3 spaces can be seen at the sides (Fig. 44).



Figure 44 North Façade, 2014.

At the east wing of the façade mouldings on the apses (Z4, Z5, and Z6) continues at the north wall of the Z3 space until the window opening near to the east wall of Z7. Stones of the wall are yellowish and greyish blue except the one at the left of the opening in the line with mouldings which is dark colored as well as the ones under the eaves and six stones positioned dispersedly at the section of the wall under the moulding line. At the lowest part of the wall and under the window opening color change can be traced probably because of the moist area. There are two semi-circular arched window openings at the northern wall of the Z3 at the west of the arcade.

Voussoirs of these arches are white except one voussoir at the right of the keystone lower opening is reddish. Stones above the lower opening are dark grey while the stones under the opening are lighter grey colored. Color change in materials can be seen in the lower parts of the wall (Fig. 44).

There is a slightly pointed round-headed opening at the north wall of the Z2 space with a timber door and a semi-circular door opening at the north wall of the Z1 space. Above the door of the north wall of Z2 space, there is a semi-circular arched window opening. Stones at the upper part of the north wall of Z2 space are lighter grey colored except the ones near to the wall of Z3 space which are darker at the left followed by yellow ones to the right like the voussoirs of the window opening. Stones at the lower half of the wall are yellow predominantly while few whitish ones can also be traced. First four voussoirs of the door opening are white followed by a yellow one and another white one as the keystone. The voussoir at the right of the keystone is reddish and the others are also white (Fig. 44).

Stones of the northern wall of the Z1 space are yellow and greyish blue above the arched opening except the ones under the eaves are dark grey. The lower part of the wall is constructed with dark grey stones except for the keystone of the arched opening which is white. Color change because of the moist area is seen as a line starting from the eaves to the right of the keystone of the opening. Traces of the plaster can be seen at the facade (Fig. 44).

East Façade

On the eastern façade, the outer walls of Z4 space at the center is prominent and the east walls of the Z7 and Z8 spaces can be seen at the back. The Z5 and Z6 spaces are semi-circular externally and the Z4 is five sided. There is three round-headed window openings on the Z4, one at each face at the middle, and one at both Z5 and Z6 spaces (Fig. 45). At the east wall of the Z8 on the left of the façade, there is a semi-circular arched door opening. Stones of the wall are colored yellow at the lower half while continued as irregularly which are colored light and dark grey. Like the left wing of the façade, there is a semi-circular arched opening at the east wall of Z7 on the right

of the façade. Stones colored light grey, dark grey and yellow of the wall are placed irregularly except the stones at the top four row of the wall are a dark grey (Fig. 45).



Figure 45 East Façade, Exterior of Apses, 2014 (Z4, Z5, Z6).

The only decorative element other than the mouldings which continue through the walls of Z4, Z5, and Z6 above the openings at the eastern elevation is an eagle motif over the central window at the Z4 walls. There are also some graffiti of ships and the memorials of monks. At the lower parts of the walls, near to the ground and at the intersection of the walls of Z4 and Z5 spaces change in color of materials are seen (Fig. 45).

South Façade

Like the western and northern facades, the southern facade is also a tripartite arrangement dominated by the triple arcade of the Z8 space in the middle. Other than the arcade, south wall of the Z1 and Z2 spaces at the west and the southern walls of the Z6 are seen at the east wing (Fig. 46). There is a semi-circular door opening at the south wall of the Z1 space and a slightly pointed round-headed door opening at the south wall of the Z2 space. Above the door on the south wall of Z2, there is a semi-circular arched window opening and two round-headed window openings near the

intersection of the Z2 space's wall and the Z8. There is another semi-circular arched window opening at the southern wall of the Z3 and under that opening parts of installed air condition system are situated (Fig. 46).



Figure 46 South Porch.

Stones of the south wall of Z1 space are yellow colored while the color change probably because of the moist area can be seen in the lower parts and at the intersection of the walls of Z1 and Z2. At the south wall of Z2 space voussoirs of the semi-circular opening at the top and stones at the right of it are yellow colored. Also under the door opening yellow stones and reddish stones can be seen partly other than these stones of the wall are light grey. Few stones at the upper left part of the wall are colored dark grey. Material detachment can be seen at the upper left part of the wall and change of colors in materials can be seen at the right (Fig. 46).

At the right wing of the façade yellow stones can be seen in the middle of the walls of Z3 and Z6. The color of some stones is changed to a bluish color to the right of the air condition system. Also, dark grey colored stones can be seen at the top of semi-circular arched window opening at the top left of the wall and at the top air condition system at the left (Fig. 46).

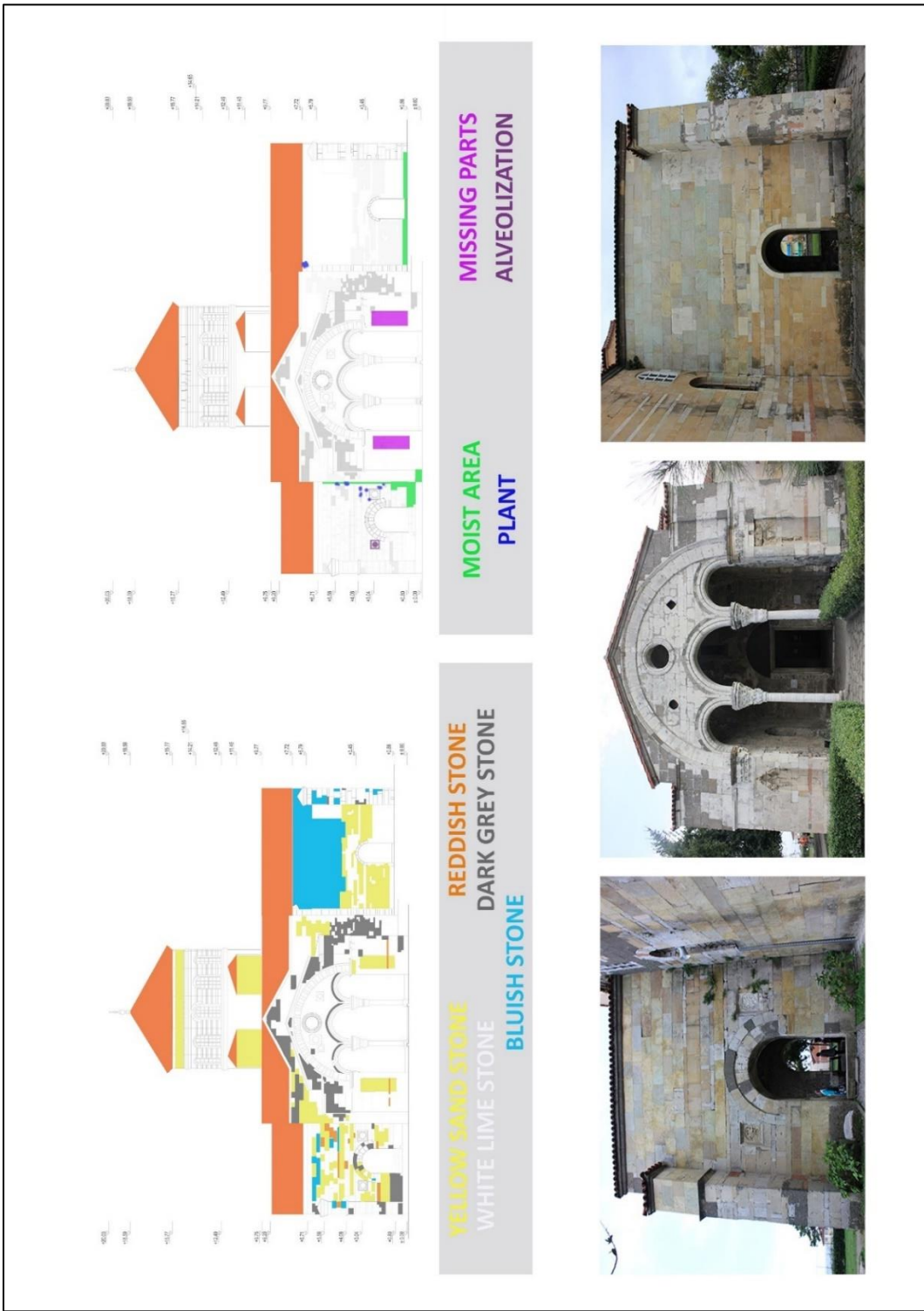


Figure 47 Materials (left) and Deterioration (right) Mapping of the West Façade.

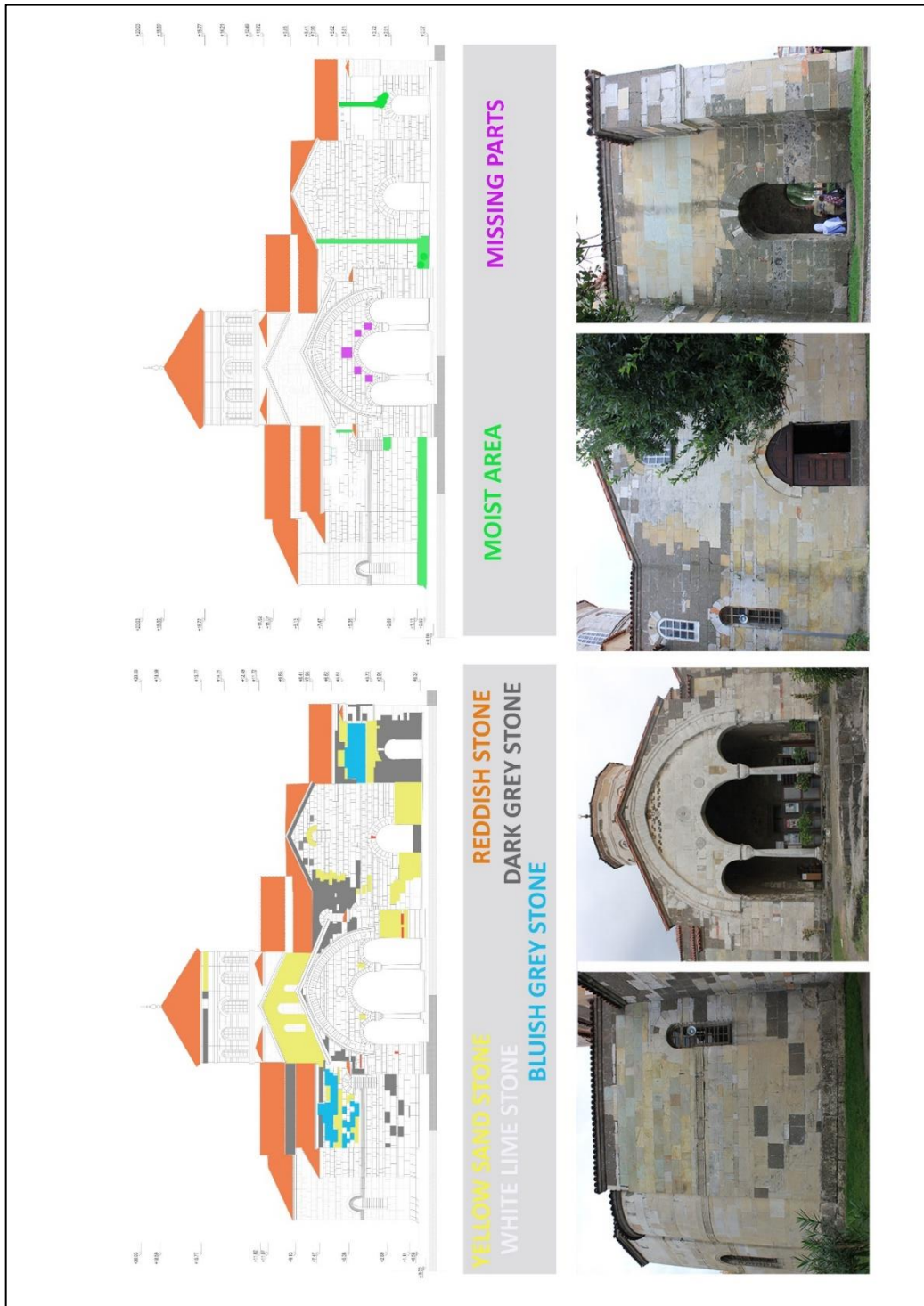


Figure 48 Materials (left) and Deterioration (right) Mapping of the North Façade.



Figure 49 Materials (left) and Deterioration (right) Mapping of the East Façade.

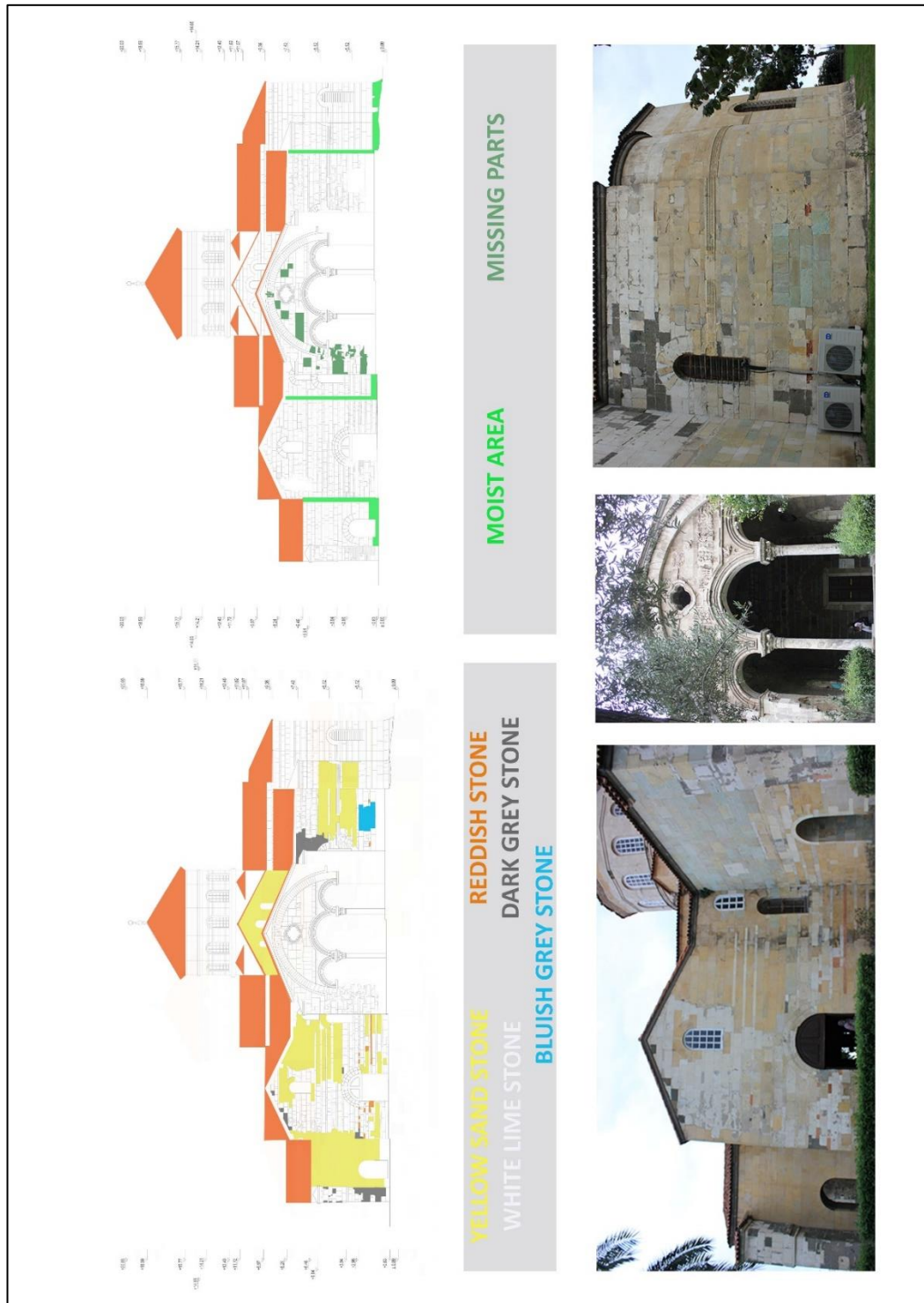


Figure 50 Materials (left) and Deterioration (right) Mapping of the South Façade.

2.5 Material and Construction Techniques

The walls of facades are constructed as 1.10 m thick mortared rubble, faced on both sides with fine cut dressed stones and they constructed in alternating thick and thin courses. External facing materials of the walls are 12-13cm thick and internal facing is probably the same (Eastmond, 2004 p.29, Talbot-Rice, 1968 p.30).

Arches over the door and window openings are generally constructed by fine cut voussoirs, while the window to the west of the main south vault, and the lower window near the intersection of the Z7 space with the Z2 space are constructed by joggled voussoirs, with alternating stones of dark and light colored.

The yellow sandstone, which was possibly brought from Ünye or some other local pit, was used on the interior and exterior as facing, which are built according to the pseudo-isodomic system. Darker grey stones were probably used during the restorations carried out in 1865 (Talbot-Rice, 1968). Another reddish colored stone of unknown origin was used in the lower parts of the building, about one meter above the current ground level (Talbot-Rice, 1968 p.33, 34). Light blue colored stones were placed during the restoration work held by Edinburgh University (Fig. 47, 48, 49 and 50).

2.6 Architectural Decorations

West Façade

Ornamental program of the west facade is rather plain than the other facades except the east one. There is roundel which is framed with a rectangular plaque between the circular opening at the middle and diamond shaped ones at the northern side. At the northern side of the main enclosing arch there is a low relief of interlocking circles and there two niches with stalactites on each side of the porch (Fig. 51). Also, the west face of cornice with stalactites at has geometrical carvings (Fig. 52) and there is a relief which two birds positioned transversely at the left column capital (Fig. 53).

North Façade

At the northern façade, there is a cross with three bars under the keystone of the enclosing arch with two rows of decorative joggled band with different colored stones.

The broken plaque under the cross probably held a low relief sculpture (Eastmond, 2004 p.32). There are three roundels with geometrical ornament above the triple arcade; the one at the middle is bigger than the side ones. There is a rectangular plaque with a cross above east column which resembles a simplified form of Armenian khatchkars. Above the west column, there is another rectangular yellowish stone plaque with a geometrical pattern. Side arches of the arcade spring from impost stones with stalactites. There are also two square plaques near to the sides of the enclosing arch. There is another plaque like a khatchkar on the top of the arched door at the outer face of the east side wall of the Z7. There are two roundels in squarish frames on the outer face of the west wall of the space at the sides of the arched opening (Fig. 54).



Figure 51 Geometrical carvings at the west face of cornice with stalactites at the west façade, 2014.



Figure 52 Two decked column capitals at the west facade. (Archive of Aysıl Tükel Yavuz, 2015).



Figure 53 Niche with stalactites at the west façade, 2014.



Figure 54 Tympanum of the arcade at the north, 2014.

East Façade

As mentioned before only decorative element other than the mouldings at the eastern facade is the eagle which is presented frontally with its wings are fully open wide and its head is turned to the right over the central window at the Z4 space (Fig. 55).



Figure 55 Eagle relief on the central apse, 2014.

South Façade

The Z8 space of the Hagia Sophia is the largest and most decorated entrance to the main building. While the entrance to the space is decorated with various sculptural ornaments, the most prominent of them is the Genesis Frieze, which depicts the fall of Adam and Eve carved on twenty stones of different size under two explanatory inscriptions written on thirteen stone blocks which are divided into two parts on each side of the centre arch of the arcade and approximately 8 m long and 75 cm high (Eastmond 1999, p.220). The frieze is significantly weathered and composed from seven scenes from right to left which are:

- 1- The Creation of Eve
- 2- The Temptation of Eve
- 3- Eve Offering Adam the Forbidden Fruit (carved on two blocks)
- 4- The Closed Gate of Eden
- 5- The Expulsion from Eden
- 6- The Lamentation of Adam and Eve
- 7- Cain's Murder of Abel

Eastmond (1999) stated that the first three scenes are on the right part of the frieze depicting the scenes before the Fall, and figures are interpreted dressed, while the scenes on the left depicting the scenes after the Fall and figures are interpreted naked. Inscriptions above the frieze are in Greek and the one at the right is a passage from Genesis 2:8 and the left one is from Triodion which reads:

“And the Lord God planted a garden eastward in Eden; and there he put the man whom he had formed” and “Adam sat before Paradise and, lamenting his nakedness, he wept” (Eastmond, 1999, p.222).



Figure 56 Tympanum of the south arcade, 2014.



Figure 57 First three scenes of the frieze depicting the scenes before the Fall. (Eastmond 1999).



Figure 58 Last four scenes of the frieze depicting the scenes after the Fall. (Eastmond 1999).

Other than the frieze the keystone of the enclosing arch is decorated with an eagle like the one over the central window at the Z4 which as mentioned before as the heraldry of the Comneni emperors of Trabzon. Between the eagle and the quatrefoil window, there is a plaque ornamented with white marble inlay which depicts two doves that stand back to back and their tails are crossed, between two spiral patterns. At the east of the two doves, there is a plaque decorated with a three-bar cross, and to the west of the doves there is another plaque but the decoration of it is not readable. A plaque showing a star and crescent is at the east of the quatrefoil window, and another plaque which is decorated with a relief of interlaced circles at the west. Above the frieze, a plaque with a mythical creature labeled as St Mark is situated. On the top of the columns, there is a griffon at the east and a winged centaur with a bow at the west. Also, the external frame of the enclosing arch is decorated with floral patterns (Eastmond 2004 p.62).

Wall Paintings

The wall paintings of Hagia Sophia were preserved rather in a good condition. George Finlay was noted that there were two layers of wall paintings in some areas of Hagia Sophia (Bryer & Winfield, 1985 p. 223, Talbot-Rice, 1968 p. 120,137). According to the stylistic characteristics of wall paintings, the earliest layer is related to the founder of the monastery Manuel Komnenos I (1238-1263), dates from 1250- 1270, while the latter layer dates from the first half of the 15th century (Bryer & Winfield, 1985 p. 223, 236). Earliest layer paintings are the only known example of imperial commission from the period. Grand Komnenoi wanted to presents themselves as rightful successors to the Byzantine throne and defenders of the Orthodox faith and as a result iconographical program of the Hagia Sophia is an expression of imperial art and Orthodox faith (Eastmond, 2004).

Talbot-Rice (1968) who was examined the wall paintings, concluded that the main artist was not followed a specific model but he used different elements from various sources, however, style of the paintings is in Constantinople tradition (p.183, 184). Depictions in Hagia Sophia are rich in color and human figures reflect dynamism despite being monolithic which were showing the characteristics of Early-Palaeologan Renaissance. Single figures depicted in more detail and ornamentally while

ornamentation and details in group scenes were simpler. The selected scenes and their arrangements show that the structure was also a burial ground.



Figure 59 Four Evangelists: In the center of the cross vault, 2014.

North Porch (Z7)

- 01- Jacob's Dream: At the back of the tympanum
- 02- Torturing of the St. George: Above the column at the northern arch
- 03- 8 Martyrs: At the center of the barrel vault
- 04- Baptism of New Believers: Opposite of the Family Tree of Jesus
- 05- Preaching Apostles: Above east wall
- 06- Family Tree of Jesus: On the east of the barrel vault to the south

Narthex (Z2)

- 07- The Annunciation: On the arch of the eastern door of the west narthex.
- 08- Christ and the testament: Over the arch above the eastern door of the west narthex
- 09- Theotokos: North of the east door of the narthex
- 10- Four Evangelists: In the center of the cross vault.
- 11- Baptism: The southern side of the narthex wall, on the east wall

- 12- Jesus Healing the Blind: Above the previous scene.
- 13- Finding in the Temple (Christ among the doctors): Above the previous scene
- 14- Wedding at Cana: West side of the narthex's south barrel vault Near to the previous scene.
- 15- The Healing Pool: Under the wedding at Cana.
- 16- Undistinguishable Miracle: At the left of the arch of the opening at the south
- 17- Driving out of the evil spirit: On the arch above the narthex's southern wall.
- 18- Veil of Veronica: On the arch above the narthex's western door leading to exonarthex.
- 19- Healing Peter's mother in law: To the north of the narthex's western masonry.
- 20- The two storms and Walking on the sea. At the narthex's north barrel vault's western side.
- 21- The Feeding of five thousand: at the east of the barrel vault on the north
- 22- Deisis: To the right of the west wall of the narthex
- 23- Six Saints: At the north arch.
- 24- Apocalypse: On the barrel vault and at the east wall of the exo-narthex.

North Wall of Naos (Z3)

- 25- Four Saints: At the arch of the entrance opening at the north wall of the naos.
- 26- St Sergius and Bacchus: Underneath the arch on the northern entrance.
- 27- Anastasis: Above northern door.
- 28- Stavrosis: Above the Anastasis.

West Wall of Naos (Z3)

- 29- Washing of the feet: Under the Last Supper
- 30- The Last Supper: At the north side of the barrel vault Above the Washing of the feet.
- 31- Pilates washes his hands: At the right of the southwest column.
- 32- Peter's Denial: Under the Pilates washes his hands.

Apses and Naves (Z3, Z4, Z5, Z6)

- 33- Virgin with the Child Christ (Platytera): at the central apse flanked by two archangels (Z4).
- 34- Ascension of Jesus (Anelipsis): At the central apse above the Playtera.
- 35- The Miracle of the Loaves and Fishes: At the left of the central apse, across the Charging of the apostles.
- 36- The doubting Thomas: Under The Miracle of the Loaves and Fishes at the left of the central apse.
- 37- Charging of the apostles: At the right of the central apse.
- 38- Two Undistinguishable Scenes: At the vault of the north apse (Z5).
- 39- The Nativity of the Blessed Virgin Mary (Birth of the Virgin Mary): At the lower left end of the vault of the north apse.
- 40- Presentation of the Blessed Virgin Mary (The Entry of the Most Holy Theotokos into the Temple): At the opposite of The Nativity of the Blessed Virgin Mary.

The Dome

- 41- Genesis (Birth of the Christ): At the northwest pendentive of the dome.
- 42- Stavrosis (Crucifixion): At the northeast pendentive of the dome.
- 43- Anastasis (Resurrection): At the southeast pendentive of the dome.
- 44- Baptism: At the southwest pendentive of the dome.
- 45- Christ Pantokrator: At the center of the dome.
- 46- Twelve Apostles: At the drum of the dome.
- 47- Flying angels and Scenes from 19th and 20th Psalms: Above the Twelve apostles.

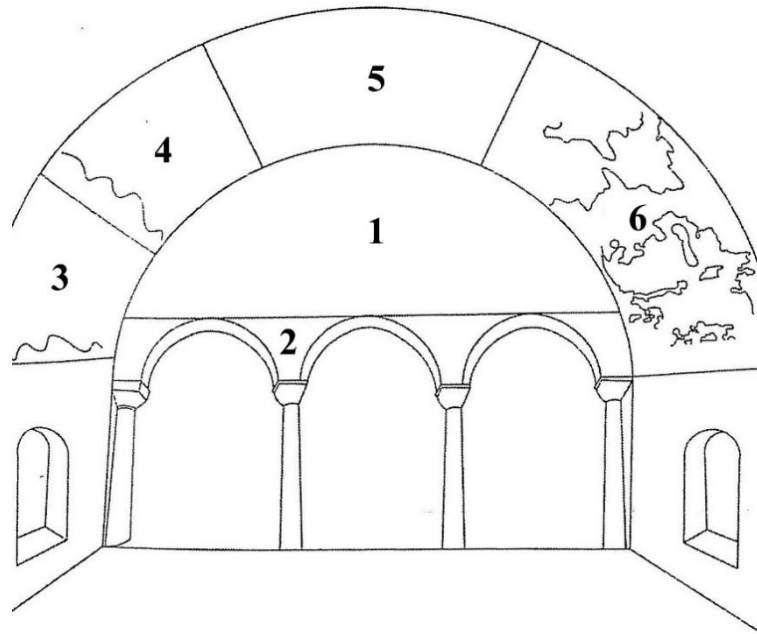


Figure 60 Places of the frescoes on the north wall of the Z7 space. (Drawings from <http://www.muzemedokunma.org/AyasofyaFreskIsmailKose.html> Retrieved 23. 04. 2016).

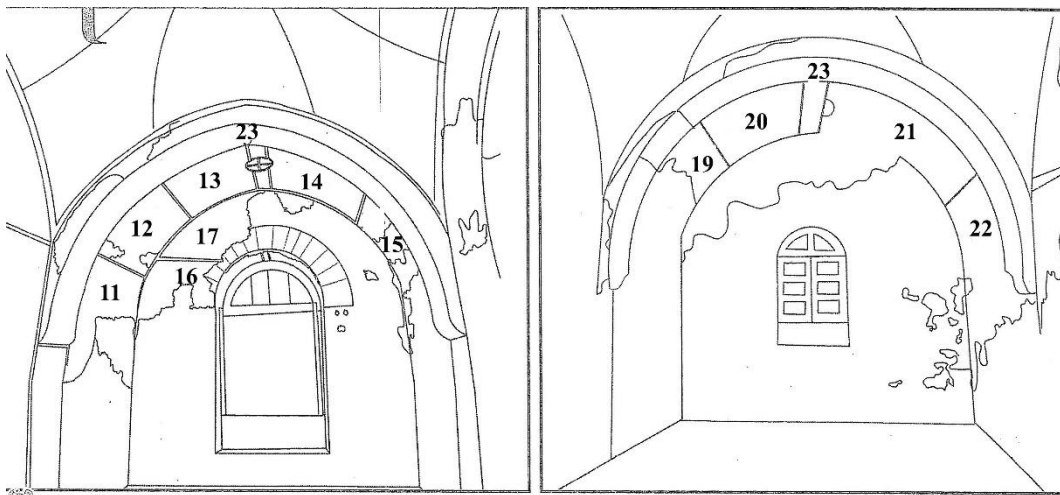


Figure 61 Places of the frescoes at the Z2 space (narthex). (Drawings from <http://www.muzemedokunma.org/AyasofyaFreskIsmailKose.html> Retrieved 23. 04. 2016).



Figure 62 Places of the frescoes on the north wall of Z3 (naos). (Drawings are from <http://www.muzemedokunma.org/AyasofyaFreskIsmailKose.html> Retrieved 23. 04. 2016).

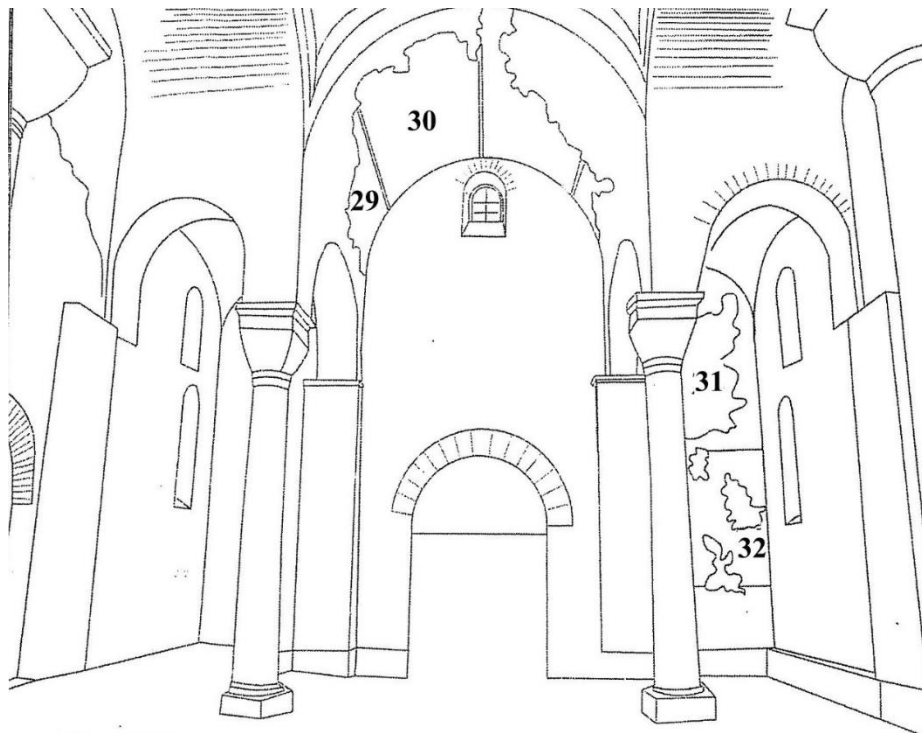


Figure 63 Places of the frescoes at the west wall of Z3 (naos). (Drawings are from <http://www.muzemedokunma.org/AyasofyaFreskIsmailKose.html> Retrieved 23. 04. 2016).

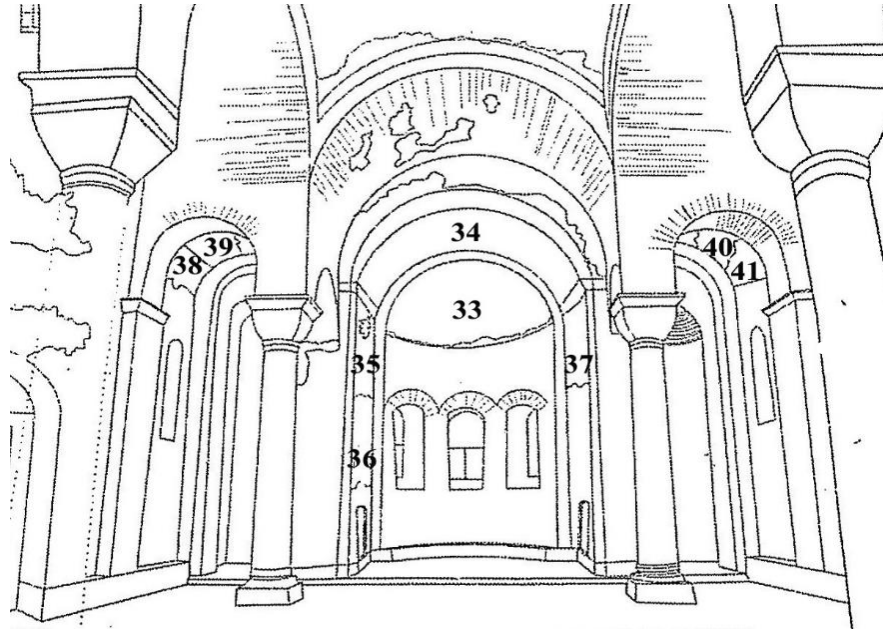


Figure 64 Places of the frescoes at the Z4,Z5 and Z6(apses). (Drawings from <http://www.muzemedokunma.org/AyasofyaFreskIsmailKose.html> Retrieved 23. 04. 2016).

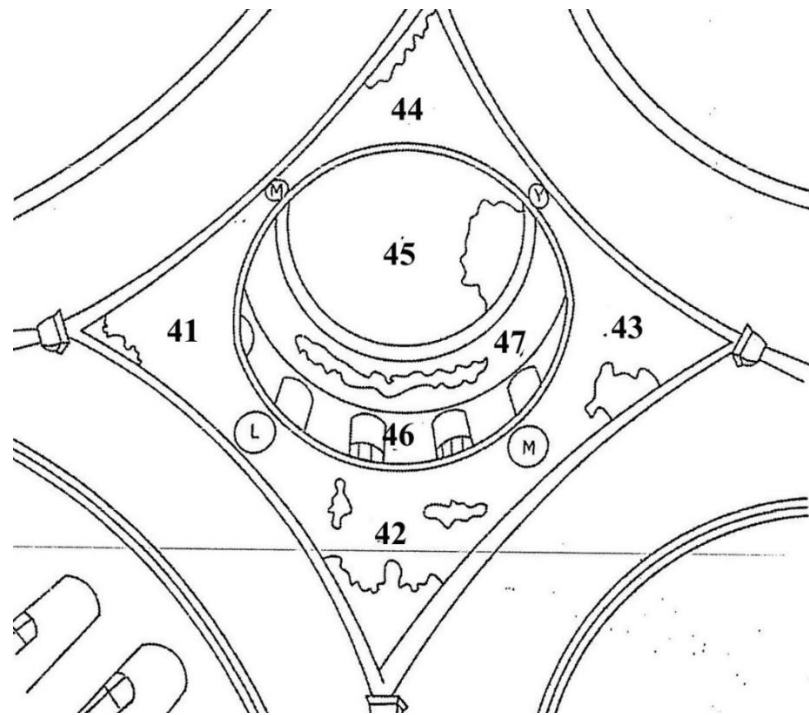


Figure 65 Places of the frescoes at the dome. (Drawings from <http://www.muzemedokunma.org/AyasofyaFreskIsmailKose.html> Retrieved 23. 04. 2016).

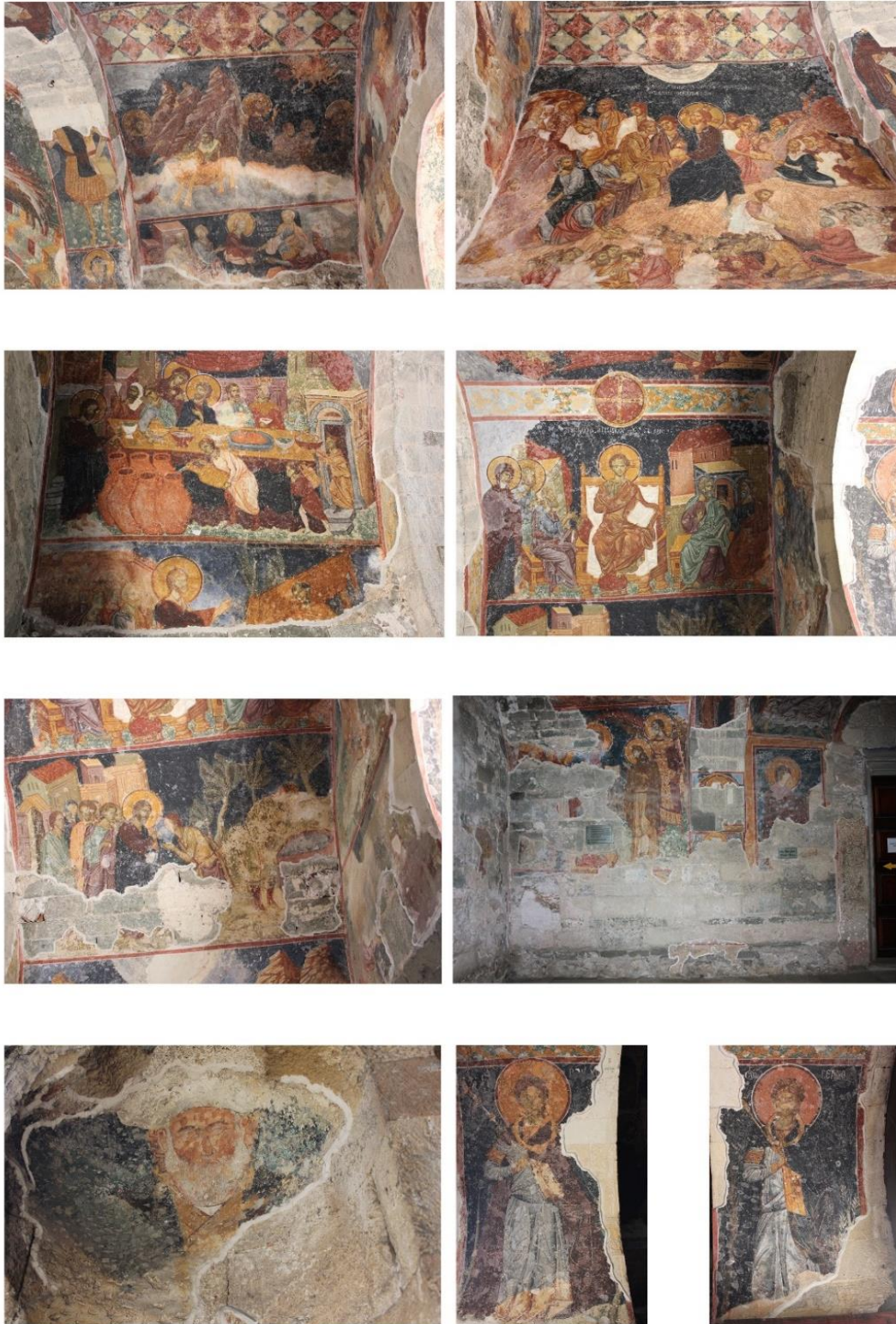


Figure 66 Various wall paintings of Hagia Sophia, 2014.

Floor tiles

There is an opus Alexandrinum mosaic work on the floor of the naos of the Hagia Sophia, however, today it is obscured under the carpeting after the structure re-functioned as a mosque. Similar examples can be seen in Hagia Sophia both in Constantinople and Nicea.



Figure 67 Opus Alexandrinum floor at the naos (Archive of Pious Foundations Directorate of Trabzon).

2.7 Other Structures

There are two historic structures and a fountain, other than the Hagia Sophia at the monastery complex, a tower which stands 22 meters west of the main church and foundations of a triple apsed, cross in square chapel which standing 4 meters north of the Z7 space (Fig. 68).

Tower

The tower is a four-storey building over 20 meters high with 5.60 x 5.02 meters in plan built roughly squared irregular stone blocks which were laid in regular courses. Entrance to the ground floor provided by a door on the south façade and have timber ceiling. The barrel vaulted the second story was served as a chapel adorned with

frescoes, originally entered from the south wall which is now blocked and there is an arched opening at the south facade. There is apse facing the main church which is readable from the exterior. The third story is transition space to the top story. At the top story, there are four arched large openings with a pointed profile at each facade. Above each of these openings, there are two small rounded arched openings. The structure is covered by a pyramidal roof (Fig. 69).



Figure 68 Chapel at the north of the Hagia Sophia, 2014.



Figure 69 Tower, 2014.

CHAPTER 3

INTERVENTION HISTORY OF THE HAGIA SOPHIA IN TRABZON

According to the Islamic law tradition, ownership of the worship places which were gained by war belong to the Islamic State, while the right of use of these buildings could be left to the non-Muslims. Ibn-i Kayyim el Cevziyye stated that if the ownership of these worship places belonged to the non-Muslim, Muslim worshipping at these places required a permission from owners, otherwise worshipping at these places were illegitimate and forbidden by religion. He also stated that the companions of the prophet Muhammed were worshiped at churches and synagogues (Akman, 1996).

Status of the churches and synagogues were defined suitable to the Islamic Law, especially according to the Hanafi school of law during the Ottoman Empire period. After the conquest of Constantinople, an agreement between the Mehmed II and Giorgios Skelarios Gennadios II were signed which was probably contain the status and terms of churches. While the text of the agreement could not reach today, the agreement was referred in the regulation of patriarchate which was issued after the Edict of Gülhane of 1839 and Ottoman Reform Edict of 1856 and had similar terms with the Pact of Galata of 1453. The agreement stated that the current churches would be not converted into mosques, religious services will continue, however, it's forbidden to build new churches and ringing bells (Akman, 1996).

As traditions, Ottomans converted the cathedral of the conquered city into a mosque and leave other churches for their original function according to the needs of the Christian community. After the conquest of Constantinople, Hagia Sophia was converted into a mosque as a part of the foundation of the Mehmed II. Conversion of other primary churches into mosques started during the reign of Bayezid II (Akman, 1996).

At later periods because of the decrease in Christian population due to religious conversion and migration, churches in the neighborhoods where Muslim population became dominant were started to convert into mosques. The building of new churches was restricted as a state policy until the dissolution period of the Empire while there were few exceptions. (Akman, 1996).

In 1774 with the Treaty of Küçük Kaynarca between Ottoman Empire and Russia, a permission given to build a new church at Beyoğlu was given. Also, building new churches and repairing of the old ones were permitted in Wallachia and Moldavia. Following this with the Ottoman Reform Edict of 1856 and Treaty of Paris in 1856, the Empire made an international commitment to the rights of non-Muslim community and repair of churches were allowed while building new churches are only allowed by permission of the state. It is known that there were nearly 150 churches and synagogues only at Istanbul in 1885. For the first time in its history Ottoman Empire guaranteed to help construction of churches financially by the law named “*Rumeli’de kain münazaun-fih Kilise ve Mektepler Hakkında Kanun*” or Kiliseler Kanunu in the 1910 (Akman, 1996).

Status of properties which belongs to the minorities were an important topic at the Conference of Lausanne and according to the items 34 – 48 of the treaty equal rights were recognized to all citizens and non-Muslims citizens can worship and use their temples and cemeteries freely while the ecumenical status of the Patriarchate was endured (Akman 1996).

Intervention history of the Hagia Sophia in Trabzon can be evaluated under four periods. The first period included all interventions starting from the construction of the monument to 1865. The second period includes the interventions between the years 1856 - 1958. The third period covers the years which the first extensive and scientific conservation project on the site was held by the Edinburgh University between the years 1958 - 1964. The fourth and the last period encompass the interventions after the third period until today.

3.1 Before 1865

The earliest interventions at Hagia Sophia known from two graffiti inscriptions regarding the repairs of the dome carved on the frescoes at the dome, the earlier one dated to 1484, and the later one, states that the repairs made by Georgios Thutos in October 1547 after the city was conquered by Ottomans in 1461¹⁹ (Talbot-Rice 1968 p.6, Bryer & Winfield 1985, Eyice 1991 p.223).

As mentioned before Hagia Sophia was not converted to a mosque right after in 1461 and continued to be the center of a Christian neighborhood until the Muslim population of the city grow and spread out from the city center while the Christian population was decreased in mid-1500's. Aşık Mehmed (2007) stated that the Hagia Sophia was converted to a mosque and a minbar and a müezzin mahfil installed in 1584 by Kurd Ali Bey by the order of sultan Murad III AND also stated that the building was enclosed by olive trees.

Julien Bordier who is the first western traveler who visited the Hagia Sophia in 1610, informed that while the building was converted to a mosque, it was abandoned and not used for worship and there were 10 – 12 Turkish and Greek houses around the site which maintain the building. Other travellers like Minas Bijiskiyan, Pitton de Tournefort, Rottiers and Brant gave similar information that the building needed maintenance and seldom used while Koch stated that the building was used as a granary in 1843 and Tozer who visited the site after George Finlay in the same year of 1850 stated that the building was used by military (Bijiskiyan, 1969, Eastmond, 2004, Talbot-Rice, 1968, Öztürk, 2011).

3.2 1865 - 1958

In 1836 Charles Texier visited the site and published drawings including plan, sections, details and elevations of the Hagia Sophia in 1864. One year after from Texier's publishing in 1865, extensive repairs were made by local masons named Marof,

¹⁹ These inscriptions and upper structure can't be studied during the field survey because of the current implementations of curtains which block the view.

Yanika, Dimitri and Todor which cost 95.000 kurus²⁰, and the building re-opened as a mosque (Öztürk, 2011). In this repair, the wall at the south of the naos (Z3) removed and a mihrab was installed by building a wall between the columns of the south arcade (Fig. 70). Also, darker grey stones which seen densely under the eaves were placed. Probably these were stones of the chapel at the north of the building as the chapel was still standing during the G. Finlay's visit in 1850, while in ruins during G. Millet visit in 1893. During the World War I, Uspensky and Brunov from the Russian Institute at Constantinople made examinations between the years 1916-1917. At that time Hagia Sophia was used as a cholera hospital and archways at the north and west porches were blocked. At the World War II, the building used as an arsenal.



Figure 70 South wall of the naos and south porch before the Edinburg University Restoration. (Archive of Pious Foundations Directorate of Trabzon).

3.3 1958 – 1964

After a preliminary season in 1957, a team from the University of Edinburgh under the directions of David Winfield which was funded by the Russel Trust started an extensive restoration work at Hagia Sophia in 1958. During this restoration work, the structure was photographed, plasters and white-wash were removed at interior spaces, and frescoes were cleaned. Also, a collection of samples of pigments and of pieces of plaster was made and two blocked archways in the sides of the north and west porches were opened (Winfield, 1959).

²⁰ BOA, İrade, Dahiliye, No:36561, 22 Rebiyül-Evvel 1281/1865.

To protect paintings from humidity polyvinyl alcohol mixed with a strong fungicide, sodium pentachlorophenate, to prevent the growth of mould on the surface of the paintings were used, also to secure the paintings back to wall and in plastering damaged edges a composite plaster of casein, lime, and marble dust, with the addition of a small quantity of fungicide, was used (Winfield, 1959).

For structural interventions, EVKAF granted 90.000 liras in 1962.²¹ Previous repairs were removed and the original tiling of the roof revealed. On the Z1 space to avoid the heavy weight of rubble filling, empty jars and an amphora of pottery were inserted into the mortar. In the process of removing rotten stonework in the walls and re-facing, two mihrab niches were revealed in the outer west wall of the Z1, and these are being left open (Winfield 1959). Mihrab at Z8 was removed and the wall was reconstructed as well as the openings at the east and west walls of the south porch (Z8) were restored (Fig. 71). The ground was leveled and the garden around the building was arranged therefore the effect podium was diminished. Stones placed during this restoration work have a light blue color.

After the completion of the restoration work Hagia Sophia opened as a museum in 1964.



Figure 71 Openings at the east and west of the south porch (Z8), 2014.

²¹ According to the document from 1962 it is stated that 100.000 liras were granted for structural interventions (see appendix).

3.4 1964 - 2013 and current situation

After the restoration of the Edinburgh University, biological formations and darkened stones cleaned by chemicals, timber elements of openings and roof tiles were changed in 2001. Also, a new information and box office were constructed at the entrance of the site.

Hagia Sophia was converted to a mosque on 5 July 2013 by the Pious Foundations Directorate of Trabzon. Interventions made at this period were temporary measures and reversible while they are implemented without any plan and unauthorized. Entrusting of the permanent intervention project is completed and waiting for authorization. Authorities explained and defended this controversial decision by saying that the Hagia Sophia in Trabzon was a private estate of the Mehmed II and it was a part of his foundation as a mosque. This argument probably proposed as a basis for the conversion of the Hagia Sophia in Istanbul but it seems rather invalid for the case of Hagia Sophia in Trabzon.²²

Prof Dr. Ömür Bakırer (2009) studied foundation charter of Mehmed II in her study titled “Sources and Documents of Sultan Mehmed II, The Conqueror, as a Patron of the Arts and of Architecture” and listed the buildings which took part in the charter. Bakırer examined seven copies of the charter and from her study, it’s understood that the Hagia Sophia in Trabzon was not a part of it. The charter covers the buildings listed below:

“...Fatih Complex which was constructed around 1463-1470 (Great New Mosque of the Conqueror and its dependencies: the Madrasa buildings, library, and the other buildings), the walls of the New Palace, completed in 1478, a mosque in the new castle. Existing buildings were included in the foundation as; Ayasofya, Zeyrek Mosque (Pantokrator church), Mosque in Galata (Arab Cami), Mosque in Silivri, Eski İmaret (Pontepoples), Lodgings for Dervishes (earlier Kalenderhane). The charter also describes the land and property both in İstanbul and in the Balkans which were donated to cover the expenses for the maintenance of the above buildings in Marmara

²² A comprehensive study for when the history of Hagia Sophia in Trabzon was converted to a mosque for the first time was made by Dr. Veysel Usta from Karadeniz Technical University. <http://212.174.25.55/ayasofya/AyasofyaMuzesiKronolojisi.html> Retrieved in 01.10.2014.

Ereğlisi, Tekirdağ, Vize, Çorlu, Silivri, Kırkkilise, and environs. Mention is also made of other donated buildings as: 7 churches, 1063 houses, 2300 shops, 17 baths (hamam), 227 rooms for bachelor's (bekâr odaları), 148 storage spaces (mahzen), 5 hans and 48 watermills, 7 bridges, 2 food storage (kapan), 9 gardens...”

Prof. Dr. Mustafa Oflaz (1992) studied on 13 foundation registers which were in the local Pious Foundation Directorate of Trabzon but transferred to the General Directorate of Pious Foundations in the 1990's. 1842-1843 dated foundation register no: 1 stated that there were 30 foundation mosques in the city at that period. Oflaz explained that the first register belonged to the foundation mosque of the Mehmed II and stated that this foundation is for the Ortahisar Fatih Mosque (p. 20-21).

As mentioned before Heath W. Lowry (1981) stated that according to the endowment books of 1486, 1523 and 1583 Hagia Sophia neighbourhood was the traditional centre of the Christian community at that time and conversion of the Hagia Sophia should be dated to 1572 or a little later (Lowry, 1981 p. 100 - 104).

As mentioned in the second chapter, Aşık Mehmed (2007) explained that by order of sultan, Hagia Sophia was converted into a mosque by Kurd Ali Bey in 980 H. (1572-73 AD). When the first Friday prayer was performed in Hagia Sophia, khutbah was delivered by his father and oratory was given to him. Another source which gives information about the date of Hagia Sophia mosque conversion is *Seyahatname* of *Evliya Çelebi*.

From these studies it can be understood that, the Hagia Sophia in Trabzon was not listed in the Mehmed II's foundation charter and foundation register which was dated to 1842-1843 and the endowment book of 1486 gives us evidence that the Hagia Sophia was not converted to a mosque during the reign of Mehmed II, as the sultan died in 1481. Also, contemporary sources belong to the second half of the 16th century and 17th century by Aşık Mehmed and Evliya Çelebi stated that the Hagia Sophia converted to a mosque in 1583.

However as stated in the documents obtained from Pious Foundations Directorate of Trabzon, ownership of the Hagia Sophia was belonging to the Pious Foundations

Directorate before the year of 1944, and according to the memorandums and petitions of the directorate the Hagia Sophia in Trabzon accepted as a part of the foundation of Mehmed II (see Appendix A).

While the controversy over the ownership still debated by parties, a wooden mihrab with green led lights around it and a minbar were installed at the south of the naos (Z3), and floor of the same space covered with carpet above a joggled timber platform which obstructed the view of the Opus Alexandrinum floor. Curtains were installed at the ceiling of the naos (Z3) and in front of the bema (Z4, Z5, Z6) to block the view of frescoes as depictions are not suitable for Muslim worship. As a result, frescoes and view of the dome are obstructed. Also, a 1-meter-wide area with a metal framed glass balustrade was installed at the north of the naos for visitors. Finally, entrance to the mosque was re-arranged at the north porch (Z7) and a shoe cabinet was installed (Fig. 72).

The main problem with the latest temporary implementations is they distort the perception of the space, as the curtain system block the view of the dome and apses from the naos, level of ceiling became lower, and entrance to the naos is limited only from the north façade. Also, carpets obscured the view of the floor and opus Alexandrinum tile, and installed mihrab is inharmonious with the building (Fig.73). Restoration of the Edinburgh University can also be criticized as the project remove additions like mihrab from the period when the building functioned as a mosque, and while the effect of podium started to diminish through the time after the ground was leveled the effect of the podium was disappeared completely.



Figure 72 Shoe Cabinet at the North Porch (Z7), 2014.



Figure 73 Installed mihrab to the wall at the south wall of the naos (Z3) which was rebuilt during the conservation project by the Edinburg University, 2014.

CHAPTER 4

COMPARATIVE STUDY AND ASSESSING VALUES FOR HAGIA SOPHIA IN TRABZON

4.1 Comparative Study for the Hagia Sophia

In this chapter to determine the architectural and structural properties of the Hagia Sophia in Trabzon more comprehensively, and to define the values of the monument, a comparative study will be presented by comparing the building with other churches named as Hagia Sophia in Turkey, churches built in Trabzon before the Ottoman Period without any limitation for the plan characteristic they have, as well as with examples from 10th – 13th century Georgian architecture, mainly focusing examples from the Tao-Klarjeti region and examples from Georgia with related plan characteristics. This comparative study will mainly focus on architectural features and plan characteristics of the selected buildings. Architectural decorations and wall paintings will be discussed only in general and similar examples with the Hagia Sophia in Trabzon will be presented without any limitation. These limitations were defined in line with the cultural and geographical connections of the Hagia Sophia in Trabzon and to the scope of this thesis.

Churches Named as Hagia Sophia in Turkey

In Byzantine, religious architecture a group of churches was devoted to Hagia Sophia which means Holy Wisdom. The cathedral of the Constantinople was the first building which named as Hagia Sophia. After the Ottomans took the Constantinople during the reign of Mehmed II, the cathedral was converted into a mosque. Conforming to the Islamic conquest tradition, cathedrals of the conquered cities were converted to mosques and all the holdings in the city which belonged to the non-Muslim rulers or foundations became the private estate of the Sultan and most of them re-functioned for suitable needs while some of them granted to vassals or continued serve as their original function. Consequently, other cathedrals of conquered Byzantine cities which

were converted to a mosque after the conquest of Constantinople were started to call as Ayasofya in Turkish as a tradition while some of these buildings were not even devoted to Hagia Sophia before they converted into a mosque (Eyice, 1991).

The original church named as the Hagia Sophia in Constantinople had been commissioned by Constantine I and completed by his son Constantius II in 325 on the foundations of a pagan temple in Constantinople (Eyice, 1984). The first building was a basilica with three or five naves with a gallery above the side naves and covered with a timber roof. It's also known that inside or near the church there was a baptistery and a two-storied bishopric palace adjacent to the south façade (Eyice, 1984).

The church was damaged in sequence at the earthquake in 361, during the First Council of Constantinople in 381 by the attacks of the Arians. It was rebuilt after a fire in 404. The architect Rufinus was responsible for the repairs and the restored building was rededicated in 415 by Theodosius II (Wiener, 2002).

It can be understood that the Theodosius' Church was oriented further southwards with a few degrees' difference and the church is 2 meters' underground of the present. The basilica had five naves with an atrium and covered with a wooden pitched roof. The entrance was on the west side with an atrium, which was separated from the corridor by a narthex and covered with mosaics (Freely & Çakmak, 2005).

Theodosius' Hagia Sophia stands until the reign of Justinian I. During the rule of Justinian, Byzantine culture flourished within Constantinople, displaying the influences of the Greek and Roman heritage, as well as the Christian doctrines within the city. One of Justinian's first actions as emperor was to order a collection of all Roman law, the *Corpus Juris Civilis* (Vasiliev, 1958, Lemerre, 2013). The Empire thrived under Justinian's rule and reach spread from Constantinople to Southern Spain, with North Africa and Italy marked a climax for the Byzantine Empire.

Not long after the first issuing of the Corpus, an uprising among two rival chariot racing factions break out between the Blues and the Greens, known as Nika riots in 532 AD. It's widely accepted that these factions represented not only political and religious tendencies, but also different class interests. The Blues regarded as the party

of the upper classes, while the Greens of the lower (Vasiliev, 1958, Lemerre, 2013). Because of this, a wave of violence and large fire causes damage in Constantinople and Hagia Sophia were burnt to the ground.²³

After regained the control of the city, Justinian began to expand and restore the Hagia Sophia.²⁴ The plans of the new cathedral which was bigger than the ruined building and a synthesis of the basilical plan and the central plan type designed by mathematician Anthemios from Tralles and physicist Isidoros from Miletos and constructed above the ruins of the older building (Procopius, 554).

Two decades after its construction the structure has been severely damaged several times by earthquakes. The dome collapsed after an earthquake in 558. Repairs made by Isidore the Young nephew of the Isidore from Miletos and the church reopened again in the year of 562 (Wiener, 2002) (Fig. 2.2). The replacement fell in 563. There were additional partial collapses in 869 when structural cracks occurred at the west arch of the dome repaired in the reign of Basileos I. between the years 867-886 and four buttresses in front of the exo-narthex at the atrium constructed in the same period (Wiener, 2002). During the reign of Basileos II another earthquake in 989 west arch of the dome and some parts of the dome collapsed again, Armenian architect Trdat who also constructed the Cathedral and some other churches and fortresses in Ani reconstructed the dome and the church reopened in 994 (Wiener, 2002).

Hagia Sophia measures 92.25 meters from the exo-narthex to apse, naos of the building measures 74.40 x 68.87 meters (Eyice 1984, Hoffman, 2005, Doğan, 2009). Entrance to the naos provided by an exo-narthex and an eso-narthex which were divided into

²³ Political and economic powers within the Constantinople allied against Justinian, using the chaos to declare a new emperor. Justinian, unsure of the strength of usurpers, decided to flee the city, but his wife Theodora refused. Instead according to Procopius, Belisarius was ordered to take two divisions and suppress the uprising, trapping rioters in the Hippodrome and killing nearly 30,000 before the riot was finally put down (Bury,1923).

²⁴ Procopius who lived between AD 500 – c. AD 565 was the principal historian of the 6th century and he wrote Wars of Justinian, the Buildings of Justinian and the Secret History. Procopius' Buildings of Justinian is a panegyric on Justinian's building activity in the empire. Buildings of Justinian consisted of 6 books which covers buildings in and near Constantinople, cities on the Persian frontier, cities in Armenia, Tzanica, and on the shores of the Black Sea, Illyricum, Epirus, Macedonia, Dardania, Thessaly, Thrace, Haemimontum, Moesia, cities in Asia like; Jerusalem, Jericho, Bethlehem, Jordan, Damascus, Pamphylia, Cyprus and the North Africa, from Alexandria to Algeria.




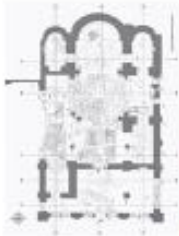


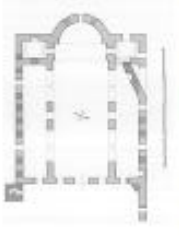







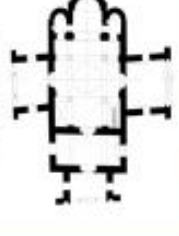



nine sections by arches. Exo-narthex measures 5.75 meters and eso-narthex measures 9.55 meters long (Eyice 1984, Hoffman, 2005, Doğan, 2009). The apse at the east is circular inside and three-sided at outside. The dome at the center of the naos stands on four massive piers with spherical triangular pendentives as a transition element and the weight of the dome distributed by semi-domes at the east and west, and by exedras at diagonal axes. The height of the dome is 56.10 meters from the ground level and its diameter is 31.04 meters (Eyice 1984, Hoffman, 2005, Doğan, 2009).

Two storied side naves and the narthex at the west surrounded by a gallery above which is accessible from a ramp at the north of the eso-narthex. The gallery divided into sections by the arches between massive piers which supported the dome and façade walls. Each section covered by a cross vault and west gallery was covered with a barrel vault.

Hagia Sophia in Nicea, also known as the Ayasofya Orhan Mosque where the Second Council of Nicaea met in 787 to end the first period of Byzantine Iconoclasm. It was generally accepted that was built on the foundations of a structure from the Roman period by Justinian I in the 6th century (Eyice, 1991). The church was probably modeled after the Theodosius' Hagia Sophia in Constantinople, as a basilica with three naves, and covered with a timber roof. It is known that the church was restored in the 11th century and arches and pillars were erected between the naves instead of columns (Eyice, 1991). Evliya Çelebi stated that the building was restored by Mimar Sinan during the reign of Suleyman I after a fire. It was converted to a mosque after the fall of the city to the Ottoman Turks in 1337 and functioned as such until it was converted into a museum in 1935. Since November 2011, it again functions as a mosque.

Another building which was named as Hagia Sophia is a cross in square plan church with an exonarthex and a triple apse in Enez where the Meriç River flows to the sea which measures 21 x 38 meters (Başaran, 2012). The church was converted into a mosque in 1455. The structure repaired in 1710 and continued to serve as a mosque until 1962 as the only mosque in Enez, however, it was collapsed and closed after the earthquake in 1965 (Eyice, 1991). In April 2015, it was announced that the building will be re-opened as a mosque after the completion of the restoration work which was started in 2005.

Table 2 Comparative Chart for Hagia Sophia's in Turkey

<p>VIZE</p>				
<p>ENEZ</p>				
<p>IZNIK</p>				
<p>ISTANBUL</p>				
<p>TRABZON</p>				

The building known as Büyük or Gazi Süleyman Paşa Mosque inside the city walls of the Vize is probably constructed at 13th or 14th century on the site of a former church. Hagia Sophia in Vize is an example of the Late Byzantine Period architecture with a synthesis of the basilical plan and cross in square. It was converted to a mosque probably in 1453 (Eyice, 1991). The building was restored by General Directorate of Pious Foundations in 2007 and currently used as a mosque.

Other buildings referred as Hagia Sophia in Ereğli/Zonguldak, Gümüşhane, Bitlis required further study and Sergios and Bacchus in İstanbul known as Little Hagia Sophia was not devoted to the Hagia Sophia originally but referred by public as one. There are also churches devoted to the Hagia Sophia outside of Turkey in Thessaloniki, Sofia, Kiev, Novgorod, and Polotsk.

The case study of this thesis, Hagia Sophia in Trabzon was another church devoted to the Hagia Sophia originally and historic background, location and relation with the city, architectural characteristics, intervention history and change in functions of the building were discussed in detail in the previous chapters.

Other Churches in Trabzon Built Before the Ottoman Period

The oldest church of the city, St. Anne (also known as Küçük Ayvasıl) was rebuilt during the reign of Byzantine Emperor Basil I in 884/5, as written on an inscription in Greek at the entrance door of the church (Ballance, 1960). The church has a basilical plan with three naves and triple apse. The main apse of the church is semi-circular both at the inside and outside and today entrance to the church is from the south façade. Ballance (1960) stated that it's known that the church had a narthex in the west but no trace left today.

The cathedral of the city, Panagia Chrysokephalos (also known as *Cami-i Atik*, *Ortahisar Camii*, *Fatih Camii*) is situated inside the city walls in Ortahisar and originally built in 10th century, then enlarged during the reign of Andronikos I Gidon in the 13th century before the built of the Hagia Sophia. The plan of the church is basilica with three naves in character; however, it is covered with a dome supported on four pillars, transepts open from ground to vault at the north and south walls which is over 35 meters long without the exonarthex (Ballance 1960, Eastmond 2004). Apse

of the church is semi-circular inside and pentagonal at the outside, the side apse at the south was a later addition. There is porch at the north façade of the building which also provides entrance to the church like the narthexes at the west.

St. Eugenios (also known as *Yeni Cuma Camii*) in Trabzon is dedicated to the patron saint of the city which measures 28.5 x 19 meters (Eastmond, 2004) and has a cross in square plan with a dome supported on four vertical units. The church was probably built in 11th century on the site of a former building and after burned in 1340 repaired and enlarged by Alexios III (Ballance, 1960, Bryer & Winfield, 1985). The church is without a narthex and entrance to the church was provided from the porch at the north façade which was probably altered and a minaret was added near to it after the building was converted to a mosque.

St. Andrea Church (also known as *Molla Siyah Camii*, *Mescid-i Mevlana Sipah*, and *Nakip Camii*) is a three-nave basilica with a triple apse in Pazarkapı Mahallesi from the 11th century. Apses are in horseshoe form inside and pentagonal at the outside. The church is without a narthex and entrance to the church was provided from the porch at the north façade which was probably a later addition.

St. John (also known as Sotha, and Kaledibi Church) is a basilica with three naves and triple apse while the naos of the church is covered with dome carried by four columns and supported by vaults which were built by Theodora Tzanichites and Gregory Kamachenos in 1306 (Tuluk & Düzenli, 2009). The main apse of the church is semi-circular inside and pentagonal outside and side apses are both semi-circular at inside and outside. Entrances to the church are provided from doors at the north, south and west facades.

Another church which can be dated to the 14th century is St. Philip Church (also known as *Esentepe Kudrettin Camii*, and *Arafil Boyu Camii*). The building has one nave and apse and covered with a dome. After the Ottoman control in the city, Panagia Chrysokephalos was converted to a mosque, a narthex was added to west façade of the St. Philip and the church were started to serve as the new bishopric church until 1665 when the building was also converted to a mosque (Tuluk & Düzenli 2009).

Table 3 Comparative Church for Churches in Trabzon

<p>ST. ANNE</p> 			
<p>ST. EUGENIOS</p> 			
<p>PANAGIA</p> 			
<p>HAGIA SOPHIA</p> 			

Çömlekçi Church (also known as Rum Church) was also built in the 14th century and has a basilica plan with three naves and triple apse. Today the building was used as reading hall and mukhtar office.

The original construction date of St. Akindinos (also known as *Küçük Fatih Camii*, *Kindinar Mescidi*, or *Bahçecik Camii*) is unknown. St. Akindos has a rectangular plan, one nave, and an apse. The apse is semicircular inside and pentagonal on the outside. The structure is covered with a barrel vault supported by three arches at inside and with a hipped roof at outside. Entrance to the building is on the north façade and the porch at this façade which serves as last prayer call today and spaces at the west are later additions (Ballance 1960, Tuluk & Düzenli 2009).

Panagia Chrysokephalos and St. Eugenios are imperial commissions like the Hagia Sophia, both churches have a porch at their north façade which provides entrance to the building like the ones at the west, north and south facades Hagia Sophia.

Examples from the Georgian Churches

Beginning of the Georgian church architecture can be dated to the 4th century and until the late 6th century three-nave basilicas were seen predominantly. After this period, domed churches started to be seen like Djvari Church in Mtskheta where the dome was supported by walls. This plan scheme developed into where the dome supported by four piers and the naos was prolonged at the east – west axis as it can be seen at the Tsorimi Church which is dated to the 7th century.

As there are numerous examples of Georgian church architecture, buildings selected for this study is limited to prominent examples from 10th-13th century. Selected buildings are Oshki Cathedral, the church at the Ishkani Monastery, the church at the Khakhuli Monastery, the church at the Parkhali Monastery in Tao-Klarjeti region, The Church of the Dormition in Likhni, Bagrati Cathedral in Kutaisi, and kathedra of the Gelati Monastery.

One of the biggest and well-known example of Georgian churches is Oshki Cathedral which is dated to the late 10th century in Çamlıyamaç Village on the road between Erzurum-Artvin, Turkey. The cathedral measures 43.80 × 29.70 meters externally

(İşler, 2007). The church plan is a cross-in-square with transept and triple apse. An example with a similar plan from the same period and region as Oshki Cathedral is the katholikon of the Khakhuli Monastery in Bağbaşı Village, Erzurum, Turkey. The building measures 27.00 x 19.00 meters externally without the additional spaces (İşler, 2007). Our latest example from the Tao-Klarjeti is the katholikon of the Parkhali Monastery. The plan of the building is three-nave basilica and it measures 28.40×18.65 meters (İşler, 2007).

The last 10th-century example selected for this study is The Church of the Dormition in Likhni, Abkhazia, Georgia. The plan of the church is a cross-in-square domed with triple apse and semi-open arched porches from the west, north, and south.








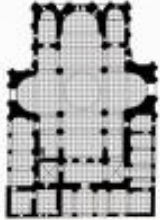



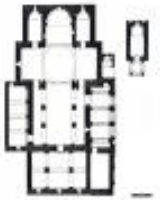



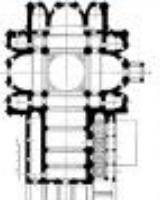



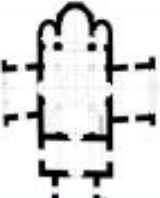



Two another example from Georgia are Bagrati Cathedral and the katholikon of the Gelati Monastery. Both sites were included in the UNESCO's World Heritage Site list as a single entity in 1994. Bagrati Cathedral was built in early 11th century according to an inscription at the north window which reads that the floor tiles of the building were laid down in the year 1001. The cathedral measures 43.00 x 35.00 meters and has a cross-in-square plan with a triple apse.²⁵

Katholikon of the Gelati Monastery is dated to the 12th century and dedicated to the Nativity of the Virgin. The building is in the center of the site and has a cross in square plan with a triple apse. A porch to the south and the narthex on the west were built after a short period of the original building. In the 13th century, additional buildings on the north of the building were built.²⁶

²⁵ <http://whc.unesco.org/document/100780> Retrieved 7.7.2016

²⁶ <http://whc.unesco.org/en/tentativelists/5843/> Retrieved 7.7.2016

Table 4 Comparative Chart for Georgian Churches

<p>AGHTAMAR</p> 	<p>LIKHNI</p>  		
<p>GELATI</p>    			
<p>BAGRATI</p>    			
<p>KHAKHULI</p>    			
<p>OSHKI</p>    			
<p>HAGIA SOPHIA</p>    			

Results of the Comparative Study

Hagia Sophia in Trabzon is the only example which was raised on a podium, and one of the largest imperial commissions of the 13th century which measure 35 x 27 meters with porches and the height of the dome is around 18.5 meters that in terms of scale only similar buildings can be found in Trebizond (Eastmond 2004).²⁷

Hagia Sophia's plan can be accepted as a unique example of Byzantine architecture, as its reminiscent a Latin cross church when seen from above because of integration of the porches to a composite plan which is a combination of a cross in square plan with three-nave basilica plan, started to see at Late Byzantine period. Similar examples with a cross-in-square plan in the manner of three-nave basilica can be seen in the Hagia Sophia in Vize which is also dated to the 13th century, and in Trabzon churches like St. Eugenios and St. John, as well as Georgian examples in Oshki, Khakhuli, Bagrati, and Gelati.

Hagia Sophia has a triple apse like the oldest church of the city St. Anna, however, the main apse of the Hagia Sophia is semi-circular inside but pentagonal on the outside and two side apses which are both semi-circular on the inside and outside. The main apses of Panagia Chrysokephalos and St. Eugenios are also pentagonal outside while semi-circular inside and St. Eugenios also has a triple apse while the cathedral of the city, Panagia Chrysokephalos have only a side apse at the south which is a later addition. Apses which are pentagonal outside while semi-circular inside can be accepted as a feature of Trabzon architecture as similar apses can be seen in churches of St. Andrea, St. John, St. Philip, and St. Akindinos, also churches in the region like Bayburt Castle Church, Church in the Kaymaklı Monastery, St. Barbara Church (Ballance 1960). Georgian churches also have protruding triple apses except the one at the Khakhuli is not protruding, while the main apses of these examples are not pentagonal outside.

Another unique feature of the Hagia Sophia is the room over the narthex. Unfortunately, today visitors or researches are unable to access to the room because of the current implementations. At the east wall of the room, there is an apse which

²⁷ Interestingly only use of a podium in the region is from a late 12th century – early 13th century dated timber mosque known as the Göğçeli Mosque in Çarşamba, Samsun.

indicates that space is used as a chapel (Talbot-Rice 1968, Eastmond, 2004). There are no surviving examples of narthex in Trabzon except the double narthex at the Panagia Chrysokephalos and the one at the St. Philip which was a later addition as mentioned before. Like the Hagia Sophia, there is a space which functions as a gallery for the women in the Panagia Chrysokephalos over the narthex, but the space in the cathedral also extends over the naves, while the space in the Hagia Sophia isn't (Texier, 1864).

Porches like the ones at the Hagia Sophia in Trabzon are not common at the Byzantine architecture in terms of style and scale, while there are similar Georgian examples which can be dated to the 9th century to 11th century in Abkhazeti: Bzyb' and Likhni (Eastmond 2004). Like these porches the ones at the Panagia Chrysokephalos and St. Eugenios were limited only on the one façade of the building and smaller than the ones at the Hagia Sophia, also only serve as an entrance space while porches of the Hagia Sophia are probably functioned also as chapels (Eastmond 2004). Spaces at the north façade of the St. Andrea and St. Akindinos are even much smaller entrance spaces and later additions. The low conical dome of the Hagia Sophia is a synthesis of a shallow Byzantine cupola and higher and steeper Caucasian dome (Eastmond, 2004), like the domes of Panagia Chrysokephalos, St. Eugenios and St. John churches.

The Hagia Sophia is constructed from ashlar as result of its geographic location and acculturation, which can be explainable by the availability of local quarries, stonemasons and architectural tradition of Armenia and Georgia as well as the Seljuks. All examples from Trabzon and Georgian architecture are constructed in ashlar.

This influence of neighboring cultures can also be seen at the architectural decorations of the katholikon. A similar example of the Genesis frieze at the tympanum of the south porch can be found at the Akhtamar Cathedral in Lake Van. Niches with stalactites and roundels with geometrical carvings manifest the influence of Seljuqs and parallel implementations can be seen all over in Anatolia Islamic architecture, similar roundels with geometrical carvings can be seen also in Georgian examples. Marble columns and capitals are spolia which can be dated to early Christian period, either taken from another building or fetched because of spolia trade after the Fall of Constantinople in 1204 (Eastmond, 2004).

4.2 Assessing Values for Hagia Sophia in Trabzon

As discussed in chapter 1.1, values of the Hagia Sophia in Trabzon will be examined mainly focused on socio-cultural values like historical/informational, art & aesthetic, cultural - symbolic, social and rarity values. The economic value of the heritage is not a part of this study, however, some information related to the economic value of encouraging further study will be presented at appendix.

Historical & Informational Value

The Hagia Sophia in Trabzon stands for more than 750 years. After the restoration works between 1958 and 1964 by a team from Edinburgh University which is funded by Russel Trust, today the building is in a good condition except for the frescoes within the human reach, at the walls of the naos (Z3), at the south porch (Z8), and the Pantokrator at the dome while the monument maintains its authenticity.

Hagia Sophia in Trabzon which was built as the katholikon of a monastery complex and imperial burial ground for the Comneni emperors of the Empire of Trabzon is one of the most well-preserved examples of the 13th century religious Byzantine architecture in Anatolia and an iconic monument of the Empire of Trabzon.

Empire of the Trabzon was founded as one of the successor states claiming the throne of the Byzantine Empire, and while the cathedral and coronation church of the city was Panagia Chrysokephalos. Hagia Sophia was probably the most prestigious imperial project of the empire which was built for expressing political legitimization in mind.

The Hagia Sophia portrayed the political and cultural situation at the region during its time of construction. The Empire of Trabzon was founded by the support of the Kingdom of Georgia, and neighbor to the Armenia, and shortly after its foundation it became vassal to the Seljuk Sultanate of Rum and after that to the Mongols during the construction of the Hagia Sophia. The city also had trade relations with Genoese and Venetian merchant republics. Hagia Sophia's eclectic architectural and ornamental features which will be discussed in art & aesthetic values reflect influences of these different cultures as historical evidence.

Anthony Eastmond (2004) suggested that the aim of the construction of the Hagia Sophia was an attempt to rebuild an imperial city at the east of the Black Sea by collation of local institutions and ideas with the Greek culture like once the Constantine the Great did by founded the Constantinople. He also stated that using Proconnessian marble spolias which were imported from the Constantinople for the columns of the building was an evidence of this ideal. Spolias imported from the Constantinople which was under Latin control gives us information about a link between Comnenis and the imperial city, as well as trade relations at the Black Sea in the 13th century and trade of plundered materials after the Sack of Constantinople by Latins (p.44).

There are two graffiti inscriptions of repair carved on the frescoes at the dome, the earlier one dated to 1484, and the later one, which stated that the repairs made by Georgios Thutos in October 1547. There are also epitaphs of monks noted by Gabriel Millet, the earliest one is dated to 1291. Another interesting feature of the Hagia Sophia which has a historical/informational value is the graffiti of ships carved at the outer elevation of apses (Fig. 74).



Figure 72 Ship graffiti on the east elevation.

Art and Aesthetic Value

The Hagia Sophia has a cross in square plan, covered with a central dome supported by four columns while it is longer in the east-west direction which resembles a basilica plan with a triple apse.

Cyril Mango (2006) stated in his book named *Byzantine Architecture* about Hagia Sophia that the frescoes are purely Byzantine, architecture is contaminated, and ornamental reliefs are purely alien. He also questioned that the Hagia Sophia built by a team of Georgian, Armenian, Turk and Greek workers with one or two Italians (p.245).

The church is raised for 1.40 meters on a podium and three porches at the north, south, and west of the naos are the only examples of Byzantine architecture in terms of scale and architectural style. While we can see porches at some examples in Trabzon and Georgia like Panagia Chrysokephalos and St. Eugenios, they are limited to the only one side of the building, and these examples are smaller.

Sculptural reliefs in Hagia Sophia which were discussed in the second chapter influenced by surrounding cultures of Armenia, Georgia, Seljuk Turks and even from Syriac manuscripts (Eastmond, 2004). Cross on a rectangular plaque at the north porch above the east column and another on the top of the arched door at the outer face of the east side wall of the north porch are simplified forms of Armenian khatchkars.

Geometrical and floral ornaments on the roundels and external frames of some arches, niches with stalactites, and joggled masonry at the tympanum of the north porch are influenced by Seljuks. The inlay panel with star and crescent on the south porch at Hagia Sophia is the earliest monumental use of this symbol in Anatolia while the star and crescent can also be found on coins produced in contemporary Cilician Armenia (Eastmond, 2004 p.83) (Fig. 75). Opus Alexandrinum floor tiling under the dome bay which was today covered by a carpet is an example of Byzantine decorative pavement (tab.6.3a, 6.3b). A panel from the opus Alexandrinum floor showing an eagle attacking a hare was taken from Trabzon at the time of the exchange of populations in 1923 and now in the Museum of Byzantine Culture, Thessaloniki (Eastmond, 2004 p.150) (Fig. 76).

In addition to this, the wall paintings of the Hagia Sophia are considered as one of the well-preserved examples in Anatolia which reflect the style of Constantinople and the selected scenes and their arrangements show that the structure was also a burial ground (tab.6.1a, 6.1b, 6.2a, 6.2b).

Because of these, Hagia Sophia stands as one of the largest and symbolic constructions of its time which demonstrate cultural diversity of the region and it is a unique and eclectic example of Byzantine architecture.



Figure 75 The inlay panel with star and crescent on the south porch.



Figure 76 Panel from the opus Alexandrinum floor.

Cultural Symbolic Value

Hagia Sophia is an intentional monument which is constructed as a *katholikon* of a monastery complex and royal burial ground for Comneni emperors of Trabzon for representing the imperial ambitions, to display power and wealth of Manuel Grand Komnenos and his predecessors for the Empire of Trabzon.

While the Hagia Sophia is not a pilgrimage point or a church devoted to a saint, it is a church devoted to the Holy Wisdom and still an important place for the Orthodoxy as it represents their past presence in the city. After the Hagia Sophia was converted into a mosque in 2013, a Greek-Russian businessman Ivan Savvidis has offered to cover all the costs of the construction of a mosque in Trabzon in exchange for the Fener Patriarchate regaining control of the province's Hagia Sophia²⁸. Also, the building became an important place of worship for the Muslim community of the city after it was converted into a mosque.

Politically, Hagia Sophia represented a reminder of the conquest of the city for nationalists and conservatives, especially after it was re-opened as a mosque and became a symbol for Neo-Ottoman policies of the government, like the Hagia Sophia in Nicea which was also converted to a mosque from a museum on 6 November 2011. While the conversion of churches to a mosque during Ottoman period were generally seen as a political decision and had a function as display of the power of the state, or dominance of Islam over the Christianity, main reasoning behind these decisions are functional, and can be explained in economic terms, as re-functioning of an older monument will be more economical than building a new one. Also, because of this approach monuments of Christianity found a chance to survive to our day.

In Turkey conversion of Hagia Sophia in Istanbul to a mosque again is debated from time to time, and conversions of the Hagia Sophia's in Nicea and Trabzon were viewed as trials from the standpoint of different groups both in Turkey and abroad. In December 2015, congressman from the nationalist party, MHP, Yusuf Halaçoğlu who is also the former chairman of Turkish Historical Society, stated that the signature of Mustafa Kemal Atatürk on the document regarding the re-functioning Hagia Sophia

²⁸ <http://www.hurriyetdailynews.com/greek-businessman-offers-to-build-new-mosque-in-return-for-trabzon-hagia-sophia.aspx?pageID=238&nID=87123&NewsCatID=341> Retrieved 20.08.2015.

in Istanbul as a museum is a forgery and therefore it is invalid and gave a law proposal to the Turkish National Assembly for opening Hagia Sophia in Istanbul to Muslim worship. While the discussion on this possibility is still argued, conversion of Hagia Sophia in Enez to a mosque is announced on 30 April 2015.

When the decision to re-function the Hagia Sophia in Trabzon as a mosque declared by the authorities, a local platform named as “*Müzeme Dokunma* (Don’t Touch to my Museum)” was founded by Ayasofya Association, Trabzon Chamber of Architects, Mukhtar Office of Fatih Neighbourhood, Art House of Trabzon, and Trabzon Foundation. The platform started a lawsuit against the conversion and unauthorized interventions.



Figure 77 First Friday prayer after the recent conversion, 2013 (Archive of Pious Foundations Directorate of Trabzon).

Social Value

Hagia Sophia became a socializing and relaxing place for the locals even before it was re-functioned as a mosque and the site continues to be an important attraction point of the city. Today Hagia Sophia has a social and religious importance. Also, locals visit the place before their wedding for taking photos.



Figure 78 Locals taking wedding photos at the site.

Rarity Value









Considering the use of a podium, large porches on the three facades, the room over the narthex which serves as a chapel, the plan of the Hagia Sophia is a unique example. In terms of scale, the Hagia Sophia was one of the largest constructions of the 13th century and architectural decoration of the building was the result of a cultural interaction and it's a synthesis of the Byzantine, Georgian, Armenian, Seljuk and Latin art and architecture.

To sum up the Hagia Sophia displays wide range of distinctive socio-cultural values and stand nearly for 750 years as an iconic monument for the Empire of Trabzon which demonstrates the cultural interaction of different cultures of the region, however as mentioned in the previous chapter, because of the latest implementations, especially cultural symbolic values and art and aesthetic values of the heritage are not preserved or not presented today. Frescoes at the dome and naos, view of the bema from the naos are blocked with a curtain system which also distorts the perception of the space, opus Alexandrinum floor pavement cannot be seen under the carpet, newly installed air-condition system may damage the wall paintings in the long term (Table 5,6). Also, it is important to note that today the effect of the podium is diminished and not presented and additions from the Ottoman period were removed after the restoration work held by the Edinburgh University

Table 5 Values of Hagia Sophia in Trabzon

HISTORICAL & INFORMATIONAL VALUE	ART and AESTHETIC VALUE	CULTURAL SYMBOLIC VALUE	RARITY VALUE	SOCIAL VALUE
<ul style="list-style-type: none"> - 750 years old monument - one of the most well preserved examples from the 13th century religious Byzantine architecture in Anatolia - an iconic monument of the Empire of Trabzon - imperial project of the empire which was built for expressing political legitimization 	<ul style="list-style-type: none"> - has a unique plan scheme - an eclectic example from 13th century which demonstrates cultural and artistic interaction in its region - wall paintings of the building are one of the few well preserved examples in Anatolia 	<ul style="list-style-type: none"> - royal burial ground for emperors of Trabzon - represents the imperial ambitions and displays power and wealth of Manuel Grand Komnenos and his predecessors for the Empire of Trabzon - an important place for Orthodoxy as it represents their past presence in the city - an important place of worship for Muslim community of the city 	<ul style="list-style-type: none"> - One of the largest monument in the region from the 13th century - use of podium - large porches on the three façades - the room over the narthex - architectural decoration of the building was the result of a cultural interaction and it's a synthesis of the Byzantine, Georgian, Armenian, Seljuk and Latin art and architecture 	<p>ECONOMIC VALUE</p> <ul style="list-style-type: none"> - second most visited attraction point of the Trabzon
<p>CURRENT STATUS</p> <ul style="list-style-type: none"> • Preserved and presented • Questionable • Not preserved or presented 				

Table 6 Before and after the latest change in function

BEFORE THE LATEST INTERVENTION	AFTER THE LATEST INTERVENTION
	
6.1a	6.1b
	
6.2a	6.2b
	
6.3a	6.3b
	
6.4a	6.4b

CHAPTER 5

CONCLUSION

So far in this study, we define the current situation of the Hagia Sophia Complex in Trabzon after it was re-functioned as a mosque in 2013 and its intervention history as well as its importance from a point of architectural history based on a comparative study. At the beginning of our study, we examine the value theories by different scholars like to determine different value types of a cultural heritage and the theoretical framework of this thesis. After that historic background of Trabzon and the Hagia Sophia, it's location and relation with the city and architectural characteristics and current condition of the monument were analyzed. Following that the interventions and changes in the site over the time were presented. Finally, the result of a comparative study with other buildings known as Hagia Sophia, churches at Trabzon which were built before the Ottoman period, and examples of the Georgian architecture was studied and a value assessment for the Hagia Sophia was made. In this chapter, a summary will be made as a conclusion of this thesis and some key notes for future research on the subject will be proposed.

Hagia Sophia in Trabzon was built during the reign of emperor of Trabzon, Manuel I, between the years 1245-1255, as the katholikon of a monastery complex and the imperial burial ground when he was a vassal to the Mongols, as an attempt to rebuild an imperial city at the east of the Black Sea to strengthening his claims on the Byzantine throne. There are nine monuments of Byzantine architecture referred as Hagia Sophia in Turkey. Other buildings referred as Hagia Sophia in Turkey are in İstanbul, İznik/Bursa, Edirne/Enez, Vize/Kırklareli, Ereğli/Zonguldak, Gümüşhane, and Bitlis. Except for the ones at İstanbul, İznik, Enez, Vize and Trabzon, the others were not devoted to Hagia Sophia originally but referred by public after they converted to mosques.

Hagia Sophia in Trabzon measures 35 x 27 meters including the semi-open spaces at the west, north and south facades, 31 x 14 meters for the naos and narthex alone and the height to the top of the dome is 18.5 meters which make the building second largest example referred as a Hagia Sophia in Turkey.

The building has a cross in square plan, covered with a central dome supported by four columns, with a triple apse and it is the only example of Byzantine architecture which was raised for 1.40 meters on a podium. The main apse of the church is semi-circular inside but pentagonal at outside while the side apses are semi-circular both inside and outside. There are three semi-open spaces at the west, north, and south of the building which are covered with barrel vaults which are also a unique example of Byzantine architecture in terms of scale and architectural style. The narthex of the building is at the end of the Z1 space and covered with a cross vault with an over-narthex which served as a chapel. The walls of the building were constructed from the thickly mortared rubble, faced on both sides with fine cut dressed stones and they constructed in alternating thick and thin courses.

Frescoes at the building which reflected the Constantinople tradition and showing the characteristics of Early-Palaeologan Renaissance are one of the few well-preserved examples at the Anatolia and earliest layer paintings are the only known example of imperial commission from the period. Architectural decorations of the heritage display the cultural interaction of surrounding cultures, artistic and architectural traditions of Armenia, Georgia, and Seljuks with the Byzantine tradition.

The Hagia Sophia in Trabzon was one of the largest and well-preserved imperial commissions from the 13th century and a unique example of Byzantine architecture with its plan, architectural and artistic features which were a synthesis of surrounding with the Byzantine tradition. The building displays distinctive historical, informational, symbolic, artistic and architectural values, as well as political value both in the past and today.

Throughout the time Hagia Sophia witnessed several interventions and change in functions. Intervention history of the Hagia Sophia in Trabzon can be evaluated under four periods. The first period included all interventions starting from the construction

the monument to 1865. The second period includes the interventions between the years 1856 - 1958. The third period covers the years which the first extensive and scientific conservation project on the site was held by the Edinburgh University. The fourth and the last period encompass the interventions after the third period until today. For the past fifty years, Hagia Sophia was open to public as a museum after a restoration work done by Edinburg University between 1958 and 1962. Following the conversion of Hagia Sophia in Nicea on 6 November 2011, Hagia Sophia in Trabzon was reconverted into a mosque by an unauthorized temporary intervention by the Pious Foundations Directorate of Trabzon on 5 July 2013.

The latest change in function as a mosque when there is no need for another mosque in the region is not a conservation decision but a political one. Main reasoning behind this decision is that the building was converted to a mosque at the Ottoman period and this decision defended by the Pious Foundations Directorate of Trabzon as the Hagia Sophia in Trabzon was converted to a mosque by Mehmed II right after the conquest of the city in 1461 and the building is a part of Mehmed II foundation charter, however the Hagia Sophia in Trabzon was not listed in the foundation charter of Mehmed II and the site was center of Christian community according to the endowment books of 1486, 1523 and 1583. The building was probably converted to a mosque in 1584 for the first time.

It is also important to note that the building was not preferred as a mosque by the public in the past as travelers who visited the site in the past noted that the site in ruins, seldom used as a mosque and witnessed different functions as granary, hospital, and arsenal throughout time. This is probably because of the site was not located in the city center and was a burial ground as well as the plan and spatial organization of the building are not suitable for a mosque.

With the latest implementations, frescoes inside the naos and at the dome of Hagia Sophia were covered with curtains and opus Alexandrinum tiled floor at the naos under the dome bay was obscured under carpeting. A mihrab with green led lights around it and a minbar was installed at the south wall of the naos, also a 1-meter-wide area with a metal framed glass balustrade were installed at the north of the naos for visitors.

Also, entrance to the building was limited only from the north of the building and curtain system block the view of upper structure and view of the bema from the naos.

These implementations resulted in the degradation of the values and they are inadequate for presenting and conserve the values of the of the heritage as they block the view of Opus Alexandrinum floor pavement, the dome, and frescoes, and distort the perception of the space. Another important problem with the latest implementations is the installation of the air condition system, as uncontrolled air conditioning may damage the frescoes in long term. While the current implementations are temporary and reversible, no information shared with public and concerned experts about the official project, nor their opinions are taken into consideration which should not be the case for developing a conservation plan for a heritage.

5.1 Proposing Some Key Notes for Future Research on the Subject

To conclude this study some key notes for future research on the subject will be proposed. As the current implementations at the Hagia Sophia are temporary measures and details of the final project is classified, it is important to analyze the process and results of the final project after its completion.

Also, because the scope of this study is limited to the conservation and art historical aspects of the latest decision of re-functioning, socio-political and economic aspects of the re-functioning can be discussed in future. Another limitation in the thesis is a comparative study which is limited to Hagia Sophia's in Turkey, other churches in Trabzon which were built before Ottoman Period and 11th – 13th-century Georgian examples. In the future, these examples can be multipliable by examples from Armenia, Greece, Russia, and Europe.

Finally, decisions regarding the Hagia Sophia in Trabzon, Nicea, Enez should be discussed in relation to the arguments about the functioning of the Hagia Sophia in Istanbul and values of the site, and their presentation should be monitored and analyzed by experts from different disciplines continuously.

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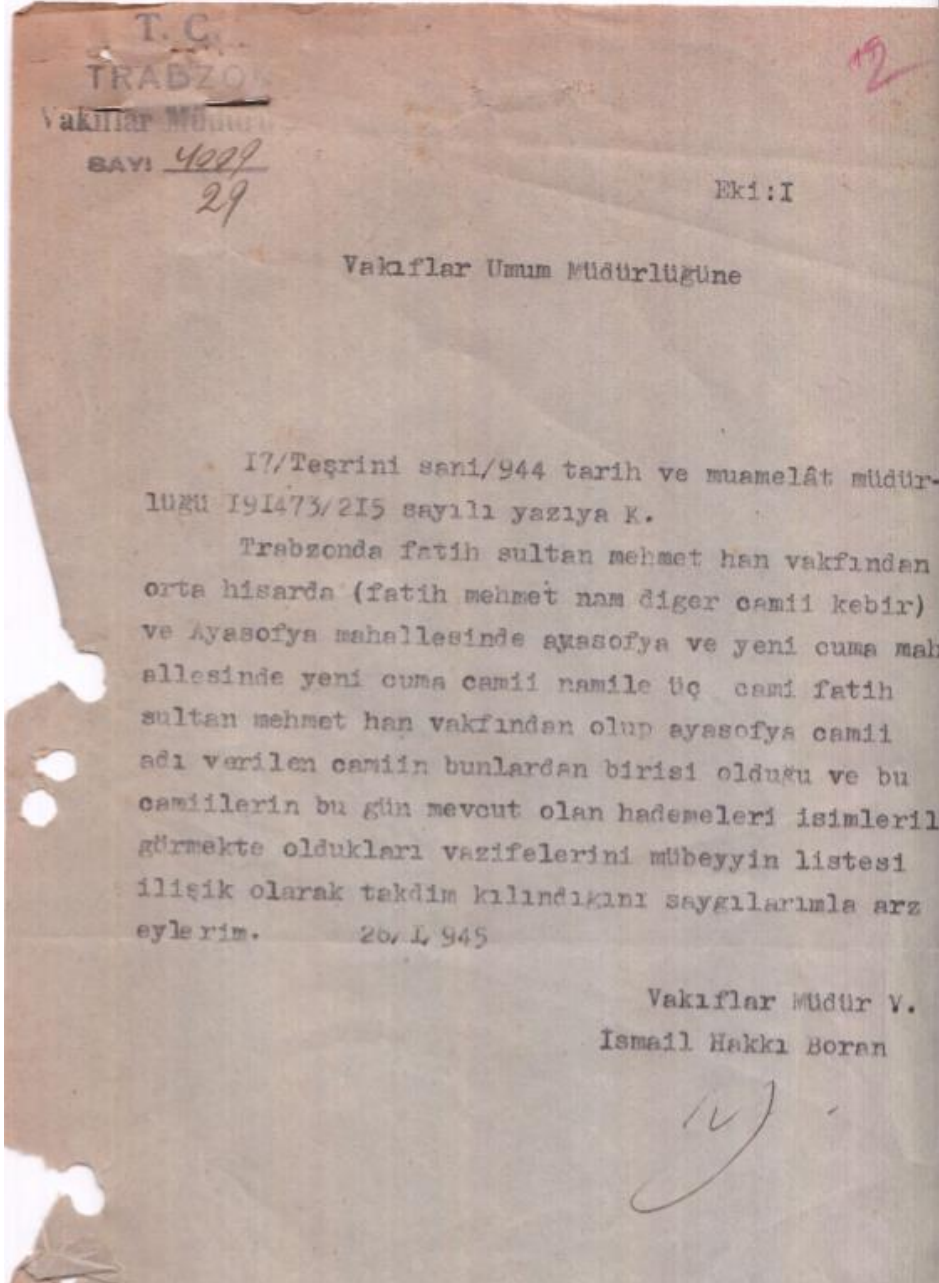
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APPENDIX A

DOCUMENTS OBTAINED FROM PIOUS FOUNDATIONS DIRECTORATE
REGARDING THE HAGIA SOPHIA OF TRABZON



T. C.
VAKIFLAR
UMUM MÜDÜRLÜĞÜ

~~Kuşçulu~~ Müdürlüğü

10 Nisan 1944

Sayı:

186054

172

Trebzon vakıflar müdürlüğüne

Ayasofya camii imam ve hatibi İsmail
Bönanın ikmali için malikâne yardımı ile camii
hariminde bir dam yaptırılması talebine dair
olan dilekgesi ile kütükte yapılan tetkikata
dair vakıf kayıtlar müdürlüğünün yazısı örneği
ilişik olarak gönderilmiştir.

Vakıf Kayıtlar müdürlüğünün yazısında
tereddüt edilerek sorulan hususların esaslı bir
surette incelenerek sonunun ve müstecinin evsa
dileği hakkındaki mütealeminin bildirilmesi te
yan olunur.

EV.
172

Vakıflar Umum Müdürlüğü

R. B. Demir

K-17-8-944

15-11-1449 ve $\frac{3865}{230}$ vbi ile C. Y.

Çankır

T. C.
VAKIFLAR
GENEL MÜDÜRLÜĞÜ

Muamelât Müdürlüğü

Sayı:

(S U R E T)

H ü l ä s a

Vakıflar Umum Müdürlüğü Yüksek Makamına

Ankara

1- Tarihi Yüksek Makamlarınca da malûm olan mahallemizdeki (Ayasofya) adile maruf eserlerden kalma bina büyük harpten evvel olduğu gibi büyük harpten sonra da (mahalle halkının gayretile) dahilinde bazı tadilat yapılması suretile cami haline ifrağ olunmuş ve o zamandan bu ana kadar cami olarak kullanılmıştır.

Şehre üç kilometre mesafede bulunan mahallemizdeki bu tarihi eser mahallemiz halkına olduğu gibi camisi olmayan civar mahalle ve köyler halkına da umumî ibadet evi vazifesi görülmekte, etrafı duvarlarla sarılı geniş bahçesi içinde ve hocalığına tayin edilen bir imamın daimî surette bakımı altında bulunmakta idi.

Bu kere Trabzonda askeri posta 15219 komutanlığınca gösterilen lâzûmla tümenleri için levasım debboyu olarak kullanılmak üzere 28/12/944 tarihinden itibaren ve muvakkat bir zaman kaydile mezkûr Cami işgal edilmiştir.

Bu suretle camisiz kalan ve uzaklığı itibarile şehir esilerine de gidemeyen halkımızın bu ihtiyacını teminen tahliye edileceği vaat buyurulan iki ay sonunda Trabzon valiliği makamlarına ve tümen komutanlığına müracaat ettiktede kesin bir cevap alamadığımızdan keyfiyetten bahalle teneip buyrulduğu takdirde camimizin boşaltılması hususunun bir kere de 18 Kor. Komutanlığına arz ettik.

Evvelce de ciheti askeriye tarafından bu binanın bir kaç defa işgali cihetine gidilmişse de muttali olduğumuza göre o zaman Trabzonda bulunan evkaf Müdürlüğü tarafından verilmesi hususu seçilmiştir.

Bu itibarla mezkûr binanın hâlen ciheti askeriyece işgaline kat'î bir lâzûm ve zaruret olup olmadığıнын ve kanunî mesele bulunup bulunmadığıнын yüksek makamlarınca da tetkik ve muvafık görüldüğü takdirde halkımızın böyle bir ibadet evinden mahrum bırakılmamasının temin buyurulmasına yüksek müsaadelerini saygılarımızla arz ediyoruz.

2- Vakıflar Umum Müdürlüğü ve diyanet işleri reisliğine sunulmuştur.

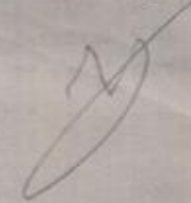
Trabzon Ayasofya mah. Muhtarları
Muhtar İve İve
Faik Budak Ahmet Nika İve

aslinin aynıdır.

17/5/945

Vakfa	Haceme ismi	Vazifesi	Milahazat
Fatih Sultan Mehmet Han orta hisat naâ diger (camii kebir)	Omer Buyurmen Halil küç Ek osman Osman turan	İmam ve hatip I İnci Müezzin 2.ci Müezzin	Vefat etmiş mülahazat Kayımlıkla birleş- tirilmiştir.
Fatih sultan mehmet han vakfından yeni cuma camii	Şevki Kutlugün Hamdi Baş	İmam ve hatip Müezzin ve kayyım	
Fatih sultan mehmet han vakfından Ayasofya sırtısındaki	İsmail Boman	İmam ve hatip	Müezzinlik ve kayyım lık mülahazadır.

kayıtlara uygundur. 21-1-195



Zabıt Varakasıdır.

IQ L 945 tarihinde ayasofya mevkiindeki ayasofya camii Askeri Posta 15220 numarası ile işgal edilmiş ve hey'etimiz marifetile meşkur caminin 25 adet kırık camı ve dört kapusunun ve iki penceresinin tahta örülmüş olduğu 6 adet penceresinin camısı ve çerçevesi olduğu bir tahta minberi olup bu minberin bulunduğu bölmenin tahta döşemeli olup diğer kısımlarının kısmen harap olmuş mozayik ve taştan ibaret olduğu iç kapusundan maada diğer kapularının bulunmadığı süslü geçen caminin üzerinin kısmen ak tarasya sütaç olduğu havlusu içinde bulunan kilise çan kulesinin bir harap kapusundan maada cam ve çerçvelerin bulunmadığı camii çerçiveleyen duvarların yıkık olduğunu mübeyyin işbu zabıt hey'etimiz marifetile biri evkaf müdürlüğünde biri tımeze ve biride alaya verilmek üzere üç nüsha olarak tansim kılınmıştır.. IQ L 945

Ayasofya camii
ismini
İsmail Boman

Evkaf kütübi
Ali Rıza Akdağ

As. Post. 15220
Hrb Ayn. Md.
Yzb.
Bayasit Biter

As. Post. 15220
Kışla Md.
K. Yzb.
İhsan akaoun

TRABZON AYAZOĞLU CAMİİ 1962 YILI ONARIMI

HAKKINDA

İlisede muhafız olan bu eser 1961 yılı onarımında nazara itibara alınarak çati tozozları teorit edilerek akıntidan kurterilmiştir. İkinci kısım olarak dış beşen taş kaplama duvarları ile dış kısım metali takviye edilerek sütun başlıkları klasik kapı pencere doğrama , sive gibi imalatlar yapılacaktır. Üdenek (100.000) liradır.

Y. Mimar
Medin Onat



№: 8972/325
İzmir Ayasofya Kls.
İmtifa Vakfı Hk.

Vakıflar Genel Müd. Müd.
ANKARA

Bevâr İleri Müd. Müd.

İlgi: 25/Şy/101/1965 şm 7044-20 sayılı yasa:

1-Ayasofya Kilisesinin (1245) tarihinde Trabzon İmparatorluğu'nun kuzan I. (Aleksiyos Komnenos) un yeğeni ve (Andronikos) un oğlu olan 4. İskender (Manoel) tarafından yaptırıldığı, Trabzonun fethinden sonra Fatih Sultan Mehmet'in emri ile Trabzon eyaletinden Hüseyin Ali bey emrinde bir sat tarafından mimar ve mühendisler tarafından sarı ile Camiye tahvil edilmiştir, (1332-1333) tarihindeki Rus fetihleri sırasında Yeni Cuma ve Ortahisar Camilerinde olduğu gibi Ayasofya Camisinde de bulunan kıymetli tekerleklerin bir Rus sefiri atika müessesesi müdürü tarafından alınarak Rusya'ya getirildiği 7/Şm/1947 tarihli bir yazıdan anlaşılmıştır. Fetihden sonra cami olduğu da 1282-1288 tarihli inşaat ve hitabet beyatlarıyla da teyid edilmiştir.

2-Cami Stada beri vakfın elinde olduğundan 7044 sayılı kanunla ilgilidir. 1961-1962-1963 yıllarında idarecinin (290.237.94) lira sarfiyatla restorasyonu, halen boy olarak Milli Mücadele Müzesi Müzesi altında Turistlere ücretsiz olarak ziyarete sunulmaktadır. Cami 24 mda, 16 parsel numaralı (6951, 72 m2 olarak vakıf alanı kayıtlı olup, Merkezî an son yasası 25.3.1961 şm ve 76686-1000 sayılıdır.

3-Bu camiye 300 mt. mesafede ve muhtelif tarihlerde 50.000 lirada idare tarafından derneğe yardım etmek kaydıyla halk tarafından bir yeni cami yapılmıştır.

Durumu aşağıyla arz ederim.

Müftük Üzen
Vakıflar Müd. Müd.
İmza

Adlı gibidir.
28.6.1976

61.00/21

Tesvil dosyasına

T.C.
KÜLTÜR ve TURİZM BAKANLIĞI
TAŞINMAZ KÜLTÜR VE TABİAT VARLIKLARI
ANKARA BÖLGE KURULU

K A R A R

Toplantı No. ve Tarihi : 71 24.1.1986
Karar No. ve Tarihi : 835 24.1.1986

Toplantı Yeri :
ANKARA

Trabzon İl Merkezinde bulunan Ayasofya Müzesine ilişkin Eski Eserler ve Müzeler Genel Müdürlüğünün 18.12.1985 gün ve Müze:02.2.1.690 (61)-12586 sayılı yazısı okundu, ekleri incelendi, yapılan görüşmeler sonunda;

Trabzon Ayasofya Kilisesinin Taşınmaz Kültür ve Tabiat Varlıkları Yüksek Kurulunun 4.9.1985 gün ve 1426 sayılı kararı gereğince, korunması gerekli taşınmaz kültür varlığı olarak tes-
cil edildiğinden;

Türk Cami Mimarisi özelliklerini taşımadığından, kilise mimarisi özellikleri yanında, iç duvarlarındaki freskleri, zemin mozaikleri ve dış duvarlarındaki kabartmaları ile; Sanat Tarihinde ve turizmde çok önemli yeri olduğundan yapıya cami fonksiyonunun verilmesinin uygun olmadığına,

Ayasofya Kilisesinin müze olarak kullanılmasının ve bu kullanımın gelecekte devam edilmesinin uygun olduğuna karar verildi.

Aslıdır.



Prof.Dr.RÜÇHAN ARIK
BAŞKAN

OSMAN AKSOY
BAŞKAN YARDIMCISI

Üye

Üye

Üye

Üye

Üye

Arık(Rüçhan) Boynukalın(İbrahim) Erkanal(Armağan) Kortan(Enis) Öztan(Yüksel)

Üye

Üye

Üye

Üye

Anadolu Medeniyetleri Ankara Röle ve
Müzesi Müdürü Anıtlar Müdürü

Bayındırlık ve
İskan Müdürü

Vakıflar Bölge
Müdürü

AKSOY(Osman)

SOYER(Kemal)

YILMAZ(Turgut)

TUNA(Habip)

Bulunmadı

Bulunmadı



T. C.
KÜLTÜR VE TURİZM BAKANLIĞI
TAŞINMAZ KÜLTÜR VE TABİAT VARLIKLARI
ANKARA BÖLGE KURULU

K A R A R

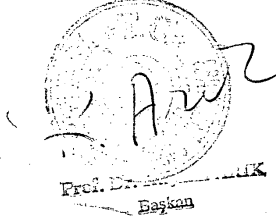
Toplantı No. ve Tarihi : 110 1.5.1987
Karar No. ve Tarihi : 1379 1.5.1987

Toplantı Yeri :
ANKARA

Trabzon İl Merkezi, 2 pafta, 24 ada, 16 parselde yer alan Ayasofya Cami bahçesinde ziyaretçilerin ihtiyacı için bir tuvalet binası yapımına ilişkin, Vakıflar Genel Müdürlüğünün 10.4.1987 gün ve ABİYAP/ABİŞB/61.00/1/(87); Ankara Rölöve ve Anıtlar Müdürlüğünün 1.5.1987 gün ve TÖR(06)-RA-701/548 sayılı yazıları okundu, ekleri incelendi, yapılan görüşmeler sonunda;

Trabzon İl Merkezinde, Ayasofya Camisinin bahçesine Ankara Rölöve ve Anıtlar Müdürlüğünce yer altında yapımı önerilen tuvalet binasına ilişkin projenin onaylanmasına, uygulamanın Vakıflar Genel Müdürlüğünce yapılmasına karar verildi.

Aslı Gerktir.



İlhan TEMİZSOY

B A Ş K A N

BAŞKAN YARDIMCISI

Üye.	Üye	Üye	Üye	Üye
Ank (Rüçhan)	Boynukahn (İbrahim)	Erkanal (Armağan)	Aslanoğlu (İnci)	Öztañ (Yüksel)

Üye	Üye	Üye	Üye
Anadolu Medeniyetleri Müzesi Müdürü TEMİZSOY (İLHAN)	Ankara Rölöve ve Anıtlar Müdürü SOYER (KEMAL)	Bayındırlık ve İskan Müdürü YILMAZ (TURGUT)	Vakıflar Bölge Müdürü TUNA (HABİB)



T.C.
KÜLTÜR BAKANLIĞI
TRABZON KÜLTÜR VE TABİAT VARLIKLARINI KORUMA KURULU

K A R A R

Toplantı Tarihi ve No : 25.06.2001
Karar Tarihi ve No. : 25.06.2001

229
4168

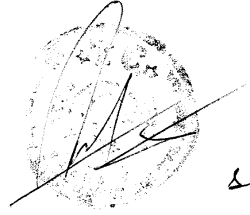
Toplantı Yeri: TRABZON

Trabzon ili, Merkez, Ayasofya Müzesinin girişine danışma bürosu yapılması isteği ile Ayasofya Müzesinin basit onarım kapsamında onarılması isteğine ilişkin Trabzon Rölöve ve Anıtlar Müdürlüğü'nün 20.06.2001 gün ve 190 sayılı yazısı, Trabzon Kültür ve Tabiat Varlıklarını Koruma Kurulu Müdürlüğü'nün 22.06.2001 gün ve 123 sayılı raporu Trabzon Kültür ve Tabiat Varlıklarını Koruma Kurulu'nun 21.06.1989 gün ve 344 sayılı kararı, 26.01.1999 gün ve 3343 sayılı kararı, 23.03.2000 gün ve 3748 sayılı kararı, 07.10.1999 gün ve 3565 sayılı kararı, 23.03.1998 gün ve 3067 sayılı, 19.11.1993gün ve 1787 sayılı, 20.07.1996 gün ve 2576, 07.03.1996 gün ve 2370 sayılı kararları okundu, ekleri incelendi yapılan inceleme sonucu:

Trabzon ili, Merkez, Ayasofya Müzesinin dış cephesinde yer alan otların ve doğal nedenlerden dolayı kararan taşların kimyasal temizliğinin yapılması, pencerelerde çürüyen ahşap kısımlarının aslına uygun olarak değiştirilmesinin uygun olduğuna;

Mevcut gişe danışma bürosu binasının yıkılarak yeni sunulan gişe-danışma bürosunun projesinin onaylanması karar verildi.

B. İZCAN
Prof.Dr. Ali ÖZBİLEN
(İMZA)



BASKAN YARDIMCISI
Yrd.Doç.Dr. Sinan GÜLER
(BULUNMADI)

Üye
Yrd.Doç.Dr.
Ayhan USTA
(İMZA)

Üye
Yrd.Doç.Dr.
Teoman TEKKÖKOĞLU
(İMZA)

Üye

Üye

Üye
Cengiz ÇOLAK
Trabzon Belediyesi
İmar ve Plan. Müd.
(İMZA)

Üye

Üye

Üye

TUTANAK

Trabzon İli, Merkez, Fatih (Ayasofya) Mahallesi Sahil Mevkiinde, Mülkiyeti Mazbut-Hayrat " Fatih Sultan Mehmet Vakfı" ndan İdaremize ait tapunun 2 pafta, 24 ada, 16 parsel sayılı, 6951.75 m2 yüzölçümlü , " Çeşmesi olan bahçeli kagir Camii" vasıflı taşınmazı üzerinde bulunan eski eser tescilli, Ayasofya Müzesi, tarihi Kule ve Çeşmenin bulunduğu mahale 01.08.2001 günü saat 14.00' de gidildi.

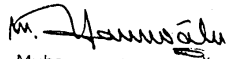
Mahallen yapılan tespit, İdaremizin bilgisi dışında ve izinsiz olarak; Ayasofya Müzesinin çatı ve kubbesini örten kiremit örtünün aktarılmasına, yalıtımın yapılmasına başlandığı, ve işçilerin çalışmaya devam ettiği görüldü.

İşçilerden alınan bilgiye göre, onarımın Kültür Bakanlığının sorumluluğunda ihale edilerek, müteahhit firmaya verildiği, Müze sahasında kalan ve sonradan yapılan ve çirkin bir görünüm arz eden tek katlı eski Müze Müdürlüğü binasının yıkılarak yerine daha küçük ebatta yapılması düşünülen müze idari binası yerinin Kurulca henüz tespit edilmemesi nedeniyle restorasyon ve çevre düzenlemesine ait projelerin henüz kesinleşmediği tespit edilmiştir.

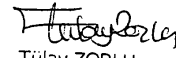
Trabzon Kültür ve Tabiat Varlıkları Koruma Kurulundan henüz Kararın çıkmadığı, ve Çatı onarımından sonra kesme taş olan beden duvarlarının, kum püskürtme yöntemi ile (itinalı yapılması gereken) temizlenmesi, ahşap kapıların (kestane olarak) yenilenmesi, beton pencere doğramalarının barit+çimento karışımı ile sıvanması çevre düzenlemesine ilişkin yaya yollarının yapımı, havuz ile çeşmenin onarımı, güney bahçe duvarına sundurma yapılması ve yakın bir tarihte yapılan tuvaletlerin gözden geçirilmesi ve diğer bazı hususların yerine getirileceği dile getirilmiştir.


Ayasofya Müzesi, Cami olarak kullanılmakta iken 1959-60 yıllarında İdaremize onarıma alınmış, restorasyonun bitiminden sonra o zaman ki Milli Eğitim Bakanlığınca ve daha sonra da Kültür Bakanlığınca izinsiz ve Protokolsüz şekilde Müze olarak kullanılmaya başlanmış ve halen bu tasarruf devam etmektedir. Bakanlıklarımız arasında herhangi bir protokol yoktur.

İş bu tutanak tarafımızdan mahallen düzenlenerek, tarafımızdan müştereken imzalanmıştır. 01.08.2001


Muhammet YAVRUOĞLU
İnş. Abide Şb. Müd.

Ş. Aydan YILMAZ
Mimar


Tülay ZORLU
Y.M imar


Mehmet TÜRKMEN
Mütercim (Ziraat Y. Müh.)



T.C.
KÜLTÜR VE TURİZM BAKANLIĞI
TRABZON KÜLTÜR VARLIKLARINI KORUMA BÖLGE KURULU
K A R A R

61.00/32

Toplantı Tarihi ve No: 29/01/2014 78 Toplantı Yeri : TRABZON
Karar Tarihi ve No. : 29/01/2014 1581

Trabzon İli, Merkez, Ayasofya Mahallesi, I. Derece arkeolojik sit alanı olan 24 ada, 16 parsel üzerindeki Ayasofya Müzesinin koruma amaçlı imar planında Sosyal tesis Müze Gelişim Sahası olarak ayrılan parselinin Dini Tesis Alanı olarak değiştirilmesi talebine ilişkin Trabzon Belediyesi, İmar ve Şehircilik Müdürlüğü'nün 10/12/2013 gün ve 13656 sayılı yazısı ile Türk Medeni Kanunu'nun 683. Maddesi, 6570 Sayılı Kanunun 1. Maddesi, Türkiye Cumhuriyeti Anayasası'nın 138. Maddesi, Trabzon Kültür Varlıklarını Koruma Bölge Kurulu'nun 26/01/2012 gün ve 249 sayılı kararı ve Trabzon Kültür Varlıklarını Koruma Bölge Kurulu Müdürlüğü'nün 23/01/2014 gün ve 2014/ 51 sayılı uzman raporu okundu, ekleri ve dosyası incelendi, yapılan görüşmeler sonunda;

Trabzon İli, Merkez, Ayasofya Mahallesi, I. Derece arkeolojik sit alanı olan, Vakıflar genel Müdürlüğü Mülkiyetindeki, 24 ada, 16 parsel üzerindeki''çeşmesi olan bahçeli kagir cami' olarak tapuda kayıtlı taşınmaz ile ilgili;

Türk Medeni Kanunu'nun 683. Maddesinin '' bir şeye malik olan kimse, hukuk düzeninin sınırları içinde, o şey üzerinde dilediği gibi kullanma, yararlanma ve tasarrufta bulunma yetkisine sahiptir' hükmünü içermesi, 6570 Sayılı Kanunun 1. Maddesinin de ' mabetler kiraya verilemez ve ibadethane haricinde hiçbir iş için de kullanılamaz'' hükmünü amir olması, ayrıca Anayasa'nın 138. Maddesi gereğince, yasama ve yürütme organları ile idarenin, mahkeme kararlarına uyulmasının zorunluluğu nedeni ile;

Trabzon İli, Ayasofya Mahallesi, 24 ada, 16 parselde kayıtlı korunması gerekli taşınmaz kültür varlığı olarak tescillenmiş olan taşınmazla ilgili Kurulumuza sunulan koruma amaçlı imar planı değişikliğinin ekte dağıtım yapılan 1/1000 ölçekli planda görüldüğü şekilde uygun olduğuna karar verildi.



BAŞKAN
Yrd. Doç. Dr. Seyfi BAŞKAN
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BAŞKAN YARDIMCISI
Doç. Dr. Ö.İskender TULUK
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ÜYE
Doç. Dr. Erhan ÖZTEPE
(İMZA)

ÜYE
Doç. Dr. Cengiz TAVŞAN
(İMZA)

ÜYE
Yrd. Doç. Dr. Süleyman ÖZGEN
(İMZA)

ÜYE
Erhan ERTAN
(İMZA)

ÜYE
Enver KİBİROĞLU
(İMZA)

TEM. ÜYE
Mazhar YILDIRIMHAN
Vakıflar Böl. Mtd. Tem.
(İMZA)

TEM. ÜYE
Cengiz ÇOLAK
Trabzon Belediye Tem.
(İMZA)

T.C.
BAŞBAKANLIK
Vakıflar Genel Müdürlüğü Trabzon Vakıflar Bölge Müdürlüğü

RAPOR

TRABZON ORTAHİSAR AYASOFYA CAMİİ

Mülkiyeti İdaremize ait Trabzon Ortahisar Ayasofya Camiinin Bölge Müdürlüğümüz 2014 yılı yatırım programı kapsamında restorasyonunun yapılması planlanmaktadır.

Eseri özgün niteliklerine bağlı kalarak ve muhdes yapılardan arındırarak korumak, mümkün olduğunca az ve geri dönüşümü mümkün müdahalelerle en uygun ve etkili koruma yöntemlerini saptayarak eserin gelecek kuşaklara aktarılmasını sağlamak amacıyla yapılacak olan restorasyon çalışmasına esas teşkil edecek olan rölöve, restitüsyon ve restorasyon projeleri hazırlanmış ve tarafımızca onaylanmıştır. Projeler ekinde yer alan rölöve, restitüsyon, restorasyon ve sanat tarihi raporunda eserin mimari tanımı, mevcut durumu, günümüze kadar geçirdiği süreçler ve yapılması planlanan müdahaleler detaylı olarak anlatılmaktadır.

Bahse konu projelere ilişkin nihai kararın Trabzon Kültür Varlıklarını Koruma Bölge Kurulunca verilmesi hususunda;

Gereğini arz ederiz. 20/05/2014


Esra GÜNAYDIN ÇAKIR
Yüksek Mimar


İsmet ÇALIK
İnşaat Yüksek Mühendisi

T.C.
KÜLTÜR VE TURİZM BAKANLIĞI
TRABZON KÜLTÜR VARLIKLARINI KORUMA BÖLGE KURULU
K A R A R

Toplantı Tarihi ve No: 25/02/2015 - 112
Karar Tarihi ve No. : 25/02/2015 - 2219

61.00/32
Toplantı Yeri : TRABZON

Trabzon ili, Ortahisar ilçesi, Fatih mahallesi, I.derece Arkeolojik Sit Alanında, mülkiyeti Fatih Sultan Mehmet Vakfı'na ait, 2 pafta, 24 ada, 48 parselde (eskisi 16 parsel) yer alan tescilli taşınmazlara (Ayasofya Binası ve Çan Kulesi) ilişkin sunulan rölövenin değerlendirilmesi talebini içeren Trabzon Vakıflar Bölge Müdürlüğü'nün 27/01/2015 gün ve 178 sayılı yazısı, Trabzon Kültür Varlıklarını Koruma Bölge Kurulu'nun 31/07/2013 gün ve 1362 sayılı, 31/07/2013 gün ve 1371 sayılı, 29/01/2014 gün ve 1581 sayılı, 28/05/2014 gün ve 1792 sayılı, 25/06/2014 gün ve 1843 sayılı, 11/12/2014 gün ve 2124 sayılı kararları ile konuya ilişkin Trabzon Kültür Varlıklarını Koruma Bölge Kurulu Müdürlüğü'nün 24/02/2015 gün ve 2015/164 sayılı dosya inceleme raporu okundu, ekleri ve dosyası incelendi, yapılan görüşmeler sonunda;

Trabzon ili, Ortahisar ilçesi, Fatih mahallesi, 24 ada, 49 parseldeki yapılaşma için revize projenin onaylandığı 28/05/2014 gün ve 1792 sayılı kararımızda sehven yazılan 100 ada, 3 parselin 24 ada 49 parsel olarak düzeltilmesine,

24 ada, 48 parselde yer alan tescilli taşınmazlara ilişkin sunulan rölövenin uygun olduğuna karar verildi.

Aslı Gibidir



BAŞKAN
Yrd.Doç.Dr. Seyfi BAŞKAN
(İMZA)

BAŞKAN YARDIMCISI
Doç. Dr. Cengiz TAVŞAN
(İMZA)

ÜYE
Doç.Dr. Ö.İskender TULUK
(İMZA)

ÜYE
Doç.Dr. Erhan ÖZTEPE
(İMZA)

ÜYE
Yrd.Doç.Dr. Süleyman ÖZGEN
(İMZA)

ÜYE
Yrd.Doç.Dr. Yaşar SALİHPAŞAOĞLU
(İMZA)

ÜYE
Mustafa DEMİRBAŞ
(İMZA)

ÜYE
Erdoğan BEDER
Ortahisar Belediye Temsilcisi
(BULUNMADI)

ÜYE
Cengiz ÇOLAK
Trabzon Büyükşehir Bel. Tem.
(İMZA)

ÜYE
İsmet ÇALIK
Trabzon Vakıflar Bölge Md.Tem.
(İMZA)

T.C.
KÜLTÜR VE TURİZM BAKANLIĞI
TRABZON KÜLTÜR VARLIKLARINI KORUMA BÖLGE KURULU
K A R A R

Toplantı Tarihi ve No: 29/07/2015 - 126 **Toplantı Yeri:** 61.00/32 TRABZON
Karar Tarihi ve No. : 29/07/2015 -2429

Trabzon ili, Ortahisar ilçesi, Fatih Mahallesi, I. Derece Arkeolojik Sit Alanında, mülkiyeti Fatih Sultan Mehmet Vakfına ait, 2 pafta, 24 ada, 48 parselde (eskisi 16 parsel) yer alan Ayasofya Müzesi 1.,2. Ve 3. Dönem restitüsyon ve çan kulesi restitüsyon projelerinin, sanat tarihi ve restitüsyon raporlarının değerlendirilmesi talebini içeren Trabzon Vakıflar Bölge Müdürlüğünün 25/06/2015 gün ve 1317 sayılı yazısı, Trabzon Kültür Varlıklarını Koruma Bölge Kurulunun 31/07/2013 gün ve 1362 sayılı, 31/07/2013 gün ve 1371 sayılı, 29/01/2014 gün ve 1581 sayılı, 28/05/2014 gün ve 1792 sayılı, 25/06/2014 gün ve 1843 sayılı, 11/12/2014 gün ve 2124 sayılı, 25/02/2015 gün ve 2219 sayılı kararları ile konuya ilişkin Trabzon Kültür Varlıklarını Koruma Bölge Kurulu Müdürlüğünün 27/07/2015 gün ve 2015/495 sayılı dosya inceleme raporu okundu, ekleri ve dosyası incelendi, yapılan görüşmeler sonunda;

Trabzon ili, Ortahisar ilçesi, Ayasofya Mahallesi, 24 ada, 48 parselde yer alan taşınmazlara ilişkin sunulan restitüsyon projelerinin (1.,2. Ve 3. Dönem restitüsyon ve çan kulesi restitüsyon projeleri), sanat tarihi ve restitüsyon raporlarının uygun olduğuna karar verildi.

Aslı Gibidir



BAŞKAN
Yrd. Doç. Dr. Seyfi BAŞKAN
(İMZA)

BAŞKAN YARDIMCISI
Doç. Dr. Cengiz TAVŞAN
(BULUNMADI)

ÜYE
Doç. Dr. Erhan ÖZTEPE
(İMZA)

ÜYE
Doç. Dr. Ö. İskender TULUK
(İMZA)

ÜYE
Yrd. Doç. Dr. Süleyman ÖZGEN
(İMZA)

ÜYE
Mustafa DEMİRBAŞ
(İMZA)

ÜYE
Yrd. Doç Dr. Yaşar SALİHPAŞAOĞLU
(İMZA)

TEM. ÜYE
Cengiz ÇOLAK
Trabzon Büyükşehir
Belediye Tem.
(İMZA)

TEM. ÜYE
Erdoğan BEDER
Ortahisar Belediye Tem.
(BULUNMADI)

TEM. ÜYE
Mazhar YILDIRIMHAN
Trabzon Vakıflar Bölge Müdürü
(İMZA)

T.C.
KÜLTÜR VE TURİZM BAKANLIĞI
TRABZON KÜLTÜR VARLIKLARINI KORUMA BÖLGE KURULU
K A R A R

61.00/32

Toplantı Tarihi ve No: 25/02/2016 - 145 Toplantı Yeri : TRABZON
Karar Tarihi ve No. : 25/02/2016 -2762

Trabzon ili, Ortahisar ilçesi, Fatih Mahallesi, I. Derece Arkeolojik Sit Alanında, mülkiyeti Fatih Sultan Mehmet Vakfına ait, 2 pafta, 24 ada, 48 parselde yer alan Ayasofya binası ve çan kulesine ilişkin sunulan restorasyon projesinin değerlendirilmesi talebini içeren Trabzon Vakıflar Bölge Müdürlüğü'nün 22/02/2016 gün ve 431 sayılı yazısı, Trabzon Kültür Varlıklarını Koruma Bölge Kurulunun 31/07/2013 gün ve 1362 sayılı, 31/07/2013 gün ve 1371 sayılı, 29/01/2014 gün ve 1581 sayılı, 28/05/2014 gün ve 1792 sayılı, 25/06/2014 gün ve 1843 sayılı, 11/12/2014 gün ve 2124 sayılı, 25/02/2015 gün ve 2219 sayılı, 29/07/2015 gün ve 2429 sayılı kararları ile konuya ilişkin Trabzon Kültür Varlıklarını Koruma Bölge Kurulu Müdürlüğü'nün 23/02/2016 gün ve 2016/156 sayılı dosya inceleme raporu okundu, ekleri ve dosyası incelendi, yapılan görüşmeler sonunda;

Trabzon ili, Ortahisar ilçesi, Fatih Mahallesi, 24 ada, 48 parselde yer alan anıt eser olarak tescilli Ayasofya binası ve çeşmesinin koruma grubunun I olarak belirlenmesine; Ayasofya ve Çan kulesine ilişkin sunulan restorasyon projesinde detayların yetersiz olduğu anlaşıldığından farklı alternatiflerin sunulmasından sonra konunun tekrar değerlendirilebileceğine karar verildi.

Aslı Gibidir



BAŞKAN
Yrd. Doç. Dr. Seyfi BAŞKAN
(İMZA)

BAŞKAN YARDIMCISI
Doç. Dr. Cengiz TAVŞAN
(İMZA)

ÜYE
Doç. Dr. Erhan ÖZTEPE
(İMZA)

ÜYE
Doç. Dr. Ö. İskender TULUK
(İMZA)

ÜYE
Doç. Dr. Süleyman ÖZGEN
(İMZA)

ÜYE
Mustafa DEMİRBAŞ
(İMZA)

ÜYE
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APPENDIX B

CHARTS RELATED WITH THE ECONOMIC VALUE OF THE HAGIA SOPHIA IN TRABZON

