INTERPRETATION AND PRESENTATION OF THE BYZANTINE
CULTURAL HERITAGE AT SULTANAHMET IN ISTANBUL

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ABSTRACT

INTERPRETATION AND PRESENTATION OF THE BYZANTINE CULTURAL HERITAGE AT SULTANAHMET IN ISTANBUL

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This research is based upon the premise that effective conservation of cultural heritage can only be achieved through promoting awareness and understanding of history and past cultures. As a result of either the selection or exclusion of particular periods or areas of the past in the conservation of cultural heritage in Turkey (and elsewhere), Late Antique and Byzantine periods have long been neglected. The lack of information and awareness of contemporary society regarding Byzantine history and culture and its heritage leads to a negative response to this heritage and its neglect. Under these circumstances, the cultural heritage of the Late Antique and Byzantine periods needs to be reinterpreted and presented as part of the common cultural heritage, so as to be embraced and adopted by larger sections of society and thus achieve sustainable conservation.

This study accordingly investigates the issues related to the interpretation and presentation of the Byzantine cultural heritage through the selected case-study of Sultanahmet in Istanbul, with particular emphasis on the Byzantine (mainly architectural) heritage built between the 4th and 7th centuries. Sultanahmet was the administrative (and ceremonial) center of Constantinople/Istanbul and therefore of the Byzantine Empire for more than ten centuries. This area, with its historical

layering and monumental examples of the Late Antique and Byzantine architecture still is one of the most significant areas of modern Istanbul. The well-preserved Byzantine imperial structures are important witnesses with their architectural and spatial features, their construction techniques and materials to the Late Antique and Early Christian periods.

However, because of the lack of effective interpretation and presentation approaches aimed at fostering awareness for the Byzantine cultural heritage in the Sultanahmet area, only the well-preserved monumental buildings now transformed into museums, such as Hagia Sophia and the Basilica Cistern, are known by the users and visitors of the area. Also, the Byzantine cultural heritage has not been the subject of a thorough consideration in the plans aiming at the conservation of this area and largely highlighting the heritage of the Ottoman and Turkish periods, at least until the recent past. In addition to these points, tourism and the income to be obtained from this sector have usually been the major and deciding factor in decision-making processes. Consequently, some of the monumental buildings of the administrative and ceremonial center of Byzantine Constantinople now remain partly 'invisible' and inaccessible, and cannot therefore be understood and appreciated by the general public. This type of physical/visual and interpretive challenges inevitably lead to an interruption both in physical and intellectual terms within the 'historical layering' of the Sultanahmet area from the Roman through to the Ottoman periods (and up to this day) as a whole.

In this context, this study argues that public awareness and adoption of the Byzantine cultural heritage can be promoted through reliable and effective interpretation and presentation strategies, on the way to stimulating a more sustainable conservation of this heritage in the long-term. With this premise,, his research investigates the values and opportunities offered by the Byzantine cultural heritage in Sultanahmet and the threats to its conservation, and offers proposals for a more effective scheme of interpretation and presentation (by which to achieve a

better understanding and conservation) of this heritage, as part of the historical continuity of the area, within its contemporary urban environment.

ÖZ

İSTANBUL SULTANAHMET'TEKİ BİZANS KÜLTÜREL MİRASININ YORUMU VE SUNUMU

Özcan, Ceren
Yüksek Lisans, Kültürel Mirası Koruma, Mimarlık
Tez Yöneticisi: Doç. Dr. Ufuk Serin

Kasım 2019, 308 sayfa

Bu araştırma, kültürel mirasın korunmasının ancak tarihe ve geçmiş kültürlere ilişkin farkındalığın ve anlayışın oluşturulması ile sağlanacağı görüşüne dayanmaktadır. Türkiye'de (ve başka birçok yerde) kültürel mirasın korunmasında zaman zaman geçmişin belirli dönemlerinin seçilmesi veya dışlanması nedeniyle, Geç Antik ve Bizans dönemleri de uzun süre ihmal edilmiştir. Kültürel mirasın korunmasına yönelik bu tür yaklaşımların yanı sıra, toplumun Bizans kültürü ve mirası konusundaki bilgi ve farkındalık eksikliği de bu mirasa karşı zaman zaman olumsuz bir tutum benimsenmesine yol açmaktadır. Bu koşullar altında, Geç Antik ve Bizans dönemlerinin kültürel mirasının, toplumun daha geniş kesimlerince benimsenmesi, sahip çıkılması ve sürdürülebilir bir şekilde korunması için ortak kültürel mirasımızın bir parçası olarak yeniden yorumlanması ve sunulması gerekmektedir.

Bizans kültürel mirasına ilişkin yorum ve sunum problemlerini irdelemek amacıyla, İstanbul'un Sultanahmet Bölgesi örnek çalışma alanı olarak seçilmiştir. Sultanahmet on yüzyıldan fazla bir süre Constantinopolis/İstanbul'un ve dolayısıyla Bizans İmparatorluğu'nun yönetim (ve törensel) merkezi olmuştur. Geç

Roma ve Bizans mimarlığının, 4.ve 7. Yüzyıllar arasında inşa edilmiş anıtsal örnekleri, mekânsal özelliklerinin yanı sıra, söz konusu dönemlerin yapım teknikleri ve malzeme kullanımını yansıtmaları bakımından da önem taşımaktadır.

Ancak, Sultanahmet'te bulunan Bizans kültürel mirası, alanda farkındalık yaratabilecek etkin yorum ve sunum yaklaşımlarının eksikliği nedeniyle, genellikle Aya Sofya ve Yerebatan Sarnıcı gibi iyi korunmuş, anıtsal ve bugün müze olarak kullanılan yapılar dışında, alanın ziyaretçileri ve hatta daimi kullanıcıları tarafından bile iyi bilinmemekte ve tanınmamaktadır. Ayrıca, Bizans kültür mirası, geçmişte alanın korunmasına yönelik olarak hazırlanmış planlarda da fazla dikkate alınmamış ve daha çok Osmanlı ve Türk dönemi kültürel mirasına vurgu yapılmıştır. Tüm bunların yanı sıra, koruma amaçlı planların karar verme süreçlerinde de turizm ve bundan elde edilecek gelir ön plana çıkarılmıştır. Dolayısıyla, Bizans dönemi İstanbul'unun anıtsal ve törensel yapılarının bir kısmı bugün 'okunabilir', ulaşılabilir ve geniş halk kitleleri tarafından anlaşılabilir durumda değildir. Bu tür fiziksel/görsel ve dolayısıyla yorumsal zorluklar, kaçınılmaz olarak, alanın Roma döneminden Osmanlı dönemine ve tabii bugüne kadar uzanan tarihi bütünlüğünün ve çok katmanlılığının kesintisiz olarak okunabilmesini hem fiziksel hem entelektüel anlamda zorlaştırmaktadır.

Bu çerçevede bu çalışma, Bizans kültür mirasının uzun dönemde sürdürülebilir olarak korunabilmesi amacıyla, doğru ve etkin yorum ve sunum yöntemleriyle toplumsal farkındalığın arttırılabileceği ve Bizans mirasının benimsenebileceğini öngörmektedir. Bu amaçla, Sultanahmet'te bulunan Bizans kültür mirasının sunduğu değer ve fırsatlar ve korunmasına yönelik tehditler incelenmiş ve bu mirasın alanın tarihi bütünlüğü ve çağdaş kentsel çevre içerisinde daha iyi anlaşılabilmesi, fark edilmesi ve sürdürülebilir bir şekilde korunması için yorum ve sunum önerileri geliştirmiştir.

Anahtar Kelimeler: İstanbul, Sultanahmet, Bizans kültür mirası, Kültürel mirasın yorumu ve sunumu

To my beloved family…

ACKNOWLEDGEMENTS

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[1] All photographs and images are by the author, unless otherwise indicated.

LIST OF ABBREVIATIONS

GEEAYK: Gayrimenkul Eski Eserler Anıtlar Yüksek Kurulu (High Council for the Conservation of Immovable Antiquities and Monuments)

IBB: İstanbul Büyükşehir Belediyesi (Metropolitan Municipality of Istanbul)

ICOMOS: International Council on Monuments and Sites

DPT: Devlet Planlama Teşkilatı (State Planning Organization)

UNESCO: United Nations Educational, Scientific and Cultural Organization

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AR: Artificial Reality

BSS: Building Survey Sheet

SSS: Social Survey Sheet

VR: Virtual Reality

CHAPTER 1

INTRODUCTION

In the widely quoted words of Freeman Tilden, interpretation is: the revelation of a larger truth that lies behind any statement of fact[2]. In conservation activities on the grand scale, interpretation means to reveal the importance and meaning of a heritage site so as to ensure its effective and sustainable conservation. Interpretation and presentation include thus environmental design, site installations, information and document management, academic studies, visitor management, activities at the heritage site, training programs, and publications[3].

In conservation activities, it is important to establish a connection between the users and the heritage in question. People are more willing to conserve objects they relate to. According to Tilden, the establishment of this connection is possible with an effective interpretation[4]. Of course, the interpretation of the past has never been independent of subjective value judgments[5]. In this way, the interpretation of cultural heritage is, unfortunately, influenced by social perspectives. Indeed, this influence may have a negative impact on the conservation of heritage. According to Ufuk Serin, the conservation of the cultural heritage by wider audiences can be ensured through the development of public awareness on the same cultural

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[2] Tilden 1977, p. 8; *cf*. Serin 2008, p. 216.
[3] For more detailed information on and definitions of the terms 'interpretation' and 'presentation' of heritage sites, see below, pp. 17-18.
[4] Tilden 1977, p. 11.
[5] Shanks and Tilley 1987, pp. 3-5.

heritage, and this goal can be achieved through effective interpretation (Figure 1.1)[6].
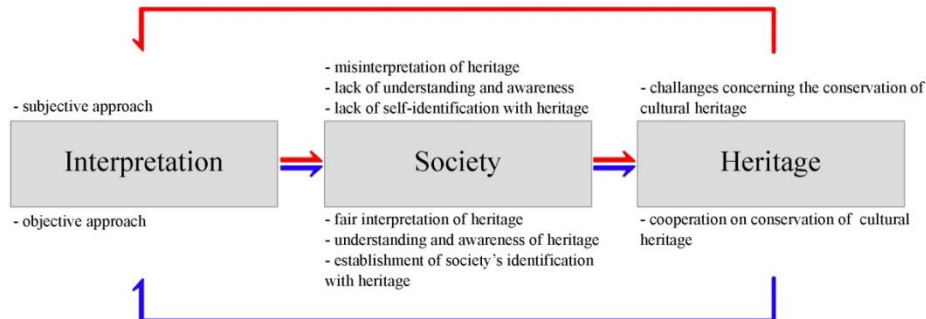
Figure 1.1 Relationship between interpretation, society and heritage

The challenges encountered in the conservation of cultural heritage are influenced by how society understands and approaches heritage. A variety of approaches to the conservation of cultural heritage exists from society to society. Any society's attitude to cultural heritage is influenced by a number of social, cultural, economic, and educational factors. Accordingly, the methodologies to the conservation of cultural heritage are likewise derived from ideologies associated with historical, political, social, religious, and cultural factors[7]. In other words, societies are more willing to conserve cultural heritage that is coherent with their ideological backgrounds and perspectives. Moreover, cultural heritage has been considered by modern nation-states as a tool in the process of creating a national identity. Thus, conserving the heritage of the periods and cultures outside the bounds of the preferred national identity has become more challenging[8].

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[6] Serin 2008, p. 210.
[7] Cleere 1989, p. 10.
[8] Serin 2008, p. 216.

1.1   Definition of the Problem and Criteria for the Selection of the Sultanahmet Area As A Case Study

In addition to the problems mentioned above, such as an incompatibility with the prevailing ideology of the society and the state, and lack of connection with the heritage, the conservation of cultural heritage becomes even more arduous if it is not associated with the current social structure and daily life of the society. As elsewhere in the world, ideological and pragmatic concerns also affect the conservation approaches in Turkey. Thus, the Byzantine cultural heritage has not found its deserved place in the field of conservation in Turkey[9]. The hiatus between the conservation activities in Turkey and the needs of the heritage of Late Antique and Byzantine periods has come about due to the neglect of the Byzantine cultural heritage and lack of emphasis on the heritage of the Late Antique and Byzantine periods. This general lack of knowledge and interest also leads to misinterpretations of Byzantine history and culture and its heritage[10]. The deterioration of the fabric, the associated structural problems due to its neglect and the consequent loss of integrity and authenticity are among the main conservation problems bedeviling the Byzantine cultural heritage in Turkey. Furthermore, the Byzantine heritage in Turkey, especially in Istanbul, faces a variety of conservation problems due to the emphasis on the Ottoman past. Of course, many of these taxing issues do not only concern the Byzantine period but affect the cultural heritage of all other periods.

The above-mentioned problems can be considered as representative of the general state of the Byzantine heritage in Turkey. In addition, other factors affecting the conservation of the Byzantine heritage concern not only in Turkey but also exist in the broader Mediterranean region. These factors can be listed as follows:

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[9] For further information on these ideological and pragmatic factors, see below, pp. 39-40.
[10] Serin 2017, p. 76.

- The lack of archaeological excavations specifically concerning the Byzantine period.
- The removal of the historical stratigraphy of the Byzantine period at some archaeological sites without, in some cases, even the provision of the necessary documentation.
- Assessment of the Byzantine heritage as 'less valuable'.
- Evaluation of the Byzantine heritage as less impressive and important, at least in comparison to the monumental buildings of Classical Antiquity[11].

It is a result of these demanding problems that the predicaments concerning interpretation and presentation of the Byzantine heritage arise. Firstly, there is a profound lack of knowledge about Byzantine history and culture; this is then exacerbated by a lack of conservation and interpretation implementations concerning the Byzantine heritage: the end result is that society cannot access this material either physically or intellectually. This situation makes it difficult for experts to interpret the Byzantine heritage and to establish a connection between the community and the Byzantine heritage. Secondly, the above-mentioned problem concerning the poor documentation of the Byzantine heritage in archaeological sites has resulted in a serious gap of knowledge due to the loss of material data of the Byzantine period. In addition to this, the fact that some scholars and sections of the society evaluate the Byzantine heritage with subjective value judgments causes additional neglect of this heritage. As a result, the understanding of Byzantine heritage is greatly impaired by the lack of an effective interpretation and presentation.

Not surprisingly, the interpretation and presentation of the Byzantine heritage in Turkey have become one of the urgent requirements in the field of conservation. As stated by Ufuk Serin, "Byzantium needs to be reinterpreted and represented as part of a common cultural history for the greater recognition of its values and better

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[11] Serin 2017, pp. 69-73.

protection of its heritage"[12]. The whole approach of the part of today's society concerning the Byzantine cultural heritage should be re-evaluated.

Within the scope of this thesis, Byzantine cultural heritage in the Sultanahmet area in Istanbul was selected as the case study, to represent the state of play in the interpretation and presentation of the Byzantine cultural heritage in Turkey as a whole. The Sultanahmet area is located at the heart of the ancient city of Byzantium, i.e. on the east side of the Historical Peninsula of Istanbul. The archaeological remains in this area mainly date to between the 4th and 7th centuries. Some of these structures were built by Constantine I (Constantine the Great) during the foundation of Constantinople, shortly to become the capital of the Byzantine Empire, and some by his successors. The Sultanahmet area was listed as a UNESCO World Heritage Site in 1985 as part of the Historic Sites of Istanbul (*İstanbul Tarihi Alanları*). In 1995, the area inside the walls of the Topkapı Palace was designated as a '1st-degree' archaeological site (*birinci derece arkeolojik sit alanı*), and the Sultanahmet and Cankurtaran neighborhoods were designated as an 'urban and archaeological site' (*kentsel ve arkeolojik sit alanı*). The area theoretically offers visitors a great opportunity to experience a Late Antique and Byzantine city and, of course, an imperial capital.

The area is made up of three different components: the remains of the monumental buildings of the Byzantine capital, of the monumental structures of the Ottoman capital, and of the monumental structures of the Early Republican period[13]. With all these features involved, the area has been the subject of a myriad urban planning activities. Over the years, as a result of its historical layering, the area has become designated as an archaeological park for the sake of its preservation. However, the relevant conservation decision, namely the designation of conservation sites, was only made in 1995, and the conservation plan of the area was prepared in 2012, at a

[12] Serin 2008, p. 210.
[13] For detailed information on these three components of the Sultanahmet area, see below, pp. 55-132.

much later time still. In addition to the conservation plan, a number of project proposals have been developed as a response to the touristic attraction of the area.
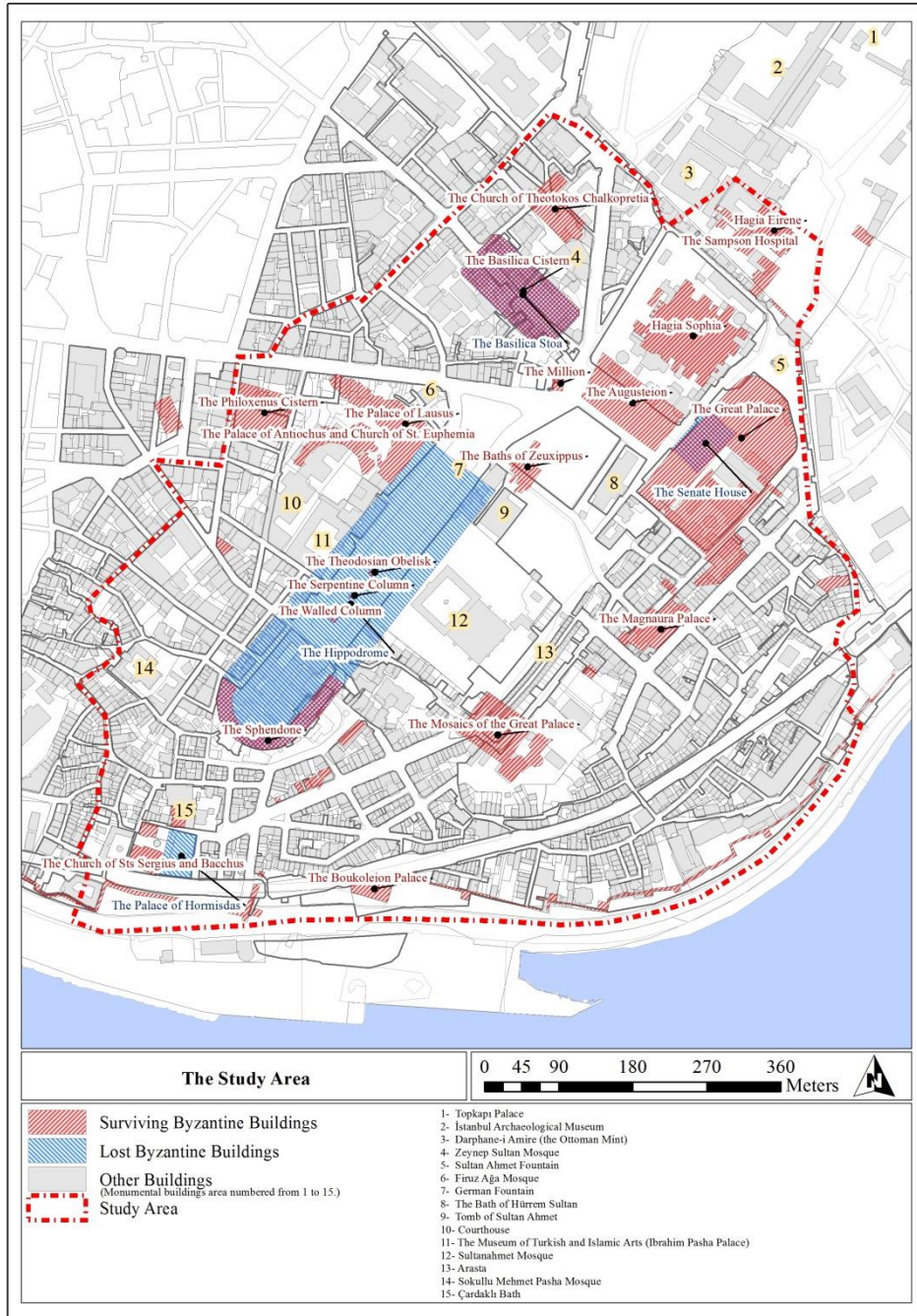
Figure 1.2 Boundaries of the study area

Although, indeed, the Byzantine period of Istanbul has been studied by different scholars with particular emphasis on the art and architectural history of the period, the Byzantine capital has not as yet been the subject of a comprehensive study concerning the conservation of its heritage, either in theory or as practice. Thus, the selected case study area provides opportunities to consider issues relating to the reinterpretation and presentation of the Byzantine heritage at both the scales of the individual building and of the broader settlement. The importance of the Byzantine heritage in Sultanahmet stems from the fact that the most significant monumental buildings of Constantinople, the capital of the Byzantine Empire, such as the Great Palace, the Hippodrome, Hagia Sophia, were located in this region. Lacking a proper interpretation and presentation approach towards the Byzantine heritage in the Sultanahmet area, no comprehensive and all-embracing strategy has been developed. The most renowned Byzantine buildings, such as Hagia Sophia, Hagia Eirene, and the Basilica Cistern, are provided with some kind of site interpretation, i.e., information panels, booklets, and audio guides, but the information contained is insufficient to enable a more holistic comprehension by the visitor. Worse still, some of the Byzantine buildings in the Sultanahmet area have no site interpretation, presentation, and visitor orientation whatsoever. In fact, most of the Byzantine structures such as the Sampson Hospital, the Palaces of Antiochus and Lausus, the Magnaura and Boukoleion Palaces, the Senate House and the Church of Theotokos Chalkopretia are inaccessible, invisible, or have lost their integrity and authenticity. These problems and the lack of general recognition and information about the Byzantine period inevitably lead to the neglect of this heritage by the visitors and users of the area. Therefore, while structures such as Hagia Sophia and the Basilica Cistern are known by everyone, other monumental Byzantine buildings in the area are not known by the visitors and users. As a result, it is no longer possible to understood that this area was once a monumental and ceremonial place and the center of the Capital of the Byzantine Empire for about 1100 years. Also, the Byzantine structures cannot be understood and interpreted as a whole.

In conclusion, the lack of a comprehensive strategy for the interpretation and presentation threatens the authenticity and integrity of the Byzantine heritage. The remains of Byzantine structures have been damaged, and most of the Byzantine buildings lie in ruins because of the lack of comprehensive conservation policies for the area. Misinterpretation and insufficient presentation also prevent effective solutions for the conservation of Byzantine heritage being developed. This situation, in turn, obscures the understanding of the Byzantine past. The commercial users of the area evaluate the Byzantine heritage from a purely economic point of view, while the Byzantine heritage has little value or visibility to the visitors.

1.2   Aim and Scope of the Study

The ICOMOS Charter for the Interpretation and Presentation of Cultural Heritage Sites, or shortly thereafter the Ename Charter (issued in 2002 and revised in 2007), emphasizes that to "facilitate understanding and appreciation of cultural heritage sites and foster public awareness and engagement in the need for their protection and conservation" should be one of the main aims of interpretation[14]. In this context, the aim of this thesis is to offer proposals and strategies for a better reinterpretation and presentation of the Byzantine heritage in the Sultanahmet area, and so to create a wider awareness of the Byzantine past of this particular area among the local people and visitors, and of the need to conserve the Byzantine cultural heritage. The Byzantine heritage and the challenges concerning its interpretation and presentation constitute the main focus of this thesis. The thesis also concentrates on the conceptual framework, international charters and documents, and national legal regulations concerning the interpretation and presentation of heritage sites.

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[14] ICOMOS 2007, p. 4.

Finally there will be developed here a raft of principles and proposals for the interpretation, presentation, and visitor orientation of the Byzantine heritage in the selected area, and the creation of sustainable conservation of this heritage. The Byzantine heritage in the Sultanahmet area will also be re-evaluated for its better integration into contemporary urban life, taking into consideration the potential of the sociocultural assets of the area. It is also vital to the determination of the perspectives of the users and visitors of the area to develop strategies of the interpretation and presentation appealing to all users of the area.

Although the historical, architectural and archaeological features of the Sultanahmet area are investigated as a whole across its three main chronological divisions (Greek, Byzantine, and Ottoman), the Byzantine cultural heritage constitutes the main focus of this work. Accordingly, it is only the current physical and social situation of the area and the assessment of the Byzantine heritage in terms of its values, threats, and potentials that are fully investigated, to provide a basis for heritage interpretation and visitor orientation proposals for the area.

1.3   Methodology and the Structure of the Thesis

The thesis is based on several types and phases of research, including the conceptual and the onsite examinations, the evaluations, and the principal proposals emerging as a result of coherent evaluations about the conceptual framework and the case area. Three stages of research were involved: data collection and processing, data analysis, and the evaluation of possible outcomes. The data collection phase consisted of literature research, archival research, field study, social survey, and the combination and evaluation of the collected information by the author. The literature research started with the examination of various books, articles, international charters, and documents related to concepts of interpretation and presentation. Herein, the published works by Freeman Tilden, *Interpreting Our Heritage* (1977); Arthur Percival, *Understanding Our Surroundings : A Manual of Urban Interpretation* (1979); Sam Ham,

Environmental Interpretation (1992); Larry Beck and Ted Cable, *Interpretation for the 21st Century: Fifteen Guiding Principles for Interpreting Nature and Culture* (2002) and the ICOMOS Charter for the Interpretation and Presentation of Cultural Heritage Sites (2007) have been the main reference sources for the discussion and elaboration of this theme. Also, the Law no. 2863 on the Conservation of Natural and Cultural Property, the Regulation Concerning the Entrance, Information, Guidance and Caution Panels to Museums and Historic Sites, together with the Directive Concerning the Procedures and Principles to be Complied for the Arrangement, Restoration and Conservation Projects and Interventions in Archaeological Excavations and Excavation Areas were appraised, as being the main sources concerning the national legal framework in Turkey.

The literature survey also embraced sources related to the interpretation and presentation problems of Byzantine cultural heritage. Here, and first of all, several different attitudes influencing the conservation of cultural heritage were explored through the written sources. While doing this, the various attitudes were defined according to the articles of İlhan Tekeli, '*Kentsel Korumada Değişik Yaklaşımlar Üzerine Düşünceler'* (1987) and Emre Madran, *Tanzimat'tan Cumhuriyet'e Kültür Varlıklarının Korunmasına İlişkin Tutumlar ve Düzenlemeler: 1800-1950* (2002). Subsequently, the problems of interpretation and representation concerning the Byzantine cultural heritage in Turkey were investigated in the light of ideological and pragmatic factors. The articles by Ufuk Serin, *Byzantium-Early Islam and Byzantine Cultural Heritage in Turkey* (2008) and *Kültürel Mirası Yorumlamak: Türkiye'de Arkeolojinin Bizans Çalışmalarına Katkısı* (2017) were the primary sources for this. The book by Scott Redford and Nina Ergin, *Cumhuriyet Döneminde Geçmişe Bakış Açıları: Klasik ve Bizans Dönemleri* (2010), was also used in writing this section.

Following this, the Sultanahmet area was studied in terms of its historical and archaeological features, and planning and preservation history, with the emphasis firmly on the Byzantine heritage. This section of the thesis includes a literature survey, a field survey, and archival research. The literature survey on the Byzantine

heritage was conducted through written sources: primarily the published works by Richard Krautheimer, *Three Christian Capitals* (1983); Wolfgang Müller-Wiener, *İstanbul'un Tarihsel Topografyası* (2001); Paul Magdalino, *Studies on the History and Topography of Byzantine Constantinople* (2007); Doğan Kuban, *An Urban History: Istanbul* (2010); İlhan Tekeli, *İstanbul'un Planlanmasının ve Gelişmesinin Öyküsü* (2013); Robert Mantran, *İstanbul Tarihi* (2015) and Cânâ Bilsel, *Geç Osmanlı Döneminden Cumhuriyet'e Çağdaş Şehir Düşüncesi Ve İstanbul Planlaması* (2016).

In addition to the literature survey concerning the Byzantine Heritage in the Sultanahmet area, the current effective plans were also examined to understand the planning and conservation approaches in operation towards the Byzantine heritage. Field surveys were conducted in two different periods, in December 2017 and December 2018, respectively. During the first field survey in December 2017, the present situation of the overall area was investigated, and the physical borders of the study area were determined (Figure 1.2). Also, the study area was explored in terms of interpretation and presentation approaches through visual observations, and record photographs were taken.

During the second field survey in December 2018, interviews were conducted with users and visitors by the author. Three different target groups were defined in the survey as the users and visitors of the Sultanahmet area. These were domestic visitors, foreign visitors, and commercial users. The surveys involved people over 15 years of age. 25 questions for domestic and foreign visitors and 15 questions for commercial users were prepared. Some of the questions are open-ended, and some of them are multiple-choice. The survey was conducted between 24 and 27 December 2018 in the Ayasofya Square. 35 forms were completed with domestic visitors, 20 with foreign visitors, and 34 with commercial users. In order to achieve the 'confidence interval' in such surveys, more than 3000 questionnaires need to be done. On the other hand, only 89 questionnaires could have been completed in the context of this thesis. Therefore, the author is well aware of the fact that the required 'confidence interval' is not achieved, but the questionnaires, in this case,

were only intended as samples to understand the awareness of the users, their approach to cultural heritage in general, and to Byzantine heritage and culture in particular; as well as their general level of information about the Byzantine heritage in the area. Information obtained from the questionnaires is used as additional information for the thesis (Figure 1.4)[15]. In addition to the field surveys, archival research was carried out to find out the conservation area designations and further decisions pending for the area in the Fourth Regional Conservation Council of Istanbul (İstanbul Dört Numaralı Kültür ve Tabiat Varlıklarını Koruma Bölge Kurulu), the First Renewal Area Conservation Council of Istanbul (İstanbul Bir Numaralı Yenileme Alanları Kültür Varlıklarını Koruma Bölge Kurulu), and the Metropolitan Municipality of Istanbul (İstanbul Büyükşehir Belediyesi)[16].
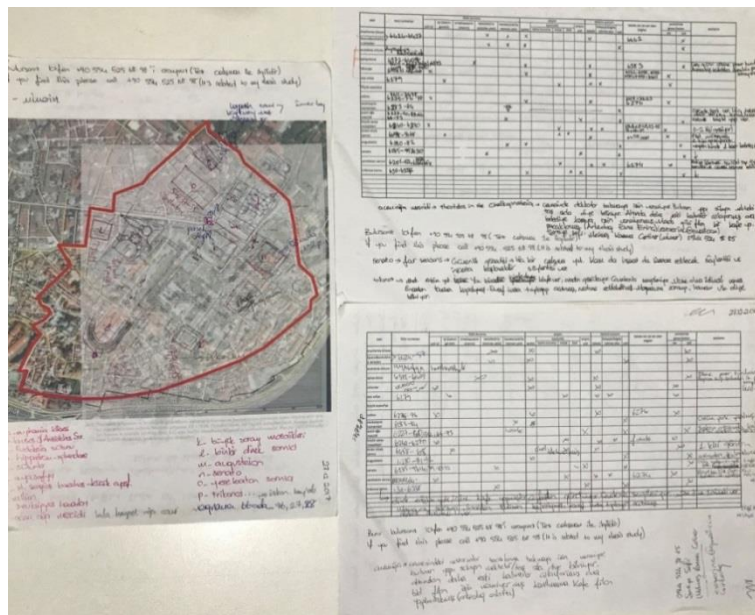
Figure 1.3 Sample of the survey map and survey sheets for data collection

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[15] Questionnaires were prepared with the help and support of Dr. Işılay Gürsu from BIAA. The questionnaires did not include the resident-inhabitants of the area, since most of them are refugees and did not want to participate in the social survey. For the survey results, see APPENDIX B.

[16] In theseinstitutions, documents concerning the 'legally problematic' areas could not bereached by the author. Information on the registration and protection decisions was thus obtained from Dr. Pınar Aykaç's Phd Dissertation database.

Figure 1.4 Sample of the questionnaire sheet for the commercial users

The presentation of the collected information, including both the on-site records and the data obtained from the institutions, is based on data processing using Geographic Information Systems (GIS). The information collected on maps and survey sheets during field surveys was added to a data model, which was prepared accordingly. The maps that will be presented in the following chapters were exported from this database on ArcGIS onto a reproduction of the 1/1000 scale base map supplied by the Metropolitan Municipality of Istanbul. The data from the questionnaires was added to a database that was already prepared on SPSS (Statistical Package for the Social Sciences). The answers of participants were analyzed both in SPSS and Microsoft Office Excel. Additionally, NetCAD and

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Adobe Photoshop were used in data processing and presentation as secondary computer programs.

The basic principles for the interpretation, presentation, and visitor orientation of the Byzantine heritage are determined on the theoretical analyses conducted within the constraints of the second chapter. Finally, some proposals for a better interpretation and presentation of the Byzantine heritage in the Sultanahmet area are formulated on the basic principles determined previously.

To accommodate these three phases of research, the thesis is structured into five chapters. The first phase is handled primarily in Chapter 2 and forms the theoretical framework. The second phase of the case study proper is presented in Chapters 3, and 4, including analysis and evaluation. Finally, in Chapter 5, some principals and proposals are proposed for a better interpretation and presentation of the Byzantine heritage in the Sultanahmet area.

Chapter 1, this present introductory chapter, lays out the general approach of the thesis with a brief introduction to the topic, the problem statement, the aim and scope of the study, its methodology and structure. The general systematic approach followed in the thesis can be appreciated therefrom.

Chapter 2 includes a theoretical discussion on the interpretation and presentation of the cultural heritage. First, this theoretical framework and the definitions of interpretation and presentation are discussed. This is followed by an examination of the international charters and documents and national legal regulations concerning the interpretation and presentation of cultural heritage. Then, the attitudes influencing the conservation of cultural heritage in Turkey and attitudes towards the Byzantine heritage in particular, are examined.

In Chapter 3, the selected case study, i.e., the Byzantine heritage in the Sultanahmet area, is analyzed in detail. As an introduction, a brief history of Constantinople is presented. Following this, the planning and conservation history of the Sultanahmet area and the currently effective plans are examined in terms of

their effects on the area. Then, the Byzantine heritage in the area is discussed in terms of its historical background and present situation.

The evaluation of the above mentioned analyses is presented in Chapter 4, which includes an assessment of values and opportunities of and threats to the Byzantine Heritage. The main outcomes of these evaluations are presented in Chapter 5. These include basic principles and proposals for a better interpretation and presentation of the Byzantine cultural heritage in the Sultanahmet area. This series mainly include interpretation techniques, presentation methods, and visitor orientation facilities, all intended to enhance the experience of the visitors both on and off the site.

CHAPTER 2

INTERPRETATION AND PRESENTATION OF THE BYZANTINE CULTURAL HERITAGE

In this chapter, the historical background of intepretation and presentation, international charters and documents and national legal regulation concerning the interpretation and presentation of cultural heritage, and approaches to the Byzantine heritage within the general context of attitudes influencing the conservation of cultural geritage in Turkey will be disscussed.

2.1   Interpretation and Presentation of Cultural Heritage

The holistic conservation of historical environments is only possible when a better understanding of those historical environments exists. In order for both conservation experts and stakeholders to understand cultural heritage better, cultural heritage should be interpreted and presented objectively and in detail. Presentation and interpretation build awareness and perspective in the society on the need for conservation of cultural heritage.

'Interpretation' is defined in Oxford English Dictionary as "the action of explaining the meaning of something, an explanation or way of explaining, a stylistic representation of creative work or dramatic role" and 'presentation' is defined as "the manner or style in which something is given, offered, or displayed"[17]. The most comprehensive and cited definition of interpretation is that of Tilden. Tilden

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[17]https://en.oxforddictionaries.com/definition/interpretation (last accessed on 25.01.2018). https://en.oxforddictionaries.com/definition/presentetion (last accessed on 25.01.2018).

describes interpretation as "an educational activity which aims to reveal meanings and relationships through the use of original objects, by firsthand experience, and by the illustrative media, rather than simply to communicate factual information"[18]. In addition to Tilden, many scholars and organizations have put forward their own definitions of interpretation and presentation in developing various interpretation strategies for the conservation of cultural heritage[19]. For instance, according to the National Association of Interpretation[20], interpretation is "a mission-based communication process that forges emotional and intellectual connections between the interests of the audience and meanings inherent in the resource"[21]. The Association for Heritage Interpretation[22] states that "Interpretation is primarily a communication process that helps people make sense of, and understand more about a site, a collection or an event"[23]. Interpretation Canada[24] defines the concept as "any communication process designed to reveal meanings and relationships of cultural and natural heritage in public, through first-hand involvement with an

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[18] Tilden 1977, p. 8.

[19] Dumbrăveanu, Tudoricu and Crăciun 2016, p. 62.

[20] National Association of Interpretation is a non-profit professional organization dedicated to advancing the profession of heritage interpretation, currently serving about 5,000 members in the United States, Canada, and over thirty other nations. Individual members include those who work at parks, museums, nature centers, zoos, botanical gardens, aquariums, historical and cultural sites, commercial tour companies, and theme parks. Commercial and institutional members include those who provide services to the heritage interpretation industry. NAI was founded in 1988 from two existing organizations, the Association of Interpretive Naturalists and the Western Interpreters Association.

[21] National Association for Interpretation 2007.
http://www.interpnet.com/NAI/interp/About/What_is_Interpretation_/nai/_About/what_is_interp.
aspx?hkey=b5ddeff3-03a8-4000-bf73-433c37c8a7af (last accessed on 25.01.2018)

[22] The Association for Heritage Interpretation (AHI) is a key forum for anyone interested in interpretation – the art of helping people explore and appreciate the world. AHI was initiated in 1975 as the Society for the Interpretation of Britain's Heritage. It has a membership of over 400 interpreters from around the world. AHI brings together people actively involved or concerned with interpretation of natural and cultural heritage. Some of them work as interpreters or heritage officers, rangers or countryside managers, others as designers or illustrators, planners, teachers, curators, consultants, academics or in many other professions with an interest in our heritage.

[23] Association for Heritage Interpretation (n.d.)
http://www.ahi.org.uk/www/about/what_is_interpretation / (last accessed on 25.01.2018)

[24] Interpretation Canada is an independent non-profit association operating basically in a community of interpreters from across Canada and beyond. The mission of the association is defined as such: "we are a community that supports, engages, and inspires those involved in the field of heritage interpretation in Canada."

object, artifact, landscape or site"[25]. According to Michael Shanks and Ian Hodder, interpretation is solving the meaning of something, which means fundamentally that interpretation is related to meaning[26]. Moreover, interpretation is seen as an effort to get to the reality which lies behind the things and to achieve contact between things and people. Secombe and Lehnes noted that "A purely aesthetic experience is not enough. For a full experience, visitors need to gain an understanding of the special features of a site or object and why it is significant by interpretation"[27].

2.1.1   Conceptual Framework

The development of interpretation studies progressed in parallel with the preservation of Nature in the USA. Wylie Camps can be considered as the first interpretation activity. As a private and commercial enterprise, Wylie Camps were designed as an interpretive program with illustrated guide books, guided tours, and camping for US Yellowstone National Park in the second half of the 19th century[28]. In this way, it ensured that the meaning of the national park could be understood by the general public through entertaining and recreational activities.

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[25] Interpretation Canada, (n.d.) http://interpretationcanada.wildapricot.org/page-18058 (last accessed on 25.01.2018)
[26] Shanks and Hodder 1995, p. 45.
[27] Seccombe and Lehnes 2015, p. 6.
[28] Knudson and Cable 2003, p. 107.

Figure 2.1 Yellowstone National Park (USA), Wylie Camps
(https://www.nps.gov/features/yell/slidefile/history/postcards/fjhaynes/Page-5.htm accessed on
16.02.2019)

On the other hand, the first scientific approaches were made by John Muir. He, as a naturalist, used the word 'interpret' for the first time in his studies on the US Yosemite National Park. He also founded the Sierra Club, one of the most important conservation organizations in the United States. Muir's student Enos Mills followed him in these studies. He defined several principles of interpretation in his book *Adventures of a Nature Guide and Essays in Interpretation* published in 1920[29].

Figure 2.2 Yosemite National Park (USA), John Muir and his group (https://www.hetchhetchy.org/
last accessed on 16.02.2019)

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[29] Brochu and Merriman 2002, p. 11; Beck and Cable 2011, p. xvii.

Freeman Tilden, who was an officer at the National Park Services, studied interpretation in detail and built a systematic approach to its principles. He defined interpretation as 'an educational activity' and specified six principles of interpretation in his book *Interpreting Our Heritage* published in 1957[30]. These principles are listed below[31]:

> "Principle 1: Any interpretation that does not somehow relate what is being displayed or described to something with the personality or experience of the visitor will be sterile."

In accordance with Principle 1, visitors ponder about those things which involved them and related to their personality, experiences, and ideas. Interpretation should reach visitors and connect with them. If visitors see themselves as part of the community that is the subject of interpretation or put themselves in the place of people mentioned in interpretation, they connect easily with the heritage.

> "Principle 2: Information, as such, is not interpretation. Interpretation is revelation based upon information. But they are entirely different things. However, all interpretation includes information."

According to Principle 2, information is the basis of the interpretation and interpretation is one of the ways of transferring the information. However, interpretation does not only consist of information. Interpretation should enable people to think themselves into the position of those whom the interpretation speaks of, in which case knowledge is a means to achieve that end. Therefore, information should be organized and be simplified.

> "Principle 3: Interpretation is an art, which combines many arts, whether the materials presented are scientific, historical or architectural. Any art is in some degree teachable."

Principe 3 claims that interpretation should include both the scientific and artistic features of heritage and define them in different ways. Hence, the interpreter

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[30] Tilden, 1977 p. 9; Beck and Cable 2011, p. xviii.
[31] Tilden 1977, p. 9.

should use the arts. All scientific, architectural, and historical information should be evaluated together and transferred to visitors in a wholly new story.

> "Principle 4: The chief aim of interpretation is not instruction, but provocation."

Principle 4 mentions that visitors should be provoked to understand, not to be informed. The visitor may request precise information, but first, they should discover the object that has been interpreted, and then they should recognize the meaning of it. The visitor who understands the importance of the interpreted thing will appreciate it and try to conserve it.

> "Principle 5: Interpretation should aim to present a whole rather than a part, and must address itself to the whole man rather than any phase."

Principle 5 points out that an appreciation of the importance of an item, or whatever, cannot be achieved without explaining the whole context – the Bigger Picture. Thus, the interpretation should be broad-based. Also, the principle implies that any interpretation should address everyone, not only a part of society.

> "Principle 6: Interpretation addressed to children (say, up to the age of twelve) should not be a dilution of the presentation to adults, but should follow a fundamentally different approach. To be at its best, it will require a separate program."

Principle 6 declares that basically quite different approaches should be developed for different age groups. The ways that children and adults perceive the world are different, so interpretation must be conveyed differently to children.

Rather than Tilden's description of interpretation as an activity, William T. Alderson and Shirley Pane Low described interpretation in their book *Interpretation of Historic Sites* as requiring both activity and program. They argued

that the program and activity should be considered as complementary parts of an effective interpretation[32].

Interpretation gained popularity in the field of natural heritage sites and resources after the 1950s. In this context, in the book of Arthur Percival, *Understanding Our Surroundings: A Manual of Urban Interpretation,* it was stated that effective interpretation programs should also be used in built environments (for example, in cultural heritage sites) to improve the quality of conservation. He also defines five principles. These are "focus on senses, tell the truth, look for immediate links with the past, bear the user's need in mind, and stimulate thought and further exploration"[33].

William J. Lewis published a book entitled *Interpreting for Park Visitors* in 1980, on the guidance of interpretation programs. Like Tilden's book, Lewis' book helped establish the profession of interpretation[34].

As a result of these theoretical studies by scholars, interpretation has become an important part of the cultural heritage conservation process. In this context, the British archaeologist Henry Cleere has written several books and articles on how interpretation and presentation techniques should be handled within the scope of conservation. Among these are *Approaches to the Archaeological Heritage* (1984), *Archaeological Heritage Management in the Modern World* (1989), and *The Rationale of Archaeological Heritage Management* (1989).

Sam Ham was the director of the Center for International Training and Outreach at the University of Idaho's College of Natural Resources, where he is a professor in

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[32] According to them, the program and activity are complementary parts for the interpretation to be effective Alderson and Low 1976, p. 3.
[33] Percival 1979, p. 12.
[34] National Park Services 2018, p. 3.

the Department of Resource Recreation and Tourism. He defined four essential features of interpretation in 1992. The features are listed below[35]:

"1. Interpretation is pleasurable."

Interpretation should be joyful. While the primary goal is to understand the importance of the object, visitors lose interest when they are not enjoying the experience, so interpretation should entertain the visitors.

"2. Interpretation is relevant."

There are two types of information provision that the visitors can associate with: these are meaningful information and personal information. It is 'meaningful' if the information can be related to something the visitor can understand. Technical terms and scientific words cannot ensure visitors comprehend something. Therefore, the interpreter should use different techniques, such as using metaphors and comparisons. Moreover, the visitor should find the information 'personal'. In other words, the information should be given to the visitor in a way that attracts attention and communicates with their own experiences. Information that relates to personal familiarities is determined as important by visitors. The interpreter can make contact with the viewer by using 'self-referencing' or 'labeling' methods, such as saying 'you' or with particular reference to the nature of the audience as a group.

"3. Interpretation is organized."

The interpretation should be designed to be easy to follow. It should be presented as 'introduction-main body-conclusion'. Otherwise, the interpretation becomes complicated and forces the visitors to think too deeply and then there is a risk of losing the attention or the interest of visitors. The main information should be given clearly and supporting ideas should be separately distinguished and presented.

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[35] Ham 1992, pp. 9-10.

> "4. Interpretation has a theme."

The interpretation should have the main idea, a theme. The theme can be supported by sub-themes that lead to the answer of "well, what is it".

Developing the concept of interpretation by these scholars, Bernard M. Feilden and Jukka Jokilehto published a book entitled *Management Guidelines for World Cultural Heritage Sites* at the end of the 20th century. The purpose of the book was in defining the principles for the management of heritage sites and providing an efficient implementation of the UNESCO World Heritage Convention[36]. Jokilehto and Feilden stated that the main aim of the interpretation should be certainly determined before implementation[37].

Further, Larry Beck and Ted Cable defined 15 principles, including the six principles of Tilden in their book *Interpretation for the 21st Century: Fifteen Guiding Principles for Interpreting Nature and Culture* in 2002. Beck and Cable define interpretation as "an informal and inspirational process designed to enhance the understanding, appreciation, and protection of cultural and natural legacy."[38] The principals are listed below:

> "1. To spark an interest, interpreters must relate the subject to the lives of the people in their audience.
>
> 2. The purpose of interpretation goes beyond providing information to reveal deeper meaning and truth.
>
> 3. The interpretive presentation—as a work of art—should be designed as a story that informs, entertains, and enlightens.
>
> 4. The purpose of the interpretive story is to inspire and to provoke people to broaden their horizons.
>
> 5. Interpretation should present a complete theme or thesis and address the whole person.

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[36] Convention concerning the Protection of the World Cultural and Natural Heritage is one of the UNESCO's culture conventions dating back to 1972.
[37] Feilden and Jokilehto 1998, p. 100.
[38] Beck and Cable 1998, p. 1.

6. Interpretation for children, teenagers, and seniors—when these comprise uniform groups—should follow fundamentally different approaches.

7. Every place has a history. Interpreters can bring the past alive to make the present more enjoyable and the future more meaningful.

8. Technology can reveal the world in exciting new ways. However, incorporating this technology into the interpretive program must be done with foresight and thoughtful care.

9. Interpreters must concern themselves with the quantity and quality (selection and accuracy) of information presented. Focused, well-researched interpretation will be more powerful than a longer discourse.

10. Before applying the arts in interpretation, the interpreter must be familiar with basic communication techniques. Quality interpretation depends on the interpreter's knowledge and skills, which must be continually developed over time.

11. Interpretive writing should address what readers would like to know, with the authority of wisdom and its accompanying humility and care.

12. The overall interpretive program must be capable of attracting support—financial, volunteer, political, administrative—whatever support is needed for the program to flourish.

13. Interpretation should instill in people the ability, and the desire, to sense the beauty in their surroundings—to provide spiritual uplift and to encourage resource preservation.

14. Interpreters can promote optimal experiences through intentional and thoughtful program and facility design.

15. Passion is the essential ingredient for powerful and effective interpretation—passion for the resource and for those people who come to be inspired by it."[39]

Beck and Cable added new perspectives to the discipline of interpretation. They mentioned passion, the use of technology, features of interpreters (e.g., communication skills, research, and knowledge capacity) and the needs of not only visitors but also readers of interpretation.

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[39] Beck and Cable 2011, pp. xxiv–xxv.

The literature on interpretation programs and presentation techniques is growing day by day. The inclusion of interpretation and presentation in cultural heritage conservation programs is progressing with the development of technology.

2.1.2 International Charters and Documents and National Legal Regulations Concerning the Interpretation and Presentation of Cultural Heritage

2.1.2.1 International Charters and Documents

Besides the studies mentioned above, several individual[40] and institutional studies have been carried out. After the mid-20th century, the importance of interpretation and presentation began to be addressed in international documents. The Venice Charter, published in 1964, spoke of raising awareness of cultural heritage. In the following years, many international documents addressed the necessity of interpretation and presentation. The Burra Charter, prepared by the ICOMOS Australian National Committee in 1979, adopted by the ICOMOS in 1992 and updated periodically, addressed the need for interpretation in Article 25[41]. In 2002, China Principles considered interpretation as an objective of conservation management[42]. Eventually, the ICOMOS Charter for the Interpretation and Presentation of Cultural Heritage Sites, also known as the Ename Charter, was published in 2002 and revised in 2007. In the document, definitions related to the interpretation, presentation, the interpretative infrastructure, the site interpreters,

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[40] There are many scholars and scientists working on the interpretation and presentation of heritage sites, such as Alderson and Low, Arthur Percival, Aylin Orbaşlı, Enos Mills, Freeman Tilden, Henry Cleere, Ian Hodder, John Muir, Larry Beck, Marte de la Torre, Neil Silberman, Sam Ham, Ted Cable, and William Lewis.
[41] ICOMOS 2013, p. 8.
[42] The Getty Institute 2015, p. 82.

and the cultural heritage site were made, and seven principles were set out for the interpretation of cultural heritage[43].

According to the Ename Charter, interpretation and presentation are defined as follows:

"Interpretation refers to a full range of potential activities intended to heighten public awareness and enhance understanding of cultural heritage sites. These can include print and electronic publication, public lectures, on-site and directly related off-site installations, educational programmes, community activities, and ongoing research, training, and evaluation of the interpretation process itself"[44].

"Presentation more specifically denotes the carefully planned communication of interpretive content through the arrangement of interpretive information, physical access, and interpretive infrastructure at a cultural heritage site. It can be conveyed through a variety of technical means, including, yet not requiring, such elements as informational panels, museum-type displays, formalized walking tours, lectures and guided tours, and multimedia applications and websites"[45]. According to these definitions, the Ename Charter determines seven principles and their sub-principles. The principles are set out below[46]:

> "1. Access and Understanding: Interpretation and presentation programmes should facilitate physical and intellectual access by the public to cultural heritage sites."

According to Principle 1, interpretation should ensure that heritage sites are conserved for the public by developing access. For this purpose, interpretation should be designed to take account of visitors' demographical and cultural features. Also, interpretation should be physically accessible. It implies that if there is no

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[43] ICOMOS 2007, p. 3.
[44] ICOMOS 2007, p. 3.
[45] ICOMOS 2007, p. 3.
[46] ICOMOS 2007, pp. 6-13.

chance for on-site interpretation and presentation due to conservation conditions, they should be designed off-site.

> "2. Information Sources: Interpretation and presentation should be based on evidence gathered through accepted scientific and scholarly methods as well as from living cultural traditions."

Principle 2 states that interpretation should be the result of a multi-disciplinary in-depth research. All available written and verbal information, artifacts, traditions, research about the site should be used as the sources for the interpretation. All resources and presentation and interpretation processes, it follows, should be documented in detail and archived for future use by everyone.

> "3. Context and Settings: The interpretation and presentation of cultural heritage sites should relate to their wider social, cultural, historical and natural context and settings."

Principle 3 observes that the object to be interpreted cannot be considered apart from its context and setting. It should be interpreted within its natural, cultural, historical, social, political, religious and artistic environment. Therefore, all historical periods of the heritage site and all different views towards to heritage should be evaluated with respect.

> "4. Authenticity: The interpretation and presentation of cultural heritage sites must be respect the basic tenets of the authenticity in the spirit of the Nara Document (1994)."

According to principle 4, the authenticity of the heritage is one of the most important features of a satisfactory interpretation and presentation. The interpretation plan should be designed coherently with the authenticity of the heritage. Therefore, the authenticity of the heritage should not be harmed while designing the interpretation and interpretive infrastructure[47].

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[47] Interpretive infrastructure is defined as "physical installations, facilities, and areas at, or connected with a cultural heritage site that may be specifically utilised for the purposes of interpretation and presentation including those supporting interpretation via new and existing technologies" in the Ename Charter: ICOMOS, 2007, p. 3.

"5. Sustainability: The interpretation plan for a cultural heritage site must be sensitive to its natural and cultural environment, with social, financial and environmental sustainability among its central goals."

Principle 5 demands that interpretation and interpretive infrastructure should respect the integrity of the natural and built-up setting of the heritage. Also, they should be integrated into the planning, budgeting and administration processes, with a view to being maintainable in the future.

"6. Inclusiveness: The interpretation and presentation of cultural heritage sites must be the result of meaningful collaboration between heritage professionals, host and associated communities and other stakeholders."

Principle 6 seeks to ensure that scholars, community members, conservation specialists, governmental institutions, site administrators, interpreters, and tourism professionals – in other words, all stakeholders related to the heritage site – should be part of the planning of interpretation. In addition, the rights and responsibilities of the native people should be cared during the planning process, and studies should be open to the general public.

"7. Research, Training, and Evaluation: Continuing research, training, and evaluation are essential components of the interpretation of a cultural heritage site."

Principle 7 argues that interpretation programs should be enriched by continuous research and monitoring. At the same time, interpretation and its demographical and physical infrastructure should be kept up to date with continuous research and consultation. A local community should, accordingly, be informed about new developments.

Besides the Ename Charter, several international documents have addressed the importance of interpretation and presentation of heritage sites. In 2005, the Charleston Declaration on Heritage Interpretation was developed in the USA to further the Ename Charter. The Declaration aims to determine methods and quality standards of public interpretation. The London Charter, which is the other significant international document published in 2009 by ICOMOS, includes

principles concerning the computer-based visualization methods for the interpretation and presentation of heritage sites. According to the Principle 6, the aim of the usage of computer-based visualization is given as "the creation and dissemination of computer-based visualization should be planned in such a way as to ensure that maximum possible benefits are achieved for the study, understanding, interpretation, preservation, and management of cultural heritage."[48].

The Salalah Guidelines for The Management of Public Archaeological Sites, published by ICOMOS in 2017, concerned the management of the conservation of public archaeological sites, by designing archaeological parks as instruments able to provide an understanding of the shared past through interpretation and presentation. The Salalah Guidelines recommend an interpretive plan for archaeological parks and describes the interpretive plan as something that ".. should be prepared that identifies the interpretive themes and sub-themes that best serve the didactic function of the site. The plan should be updated at least every five years."[49].

As can be seen in the above definitions and principles, interpretation is fundamentally a communication method and an educational activity. In the planning process of interpretive activities, there should be considered the interests, cultural and social structures, as well as the levels of education, of visitors as volunteers of interpretive activities. Besides, the interpretation should touch on the visitors' experiences and lives. At the same time, it should be free of the ideologies and prejudices of those forming the interpretation. The interpretation should consider the heritage of all social, technical, historical, artistic aspects. Finally, interpretation should be accessible to everyone and should be simple and organized so as to be understandable by everyone. Contemporary technological capabilities

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[48] ICOMOS 2009, p. 11.
[49] ICOMOS 2017, pp. 4-6.

can be used in the design of the interpretation. With these methods, the viewer should be encouraged to recognize the importance of the object being interpreted and to appreciate and wish to conserve it.

2.1.2.2   National Legal Framework

The national legal framework for the conservation of cultural heritage began to form before the establishment of the Republic. *Asar-ı Atika Nizamnamesi*, which came into force in 1869 and revised in 1874, 1884 and 1906, was used as a law for the conservation of cultural heritage until 1973. In 1973, the Ancient Monuments Law no. 1710 (*1710 Sayılı Eski Eserler Kanunu*) was enacted. Needing to respond to developments in the field of cultural heritage conservation, this law, which also became inadequate due to the advances in the sphere of conservation, was repealed in 1983 with the entry into force of the Law no. 2863 on Conservation of Cultural and Natural Properties (*2863 Sayılı Kültür ve Tabiat Varlıklarını Koruma Kanunu*). Law no. 2863 is updated in line with the developments in the field of conservation and supported by regulations. There is no expression in the text of the Law no. 2863 regarding the interpretation and presentation of cultural heritage. On the other hand, the Directive Concerning the Procedures and Principles To Be Complied for the Arrangement, Restoration and Conservation Projects and Interventions in Archaeological Excavations and Excavation Areas (*Arkeolojik Kazılarda Ve Kazı Alanlarında Yapılacak Düzenleme, Restorasyon Ve Konservasyon Proje Ve Uygulamalarında Uyulacak Usul Ve Esaslara İlişkin Yönerge*), which was issued in 2005, and the Regulation Concerning Entrance, Information, Guidance and Caution Panels to Museums and Historic Sites (*Müze ve Ören Yerleri Giriş, Bilgilendirme, Yönlendirme ve Uyarı Tabelalarına İlişkin Yönerge*) that came into force in 2014, do both contain provisions for the interpretation and presentation of cultural heritage.

The Directive Concerning the Procedures and Principles To Be Complied for the Arrangement, Restoration and Conservation Projects and Interventions in

Archaeological Excavations and Excavation Areas entered into force in 2005. The aim of the Directive is to prepare for the restoration and landscaping projects and to conserve the immovable cultural properties uncovered during the archaeological excavations and to make the area easily understood by visitors. According to Article 14 of the Directive, it is purposed to provide a narrative of the building remains that visitors can easily understand in the excavated and the restored areas. In accordance with Article 15, it was decided to revitalize the structures to give information about the function and architecture of the structures to the visitors where necessary. Article 31 observes:

"a- The archaeological potential of the ruins should be preserved.

b- Archaeological sites should be opened to visitors, under supervision. Within this framework, infrastructure services such as access routes for the effective promotion of the area, information boards, service units for daily needs, and lighting should be designed.

c- Problems arising from current use and circulation-routes should be resolved.

d- The needs in the field should be addressed with appropriate types of equipment available through modern and technological developments.

e- During the studies carried out in the field, proper communication should be established with the local people, and programs should be prepared to ensure embracing and increase their interest"[50].

In 2014, the Regulation Concerning Entrance, Information, Guidance, and Caution Panels to Museums and Historic Sites came into force. The Regulation aims to create healthy, qualified environments in museums and historical sites, to prevent visual pollution caused by panels of publicity, information, orientation, by

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[50] Directive no. 89406 of the Ministry of Culture and Tourism (27.06.2005).

regulating the principles to be followed regarding the material, dimensions, writing technique, writing character, location, and other characteristics of such panels.
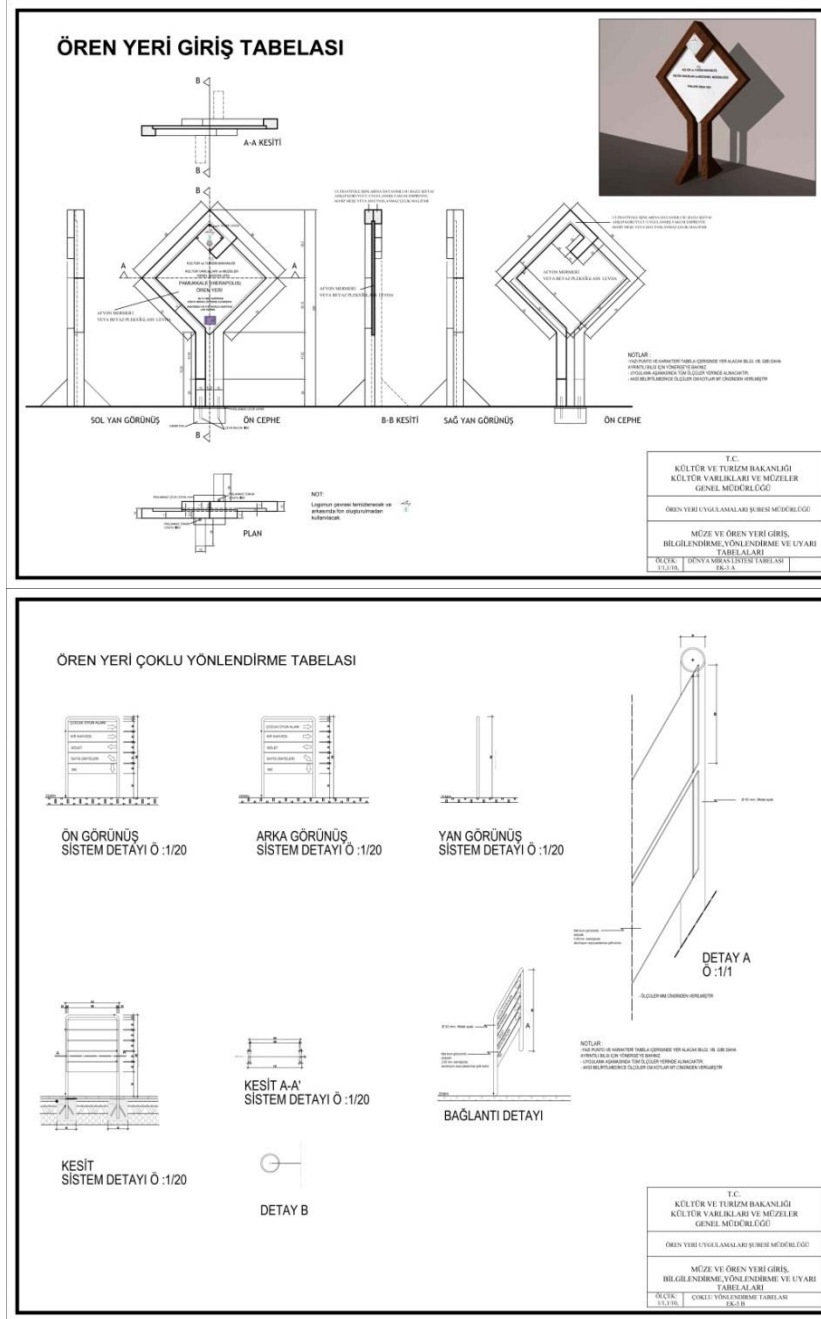
Figure 2.3 Entrance and orientation panels for historic sites according to the Regulation Concerning Entrance, Information, Guidance and Caution Panels to Museums and Historic Sites (*Müze ve Ören Yerleri Giriş, Bilgilendirme, Yönlendirme ve Uyarı Tabelalarına İlişkin Yönerge* 2018

In addition to the legislation on cultural heritage, the legislation on natural heritage includes regulations on the interpretation and presentation of heritage. The Law no. 2873 on National Parks (*2873 Sayılı Milli Parklar Kanunu*), which was enacted in 1983, contains the principles and guidelines for the determination, design, and management of national parks, natural parks, nature monuments, and nature conservation areas. The fourth chapter of the Law concerns the development of long-term development plans and the establishment of the infrastructure and superstructure necessary for conservation, management, interpretation, presentation, and promotion. In addition to Law no. 2873, the Corporate Identity (*kurumsal kimlik)* of the Ministry of Agriculture and Forestry (Tarım ve Orman Bakanlığı) sets out standards for information, guidance, and warning signs to be used in natural heritage areas. These standards contain basic information such as material type, size, writing techniques, and fonts.

Figure 2.4 Signboards for National Parks in the documents of Corporate Identity
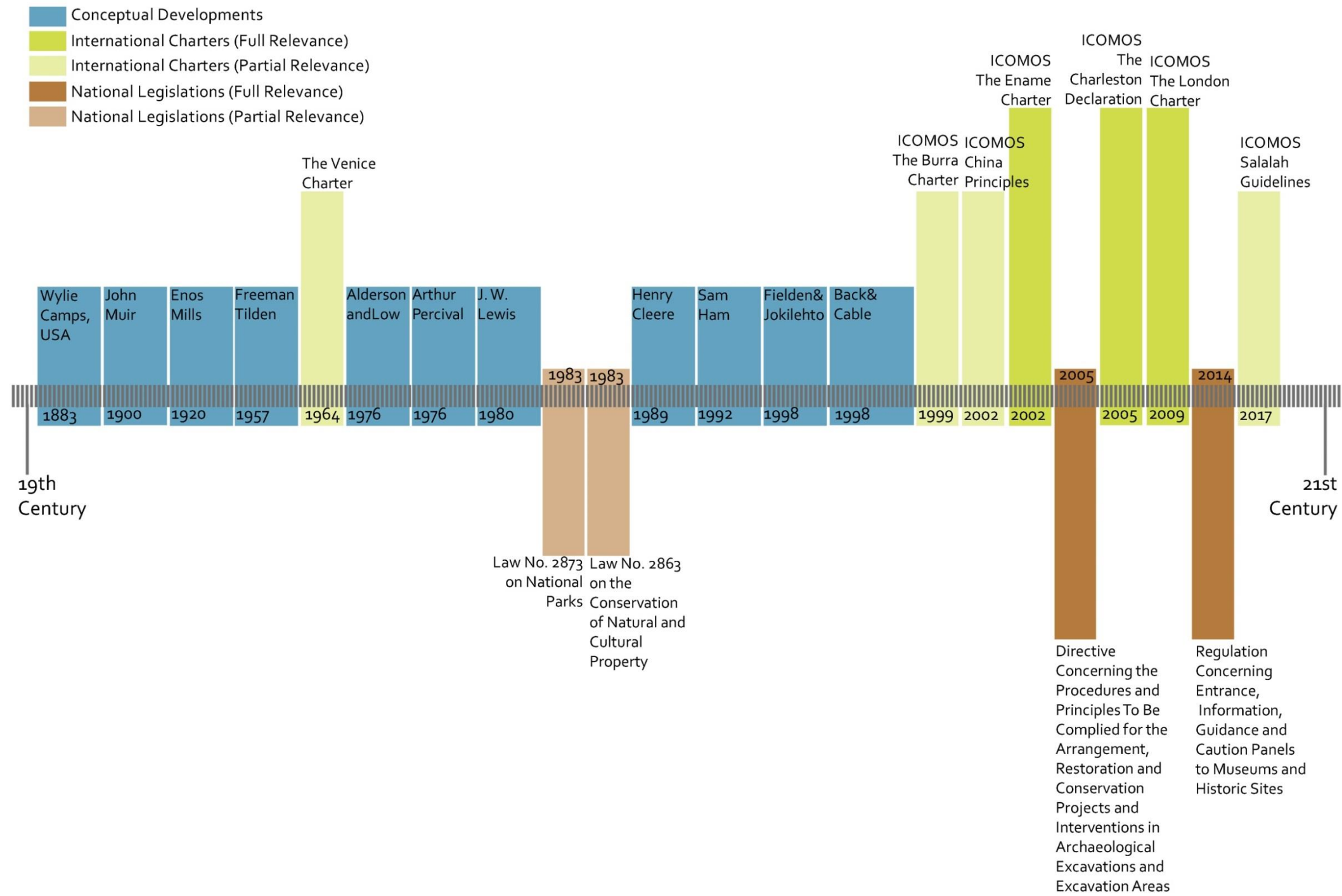
Figure 2.5 Timeline for conceptual and legal development regarding the interpretation and presentation of heritage sites

2.2   Approaches to Byzantine Heritage within the General Context of Attitudes Influencing the Conservation of Cultural Heritage in Turkey

UNESCO defines cultural heritage as "the legacy of physical artifacts and intangible attributes of a group or society that are inherited from past generations, maintained in the present and bestowed for the benefit of future generations"[51]. Understanding and conserving the cultural heritage surviving today from the past and transferable to the future (along with today's heritage) are all made possible by interpretation. According to İlhan Tekeli, four approaches towards the conservation of cultural heritage can be identified in Turkey. The first focuses on the necessity of creating an awareness about history. Tekeli argues that people need to live in an environment that has symbols of the past to acquire historical awareness. If society lives in an environment full of symbols from the past, it can develop a consciousness of history. Individuals growing up in such an environment develop an awareness of the continuity of history and culture[52].

The second approach emphasizes the ideological approach towards cultural heritage and its use for political purposes. Archaeology and cultural heritage are frequently used by countries in the formation of a national ideology[53]. For this reason, the relationship between nationalist ideology and cultural heritage has been studied in detail by scholars. Margarita Diaz-Andreu and Timothy Champion pointed out that there is no country where the ideology of nationalism and archaeology are separate[54]. The employment of cultural heritage and the past in the ideology of nationalism is achieved by the use of material culture and knowledge to fashion a past for a particular ethnic group and to formalize an ethos for a modern

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[51]   UNESCO (n.d.): http://www.unesco.org/new/en/cairo/culture/tangible-cultural-heritage/ (last accessed on 22.01.2019).
[52] Tekeli 1988, pp. 20-21.
[53] Kohl and Fawcett 1995, p. 3.
[54] Diaz-Andreu and Champion 1996, p. 11.

nation[55]. For this reason, nationalist ideology does not often embrace the entire history of the country. It is selective. This attitude leads to a specific emphasis on a period or a culture in the field of cultural heritage conservation. In other words, it deems the heritage of less appreciated periods or cultures less important[56].

The third approach highlights aesthetic or other value-based approaches, just as the first approach is limited to historical value. According to the third approach, heritage resources should also have environmental, artistic, and cultural values. At this point, it is important to note that the processes of valorization in the field of conservation should be objective, rather than based on the subjective judgments of the people or their identifiers[57]. The 'value-based approach' is a widely accepted one in the processes of conservation of cultural heritage around the world. For example, in the process of applying to the UNESCO World Heritage List, the definition of 'Outstanding Universal Value' of heritage must be defined. For this purpose, an Operational Guideline was prepared, and the principles and rules were determined[58].

Lastly, the fourth approach focuses on the cultural tourism-value of heritage. Conservation of cultural heritage is evaluated from an economic point of view[59]. Heritage sites associated with tourism can promote development in the local economy. On the other hand, from an economic point of view, the priorities of the visitors may override those of conservation. As a result, a negative situation may be created, and the destruction of the heritage may occur, due to excessive tourism pressure[60].

The approach towards cultural heritage in the Ottoman period, that of the formation of Turkey as a modern nation-state, and subsequent history should be examined to

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[55] Jones 1997, pp. 135-136.
[56] Serin 2008, p. 215.
[57] Mason and Avrami 2002, p. 16; Serin 2017, p. 72.
[58] UNESCO 2017, p. 19.
[59] Tekeli 1988, p. 20.
[60] Orbaşlı 2000, p. 2.

understand the interpretation of cultural heritage in Turkey. An interest in the cultural heritage on the part of the Ottomans can be traced to the 15th century. Following the conquest of Constantinople in 1453, Mehmet II collected Byzantine sculptures and sarcophagi from the Church of Holy Apostles in the garden of the Topkapı Palace and presented them in the courtyards of the palace. In addition, he first ordered the repair of the monuments of Constantinople, and only then for the development of the city[61]. The Ottomans used the structures that were in use and could be transformed into appropriate functions such as mosques and masjids. Without any preference in the selection process, all 'antique' buildings are maintained and esteemed because they are presumed to belong to their ancestors[62].

In the nineteenth century, as a part of the modernization process, the Ottomans started a program of studies into antiquities. An antiquity collection was established in 1846 in Istanbul. Later, this collection was transformed into the Müze-i Humayun (Imperial Museum) in 1868. In the beginning, the collection mostly included the Hellenistic, Roman, and Byzantine works of art. In time, the Near Eastern and Egyptian works of art were added to the collection[63]. In other words, the origins of the artworks were not crucial in the formation of the collection. Towards the end of the nineteenth century, the Ottomans also regarded old buildings as antiquities, and so they also preserved the ruins of the Hellenistic and Roman cities[64]. *Muhafaza-i Abidat Hakkında Nizamname* (Preservation of Monuments Regulation) was prepared to preserve the monuments and antiquities from all periods in 1912. Following the regulation, Asar-ı Atika Encümeni (the Council for Ancient Monuments) was established in Istanbul in 1915[65].

Then again, nationalism arose in the Balkans at the same time as concern was expressed concerning antiquities in the Ottoman Empire. At the end of the 18th

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[61] Serin 2008, p. 217.
[62] Özdoğan 1998, p. 114.
[63] Özdoğan 1998, pp. 114-115; Serin 2008, p. 217.
[64] Altınyıldız 2007, pp. 285-286.
[65] Altınyıldız 2007, p. 286.

century, 'Ottomanism'[66] became a widespread ideology in the Ottoman Empire; in the late 19th and early 20th centuries, the ideology shifted towards Turkish nationalism after the *Jön Türk İhtilali* (Young Turks Revolution) in 1908[67]. In this environment, Ottoman intellectuals were divided into two main groups. One set assumed that the antiquities of all periods should be equally respected and preserved. The other group believed that the antiquities from the Seljuk and Ottoman periods should be privileged to strengthen the national identity[68].

At the end of the 19th century and the beginning of the 20th century, the Ottoman Empire collapsed, the First World War and the Turkish War of Independence were fought. The Republic of Turkey was founded in 1923. After the First World War, as in European countries, the nationalist ideology became the main ideology of Turkey in the formation of the nation-state[69]. Like in the Western Countries, cultural heritage was used as a tool in the process of building a modern nation-state by Turkish nationalism, as in Tekeli's second approach[70]. Turkish intellectuals began to investigate the origins of the Turks to build a national identity, at the request of Mustafa Kemal Atatürk. These investigations were institutionalized with the establishment of Türk Tarih Kurumu (the Turkish Historical Society) in 1930[71]. The Society drafted *Türk Tarihinin Ana Hatları* (Outlines of Turkish History) in 1930, this manuscript was a preliminary version of *Türk Tarih Tezi* (the Turkish History Thesis). Almost every ancient culture in Eurasia was examined to form the Outlines of Turkish History. As a result of these studies, the Turkish History Thesis was presented in 1932[72]. However, in that period, there was a lack of evidence to

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[66] This is the ideology that promotes the equality of different ethnic groups to ensure the integrity of the Empire.
[67] Kayalı 1997, pp. 15-19; Findley 2010, pp. 18-23.
[68] Altınyıldız 2007, p. 291; Kılıç-Yıldız 2013, pp. 115-116.
[69] Ersanlı 1992, pp. 225-226.
[70] Redford and Ergin 2010, p. 3.
[71] Tanyeri-Erdemir 2006, p. 382; Kılıç-Yıldız 2013, p. 191.
[72] According to the Turkish History Thesis, the Turks spread to the whole Eurasia from Central Asia. During these migrations, they met with Chinese, Indian, Middle Eastern, North African, Balkan, and partially European cultures. They added the best sides of these cultures to their native

support the Turkish History Thesis. Therefore, archaeological excavations were carried out to find cultural evidence to support it. Excavations were conducted by the Turkish scientific community[73]. Until the withdrawal of the Turkish History Thesis by the government, the thesis affected the formation of the identity of the modern Turkish citizen in the first thirty years of the Turkish Republic[74].

Emre Madran and Nimet Özgönül evaluated the development of the concept of conservation in Turkey as of two main periods: the first thirty years of the Republic (1923-1950) and afterward[75]. The post-1980 period may be considered as the third period. In the first thirty years of the Republic, as mentioned above, Tekeli's second approach was widespread. These three periods are different in reality but have two common characteristics. The first is that awareness about cultural heritage cannot be created, and so the concept of conservation is not widely adopted by the public. Second, due to the constantly changing policies, a consistent and sustainable approach to the conservation of cultural heritage in Turkey could not be developed[76].

Rapid urbanization and economic concerns led to the destruction of cultural heritage after the 1950s. Also, the selective approach towards cultural heritage shows that the second attitude continued[77]. As mentioned above, the ever-changing legal framework prevented a full understanding and implementation of the concept of conservation from emerging. The legal infrastructure of the concept of conservation was strengthened with radical institutional changes after 2000. In addition, the growing interest and awareness of the conservation of cultural

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culture and so evolved the high Turkish civilization. The Turkish History Thesis argued that the Turks are the successors of the Hittites and Sumerians directly. Moreover, ancient Turks influenced the Aegean civilizations. Thus, the Turks supported their territorial claims by an appeal to history. For more information about the Turkish History Thesis, see İnan, 1939, pp. 242-246; Ersanlı 1992, pp. 225-226; Tanyeri-Erdemir 2006, pp. 382-383.

[73] Tanyeri-Erdemir 2006, pp. 383-384, Ergin 2010, pp. 18-19.
[74] Serin 2008, p. 218; Redford and Ergin 2010, p. 4.
[75] Madran and Özgönül 2007, p. 6.
[76] Serin 2017, p. 69.
[77] Eyice 1981, pp. 10-11; Serin 2008, p. 219.

heritage by non-governmental organizations have enabled the adoption of conservation by a wider spectrum of people[78]. On the other hand, it can be suggested that the new legislative regulations such as the Law no. 5225 on the Incentive for Cultural Investments (*5225 Sayılı Kültür Yatırımları Ve Girişimlerini Teşvik Kanunu*) and the Law no. 5366 on Revitalisation and Re-functioning of Degraded Historic and Cultural Immovable Assets (*5366 Sayılı Yıpranan Tarihi ve Kültürel Taşınmaz Varlıkların Yenilenerek Korunması ve Yaşatılarak Kullanılması Hakkında Kanun*) have actually opened the way for the demolition of cultural heritage. It is worth mentioning that these regulations have caused the destruction of the Ottoman heritage as much as any other cultural heritage.

As a consequence, cultural heritage can be seen to have played an important role in the modernization of the Turkish nation-state. In the first thirty years of Turkey, the actions and studies fitted Tekeli's second approach. Between 1950-2000, the fourth approach was added to the second. After the year 2000, Tekeli's first approach started to be seen along with these two earlier ones, with the development of conservation legislation and activities of nongovernmental organizations.

When the interpretation and the presentation of Byzantine cultural heritage in Turkey are considered, it can be seen that a gap of appreciation developed in the Turkish society, as a result of interpretation and presentation of cultural heritage in Turkey[79]. In addition to the issues mentioned above in the interpretation and presentation of cultural heritage, there are also specific problems in the interpretation and presentation of Byzantine heritage. There are two main reasons for this: they can be classified as ideological (political, religious, social, and cultural) and pragmatic[80]. It can be suggested that, among them, political and religious reasons play the most important role in determining conservation approaches. The approach of the Turkish society to the Byzantine cultural heritage

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[78] Şahin Güçhan and Kurul 2009, p. 27.
[79] For these issues, see also Hetemoğlu 2018, pp. 26-90.
[80] Serin 2017, p. 69.

has been shaped over time from ideological reasons[81]. However, this ambiguity exists not only in Turkey. The conservation of the Byzantine cultural heritage in other regions can be seen to be affected by different attitudes towards interpretation and presentation, largely because of the definition of Byzantine as a part of 'Eastern Culture' by some Western historians[82].

In keeping with the second approach of Tekeli, the Byzantine heritage remains outside the scope of the ideology of nationalism in Turkey. Examples of this can be found in different fields such as schools, art events, literature, scientific articles, and art history and architectural researches. For example, the national school curriculum is influenced by the nationalist ideology and gives only 'selected information'. In this context, the Byzantine heritage in Turkey, especially in Istanbul, is seen as a historical 'other', according to the national curriculum. The Byzantine cultural heritage is thus neglected not only in the national curriculum at the primary and the high school level but also in the university curriculum. Given that the country has a significant amount of Byzantine heritage, Byzantine studies at the academic level were mostly carried out under the departments of medieval or art history, at the level of a professorial chair. The Department of Byzantine Art History was opened in the 1980s, as a separate department in several universities, especially in Istanbul University[83]. This approach plays an important role in the difficulties encountered in the interpretation and presentation of the Byzantine heritage[84].

Cultural identity as part of ideological attitudes has led to problems in the conservation of Byzantine Heritage. Any heritage closely associated with the daily life and traditions of a society is better appreciated and maintained by that society.

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[81] Kılıç-Yıldız 2013, p. 24.
[82] Durak 2013, p. 79.
[83] Necipoğlu 2003, pp. 72-73. It should be noted that, after the 2010s, academic research centers such as the Byzantine Studies Research Center at Boğaziçi University and ANAMED at Koç University were opened to study the Byzantine past and its culture.
[84] Serin 2008, pp. 220-222; Ayanoğlu 2011, pp. 17-27; Necipoğlu 2013, p. 76.

However, the surviving part of the Byzantine heritage has largely consisted of churches and monasteries. This heritage has no place in Turkish traditions and daily life. For this reason, Turkish society is more open to adopting the Ottoman / Seljuk heritage[85]. Pragmatic and ideological reasons together make it difficult to give other relevant functions to the commonly surviving Byzantine structures[86]. It can be appreciated that it is challenging to guarantee the sustainable conservation of these religious structures that cannot be absorbed.

In addition to ideological and pragmatic reasons, there are some practical problems that prevent the conservation of Byzantine heritage. Serin noted that the number of surveys and excavations conducted on the Byzantine heritage are limited compared to other heritages in Turkey[87]. Although Byzantine heritage sites have been studied by local and foreign scholars, there is not sufficient conservation, interpretation, and presentation of these areas. For example, there are plenty of academic studies on Byzantine archaeological heritage in Istanbul. However, the lack of practical action for this archaeological heritage in Istanbul brings problems for their sustainable conservation.

Another important matter affecting the Byzantine heritage is its physical place in the historical stratigraphy. The Byzantine layer, generally the uppermost layer in archaeological sites, has often been removed, sometimes undocumented, in order to reach the remains of the Classical period below, which in the past has been regarded as 'more valuable' and visually 'more attractive' by archaeologists[88]. This misguided approach to the Late Antique and Byzantine heritage widens the gap between the past and the present. In addition, and especially because of the priority given to the Ottoman era in Turkey, Byzantine ruins located in the upper-stratigraphy are often neglected in favor of the Ottoman. The preference for the

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[85] De La Torre and Mac Lean 1995, pp. 7-10; Orbaşlı 2007, p. 72; Serin 2017, p. 69.
[86] Serin 2008, p. 212.
[87] Serin 2017, p. 74.
[88] Sodini 1993, p. 139; Serin 2008, p. 214.

Ottoman heritage over the Byzantine is an important hindrance not only for the area under conservation area but also for architecture and the history of art as a whole[89].

All of the above reasons have deeply affected approaches to interpretation and presentation of the Byzantine heritage in Turkey, particularly so at the beginning of the 20th century. History and heritage, when interpreted in line with the values of the host society, have always been shaped according to ideological and pragmatic factors. Accordingly, the approach to the Byzantine heritage in Turkey was very affected by the ideology and pragmatic concerns of first the Ottoman Empire and then the Republic of Turkey. These reasons, we have seen, shaped not only the approach towards Byzantine Heritage, but also to the conservation, interpretation, and presentation of the cultural heritage.

As mentioned above, the Ottoman Empire saw all ancient civilizations as their ancestors, until the 19th century. Yet they did not possess the concept of 'antiquity', and so valued items for their age alone. Accordingly, the Ottomans did not develop any policy either to preserve or to demolish the Byzantine buildings[90]. They used structures if the structure could be used for their purpose. For instance, the churches were converted into mosques or masjids. On the other hand, if the structure could not be used, the Ottomans left them to fall into ruins, be they palaces or cisterns[91]. Basically, it can be said that the remains of the Byzantine period were not necessarily seen as the remains of the 'other'. For example, spolia, that is the re-use of building remains in new structures, were widely used in early Ottoman buildings[92]. The interest of past cultures did increase in time: some intellectuals wrote histories of the Byzantine Empire, based on foreign sources[93].

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[89] Ahunbay 2013, p. 59.
[90] Akyurek 2010, p. 206; Fodor 2015, pp. 95-96; Ameen 2018, p. 89.
[91] Altınyıldız 2007, p. 282; Akyurek 2010, p. 206.
[92] Ousterhout 1999, p. 145.
[93] Hagen 2004, pp. 215-256.

In the late 19th and early 20th centuries, as nationalist tendencies grew, the Byzantine history and its heritage took on different roles in official opinions on the history of the Ottoman Empire. One was based on the idea that the imperial tradition passed from the Byzantine Empire to the Ottoman Empire. Therefore, the Ottomans needed to protect the connection between the two empires[94]. On the other hand, other Turkish intellectuals saw the Byzantine Empire as an expression of tyranny and darkness, and indeed these were the reasons put forward for the fall of the Ottoman Empire too[95].

The first archaeological studies in the Ottoman Empire began in the 19th century. Unlike Western states, Ottoman methods did not initially include nationalist ideology[96]. Towards the end of the 19th century, Byzantine archaeological studies in the Ottoman Empire were conducted by foreign scholars such as Charles Texier, Karl Krumbacher and Joseph Strzygowski[97]. Celal Esad Arseven, the first Turkish scholar who wrote books on Byzantine Architecture, published his book *Constantinople, Byzantine á Stamboul* in 1909[98].

After the founding of the Republic, Atatürk directed scholars to the fields of culture and archaeology to redefine the identity of Turkish society. Research and conservation of cultural heritage were seen as a way of defining the origins of Turks. Contrary to some modern nationalistic approaches in Europe, the cultural heritage of all periods from the Neolithic settlements to the Ottoman Empire was adopted in this process of establishing the Turkish identity[99].

As mentioned above, the Turkish History Thesis was prepared by the Turkish Historical Society in 1932 in the process of establishing a Turkish identity. In addition to the main theses expressed in the Turkish History Thesis, two different

[94] Altınay 1922, pp. 60- 81; Neumann 2002, pp. 67-68.
[95] Millas 2008, pp. 490–510.
[96] Özdoğan 1999, p. 195.
[97] Ersoy 2007, p. 136; Jeffreys *et. al.* 2008, p. 5.
[98] Kılıç 2011, p. 57.
[99] Serin 2008, p. 218.

ideas based on ethnic origin and related to Greek, Roman, and Byzantine heritages were developed in these years. The first is that these earlier heritages are unrelated to Turkish culture and heritage[100]. The second is that the Turks who migrated from Central Asia formed the roots of Aegean Civilization[101]. According to this latter approach, the emergence of civilizations in Anatolia and the Aegean was due to Turks. Thus, all the historical monuments in Turkey belonged to the Turkish race, and they were proof of Turkish culture. Hittite, Phrygian, Lydian, Roman, Byzantine, Seljuk, Ottoman works – all belonged to the Turkish culture[102].

Thus, the important role played by archaeology and cultural heritage in defining ethnic identity and land claims on Anatolia is clear. In this context, the Byzantine heritage was approached and interpreted differently by various Turkish scholars. Nevra Necipoğlu and Doğan Kuban state that the Byzantine heritage was neglected in the early periods of the Republic[103]. Mehmet Özdoğan, however, argues the opposite[104]. In actual practice, all the Anatolian heritage, including the Byzantine, was included in the conservation goals, marking a tolerant interest and attitude in academic studies during this period[105]. Yet, even so, scholars had some difficulties while working on Byzantine heritage, because of the political and ideological environment of the time. Murat Ergin states that the long and often difficult relationship between Turkey and Greece is one of the main reasons for these complications[106]. From the historiographical viewpoint, the collapse of the Ottoman Empire, which was associated with Greece's independence, and the Turkish-Greek war within the First World War, led to different attitudes being

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[100] Ergin 2010, p. 39.
[101] Mansel 1937, pp. 181-211.
[102] Can 1948, p. 85.
[103] Kuban 1999, pp. 376-394; Necipoğlu 2003, p. 111.
[104] Özdoğan 1999, p. 202.
[105] Ergin 2010, p. 23.
[106] Ergin 2010, p. 34.

expressed in the two states[107]. Another reason, according to Cyril Mango, is that Europe regards ancient Greece as the ancestor of Western civilization[108].

Despite these conditions, archaeologists of that time also studied the Byzantine remains. One of the reasons for this was that Turkish scholars wanted to depict Turkey as a developed country to Europe. Also, they thought that the Byzantine heritage would indirectly strengthen the Turkish History Thesis. For these reasons, in the early years of the Republic, Turkish scholars unconditionally claimed the Byzantine heritage. Ergin's work on the first ten volumes of Belleten, the scientific journal on social and human sciences published between 1937 and 1948, provides an important demonstration of the trends of the period. There were 49 articles on archaeology in these ten volumes, and 41% of them were on the Classical Greek, Roman, and Byzantine periods. All of these articles were written by Turkish authors[109]. In this way, it can be suggested that there was significant interest in the Classical Greek, Roman, and Byzantine periods in the early years of the Republic.

Table 2.1 The number of articles on archaeology in Belleten in the Early Republican period (Ergin, 2010, p. 43)

Year	Volume	Number of Articles	Articles on Archaeology		Written By Foreign Scholars	
			Total	Greek, Roman and Byzantine Periods	Total	on Archaeology
1937	1	32	7	1	2	1
1938	2	24	2	0	4	1
1939	3	36	6	3	6	2
1940	4	15	2	2	2	0
1941	5	23	5	3	6	0
1942	6	11	1	1	2	0
1943	7	26	3	2	8	1
1944	8	24	7	2	5	0
1945	9	23	8	2	5	0
1946	10	28	8	4	5	0
Total		242	49 (20.2%)	20 (8.3%)	45 (18.6%)	5(2.1%)

[107] Millas 2002, pp. 34-35.
[108] Mango 1965, p. 65.
[109] Ergin 2010, p. 37.

After the 1950s, this comprehensive and inclusive approach to cultural heritage began to change. In many parts of Turkey, especially in Istanbul, not only the Byzantine heritage but also the cultural heritage of other periods has fallen victim to uncontrolled and unplanned urban growth. Due to the lack of legal regulations, conservation plans were non-existent[110]. As Özdoğan and Serin have mentioned severally, not only the Byzantine heritage but also the ruins of all periods were damaged after the development after the 1950s[111]. On the other hand, during these construction activities and unplanned development practices, some remains were examined and documented by rescue excavations. However, due to the limited time of rescue archaeology, excavations could not be carried out completely scientifically, and as a result, certain remains and structures could not be documented systematically[112].

Studies on Byzantine heritage continued until the mid-1970s with the financial support of foreign institutions such as the Dumbarton Oaks Research Center and the British Archaeological Institute[113]. In addition to these projects, the foundations of Byzantine Art History education were laid in Istanbul University in the 1950s. Thus, Semavi Eyice, who began his career as an assistant at the university in Turkey, has become one of the most important of Byzantine scholars. Eyice studied topics such as Byzantine architecture and the common architectural features between the Late Byzantine Period and the Early Ottoman Period[114].

In addition to these unplanned developments in the second half of the 20th century, the approach of emphasizing the Ottoman past that emerged towards the end of the century caused the Byzantine heritage to be neglected. For example, Hülya Tezcan, known for her work on Byzantine artifacts in Topkapı Palace, proposed to exhibit some Byzantine artifacts within the Topkapı Palace. However, the proposal was

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[110] Serin 2008, p. 219.
[111] Özdoğan 1998, p. 119; Serin 2008, pp. 219-220.
[112] Serin (2008, p. 220; 2017, p. 72); Akyürek 2018, p. 52.
[113] Akyürek (2010, pp. 246-248; 2018, pp. 51-53).
[114] Akyurek 2010, pp. 212-213.

rejected with the expressed concern that the integrity of the 500-year-old Ottoman Palace would be thus destroyed[115]. Moreover, the approach towards emphasizing the Islamic identities of the re-used Byzantine buildings, such as the İznik Hagia Sophia and Trabzon Hagia Sophia, caused deterioration to the buildings. Such practices and the neglect of the Byzantine heritage, especially in Istanbul, has led to gaps in the history of the city[116].

From the beginning of the 21st century, another problem has emerged. Byzantine churches, especially those in Istanbul, have lost their integrity, becoming divorced from the structures and courtyards they were associated with within the monastery complex in the past. This is seen not only in the less preserved buildings but also in relatively well-preserved ones, such as the Church of St. Theodoros (Vefa Kilise Camii), the Pantokrator Monastery (Zeyrek Camii) and the Myrelaion Monastery (Bodrum Camii)[117]. In fact, this loss of integrity is not only witnessed in churches, but also monuments such as the Column of the Goths, the Column of Marcianus, and the Column of Constantine. The meaningful interpretation of these Byzantine monuments, which have become severed from their contexts, has become considerably more difficult[118].

As a result, in parallel with the cultural heritage of other periods in Turkey, Byzantine cultural heritage has been negatively affected by the lack of conservation policies, the ideological approach, and unplanned development policy. The conservation of the Byzantine heritage has become more markedly more complicated due to such problems as re-functioning, a lack of consequence with daily life and traditions, and its physical position at the uppermost layer in the stratigraphy. Thus, the Byzantine heritage has received less attention recently than

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[115] Tezcan 1989, p. xiii.
[116] Durak and Vasilakeris 2013, p. 53.
[117] Vasilakeris 2013, p. 70.
[118] Magdalino 2013, p. 54.

the cultural heritage of other periods, such as the Classical Greek, Roman, and Ottoman periods in conservation policies.

2.3 Interim Evaluation

The first studies on the interpretation and presentation of cultural heritage began in the 1900s. Conceptual studies gained importance in the second half of the 20th century. At the beginning of the 21st century, the importance and necessity of interpretation and presentation in the field of conservation of cultural heritage was emphasized, and their methods were described by the international charters. In this chapter, the international charters and documents and scholarly studies and the resulting principles concerning the interpretation and presentation of cultural heritage are analyzed in order to establish a basis for the proposals for the interpretation and presentation of the Byzantine cultural heritage in the Sultanahmet area. In this context, the principles emerging from the study of Tilden and the Ename Charter in particular, are taken as the basis for the proposals to be developed in Chapter 5. The legal and administrative regulations regarding the conservation, interpretation, and presentation of cultural heritage in Turkey are also examined. Unfortunately, only some presentation techniques (basically a few regulations aiming at providing a standard format, in terms of shape, size and fonts to be adopted in interpretive panels to be used in museums and archaeological sites) have so far been determined by the national legal regulations. Also, it is worth noting that the standards of format provided by these regulations would not allow the development of comprehensive thematic approaches towards a better interpretation and presentation of the characteristics of individual cultural heritage sites.

On the other hand, concerning Section 2.2 (approaches to the Byzantine Heritage within the general context of attitudes influencing the conservation of cultural heritage in Turkey) of this chapter, it can be assumed that different ideological and economic approaches concerning the conservation of cultural heritage, lead to a

conflict of interest in the conservation agenda in Turkey, as in the rest of the world. Challenges concerning the ideological and economic issues, in particular, may lead (and have led) to a neglect of comprehensive and all-inclusive approaches towards the heritage of all periods and past civilizations. In Turkey, it can be said that he conservation of cultural heritage has been addressed in different ways. In the first thirty years of the Republic, ideological reasons such as the creation of national identity lay behind the conservation of cultural heritage. After the 1950s, cultural heritage was also conserved because of its economic value. From the 2000s, as a result of the increased awareness of conservation, life in an environment full of symbols of history took on an important profile. Also, these attitudes towards cultural heritage were followed in the conservation of the Byzantine heritage in Turkey. Sadly, the conservation of Byzantine heritage is more challenging than that of other periods due to its own ideological and pragmatic issues as outlined above. In this context, the proposals that will be developed for the interpretation and presentation of the Byzantine cultural heritage at Sultanahmet will be in line with the above mentioned principles in an attempt to create a historical awareness of this specific and significant period of the past in wider audiences.

CHAPTER 3

CASE STUDY: THE SULTANAHMET AREA IN ISTANBUL

In this chapter, the brief history of Constantinople, the brief history of archaeological excavations in the Sultanahmet Area, the planning and conservation background of the Sultanahmet Area during the Turkish Republican Period, currently, effective planning decisions and historical background and current situation of the Byzantine heritage in the Sultanahmet area will be examined.

3.1 Brief History of Constantinople

The history of Istanbul is too extensive to be fully described in this thesis. For this reason, the periods leading to the formation of and changes in the Byzantine heritage in the Sultanahmet Area will be summarized, and the planning and conservation approaches of the Turkish Republican period in The Sultanahmet area will be explained.

3.1.1 Before the 4th Century (before the period of Constantine I [306-337])

Archaeological excavations in Istanbul show that its story of Istanbul begins in the Palaeolithic period[119]. The known history of the Sultanahmet Area, however, starts with the establishment of Byzantion/Byzantium[120]. According to the legend, only a few years after the colonists from the Dorian Megara established Khalkedon (Kadıköy), the people of Megara and other Greek cities, under the leadership of

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[119] Tezcan 1989, p. 9.
[120] In this study, the Latin versions of place names are used throughout the text.

Byzas and prompted by a Delphic prophecy, founded Byzantium in 660/658 BCE on the site of today's Sarayburnu area. The chosen location was on the vital sea route leading to Pontus (the Black Sea)[121]. The city of Byzantium had an important place in the Classical Greek world, but it never became a great and key role[122]. The city, more closely connected to the Middle East until 196 BCE, suffered constantly during the Athenian-Persian and Athenian-Spartan wars power in the city changed hands regularly. Byzantium became absorbed into the Empire of Rome in 146 CE after the Macedonian War[123].

The city of Byzantium coincides with the area now covered by the Topkapı Palace. Likewise, the city walls of Byzantium match with the *Sur-i Sultani* (the Imperial Walls) surrounding the Topkapı Palace (Figure 3.1). At the north-west of the walls of Byzantium, there were two harbors, namely Neorion and Prosphorion. The Strategion was located between the walls and the Prosphorion Harbor. On the acropolis, the temples of Zeus, Athena-Ecbasia, Apollo-Helios, Aphrodite, and Artemis-Selene were located[124]

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[121] Müller-Wiener 2001, p. 16; Kuban 2010, p. 9.
[122] Mango 1993, pp. 118-119; Kuban 2010, p. 13.
[123] Müller-Wiener 2001, pp. 17-18; Kuban 2010, p. 15.
[124] Müller-Wiener 2001, p. 16; Kuban 2010, p. 16-18.
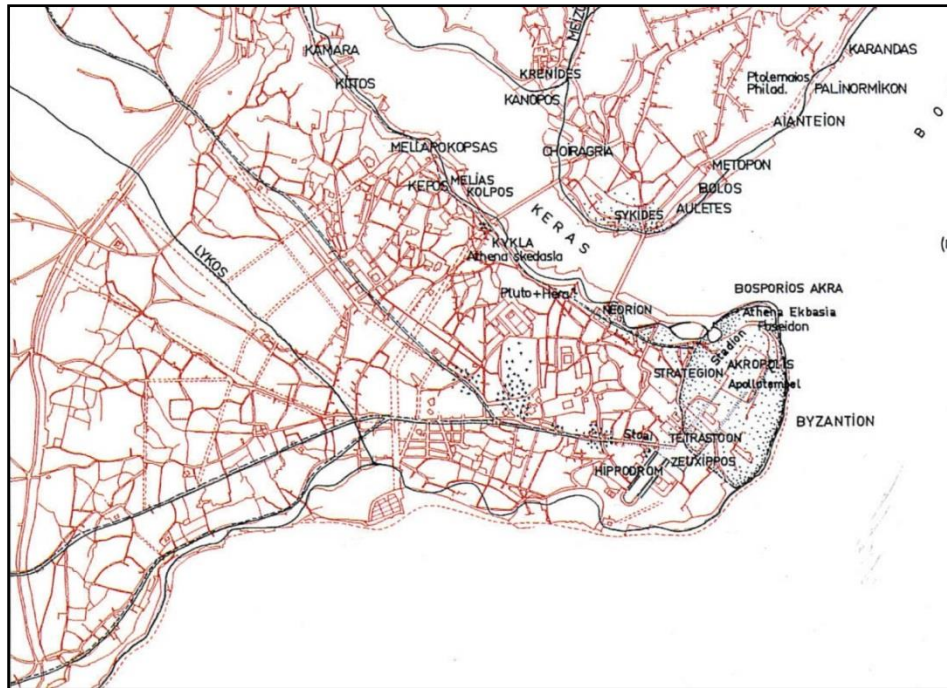
Figure 3.1 Map showing the settlement of Byzantion/Byzantium(Müller-Wiener 2001, Figure 1)

At the end of the 2nd century CE, the city was devastated in a conflict between Septimius Severus and the Pescennius Niger. The people of Byzantium, which supported the rebels, were punished by Severus after his defeat of Pescennius: all supporters of Pescennius were killed, the city walls pulled down and all essential places such as theaters and baths destroyed[125]. Caracalla, the son of Severus, found the punishment too severe, and he asked to his father to rebuild the city. In response, Severus started to rebuild the main temples, extended the city walls (Figure 3.2), and established those essential Roman Imperial buildings, such as the Hippodrome, the Baths of Zeuxippus, the Tetrastoon, emboloi, agora, etc[126]. The ruined city provided the chance for a monumental urban renovation. Severus built emboloi (colonnaded streets), and the most important of these was the Mese, which

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[125] Müller-Wiener 2001, p. 18; Bassett 2004 p. 19; Kuban 2010, p. 15.

[126] Krautheimer 1983, p. 42; Müller-Wiener 2001, p. 18; Kuban 2010, p. 15; Bassett 2013, p. 3; Mantran 2015, p. 25.

was the part of Via Egnatia[127]. He also built the Tetrastoon, which was a forum surrounded with arcades, and a basilica complex nearby the forum. To the southeast of these buildings, he erected the Baths of Zeuxippus and the Hippodrome. He reconstructed the city walls, siting them now to the west of old ones to protect the city from the invasions of the Goths[128]. As noted by Müller-Wiener Bassett and, Kuban, the Hippodrome and the Baths of Zeuxippus were never completed[129]. Byzantium became the capital of the Europa province within the reorganization of the Empire in the period of Diocletian. Diocletian had the idea of moving the imperial palace to the east during the Tetrarchy period, but preferred Nicomedia[130].

3.1.2   The 4th – 6th Centuries: The Establishment of the Imperial Capital

The development of Istanbul between the 4th and 6th centuries can be examined in three main phases. These are: the period from the foundation of the city by Constantine I to the Theodosian Dynasty (324-379), the period from Theodosian Dynasty to the reign of Emperor Justinian (379-527) and the period of Emperor Justinian himself (527-565).

Byzantium was damaged in the wars in the Tetrarchic Period, between Maximinus-Licinius in 312, and Licinius-Constantine in 324. Constantine I (306-337) defeated Licinius in Adrianople at 324; he decided to move the capital to Byzantium two months after his victory[131]. According to several scholars, the reasons for

[127] Via Egnatia was a major road built in the Roman Republican period in the 2nd century BCE. Roman Republic. Starting from Dyrrachium, the road passed through northern Greece and Thessaloniki to reach Byzantium. It was about 1120 km long. Like other major Roman roads, it was 6 m wide. In today's world the road runs through Albania, Macedonia, Greece and Turkey: Bassett 2004, pp. 19-20.
[128] Müller-Wiener 2001, p. 18; Bassett 2004, p. 19; Mantran 2015, p. 25.
[129] Müller-Wiener 2001, p. 18; Bassett 2004 p. 21; Kuban 2010, p. 21.
[130] Kuban 2010, p. 15, 24.
[131] Krautheimer 1983, pp. 41-42; Müller-Wiener 2001, p. 18; Bassett 2004, p. 17; Kuban 2010, p. 24; Mantran 2015, p. 29; Freely and Çakmak 2017, p. 21.

Constantine's sympathy for Christianity and Rome's rejection of the Christian doctrines lay behind this decision[132]. Before starting large-scale construction activity, *consecratio,* the determination of the city boundaries by the Emperor was performed, this ritual was part of Roman foundation rituals[133]. The Severan land walls were enlarged and were united with seawalls, and the city was extended 6 km^2 (Figure 3.2)[134]. Constantine did not touch the old city center; he restored the acropolis and developed Constantinople, as it became known as, with new elements such as the Forum of Constantine, the Great Palace, etc[135]. Newly developed areas were modeled according to the Roman image. Constantine put up monumental buildings and structures, such as the Milion, the Great Palace, the Kathisma, the Forum of Constantine, all to make the city a worthy imperial capital like Rome[136].
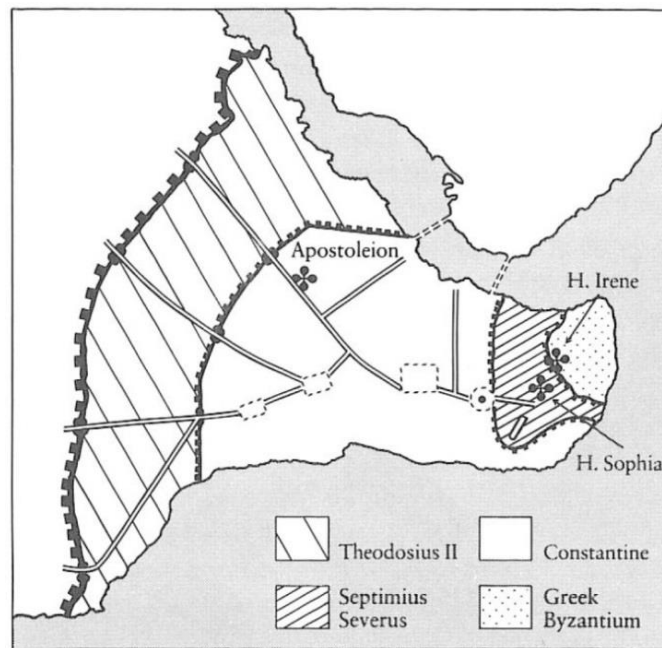
Figure 3.2 Constantinople, the growth of the city to the fifth century (Krautheimer 1983, Figure 37)

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[132] Krautheimer 1983, pp. 41-42; Kuban 2010, pp. 24-25; Freely and Çakmak 2017, p. 21.
[133] Krautheimer 1983, p. 42; Bassett 2004, pp. 22-23.
[134] Müller-Wiener 2001, p. 19; Kuban 2010, p. 27; Magdalino 2010, p. 50.
[135] Krautheimer 1983, p. 47; Mango 1993, p. 123; Müller-Wiener 2001, p. 18; Magdalino 2010, p. 50.
[136] Chron. Pasch I, 527.19.-529.5.; Krautheimer 1983, pp. 47-48; Kuban 2010, p. 27; Bassett 2013, p. 4. For historical sources mentioning the foundation of Constantinople, see Mango 1986, pp. 7-11.

Being quickly built and inhabited, the city needed numerous architects, craftsmen, and workers. At first, it was difficult to meet the needs, but then some regulations were passed to eliminate the problem. For instance, leaving the city was prohibited for workers and craftsmen, and the building materials needed to be supplied from within and close-by to Constantinople. To cover the expenses, the incomes from temples and priests were commandeered. Workers too were employed from this money[137]. Although the manner of construction of Constantinople emulates Rome, the city took on the shape of fan shape due to the topography of the peninsula, and so lacked an overall grid plan like Rome[138]. Constantinople came to possess two main axes. One of these was the continuation of Via Egnatia, the Mese, which passed through the Philadelphion and the Forum of Constantine, and ended at the Augusteion. The second one started at the Philadephion and split in two with one part running to the Mausoleum of Constantine I[139].

The general layout of the city was determined as described above. Now, two fundamental problems became prominent: the need to populate the city and the need for monuments suitable for an imperial capital. The first matter was solved by providing opportunities and privileges. Constantine moved approximately 150.000 people from the Balkans to the new city, and to feed this new and enlarged population, he imported wheat, oil, and wine from Egypt, Syria, and Anatolia. He also distributed free grain and provided tax exemption for new inhabitants[140].

The second problem was solved in the imperial style of what was built. Constantine completed the Hippodrome and the Baths of Zeuxippus[141]. The Mese was flanked

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[137] Krautheimer 1983, p. 46; Mango 1993, p. 120; Kuban 2010, p. 25, Mantran 2015, 31.p.
[138] Müller-Wiener 2001, p. 19.
[139] Krautheimer 1983, p. 42; Müller-Wiener 2001, p. 19; Kuban 2010, p. 28.
[140] Krautheimer 1983, p. 46; Mango 1993, pp. 151-152; Kuban 2010, p. 26; Magdalino 2010, p. 51; Mantran 2015, s. 36.
[141] For the Hippodrome and the Baths of Zeuxippus, see below   pp. 135-139, and 134-135, respectively. Krautheimer 1983, p. 47; Müller-Wiener 2001, p. 19; (Bassett 2004, pp. 24-25; 2013, p. 3); Kuban 2010, p. 30; Magdalino 2010, p. 50.

by porticoes and decorated with statues[142]. He created the Great Palace as an administrative center and imperial residence, southeast of the Hippodrome and connected them with the Kathisma as was done with the Palatine Hill and Circus Maximus in Rome[143]. Parts of the Great Palace, such as the Daphne Palace, the Chalke, the Magnaura, and the Hormisdas Palace were also built in the period of Constantine I[144]. He enlarged the Tetrastoon and re-named it the Augusteion to the honor his mother, Helena Augusta, and also erected a column to her[145]. He also built the Milion between the Augusteion and the Basilica Stoa, as a starting (zero) point of the imperial roads, imitating the Milliarium Aureum in Rome[146]. He developed a circular forum, the Forum of Constantine, at the old gate of the Severan walls, and he erected his own column in the center of the forum[147]. He decorated the Hippodrome, the Baths of Zeuxippus, and other parts of the city with bronze statues and works of art[148]. He created places of worship for both the Pagans and Christians: the temples of Tyche and Rhea were built within the Basilica Stoa, an old Domus Ecclesia was remodeled as Hagia Eirene, and the Church of the Holy Apostles was built on the site of today's Fatih Mosque. Constantine also started to build the first Hagia Sophia[149]. Masterpieces from Roman cities and temples, such as the Serpentine Column or the sculptures in the Baths of Zeuxippus, were brought to Constantinople to be shown off in the main

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[142] For the Mese, see below pp. 139-140. Krautheimer 1983, p. 55; Bassett 2004, pp. 23-24; Kuban 2010, p. 28; Magdalino 2010, p. 50.

[143] For the Great Palace, see below pp. 145-151. Krautheimer 1983, p. 45, 49; Bassett (2004, p. 25; 2013, pp. 3-4); Kuban 2010, pp. 36-37.

[144] Krautheimer 1983, p. 49; Bassett 2004, p. 25; Kuban 2010, p. 37.

[145] For the Augusteion, see below p. 141. Krautheimer 1983, p. 47; Müller-Wiener 2001, p. 19; Bassett (2004, p. 24; 2013, p. 3); Kuban 2010, p. 42.

[146] For the Milion, see below pp. 156-157; for the Basilica Stoa, see below p. 142. Krautheimer 1983, p. 47; Müller-Wiener 2001, p. 19; Bassett 2004, p. 24., Magdalino 2010, p. 50.

[147] Krautheimer 1983, pp. 55-56; Müller-Wiener 2001, p. 19; Kuban 2010, pp. 34-36; Magdalino 2010, p. 50.

[148] Krautheimer 1983, p. 47; Bassett (2004, pp. 24-25; 2013, p. 5); Kuban 2010, p. 33.

[149] For the church of Hagia Eirene, see below pp. 143-144; for Hagia Sophia, see below pp. 152-156. Krautheimer 1983, pp. 50-58; Müller-Wiener 2001, p. 19; Kuban 2010, pp. 38-41; Magdalino 2010, p. 50; Bassett 2013, p. 4.

public spaces of the capital[150]. The city walls, the Great Palace, and Hagia Sophia were completed in the period of Constantine's son, Constantius II (337-361)[151].

Constantinople was officially established on 11 May 330 with the name *Nea Roma*. However, the city was named popularly and then officially as 'Constantinople'[152]. The opening feast and ceremony lasted 40 days, in accordance with Pagan rituals, and the date of the opening of the city was celebrated every year. The patron-protector of Constantinople was Tyche, the symbol of wealth[153].

Attempts to solve the water problem of Constantinople were made from the period of Constantine I himself. He constructed underground channels to carry water from the Black Sea shores. Cisterns and aqueducts were built by the emperor Valens (364-379): the Valens (Bozdoğan) Aqueduct was erected in 368 with the stones of the Khalkedon city wall[154].

The next major construction activity at Constantinople occurred in the Theodosian Dynasty. Theodosius I (379-395), Arcadius (395-408), and especially Theodosius II (408-450) prioritized the development of the city. In the reign of Theodosius I, paganism was prohibited, and pagan temples were closed. Most of the statues of temples were sent to Constantinople to adorn the city[155]. Theodosius I built the Forum Tauri, and the triumphal arch in the forum. He erected the Egyptian Obelisk in the Hippodrome in 390, and also the Theban column in the Strategion. The Forum Bovis was also created in his period[156]. Theodosius I also developed the Harbour of Theodosius (Eleutherius) on the site of today's Yenikapı area[157]. At the end of his reign, he divided the Roman empire into two, known as the Eastern and

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[150] Krautheimer 1983, p. 47; Müller-Wiener 2001, p. 20; Bassett 2013, p. 5.
[151] Müller-Wiener 2001, p. 20; Kuban 2010, pp. 42; Bassett 2013, p. 5.
[152] Krautheimer 1983, p. 43;Müller-Wiener 2001, p. 20; Kuban 2010, p. 30; Bassett 2013, p. 3.
[153] Kuban 2010, p. 30.
[154] Müller-Wiener 2001, p. 10; Kuban 2010, pp. 107-108; Freely and Çakmak 2017, p. 34.
[155] Cod. Theod. 16.10.21 (for English translation, see Pharr, 1952, pp. 475-476); Mantran 2015, p. 39.
[156] Mango 2000, p. 192; Müller-Wiener 2001, p. 20; Kuban 2010, p. 50; Magdalino 2010, p. 51; Freely and Çakmak 2017, pp. 37-38.
[157] Müller-Wiener 1998, p. 8.

the Western Roman Empires, between his sons, Honorius and Arcadius[158]. Arcadius attempted to develop Constantinople and to increase its population. He built new roads and a forum, known as Forum Arcadii, including his column[159].

The radical developments in the Theodosian dynasty though occurred during the period of Theodosius II. The most crucial work undertaken by Theodosius II was to build a new defensive wall to the west of the walls of Constantine and thus to further enlarge the urban area enclosed within the walls (Figure 3.2)[160]. According to Kuban, the danger represented by the arrival of the Huns in Europe may be the reason he chose to fashion a new and stronger defense system[161]. Mantran also notes other reasons: such as the increase in population from 20,000 to 300,000 living outside of the area enclosed by the Constantinian walls. The land walls were completed together with the sea walls extending along the coasts of Marmara and Golden Horn (Haliç)[162]. Theodosius II also built a monumental gate, Porta Aurea (the Golden Gate), in the land walls[163]. He rebuilt Hagia Sophia, after its destruction due to the earthquake in 402[164]. In the same period, the Aspar, Aetios, Philoxenus[165], and Pulcheria Cisterns were built to meet the increasing demand for water. As open aqueducts were endangered by threats from Europe, safer closed cisterns were accordingly made[166]. In the reign of Theodosius II, new additions were attached to the Great Palace, such as a polo ground, gardens, the Tyzkanisterion, a small church in Daphne Palace, and the Boukoleion Palace. The

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[158] Freely and Çakmak 2017, pp. 39-40, Kuban 2010, p. 25,
[159] Mantran 2015, p. 44.
[160] Mango 1993, p. 121; Müller-Wiener 2001, p. 20; Kuban 2010, p. 26; Magdalino 2010, p. 51; Mantran 2015, pp. 44-45; Freely and Çakmak 2017, pp. 42-48.
[161] Kuban 2010, p. 46.
[162] Mantran 2015, p. 45.
[163] Kuban 2010, p. 53, Mantran 2015, p. 44.
[164] Müller-Wiener 2001, p. 21; Bassett 2013, p. 5.
[165] For the Philoxenus Cistern, see below pp. 157-158.
[166] Kuban 2010, p. 109; Altuğ 2014, p. 28; Freely and Çakmak 2017, pp. 48-52.

Boukoleion Palace was put up on the east side of the Harbour of Sophia, the work of the Emperor Julian (361-363)[167].

The sister of Theodosius II, Empress Pulcheria, also contributed to the development of the city. She commissioned three great churches; namely the Church of Theotokos Chalkopretia[168], the Church of Theotokos Hodegetria, and the Church of Theotokos Blachernae[169]. She also built 12 hospitals and hospices. The most well known of these structures was the Sampson Hospital[170]. Palaces were also constructed by people who were not members of the Theodosian dynasty, such as the palaces of Antiochus and Lausus[171]. These belonged to executives of the Roman Senate, located on the northwest side of the Hippodrome[172]. By the end of the 5th century, the city had grown from 20,000 to accommodate a population of 500,000[173].

In the 6th century, the city's grandeur was still in place. The temples of Apollo, Artemis, and Aphrodite were still standing on the Acropolis. However, in the period of Justinian (527-565), this situation changed. The Eastern Roman Empire was transformed into a Byzantine Empire, through ways as diverse as via artistic works and by legal regulations. Many scholars indeed think that the 6th century was 'the Golden Age' of the Byzantine Empire[174]. Before the Nika Riot, in 527 Justinian and his wife Theodora started on the construction of the Church of Sts Sergius and Bacchus[175] between the Church of Sts Peter and Paul and the

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[167] Mango 1993, p. 121; Kuban 2010, pp. 37,65; Türkoğlu 2010, p. 80.
[168] For the Church of Theotokos Chalkopretia, see below pp. 159-160.
[169] Kuban 2010, p. 104.
[170] For the Sampson Hospital, see below pp. 163-164. Kuban 2010, p. 106.
[171] For the palaces of Antiochus and Lausus, see below pp. 160-163.
[172] Mango 1993, pp. 127-128; Kuban 2010, pp. 101-102.
[173] Mango 1993, p. 120; Kuban 2010, p. 73; Mantran 2015, p. 45.
[174] Kuban 2010, p. 73; Mantran 2015, pp. 51-52.
[175] For the Church of Sts Sergius and Bacchus, see below pp. 165-167.

Hormisdas Palace. The construction was completed in 536 four years after the Riot[176].

The Nika Riot was one of the most devastating revolts in the history of Constantinople. Justinian had given the prefect a powerful level of authority, which put pressure on the people of Constantinople. The Riot began on January 11, 532[177]. During the Riot, the most important buildings of the empire were burned down, such as the Augusteion, the Chalke, the Senate[178], Hagia Sophia, the Hippodrome, the Baths of Zeuxippus, Hagia Eirene, the Sampson Hospital, the Basilica Stoa, the Palace of Lausus, and some parts of the Great Palace itself. The burning and destruction of the city occasioned during the Nika Riot gave to Justinian the opportunity to rebuild and refurbish the city as he wanted to. He started his renovating building activity at once[179].

Justinian prioritized Hagia Sophia. The reconstruction began in 532 and was completed in 537. Alongside the church, Hagia Eirene, the Patriarchate Palace, the Augusteion, the Sampson Hospital, and the Baths of Zeuxippus were all rebuilt. During the reconstructions of Hagia Sophia and Hagia Eirene, the Church of Theotokos Chalkopretia was used as a patriarchal church. A new Senate Building was built to the west of the Augusteion. He also erected his column with a bronze statue of himself in the place of the Column of Theodosius in the Augusteion. Justinian also remodeled and rebuilt the Chalke and the Great Palace. He connected the Hormisdas Palace with the Great Palace. The Hippodrome was less damaged than the other buildings: in its restoration, he replaced the timber seats with stone

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[176] Hennessy 2008, p. 206; Sumner-Boyd and Freely 2009 p. 137; Kuban 2010, p. 126; Mantran 2015, p. 57; Freely and Çakmak 2017, p. 109.
[177] During the Riot, the chariot teams known as the Greens and the Blues, and senators and the people of the city were in conflict. Rebels released prisoners and set the city in fire. After a week-long riot, Justinian trapped all the rebels in the Hippodrome and massacred 30,000 people: Mantran 2015, p. 53 – 56.
[178] For the Senate, see below pp. 164-165.
[179] Müller-Wiener 2001, p. 22; Kuban 2010, p. 117; Magdalino 2010, p. 52; Bassett 2013, p. 6; Mantran 2015, p. 53, 56.

seats. Like the other buildings, the Basilica Stoa was also damaged during the Riot. When rebuilt, the Basilica Cistern was constructed, under the courtyard of the former Basilica Stoa[180]. The Palaces of Antiochus and Lausus that were destroyed during the revolt were converted in the reconstruction work, acquiring different functions in a later period. The hexagonal hall of the Palace of Antiochus was converted into a church, containing the relics of Hagia Euphemia. The long hall of the Lausus Palace was transformed first into a hospice and then into the Church of St. Phocas[181].
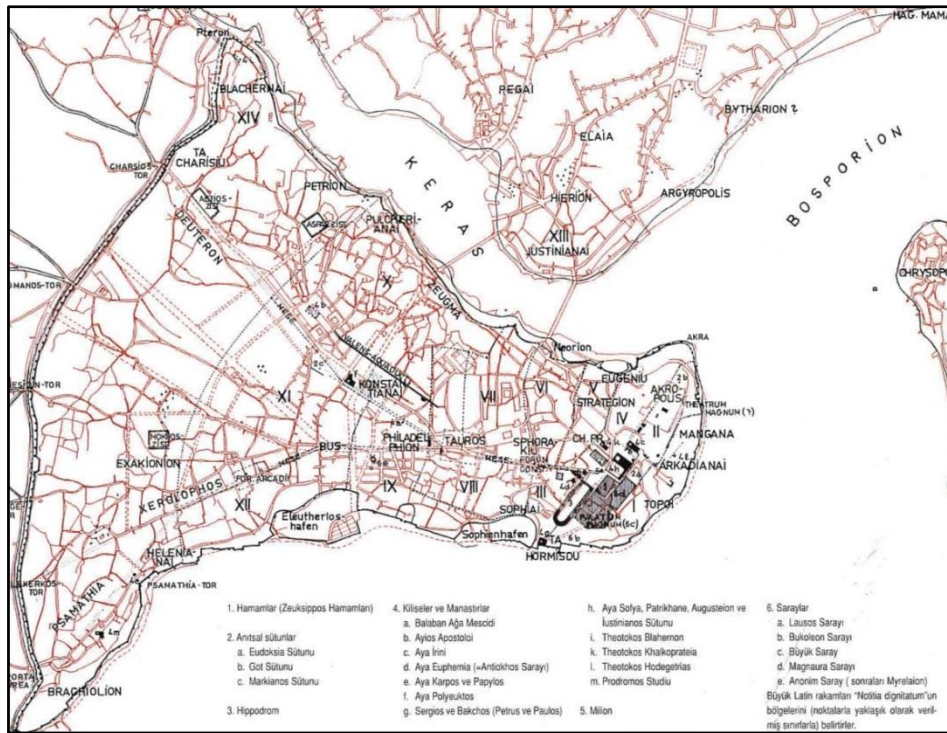
Figure 3.3 Constantinople between the 4th-7th centuries (Müller-Wiener 2001, Figure 2)

In short, between the 4th and the 6th centuries, the city of Constantinople was established as an imperial capital and embellished with the appropriate imperial and monumental buildings. The general layout of the city was determined,

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[180] Müller-Wiener 2001, pp. 22, 76; Hennessy 2008, pp. 205-210; Kuban 2010, pp. 65, 74, 80-81, 84, 88, 106, 126-128; Bassett 2013, p. 6; Mantran 2015, pp. 58-62.

[181] Mango 1993, pp. 127-128; Müller-Wiener 2001, p. 122; Hennessy 2008, p. 210; Sumner-Boyd and Freely 2009, p. 151.

including the walls, the Mese, the Augusteion. The plan of the city was also established with the main imperial buildings, such as the Great Palace, the Hippodrome, the Milion, the Baths of Zeuxippus, the Basilica Stoa, Hagia Sophia, and Hagia Eirene (Figure 3.3). According to *Notitia Urbis Constantinopolitanae*, which was written in 425, the regions I, II, III, and IV lay in the area of today's Sultanahmet Area. In addition to the above-mentioned structures, there are to be found the Church or Martyrium of St. Menas, four palaces of nobles, a public bath, a theater, an amphitheater, a nymphaeum, two stadiums, 685 houses, 46 private baths, and 37 ovens in these same regions[182]. Towards the end of the 5th century, in particular, Constantinople, a city of Late Antiquity, became an Early Christian city with an increase in the number of churches and monasteries[183]. After the Nika Riot, Constantinople was rebuilt by Justinian, as we have seen: the buildings, still visible today, were built in the time of Justinian.

3.1.3   The 7th - 15th Centuries: The Middle and Late Byzantine Periods

The Byzantine Empire was in a strong decline in the 7th century due to invasions, diseases, earthquakes, fires, and famine[184]. Thus, construction-work in Constantinople was discontinued, with the only investment being in the defensive structures[185]. Land walls were restored, and a giant chain between today's Sarayburnu and Galata could cut off the Golden Horn. Besides these features, some new buildings were constructed on a limited scale, such as the Triclinium, the Kainourgion and the Pentakoubouklon at the Great Palace, and older ones like the

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[182] Kutlay 2016, pp. 58-70.
[183] Magdalino 2007, pp. 53-54.
[184] Magdalino 2010, p. 52.
[185] Miller, 1969, p. 9; Mango 1993, p. 128; Müller-Wiener 2001, p. 23; Kuban 2010, p. 141; Mantran 2015, pp. 70, 80; Freely and Çakmak 2018, p. 128.

Magnaura Palace and the Daphne palace were restored between the 7th and the 8th centuries[186].

Throughout the 8th century, Iconoclasm had a negative effect on the Byzantine Empire. The two Christian capitals, Rome and Constantinople, were drawn into the conflict concerning the use of icons[187]. Leo III (717-745) banned the worship of icons. The battle lines were drawn: iconoclasm was underway. The successors of Leo III supported the iconoclast approach. Mosaics, reliefs, icons, and statues were all destroyed. The Augusteion had been full of statues until the Iconoclastic period, but now these bronze and silver statues were lost forever. The façades of the Milion were decorated with the scenes of the Sixth Ecumenic Council; these were deleted as well. Instead of such religious mosaics, Constantine V (741-775) decorated the Milion with Figures of a famous charioteer[188]. Public baths were also closed, at the same approximate time as the ban of icon-worshipping was imposed. The Baths of Zexippos were shut during this period: they were first used as a dungeon and then as silks handlers[189]. The Iconoclastic period came to an end under the Empress Eirene (797-802) at the end of the 8th century[190].

The first half of the 9th century was in turn dominated by struggles: with wars and rebellions. Only the fortifications were further strengthened during this period[191]. In the second half of the 9th century, Basil I (867-886) acceded to the throne, and the Macedonian dynasty (867-1056) was inaugurated. In his reign, the Byzantine Empire witnessed a period of revival in terms of economic and cultural aspects. Basil I also revived Constantinople, by restoring monumental elements of the city and building new ones[192]. He built the Nea Ecclesia Church in the Great Palace,

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[186] Müller-Wiener 2001, p. 23; Hennessy 2008, p. 205; Mantran 2015, p. 79.
[187] For iconoclasm, see Kazdhan 1991, pp. 975-977.
[188] Kuban 2010, pp. 80-82, 145-146; Mantran 2015, pp. 84-85.
[189] Mango 1965, p. 39; Kuban 2010, p. 85.
[190] Kuban 2010, p. 147; Mantran 2015, p. 86; Freely and Çakmak 2018, p. 134.
[191] Magdalino 2007, p. 29; Kuban 2010, pp. 149-150; Mantran 2015, pp. 87-92; Freely and Çakmak 2018, pp. 134-140.
[192] Kuban 2010, p. 168; Mantran 2015, p. 94; Freely and Çakmak 2018, p. 141.

together with seven other churches, and restored 25 more, including Hagia Sophia and the Church of Theotokos Chalkopretia. He refurbished the Great Palace and furnished it with new mosaics and statues; he also added a polo ground to the Great Palace. In this period, the palace was enlarged towards the west[193].

The successors of Basil I built some churches, later converted into mosques. Theotokos Tou Libos Church (Fenari İsa Mosque) was built by Leon VI (886-912), the Myrelaion (Bodrum Mosque), and the Rotunda were built by Romanus Lecapenus (920-944)[194]. Constantine VII Porphyrogenitus (913-959) added the Walled Obelisk to the Hippodrome. Nicephorus II Phocas (963-969) built the fortification surrounding the Boukoleion Palace against any attacks that might erupt from the city against the Great Palace[195]. The last ruler of the Macedonian Dynasty, Constantine IX Monomachus (1042-1055), built the Mangana Palace on the east side of the Great Palace. He also built the Monastery of Saint George, a hospital, and a law school in the palace[196]. The Byzantine Empire thus witnessed a period of revival in the 9th and 10th centuries, and this period is accordingly known as the 'Macedonian Renaissance'[197]. In addition to the developments in culture and economy, the population of the city reached 800,000 strong in this period[198].

During the forty years between the Macedonian Dynasty (867-1056) and the Comnenian Dynasty (1081-1185), the Empire was again weakened because of wars and the 'games of throne'. The Doukas Dynasty (1059-1078) fought with the Normans, Petchenegs, and Seljuks. The long-fading dream about a Great Byzantine

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[193] Müller-Wiener 2001, pp. 23-24; Magdalino 2007, p. 29; Hennessy 2008, pp. 205-209; Sumner-Boyd and Freely 2009, p. 141; Kuban 2010, p. 169; Freely and Çakmak 2018, p. 143.
[194] Kırımtayıf 2001, pp. 33-36, 45-48; Freely and Çakmak 2018, pp. 145-157.
[195] Kuban 2010, p. 9; Freely and Çakmak 2018, pp. 145-157.
[196] Hennessy 2008, p. 206; Freely and Çakmak 2018, p. 163.
[197] Kuban 2010, p. 166; Freely and Çakmak 2018, p. 165.
[198] Kuban 2010, p. 159; Mantran 2015, p. 116.

Empire was ended by the defeat of Roman Diogenes at the Battle of Manzikert (Malazgirt) in 1071[199].

The Komnenian Dynasty had taken over in a period of crisis when the empire was seriously threatened both in the west and in the east. The Macedonian Rennaissance may be said to have continued in the Komnenian dynasty, but only in Constantinople[200]. In the Blachernae district, pavilions existed which were built by previous emperors, but the first true palatial building was erected by Alexius I (1081-1118). Emperor John II (1118-1143) contributed to the further blossoming of Constantinople. Emperor Manuel (1143-1180) strengthened the north part of the land walls and built the new Blachernae Palace[201].
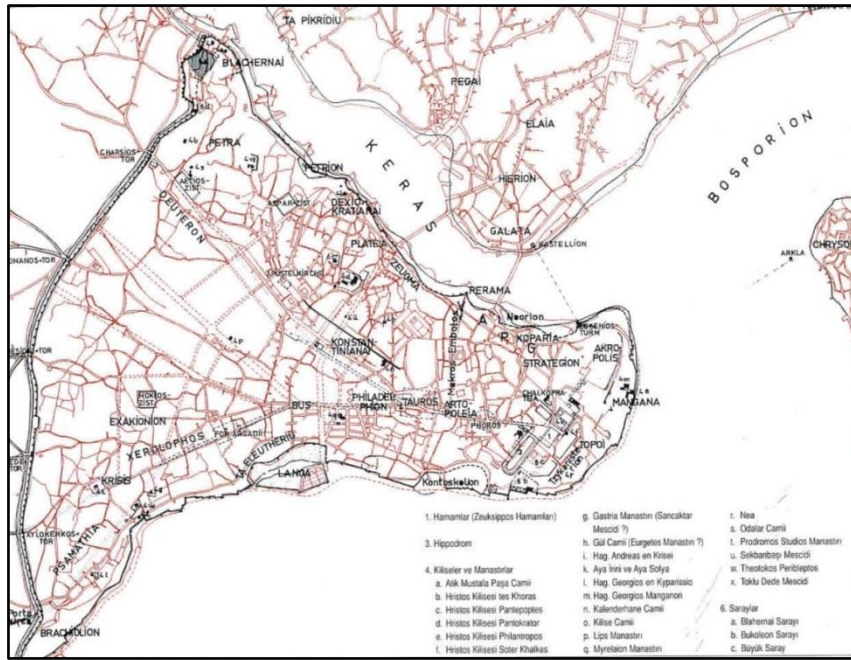
Figure 3.4 Constantinople between the 8th-12th centuries (Müller-Wiener 2001, Figure 3)

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[199] Kuban 2010, p. 158; Mantran 2015, p. 131; Freely and Çakmak 2018, pp. 166-167.
[200] Kuban 2010, p. 158; Freely and Çakmak 2018, p. 168
[201] Müller-Wiener 2001, p. 24; Kuban 2010, p. 180; Mantran 2015, p. 140; Freely and Çakmak 2018, p. 190. Besides the Blachernae Palace, in the reign of the Komnenian dynasty, the Church of Christ Pantepoptes (Eski İmaret Mosque), the Kilise Mosque, the Church of Pantocrator (Zeyrek Mosque), the Church of Saint Theodosia (Gül Mosque), the Church of Saint John Trullo (Hırami Ahmet Paşa Masjid) were built: Kırımtayıf 2001, pp. 49-50, 54-56, 70-74; Freely and Çakmak 2018, pp. 168-190.

After the Komnenian Dynasty, the Angeli Dynasty (1185-1204) acceded to the throne. From this period, only the Church of Theotokos Kyriotissa (Kalenderhane Mosque) survives[202]. Due to conflicts within the Angeli Dynasty, and with the support of Pope Innocent III, the Fourth Crusade sailed from Venice. The Crusade captured Constantinople in 1204 and plundered the city for three days, removing all precious statues, mosaics, and relics, to be sent to Europe. Other items, of gold, bronze, and silver, were melted down and used for coinage. The wooden parts of the monasteries and churches were broken up for fuel to cook and to keep warm[203]. During the plundering, the great statues – the Quadriga by Lysippus on the *carcares* of the Hippodrome and the Portrait of the Four Tetrarchs from the Philadelphion – were sent to the Venice where they were placed in the façade of St. Mark's Basilica[204]. The city was ruined: the Latins took little care of the buildings during the half a century they ruled the city[205]. Many people of Byzantium took refuge in Nicaea (İznik), under Theodore I Lascaris (1254-58): thus the Nicaean Empire was established (1204-1261). Here began a new 'renaissance' in Byzantine culture[206].

The Palaeologian Dynasty (1261-1453) was the last in the Byzantine Empire. Michael VIII Palaeologus (1259-1282) took Constantinople back in 1261. Finding it desolated, he started a program of restoration and construction to bring Constantinople back to its former glory. He rebuilt the churches and some palaces, and restored the city walls[207]. In the Latin invasion and occupation, the Great Palace of Constantinople was almost completely destroyed. The Palaeologians used the Blachernae Palace as their residence, and also built the Tekfur Palace, near the

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[202] Kırımtayıf 2001, pp. 25-30; Freely and Çakmak 2018, pp. 194-201.
[203] , Müller-Wiener 2001, p. 25; Kuban 2010, p. 89, 189-193, Mantran 2015, pp. 148-153; Freely and Çakmak 2018, pp. 202-204.
[204] Perry 1979, p. 191.
[205] Müller-Wiener 2001, p. 26; Kuban 2010, p. 193; Mantran 2015, p. 153; Freely and Çakmak 2018, p. 207.
[206] Mantran 2015, p. 150; Freely and Çakmak 2018, p. 206.
[207] Müller-Wiener 2001, pp. 26-27; Kuban 2010, p. 194, Mantran 2015, p. 172; Freely and Çakmak 2018, p. 207.

Blachernae Palace[208]. However, internal conflicts within the Palaeologian Dynasty and the existing general dilapidation of buildings meant that Constantinople remained much ruined and neglected. For example, half of the dome of Hagia Sophia collapsed, and the Great Palace went out of use and became ruined[209]. The last two centuries of the Byzantine Empire were dominated by sieges and conflicts at home and abroad. The population of the city fell to less than one-fifth of that of the Justinian period, is estimated at ca. 20,000-40,000[210].
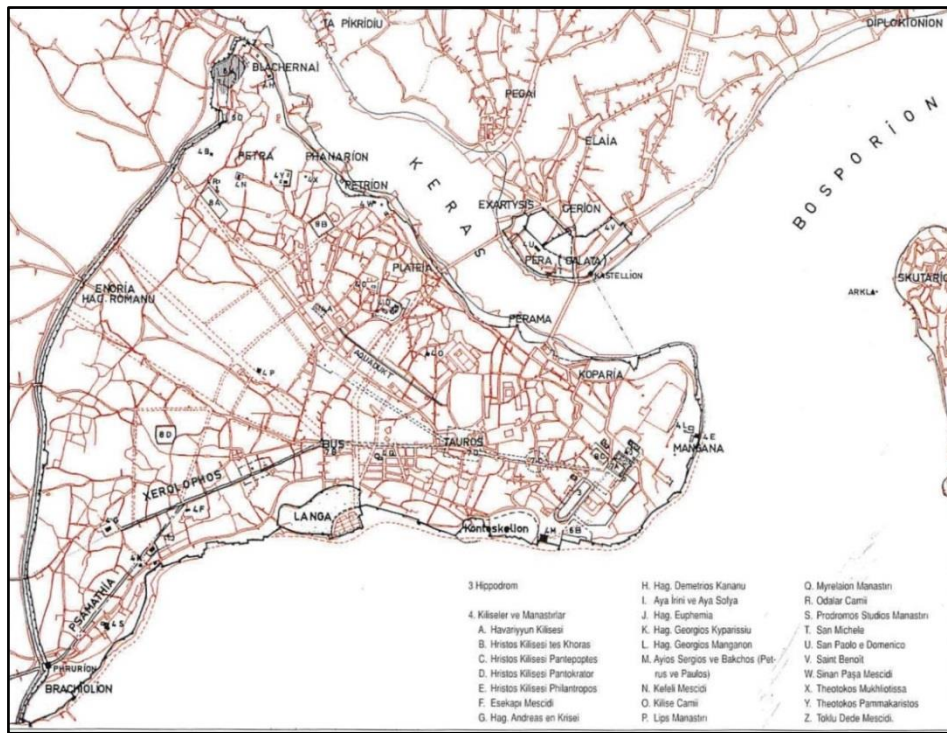
Figure 3.5 Constantinople between the 13th-15th centuries (Müller-Wiener 2001, Figure 4)

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[208] The successors of Michael VIII also built a few new churches, namely the Church of Panagia Mouchliotissa, the Church of Saint Andreas (Koca Mustafa Paşa Mosque), the Church of Theotokos Pammakaristos (Fethiye Mosque), the Church of Saint Savior of Khora (Kariye Museum), Sinan Paşa Masjid, Kefeli Masjid, the Bogdan Palace, the Manastır Masjid, and the İsa Kapı Masjid. The original names of these masjids are now unknown: Kuban 2010, pp. 203-210; . Freely and Çakmak 2018, pp. 207-243.
[209] Müller-Wiener 2001, p. 27; Kuban 2010, p. 202; Freely and Çakmak 2018, p. 230.
[210] Kuban 2010, p. 200; Freely and Çakmak 2018, p. 233.

After the 8th century, Constantinople had become a city of monasteries and churches. As Magdalino noted, approximately a hundred new churches and monasteries were established between the 8th and 12th centuries[211]. Thus it is possible to follow the development of the city through that of its churches after the 9th century. The monasteries and churches affected both cultural and economic investments: they caused the center of the city to move to the northwest, to the region of the Palace of Blachernae (Figure 3.5)[212]. The general appearance of the city became rural. In addition to the agricultural areas surrounding the monasteries, the open-air cisterns were filled with soil and began to be used as orchards[213]. Despite these changes, the city walls, the closed cisterns, the Great Palace, Hagia Sophia, the Hippodrome, the Forum of Constantine, the Augusteion and the Mese all remained much the same[214].

3.1.4   The 15th - 18th Centuries: The Ottoman Period in Istanbul

Constantinople was conquered by the Ottomans under the leadership of Mehmet II on May 29, 1453. Mehmet II (1444-1446; 1451-1481) transformed Hagia Sophia into a mosque[215]. He was upset at the devastating condition of the Great Palace: a verse by Sadi, the Persian poet, records the sense of desolation: "The castle of Afrasiyab is guarded by the owl, the door-keeper of the palace of Caesar is now the spider"[216]. The city of Constantinople was renamed 'Istanbul', and people living in the surrounding settlements were forced to migrate there, to increase the population of the city. Mehmet II also started another restoration of the city[217]. He wanted to

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[211] Magdalino 2007, p. 67.
[212] Magdalino 2007,. 8.
[213] *I* Magdalino 2007, p. 19.
[214] Magdalino 2007, pp. 20, 104.
[215] Müller-Wiener 2001, p. 28; Kuban 2010, pp. 218-222, 228; Mantran 2015, pp. 206-208; Freely and Çakmak 2018, pp. 245-247, 347.
[216] Sumner-Boyd and Freely 2009, p. 142; Kuban 2010, p. 227; Freely and Çakmak 2018, p. 247.
[217] Müller-Wiener 2001, p. 29; Kuban 2010, pp. 229-234; Mantran 2015, pp. 213-217; Freely and Çakmak 2018, p. 247.

turn Istanbul into a new capital and chose the place for the new palace north of the Forum Tauri, now occupied by the Beyazıt Mosque and Istanbul University[218].

Moving the capital of his empire from Edirne to Istanbul in 1457, Mehmet II ordered the building of three monumental structures: the Topkapı Palace, the Fatih Mosque, and the Castle of Seventowers (Yedikule Hisarı). The construction of the Topkapı Palace started in 1462, and its first phase was finished in 1478. The palace was sited on the Acropolis of Byzantium, or, in other words, the first occupied hill of the city[219]. The Fatih Mosque was built on the site of the Church of the Holy Apostles. The choice of this location had a symbolic meaning: the Church of the Holy Apostles was built by Constantine I, the founder of the city. Before the construction of the Fatih Mosque, the church, including the tombs and sarcophaguses of the Byzantine emperors, was demolished. The Fatih Mosque and its *külliye* were built between 1463-1470[220]. The Castle of Yedikule, built near the Porta Aurea (Golden Gate), was built to protect the treasury. Rebuilt, the city began to flourished again in the second part of the 15th century. Its population had reached 65,000-80,000 in 1480[221].

In the 16th century, construction activities in Istanbul continued. During the reign of Bayezit II (1481-1512), some churches in the city were converted into mosques, though not the Church of Panagia Mouchliotissa and Hagia Eirene[222]. The keeper of the treasury of Bayezit II, Firuz Ağa, built a mosque at the intersection of the Mese (Divanyolu) and the Hippodrome (At Meydanı) including facilities, such as a school, and a fountain; there was also a tomb[223]. When Süleyman I (1520-1566) took over the Empire, a new era of construction activity started up in Istanbul.

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[218] Müller-Wiener 2001, p. 29; Kuban 2010, p. 254; Mantran 2015, p. 213.
[219] Müller-Wiener 2001, p. 29; Kuban 2010, pp. 254-258; Mantran 2015, pp. 223, 234.
[220] Müller-Wiener 2001, p. 29; Kuban 2010, pp. 40, 246-249; Mantran 2015, pp. 214-221; Freely and Çakmak 2018, p. 248.
[221] Müller-Wiener 2001, p. 29; Mantran 2015, pp. 222, 241.
[222] Müller-Wiener 2001, p. 29; Kuban 2010, p. 278; Mantran 2015, p. 217; Freely and Çakmak 2018, p. 248.
[223] Müller-Wiener 2001, p. 414.

Under his chief architect Sinan, Istanbul was furnished with new mosques, such as the Şehzade, Süleymaniye, Haseki, and Mihrimah Sultan Mosques[224]. The grand vizier of Süleyman I, İbrahim Paşa, built his palace on the area of the seats of the Hippodrome in 1520. During its construction, the Hippodrome was used as a quarry; the Church of Hagia Euphemia and the remains of the Palace of Antiochus were also then destroyed[225]. Hürrem Sultan built a public bath on the ruins of the Baths of Zeuxippus: its construction was completed in 1556[226]. The city of Constantinople had grown, expanding outside the Theodosian Walls, where suburbs started to develop in the 16th century. According to the 1550 census, the population had reached 400,000-500,000 people once more (Figure 3.6)[227].
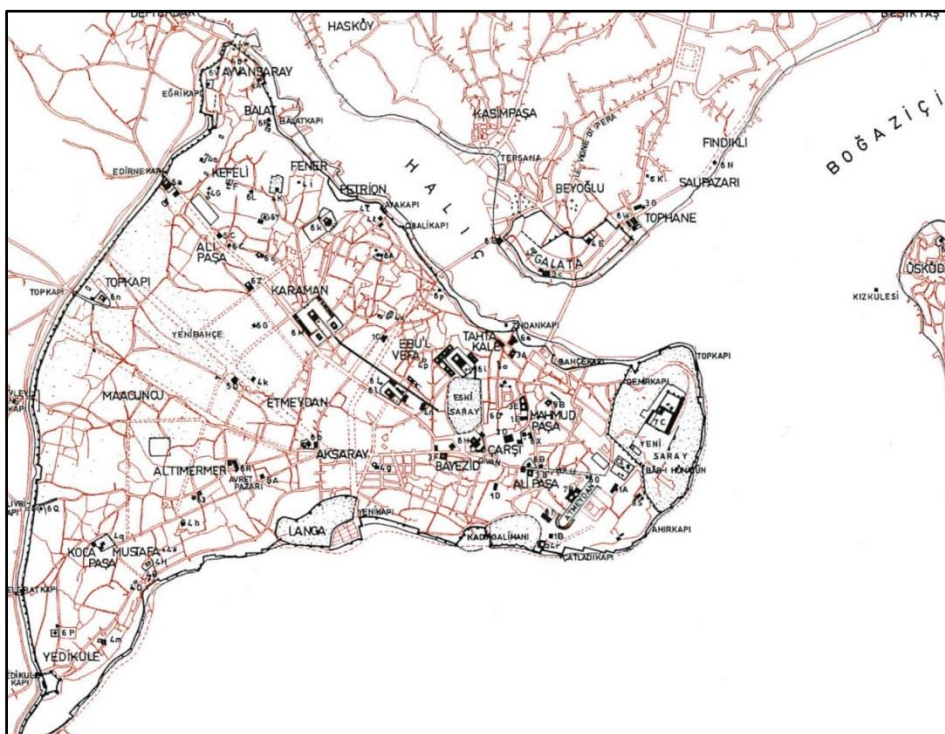
Figure 3.6 Istanbul between the 15th-16th centuries (Müller-Wiener 2001, Figure 6)

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[224] Müller-Wiener 2001, p. 30; Kuban 2010, pp. 295-203; Mantran 2015, pp. 230-231.
[225] Müller-Wiener 2001, p. 125; Kuban 2010, p. 324, Mantran 2015, p. 244; Freely and Çakmak 2018, p. 131.
[226] Müller-Wiener 2001, p. 329.
[227] Müller-Wiener 2001, pp. 33-34; Kuban 2010, p. 260; Mantran 2015, p. 241.

The population of the city continued to climb, attaining 700,000-800,000 in the 17th century[228]. In this period, only the Sultanahmet Mosque was built in the Historical Peninsula, by Ahmet I between 1609-1616 on the site of the Great Palace, in particular over the Daphne Palace[229]. Apart from that, there was no radical change in the layout of the Historical Peninsula in the 17th century and later. As a result, the population expanded outside the peninsula. Only the great fires caused changes in the urban fabric[230].

3.1.5   The 19th Century: Modernisation of the Ottoman Empire and the Period of Wars

The 19th century was mainly dominated by economic and political problems. As a result of the process of 'Westernization', the development of the Imperial Edict of Reform (*Islahat Fermanı*) and the Imperial Edict of Reorganization (*Tanzimat Fermanı*) led to administrative and physical changes in the city center of Istanbul. There were a number of attempts at both institutionalization and planning in this process of transition to local authorities. Therefore, the period from the 19th century to the foundation of the Republic should be evaluated separately from the previous periods. The attempts at institutionalization and planning will be examined under the themes of developments of the legal framework, planning activities, and spatial changes. A brief history of archaeological excavations in Sultanahmet is given below.

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[228] Mantran 2015, p. 268.
[229] Müller-Wiener 2001, pp. 31, 69; Kuban 2010, pp. 338-339; Mantran 2015, p. 231.
[230] Mantran 2015, p. 276.

3.1.5.1 Development of the Legal Regulations on the Planning and Conservation of Istanbul and Planning Activities and Spatial Changes in the Sultanahmet Area

Mahmut II commissioned a 1/25,000-scale master plan of Istanbul, to be made by Helmuth von Moltke in 1836 (Figure 3.7). It can be said that this was the first plan made for İstanbul. The main aim of this project was to connect the longstanding commercial and administrative center of the Historical Peninsula with the newly developing areas by creating a continuous and easy transportation network. According to the plan, the roads between Bab-ı Hümayun-Divanyolu-Aksaray and between Kadırga Limanı-Yedikule were fixed at a width of 20 *ziras* (14 m) to improve progress and make it easier to reach the inner parts of the city. The decisions of the plan were documented and summarized in the *İlmühaber* (the Development Policy) in 1839[231]. This policy-document was turned into a legal one in 1848-49 with the passing of the Construction Regulations (*Ebniye Nizamnameleri*). These regulations prohibited the construction of dead-end streets and determined the width of streets and the maximum height of buildings[232].

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[231] Kuban 2010, p. 458; Tekeli 2013, pp. 58-59, 65; Aykaç 2017, p. 98; Çelik 2017, pp. 64-65, 135-138; Yıldırım-Burma 2017, p. 31.
[232] Kuban 2010, p. 459; Tekeli 2013, p. 59; Aykaç 2017, p. 99; Çelik 2017, pp. 65-68.

Figure 3.7 Istanbul, the map by Helmut von Moltke (http://www.alanbaskanligi.gov.tr/analitic.html last accessed on 25.08.2018)

In 1855, the Municipality of Istanbul (*Istanbul Şehremaneti*) was established as a local administrative body with its city council, but it did not work. As a result of the failure of the Istanbul Municipality, the Commission for the City Order (İntizam-ı Şehir Komisyonu) was established in 1856. This Commission was also interested in regulating the roads[233]. The Dolmabahçe Palace was built by Balyan Brothers in this year. The Topkapı Palace was emptied, as the Ottoman dynasty

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[233] Kuban 2010, pp. 458-460; Tekeli 2013, pp. 50-51; Aykaç 2017, p. 100; Çelik 2017, pp. 56-58.

moved to the Dolmabahçe Palace. The city center was effectively moved from the Historic Peninsula to the Bosphorus shores[234].

The Commission of the City Order prepared the Public Regulation (*Nizamname-i Umumi*) in 1857: by this, the administration of Istanbul was divided into fourteen districts and the Historical Peninsula was divided into three districts. However, only the Sixth District of Beyoğlu (Altıncı Daire-i Belediye) was actually established, while the others remained under the administration of the Municipality (Şehremaneti)[235]. Meanwhile, the new structures needed by the new institutions were built near the old administrative structures in the Sultanahmet area. The Sultanahmet Prison and the College of Sciences (Dar-ül Fünun) were built on the Chalke and the Great Palace area in 1863 (Figure 3.8)[236].

Figure 3.8 Istanbul, the Neoclassical design of the College of Sciences (Dar'ül Fünun) by Fosatti Brothers, 1852 (Aykaç 2017, Figure 29)

However, fires in the 19th and at the beginning of the 20th centuries almost completely destroyed the historic fabric of the city in the Historical Peninsula. Timber-framed houses, narrow streets, and dead-ends made it difficult to fight the fires. After the fires of Fener (1855), Edirnekapı (1856), Aksaray (1856), Unkapanı (1860), and Küçük Mustafa Paşa (1861), the Commission on Road Improvement (Islahat-ı Turuk Komisyonu) was established in 1863, and the Regulation on Roads

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[234] Kuban 2010, p. 457; Tekeli 2013, p. 66.
[235] Kuban 2010, p. 460; Tekeli 2013, p. 51; Aykaç 2017, p. 100; Çelik 2017, pp. 59-61.
[236] Tekeli 2013, pp. 41-43; Aykaç 2017, p. 152.

and Buildings (*Turuk ve Ebniye Nizamnamesi*) was issued. With this regulation, roads were widened and replanned according to a grid-iron pattern to hinder the spread of fire. Divanyolu (Mese) became 25 *ziras* (19 m) wide, and its lower-level roads became 20 *ziras* (14 m) in width. Building lots and parcels were made rectangular for easy access to firefighters. The sewerage system was installed, and the roads were paved. Also, the Augusteion was rearranged as the Square of Hagia Sophia[237]. Despite these regulations, fires continued in the following years. 3551 buildings were destroyed in the Hocapaşa Fire in 1865, 885 in the İshakpaşa Fire in 1912, 269 buildings in the Kumkapı Fire in 1917, and 380 buildings in the Sultanahmet-Akbıyık Fire in 1923: the Sultanahmet Area lost almost all of its historical residential units [238]. As a result of this clearance, however, the archaeological strata under Sultanahmet became accessible.

The population reached 873,565 in 1876[239]. The transportation problem in the growing and developing Istanbul was solved by the 1882 Construction Regulation (*Ebniye Nizamnamesi*). Following this Regulation, the sea roads, docks, piers, train stations, and railroads were built. The Sirkeci Train Station was built in 1889, and the Sirkeci Dock and its entrepots in 1900. During the construction of the railroad, the gardens and pavilions of the Great Palace and the Topkapı Palace between Ahırkapı-Sirkeci were destroyed[240].

At the end of the 19th century, the population of the city had climbed to a record of 1,128,417[241]. In 1910, the chief engineer of the Municipality of Lyon, Andre Joseph Auric was invited to replan Istanbul. His plan proved useful, especially for areas under the risk of fire, such as İshakpaşa and Sultanahmet. He also planned the infrastructure, including the sewerage system. The garden of the Topkapı Palace

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[237] Kuban 2010, pp. 462-465; Tekeli 2013, pp. 60, 75-78; Bilsel 2016a, p. 88; Aykaç 2017, pp. 101-102; Çelik 2017, pp. 68-90.
[238] Tekeli 2013, pp. 47, 75, 110.
[239] Kuban 2010, p. 475.
[240] Kuban 2010, pp. 470-471; Tekeli 2013, pp. 88-89; Aykaç 2017, pp. 103-104; Çelik 2017, pp. 132-133, 142-150.
[241] Kuban 2010, pp. 490-491; Tekeli 2013, pp. 90-91; Aykaç 2017, p. 109.

was opened to the public with the name of the park of Gülhane, while the area of the Baths of Zeuxippus was designed as the park of Sultanahmet[242]. Between 1912 and 1914, Cemil (Topuzlu) Paşa, the mayor of Istanbul, initiated great rebuilding activity in the Sultanahmet area, with ambitious construction plans that took advantage of fire-devastated areas[243]. However, these plans were not realized[244].

In addition to the localization of authority, conservation of historic properties was on the agenda in the second half of the 19th century. In 1869, the first conservation law, the Regulation on Antiquities (*Asar-ı Atika Nizamnamesi*), was issued. This regulation gave emphasis to the conservation of archaeological remains. The opportunity for its promulgation could be seen as a result of the fires devastating the older urban quarters and exposing the Byzantine structures as archaeological remains. The Regulation was renewed in 1874, though the compass of the Regulation on Antiquities shifted now from the archaeological remains to buildings of the previous periods. In 1884, though, this regulation was extended to include all antiquities in urban areas. Finally, the Regulation on Antiquities has renewed again in 1906, to now include those artifacts which have historical features[245]. In 1912, the existing legislation was altered to become the Regulation on Preservation of Monuments (*Muhafaza-i Abidat Hakkında Nizamname*): it added castles, fortifications and all antiquities into the concept of historical monuments?? [246]. According to the terms of the Regulation on Preservation of Monuments, the Council for the Preservation of Antiquities (Muhafaza-i Asar-ı Atika Encümeni) was established in 1915 to preserve the historical monuments of Istanbul and to

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[242] Kuban 2010, p. 463; Akpınar 2011, p. 41; Bilsel 2011a, p. 43; Tekeli 2013, p. 119; Aykaç 2017, p. 110.
[243] He wanted to build an asphalt square, similar to Place de la Concorde in Paris, in the Sultanahmet Park. He also expropriated the parcels of land around the Hagia Sophia and had in mind to build a tram line between Ayasofya-Salkımsöğüd-Gülhane Park and the Golden Horn Bridge, running on a 20 m wide road.
[244] Kuban 2010, p. 495; Bilsel 2011a, pp. 43-44; Tekeli 2013, pp. 119-120.; Aykaç 2017, p. 112.
[245] Tekeli 2013, p. 64; Bilsel 2016a, p. 88; Aykaç 2017, pp. 106-107.
[246] Important monuments were listed in it, and the maintenance of structures almost in total ruination were included. But, according to scholars, the actual effect of the 1912 regulation was mostly to encourage demolition: Aykaç 2017, pp. 110-111.

promote restoration projects for them. The council also emphasized civil architecture in addition to monumental buildings[247].

At the beginning of the 20th century, Istanbul lost its place as the capital, after the dissolution of the Ottoman Empire and the Turkish War of Independence. The capital of the Republic of Turkey was transferred to Ankara, and Istanbul so lost its administrative and commercial significance[248].

3.1.5.2 Brief History of Archaeological Excavations in the Sultanahmet Area in the 19th Century

The first archaeological work in the Sultanahmet area began in 1848 with Richard Lepsius' work on the Obelisk in the Hippodrome. In the same year, the Fosatti Brothers found one of the serpent heads of the Serpentine Column. Following this discovery, Charles Thomas Newton carried out excavations around the Serpentine Column in 1855-56. The restoration of the Walled Obelisk was carried out in 1895-1896[249]. In addition, during the excavation works for the construction of the Railway in 1872, many columns, column capitals, and other architectural elements were found. A scientific report was not prepared, and the pieces were moved to the Topkapı Palace warehouse for a later assessment[250].

In 1908, Adolphe Thiers measured the visible remains of the Hippodrome. The Ishakpaşa Fire of 1912 had a detrimental effect, destroying housing in the region. However, Byzantine artifacts under these structures then came to light. The so-called Staircase Tower, terraced walls, domed and vaulted galleries, and infrastructure units of the Byzantine Great Palace, known only from historical

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[247] Aykaç 2017, p. 111.
[248] Kuban 2010, pp. 501-502; Gül 2012, pp. 111-114; Tekeli 2013, p. 109; Bilsel (2007, p. 97; 2011b, p. 100; 2016a, p. 89; 2016b, p. 512); Akpınar (2010a, p. 111; 2014, pp. 67-69). See also Gür 2010, pp. 75-76; Cansever 2011, p. 91; Mantran 2015, pp. 301, 338; Aykaç 2017, p. 113.
[249] Müller-Wiener 2001, p. 69.
[250] Duyuran 1957, pp. 75-79; Tezcan 1989, p. 24.

accounts, were uncovered. These finds were documented in detail by Ernst Mamboury and Theodor Wiegard. In the same year, Rene Mesguish, Karl Wulzinger, and Wiegard carried out excavation and strengthening work at the Boukoleion Palace. In contrast though, in 1912, Topuzlu, while trying to turn Gülhane into a public park, carried out excavations and destroyed antiquities. During his campaign, a church and a cistern with ten columns were found. The scientific publication of these finds was made by Eckhard Unger and Wulzinger in 1913[251].

In 1916, excavations were conducted around Hagia Eirene; the original ground level of the church was reached, and the sarcophagi were removed to the Müze-i Hümayun. In 1918, Mamboury and Wiegard conducted research at the Hippodrome, in association with the excavations of the Great Palace. Between 1921 and 1923, the French Occupation Forces made excavations in the Manganese area and found vaulted, domed infrastructure units and wall fragments of the Manganese Palace, the Church of St. George, the Philanthropos Monastery and the Baptistery of Hodegetria[252].

3.2   Planning and Conservation Background of the Sultanahmet Area During the Turkish Republican Period

The Republic of Turkey was established in 1923, and the capital was transferred to Ankara, as mentioned above. Life at Istanbul can be divided into five main periods in this era: the Early Republican period (1923-1950), the Democrat Party period (1950-1960), the planned development period (1960-1980), the global city period (1980-2002), and the period of conservation, renovation and touristic activities

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[251] Duyuran 1957, pp. 75-79; Tezcan 1989, pp. 25-26; Müller-Wiener 2001, pp. 69, 228; Bayülgen 2011, p. 85.
[252] Duyuran 1957, pp. 75-79; Tezcan 1989, p. 26; Müller-Wiener 2001, p. 69.

(2002-present) [253]. These periods will now be examined, through the legal developments and the planning activities, noting the resultant spatial changes, as well as archaeological work in the Sultanahmet.

3.2.1 Development of Legal Regulations on Planning and Conservation in Turkey

3.2.1.1 The Early Republican Period (1923-1950)

The Turkish Government established the Directorate of Turkish Antiquities (Türk Asar-ı Atikası Müdürlüğü) under the Ministry of Education (Maarif Vekaleti) in 1920. In 1922, the directorate was renamed as the Directorate of Culture (Hars Dairesi) [254]. The Permanent Council for the Preservation of Antiquities (Muhafaza-i Asar-ı Atika Encümen-i Daimisi), established in 1917, was transformed into an advisory body for the Directorate of Museums (Müzeler Müdürlüğü) in 1924. The Permanent Council became the first institution in the Early Republican period to supervise conservation activities and act as a decision-making body in Istanbul[255]. Following the establishment of the Republic of Turkey, the Sultanate and Caliphate were removed under the Law no. 431[256], as their existence, conflicted with the new democratic order of 1924. The Topkapı Palace was transformed into a museum in 1924, under the Ministry of Education (Maarif Velaketi). In 1925, the Management of National Palaces (Milli Saraylar Müdürlüğü) was established within the Ministry of Finance. All of Ottoman palaces were thus transferred to the authority of the Department of National Palaces[257]. In the same year, with the Law no. 667[258], on

[253] Tekeli 2013, pp. 4-7.
[254] Madran 2002, p. 96; Kuban 2010, pp. 501-502; Tekeli 2013, p. 124; Mantran 2015, pp. 337-338; Aykaç 2017, pp. 113-114.
[255] Madran 2002, p. 98; Kuban 2010, p. 529.
[256] T.C. Resmi Gazete, 06.03.1924-63.
[257] Madran 2002, p. 99; Kuban 2010, p. 529; Aykaç 2017, p. 114.
[258] T.C. Resmi Gazete, 13.12.1925-243.

the closing of dervish lodges and zawiyas, structures such as mosques and *medreses* were passed to the authority of the General Directorate of Pious Foundations (Evkaf Müdürlüğü Umumiyesi) within the Ministry of Education[259]. As a result of this act, the mosques and masjids, converted from the Byzantine churches, were also connected to the Ministry of Education.

1930 is an important year in terms of the formation of several legal regulations. With the Law no. 1580 Concerning the Municipalities (*Belediyeler Kanunu*), a municipal administration was established in Istanbul, to function both as the municipality and the governorship of Istanbul. The Municipality replaced the *Şehremaneti*. It had ten branches, including Eminönü, and Fatih. Further, the Law no. 1593 on Public Sanitation (*Umumi Hıfsısıhha Kanunu*) required the preparation of plans within five years for settlements with a population of more than 10,000. As a result of both these laws, planning competitions were arranged[260]. Additionally, the Ministry of Education published 'Notes About How to Take Advantage of Antiquities and Historical Monuments in Lessons', observing that 'all the historical artifacts found in the country are the documents of Turkish constructiveness and culture'[261]. It can thus be suggested that the Byzantine heritage was determined as being part of the Turkish culture in this context.

Following the abovementioned legal regulations, new legal developments also occurred in 1933, concerning conservation and planning issues. The Law no. 2290 on Building and Roads (*Yapı ve Yollar Kanunu*) required that new plans were to be made in accordance with this law. Detailed definitions to be included in building and planning regulations were introduced. In this way, municipalities were forced to make plans in line with the contemporary image of the new republic. However, this action created problems in the planning of areas of a historical nature, such as

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[259] Madran 2002, pp. 100-101; Aykaç 2017, p. 114.
[260] For the plan by Prost, see pp. 92-98. Madran 2002, p. 101; Kuban 2010, p. 502; Tekeli 2013, pp. 129-133. See also Madran and Özgönül 2005, p. 102; Bilsel 2010b, p. 39; Akpınar 2014, pp. 70-71.
[261] *Antikiteler ve Tarihi Eserlerden Derslerde Nasıl İstifade Edileceği Hakkında Andıç*: Madran 2002, p. 149.

the Historic Peninsula[262]. Though, in 1933, the Commission for the Preservation of Monuments (Anıtları Koruma Komisyonu) was established to work as the Council for the Preservation of Antiquities, not just for Istanbul, but on a wider national scale[263]. Lastly, in the Early Republican period, the Law no. 2762 on Pious Foundations (*Vakıflar Kanunu*) was enacted in 1936. With this law, all pious foundations were transferred to General Directorate of Pious Foundations (Vakıflar Umum Müdürlüğü)[264]. In the 1940s, there was almost no development in the areas of planning and conservation due to the Second World War[265].

3.2.1.2 The Democrat Party Period (1950-1960)

The Democrat Party came to power in 1950. Before the election, the main propaganda argument of the Party was the neglect of Istanbul and their desire to develop the city[266]. The most important development concerning conservation in the Democrat Party period was the establishment of the High Council for the Conservation of Immovable Antiquities and Monuments (Gayrimenkul Eski Eserleri ve Anıtları Koruma Yüksek Kurulu, hereafter GEEAYK) in 1951. The GEEAYK replaced the previous Commission for the Preservation of Monuments, while the Commission for the Preservation of Antiquities became the Istanbul Branch of the GEEAYK[267]. In 1953, the first 'conservation area' (*koruma alanı*) designation was made by the GEEAYK for the *külliyes* and the historical urban

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[262] Tekeli 2013, p. 130; Aykaç 2017, p. 116.
[263] Madran 2002, p. 109; Gül 2012, p. 105; Aykaç 2017, p. 115.
[264] Madran 2002, p. 110.
[265] Bilsel 2007, p. 99; Kuban 2010, pp. 506-507; Ahunbay 2011, pp. 14-15; Tekeli 2013, pp. 132, 149; Gül 2012, p. 135. Mantran 2015, p. 346; Aykaç 2017, p. 121.
[266] Kuban 2010, pp. 508-511; Tekeli 2013, p. 164; Gül 2012, p. 163; Mantran 2015, pp. 349-350; Aykaç 2017, p. 121. For the Democrat Party period construction activities, see also Akpınar (2010a, p. 120; 2011, p. 41); Bilsel 2016b, p. 520.
[267] Kuban 2010, pp. 530-531, Ahunbay (2011, p. 13; 2016, p. 119); Dinçer *et. al*. 2011, p. 22; Gül 2012, pp. 203-206; Tekeli 2013, p. 167; Aykaç 2017, pp. 124-125.

fabric surrounding the Süleymaniye, the Zeyrek Mosque and the Sultanahmet Archaeological Park, which will be mentioned below[268].

As against this, in the same Democrat Party period, the historical fabric of Istanbul was seriously damaged by land expropriations. First of all, the Law no. 6875 on Development (*İmar Kanunu*) came into force in 1956. With this law, the construction of new buildings adjacent to historical buildings was allowed. Then, Law no. 6830 on Expropriation (*İstimlak Kanunu*) was issued in the same year. According to this law, if the number of real estates was 'enough', an 'easement' (*irtifak hakkı*) could be made, and expropriations could be allowed in settlements within the development plan, without consulting the public interest. Fifteen days after the enactment of this law, the so-called Menderes expropriations began in Istanbul[269]. The Democrat Party was banned, after the military coup in 1960.

3.2.1.3   The Planned Development Period (1960-1980)

The establishment of the State Planning Organization (Devlet Planlama Teşkilatı, [DPT]) in 1961 was a turning point in the planning history of Turkey. This organization ensured greater importance was given to planning approaches based on scientific research on a national scale. In 1966, the Great Istanbul Metropolitan Plan Bureau (Büyük İstanbul Nazım Plan Bürosu) was established as the local organization of the State Planning Organization within the Ministry of Development and Housing (Bayınırlık ve İskan Bakanlığı). Its task was to produce 'Urban Development Plans' to fit into an economically-feasible regional plan[270].

In the field of conservation, essential developments occurred between 1960-1980. Specific to Istanbul, the GEEAYK redefined and classified the conservation zones

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[268] Dinçer *et. al*. 2011, pp. 25, 37; Bilsel 2016a, p. 97.
[269] Kuban 2010, p. 531; Tekeli 2013, p. 167.
[270] Tekeli 2013, p. 169.

in the Historical Peninsula in 1965[271], as will be detailed below. On a national scale, the Law no. 1710 on Antiquities (*Eski Eserler Kanunu*) was issued in 1973 to replace the 1906 Regulation on Antiquities. With the Law no. 1710, the concept of a 'conservation site' (*sit alanı*) was defined. The law provided for changes in development plans, in case of conservation necessities occurred[272].

3.2.1.4   The Global City Period (1980-2002)

The period between 1980 and 2002 stands out as the most vital period for the field of conservation. Important legal and institutional steps were taken both in Istanbul and the rest of the country. In 1982, the UNESCO Convention Concerning the Protection of the World Cultural and Natural Heritage was signed up to and accepted in Turkey[273]. In 1983, the Law no. 1710 on Antiquities was replaced with the Law no. 2863 on the Conservation of Cultural and Natural Property (*Kültür ve Tabiat Varlıklarını Koruma Kanunu*). The new law, still in use, defines cultural and natural properties, conservation sites, and conservation practices. With this law, the institution responsible for conservation was named as the High Conservation Council of Cultural and Natural Property (Kültür ve Tabiat Varlıklarını Koruma Yüksek Kurulu). In 1985, the Regional Conservation Councils of Cultural and Natural Property (Kültür ve Tabiat Varlıklarını Koruma Bölge Kurulları) were established within the High Council. Also, with this law, the conservation of historical areas was built into the planning process, with the required production of conservation plans[274].

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[271] Decision no. 2740 of 20.03.1965 of the GEEAYK.
[272] Kuban 2010, p. 533; Ahunbay 2011, p. 15; 2016, p. 120; Dinçer *et. al.* 2011, p. 25; Aykaç 2017, p. 128.
[273] Madran and Özgönül 2005, p. 82; Madran and Tağmat 2007, pp. 46-47; Aykaç 2017, p. 132.
[274] Madran 2002, p. 114; Madran and Özgönül 2005, p. 88; Kuban 2010, p. 535; Ahunbay 2011, p. 17; 2016, p. 136; Dinçer *et. al.* 2011, p. 30.

Furthermore, in 1985, the Historic Areas of Istanbul (the Sultanahmet Archaeological Park, the Süleymaniye Complex, the Zeyrek district, and the Land Walls) were listed as UNESCO World Heritage Sites. The Historic Areas of Istanbul were included within the World Heritage Lists, according to criteria i, ii, iii, and iv[275]. The criteria are the following:

> "Criterion (i): The Historic Areas of Istanbul include monuments recognized as unique architectural masterpieces of Byzantine and Ottoman periods, such as Hagia Sophia, which was designed by Anthemius of Tralles and Isidorus of Miletus in 532-537 and the Suleymaniye Mosque complex designed by architect Sinan in 1550-1557.
>
> Criterion (ii): Throughout history, the monuments in Istanbul have exerted considerable influence on the development of architecture, monumental arts and the organization of space, both in Europe and the Near East. Thus, the 6,650 m terrestrial wall of Theodosius II with its second line of defense, created in 447, was one of the leading references for military architecture; Hagia Sophia became a model for an entire family of churches and later mosques, and the mosaics of the palaces and churches of Constantinople influenced both Eastern and Western art.
>
> Criterion (iii): Istanbul bears unique testimony to the Byzantine and Ottoman civilizations through its large number of high-quality examples of a great range of building types, some with associated artworks. They include fortifications, churches, and palaces with mosaics and frescos, monumental cisterns, tombs, mosques, religious schools, and bath buildings. The vernacular housing around major religious monuments in the Süleymaniye and Zeyrek quarters provide exceptional evidence of the late Ottoman urban pattern.
>
> Criterion (iv): The city is an outstanding set of monuments, architectural, and technical ensembles that illustrate very distinguished phases of human history. In particular, the Palace of Topkapi and the Suleymaniye Mosque complex with its caravanserai, Medrese, medical school, library, bath building, hospice, and imperial tombs, provide supreme examples of

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[275] Ahunbay 2011, pp. 21-22; Dinçer *et. al*. 2011, pp. 114-119; Aykaç 2017, pp. 131-133.

ensembles of palaces and religious complexes of the Ottoman period.[276]"

Seven years later, the Convention for the Protection of the Archaeological Heritage of Europe was issued by the Council of Europe in 1992. With this Convention, conservation of monuments in situ, application of the conservation decision on development plans, and impact assessment for new projects on the archaeological sites were added to the conservation agenda. Turkey accepted this convention in 1999[277].

At the same time, tourism was proving to be the growing economic sector in Turkey, especially in the 1980s. Accordingly, the Ministry of Culture (Kültür Bakanlığı) and the Ministry of Tourism and Publicity (Turizm ve Tanıtma Bakanlığı) were incorporated in 1982. In the same year, the Tourism Incentive Law no. 2634 (*Turizm Teşvik Kanunu*) was enacted for the purpose of ensuring the development of the private sector in tourism, within 'tourism centers' (*turizm merkezi*) or 'tourism regions' (*turizm bölgesi*), to be identified by the Ministry of Culture and Tourism. With this law, the authority to make and approve plans for the areas declared as 'tourism centers' were given to the Ministry of Culture and Tourism. The area including the Sultanahmet Mosque, the Hagia Sophia Museum, and Sultanahmet Square (with their surroundings) was designated as a 'tourism center' in the same year[278]. The urbanization and planning process was further defined by the Law no. 3194 on Development (*İmar Kanunu*) in 1985. This law describes the planning process, necessities of a plan, and authorship of plans[279].

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[276] https://whc.unesco.org/en/list/356 (last accessed on 15.05.2019).
[277] Madran and Özgönül 2005, pp. 86-88; Madran and Tağmat 2007, p. 49; Ahunbay 2011, p. 13; Dinçer *et. al.* 2011, pp. 112-114.
[278] Madran and Özgönül 2005, pp. 97-98; Dinçer *et. al.* 2011, pp. 120, 126; Aykaç 2017, p. 129.
[279] Resmi Gazete, 09.05.1985-18749.

3.2.1.5 The Period of Conservation, Renewal and Tourism Activities (2002-Present)

The political rule of the AK Party started in 2002. The cultural policy of this Party has mostly been economy-based.In 2004, the concept of 'management of cultural heritage' is introduced into the conservation agenda in Turkey by the Law no. 5226 that also brought changes to the previous Law no. 2863. In addition, the new Law no. 5216 on Metropolitan Municipality (*Büyükşehir Belediye Kanunu*) was issued. This law provides localization in terms of conservation. Accordingly, the Metropolitan Municipalities were given authority to prepare and implement conservation plans and to provide a budget for the maintenance and repair of historic buildings[280]. In the same year, the Law no. 5225 on the Encouragement of Cultural Investments and Initiatives (*Kültür Yatırımlarına ve Girişimlerine Teşvik Kanunu*) was issued to support the construction of cultural centers, museums, and archives, both through the building of a new structure or by the restoration of historical buildings[281]. A year later, the Law no. 5366 on the Conservation through Renewal and Utilization through Reuse of the Deteriorated Immovable Historical and Cultural Properties (*Yıpranan Tarihi ve Kültürel Taşınmaz Varlıkların Yenilenerek Korunması ve Yaşatılarak Kullanılması Hakkında Kanun*), whose contents mostly concern the Renewal Law, was passed. This law authorized the municipalities to declare conservation sites as urban renewal sites, with the confirmation of the Council of the Ministries (Bakanlar Kurulu). This law also took the authority of conservation decisions of renewal areas away from the Regional Conservation Councils and gave it to the Renewal Area Councils (Yenileme Alanı Kültür Varlıklarını Koruma Bölge Kurulu)[282]. In 2006, Historic Areas of Istanbul Site Directorate was established. The main concern of this institution was the

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[280] T.C. Resmi Gazete, 23.07.2004-25531.
[281] T.C. Resmi Gazete, 21.07.2004-25529.
[282] T.C. Resmi Gazete, 05.07.2005-25866.

management of the World Heritage Sites in accordance with the Law no. 2863[283]. All these legislative changes affected Istanbul in different ways. These will be examined in the next sections.

3.2.2 Planning Activities and Spatial Changes in the Sultanahmet Area

3.2.2.1 The Early Republican Period (1923-1950)

The first ten years after the establishment of the Turkish Republic, Istanbul went through a period of limited investment. Istanbul was forgotten after the transfer of the Capital, with the governmental institutions, to Ankara[284]. Before the planning competition in 1933, only the Topkapı Palace had been transformed into a museum, in 1924, in the Sultanahmet Area[285]. The population of the city actually fell in the first ten years of the Republic from 720,000 to 690,850[286].

According to the Law no. 1580 Concerning the Municipalities and the Law no. 1593 on Public Sanitation, municipalities had to prepare a plan in five years. The Municipality of Istanbul launched a limited planning competition among the well-known architect-planners of the period in 1932-1933. Four planners were eventually invited to compete: Alfred Agache, Herman Elgötz, Henri Prost, and Jack Lambert. Prost did not participate in the competition. Thus, Jack Lambert was invited to the competition on the advice of the French Embassy in Ankara[287].

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[283] www.alanbaskanligi.gov.tr/alan_yonetim.html (last accessed on 20.11.2019).
[284] For planning competitions, see Bilsel (2007, p. 97; 2011b, p. 100; 2016a, p. 89; 2016b, p. 512); Akpınar (2010b, p. 111; 2014, pp. 67-69). For the planning history of Istanbul, see also Gür 2010, pp. 75-76; Cansever 2011, p. 91; Gül 2015, pp. 111-114; Aykaç 2017, p. 113.
[285] Kuban 2010, p. 529; Aykaç 2017, p. 114.
[286] Bilsel (2011a, p. 44; 2016b, p. 513), Gül 2015, p. 114, Mantran 2015, pp. 338-339.
[287] For planning competitions of Istanbul, see Bilsel (2007, p. 98; 2010a, p. 49; 2010b, pp. 35-36; 2011a, p. 44; 2011b, pp. 101-102; 2016a, p. 9; 2016b, pp. 513-514); Akpınar (2014, pp. 60-71-72; 2016b, p. 113). For planning history of Istanbul, see also Kuban 2010, pp. 502-503; Cansever 2011, p. 92; Tekeli 2013, pp. 133-134; Gül 2015, p. 119; Aykaç 2017, p. 117. Alfred Agache was the French planner of Rio de Jenario, Buenos Aires and Canberra. Herman Elgötz was a German

These planners, except Prost, visited Istanbul and examined the site in 1933. The municipality gave them maps of the city and requested reports and sketches of their envisaged proposals for Istanbul. All three projects offered alternatives, including the location of ports, industries, and commercial centers. Elgötz submitted a plan report, which was thought to be more realistic and rational in terms of economy and feasibility[288]. His plan was also judged to be more respecting of the old characteristics of the city than the other suggestions. But, in the end, his project was not implemented – for reasons unknown[289]. Instead, the Municipality of Istanbul finally invited another German planner, Martin Wagner, to consult and look at the development of the city. He produced a consultancy report which stressed the economic aspects of urbanization. Meanwhile, the Municipality had also invited Henri Prost once again to work on the planning of Istanbul in 1935[290].

Henri Prost came to Istanbul in 1936 and submitted his European Side Master Plan in 1937 (Figure 3.9) and the Asian Side Master Plan in 1939. The European Side

planner; he designed the industrial city of Essen. Henri Prost was a French planner and worked on Antwerp, Casablanca, Marrakesh, and Paris. He also participated in the survey and reconstruction of Hagia Sophia between 1902-1907. He was busy with the planning of Paris as the Head of Paris Metropolitan Planning Board. Because of that, Prost declined to take part in the competition. Jack Lambert was the planner of New York and Chicago: Bilsel (2010a, p. 49; 2010b, pp. 35-36; 2011b, p. 101; 2016b, p. 513); Tekeli 2013, p. 133; Akpınar 2014, p. 71; Gül 2015, pp. 119-120.

[288] However, Lambert and Agache developed formalist suggestions. Elgötz, as opposed to French architects, proposed the preservation and extention of existing roads, instead of opening new ones. He emphasized the conservation of the old city due to its oriental characteristics. He also suggested the conservation of the old cemeteries as green areas, instead of making new parks. He concentrated too on the economic aspects, the making of zones for different purposes, creating new housing areas on the periphery, traffic circulation, and relocation of the harbors. Bilsel (2010a, p. 49; 2010b, pp. 36-37; 2011b, pp. 101-102, 2016b; p. 514); Cansever 2011, p. 92; Tekeli 2013, p. 134; Akpınar 2014, p. 76; Gül 2015, pp. 119-121.

[289] For details of Elgötz's plan, see Bilsel (2010a, p. 49; 2010b, p. 37; 2011a, p. 44; 2011b, pp. 101-102; 2016a, p. 90; 2016b, p. 514). For planning history of Istanbul, see also Kuban 2010, pp. 502-503; Cansever 2011, pp. 91-92; Tekeli 2013, p. 134; Akpınar 2014, pp. 76-78; Gül 2015, pp. 120-121.

[290] Bilsel (2010a, p. 49; 2010b, p. 37; 2011a, p. 45; 2011b, p. 102; 2016b, p. 514); Cansever 2011, p. 92; Tekeli 2013, pp. 134-135; Akpınar 2014, p. 60; Gül 2015, p. 122.

Master Plan consists of two separate plans at 1/5000 scale. These are the Old Istanbul Plan (Figure 3.10) and the plan of the Beyoğlu region[291].

Figure 3.9 Istanbul European Side Master Plan, 1937 (Akpınar 2010b, Figure 1)

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[291] He classified his plan objectives into five groups: the conservation of the old buildings, monuments and urban pattern, development of the old roads with enlargement and adaptation to the topography, maintenance and provision of 'hygiene' in dilapidated buildings and neighborhoods with large open spaces, zoning of economic sectors and preserving the characteristics of the city, such as the Bosphorus, the silhouette, Prince Islands, and the Golden Horn. Bilsel (2007, pp. 98-99; 2010a, p. 50; 2010b, pp. 37-38; 2011a, p. 45; 2011b, pp. 102-103; 2016a, p. 91; 2016b, pp. 514-520); Akpınar (2010b, p. 110-107; 2014, p. 60, 78-80); Gür 2010, p. 76; Kuban 2010, p. 503; Cansever 2011, p. 92; Tekeli 2013, pp. 135-137; Gül 2015, pp. 124-126; Mantran 2015, p. 345.

Figure 3.10 Istanbul European Side Master Plan 1/5000 scale, Old Istanbul Section, by Henri Prost, 1937 (Bilsel 2011b, Figure 1)

When Prost's actual plan is compared with his declared initial objectives, on the conservation side, it can be said that he paid attention particularly to the Byzantine and Ottoman buildings. He designated the Sultanahmet Area as an Archaeological Park (Figure 3.11). The Topkapı Palace and its walls, the Seralagio Point (Sarayburnu), the area of the Hippodrome, Hagia Sophia, Küçük Ayasofya Mosque (the Church of Sts Sergius and Bacchus) and the Great Palace were all included within the Archaeological Park. According to his plan, all excavation works were to be conducted by the Istanbul Archaeology Museum. He also established a building height limit to anything erected on the ground above 40 m, to preserve the

silhouette of the Historic Peninsula. Buildings were limited to two floors, and basements were forbidden[292].

Figure 3.11 Istanbul, plan of the Archaeological Park (Bilsel 2007, Figure 7)

In terms of road planning, Prost designed a coastal road that started at Eminönü and reached Yenikapı running through the Archaeological Park. He also proposed the positioning of the railroad underground between Sarayburnu and Yedikule, as well as a tubular passageway under the Bosphorus, between Sirkeci and Harem (on the

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[292] For details of Prost Plan, see Bilsel (2007, pp. 107-110; 2010a, pp. 59-61; 2016a, p. 93); Akpınar (2010b, p. 114; 2014, pp. 80-81). For planning history of Istanbul, see also Kuban 2010, pp. 503-504; Ahunbay 2011, pp. 100-101; Cansever 2011, p. 141; Tekeli 2013, pp. 140-140; Gül 2015, pp. 134-135; Gür 2010, p. 77; Mantran 2015, p. 346.

Asian Side), to connect the European and Asian sides[293]. In terms of 'hygiene'[294], he planned three main open and green areas as 'free spaces' (*espaces libres*); these are the Park No.1, which lies on the banks of the Bayrampaşa stream; Park No.2, which lies in the valley between Taksim, Harbiye and Maçka, and lastly, the Archaeological Park. Prost designed a 'Republic Square' in the Sultanahmet Square area (Figure 3.12). According to him, the square should be surrounded by public buildings, such as the provincial hall and the court hall. He also suggested a 'Reform Monument' symbolizing the Republic. Finally, the zoning of economic activities, he envisaged the developments of the central business areas in the Historical Peninsula, and thereby increased the building density[295].
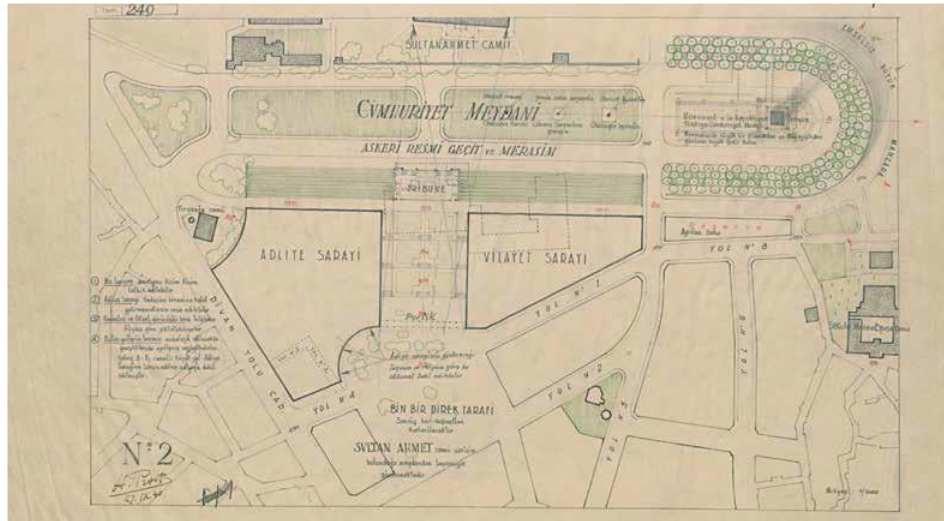
Figure 3.12 Istanbul, Republic Square on the site of Sultanahmet Square by Henri Prost (Bilsel 2016b, Figure 18)

The implementation of the Prost plan remained limited due to the Second World War, economic difficulties, and budget-demanding projects of the plan. The Sultanahmet Square was rearranged, but the Archaeological Park and the

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[293] Bilsel 2010a, p. 55; Tekeli 2013, pp. 137-145.
[294] Prost's approach to hygiene envisages the renewal of existing urban environment and buildings in accordance with human health.
[295] Bilsel (2010a, p. 57; 2016a, p. 94); Kuban 2010, p. 505; Tekeli 2013, pp. 142-148; Gül 2015, pp. 134-135.

Hippodrome arrangements seen in the plan were not implemented. Further, Turkish architects and planners criticized Prost for giving more importance to Roman and Byzantine works than those of the Ottoman period[296].

Other than planning activities, some spatial changes were made in the Sultanahmet Area. The College of Sciences (Dar-ül Fünun) was burned down in 1933, and consequently the entrance of the Great Palace came to light[297]. Hagia Sophia was transformed into a museum in 1935 by the Decree-Law on the Conversion of Hagia Sophia Mosque into a Museum (*Ayasofya Camiinin Müzeye Çevrilmesi Hakkında Bakanlar Kurulu Kararnamesi*)[298]. The expropriations for the construction of the Courthouse began, and the west side of the Hippodrome and sections of the Palace of İbrahim Paşa were demolished in 1939[299]. Lastly, in 1949, an architectural competition was launched for the new Courthouse building. The winners of the competition were Sedat Hakkı Eldem and Emin Onat, who were the most important representatives of the Second National Architecture Movement[300] (*İkinci Milli Mimari Akım*)[301].

3.2.2.2 The Democrat Party Period (1950-1960)

Prost's contract ended in 1950 after fruitful work in collaboration with the Municipality for 15 years. According to İpek Akpınar, the Democrat Party wanted to work with Turkish experts instead of the foreigners. Nationalist ideology affected discussions in the Municipal Council and resulted in the revision of the

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[296] Tekeli 2013, p. 149.
[297] Aykaç 2017, p. 183.
[298] Madran 2002, p. 124; Bilsel 2007, pp. 108-109; Gür 2010, p. 77; Mantran 2015, p. 345.
[299] Kuban 2010, p. 518.
[300] The architecture developed between 1935 and 1950 was directly influenced by the new trend, which displayed the characteristics of 'Romanticism' and aimed at creating a new national architecture. The architects of Second National Architecture Movement aimed at finding and using traditional features in its architectural style: Altan-Ergut, 2017, p. 855.
[301] Kuban 2010, p. 506.

plan by Turkish experts[302]. In 1951, a Revision Commission, also known as the Committee of Consultants (*Müşavirler Heyeti*), was established. This commission prepared a report about the Prost plan[303]. Upon the approval of the report by the Ministry of Public Works, the Revision Commission undertook the planning of the city as the Permanent Commission of the Master Plan of Istanbul (Istanbul Şehir İmar Planı Daimi Komisyonu)[304].

The works of the Permanent Commission resulted in a new master plan, again consisting of two parts, namely the Beyoğlu Region and Istanbul Region. The new plan followed the basic outlines of the Prost plan. On the other hand, the new plan was the first participatory plan, in that the chambers of industry and trade, governmental agencies, were involved in the planning process. Even so, the plan did not create significant changes in Istanbul in the first half of the 1950s[305]. The Permanent Commission eventually lost its function in 1956[306]. Meanwhile, the growth of the city occurred much faster than expected. While all these planning works were going on, the construction of the Sultanahmet Courthouse began next to the Hippodrome in 1951. During the construction that lasted until 1955, two floors of the building were set underground, while the other two were raised from the ground level. The second block of the 2-block design was not built, to prevent

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[302] Akpınar (2010b, p. 120; 2014, p. 87; 2015, p. 86); Bilsel (2010a, p. 65; 2011a, p. 48; 2011b, p. 113; 2016a, p. 99; 2016b, p. 520); Tekeli 2013, p. 170; Gül 2015, p. 165.
[303] According to this report, the Prost plan was not based on any scientific research. The topographical maps used by Prost were insufficient. Prost had concentrated more on making the city beautiful, instead of solving problems of housing, traffic, economic, and social issues. Also, there was no consistency between the plans at the different scales: Tekeli 2013, pp. 170-171. See also: Kuban 2010, p. 519; Cansever 2011, pp. 92-93; Akpınar 2014, p. 87; 2015, p. 85; Gül 2015, pp. 168-169; Bilsel (2016a, p. 99; 2016b, p. 521).
[304] Despite the initial insistence on the use of Turkish experts, Sir Patrick Abercrombie was invited to be the advisor of the Permanent Commission. He prepared a report for the Permanent Commission. He stressed the importance of the updated maps and a detailed analysis of the city; he also noted that the works of the Commission were successful in general terms. Gül 2015, pp. 168-170; Bilsel 2016b, p. 521.
[305] Gül 2015, pp. 170-171.
[306] The Permanent Commission lost its function as a result of the lack of staff available to the Directorate of Development (İmar Müdürlüğü), and the resignation of some of the consultants: Tekeli 2013, p. 176; Gül 2015, p. 171; Bilsel 2016b, p. 521.

further damage to the archaeological remains of the Palace of Antiochus and the Church of Hagia Euphemia[307]. In 1953, the GEEAYK designated the Prost's Archaeological Park as a conservation site, though it reduced the boundaries of the Archaeological Park and allowed structures to be built adjacent to the Sphendone in 1956[308].

1956 was a turning point for Istanbul. This occurred due to the urban development program championed by Adnan Menderes, the prime minister of the time. Menderes, believing that Istanbul had been neglected to this point, stated that he intended to overhaul and revive the city. He added that the mosques, which are the works of 'Turkishness', should be well cared for and restored in the city, where soon traffic would 'flow like water'[309]. During these expropriations, 7289 buildings, including Ottoman and Byzantine monuments, were demolished. The new road network, however, did accord with the road network offered in the Prost plan. For instance, Kennedy Street was built as a coastal road on the Marmara side of the Historical Peninsula by reclaiming land by infill from the sea and demolishing parts of the sea walls[310].

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[307] However, Sedat Hakkı Eldem noted that he was not satisfied with this situation in his answer to the Bar Association of Turkey (Türkiye Barolar Birliği): "A city faces life and should not be a museum. It is not right to try to preserve the ruins that may cause hesitation in the most important part of the city in terms of their importance. Moreover, these remains and their qualities are not naturally important.": Kuban 2010, p. 518.

[308] Tekeli 2013, p. 203; Aykaç 2017, p. 191.

[309] To deliver these commitments, he started a big expropriation program in the Historical Peninsula. The program was not based on any rational planning decision(s). He restored the Süleymaniye and the Eyüp Sultan Mosques to acquire political support. In this way, he hoped to reduce the possible responses against the destruction of historical monuments in order to open new roads, such as Vatan and Millet streets and widening the existing roads, such as the Atatürk Boulevard, Ordu, and Ankara (between Sultanahmet and Sirkeci) Streets, and the Divanyolu (Mese). Akpınar (2010b, p. 120, 2015, p. 85); Kuban 2010, p. 512.

[310] At the beginning of the Menderes expropriations, an agreement was made with Hans Högg, the planner of Munich and Hanover, to improve the development plan of Istanbul. Between 1956 and 1960, Högg prepared a master plan proposal and proposed various details. According to Tekeli, Högg's work was used to legitimize the Menderes expropriations. For the Democrat Party construction and planning acitivities, see Akpınar (2010b, p. 120; 2015, pp. 85-88); For planning history of Istanbul, see also Kuban 2010, pp. 509-516; Cansever 2011, pp. 145-147; Tekeli 2013, pp. 176-181; Gül 2015, pp. 173-189; Bilsel (2016a, p. 99; 2016b, p. 525).

In 1958, the Italian planner, Prof. Luigi Piccinato was invited in, because of the intense criticism leveled against unplanned investments. At the same time, the Directorate of Master Planning of Istanbul (Istanbul İmar Planlama Müdürlüğü) was established by the Bank of Provinces (İller Bankası). The Directorate and Piccinato started their studies on the Istanbul Metropolitan Area planning in 1958. Piccinato prepared the Transitional Period Master Plan (*Geçit Devri Nazım Planı*). According to this plan, Istanbul should be a commercial, cultural, touristic, and administrative center, instead of being merely an industrial city. Thus, the industry had to move outside of the city. He also suggested a linear development plan, rather than a single-centered development of the city, as previously suggested by Högg and Prost. He did not recommend any concentrated building or new development in the Historical Peninsula[311]. With the military coup on May 27, 1960, the Democrat Party was shut down, and the reconstruction program of the Menderes ended[312].

3.2.2.3 The Planned Development Period (1960-1980)

As mentioned before, the Ministry of Development and Housing found fault with the Transitional Period Master Plan but did approve of the '40 m Altitude Master Plan' (*40 Metre Rakım Planı*). This plan was prepared by the Directorate of Master Planning of Istanbul. By this plan, the buildings located on the ground above 40 m height in the Historical Peninsula could not be taller than 12.5 m (3 floors). The roof-top level of the buildings located below the 40 m line could not rise above that of those located above 40 m[313].

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[311] This plan was submitted to the Ministry of Development and Housing in 1960, but was not approved. Cansever 2011, pp. 93-94; Tekeli 2013, pp. 192-196; Gül 2015, p. 205; Bilsel (2016a, p. 99; 2016b, pp. 524-525).
[312] Kuban 2010, p. 537; Tekeli 2013, p. 169; Gül 2015, p. 209.
[313] Kuban 2010, p. 530; Tekeli 2013, p. 197.

In the hope of preserving the historical identity of the city and also to introduce an orderable to eliminate the problems existing in the historical fabric of the peninsula, the 1/5000-scale Walled City Master Plan (*Suriçi İmar Planı*) was prepared by the Directorate of Master Planning of Istanbul in 1964 (Figure 3.13). The Plan divided the Historical Peninsula into seven regions, each with different construction decisions and restrictions. The Archaeological Park was the fifth region in the plan where the 40 m altitude decision remained as such. An Antiquities Branch Directorate (Eski Eserler Şube Müdürlüğü) was established within the Municipality for the implementation of the plan[314].

Figure 3.13 Istanbul, the Walled City Master Plan, 1964: the regions are shown in different colors. (Istanbul Metropolitan Municipality 2003, map 2-3)

The decision to preserve the historical character of Sarayburnu and Sultanahmet and define this area as an archaeological park had already been included in the Historic Peninsula Plan previously prepared by Prost between 1936 and 1940. But

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[314] Tekeli 2013, pp. 202-203; Bilsel (2016a, p. 99; 2016b, p. 529).

the first conservation site decision was made in 1953 by the GEEAYK. This designation was revised in 1965. According to the revision of the GEEAYK, the Archaeological Park was divided into five sub-regions[315]. It can be understood that this conservation decision was prepared to define the features of the sub-regions and to be a guide for the applications. The sketch of the plan (Figure 3.14) was a pioneering document for that period in terms of urban archaeology since some 100 monumental buildings were identified and numbered, and the Roman, Byzantine, and Ottoman works were classified.
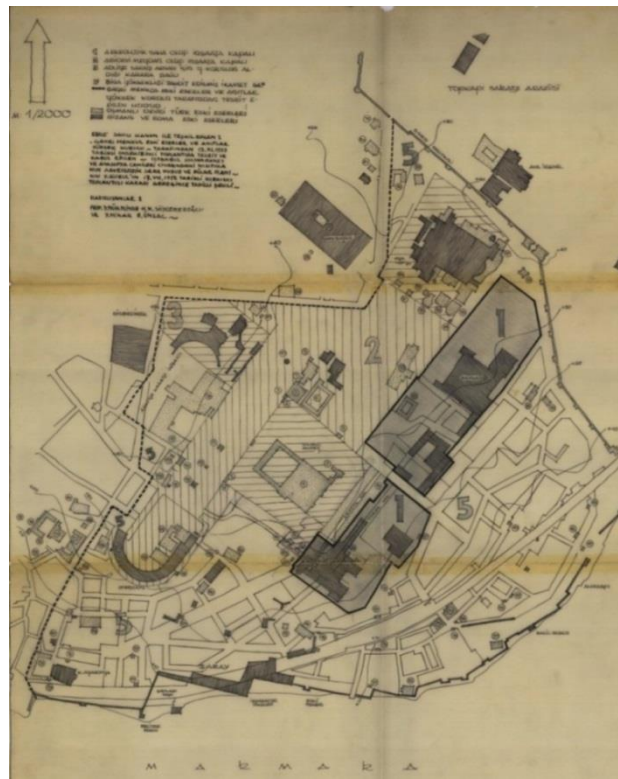
Figure 3.14 Istanbul, Sultanahmet, the sketch of the decision no. 2740 of 20.03.1965 by GEEAYK
(the decision no. 2740 of 20.03.1965 by GEEAYK)

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[315] The sub-region 1 included the area covering the ruins of the Great Palace and the Senate Building: designated as an 'archaeological area' (*arkeolojik saha*), it was closed to construction. Sub-region 2 included the area covering the square between Hagia Sophia and Sultanahmet Mosque and was defined as a 'monumental square' (*abidevi meydan*) and also closed to construction. Sub-region 3 was defined by the note of the GEEAYK as the Sultanahmet Courthouse Land. The sub-region 4 included the area within the Walls of the Topkapı Palace. Sub-region 5 was defined as a residential area with limited building height. Decision no. 2740 of 20.03.1965 by the GEEAYK.

As mentioned above, the Great Istanbul Metropolitan Plan Bureau was established in 1966. At a time when no new socio-economic research concerning the city was available, the Bureau had to prepare two alternatives for a 1/25,000 scale Master Plan in 1968. The proposals were submitted to the State Planning Organization by the Ministry of Development and Housing. With the adoption of one of two alternatives, in 1969, new studies were started to assess the implications of this plan[316]. In 1971, the Great Istanbul Master Plan Report (*Büyük Istanbul Nazım Plan Raporu*) was prepared, and a new plan proposal at 1/25,000 was drawn up. Only the first two of the five basic surveys were actually used to finalize the plan[317]. This plan determined the area of the Topkapı Palace and Sultanahmet as the Archaeological Park. Neighborhoods still maintaining their urban characters like Kumkapı and Alemdar were to be protected. However, neighborhoods that had lost their historic character due to fires and urban regulations (e.g. Hocapaşa), were opened up to new constructions. However, the plan was not approved by the Plan Committee[318].

With the rise of the tourism in the late 1970s and the growing interest in historical sites, the Ministry of Tourism and Publicity began to be involved in the conservation planning process of the Sultanahmet area. After the studies in Cinci Square and Soğukçeşme Street, the Istanbul Tourism Bank prepared 'The Project for the Development of the Historic Environment of Sultanahmet and Its Tourism Assesment' (*Sultanahmet Tarihi Çevresi ve Turizm Değerlendirme Projesi*) (Figure 3.15) to evaluate the potential of Sultanahmet and its surroundings. The project

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[316] These studies included the 'industrial structure, labor and settlement survey' (*sanayi bünyesi, işgücü ve yerleşme etüdü*), 'development and population projection survey' (*gelişme ve nüfus projeksiyonu etüdü*) on a regional scale, 'infrastructure and social equipment survey' (*altyapı ve sosyal donanım etüdü*), transportation survey (*ulaşım etüdü*), tourism and recreation survey (*turizm ve rekreasyon etüdü*). These studies, which were considered as the beginning of a planning process, were conducted between 1969-1971.
[317] Tekeli 2013, p. 263.
[318] This plan was submitted for revision to the Plan Committee. The committee did not find the analyses of the plan scientific enough, and did not approve the plan: Tekeli 2013, pp. 264-267; Bilsel 2016b, pp. 530-531; Aykaç 2017, pp. 126-127.

proposed a touristic function for the historical buildings. Thus, the houses in Soğukçeşme Street and the Sultanahmet Prison were to be transformed into accommodation facilities[319]. This project also suggested that the *arasta* under the Sultanahmet Mosque be transformed into tourist shops and the archaeological site to the south to be exhibited. The implementation of the project was stopped with the 1980 military coup[320].
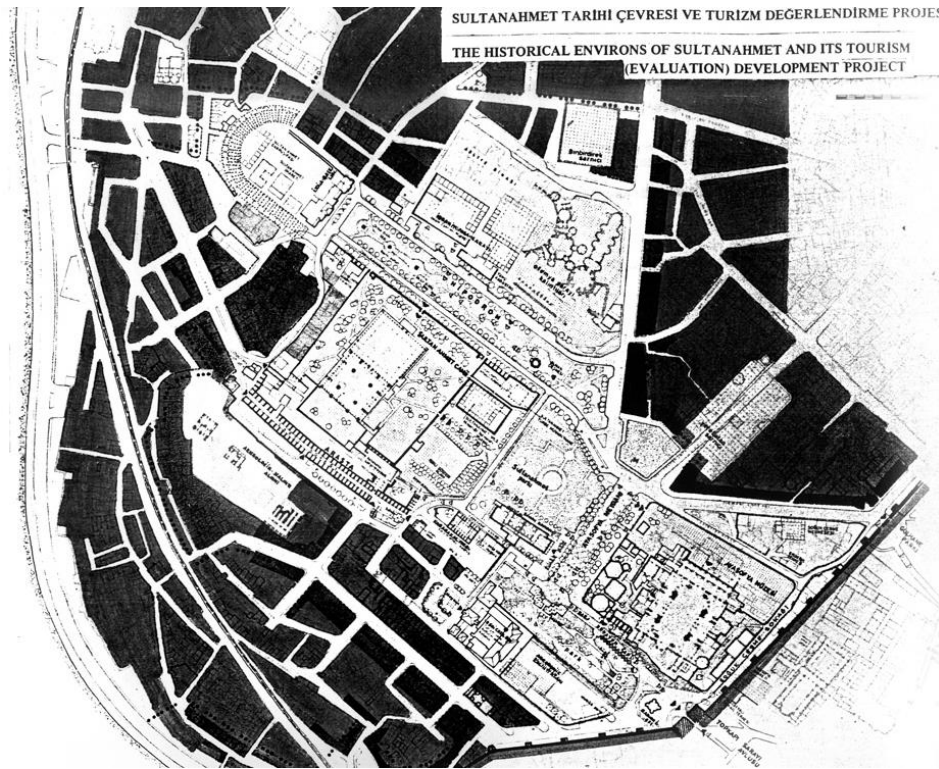
Figure 3.15 Istanbul, the Project for the Development of the Historic Environment of Sultanahmet and Its Tourism Assesment (http://epamimarlik.com/en/proje/sultanahmet-ve-cevresi-duzenleme-projesi, last accessed on 11.04.2019)

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[319] Also, the shops on the east of Hagia Sophia were to be rented out as coffee houses and souvenir shops. The Hürrem Sultan Bath was to be reopened, in the traditional Turkish bath style.
[320] Further, the project proposed the pedestrianization of Bab-ı Hümayun Street, the Hagia Sophia Square, and Hippodrome/Sultanahmet Square. Aykaç 2017, p. 214; http://epamimarlik.com/en/proje/sultanahmet-ve-cevresi-duzenleme-projesi (last accessed on 11.04.2019)

3.2.2.4   The Global City Period (1980-2002)

In 1982, another project on the reconstruction of the *Arasta* of Sultanahmet was prepared. The project also recommended the excavation of the mosaic courtyard and the creation of a mosaic museum at the southeastern end of the Arasta (Figure 3.16). However, the 1st Regional Conservation Council of Istanbul requested the revision of the project[321]. As mentioned above, in 1982, in accordance with the Tourism Incentive Law no. 2634, the Sultanahmet Area was declared a 'tourism center' (*turizm merkezi*) (Figure 3.17). The mosaics, which were initially planned to be relocated, were left in-situ. After five years, the Mosaics of the Great Palace Museum was reopened in 1987[322].
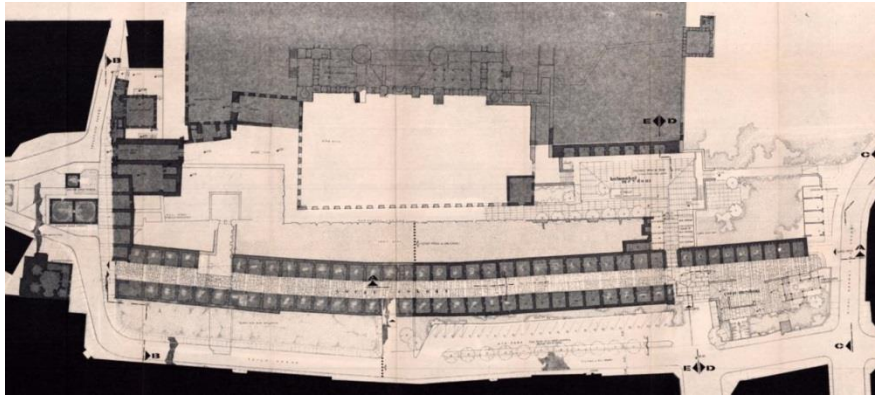
Figure 3.16 Istanbul, the Istanbul Tourism Bank Reconstruction Project for Sultanahmet Bazaar, 1982 (Decision no. 1012 of 30.12.1984 by Istanbul Regional Conservation Council)

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[321] The 1st Regional Conservation Council of Istanbul was founded after the enactment of the Law No. 2863 in 1983 as a local decision-making body for conservation works in Istanbul. For the revision of the project, see Decision no. 1012 of 30.12.1984 by 1st Regional Conservation Council of Istanbul.

[322] Aykaç 2017, p. 225.
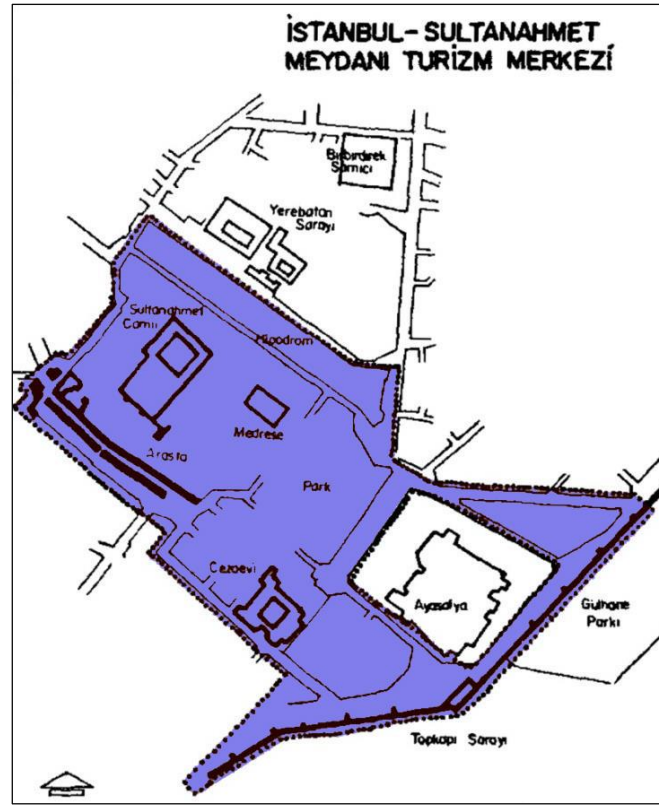
Figure 3.17 Istanbul, the boundaries of the Sultanahmet Tourism Center (Aykaç 2017, Figure 63)

In 1990, the 1/5000 Scale Istanbul Historical Peninsula Master Plan (*İstanbul Tarihi Yarımada Koruma Amaçlı Nazım İmar Planı*) was prepared by the architect and planner, Gündüz Özdeş (Figure 3.18). The plan set out to give this place a national and international profile through the conservation of natural, historical and cultural features of the Historical Peninsula. The emphasis on exhibiting the city on a larger scale coincided with the vision of the 'world city' as adopted by the municipal administration of that period[323]. In spite of some controversial decisions

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[323] The area within the Imperial Walls would be planned as a recreation area for tourists. The area between the sea walls and the Sultanahmet Mosque was determined as an area to be reserved for accommodation facilities. The Palace of Justice would be reused as a cultural or touristic facility. A market place or a multi-storey car park was proposed for the ground level of the Basilica Cistern. The plan also proposed a multi-storey car park in front of the Sultanahmet Prison, an area which was previously closed to new constructions. Also, new touristic facilities were encouraged.

regarding the extremely important archaeological remains, the 1st Regional Conservation Council of Istanbul approved the master plan in 1991[324].

Figure 3.18 Istanbul, 1990 Historical Peninsula Conservation Master Plan (Istanbul Metropolitan Municipality 2003, map 2-4)

The most striking feature though of the 1990 plan decisions was the rating of the conservation zone in the planning approach[325]. The 1/500 scale Eminönü Implementation Development Plan (*Eminönü Uygulama İmar Planı*) was approved in 1993, and the 1/1000 scale Fatih Implementation Development Plan (*Fatih Uygulama İmar Planı*) was approved in 1994. Both plans were prepared in accordance with the 1/5000 scale master plan of 1990. However, as a result of the lawsuit filed by the Chamber of Architects Istanbul Branch against the 1/5000 scale

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[324] Decision no. 1592 of 07.02.1990 by 1st Regional Conservation Council of Istanbul; Decision no. 3099 of 30.10.1990 by 1st Regional Conservation Council of Istanbul.

[325] Within the framework of interaction with the conservation site, three levels of conservation zones were determined, depending on the importance and intensity of structures.

plan in 1991, the plan was canceled[326]. Moreover, in 1992, an electric tram line was started up between Sirkeci and Aksaray. The vibration created by the trams passing through the Sultanahmet area and its impact on the historical buildings, especially the Basilica Cistern, has been discussed for many years[327].

Until 1995, then, the Sultanahmet Area remained defined as an 'Archaeological Park'. Yet the Historical Peninsula as a whole was never determined as a conservation area. On 12.07.1995, with the decision no. 6848 of the 1st Regional Conservation Council of Istanbul, the area of the Topkapı Palace was designated as a 'first-degree archaeological conservation site' (*1. derece arkeojik sit alanı*), while Sultanahmet-Cankurtaran was designated as an 'urban and archaeological conservation site' (*kentsel ve arkeolojik sit alanı*). All the remaining areas in the Walled City were designated as 'urban and historical conservation sites' (*kentsel ve tarihi sit alanı*) (Figure 3.19). The transition conditions for the region were also determined on 02.08.1995[328].

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[326] The most important reason that led to the lawsuit by the Chamber of Architects Istanbul Branch was a weakness in the decision-taking concerning the conservation of the underground cultural assets, since the plan decisions were produced without a survey and with no detailed listing for the whole area, and no proposals for excluding the areas needing to be conserved. The expert report stated a conflict between the purpose of the plan and the plan decisions. Indeed, if the plan decisions were to be implemented, it was claimed that an irreversible loss would occur in terms of the silhouette of the Historical Peninsula, archaeological resources, historical texture, and cultural values. The plan was thus cancelled by a court decision in 1994: Istanbul Metropolitan Municipalty 2003, pp. 2-47-2-53.

[327] T1 Kabataş-Bağcılar Tramvay Hattı (n.d.)https://www.metro.istanbul/Hatlarimiz/HatDetay?hat=T1 last (accessed on 15.16.2019); Yerebatan ile Tramvay Karşı Karşıya, (31.01.2011), https://www.ntv.com.tr/turkiye/yerebatan-ile-tramvay-karsi-karsiya,TGtyyC2_H0qONeVgyuPmew (last accessed on 15.06.2019)

[328] The Metropolitan Municipality of Istanbul 2003, pp. 54-55; Ahunbay 2011, p. 100; Dinçer *et. al.* 2011, pp. 36-37, 74-75.
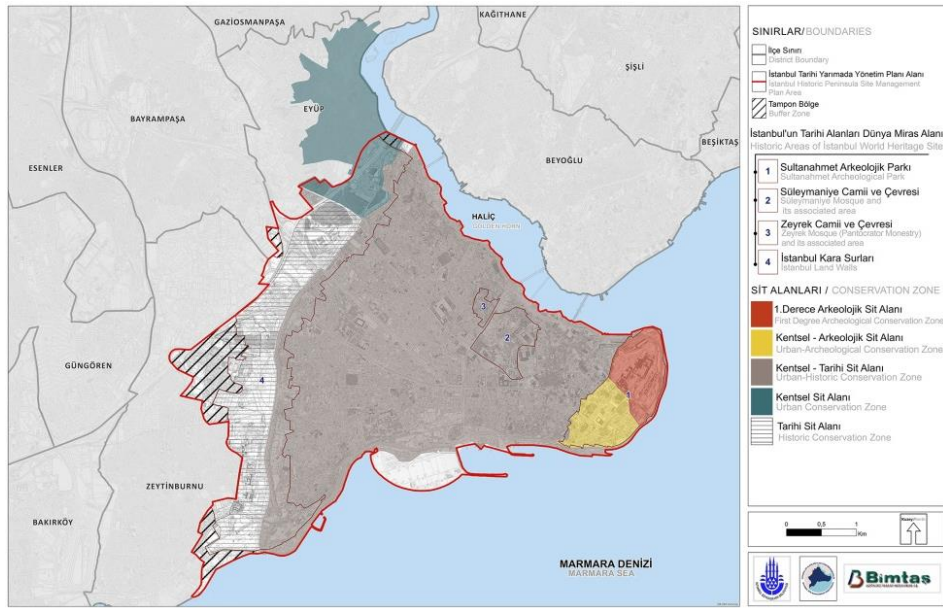
Figure 3.19 Istanbul, the Conservation Areas of the Historic Peninsula
(http://www.alanbaskanligi.gov.tr/img/analitik/sit_alanlari_41.jpg last accessed on 11.04.2019)

After the declaration of the Historical Peninsula conservation area, the Metropolitan Municipality renewed its 1/5000 Scale Historical Peninsula Conservation Master Plan (*Tarihi Yarımada Koruma Amaçlı Nazım İmar Planı*) and submitted it to the Municipal Council on 02.04.1998. However, the plan was withdrawn to be re-evaluated in terms of disaster risks, following the great Marmara earthquake in August 1999[329].

3.2.2.5   The Period of Conservation, Renewal and Tourism Activities (2002-Present)

The 1/5000 scale Historical Peninsula Conservation Master Plan was resubmitted to the Municipal Council on 26.05.2000, but the Council returned the plan as most of the historical buildings and monuments were not included in it[330]. The 1/5000 scale Historical Peninsula Conservation Master Plan and 1/1000 scale Eminönü

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[329] The Metropolitan Municipality of Istanbul 2003, p. 54.
[330] The Metropolitan Municipality of Istanbul 2003, pp. 58-59.

and Fatih Conservation Implementation Plans (*Eminönü ve Fatih Koruma Amaçlı Uygulama İmar Planları*) were approved and issued on 26.01.2005. The Hagia Sophia, Sultanahmet, and Cankurtaran regions were designated as the '1st-degree conservation area' (*birinci derece koruma alanı*)[331], and the Küçük Ayasofya neighborhood was designated as a residential area. It was wholly canceled in 2009[332]. The archaeological park boundaries were minimized in both the plans. Only the Church of Hagia Euphemia and the Palaces of Antiochus and Lausus were determined as archaeological exhibition areas. In the Sultanahmet Archaeological Park, as declared as such by the decision of the GEEAYK of 1953, the areas where new constructions were previously prohibited, such as the Staircase Tower ruins and the upper part of the Great Palace Mosaic Museum, were identified as socio-cultural facility areas in the new plans[333].

In addition, 1/5000 and 1/1000 scale Master Plans for the Suleymaniye, Barbaros Houses and Sultanahmet Tourism Centers (*Süleymaniye, Barbaros Evleri ve Sultanahmet Turizm Merkezleri Nazım İmar Planı*) were suspended just after the approval of the Historical Peninsula Conservation Master Plan. The section of Archaeological Park, which remained within the boundaries of the Sultanahmet Tourism Center, was to function as an 'archaeological park and exhibition area' (*arkeolojik park ve sergileme alanı*) in the Historical Peninsula Conservation Master plan. On the other hand, in the Tourism Centers Master Plan, the area was designated as an 'Archaeological Park, Tourism and Culture Facility Area' (*arkeolojik park, turizm ve kültürel tesis alanı*). The Chamber of Architects Istanbul Branch again filed a lawsuit with the request for the cancellation in this plan. In the meantime, archaeological excavations and construction activity began

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[331] This master plan was intended to solve the conservation problems by creating zones on the base of conservation grades and determining special provisions for these zones. Three different conservation zones were established, and the '3rd-degree conservation zones' (*üçüncü derece koruma alanı*) were divided into two, as A and B sub-zones.

[332] The Chamber of Architects Istanbul Branch filed a lawsuit requesting the cancellation of the plan.

[333] Dinçer *et. al*. 2011, p. 37.

for the Four Season Hotel in the area where the Sultanahmet Tourism Center was located, while the lawsuit process was ongoing. In 2006, the 6th Agency of the State Council (Danıştay 6. Daire) decided to stop the execution of construction; following this decision, both the construction of the hotel and the archaeological excavation came to a halt in 2007. The new plan of this area is now being prepared by the Ministry of Culture and Tourism, together with the Metropolitan Municipality of Istanbul, and the process still continues[334].

In addition to the planning activities, 22 renewal zones were identified in the Historical Peninsula with the Renewal Law enacted in 2005. Among these, the Nişancı Sultanahmet District includes the area of Küçük Ayasofya and the residential area to the south of the Sphendone. The 1st Renewal Area Conservation Council for the Cultural Property of Istanbul (Istanbul 1 Numaralı Yenileme Alanları Kültür Varlıkları Koruma Kurulu) is now the body responsible for the renewal areas in Sultanahmet[335].

The Istanbul Historic Peninsula Site Management Plan (*Istanbul Tarihi Yarımada Yönetim Planı*) was approved by the Metropolitan Municipality of Istanbul Council on 16.12.2011, with the decision no. 2896[336]. The vision of the plan was 'to protect the outstanding universal value of the historic peninsula by protecting its rich historical background, preserving its liveliness, producing and passing on its socio-economic, spatial and cultural identity to the future'[337]. In 2014, it was decided to revise the Management Plan[338]. The revised management plan was finalized in

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[334] Decision no. 11103 of 13.11.2009 by the State Council; Dinçer *et. al*. 2011, pp. 126-128.
[335] Dinçer *et. al*. 2011, pp. 129-131.
[336] Turkey received a warning from UNESCO with regard to the lack of a management plan for Istanbul and the implementation of renewal around the Suleymaniye Complex and the construction of the Golden Horn bridge. These issues could put in risk the place of Istanbul in the World Heritage Sites designation, as organized by UNESCO. "Historic Areas of Istanbul, Turkey", 01.06.2010, whc.unesco.org/document/103459andtype=doc (last accessed on 04.06.2019).
[337] İstanbul Tarihi Alanları Alan Başkanlığı 2018, pp. 20-21.
[338] Following the approval of the Management Plan in 2011, the Historic Peninsula Conservation Plans were approved, with changes in the boundaries, institutional and legal-administrative structure of the site. Also, problems had emerged for the implementation of the Management Plan of 2011.

2018. In the revised Management Plan, the integration of planning and implementation activities in the Historical Peninsula, the improvement of the quality of life by the means of conservation, and the preparation of a Master Plan of the City Walls were all determined as the strategies of 'the Theme of Conservation and Planning'[339].
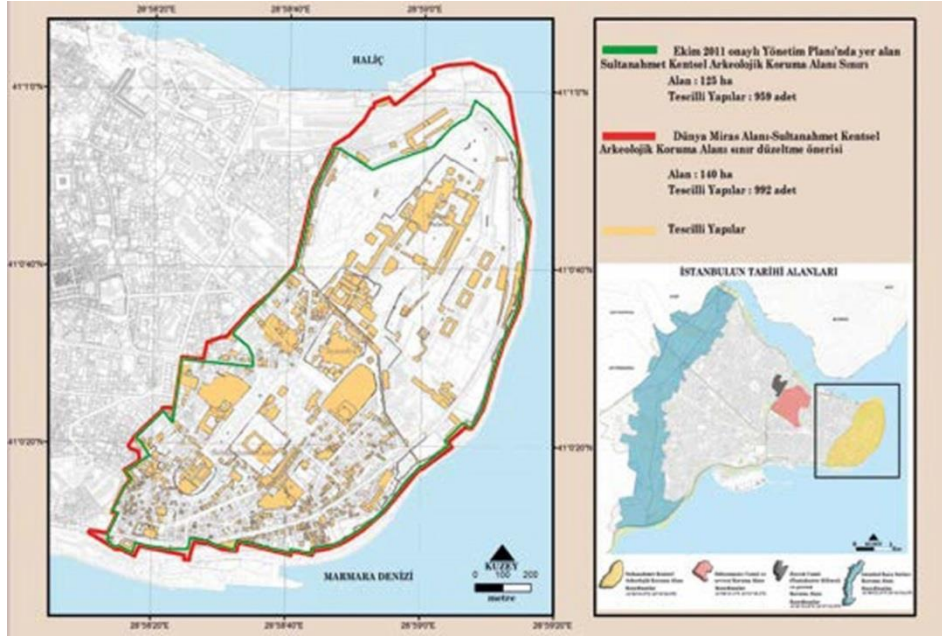
Figure 3.20 Istanbul, Sultanahmet, management area boundary change in Sultanahmet Archaeological Park (İstanbul Tarihi Alanları Alan Başkanlığı 2018, Figure 5)

During the six years after the approval of the 2005 conservation plan, the Historic Peninsula was the subject of major projects in the history of the Turkish Republic, and at the same time, the speed of both restoration and new constructions increased. Therefore, with the decision no. 4728 taken by the 4th Regional

These matters were the main determinants of the revision process. The Conservation Master Plan was approved in December 2011, and the Conservation Implementation Plan was approved in October 2012. When the Management Plan was approved in October 2011, and since the Historic Peninsula did not have conservation plans, the actions in the Management Plan are defined for the implementation of the plan in such a way as to assume the task of the plan. This created a challenging situation that exceeded both the power and responsibility of the Historic Areas of Istanbul Site Directorate and the purpose of the Management Plan to resolve. These were the main reasons for the revision process. İstanbul Tarihi Alanları Alan Başkanlığı 2018, pp. 23-24.

[339] İstanbul Tarihi Alanları Alan Başkanlığı 2018, pp. 258-297.

Conservation Council of Istanbul on 1.08.2011, a 1/5000 scale Fatih District Historic Peninsula Conservation Master Plan (*Fatih İlçesi Tarihi Yarımada Koruma Amaçlı Nazım İmar Planı*) was approved with some amendments. Then, with the decision no. 788, a 1/1000 scale Fatih District Historical Peninsula Conservation Implementation Plan (*Fatih İlçesi Tarihi Yarımada Koruma Amaçlı Uygulama İmar Planı*) was approved on 25.07.2012[340]. The Sultanahmet Area was basically conceived of as residential, accommodational, touristic, commercial, and cultural areas (Figure 3.21)[341].

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[340] İstanbul Tarihi Alanları Alan Başkanlığı 2018, pp. 24-25.

[341] When the differences in the plan decisions of the 2005 and 2012 plans are examined, it can be seen that, in the former, some building blocks in Cankurtaran were designated as residential+accommodational area, while part of the Sirkeci Railway Station, Old Sultanahmet Prison/Four Seasons Hotel and some building blocks close to the coast of Cankurtaran were designated as tourism area. In the plan dated 2012, the residential+accommodational area was extended from its 2005 limits to include Aksakal Street and the Küçük Ayasofya neighborhood. The building blocks north of the Küçük Ayasofya Mosque were to be used for accommodation purposes. The building blocks in the Binbirdirek neighborhood, to the south of the Divanyolu (Mese), were transformed into '2nd-degree commercial area' (*ikinci derece ticaret alanı*), which was open the touristic purposes. The designation of the '2nd degree commercial area', which was not given to the Cankurtaran-Küçükayasofya region in the 2005 plan, was included in the 2012 plan. İstanbul Tarihi Alanları Alan Başkanlığı 2018, p. 146; Decision no. 399 of 6.01.2005 by 1st Regional Conservation Council of Istanbul.

Figure 3.21 Istanbul, Sultanahmet, 1/1000 Scale Conservation Implementation Plan (İstanbul Tarihi Alanları Alan Başkanlığı 2018, map 31)

Besides these plans, and in accordance with the additional 16th article of the Law no. 3194 on Development, a 'building amnesty', namely '*İmar Barışı*', was issued in 2018[342]. In the Sultanahmet area, the regions west of *Sur-i Sultani*, southeast of Hagia Sophia and to the south and west of the Sultanahmet Mosque, i.e., the Alemdar, Cankurtaran, and Küçükayasofya neighborhoods, are included in the amnesty (Figure 3.22).

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[342] This amnesty includes the structures built before 31 December 2017. All buildings, except for structures in property owned by third parties and by states which were designated as social areas, can benefit from the amnesty. İmar Barışı, https://imarbarisi.csb.gov.tr/sss (last accessed on 07.08.2019)

Figure 3.22 Istanbul, Sultanahmet, the 'building amnesty' area

When other projects, other than the planning activities, are examined, it is seen that the Sultanahmet was frequently the subject of projects throughout its different areas. Thus, there is the stage structure on the remains of the Palace of Lausus, the conservation of the Church of Hagia Euphemia, and the restoration of the Boukoleion Palace. In 2009, an illegal stage structure was established by the Fatih Municipality on the remains of the Palace of Lausus (Figure 3.23), without the knowledge and permission of the relevant Conservation Council. The 4th Regional Conservation Council of Istanbul thus decided to remove the stage several times between 2009 and 2018. However, so far, the Fatih Municipality has not taken any action to fulfill the requirements of these decisions. The Istanbul Branch of the Association of Archaeologists (Arkeologlar Derneği İstanbul Şubesi) is conducting a petition campaign to remove the stage from over the remains of the Palace of Lausus[343].

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[343] Decision no. 6257 of 23.05.2018 by the 4th Regional Conservation Council of Istanbul. Lausus Sarayı Özgür Olsun, https://www.arkeologlardernegist.org/aciklama.php?id=33 (last accessed on 25.05.2019).

Figure 3.23 Istanbul, Sultanahmet, the stage and seating rows on the remains of the Palace of Lausus (2018)

The Palace of Antiochus and the Church of Hagia Euphemia were partially demolished in 1939 due to the construction of the Sultanahmet Courthouse. After the Court House was evacuated in 2011, the Vehbi Koç Foundation applied to the Ministry of Culture and Tourism to sponsor the conservation activities to be carried out. With the permission of the Ministry in 2013, conservation works were started under the control of the Directorate of Surveying and Monuments. The conservation of the wall paintings is in progress. When the conservation of the wall paintings is finished, a protective shelter will be built to protect the frescoes (Figure 3.24), and the area will be opened to visitors as part of the Museum of Turkish and Islamic Art[344].

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[344] Akyürek 2017, p. 15.
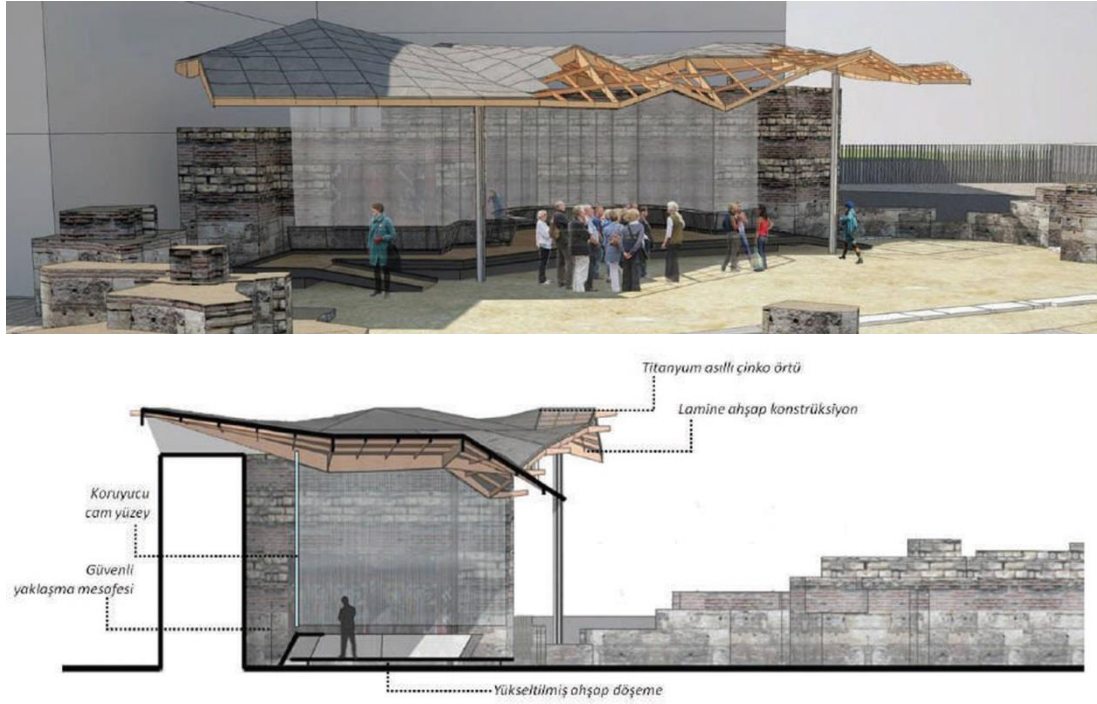
Figure 3.24 Istanbul, Sultanahmet, proposal for a protective shelter covering the frescoes of the Church of Hagia Euphemia (Akyürek 2017, p.16)

The Municipality of Fatih is authorized to accomplish the restoration of Boukoleion Palace, the property of which belongs to the Metropolitan Municipality of Istanbul. The Boukoleion Palace Restoration Project was approved by the 4th Regional Conservation Council of Istanbul in 2018. The work will be executed by the Directorate of Construction of the Metropolitan Municipality of Istanbul. Within the scope of the project, consolidation, integration, and repair works will be carried out. An elevator to the upper levels of the palace and a wooden walkway on the vestiges of the palace are planned to make the archaeological remains on the upper levels accessible (Figure 3.25)[345].

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[345] The Metropolitan Municipality of Istanbul 2018: https://www.ibb.Istanbul/News/Detail/34894 (last accessed on 25.10.2018)

Figure 3.25 Istanbul, Sultanahmet, Boukoleion Palace, restoration project proposals
(https://www.ibb.Istanbul/News/Detail/34894 last accessed on 25.10.2018)

3.2.3 Brief History of Archaeological Excavations in the Sultanahmet Area in the Republican Period

The early excavations in the city concentrated in the Sultanahmet area. The first excavations in the Republican period were carried out by the British Academy in the Hippodrome area in 1926. On behalf of the British Academy, Stanley Casson and David Talbot-Rice, with the permission of the Council of Ministers, made excavations in the area of the Hippodrome, where they found the sections of its

upper structures and remains of the Baths of Zeuxippus in 1927-1928[346]. Another important excavation in the Sultanahmet area was carried out in the Great Palace area. The most extensive surface research of the Great Palace was published in 1934 by Ernst Mamboury and Theodor Wiegard. Then, the first excavations were carried out by James Housten Boxter between 1935 and 1938 and by David Talbot-Rice between 1951 and 1954[347]. To the southwest, under the Sultanahmet Mosque *Arasta* and next to the infrastructure previously documented by Mamboury, a mosaic-paved peristyle and surrounding areas were brought to light. Thus, the first data on the decoration of the palace was obtained[348]. After the excavation and conservation studies, the mosaics were arranged to be exhibited in the museum, and in 1953 the Great Palace Mosaics Museum was opened to visitors[349].

Following the transformation of Hagia Sophia into a museum in 1935, the archaeological research and excavations in Hagia Sophia were initiated by Alfons Maria Schneider. In the first excavations in front of the western façade of the building, many architectural elements belonging to the entrance of the portico of the Theodosian Hagia Sophia[350] were found. Near the Hagia Sophia excavation, Schneider also discovered the frescoed walls of the Church of Euphemia, where he excavated and uncovered the remains of the Palace of Antiochus[351].

When the excavations in the area of the Topkapı Palace are examined, it can be seen that the most important archaeological vestiges in the main structure of Topkapı Palace are the remains of a three-aisled basilical church, unearthed in front of the Divan of the Topkapı Palace in the 1937 excavations by Aziz Ogan[352].

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[346] Casson 1928, p. 13; 1929, p. 28; Dalgıç 2010, pp. 131-132.
[347] Bayülgen 2010, p. 87.
[348] Tablot-Rice 1958, p. 2-12.
[349] Büyük Saray Mozaikleri Müzesi, https://ayasofyamuzesi.gov.tr/tr/content/b%C3%BCy%C3%BCk-saray-mozaikleri-m%C3%BCzesi (last accessed on 22.07.2019).
[350] For Hagia Sophia, see below pp. 152-156.
[351] Schneider 1941, pp. 295-298.
[352] Ogan 1940, p. 327; Tezcan 1989, pp. 26-27.

Otherwise, no extensive excavations could be carried out inside the Topkapı Palace. Only small-scale building remains, or wall fragments and the carrier architectural vestiges were found down until the 1970s. In contrast, during the excavations carried out by Muzaffer Ramazanoğlu to the south of Hagia Eirene, the remains of a building identified as the Sampson Hospital were unearthed[353].

In 1951, in the construction of the Sultanahmet Courthouse, the Palace of Antiochus, a large complex consisting of centrally planned structures surrounding semicircular portico and dating from the early 5th century, was uncovered during the excavations made by Rüstem Duyuran. It was also understood that the Church of Hagia Euphemia, partially opened in 1942 by the German Archaeological Institute and the Istanbul Archaeological Museums, had been formed by the transformation of the main structure of the Palace of Antiochus. Near the Palace of Antiochus, some of the elements of the foundation structure and the infrastructures of the Hippodrome were found in-situ[354]. As a result of these excavations, the area between the Palace of Antiochus and the Mese, including partially uncovered archaeological remains defined as the Palace of Lausus, was fully opened in 1964: a room with a circular hall and an apsidial hall belonging to this palace were found. In addition to this, the shops flanking the Mese were discovered[355].

It is worth noting that, during the excavations of the Great Palace, the Commission for the Preservation of Monuments decided to rebuild the Boukoleion Palace because it was about to collapse after being exposed to the weather. However, the entrance of the Palace was damaged during the demolition of the 'parasitic structures'. Thus the rebuilding work has been ceased, and the entrance of the palace was left in its damaged state[356].

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[353] Ramazanoğlu 1946, p. 12; Tezcan 1989, p. 27.
[354] Duyuran 1952, p. 26; 1953, pp. 75-77.
[355] Dolunay and Naumann 1964, pp. 20-21.
[356] Ricci 2013, pp. 63-64; Aykaç 2017, p. 198; Freely and Çakmak 2017, p. 50.

Between 1963-1965, Nezih Fıratlı and Wolfram Kleiss excavated the area of the Church of Theotokos Chalkopretia (*Acem Ağa Mescidi*). They identified an atrium, the south aisle of the church, the northern wall of the narthex, an octagon baptistery, and a single plain basket capital[357].

Excavations were conducted by Feridun Dirimtekin in 1958 around Hagia Eirene, to complete the previous excavations. During the work to the northeast of the church, a rounded structure and a gate connecting this structure with the church were revealed. This structure was defined as the *Skeuphylakion* of the church. During the work to the south, the section of the church from the middle of its atrium to its western façade was brought to light[358].

In 1973, during the rescue excavations carried out in the construction of the annex building to the Istanbul Archaeological Museums located in the first courtyard of Topkapı Palace, an urban section consisting of some buildings belonging to the Late Antique Period and the streets between them was unearthed. This excavation provided important data on the layout of Byzantium[359].

The more recent excavations were also conducted within the Great Palace. The excavations started in 1997 in the southwestern part of Hagia Sophia. This area could not be explored in the earlier periods due to the existence of the College of Sciences, which was burned down and destroyed in 1933, and the Sultanahmet Prison, which remained in use until the 1980s. When the excavation started as a part of the conversion of Sultanahmet Prison into a hotel, several Byzantine remains were found among the foundations of the Ottoman buildings. The Chalke, the monumental gate of the Great Palace into the Augusteion, and opus sectile

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[357] Kleiss 1965, p. 157; Mathews 1971, pp. 28-33; Müller-Wiener 2001, p. 77.
[358] Dirintekin 1962, pp. 169-173; Tezcan 1989, p. 142.
[359] Fıratlı 1973, p. 23; Tezcan 1989, pp. 141-142; Bayülgen 2011, pp. 88-89.

mosaic floor remains were found under the remains of the College of Sciences; the infrastructure of this had been discovered by Wiegand and Mamboury[360].

3.2.4 Currently Effective Planning Decisions

In this section, the currently effective decisions of the plans will be examined in order of plan scale. These plans constitute the Tenth Development Plan of Turkey, the Turkey Tourism Strategy, the Istanbul Regional Plan, the Environmental Plan of Istanbul, the Transportation Master Plan of Istanbul, the Istanbul Historic Peninsula Site Management Plan, and the Conservation Master Plan and the Conservation Implementation Plan of Historic Peninsula.

3.2.4.1 The 2014-2018 10th Development Plan

The 10th Development Plan (*Onuncu Kalkınma Planı*) was prepared by the Ministry of Development in 2013[361]. The priority program for Istanbul in the 10th Development Plan is to transform the city into an international financial center. Concerning cultural heritage, its conservation and development, whilst ensuring social integrity grounded in 'national culture' and common values, were included under the theme of 'qualified people, strong society'. Accordingly, decisions were taken to strengthen relations with countries with a common historical background and to conserve cultural heritage to contribute to tourism[362]. It can thus be suggested that, as mentioned in chapter 2, cultural heritage is considered from an economic point of view in formulating state policies.

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[360] Pasinli (2000, p. 96; 2001, pp. 47-52; 2002, pp. 10-18; 2003, pp. 7-9); Bayülgen 2011, p. 89.
[361] The objectives of the 10th Development Plan for 2014-2018 are still valid, as the 11th version has not as yet been prepared.
[362] Kalkınma Bakanlığı 2013, pp. 44-46.

3.2.4.2   The 2023 Turkey Tourism Strategy

The Turkey Tourism Strategy (*Türkiye Turizm Stratejisi*) was prepared for the period 2007-2023 by the Ministry of Culture and Tourism. According to the Action Plan of the Strategy, congress and fair tourism (*kongre ve fuar turizmi*) was seen as a priority for Istanbul[363]. Referring to the Turkey Tourism Strategy schematic plan (Figure 3.26), urban tourism and cultural tourism in Istanbul were added to mentioned-above priority[364]. The upgrading of museums to international standards, the restoration of historical monuments and historical sites, the provision of refreshment areas at tourist attraction points, the correction of deficiencies in infrastructure and superstructure, and the designing of direction signs and information panels were also determined to be mandatory to support urban and cultural tourism[365]. It can be seen that, once again, cultural heritage is considered largely from an economic point of view as to how it contributes to tourism.

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[363] Enlarging the fairs in the city and promoting them to attract investors were decided to be compatible with the need to support congress and fair tourism.
[364] The Ministry of Culture and Tourism 2007, p. 37.
[365] The Ministry of Culture and Tourism 2007, pp. 33-34.
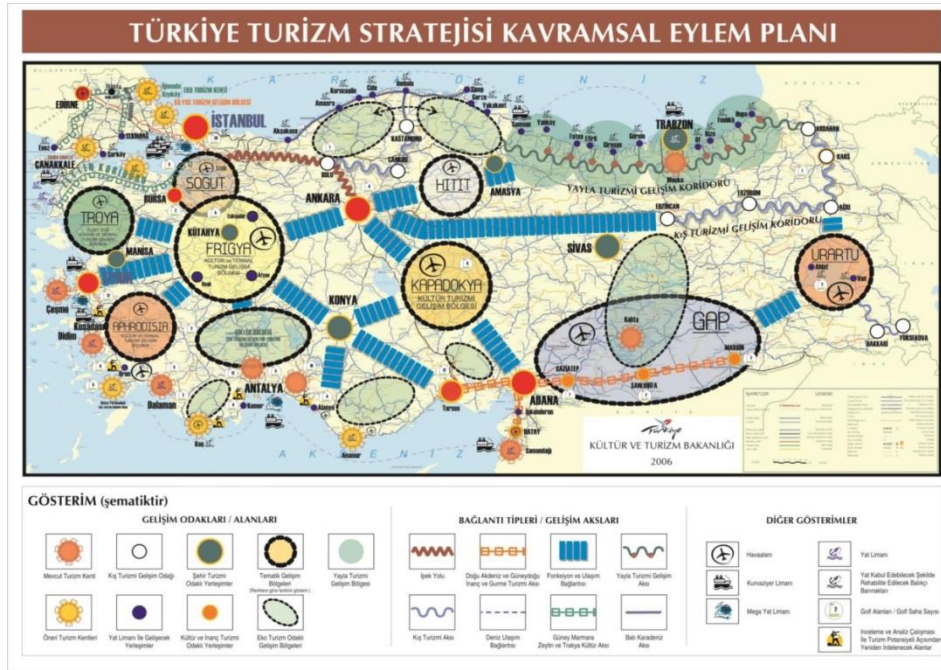
Figure 3.26 Turkey Tourism Strategy Action Plan
(https://www.ktb.gov.tr/Eklenti/906,ttstratejisi2023pdf.pdf?0 last accessed on 18.08.2019)

3.2.4.3   The 2014-2023 Istanbul Regional Plan

The 2014-2023 Istanbul Regional Plan (*Istanbul Bölge Planı*) was prepared by the Istanbul Development Agency as a strategic plan to determine the development of Istanbul economically. Concerning the conservation of cultural heritage, the priority of 'Conserved Istanbul memory and cultural heritage' was defined under the axis of 'Enjoyable, unique urban spaces and sustainable environment'. Two strategies have been identified under this priority. The first strategy of 'conservation of the elements of Istanbul's memory, such as tangible and intangible cultural heritage, within the historic urban landscape approach', aimed to safeguard cultural, social, and environmental values. The conservation of historical areas includes not only the registered sites and buildings as defined by the law, but also other aspects such as natural features, infrastructure, superstructure, contemporary constructions, open spaces, and gardens. Determination and conservation of the 'original identities' of the historical areas and reducing the pressures on them

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created by the economic policies and spatial decisions in Istanbul on them were also sought after[366].

The second strategy of 'conservation of historical areas and as living areas and ensuring the urban heritage to be adopted by public' is designed to conserve historical areas together with their inhabitants, to support the productive and sustainable use of these areas, to include the residents of Istanbul in projects and decisions in their areas, and to make information easily accessible for Istanbul residents[367].

3.2.4.4   The 1/100,000 Scale Environmental Plan of Istanbul

The 1/100,000 scale Environmental Plan of Istanbul (*Istanbul Çevre Düzeni Planı*) was prepared by the Metropolitan Municipality of Istanbul in 2009 as a spatial strategic plan. In the Environmental Plan, the use of urban-regional green areas and residential areas were endorsed for the Historical Peninsula (Figure 3.27). In addition, the Historical Peninsula was determined as a 'traditional center' and 'tourism center' in this plan. Accordingly, tourism activities and traditional commercial activities could be carried out in the Historic Peninsula. In terms of tourism, making Istanbul a world city by using its cultural tourism potential and ensuring the city is competitive in the world market with alternative tourism opportunities (instead of mass tourism) was aimed at[368].

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[366] İstanbul Kalkınm Ajansı 2014, p. 368.
[367] İstanbul Kalkınm Ajansı 2014, p. 369.
[368] The Metropolitan Municipality of Istanbul 2009, pp. 465-470.

Figure 3.27 Istanbul, the Historical Peninsula in the Environmental Plan
(http://www.planlama.org/index.php/haberler/guncelhaberler/1180-1100000-oelcekli-stanbul-cevre-
duezeni-plan-ve-plan-raporu last accessed on 18.08.2019)

3.2.4.5 The Transportation Master Plan of Istanbul

The Transportation Master Plan of Istanbul (*İstanbul Ulaşım Ana Planı*) was prepared by the Metropolitan Municipality of Istanbul in 2009[369]. As a solution to traffic congestion and transportation problems in the Historical Peninsula, two alternatives for transportation demand management have been proposed[370].

The first approach is to charge for entrance and exit to the Historic Peninsula. If the entrance fee to the Historic Peninsula is charged between 06:00 and 23:00, a 25% decrease in transit vehicles is foreseen. Also, there would be a proportional decrease in the emission, noise, and water pollution, which is also damaging to the cultural heritage within the Historic Peninsula[371].

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[369] The plans intend to meet the transportation demands of the people living in the city by establishing a sustainable transportation system that is compatible with the historical and cultural identity of the city, targeting accessibility, comfort, security, and reliability.
[370] The Metropolitan Municipality of Istanbul 2009, p. 338.
[371] The Metropolitan Municipality of Istanbul 2009, pp. 338-341.

The second approach, the 'celling system', requires dividing the Historic Peninsula into cells and making access to these cells via subsidiary roads. By this approach, the Sultanahmet area is considered as a cell. It can be reached from Kennedy Street, the main road on which all types of vehicles can pass. In the region itself, there exist roads that can be used by the vehicles of public transportation and public services and by pedestrians[372].

3.2.4.6   The Istanbul Historic Peninsula Site Management Plan

The Istanbul Historic Peninsula Site Management Plan (*Tarihi Yarımada Yönetim Planı*) was prepared by the Historic Areas of Istanbul Site Directorate in 2011 and revised in 2018. In the Management Plan, three strategies were determined in the theme of 'conservation and planning':

- the integration of planning and implementation activities in the Historical Peninsula,
- the preparation of a Master Plan of the City Walls,
- the improvement of the quality of life by the conservation of historic fabric[373].

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[372] The Metropolitan Municipality of Istanbul 2009, pp. 342-343.

[373] In accordance with the strategy of the integration of planning and implementation activities in the Historical Peninsula within the framework of conservation, five actions were determined: creating a database of studies, plans, projects and ongoing implementations on the Historical Peninsula, developing heritage impact assessment studies, preparing an urban design guide, integrating archaeological sites into urban life, preparing projects to determine and conserve the archaeological areas within the World Heritage Sites. In addition, an increase in the performance in conserving cultural assets was determined as the strategy in the theme of 'conservation and restoration'. In accordance with this strategy, six actions were determined: defining the principles of conservation and restoration projects, defining the professional competence and title in the field of conservation, scheduling the restorations of cultural assets, preparing emergency action plans for registered civil architecture examples, providing information for owners and users of any registered building and encouraging them to conserve their building, conservating monumental trees and historic gardens: İstanbul Tarihi Alanları Alan Başkanlığı 2018, pp. 258-297.

In addition, the improvement of the information infrastructure for the people living and working in the area was defined as a required action under the objective of raising awareness. Creative and innovative activities that will reveal the potential of heritage sites, identification of tour routes, and printing of promotional documents were also defined as actions concerning visitor management[374].

The main problems with the Sultanahmet Archaeological Park, according to the Management Plan, were enumerated as the insufficient use of the archaeological heritage, the unsuccessful adaptive reuse of the monuments, the inadequate knowledge of the World Heritage Site status, and the decrease in the number of people living in the Sultanahmet, Cankurtaran and Küçükayasofya neighborhoods. The solution was a plan dealing with the archaeological park and with the historic fabric of the Ottoman period separately. In the Sultanahmet district, the archaeological park was designed to conserve the Great Palace, Hagia Euphemia, and its environs, the Istanbul Archaeological Museums, and the remains of Gülhane Park. The archaeological park set out to emphasize that the Great Palace was a component in an indivisible complex, including the Boukoleion Palace and the Mosaics of Great Palace Museums, and to develop suitable methods to protect these archaeological remains. The Management Plan defined the area within the Imperial Walls (*Sur-i Sultani*) as a 'museum site' (*müzeler alanı*) of monumental historical buildings. In order to ensure the integrity of the different periods emphasized in the 'outstanding universal value', the plan became internally contradictory by considering the Byzantine and the Ottoman heritage separately[375].

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[374] İstanbul Tarihi Alanları Alan Başkanlığı 2018, pp. 258-297.
[375] Aykaç 2017, pp. 242-243.

3.2.4.7 The 1/5000 Scale Conservation Master Plan and 1/1000 Scale Conservation Implementation Plan

The 1/5000 scale Fatih District Historic Peninsula Conservation Master Plan (*Fatih İlçesi Tarihi Yarımada Koruma Amaçlı Nazım İmar Planı*) was approved in 2011, and the 1/1000 scale Fatih District Historical Peninsula Conservation Implementation Plan (*Fatih İlçesi Tarihi Yarımada Koruma Amaçlı Uygulama İmar Planı*) in 2012 (Figure 3.21). In both the two plan reports, the conservation of all cultural strata together as one was aimed at. However, the reports also prioritized the restoration of works belonging to the 'living upper culture layer', i.e., the Ottoman and Turkish heritage[376]. The 40 m altitude rule, which has been in force since the Prost plan, continues here too[377]. Also, if it is proved that there are no archaeological remains underground, underground parking area and basement floors can now be made[378]. However, this permit may lead to illegal excavation and the eradicating of archaeological remains. When the conservation zones (*koruma bölgeleri*) determined by the plans were examined, three-degrees of conservation zones were identified[379].

In the 1/1000 scale plan report, it is stated that the 'underground surveys' have great importance in terms of artifacts belonging to different civilizations other than the existing structures in the *Sur-i Sultani* region. On the other hand, these surveys may be harmful to the Topkapı Palace, and other buildings belong to the Palace,

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[376] The Municipality of Fatih 2012, pp. 168-169.

[377] By this, those buildings located on a ground level above 50 m altitude in the Historical Peninsula could not be taller than 9.5 m (2 floors), the buildings on ground between 40-50 m altitude could not be higher than 12.5 m (3 floors) and structures located below 40 m cannot be higher than 15.5 m (4 floors).

[378] The Municipality of Fatih 2012, pp. 164-165.

[379] 1st degree conservation zones include world heritage sites, archaeological sites, monuments, the *Sur-i Sultani* region, the Cankurtaran and Sultanahmet neighborhoods, and the sea walls. Renovation areas in the south of the Sultanahmet are not included in these zones. Outside *Sur-i Sultani*, new structures to be built in 1st-degree conservation zones cannot be higher than 9.5 m. Also, unregistered structures adjacent to the sea walls will be removed, and empty areas will be used as green areas.

which had great importance in the 'history of the Republic of Turkey'. Thus, only surface analysis can be made in this region[380].

In the 'medium-density residential + accommodational areas'[381], houses, house-hostels, small-scale hotels can be built. In addition, tourism agencies, bookstores, art houses, and libraries can be opened in these areas[382]. On the other hand, when Akbıyık Street, assigned to this function, is examined, it is seen that the street mostly consists of cafes. The plan report, however, does not state that cafes are allowed within the residential + accommodational area.

In the 'traditional commercial areas', traditional Turkish handicrafts shops, non-polluting small production units, and souvenir shops can be opened. In the '2nd-degree commercial areas', commercial and accommodational units for tourism are allowed. Also, it was decided to increase the number of accommodation facilities in accommodation areas[383]. The result of this last would seem to be that an intense accommodation function is being imposed on the region, to the detriment of the local inhabitants.

The 'archaeological exhibition and park areas' include the remains of the Palaces of Antiochus and Lausus in the Sultanahmet area. These buildings were designed as public spaces for the exhibition of the discovered remains after the

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[380] The Municipality of Fatih 2012, pp. 175-176.
[381] When the decisions regarding the functions are examined, it is seen that the functions are as follows: 'medium-density residential + accommodational area' (*Orta yoğunluklu konut ve konaklama alanı*), 'medium and high-density residential area' (*orta ve yüksek yoğunluklu konut alanı*), 'traditional commercial area' (geleneksel ticaret alanı), '2nd-degree commercial area' (*ikinci derece ticaret alanı),* 'accommodation area' (*konaklama tesis alanı*), 'tourism and cultural area' (*turizm ve kültür alanı*), 'social and cultural facilities '(*sosyal ve kültürel tesis alanı*), 'cultural facilities' (*kültürel tesis alanı*), 'educational facilities' (*eğitim tesisi alanı*), 'public parks, and recreation areas' (*parklar ve dinlenme alanları*), 'archaeological exhibition and park areas' (*arkeolojik sergileme ve park alanları*).
[382] The Municipality of Fatih 2012, pp. 283-297.
[383] The Municipality of Fatih 2012, pp. 293-299.

excavations[384]. No determination has been made regarding the quality or features of said exhibitions.

3.3   Byzantine Heritage in the Sultanahmet Area

In this section, the history of the buildings which were built and/or used in the Early Byzantine Period between the 4th and 7th centuries in the Sultanahmet Area (Figure 3.28) will be examined according to the order of their construction dates. First, the historical background of the buildings will be given briefly. Then, current physical features such as conservation status, current physical status, accessibility, and presentation status will be summarized. Each component of the Byzantine heritage in the Sultanahmet area has survey sheets in APPENDIX A; these sheets were prepared after the field studies and the meetings with the institutions. The survey sheets include the original and current uses of buildings, location of the structures, their conservation status, physical status, accessibility and presentation status, registration information and conservation decisions, responsible bodies, excavation histories and photographs of buildings.

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[384] The Municipality of Fatih 2012, p. 307.

The Byzantine Heritage in the Sultanahmet Area

Surviving Byzantine Buildings
Lost Byzantine Buildings
Other Buildings
(Monumental buildings area numbered from 1 to 15.)
Study Area

1- Topkapı Palace
2- İstanbul Archaeological Museum
3- Darphane-i Amire (the Ottoman Mint)
4- Zeynep Sultan Mosque
5- Sultan Ahmet Fountain
6- Firuz Ağa Mosque
7- German Fountain
8- The Bath of Hürrem Sultan
9- Tomb of Sultan Ahmet
10- Courthouse
11- The Museum of Turkish and Islamic Arts (İbrahim Pasha Palace)
12- Sultanahmet Mosque
13- Arasta
14- Sokullu Mehmet Pasha Mosque
15- Çardaklı Bath

Figure 3.28 Istanbul, Sultanahmet, Byzantine Heritage in the area

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3.3.1 The Baths of Zeuxippus

The construction of the Baths of Zeuxippus was initiated by Septimius Severus in the 2nd century and completed under Constantine I in the 4th century. The name of the building came from the nearby Temple of Zeus Hippius. Constantine I decorated the Baths with statues[385]. The baths included the typical features of the all great Roman baths. It could be classified as a gymnasium-bath complex. Its most characteristic feature was the vaulted bathing-rooms connected to the open rectangular exercise area. The building is surrounded by the Hippodrome and the Great Palace on three sides, with an entrance from the Regia. The workplace and shops around the Baths belong to the building itself, and the maintenance of the Baths was provided by the rent received from these shops. The building burned down in the Nika Riot in 532, but it was rebuilt by Justinian in the 6th century (Figure 3.29)[386]. The Zeuxippus Baths were still used at the beginning of the 8th century; then, it was transformed into a prison. In addition to the prison, some parts of the bathhouse were used by silk handlers belonging to the emperors. In the 10th century, the Baths were in ruin[387]. During the Palaiologian period, some parts of the bath were used as a dump[388]. In 1915, when the ruins in front of the Medrese of Sultanahmet were removed, the remains of a large domed building were found. During the excavations carried out in 1927-28, the remains of a small number of walls belonging to the 6th century were discovered, and the building was identified as a bath complex through the inscriptions on the bases of two sculptures[389]. Some of the findings are exhibited in the Istanbul Archaeological Museum (APPENDIX A-BSS 1).

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[385] Krautheimer 1983, p. 47; Bassett (1996, p. 492; 2004, pp. 19- 23; 2013, p. 3); Müller-Wiener 2001, pp. 19-22; Kuban 2010, p. 21; Magdalino 2010, p. 50; Mantran 2015, pp. 32-33.
[386] Bassett (1996, p. 493; 2004, p. 25; 2013, p. 6); Müller-Wiener 2001, p. 51.
[387] Müller-Wiener 2001, p. 51; Magdalino 2007, p. 17.
[388] Bassett 1996, p. 494; Müller-Wiener 2001, p. 51; Kuban 2010, pp. 84-85.
[389] Bassett 1996, p. 497; Müller-Wiener 2001, p. 52; Bayülgen 2010, p. 86.

Figure 3.29 Istanbul, reconstruction of the Baths of Zeuxippus
(http://www.byzantium1200.com/Zeuxippus.html last accessed on 22.03.2019)

3.3.2 The Hippodrome (At Meydanı)

The Hippodrome was another monumental building that was initiated by Septimius Severus but completed by Constantine I, with additions in the following periods. The Hippodrome, as a main gathering and entertainment place, was always open to the public. The Circus Maximus in Rome was used as a model for the construction of the Hippodrome. The Hippodrome was three-quarters of the size of the Circus Maximus. It was a rectangular structure with one side ending in a semi-circle. Although its exact dimensions are unknown, the width is estimated to be 117-123 ca. m, and the length is ca. 420-450 m. The main elements of the structure are the *Spina*, *Sphendone*, *Kathisma*, *Carcares,* and rows of seats (Figure 3.30). The way into the Hippodrome was from the northwest: a large vaulted entrance from the Augusteion. At this entrance, there were the *Carcares* of horses and racers. The *Spina* around which the races took place was in the middle of the Hippodrome. The *Sphendone*, ending in a semi-circle at the southwest of the Hippodrome, was a large vaulted infrastructure. Constantine I also built the *Kathisma,* the imperial

lodge that connects the Great Palace and the Hippodrome in the south wing of the Hippodrome[390].
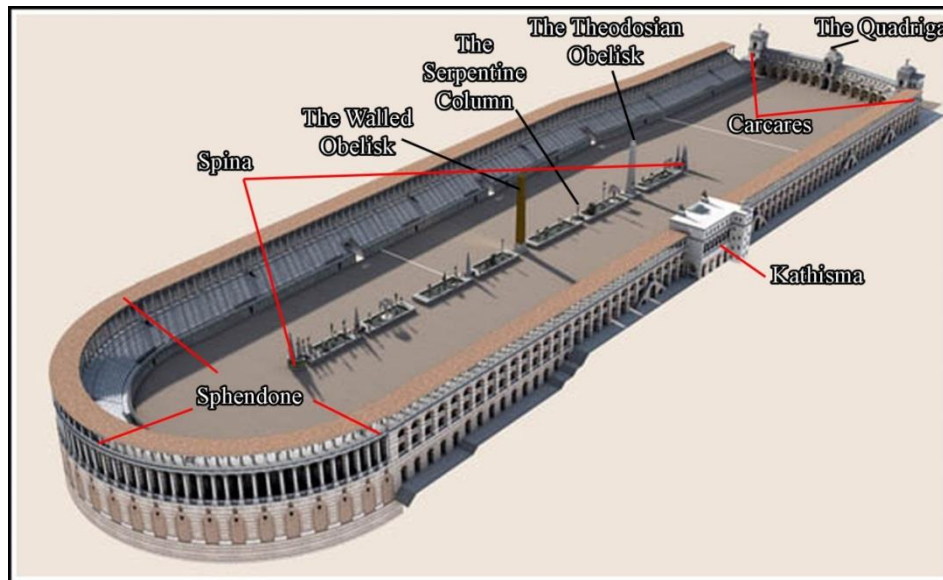
Figure 3.30 Istanbul, reconstruction of the Hippodrome
(http://www.byzantium1200.com/hipodrom.html last accessed on 22.03.2019)

There were a number of monumental statues and columns on the *spina* of the Hippodrome (Figure 3.31). The oldest of the surviving ones is the bronze column with entwined snakes, the Serpentine Column. It was a votive monument, and presented to the Temple of Apollo in Delphi, after the victory at Plateia of the Greeks over the Persians. This monument was brought to Constantinople by Constantine I. Another one of surviving monuments is the Theodosian Obelisk. It is actually an obelisk of Tutmoses III from Heliopolis in Egypt, brought by Theodosius I and erected on a large pedestal on which the emperor's family was depicted, watching the races. The third of surviving monuments is the Walled Column, of bronze-coated stone it is 14.5 m high. The exact date of its construction is unknown, but it is thought that it was built by Constantine VIII Porphyrogenitus

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[390] Krautheimer 1983, p. 45; Müller-Wiener 2001, pp. 18-19, 64-65; Bassett (2004, pp. 19, 23-24; 2013, p. 3); Kuban 2010, pp. 82-89.

in the 10th century[391]. Besides these, above the Carcares, there was a tower with a large, bronze Triumphal Quadriga cast by Lysippus. It was removed and transported to Venice in the Fourth Crusade, as with other bronze and marble statues from Constantinople[392].

Figure 3.31 Istanbul, Sultanahmet, the monuments on the spina of the Hippodrome
(Source:http://www.byzantium1200.com/hipodrom.html last accessed on 22.03.2019)

The Hippodrome was renewed by Justinian following the Nika Riot in 532. The seats of the Hippodrome, built for 50,000 people, were original of timber, but after the Nika Riot, Justinian replaced the seats with marble. After the earthquake in 557, the vaults under the Sphendone were filled in with stone. The rooms thus formed were used as cisterns. The building was also affected by fires during the Latin Occupation, and most of the western rows of seats collapsed. Several bronze statues in the spina were melted down to make coins. After the conquest of the city by the Turks, the Hippodrome was called Atmeydanı, and the Sphendone and

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[391] Müller-Wiener 2001, p. 65; Kuban 2010, p. 89.
[392] The Quadriga, which was originally located over the entrance of the Church of St. Mark in Venice, was removed into the Museum of St. Mark and replaced by a replica in 1970.

marble seats were used as a stone quarry for a long time. In the 16th century, the Palace of Ibrahim Paşa was built on the north side of the seat rows of the Hippodrome. The columns on the *Sphendone* were used in the construction of the Süleymaniye Mosque. Between 1609 and 1617, Sultan Ahmet had a large complex built on the southern side of the Hippodrome. The debris of construction was dumped into the Hippodrome as a fill. The Snakeheads of the Serpentine Column fell off in 1700, the result of people throwing stones at them for fun. Since the 19th century, the study and conservation of the Hippodrome and its monuments have been underway. In 1900, on the site of the *Carcares*, the German Fountain was built, donated by Kaiser Wilheim III. Following the İshakpaşa fire in 1912, the Hippodrome was excavated, and its floor was brought to light 5 m below the then ground level[393].

Currently, only the Sphendone, the Theodosian Obelisk, the Serpentine Column, the Walled Obelisk, and disconnected infrastructure fragments survive from the Hippodrome. A technical school and the rector's building of Marmara University were built over the Sphendone. The southwest façade of Sphendone can be seen from Nakilbent Street. The buildings adjacent to the structure have been demolished, and the area to the southwest of the Sphendone is used as a green area and playground. However, the Sphendone was not maintained and it is now in a poor state of preservation. There is an information panel on the east side of the structure (APPENDIX A-BSS 3).

The Theodosian Obelisk, the Serpentine Column, and the Walled Obelisk are in the middle of today's Sultanahmet Square. They are in a good state of preservation. There are also information panels for each of these monuments. One of the snakeheads of the Serpentine Column is in the İstanbul Archaeological Museum (APPENDIX A-BSS 4).

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[393] Müller-Wiener 2001, pp. 31, 64-59; Bassett 2013, p. 6.

The infrastructure fragments of the north side of the Hippodrome are housed in the Mehmet Akif Ersoy Park and the Museum of the Islamic Arts. The fragments inside the museum are arranged for visitors to view, and there is an information panel about them. However, there is no information about the fragments in Mehmet Akif Ersoy Park. The fragments in the park are in a poor state of conservation (APPENDIX A-BSS 2).

3.3.3 The Mese (Divanyolu) and the Regia

Septimius Severus, along with other monumental buildings in the 2nd century, built the city's main street, the embolus later called the Mese. The Mese was a ceremonial street surrounded by shops and porticoes starting from the Tetrastoon and reaching the city walls. The Mese was the continuation of the Via Egnatia inside the city walls. With the development of the city in the following periods, the Milion, the Forum of Constantine, the Philadelphion, and the Forum Tauri were built on the Mese. The street was then divided into two branches leading north and south, respectively, in the large market area known as the Philadelphion. It ended at the Porta Aurea (the Golden Gate) to the south (Figure 3.32). The Regia is the monumental part of the Mese between the Augusteion and the Baths of Zeuxippus and the Chalke[394].

The porticos of the Mese burned down in several times[395]. During the Turkish period, the street remained as the main axis because of its central location. The street also served as the site of the Sultans' parades. As the traffic in the city

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[394] Krautheimer 1983, p. 47; Mango 1993, p. 123; Müller-Wiener 2001, pp. 19, 269-270; Bassett 2004, pp. 19-25; Kuban 2010, p. 77.
[395] The porticos burned down in 406, 475, 491, 513, 592, 603, 931, 1203: Müller-Wiener 2001, pp. 269-270.

increased and electric trams and motor vehicles arrived instead of horse carriages, expansion work was carried out on the street in the 20th century[396].
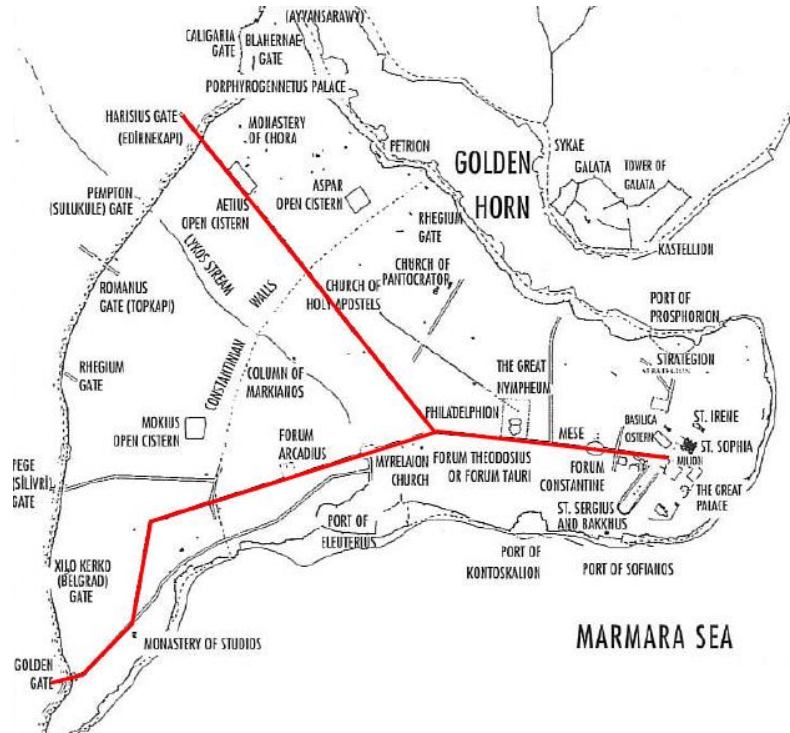
Figure 3.32 Istanbul, the route of the Mese as marked in red (Kuban 2010, p. 78)

Today, the route of the Mese is still in use. The street, which is called Divanyolu since the Ottoman Period, continues as Ordu Street leading to the west, then it divides into two branches in Aksaray. Vatan Street is led to the north, and the street to the south continues as Cerrahpaşa and Kocamustafapaşa Streets. These routes are still the backbone of the Historic Peninsula. However, there is no information and guidance panel on the street explaining the history and importance of the Mese (APPENDIX A-BSS 20).

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[396] Müller-Wiener 2001, pp. 269-270.

3.3.4   The Augusteion (Ayasofya Meydanı)

Septimius Severus rebuilt the city of Byzantium, and among his monumental structures, the agora, which was surrounded by stoas on all its four sides, was called the Tetrastoon. Constantine I enlarged the Tetrastoon and named it the Augusteion in honor of his mother, Agusta Helena. He erected a porphyry column carrying a statue of her in the center of the Augusteion. The Augusteion was planned as a ceremonial location, surrounded as it was by the Chalke, the entrance of the Great Palace, the Basilica, the Milion, Hagia Sophia, the main church of the city, the Patriarchate Palace, the Baths of Zeuxippus, and the Magnaura Palace. The exact dimensions of the Augusteion are unknown but estimated to be between 13,500 and 17,5000 m^2 [397].

Justinian rebuilt the Augusteion with new elements, such as his column and the Senate House. He placed his column in the center of the Augusteion, in place of that of Theodosius. The Augusteion was filled with statues and columns until the Iconoclastic period. In the 8th century, the bronze and silver statues were removed by the Emperors, who supported the iconoclasm, and Augusteion was used as the courtyard of Hagia Sophia. During the Latin Occupation, the returned status of precious metals was melted down to produce coins[398].

The Augusteion, which was used as a square in the Ottoman Period, is still in use and known as Hagia Sophia Square. In other words, it has been used without interruption since the 2nd century. There is no information panel that emphasizes these features of the Augusteion (APPENDIX A-BSS 5).

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[397] Kuban 2010, pp. 80-81; Magdalino 2010, p. 50; Müller-Wiener 2001, p. 19; Bassett (2004, pp. 19-24; 2013, p. 3).
[398] Kuban 2010, pp. 80-81, Müller-Wiener 2001, p. 248; Bassett (2004, p. 24; 2013, p. 6).

3.3.5   The Basilica Stoa and the Basilica Cistern (Yerebatan Sarnıcı)

The Basilica Stoa was built by Constantine I to the west of the Augusteion. In fact, its construction, once again, was initiated by Septimius Severus but was not completed. The Basilica Stoa was located on a 72-step terrace, which was probably built to raise the Basilica Stoa to the same level as Hagia Sophia and Augusteion. The Basilica Stoa was a complex, which was based around a rectangular peristyle courtyard: it included a library, a law school known as *didaskaleion*, and a courthouse. The Tetradesion Octagonon or *didaskaleion*, the most famous school in the city, was located in the Basilica Stoa. Also, there were shops inside and outside the courtyard. Constantine I also built the Temples of Tyche and Rhea near the Basilica Stoa. Booksellers operated inside the courtyard of the structure. After the fire of 476, the Basilica Stoa was rebuilt by the *patrikios* Ilius and was named as the Library of Ilius[399].

After the 532 Nika Riot, the Basilica, like everything else around the Augusteion, was destroyed. Justinian renewed the Basilica Stoa, added the Basilica Cistern underneath, today known as Basilica Cistern (*Yerebatan Sarnıcı*) (Figure 3.33). Like the Augusteion, the Basilica was well decorated, but all the works of art were destroyed during the Iconoclastic period. In the following periods, craftsmen settled in the Basilica Stoa. There is no mention of the Basilica Stoa after the 10th century[400]. Pierre Gilles mentions that there were many houses on the cistern in the 16th century. He stated that these dwellings drew water and fished from wells on the cistern[401]. In the following periods, the ceiling pillars were repaired many times. In 1940, the cistern was converted into a museum for visitors[402].

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[399] Müller-Wiener 2001, pp. 19-21, 283-284; Bassett 2004, pp. 23-24; Kuban 2010, pp. 82-83; Magdalino 2010, p. 50; Freely and Çakmak 2017, p. 27.
[400] Müller-Wiener 2001, pp. 19, 21, 283-284; Bassett 2004, pp. 23-24; Magdalino 2007, pp. 17-18; Kuban 2010, pp. 83-84; Mantran 2015, pp. 61-62.
[401] Gilles 1988, p. 112.
[402] Müller-Wiener 2001, p. 284.
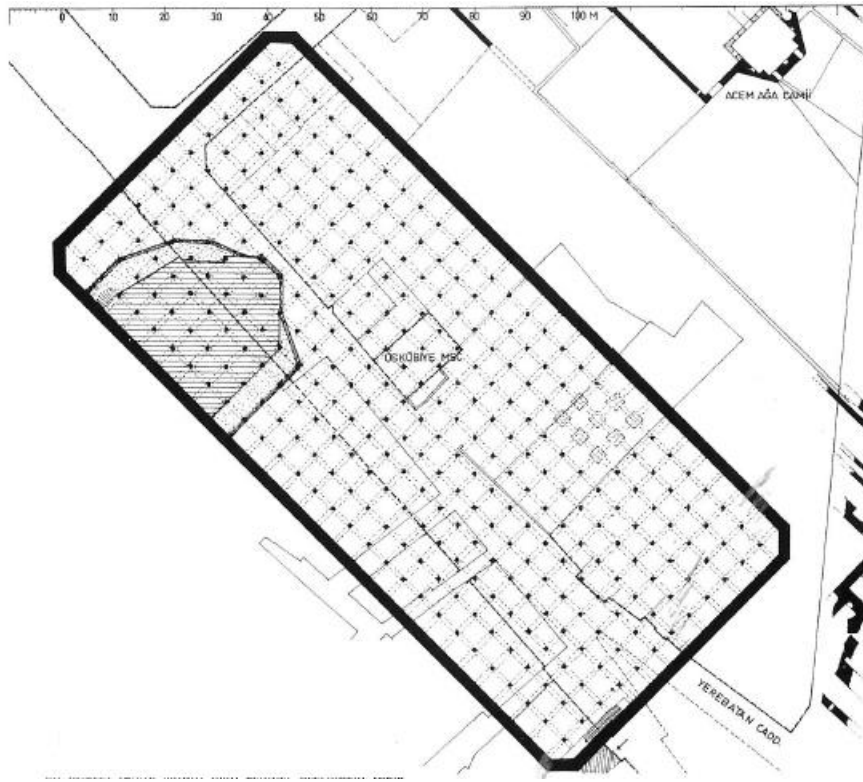
Figure 3.33 Istanbul, Basilica Cistern, plan (Müller-Wiener 2001, Figure 323)

Currently, the remains of the Basilica Stoa are lost (APPENDIX A-BSS 21). The Basilica Cistern is used as a museum by the Metropolitan Municipality of Istanbul. In addition, various cultural events, such as concerts, are organized there. The Cistern was regularly maintained and repaired. In the museum, there are information and guidance panels and also audio guides about the cistern (APPENDIX A-BSS 6). But there is no information about the Basilica Stoa inside or outside the Basilica Cistern.

3.3.6 The Church of Hagia Eirene (Aya İrini)

Constantine built the Temples of Rhea and Tyche mentioned above, as well as the Church of Hagia Eirene. Hagia Eirene was the city's first cathedral church. Just to the north of the Augusteion, it was built on the site of an old *Domus Ecclesia*. The original plan of the building is unknown, but it is thought that it had a basilical

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plan. The church was used as the main church and as the archiepiscopate until the completion of the Church of Hagia Sophia in 360. After the completion of Hagia Sophia, both two churches and the patriarchate shared the same outer wall[403].

Figure 3.34 Istanbul, reconstruction of Hagia Eirene (http://www.byzantium1200.com/eirene.html last accessed on 22.03.2019)

Hagia Eirene was also destroyed in the Nika Riot, and was rebuilt by Justinian (Figure 3.34). In the fire of 563, the narthex and atrium of the Church were damaged and repaired. Damaged by the earthquake of 710, the building was partially rebuilt by Constantine V. The church, which was included within the borders of the Topkapı Palace, was first used by the Christians in the Palace after 1464. As the Palace expanded, the areas surrounding the Church were filled with earth, and the Church was turned into an arsenal. Hagia Eirene is one of the few Byzantine churches not converted into a mosque after the Conquest of Constantinople, due to the fact that it was sited within the palace borders[404].

After a restoration in 1800, Hagia Eirene was turned into a museum. Since 1969, Hagia Eirene has been called Müze-i Hümayun, and 'the collection of antique artifacts' was transported from the Hagia Eirene in 1875 to the *Çinili Köşk.* The remaining artifacts were exhibited as Weapons Museum in Hagia Eirene. The structure functioned as such until 1930 in the Republican period. Hagia Eirene,

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[403] Mathews 1971, p. 79; Krautheimer 1983, p. 47; Müller-Wiener 2001, pp. 19, 22, 112.; Hennessy 2008, p. 207; Bassett 2013, p. 4; Freely and Çakmak 2017, p. 116.
[404] Mathews 1971, p. 79; Müller-Wiener 2001, pp. 113-114; Hennessy 2008, p. 207; Bassett 2013, p. 3-6; Freely and Çakmak 2017, pp. 116-117.

which was connected to the Hagia Sophia Museum Directorate in 1949, was opened to the public as a unit of the Directorate of Topkapı Palace Museum in 2014[405]. Previously used for events such as concerts, it was opened to visitors again in 2018. There is an information panel in front of the structure, and also an audio guide can be acquired from the Topkapı Palace Museum (APPENDIX A-BSS 7).
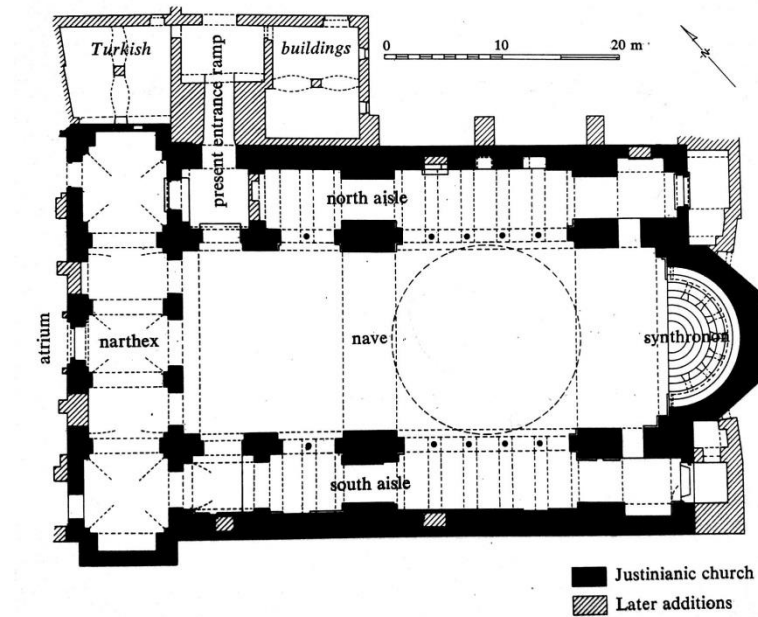
Figure 3.35 Istanbul, Sultanahmet, Hagia Eirene, plan (Mathews 1971, Figure 41)

3.3.7   The Great Palace (Büyük Saray), the Chalke, and the Magnaura, Boukoleion and Hormisdas Palaces

After the construction of the Hippodrome, Constantine I began the construction of a new imperial palace. The Great Palace was designed as the main imperial residence and an administrative center. The location of the Hippodrome and the Baths of Zeuxippus played an important role in the location of the palace. In the construction of the Great Palace, the Palatine Hill in Rome was used as a model, such as in the connection between the Hippodrome and Circus Maximus. Its

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[405] Müller-Wiener 2001, pp. 114-117; Freely and Çakmak 2017, pp. 119-120.

construction on terraces on the steep slope towards the sea was the only solution for building a large palace. This building, consisting of a series of connected mansions and courtyards, was thus built on a series of terraces starting from the Augusteion and the Hippodrome and descending towards the Sea of Marmara[406]. Three main building levels are involved. Under the reign of Constantine I and his son Constantius II, the first phase of the Palace was built on the uppermost terrace (Figure 3.36). The palace consisted of a living space (Daphne Palace, Figure 3.38), a monumental entrance (Chalke), the guardhouse (*Scholae*), a Council Room (*Consistorium*), and a chapel with the reliefs of the True Cross. The southwest part of the Palace was located next to the Hippodrome, and was connected to the Hippodrome by the Kathisma. To the east of Augusteion was the Magnaura Palace (*Magna Aula*), a large reception hall in the Palace complex (Figure 3.37)[407].

Figure 3.36 Istanbul, reconstruction of the Great Palace
(http://www.byzantium1200.com/greatpalace.html last accessed on 22.03.2019)

The terraces included large gardens, a polo ground (*Tzykanisterium*) built by Theodosius II, and other recreational functions. Another closed and small

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[406] Müller-Wiener 2001, p. 229; Bassett (2004, p. 25; 2013, p. 3-4); Magdalino 2007, p. 43; Kuban 2010, p. 37.
[407] Müller-Wiener 2001, p. 229; Bassett 2004, p. 25; Hennessy 2008, p. 205; Kuban 2010, pp. 36-37.

hippodrome was connected to the upper terraces via stairs. On the third terrace, at the sea level, the Boukoleion Palace was also built by Theodosius II. There was also a private port that served the Great Palace on the seashore of the Boukolieon Palace. Pulcheria, sister of Theodosius II, had a small church built in 428 in the Daphne Palace. This structure later became the Coronation Church. In the 5th century, a structure with a mosaic paved courtyard was added to the south of the Daphne Palace. The Palace was also enlarged to the west, with galleries built by Marcianus in the 5th century[408]. After the Nika Riot, the same parts of the Great Palace were rebuilt by Justinian. The entrance to the terrace below the ground mosaics (today's the Museum of the Great Palace Mosaics) and the courtyard with a large apse were also built during the period of Justinian. After Justinian, the center of the Palace was shifted from Daphne Palace to the west, when the ceremonial hall, *Chrysotriklinus,* was built[409].

When the Great Palace was abandoned by the Komnenian Dynasty in the 12th century, becoming used as a dumping area. In the first half of the 13th century, the floor of the imperial chambers collapsed, and the palace, close to collapse, was invaded and looted by the Duke of Montferrat in 1204. Mikhail VIII Palaiologos resided in the Great Palace until the reconstruction of the Blachernae Palace after the city was taken back in 1261. In the 14th and 15th centuries, the cellars of the palace were used as dungeons. According to the descriptions of travelers such as Buondemonti, Ibn Battuta, and Stephanof, the palace was like a city surrounded by walls and was decorated with many statues, even in the 14th century[410].

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[408] Müller-Wiener 2001, pp. 229-230; Dalgıç 2010, pp. 131-132; Kuban 2010, p. 37.
[409] Müller-Wiener 2001, pp. 230-231; Magdalino 2007, pp. 43-44; Hennessy 2008, p. 205; Kuban 2010, pp. 37-38; Bassett 2013, p. 6.
[410] Müller-Wiener 2001, pp. 229-235; Magdalino 2007, p. 44; Eyice 2017, pp. 107-110, 116-118.

Figure 3.37 Istanbul, the Great Palace, plan (Müller-Wiener 2001, Figure 263)

Figure 3.38 Istanbul, reconstruction of the Daphne Palace
(http://www.byzantium1200.com/greatpalace.html last accessed on 22.03.2019)

After the conquest of Constantinople by the Turks, while new buildings were built in the Great Palace area, parts of the building were also used. Some sections were

demolished to obtain building material. In the 16th century, large palaces such as the Palace of Ibrahim Paşa were built around the Hippodrome, and the area of the Great Palace was filled in. The Sultan Ahmet I built the Sultanahmet Mosque in the same area between the years 1609-1617. After the 1912 Ishakpasa fire, houses and other buildings on the area of the Great Palace completely collapsed; thus, research into the Palace became feasible and began. The Sultanahmet Prison and the College of Sciences were built in 1863 to the south of Hagia Sophia, probably where the Chalke and the Senate were located. In 1933, the College of Sciences was burned down, and the area of the Chalke was filled with earth during the Republican period (APPENDIX A-BSS 8)[411].

Figure 3.39 Istanbul, reconstruction of the Chalke (http://www.byzantium1200.com/chalke.html last accessed on 22.03.2019)

The Chalke was the most important architectural and symbolic element near the Augusteion (Figure 3.39). It was lost during the Nika Riot. According to Kuban, this structure was also known as the Brazen House because of its bronze covered

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[411] Müller-Wiener 2001, pp. 231-237.

roof. The Chalke, reconstructed by Justinian, was once again a prominent work of architecture. The Chalke also provided a connection between the Palace and the upper floors of Hagia Sophia[412].

Figure 3.40 Istanbul, reconstruction of the Boukoleion Palace
(http://www.byzantium1200.com/Boukoleion.html last accessed on 22.03.2019)

The Boukoleion Palace, as mentioned above, was built by Theodosius II. According to Müller-Wiener, this palace was originally isolated and was built because of its location in a sheltered area of the seashore. It was ornamented with lion statues on its sea façade. The Palace was later joined to the Great Palace, together with the Hormisdas Palace. The statues on the sea façade of the Boukolieon Palace suffered great damage in the earthquake of 1532. The construction of new buildings, combined with large fires in the old palace area, almost destroyed the remains of the Boukoleion Palace. From 1870 onwards, the construction of railroads caused further damage, and the lion statues on the sea façade were largely destroyed. Of the Boukoleion Palace, an eastern lodge on the sea façade with three marble-framed windows and a very large room with vaults behind these have survived. Some consols under the windows indicate that there

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[412] Müller-Wiener 2001, p. 230; Kuban 2010, pp. 84, 126-127; Bassett 2013, p. 6.

was a balcony facing the dock below and extending along the façade of the building (APPENDIX A-BSS 10)[413].

The Hormisdas Palace was built during the reign of Constantine I. The palace, which was used by Justinian before his reign as an emperor, was restored by him and incorporated into the Great Palace. It was later converted into a monastery in 565. The Hormisdas Palace is thought to have been completely destroyed in the Middle Ages (APPENDIX A-BSS 22)[414].

Today, the remains of the Great Palace lie in Sultanahmet and Cankurtaran districts. The mosaic paved peristyle courtyard of the Great Palace was opened to visitors as the Museum of the Great Palace Mosaics. In the museum, there are panels explaining the history of both the building and the research excavation (APPENDIX A-BSS 11). The Magnaura Palace was also restored but is inaccessible. There is no information panel about the structure around it (APPENDIX A-BSS 9). The Boukoleion Palace is unconserved. There is an information panel about the Palace, but it is not possible to visit the building. The lion statues of the Boukoleion Palace are exhibited in the Istanbul Archaeological Museum.

Some vaulted parts of the Great Palace can be visited under the Palatium Cafe on Kutlugün Street. However, no arrangement was made to preserve and present the remains; there are only a few information panels that were set up by the cafe operator. As mentioned above, the Chalke area was excavated during the expansion of the Four Seasons Hotel. However, the site was left unorganized for visitors, due to the stopping of the excavations. It is not possible to enter the excavation area, and there is no information panel in the area. Lastly, in the area of the Hormisdas Palace, there is again no information panel about the structure.

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[413] Krautheimer 1983, pp. 46-50; Müller-Wiener 2001, pp. 225-228; Kuban 2010, pp. 37, 65; Freely and Çakmak 2017, p. 127.
[414] Müller-Wiener 2001, p. 225; Hennessy 2008, p. 206; Kuban 2010 p. 65; Freely and Çakmak 2017, p. 109.

3.3.8   The Church of Hagia Sophia (Ayasofya)

The construction of the first Hagia Sophia started before the death of Constantine I[415]. but was completed in 360 by Constantius II. The first Hagia Sophia had a five-aisled basilical plan, with a timber roof, preceded by an atrium (Figure 3.41)[416]. The first Hagia Sophia was burned in the fire in 402. It was rebuilt by Theodosius II in 415. Theodosian Hagia Sophia was also a five-aisled basilica with a courtyard surrounded with porticoes[417].

■ Surviving propylaeum wall
□ Hypothetical reconstruction
▨ Justinian's church
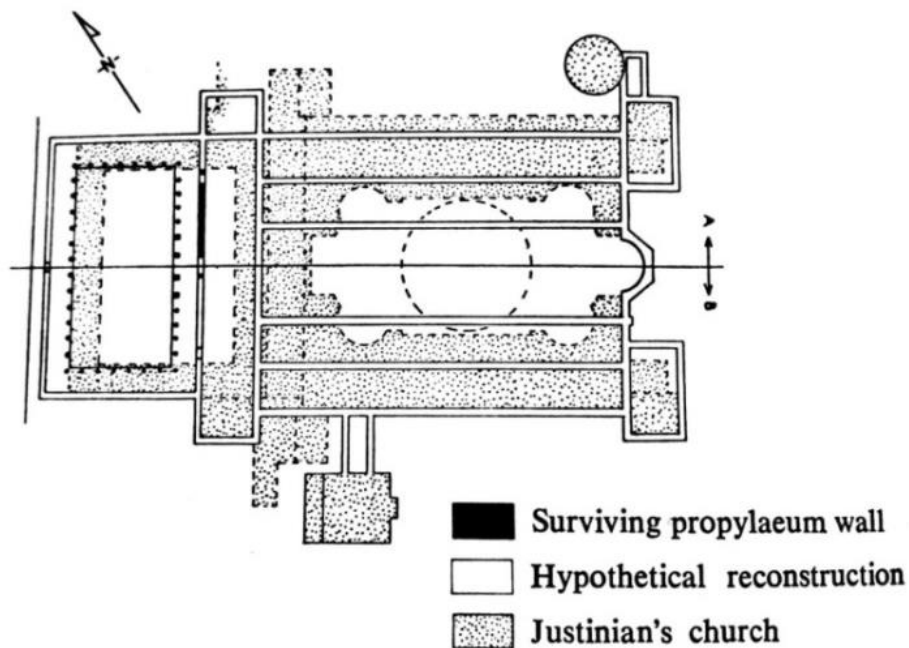
Figure 3.41 Istanbul, hypothetical plan of the Old Hagia Sophia (Mathews 1971, Figure 4)

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[415] *Chronicon Paschale* 1,544.18.

[416] Krautheimer 1965, p. 46; Mathews 1971, pp. 11-12; Müller-Wiener 2001, p. 84; Hennessy 2008, p. 208; Kuban 2010, p. 40; Bassett 2013, p. 4; Mantran 2015, p. 58; Freely and Çakmak 2017, p. 32.

[417] Mathews 1971, p. 14; Müller-Wiener 2001, pp. 84-85; Hennessy 2008, p. 208; Kuban 2010, p. 119; Bassett 2013, p. 5; Mantran 2015, p. 58; Freely and Çakmak 2017, p. 42. For historical sources mentioning Hagia Sophia, see Mango 1986, pp 72-79.
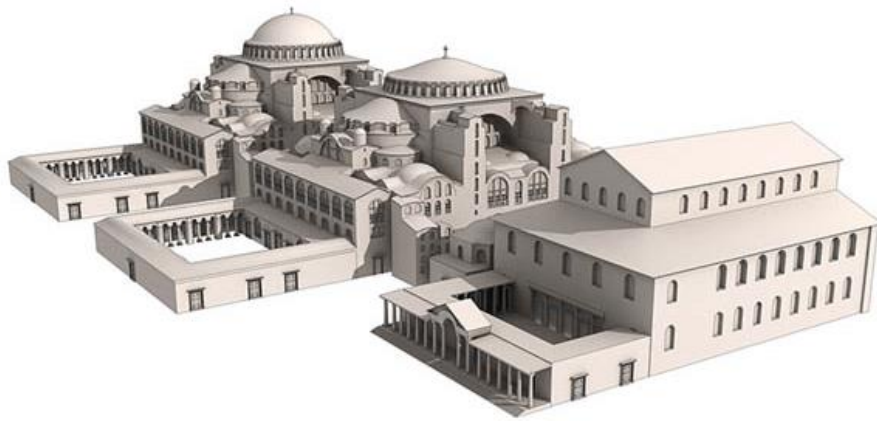
Figure 3.42 Istanbul, reconstruction of the building phases of Hagia Sophia: the Constantinian Hagia Sophia, the Theodosian Hagia Sophia and Justinianian Hagia Sophia in 532 and 537 (from right to left) (http://www.byzantium1200.com/hagia.html last accessed on 22.0

The church was completely destroyed during the Nika Riot and rebuilt by Justinian. Justinian gave the task of building the church to Anthemius of Tralles and Isidorus of Miletus. The construction was completed in five years between 532-537[418]. The Justinianian Hagia Sophia was a domed basilica, 47.7 m wide, and 32.2 m long (Figures 3.43, 3.44). The structure was an important example of the transition from the basilical plan to the centrally planned and domed structures (Figure 3.42). The dome collapsed and was repaired in 558, being previously weakened by the earthquakes in 553, 557 and 558[419]. In 768, in the Iconoclastic period, many mosaic icons, as well as some paintings, were removed, plastered over, or defaced with a cross. The dome and the western arch were repaired in 989 due to an earthquake in the same year. When the Latins captured the city in 1204, Hagia Sophia was looted. Some of the marbles of the church were transported to Venice. The interior of the building was rearranged according to Catholic customs. In 1317, new buttresses were added, and in 1353 the dome and the eastern arch were rebuilt[420].

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[418] Agath. 5,9,2-5; Procop. Aed 1,1,23.

[419] Mathews 1971, p. 88; Müller-Wiener 2001, p. 85-86; Hennessy 2008, pp. 208-209; Kuban 2010, pp. 119-120; Mantran 2015, p. 58; Freely and Çakmak 2017, pp. 81-83.

[420] Mathews 1971 pp. 69-67; Müller-Wiener 2001, pp. 86-91; Kuban 2010, pp. 123-124; Mantran 2015, p. 58; Freely and Çakmak 2017, pp. 81-83.
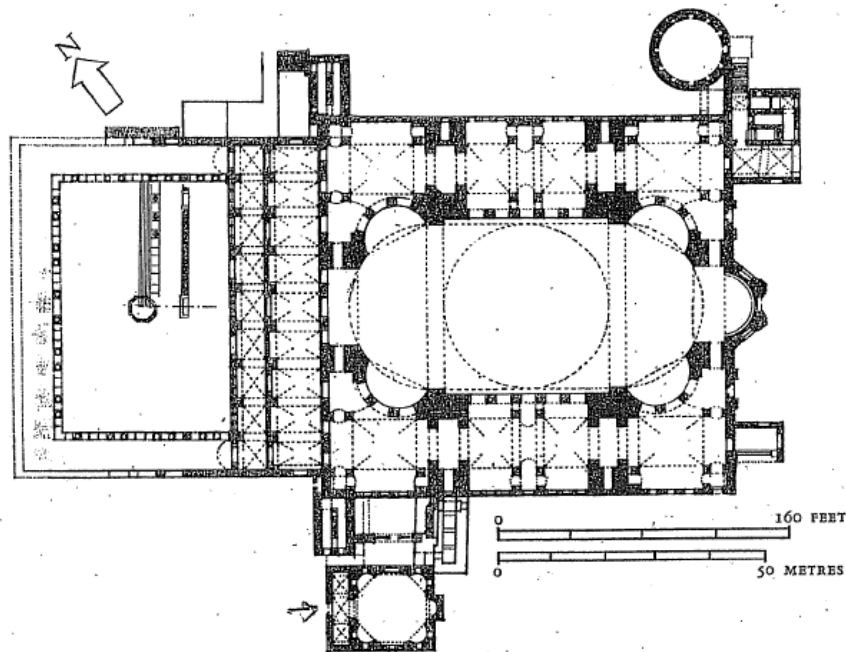
Figure 3.43 Istanbul, Hagia Sophia 532-537, plan (Krautheimer 1965, Figure 31)

Figure 3.44 Istanbul, reconstruction of Hagia Sophia (http://www.byzantium1200.com/hagia.html
last accessed on 22.03.2019)

Hagia Sophia was converted into the main mosque of the city after the Turkish
Conquest of Constantinople in 1453 by Mehmet II. Selim II and Murat III added
giant buttresses to the structure. The minarets were built during the reign of Fatih
Sultan Mehmet, Beyazıt III, and Selim II. In 1573, houses between the buttresses of

the building and the Patriarchate Palace (*Patriklik Sarayı*) were demolished by Mimar Sinan, and a minimum clearance of 24 m away from the Hagia Sofia was determined for the construction permit of any new building. In 1575, the tomb of Selim II was built to the south of the church[421].

The first systematic restoration and documentation study of Hagia Sophia was carried out by the Fossati brothers between 1847-1849. The tables showing the position before and after the Fossati restoration are important documents that help to understand the restoration. The Fossati brothers carried out research on interior plastered areas; and uncovered some mosaics. The Fossati restoration also disturbed the carrier system. Of these, returning to the vertical of the shifted columns in the gallery can be recorded as an important process for the interior of the church. They also applied an iron bonding to the base of the dome. Many details of the Fossati restoration have become an integral part of Hagia Sophia and have survived to the present day. These include the *Hünkar mahfili*, chandeliers, and sofas[422]. In 1873, the ruins of the atrium were pulled down. In 1932, the conservation work was carried out with the permission of the Turkish Government by the Byzantine Institute of America. The building was converted into a museum in 1935 at the request of Atatürk[423].

Since 1935, the Hagia Sophia Museum has been regularly maintained and repaired. As one of Turkey's most visited museums, Hagia Sophia has detailed information panels. There is also an audio guide service in the museum. In the garden around Hagia Sophia, there is a museum of stone artifacts (*lapidarium*) from the Roman and early Byzantine periods. These works include capitals, sarcophagi, statue

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[421] Kırımtayıf 2001, pp. 11-18; Müller-Wiener 2001, p. 91-94; Freely and Çakmak 2017, p. 83.
[422] Mathews 1971, p. 89; Kırımtayıf 2001, p. 18; Ahunbay 2017, pp. 39-40; Freely and Çakmak 2017, p. 83.
[423] Müller-Wiener 2001, pp. 91-94; Barsanti and Guiglia 2010, p. 11; Freely and Çakmak 2017, p. 84.

bases, columns, ambos, corbels, even marble elements from the Byzantine water supply system (APPENDIX A-BSS 12)[424].

3.3.9   The Milion

The Milion was a monumental milestone inspired by the *Miliarium Aureum* in Rome, a tetrapylon building covered by a cupola (Figure 3.45). The structure marked the starting point (the zero) of the imperial roads and was set up at the beginning of the Mese. The Milion was also the starting point of Via Egnatia[425]. The statues of Tyche, Constantine and Helena, and a large cross were placed on top of the Milion. In the following periods, equestrian statues of Hadrian and Theodosius II and a Helius quadriga were added to the structure. New elements were continuously added to the Milion, which had an important place in imperial ceremonies[426].

The Iconoclast emperor Constantine V removed all these relief sculptures and replaced them with the scenes from the races at the Hippodrome. There is no information about the demolition date of the monument. According to travelers such as Buondemonti, Ibn Battuta, and Stephanof, towards the end of the 15th century, the monument was still standing. It was probably completely destroyed during the construction of the water gauge adjacent to the Milion[427].

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[424] Barsanti and Guiglia Guidobaldi 2010, p. 15.

[425] The Via Egnatia or Egnatia Road was a road built by the Roman Republic in the 2nd century BC. It connected Constatinople with the western states of the Roman Empire. Starting from Dyrrachium, the road passed through northern Greece and through Thessaloniki until it reached Byzantium. It was about 1120 km long. Like other major Roman roads, it was 6 m wide. In today's world the road is runs through Albania, Macedonia, Greece and Turkey: Bassett 2004, pp. 19-20.

[426] Müller-Wiener 2001, pp. 19, 216-218; , Kuban 2010, p. 82; Bassett (2004, pp. 23-24; 2013, p. 4).

[427] Müller-Wiener 2001, p. 19; Kuban 2010, pp. 82, 216-218; Freely and Çakmak 2017, p. 21, Eyice 2017, pp. 107-110, 116-118.

Figure 3.45 Istanbul, reconstruction of the Milion (http://www.byzantium1200.com/milion.html last accessed on 22.03.2019)

Following studies based on theoretical knowledge, and after the demolition of the houses in 1967-1968 due to the drilling for waterworks, the remains of the monument, including a small number of foundation walls and pedestals, were found in this area[428]. However, it was not sufficient to provide a new reconstruction. A fragment of the remains was erected to show the location of the Milion. The column is surrounded by information panels depicting the Milion (APPENDIX A-BSS 13).

3.3.10   The Philoxenus Cistern (Binbirdirek Sarnıcı)

Between the Lausus Palace and the Forum of Constantine, south of the Mese, an underground cistern measuring 64x56.4 m, with 224 columns (16x14) and in two storeys (Figure 3.46), was built by Philoxenus under the Constantine I. Some brick

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[428] Müller-Wiener 2001, p. 218.

stamps observed in the building belong to the 5th and 6th centuries. Müller-Wiener notes that to judge from the elevated windows of the cistern, the ceiling of the structure was above the ground level and encompassed a large structure, unidentified today. It was used as the silk handler in the 16th century and later by the cotton fluffers. In the early 19th century, the cistern was used again by the silk handlers and had become a depot for a local market (*pazar*) by the beginning of the 20th century. The cistern was restored and opened to the public between 1995-2002, but its restoration was unsuccessful, and it lost its historical identity. The Metropolitan Municipality-owned Cistern is rented by a private company and is now operated as a wedding hall (APPENDIX A-BSS 15)[429].
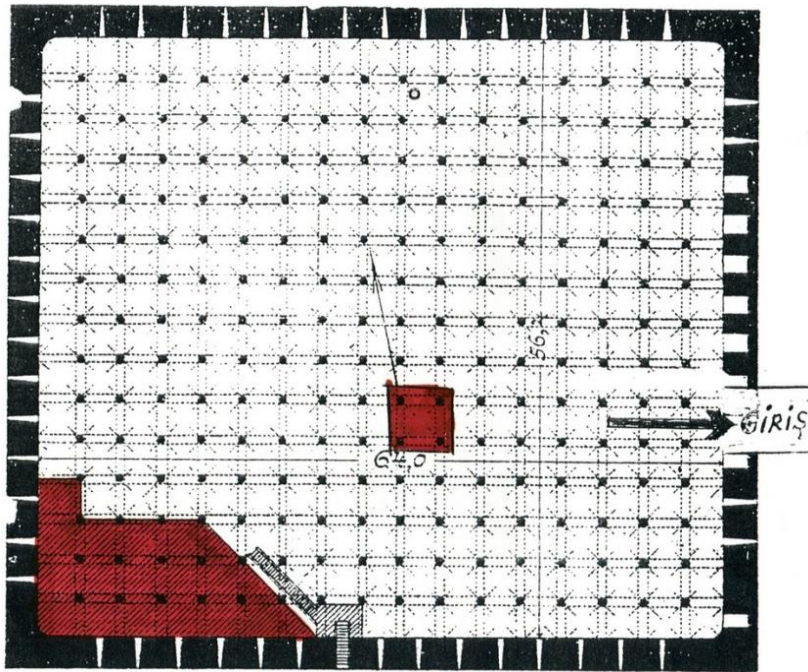
Figure 3.46 Istanbul, Philoxenus Cistern, plan by Strzygowski
(http://www.istanbulkulturenvanteri.gov.tr/anit/arkeoloji1/detay/56258 last accessed on 02.09.2019)

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[429] Müller-Wiener 2001, p. 280; Sumner-Boyd and Freely 2009, p. 151.

3.3.11 The Church of Theotokos Chalkoprateia (Lala Hayrettin Paşa Cami, Acem Ağa Mescidi)

The Church of Theotokos Chalkoprateia was a basilica church built in the Chalkoprateia region by Pulcheria, sister of Theodosius II, in the 5th century (Figure 3.47). It was restored by the Empress Verina, the wife of Leo I, in 476[430]. After the 532 Nika Riot, the building was used as the main city church until the completion of Hagia Sophia. A famous sanctuary for a long time, the church hosted the belt of the Virgin Mary until the end of the 12th century. Basil II made repairs and alterations to it in the 8th century. Towards the end of the 13th and the beginning of the 14th century, the church was again restored by the Empress Zoe[431].
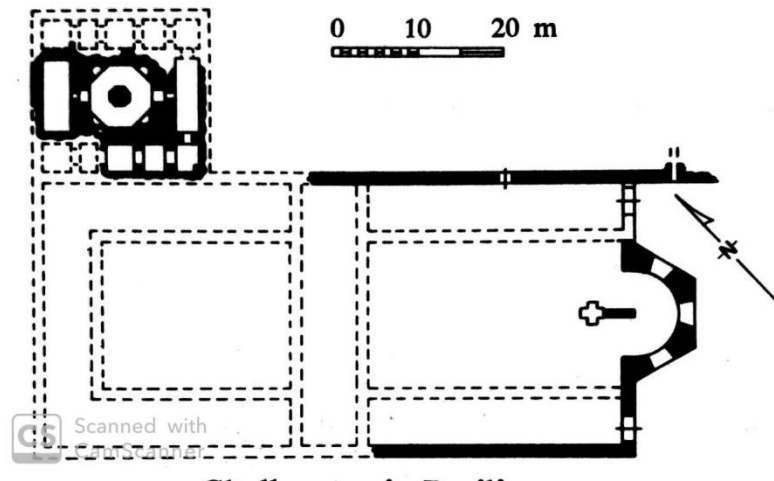
Figure 3.47 Istanbul, Church of the Theotokos Chalkopretia, plan (Mathews 1971, Figure 12)

In a ruinous condition in 1484, it was converted into a mosque by the Arab Emir Lala Hayrettin Paşa (Figure 3.48). The apse and parts of the northern outer wall were partially replaced and incorporated into the mosque. After a fire in 1755, the

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[430] Mathews 1971, p. 28; Müller-Wiener 2001, p. 76; Hennessy 2008, p. 209.
[431] Mathews 1971, p. 28; Müller-Wiener 2001, p. 76; Hennessy 2008, p. 209, Magdalino 2007, p. 35; Kuban 2010, p. 84; Mantran 2015, p. 48.

mosque was repaired. Following the second fire in 1785 and the Janissary uprising in 1826, it was severely damaged and fell out of use. Only the apse and its northern wall survive today (APPENDIX A-BSS 14)[432].
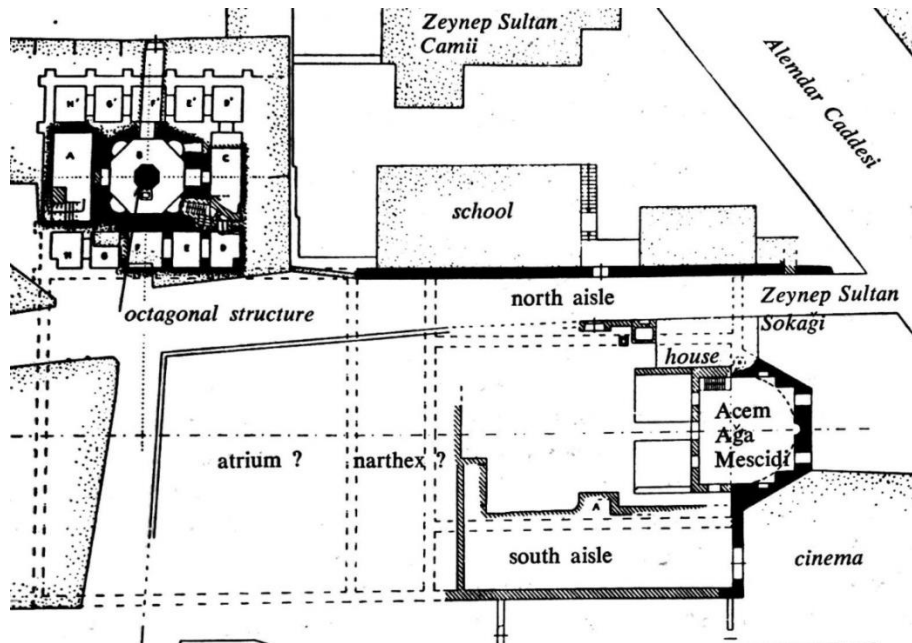
Figure 3.48 Istanbul, Church of Theotokos Chalkopretia, plan layout in today's urban fabric
(Mathews 1971, Figure 11)

3.3.12 The Palaces of Antiochus and Lausus, and The Church of Hagia Euphemia

The Palaces of Lausus and Antiochus were built during the reign of Leo I between the years 410-430. These two palaces were sited in the triangular area between the Hippodrome and the Mese, to the east of the Philoxenus Cistern. The Palace of Antiochus consisted of a series of circular and interconnecting rooms opening onto a semi-circular and arched courtyard measuring 52 m in diameter (Figures 3.49, 3.54). The Palace of Lausus had a semi-circular entrance surrounded by porticoes. The main place of the building consisted of rooms arranged on an axis to the south:

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[432] Müller-Wiener 2001, p. 77.

a 52-meter rounded niche (rotunda) was covered with a dome, and a long apsidal hall was connected to a front chamber with two apses (Figure 3.50). Although built as a palace, the building served as a sort of sculptural museum with statues. The sculptures were placed not only on the interior but also on the exterior. These two palaces were destroyed by a fire in 476[433].

The remains of the Palace of Lausus was used as a hospice between 476-602 and later converted into the Church of St. Phocas between 602-610. Later, a wall was built on the niches in the original dining room and it was used as a cistern in the 7th century. In the 6th century, the center of the Antiochus Palace, the hexagonal semi-circular exedra and domed section were transformed into the Church of Hagia Euphemia, whose relics were brought from Chalcedon. In the second half of the 8th century, the Church of Hagia Euphemia was used for some time as a weapons store and barn. Around 1280-1290 the building was restored and decorated with scenes of the life of Hagia Euphemia. Some of its frescoes still survive today[434].

Figure 3.49 Istanbul, reconstruction of the Palace of Antiochus
(http://www.byzantium1200.com/Antiochus.html last accessed on 22.03.2019)

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[433] Krautheimer 1965, p. 48; Mathews 1971, p. 61; Müller-Wiener 2001, pp. 122, 238; Kuban 2010, pp. 101-102.
[434] Mathews 1971, p. 61; Müller-Wiener 2001, pp. 122-123, 238; Freely and Çakmak 2017, p. 130.
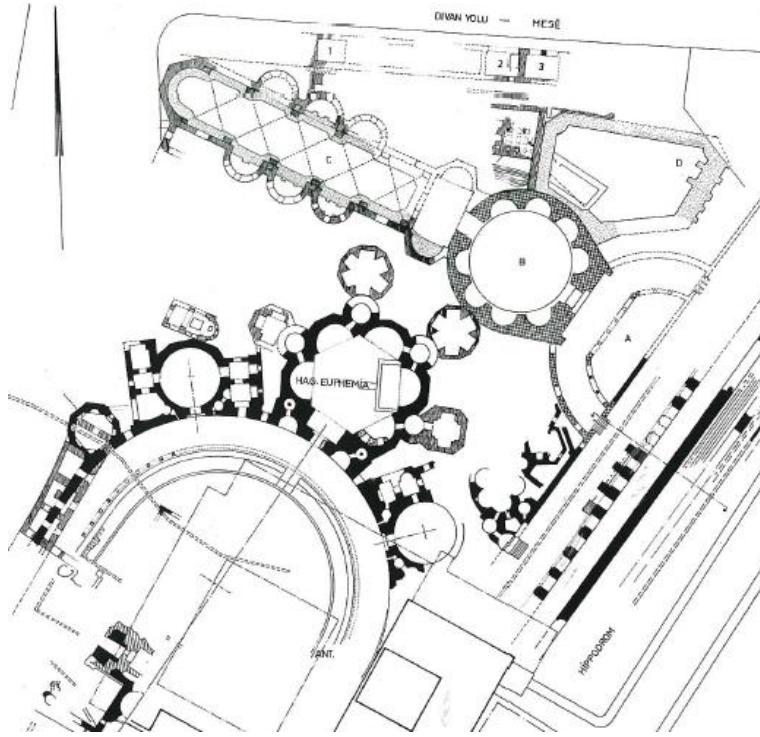
Figure 3.50 Istanbul, plans of the Palaces of Antiochus and Lausus and the Church of Hagia Euphemia, from top to bottom: the Palace of Antiochus, the Church of Hagia Euphemia and the Palace of Lausus (Müller-Wiener 2001, Figure 109)

The ruins of the Palace of Antiochus and the Church of Hagia Euphemia were demolished for the construction of the Palace of İbrahim Paşa in 1520. During the construction of the Nuri Osmaniye Mosque in 1755, the earth that came out of the mosque's foundations was transported and dumped into the ruined church. Parts of the church and the palace were used during the construction of the Server Dede Tomb. The remains of the church and palaces were excavated in 1942 and 1964 by the German Archaeological Institute and the Istanbul Archaeological Museums and are exhibited in the archaeological park of Prost. During the archaeological excavation, the movable fragments of the palaces were taken to the Istanbul Archaeological Museum to be exhibited. In 2009, a stage was built on the Palace of Lausus[435]. Today, the fragments of the Palace of Lausus lie in ruins in Mehmet Akif Ersoy Park, and the rotunda of the Palace of Lausus was covered with a stage

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[435] Mathews 1971, p. 61; Müller-Wiener 2001, pp. 125, 238; Freely and Çakmak 2017, p. 131.

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that belongs to the Municipality of Fatih. The remains of the Palace remain in a poor state of preservation, and there is no information panel about the structure. The remains of the Palace of Antiochus Palace and the Church of Hagia Euphemia are being cleaned and organized by Koç University. When the project is completed, the remains will be opened to the public under the aegis of the Museum of Islamic Arts. There is an information panel for the Church of Hagia Euphemia, but not for the Palace of Lausus(APPENDIX A-BSS 16, BSS 17).

3.3.13   The Sampson Hospital

The Sampson Hospital is the most famous of many hospitals and guest houses built by the sister of Theodosius II, Pulcheria. The building was designed on a U-shaped plan with an open courtyard (Figure 3.51). The Sampson Hospital, built in the area between Hagia Sophia and Hagia Irene, was destroyed during the Nika Riot and rebuilt by Justinian. It is known that a fire devastated the buildings in this area in 563, but information about how this structure was destroyed is unknown. At the beginning of the 13th century, the Sampson Hospital was considered as the best hospital in the Byzantine Empire. It is possible that the remains of the Hospital were filled with soil in the 15th century during the construction of the additional buildings of the Topkapi Palace[436].

In 1946, during the excavations at Hagia Eirene, peristyle courtyards and surrounding corridors belonging to Hospital were found. The excavated parts of the hospital were filled with earth over time. The structure was excavated in 2009 and left open again. The building is not open to the public, and there is no information panel (APPENDIX A-BSS 23).

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[436] Müller-Wiener 2001, pp. 22, 112-114; Magdalino 2007, p. 32; Kuban 2010, p. 106; Bassett 2013, p. 6.
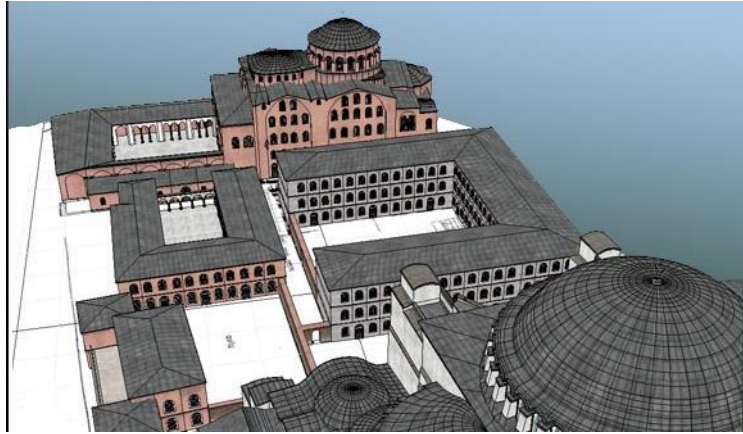
Figure 3.51 Istanbul, reconstruction of the Sampson Hospital
(http://www.byzantium1200.com/sampson.html last accessed on 22.03.2019)

3.3.14   The Senate House

Located east of the Augusteion, the Senate House was built by Justinian in the 6th century (Figure 3.52). The Senate was connected to the Great Palace through the Magnaura Palace. It is not known when and how the Senate was destroyed[437].

Figure 3.52 Istanbul, reconstruction of the Senate (http://www.byzantium1200.com/senato.html last accessed on 22.03.2019)

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[437] Kuban 2010, p. 81,128; Bassett 2013, p. 6.

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In 1997, excavations were initiated in the area where the Senate House stood, because of the expansion of the Four Seasons Hotel. As mentioned above, the excavations could not be completed due to the decision to stop both them and the hotel construction works. The area surrounding the excavation was closed with barriers. There is no information panel describing the Senate House in the surroundings of the excavation area (APPENDIX A-BSS 18).

3.3.15   The Church of Sts Sergius and Bacchus (Küçük Ayasofya Cami)

Justinian and his wife Theodora built a church in the name of Saints Sergius and Bacchus between 527-536, next to the Hormisdas Palace, where he grew up (Figure 3.54). Inside the building, there is an inscription on the frieze, engraved using Greek letters, observing that the church was built by Justinian and Theodora[438]. The plan of the church consists of a central octagon placed within an irregular rectangle (Figure 3.53). The reason for this irregularity is that the church is squeezed in between the Church of Sts Peter and Paul and the Hormisdas Palace. It was converted into a mosque by Hüseyin Ağa in the 16th century and named as Küçük Ayasofya Cami. During the construction of the railway in 1880, the original courtyard of the structure was reduced in dimension[439].

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[438] "Other sovereigns have honored dead men whose labor was unprofitable, but our sceptered Justinian, fostering piety, honors with a splendid abode the Servant of Christ, Begetter of all things, Sergius; whom not the burning breath of fire, nor the sword, nor any other constraint of torments disturbed; but who endured to be slain for the sake of Christ, the God, gaining by his blood heaven as his home. May he in all things guard the rule of the sleepless sovereign and increase the power of the God-crowned Theodora whose mind is adorned with piety, whose constant toil lies in unsparing efforts to nourish the destitute." (translated by Mango 1972, p. 190).

[439] Krautheimer 1965, pp. 161-162; Mathews 1971, pp. 43-45; Kırımtayıf 2001, pp. 18-20; Müller-Wiener 2001, pp. 177-182; Hennessy 2008, p. 210; Sumner-Boyd and Freely 2009, pp .137-139; Bassett 2013, p. 6; Mantran 2015, p. 57; Freely and Çakmak 2017, p. 109-115.
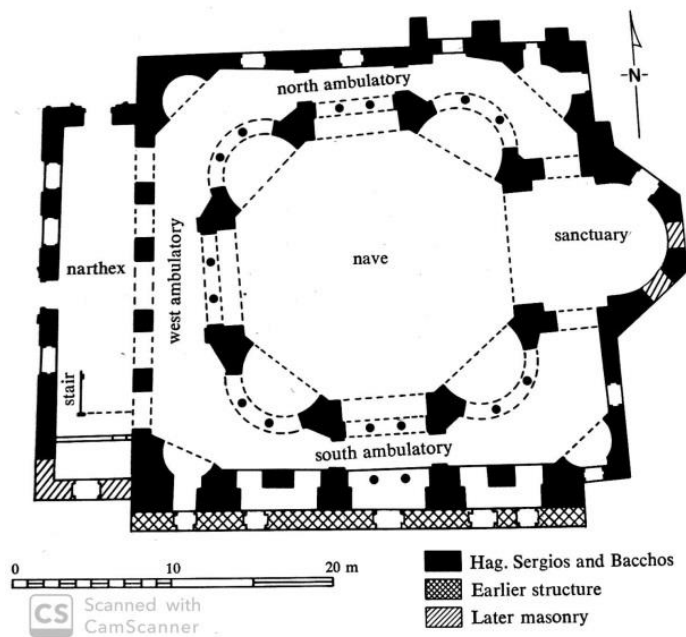
Figure 3.53 Istanbul, Church of Sts Sergius and Bacchus, plan (Mathews 1971, Figure 19)

Figure 3.54 Istanbul, reconstruction of the Church of Sts Sergius and Bacchus
(http://www.byzantium1200.com/sergio.html last accessed on 22.03.2019)

Today, the building is still used as a mosque. The building is regularly maintained and restored, and there is an information panel about the building at the entrance of the mosque (APPENDIX A-BSS 19).

3.4   General Evaluation of the Sultanahmet Area as a Whole

In the historical development of Constantinople/Istanbul, today's Sultanahmet area has always been a ritual, ceremonial and monumental center over the centuries. During the Byzantine and Ottoman periods, the administrative structures and palaces of both the emperors and notables of the city were built in this area. In addition, public gathering and meeting places with the emperor, such as the Hippodrome, were also located here.

Today, the Sultanahmet area is mainly used for touristic purposes. In general, tourists are left by bus on Hagia Sophia Square. After receiving general information about the Sultanahmet area, they wait to enter Hagia Sophia in the Augusteion (today's Hagia Sophia Square), but they have are not informed about. Then, they visit the Hagia Sophia Museum with guided tours, but without visiting the *lapidarium* in the garden of Hagia Sophia. After this, tourists visit the Basilica Cistern, Hippodrome (Sultanahmet Square), and Sultanahmet Mosque, in that order. Then they go to the Topkapı Palace. In this process, of the Byzantine monuments, they learn about only the Hagia Sophia, the Basilica Cistern, and the columns in the Hippodrome. Other Byzantine buildings, such as the Great Palace, the Philoxenus Cistern, the Church of Theotokos Chalkopretia, and the Palaces of Antiochus and Lausus are not visited at all.

On the other hand, during the month of *Ramazan*, the Sultanahmet Square, Sultanahmet, and Mehmet Akif Ersoy Parks are used in the *iftar* and *sahur* hours as a picnic area. The stage structure on the Lausus Palace is used for special *iftar* and *sahur* television programs. During the month of *Razaman*, the Sultanahmet area

thus gains a religious character. Outside the month of *Ramazan*, the area is heavily used by tourists during the day, but it becomes empty and desolate at night.

This activity apart, when the guidance and presentation techniques are evaluated throughout the area, it can be seen that there simply is no guidance to help visitors, in the whole area, not only for Byzantine buildings, but also for the Ottoman and Turkish ones. Apart from the guidance panels, the tourist information office in the area looks like a small kiosk and is always closed. There are no employees to be consulted during working hours. Also, no brochures or maps are available. Again, in the whole area and woefully inadequate in terms of visuals, the information boards containing historical summaries are located near the buildings in an unattractive manner. Thus, the Byzantine cultural heritage in the Sultanahmet area cannot be understood as a whole, due to a lack of guides, and information, and comprehensive failure of tour programs.

Considering the current status of the Byzantine cultural heritage in the Sultanahmet area, the structures that were not demolished before the Ottoman period survive today, if they were utilized by the Ottomans, such as Hagia Sophia, Hagie Eirene, the Philoxenus Cistern and the Church of Sts Sergius and Bacchus. However, if the buildings did not survive in the Ottoman period or were not adopted by the Ottomans, they were vulnerable to damaging exploitation as stone quarries and garbage dumps and so could not survive. Examples of such are the Baths of Zeuxippus, the Great Palace, the Palaces of Antiochus and Lausus, the Sampson Hospital and the Senate House. The open spaces, such as the Mese, the Augusteion, and the Hippodrome, survives today as they were also used as open spaces in the Ottoman and Republican periods.

The surviving Byzantine buildings, such as Hagia Sophia, the Basilica, the Great Palace Mosaics, have all been subject to activities of conservation and investment. 'Less impressive' structures, such as the Magnaura Palace, the Church of Theotokos Chalkopretia, the palaces of Lausus and Antiochus, were either neglected or sacrificed by being rented out for tourism-oriented projects. In parallel

to this, interpretation and presentation practices are more developed in the structures that affect tourists. Buildings such as Hagia Sophia and the Basilica Cistern are provided with information panels, booklets, and audio guides, while the Palace of Antiochus and Magnaura Palace have not even information panels. As a result, general public naturally know more about the existence of structures that have such interpretation and presentation tools. However, without such tools, visitors are scarcely aware of the structures, such as the Baths of Zeuxippus, the Great Palace, the palaces of Antiochus and Lausus, the Sampson Hospital, the Senate House, the Church of Theotokos Chalkopretia, the Boukoleion Palace, and the Magnaura Palace. It can be said that, while structures such as Hagia Sophia and the Basilica Cistern are prominent, there are many more Byzantine structures that are inaccessible, invisible or have lost their integrity and authenticity (e.g. the Great Palace, the Palaces of Antiochus and Lausus, the Church of Theotokos Chalkopretia, the Philoxenus Cistern, the Augusteion and the Sampson Hospital). This too, even though these unique structures are valuable as architecture, and with interesting archaeological and documentary stories, and show continuous use – as can be seen in the fourth chapter.

Some fragments of the buildings that have not survived or are in ruins are exhibited in the Istanbul Archaeological Museum. However, these fragments are not associated with their parent structures, neither in the museum nor in the area of these structures. Therefore, people cannot form a sensible impression about the structures such as the Palace of Antiochus and Lausus, the Boukoleion Palace, the Hippodrome, in their minds.

When the planning of the area is examined, the effective spatial plans have often emphasized the cultural heritage of the Ottoman and Turkish periods, to the cost of the Byzantine heritage. Decisions have been taken to increase the mass tourism that already has an impact on the area. In addition, there are no guidelines in the planning decisions on how to handle these matters. Thus, most of the Byzantine cultural heritage in the area, and the area itself with all its historical layering, are

not fully understood: one would never imagine that the Sultanahmet area was the Byzantine Capital for about over a millennium.

CHAPTER 4

EVALUATION OF THE BYZANTINE HERITAGE IN THE SULTANAHMET AREA

In this chapter, the physical situation and social context of the Sultanahmet area and the assessment of values, opportunities of and threats to the Byzantine heritage in the Sultanahmet area will be examined.

4.1   Evaluation of the Physical Situation of the Byzantine Heritage in the Sultanahmet Area

In this section, the physical situation, registration status, conservation status[440], accessibility, use and presentation of the Byzantine heritage in the Sultanahmet area as discussed in the previous section will be evaluated as a whole.

First, to consider the current situation of Byzantine cultural heritage:

There are ten edifices that can be identified by scholars in the Sultanahmet area from the Byzantine period:

- These are Hagia Sophia, Hagia Eirene, the Basilica Cistern, the Sphendone, the Church of Sts Sergius and Bacchus, the Philoxenus Cistern, the Magnaura Palace, the Museum of the Great Palace Mosaics, the Hormisdas Palace and the Basilica Stoa.
    - Eight of them are registered by the Regional Conservation Council. The Hormisdas Palace and the Basilica Stoa are not registered, as they were lost a while back.

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[440] In terms of the quality of restoration practices, the opinion of a conservation- architect should be sought.

- Five of them, i.e., Hagia Sophia, Hagia Eirene, the Basilica Cistern, the Museum of the Great Palace Mosaics and the Church of Sts Sergius and Bacchus are in a good state of preservation; three of them, i.e. the Sphendone, the Magnaura Palace and the Philoxenus Cistern, need comprehensive repair and maintenance; and two, as remarked above, are lost.

- Seven of them, i.e., Hagia Sophia, Hagia Eirene, the Basilica Cistern, the Magnaura Palace, the Philoxenus Cistern and the Church of Sts Sergius and Bacchus, have been restored.

- Six of them, i.e., Hagia Sophia, Hagia Eirene, the Basilica Cistern, the Philoxenus Cistern, the Church of Sts Sergius and Bacchus and the Museum of the Great Palace Mosaics are used continuously.

- The Sphendone and the Church of Sts Sergius and Bacchus are fully accessible. Hagia Sophia, Hagia Eirene, the Basilica Cistern, the Philoxenus Cistern and the Museum of the Great Palace Mosaics have controlled access. The Magnaura Palace, Hormisdas Palace, and the Basilica Stoa are not accessible.

- Hagia Sophia, Hagia Eirene, the Museum of the Great Palace Mosaics and the Basilica Cistern offer booklets and audio guides in addition to information panels. The Sphendone, the Church of Sts Sergius and Bacchus and the Philoxenus Cistern also possess information panels.

- The structures which are continuously used are in a good state of preservation (some of them still need maintenance), but the unused buildings are only in average condition (some of them need restoration).

There are only two open areas surviving from the Byzantine period in the region. These are the Augusteion and the Mese:

- Both of them are unregistered but continuously used and accessible.

- They do not have any means of presentation, such as an information panel or a booklet.

In the area, there are archaeological remains belonging to nine different structures of the Byzantine period:

- These are the remains of the Hippodrome, the Great Palace, the Boukoleion Palace, the Church of Theotokos Chalkopretia, the Senate House, the Baths of Zeuxippus, the Sampson Hospital, the Palaces of Lausus and Antiochus and the Church of Hagia Euphemia.
  - Remains of the Great Palace, the Boukoleion Palace, the Sampson Hospital, the Church of Theotokos Chalkopretia, the Palaces of Lausus and Antiochus and the Church of Hagia Euphemia are registered by the Regional Conservation Council. The remains of the Baths of Zeuxippus, the Hippodrome, and the Senate House are not registered.
  - Only the remains of the Great Palace are in an average state of preservation; it needs comprehensive repair and maintenance. The other buildings are in ruins.
  - The Boukoleion Palace and the Palace of Lausus are fully accessible. The remains of the Great Palace and the Church of Theotokos Chalkopretia are partially accessible as they are located in private lots. On the other hand, the remains of the Baths of Zeuxippus, the Hippodrome, the Senate House, the Sampson Hospital, the Palace of Antiochus and the Church of Hagia Euphemia are not accessible, due to some obstacles.
  - The Hippodrome, the Boukoleion Palace, the Palace of Antiochus and the Church of Hagia Euphemia have information panels. Other buildings do not have any presentation.

There are four single and free-standing monuments surviving from the Byzantine period in the area:

- These are the Theodosian Obelisk, the Serpentine Column, the Walled Column and the Milion.
- All of the monuments are registered and restored. They are accessible and include an information panel.

Thus, there are 18 registered and seven unregistered Byzantine structures in the Sultanahmet Area in total:

- Eight of them are in a good state of preservation. Four of the registered structures need comprehensive repair and maintenance, and six are in ruins. It can be said that all of the registered and used structures have been restored, and they are in a good state of preservation.
- None of the unregistered heritage is in a good state of preservation. Three of the unregistered structures are in ruins, and four are completely lost. None of them have so far been restored.

In summary, if a building is registered, restored and used, it is in a good state of preservation. However, if a building is not restored and used, even if it is registered, it remains unprotected, or in ruins or even simply lost forever. Though the responsible Regional Conservation Council has enough historical information to register a building, yet the presentation techniques and solutions, such as the use of the information panels, do not exist for some of these registered buildings. On the other hand, although scientific studies have been carried out on them, some structures – such as the Senate House and the Baths of Zeuxippus – have not even been registered. Although the archaeological remains of the Church of Theotokos Chalkopretia, the remains of the Great Palace, the Palaces of Antiochus and Lausus and the Sampson Hospital were unearthed in the past, they have been abandoned without any conservation or reuse projects.

When the Sultanahmet area is examined holistically, it cannot be understood that this area was the Capital of the Byzantine Empire for about a thousand years. Byzantine cultural heritage, both individually and as a group, has lost its integrity and authenticity. Most of the Byzantine structures are now inaccessible and

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invisible. Apart from two very well preserved monumental examples, such as Hagia Sophia and the Basilica Cistern, the Byzantine cultural heritage in the area is not well interpreted and appropriately presented so as to reveal the values of this heritage within its current physical and social context. The spatial plans aiming at the conservation of the cultural heritage of the area rather emphasize the heritage of the Ottoman and Turkish periods, while the Byzantine heritage appears to be neglected. Further, no interpretation and presentation solutions have been developed for either the Byzantine cultural heritage or the Ottoman and Turkish heritage in the strategical plans.

Table 4.1 Current situation of the Byzantine heritage in the Sultanahmet area

Original Name	Other/Current Name(s)	Edifice	Open Area	Archaeological Remain	Single Monument	Original Function	Other/Current Function(s)	In Permanent Use	Not Used	Function in the Current Conservation Plan	Registered	Not Registered	In a good state of preservation	Comprehensive repair and maintenance needed	In ruins	Completely lost	Restored	Not Restored	Fully Accessible	Controlled Museum	Controlled Private	Not-Accessible	Information Panel	Booklet	Audio Guide	None	Components belonging to the building in other contexts/locations	Domestic Visitors	Foreign Visitors	Commercial Users
The Sphendone	none	√				infrastructure	cistern		√	none	√		√					√				√	√				none	6%	0%	24%
The Basilica Stoa	none	√				library, law school, courthouse	none		√	Multiple function		√				√		√				√				√	none	3%	10%	15%
The Basilica Cistern	Yerebatan Sarnıcı	√				cistern	museum	√		Cultural Facility	√		√				√			√			√	√	√		none	89%	75%	100%
The Church of Hagia Eirene	Aya İrini	√				church	arsenal, museum	√		Cultural Facility	√		√				√			√			√	√	√		none	54%	55%	88%
The Magnaura Palace	Merdiven Kulesi	√				reception hall of the Great Palace	none		√	Green park	√			√			√					√				√	none	17%	0%	59%
The Hormisdas Palace	none	√				palace	none		√	Green park		√				√		√				√				√	none	3%	0%	0%
The Museum of the Great Palace Mosaics	Büyük Saray Mozaikleri Müzesi	√				museum	none	√		Cultural Facility	√		√				√			√			√	√			none	43%	45%	88%
The Church of Hagia Sophia	Aya Sofya	√				church	mosque, museum	√		Cultural Facility	√		√				√			√			√	√	√		Commemorative medallions are on display in the Istanbul Archaeological Museum	100%	100%	100%
The Philoxenus Cistern	Binbirdirek Sarnıcı	√				cistern	silk handler, storage, wedding hall	√		Green park (Wedding hall)	√			√			√				√		√				none	40%	20%	94%
The Church of Sts Sergius and Bacchus	Küçük Ayasofya Cami	√				church	mosque	√		Religious facility	√		√				√		√				√				none	77%	30%	100%
The Mese	Divanyolu		√			main street	street	√		Street		√				√	√	√								√	none	6%	15%	15%
The Augusteion	the Tetrastoon, Ayasofya Meydanı		√			agora	public square	√		Public square		√				√	√	√								√	none	14%	20%	15%
The Baths of Zeuksippus	none			√		public bath	prison, dump, silk handler		√	Green park		√			√			√				√				√	Statue bases and archaeological fragments are on display in the Istanbul Archaeological Museum	11%	15%	12%
The Hippodrome	At Meydanı, Sultanahmet Meydanı			√		Hippodrome	public square	√		Public square		√			√			√				√				√	The fragments are on display in the Mehmet Akif Ersoy Park and the Museum of Islamic Arts, the Quadriga is on display in the Museum of St. Mark, Venice	89%	50%	100%
The Great Palace (Palatium Magnum)	Büyük Saray			√		palace	dump, prison		√	Multiple function	√			√				√			√					√	The capital with the protom of Pegasus from Kathisma is on display in the Istanbul Archaeological Museum	29%	30%	62%
The Boukoleion Palace	Bukoleon Sarayı			√		palace	none		√	Green park	√				√		√	√					√				The lion statues are on display in the Istanbul Archaeological Museum	11%	5%	38%
The Church of Theotokos Chalkopretia	Lala Hayrettin Paşa Cami, Acem Ağa Mescidi			√		church	mosque, masjid		√	Cultural Facility	√				√			√			√					√	A basket capital from the chuch is on display in the Istanbul Archaeological Museum	20%	25%	38%
The Palace of Antiochus and The Church of Hagia Euphemia	The Martyrion of Hagia Euphemia			√		palace	church/martyrion, arsenal, storage		√	Archaeological Park	√				√			√				√	√				The movable pieces are on display in the Istanbul Archaeological Museum	6%	15%	15%
The Palace of Lausus	none			√		palace	hospice, church, cistern		√	Archaeological Park	√				√		√	√								√	The movable pieces are on display in the Istanbul Archaeological Museum	6%	10%	15%
The Sampson Hospital	none			√		hospital	hospice		√	Cultural Facility	√				√			√				√				√	none	6%	0%	12%
The Senate House	none			√		senate house	none		√	Archaeological park, tourism and cultural facility		√			√			√				√				√	none	14%	0%	38%
The Theodosian Obelisk	The Obelisk of Tutmosis III, Dikilitaş				√	monument	none	√		none	√		√				√		√				√				none	89%	50%	100%
The Serpentine Column	Yılanlı Sütun				√	monument	none	√		none	√		√				√		√				√				One of the snakeheads is on display in the Istanbul Archaeological Museum	89%	50%	100%
The Walled Obelisk	Örme Sütun				√	monument	none	√		none	√		√				√		√				√				none	89%	50%	100%
The Million	Milion Taşı				√	milestone	none	√		none	√		√				√		√				√				none	54%	20%	82%

* The Regulation on Construction Principles and Supervision of Immovable Cultural Property to be Protected of the Ministry of Culture and Tourism defines "restoration as applications based on survey, restitution and restoration projects prepared according to scientific principle, except for repair and maintenance". However, Feilden and Jokilehto define restoration as "a highly specialized operation based on a critical-historical process of evaluation, and must not be based on conjecture. The aim of modern restoration — to reveal the original state within the limits of still existing material — thus differs from the past aim of bringing back the original by rebuilding a lost form" in the Management Guidelines for World Cultural Heritage Sites. Since the restoration status of these buildings is determined according to the Regional Conservation Council decisions, the definition of restoration here is based on the national regulation.

4.2   Evaluation of the Social Context of the Sultanahmet Area

This section is mainly based on the evaluation of the social survey results aiming at understanding the approaches towards cultural heritage in general, and the Byzantine heritage in particular, among the visitors and commercial users of the area[441]. In general, it can be said that Sultanahmet is mostly used by tourists and commercial users serving these tourists. This area is heavily used by tourists during the day time; however, it becomes empty and desolate at night. In the southern section of the Sultanahmet area, or more specifically in the Cankurtaran neighborhood, there are hotels and cafes used mainly by tourists. On the other hand, the southwest part of Sultanahmet, i.e., the Küçük Ayasofya neighborhood, is mostly occupied by Syrian refugees living in neglected historic houses. On the other hand, the whole area gains a religious atmosphere during the whole month of Ramazan[442].

To begin with the approaches towards and general level of interest about cultural heritage among the users and visitors:

- Commercial users know best of all groups (82%) that the Sultanahmet area is a UNESCO World Heritage Site. The majority of the domestic (60%) and foreign visitors (55%) are not aware of this.

- When the participants are asked about the values of historical buildings/environments, the historical, cultural, and artistic aspects appear as the most common answers/valued qualities given by visitors and users (80%). The spiritual value for the three target groups is over 70% in those with a positive take on matters Byzantine; otherwise, it is far less. On the

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[441] As mentioned in the methodology section of Chapter 1, this social survey was intended to provide additional information on these issues. For survey results, see Appendix 2.
[442] For an evaluation of social activities in and uses of Sultanahmet Square, see also above, Chapter 3, pp. 167-170.

other hand, scientific, political, and recreational values are not associated with historical buildings/environments in general.

- Information panels are read by the majority (80%), but are not considered sufficient. Visitors need more detailed information.

- Information about historical buildings is largely obtained from internet sources and social media. Books and documentaries follow this sort of source.

- It can be seen that 25% of the foreign visitors, but only 3% of the domestic ones obtain information about cultural heritage in Turkey from their school education. It can be assumed based on the Figures above that educational programs in Turkey are insufficient to achieve a better understanding and so enhance the conservation of cultural heritage.

- Entrance fees are expensive for domestic visitors, while foreign visitors think that they are cheap because of the currency rates. Therefore, local tourists commonly prefer to use Museum Card.

- Domestic and foreign visitors find historical buildings in a good state of preservation, but commercial users think that historical buildings are neglected, as indicated by the buildings such as the Magnaura Palace, Palace of Lausus, and the Church of Theotokos Chalkopretia.

- Domestic visitors heavily identify themselves with the Ottoman and Seljuk heritage, while only 66% do so for the Byzantine heritage. Foreign visitors, on the other hand, largely identify themselves (60-65%) with both the Byzantine heritage and the Seljuk and Ottoman heritage.

- According to the field observations by the author, people on hearing the names of the buildings asked for their location, and they took photos of the building list to search and explore.

- Tourists coming from the Far East who do not believe in monotheistic religions state that they do not know the distinction between a church and a mosque, and for them, their responses to Hagia Sophia and the Sultanahmet Mosque are all much the same.

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Concerning the approaches towards the Byzantine heritage and culture in particular:

- Commercial users and domestic visitors, who can be considered as the primary target groups in increasing awareness and support for the conservation of cultural heritage, mostly gave a negative (39%) answer (45% of the neutral) to the question of "what comes to your mind when you hear the term 'Byzantine'?"[443].

- Among domestic visitors, the traditional conservatives and religious conservatives have negative thoughts about the term 'Byzantine'. At the same time, it can be seen that the negative attitude increases as the level of education decreases.

- While foreign visitors from Europe have a positive approach, participants from the Middle East and Arabian Peninsula are mostly negatively inclined towards the Byzantine heritage.

- Foreign visitors, not coming from the territories historically dominated by the Byzantine Empire, such as South Africa, Australia, and the Far East, do not even know what the term 'Byzantine' indicates, and they need it to be explained first. Therefore they are neutral to Byzantine heritage.

- In all target groups, there was a decrease in the values attributed to the Byzantine heritage, excluding the political one, when compared to those and other values they attributed to historical buildings/environments. All three groups attribute a political value to the Byzantine heritage.

- Domestic visitors with a negative approach to the Byzantine heritage think that this has no spiritual value, but that it possesses a political dimension.

- Foreign visitors with a positive approach to the Byzantine heritage largely attribute a spiritual value (88%) to the Byzantine heritage.

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[443] For the explanation of the terms 'neutral', 'positive' and 'negative', see APPENDIX B..

- Commercial users are more aware of the economic value of the Byzantine heritage; even so, they do not have a positive approach to it. Surprisingly, even 34% of the commercial users who think that the Byzantine heritage contributes to their own business think that this has no economic value. It can be suggested that they are influenced by nationalist ideology while assessing a level of value for the Byzantine heritage.

- When they are asked if the Byzantine heritage is part of their cultural heritage, the domestic visitors, even if they have negative thoughts towards the Byzantine culture, claim that it is inherited and thus they embrace it (66%). Similarly, 85% of commercial users embrace it.

Concerning the general level of information about the Byzantine heritage:

- The Byzantine structures most commonly known are Hagia Sophia, the Basilica Cistern, and the Columns (the Walled Obelisk, the Serpentine Column, and the Theodosian Obelisk) for all the three target groups. This is followed by the Hippodrome for both domestic visitors and commercial users.

- While the two visitor groups better remember the places they most frequently visited, the commercial users list the structures they know in their everyday life.

- The Hippodrome is relatively frequently still mentioned as At Meydanı.

- Commercial users think that the Ottoman heritage, such as Grand Bazaar, the Arasta Bazaar, and the German Fountain are pieces of Byzantine heritage.

- Moving away from the center of Sultanahmet, the number of structures known by commercial users decreases. Commercial users located in the center do not recognize the Byzantine heritage in the periphery of the Sultanahmet area.

- The most commonly visited buildings are Hagia Sophia, the Basilica Cistern, the Columns, and the Hippodrome, which is, not surprisingly, exactly in keeping with the most commonly known buildings.
- Although the Magnaura Palace, the Sphendone, the Great Palace, the Church of Theotokos Chalkopretia, the Boukoleion Palace, and the Palaces of Lausus and Antiochus are touristic places, they have never been heard of by more than 60% of the target groups.
- Byzantine structures that no longer survive, such as the Augusteion, the Senate, the Baths of Zeuxippus, the Hormisdas Palace, and the Basilica Stoa, have not been heard of by more than 80% of the target groups.

To sum up, the local visitors and commercial users tend to have a negative or neutral approach to the Byzantine heritage and culture, while foreign visitors have a positive or neutral approach. All the users and visitors of the sites attribute historical and cultural value to the cultural heritage in general, and they attribute a political value to the Byzantine heritage in particular. Commercial users agree that the Byzantine cultural heritage in the area contributes to their business; however, they do not attribute any economic value to it.

When the information about the Byzantine heritage in the area is examined, it is observed that only the structures exhibited as museums such as Hagia Sophia and the Basilica Cistern are known by users and visitors. Commercial users, on the other hand, know about more structures than visitors. On the other hand, some Ottoman structures, such as Topkapı Palace, are considered by the users and visitors as part of the Byzantine heritage.

Byzantine buildings without information panels, such as the Palace of Antiochus, the Baths of Zeuxippus, and the Sampson Hospital, are not known by either users or visitors. Also, visitors think that information panels are insufficient. They demand more detailed information about the history of the buildings, their uses, and their environments.

4.3 Assessment of the Values and Opportunities of and Threats to the Byzantine Heritage in the Sultanahmet Area

4.3.1 Values of the Byzantine Heritage in the Sultanahmet Area

In the process of conservation of cultural heritage, the definition of values is a way of developing conservation strategies[444]. The cultural significance defined through values allows the production of more comprehensive solutions in decision-making processes. The presence or lack of values determines how the authorities approach cultural heritage and may lead either to its conservation or to its neglect and eventual destruction. Today, the value assessment system of cultural heritage plays a decisive role in the World Heritage List[445].

Diversities in economic and social structures lead to differences in how people approach cultural heritage. For this reason, the value assessment system has been developed so that conservation processes are not affected, or at least minimized, by the contemporary social structure and subjective approaches. Since the early 1900s, scholars and NGOs have been working on the definition and classification of values of cultural heritage. The values of cultural heritage began to be classified under certain headings in 1903 with the work of 'the Modern Cult of Monuments: Its Essence and Its Developments' of Alois Riegl[446]. Over time, not only cultural values but also economic values come to the fore. As a result, there are cultural and economic determinants in any value assessment. As can be seen in Table 4.2, the values of cultural heritage are classified and defined by different experts.

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[444] Mason 2006, p. 21.
[445] Fielden and Jokilehto1998, p. 18.
[446] Riegl 2015, p. 48.

Table 4.2 Typology of values of cultural heritage according to different scholars and institutions[447]

Riegl (1902)	The American Society of Planning Officials (1969)	Lipe (1984)	Feilden and Jokilehto (1993)	English Heritage (1997)	Frey (1997)	The Burra Charter (1998)
-Age -Historical -Commemorative -Use -Art -Newness	-Historic -Architectural -Setting -Use -Cost	-Associative/ Symbolic -Informational -Aesthetic -Economic	*Cultural Values -Identity -Relative Artistic or Technical -Rarity *Contemporary Socioeconomic Values -Economic -Functional -Educational -Social -Political	-Cultural -Educational and academic -Aesthetic -Recreational -Resource -Economic	-Economic -Option -Existence -Bequest -Prestige -Educational	-Aesthetic -Historic -Scientific -Social -Spiritual

Mason (2002)	Feilden (2003)	Throsby (2006)	English Heritage (2007)	English Heritage (2007)	Worthing (2008)	Avrami (2009)
*Sociocultural -- values -Historical >Educational/ Academic >Artistic -Cultural/ Symbolic >Political >Craft/ Work-Related -Social -Spiritual/ Religious -Aesthetic *Economic Values -Use (Market) -Non-Use (Non-Market) >Existence >Option >Bequest	-Emotional -Cultural -Use	-Aesthetic -Spiritual -Social -Historical -Symbolic -Authenticity	-Evidential -Historical >Illustrative >Association -Aesthetic >Artistic >Design -Communal >Commemorate >Symbolic >Social >Spritual	-Rarity -Representativeness -Integrity -Association -Group -Townscape -Architectural -Memorial -Cultural -Recreational -Resource	-Aesthetic -Scenic and Panaromic -Architectural/ Technological -Historical -Associational -Archaeological -Economic -Educational -Recreational -Artistic -Social -Commemorative -Symbolic/ Iconic -Spiritual and Religious -Insprirational -Ecological -Environmental	-Universal -Local-Particular

As mentioned above, the fact remains that the presence or lack of values plays an important role in the future of cultural heritage. Therefore, the values of heritage must be identified in a very detailed, precise and objective manner. The value typology given in Table 4.2 differs for every heritage area. In this study, the values

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[447] Mason 2009, p. 9; English Heritage 2007, pp. 27-32; Worthing 2008, p. 60; Riegl 2015, pp. 49-97.

of the Byzantine heritage and the Sultanahmet area will be examined according to the value classification by Feilden and Jokilehto, and Worthing due to their inclusiveness and diversity[448].

Cultural Values

Identity Values

- **Age Value**
- The history of the Sultanahmet area dates back at least to 660 BCE.
  - **Historical Value**
- The Sultanahmet area was the administrative and commercial center of both the Byzantine and Ottoman Empires and their territory since the 6th century BCE.
- The Byzantine heritage in the region dates back to the 4th century CE when it was established by Constantine the Great in 324, and later, Constantinople became the Capital of the Byzantine Empire.
- The name of the city, Constantinople was derived from its founder, Constantine the Great.
- Constantinople/Istanbul was the capital of the Byzantine Empire for 1072 years and the Ottoman Empire for 470 years.
  - **Continuity Value**
- The Sultanahmet area has been the administrative and commercial center of both the Empires and its territory since the 6th century BCE. The area still is the commercial and administrative center of İstanbul. The Governorship of Istanbul and the Istanbul Chamber of Commerce are sited in the area.
- The city was transformed into a metropolis from a Greco-Roman city, and it still retains this feature.

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[448] Fielden and Jokilehto 1998, p. 18; Worthing 2008, pp. 62-68.

- The agora, which was built in the 2nd century BCE with the name Tetrastoon by Septimius Severus, is the only square that still maintains its existence and purpose today in the Sultanahmet area. The area was known as the Augusteion in the Byzantine Period and Aya Sofya Square in the Ottoman and Turkish periods.

Figure 4.1 Istanbul, Sultanahmet, Ayasofya Square

- The Mese, which is the continuation of the Via Egnatia, that started from Constantinople and ran to Dyrrachium through Neapolis, Thessalonica and Edessa, still exists, now with the names of Divanyolu, Ordu Street, Kocamustafa Paşa Street, and İmrahor İlyas Bey Street.

  - **Setting and Landscape Values**

- Constantine I chose Byzantium for his new capital due to its strategic location. The city was located on the steep and east side of the peninsula. It was the topographical summit in the Bosphorus area, dominating the Bosphorus, Marmara and the Dardanelles. It was also easy to defend due to its seven hills. The city was also located on the intersection of imperial roads, such as Via Egnatia, the northward road to Adrianople and Danube, and the Anatolian road across the sea of Marmara. Furthermore, Byzantium was a nodal point of the Roman Empire. Being the nodal point between the East and the West is still the feature of Istanbul.

- The Sultanahmet area is a multi-layered historical site that incorporates the remains from the Late Antique, Byzantine, Ottoman and Republican periods.

- The area of Sultanahmet is located on an elevated position in the Historic Peninsula. The geographical features of Sultanahmet led to the construction of palaces with terraces and courtyards in Byzantine and Ottoman times. Monumental buildings such as Hagia Sophia and the Sultanahmet Mosque were built on top of the hill.

  - **Symbolic Value**

- The Sultanahmet area has been chosen to display the symbols of power throughout its history. Monumental structures such as the Hippodrome, the Great Palace and squares such as the Augusteion were built during the establishment of Constantinople. Hagia Sophia and Hagia Eirene were built between the 4th-7th centuries. During the Ottoman period, the great monumental structures of the empire, such as the Topkapı Palace and the Sultanahmet Mosque, were also built in Sultanahmet.

- The area of Sultanahmet has been the center of bloody rebellions, such as the Nika Riot in the Byzantine period and Vaka-i Vakvakiye in the Ottoman period, initiated by the opposition at different times. The area was used both by rebels and the authorities for the demonstration of how the administration of the empires was to be run.

- After Nika Riot, Justinian built Hagia Sophia with the biggest dome of the period, which was seen as impassable, to symbolize the unification of the fragments of the Nika Riots.

  - **Spiritual/Religious Value**

- Constantinople was the Christian capital of the Roman-Byzantine Empire. It was one of the most important centers throughout the Empire in its transition from Late Antiquity to Christianity.

- The Church of Hagia Euphemia, the Column of Constantine and Hagia Sophia were Christian pilgrimage centers in the Medieval period because it

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was believed that they contained relics belonging to the Virgin Mary and Constantine I.

- A series of monumental religious buildings, such as Hagia Sophia, Hagia Eirene, the Sultanahmet Mosque, are located together in the Sultanahmet area.

- **Wonder and Inspirational Values**

- The Sultanahmet Archaeological Park was declared a UNESCO World Heritage Site in 1985 as a part of Historic Areas of Istanbul, according to criteria i, ii, iii and iv of UNESCO World Heritage List.

- Every year, an average of 15 million local and foreign visitors come to Istanbul, an average of 6 million of them visit museums in the Sultanahmet area.

Relative Artistic/Technical Values

- **Artistic Values**

- Hagia Sophia and Hagia Eirene showcase the architectural features of the Late Antique and Early Christian periods, with their mosaic panels reflecting the artistic trends and circumstances of their time

Figure 4.2 Istanbul, Sultanahmet, the Mosaics of Hagia Sophia

- The Great Palace Mosaics are the only source of evidence that informs on the decoration of the Great Palace, which was used as the imperial residence between the 4th and 12th centuries449.
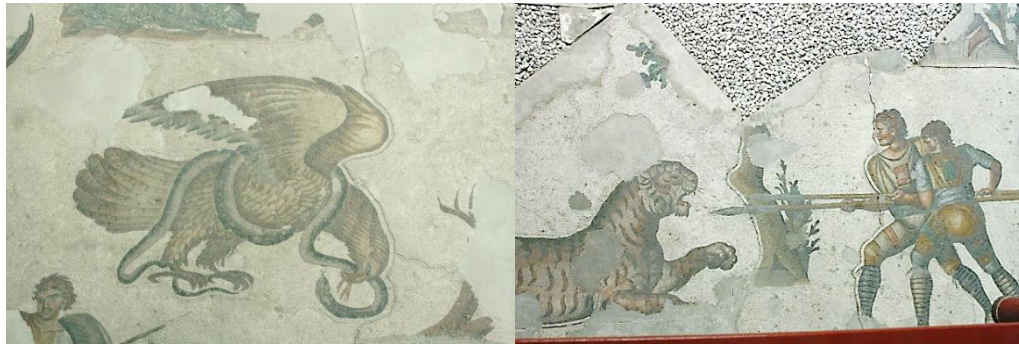

Figure 4.3 Istanbul, Sultanahmet, the Mosaics of the Great Palace

- **Technical Value**
- The combination of the traditional basilica plan with a central dome in the architecture of Hagia Sophia represents the transition from the basilica plan to the cross-based plan layout of medieval Byzantine churches. The large dome supported by the pendentives is 31.87 m in diameter.

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449 The mosaics covering the floor of the peristyle courtyard contain different scenes from daily life, nature and mythology. The depictions are in the style of *opus vermiculatum* and placed between pieces of marble. In the section including White marble, the geometrical motive known as the tangent scales is used.
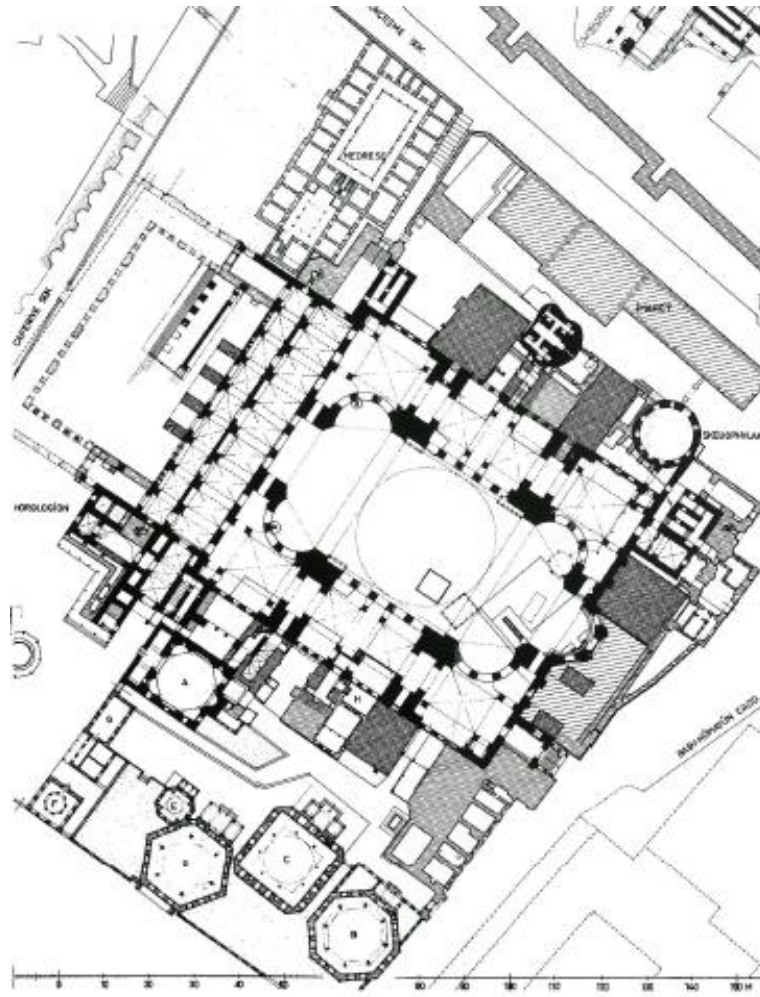
Figure 4.4 Istanbul, Sultanahmet, the plan of Hagia Sophia (Müller-Wiener 2001, p. 90)

- The Hippodrome, Hagia Sophia and the Great Palace are examples of the Late Antique-Byzantine monumental building techniques.

- The two largest cisterns of Constantinople, the Philoxenus Cistern (*Binbirdirek Sarnıcı*) and the Basilica Cistern are examples of the technology developed to solve the water problem of the city.

- The brick stamps found in the vaults of Philoxenus Cistern and on the ground at the entrance of Hagia Sophia provide information about the building dates and techniques and quarries of the materials.

- **Architectural Value**

- The Great Palace is an example of imperial palace architecture of the Late Antique, Early Christian and Medieval-Byzantine periods.

- The Palaces of Lausus and Antiochus and the Church of Sts Sergius and Bacchus reflect different experimental plan styles of the 5th and 6th centuries.
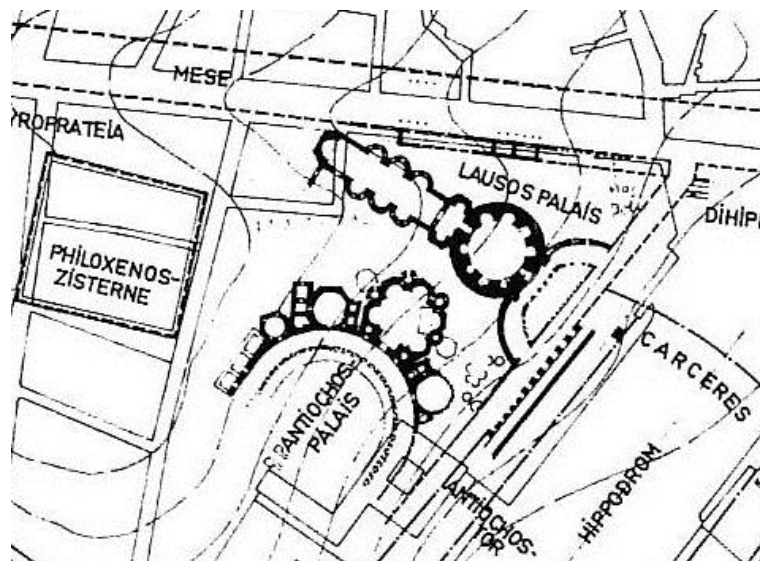
Figure 4.5 Istanbul, Sultanahmet, plans of the Palaces of Antiochus and Lausus (Müller-Wiener 2001, p.232)

- Hagia Sophia, the Hippodrome, the cisterns and monuments brought from different countries, such as the Thodosian Obelisk from Egypt, and the Serpentine Column from Delphi, are monumental examples of the urban and architectural tradition which has its roots in the Roman Empire.

- **Archaeological Value**

- In the Sultanahmet area, there are a number of archaeological remains from the Byzantine period, such as the Palaces of Lausus and Antiochus, the Church of Hagia Euphemia, the Great Palace, the Hippodrome, the Baths of Zeuxippus, the Senate House, the Church of Theotokos Chalkopretia, the Boukoleion Palace, the Sampson Hospital and the Magnaura Palace. Also, it is known that the area of the Topkapı Palace coincided with the core of

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the city of Byzantium. Therefore, the Sultanahmet has been designated as an archaeological park in the plans ever since 1936. More recently, the area of the Topkapı Palace was determined as the '1st-degree' archaeological conservation site, Sultanahmet-Cankurtaran was determined as an urban and archaeological conservation site, and all the remaining areas in the Walled City were defined as urban and historical conservation sites in 12.07.1995, with the decision of the 1st Regional Conservation Council of Istanbul.

- Components belonging to the Byzantine structures, such as statue bases from the Baths of Zeuxippus, a snakehead of the Serpentine Column, lion statues of the Boukoleion Palace, movable pieces of the Palaces of Antiochus and Lausus, commemorative medallions of Hagia Sophia, the capital with the protome of Pegasus from the Kathisma and a basket capital from the Church of Theotokos Chalkopretia are all on display in the Istanbul Archaeological Museum. In addition, fragments of the Hippodrome area are visible in the Museum of Islamic Arts and the Mehmet Akif Ersoy Park.

- In the garden of the Hagia Sophia Museum, there is a lapidarium with the best examples of the architectural sculpture of the Byzantine period.

Rarity Values

- **Rarity and Uniqueness Values**

- The Historical Peninsula is unique in Thrace and Anatolia as the capital city of both the Byzantine and Ottoman Empires.

- The city was transformed into a metropolis from a Greco-Roman city and it still maintains this feature.

- The Churches of Hagia Eirene, Hagia Sophia, and Theotokos Chalkopretia are rare examples of Late Antique churches in the Sultanahmet area and the Great Palace is a rare example of Late Antique palace architecture.

- The Great Palace is the rare surviving example of Byzantine imperial palace architecture in Anatolia and Thrace, along with the Despot's Palace in Mystras.
- The inscription found in the Church of Sts Sergius and Bacchus is one of the rare surviving foundations inscriptions from Early Byzantine Constantinople.
- The brick stamps used in the vaults of the Cistern of Philoxenus and on the ground at the entrance of Hagia Sophia, providing information about the history of the building, are rarely to be seen in Constantinople/Istanbul[450].
  - **Representativeness Value**
- The cisterns in Sultanahmet are typical examples of how water needs were solved in history.

Contemporary Socio-Economic Values

Economic Value

- The Ministry of Culture and Tourism and the Metropolitan Municipality of Istanbul generate tourism income through the museums. Also, the people of Istanbul working in the Sultanahmet area generate tourism revenue, through accommodation, eating and drinking facilities, as well as by souvenir shops.
- As one of the most central areas of the city, the Sultanahmet area has a high land value.

Functional and Recreational Values

- Byzantine structures, such as Hagia Sophia, Hagia Eirene, the Basilica Cistern and the Binbirdirek Cistern in the Sultanahmet area, are used for cultural activities.

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[450] In the 1960s, a number of brick stamps was found in the Church of St. Polyeuktos and in the Palace of Anicia-Juliana in Saraçhane,.Unlike Rome, these are rare examples of brick stamps found in Anatolia and Greece: Harrison and Fıratlı (1965, p. 234; 1967, p. 275).

- Spending time in a multi-cultural historical urban environment with different layers of history around enables people to develop their understanding of history and adapt to the material cultures of different civilizations.

Educational Value

- Structures reflecting innovative architectural order or decoration techniques of the 5th and 6th centuries, such as Hagia Sophia, provide invaluable case studies for students who read a number of different disciplines, such as architecture, archaeology, planning, art history, and history.
- The restoration of Hagia Sophia by the Fossati Brothers between 1847-1858 enabled both the mosaics to be uncovered and documented. This intervention in Hagia Sophia made by the Fossati Brothers is an important reference point in terms of the restoration history in Turkey.

Documentary Value

- The Great Palace Mosaics are the only source of information that gives information about the decoration of the Great Palace, which was used as the imperial residence between the 4th and 12th centuries
- A long semicircular inscription in the Church of Sts Sergius and Bacchus dates the building to the period of Justinian and Theodora.
- The brick stamps found in the vaults of Philoxenus Cistern and on the ground at the entrance of Hagia Sophia are rare elements in Istanbul that provide information about the history of the buildings.
- Components belonging to the Byzantine structures, such as statue bases from the Baths of Zeuxippus, a snakehead of the Serpentine Column, lion statues of the Boukoleion Palace, movable pieces of the Palaces of Antiochus and Lausus, commemorative medallions of Hagia Sophia, the capital with the protome of Pegasus from the Kathisma and a basket capital from the Church of Theotokos Chalkopretia are on display in the Istanbul

Archaeological Museum. In addition, fragments of the Hippodrome area are visible in the Museum of Islamic Arts and the Mehmet Akif Ersoy Park.

- In the garden of the Hagia Sophia Museum, there is a lapidarium with the best examples of the architectural sculpture of the Byzantine period.

Social Value

- Sultanahmet Square has been a place of social entertainment and gathering throughout its history. In the Byzantine Empire, the Hippodrome was used for horse racing. In the Ottoman Empire, At Meydanı was publicly used for festivals and games. During the Republican period, it has been the focus of cultural activities such as exhibitions and concerts, as well as *Ramazan* activities.

Political Value

- Although both are multi-cultural, multi-ethnic and multi-religious empires, the Byzantine Empire directly relates to Greek Orthodox Christianity and its culture, while the Ottoman Empire relates to the Turkish and Islamic identities. The Sultanahmet area has been the administrative center of different ethnicities and religions throughout its history. There are monumental structures belonging to both communities and religions in the Sultanahmet area. For this reason, those people who approach history with nationalist attitudes attach political importance to this particular area.

4.3.2 Threats to the Byzantine Heritage in the Sultanahmet Area

When developing proposals for the conservation of heritage sites, identifying existing problems and risks is of great importance. Therefore, the threats to and problems of the area are identified and discussed in this section of the thesis.

- Administrative and Planning Threats
  - The conservation of cultural heritage is considered from an economic point of view in state policies, according to the Tenth Development Plan (2014-2018).
  - In the Istanbul Environmental Plan (2009), The Historical Peninsula was designated as both a 'tourism center' and a 'traditional trade center'. This has led to an emphasis on tourism. Thus, minor scale plans were mainly included in the use of tourism.
  - In the Fatih District Historic Peninsula Conservation Plan (2012), the priority for research and restoration is given to the 'living upper culture layer', i.e., Ottoman and Turkish heritage. This emphasis leads to neglect of the Byzantine heritage.
  - In the conservation plan, the area has been given the function of residential+accommodation. Thus, the area is subject to touristic activities and accommodational facilities. This could result in the inhabitants and daily users of the area being forced out.
  - In the conservation plan, the building densities are increased. Thus, the Sultanahmet area is exposed to the risk of being over-exploited, with subsequent degradation of its facilities and environment.
  - In the conservation plan, only the Mehmet Akif Ersoy Park, which includes the Palaces of Antiochus and Lausus, was designated as an Archaeological Park. Other archaeological remains such as the Church of Theotokos Chlakopretia, the Senate House, the Great Palace, the Magnaura Palace, the Boukoleion Palace, and the Sampson Hospital do not lie within the boundaries of the archaeological park.
  - The areas of the Baths of Zeuxippus, the Church of Theotokos Chalkopretia, the Senate House, the Magnaura Palace, the Sphendone, the remains of the Great Palace and the Philoxenus Cistern have been assigned inappropriate functions in the conservation plan, such as green parks and

traditional commerce. Irrelevant functions may lead to inappropriate interventions in the structures.

- In 1982, the Hippodrome and Great Palace areas were declared as the Sultanahmet Tourism Center. Accordingly, the area is now designated as 'Archaeological Park, Tourism and Culture Facility' in the *Master Plans for the Suleymaniye, Barbaros Houses and Sultanahmet Tourism Centers (2000).* Thus, the area of the archaeological remains of the Senate Houıse, and Chalke have been left unprotected and at the mercy of the construction of accommodation facilities.

- In 2005, in accordance with the Renewal Law, the Cankurtaran-Küçükayasofya Neighborhoods was declared an Urban Renewal Area. As can be seen in the Sulukule and Tarlabaşı Renewal Areas, urban renewal areas are subject to major reconstruction projects mainly focused on commercial and accommodational uses that are not suited to the original historical tissue of the area in terms of uses, construction materials, and techniques.

- The illegal constructions in the southwestern part of Sultanahmet were included in the building amnesty within the scope of 2018 *İmar Barışı*.

- Since numerous aspects in the designation of the different areas and the execution of plans concerning them – such as in the renewal areas, the conservation areas, the tourism center area and the building amnesty area – are left to the responsibility of different institutions, a confusion between the territorial rights and authorities has occurred in the Sultanahmet area.

- The archaeological park decided upon by a variety of plans since the 1930s, is not yet implemented.

- The Boukoleion Palace Restoration Project includes features harmful for the Palace, such as a decorative pool and an elevator adjacent to the Palace.

- There is no conservation decision for several buildings, such as the Augusteion, the Basilica Stoa, the Hormisdas Palace, the Senate House and the Baths of Zeuxippus. The lack of conservation decisions means that there

is no legal sanction for the conservation of buildings. As a result of this, the buildings can get harmed and lost.

- Environmental Threats
  - As one of the most central areas of the city, the Sultanahmet area, has a high land value. This may cause the cultural heritage to be sacrificed to economic interests.
  - The vast majority of the archaeological sites in the Sultanahmet area are in built-up areas. Therefore, they are inaccessible and not known even by the users of those areas.
  - Open areas surrounding the Sphendone, the Church of Theotokos Chalkopretia, the remains of the Great Palace and the Philoxenus Cistern are used as car parking areas by users of the area.
  - Certain sections of the Sultanahmet area have been taken over by the security forces and their vehicles. This makes access to cultural heritage challenging.
- Threats to the Byzantine cultural heritage itself
  - The Palace of Antiochus and the Church of Hagia Euphemia, remains of the Great Palace, the Magnaura Palace, the Sampson Hospital, the Senate House, the Church of Theotokos Chalkopretia and the Baths of Zeuxippus are currently inaccessible to the general public. This may cause a lack of awareness of the structures.
  - An illegal stage structure was built over the Lausus Palace. Therefore, the Palace loses its visual integrity.
  - Physical and chemical deterioration of most-visited buildings such as Hagia Sophia, Hagia Eirene, and the Basilica Cistern can result due to an excessive number of visitors and a lack of a control system.
  - The Palace of Antiochus, the Boukoleion Palace, the remains of the Great Palace, the Sphendone, the Palace of Lausus, the Sampson Hospital, the Senate House and the Church of Theotokos Chalkopretia were left, abandoned. This situation will cause further damage and loss of structures.

- The Augusteion, the Palace of Lausus, the Basilica Stoa, the remains of the Great Palace, the Hormisdas Palace, the Magnaura Palace, the Sampson Hospital, the Senate House, the Church of Theotokos Chalkopretia and the Baths of Zeuxippus do not have any information boards. This situation definitely causes a lack of awareness of the existence of these Byzantine structures.

- Social Threats
  - The majority of the visitors do not know that the Sultanahmet is a UNESCO World Heritage Site. The cultural heritage in the area is not supported by the general public due to this lack of awareness.
  - Domestic visitors do not learn enough about historical buildings/environments at school. Due to this lack of education concerning the cultural heritage, consciousness on conservation cannot be developed by local users and visitors.
  - Information boards are insufficient according to the opinions of the visitors. Visitors need more detailed information about buildings.
  - The existence of the Church of Theotokos Chalkopretia, the Magnaura Palace, the Augusteion, the Senate House, the Boukoleion Palace, the Baths of Zeuxippus, the Sphendone, the Palace of Antiochus and the Church of Hagia Euphemia, the Palace of Lausus, the Sampson Hospital, the Basilica Stoa and the Hormisdas Palace were not known to over 80% of visitors. Due to such an astonishing level of unawareness, structures fail to register in public concern.
  - The remains of the Great Palace, the Magnaura Palace, the Sampson Hospital, the Senate House, the Church of Theotokos Chalkopretia and the Palace of Antiochus are not known, basically because they are quite inaccessible.
  - Commercial users cannot even distinguish between the Ottoman and Byzantine heritage. This leads the commercial users to mislead visitors.

- Historical buildings are considered as neglected by commercial users, which may prevent them from proposing historical buildings as places to visit.

- The scientific values of the historical buildings/environments are underestimated by visitors and users, according to the social survey.

- 14% of domestic visitors and commercial users have positive thoughts about the Byzantine culture. On the other hand, 40% of them have negative thoughts about the Byzantine culture. This negativity is one of the main obstacles to the adoption and conservation of Byzantine cultural heritage.

- All visitors and users of the area attribute political value to the Byzantine heritage. This may lead to cultural heritage to become, inappropriately, the material of daily politics.

4.3.3 Opportunities offered by the Byzantine Heritage in the Sultanahmet Area

Recognizing the importance of developing value and opportunity-oriented proposals for the conservation of heritage sites, and thus for the potential for the future of the Byzantine heritage in the area, is described in this section of the thesis.

- Administrative and Planning Opportunities
  - In 1937, the archaeological potential of the Sultanahmet area was recognized by Prost and the area was designated as an archaeological park. The plans made since that date constantly include the archaeological park designation, although the borders of the park are changed time and again in the successive plans produced for the area. Thus, the Sultanahmet area and archaeological remains in the area survive today, albeit partially.
  - In 1985, the Sultanahmet area was included in the UNESCO World Heritage List as part of the Historic Sites of Istanbul. In this way, the conservation requirements as proposed in the international documents and charters are complied with in conservation activities concerning the area.

Also, being a UNESCO World Heritage Site creates the opportunity to raise funds for conservation activities.

- The Sultanahmet area was registered as a '1st Degree Archaeological Conservation Area' and 'Urban and Archeological Conservation Area' in 1995. Thus, the conservation of the area is guaranteed by the Law no. 2863.

- The 2023 Tukey Tourism Strategy emphasizes the improvement of the standards of the museum to an international level, the maintenance and restoration of the historical monuments and sites and the design of direction signs and information panels. In this way, the plan provides a legal basis for developing solutions for problems related to inadequate conservation activities or insufficient information panels.

- The Istanbul Regional Plan states that the plan covers not only the protected areas and monuments by registration in accordance with the Law no. 2863, but also other historical elements such as open areas, historic neighborhoods, buildings and gardens. Thus, the opportunity to find funds for the conservation of unregistered cultural heritage is provided.

- The Management Plan of the Historic Areas of Istanbul UNESCO World Heritage Site was issued in 2011 and revised in 2018, according to new needs. Through the plan, conservation and development interventions can be monitored by international experts.

- 75% of the Byzantine buildings in the Sultanahmet area were registered by the Regional Conservational Council. In other words, most of the Byzantine buildings are protected by the Law no. 2863. Also, funds are created through the law for the conservation of buildings.

- Environmental Opportunities
  - The Sultanahmet area is a multi-period area used for centuries. *The* visitors of the area have the opportunity to understand the historical continuity of Istanbul due to this feature.
  - The Sultanahmet area was archaeologically investigated during the pre-Republican and Early Republican periods. As a result of these

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investigations, there are lots of information available to use for the interpretation and presentation of the area.

- The Sultanahmet is easily accessible by railway and the sea from all over the city.

- The Sultanahmet area is an area of interest at both national and international scale, as a UNESCO World Heritage Site.

- High land prices in the Sultanahmet area may attract cultural investments in the area.

- The combination of cultural facilities, cultural heritage, and parks increase the number of recreational activities in the area. The Museums of Hagia Sophia, the Basilica Cistern and the Mosaics of the Great Palace, open spaces such as the archaeological park and squares in the Sultanahmet area all provide recreational opportunities for people and contribute to their cultural development.

- Opportunities offered by the Byzantine cultural heritage itself

  - In the Sultanahmet area, some of the Byzantine structures and archaeological remains – such as the Magnaura Palace, **the** Boukoleion Palace, **the** Church of Theotokos Chalkopretia and the underground sections of the Great Palace – can be re-habilitated for cultural purposes.

  - Rare elements, such as the inscription in the Church of Sts Sergius and Bacchus and the brick stamps found in Hagia Sophia and the Philoxenus Cistern, enhance the authenticity of the area. These sources of information provide an opportunity both for understanding the history of the structures and for instilling historical awareness in the users.

  - Even though the Augusteion is not now known by this name, it is a frequently visited area because it is in the very center of Sultanahmet. This makes it easier to reach the visitor and to create awareness concerning the Byzantine heritage in the Sultanahmet area.

- Social Opportunities

- The Sultanahmet area is visited by nearly 6 million tourists every year. This situation creates the opportunity for visitors to set to know the Byzantine heritage, with the appropriate guidance.

- Visitors need to know more about the Sultanahmet area. They need more information on the information panels.

- Local tourists and residents of Istanbul come to the Sultanahmet area during the month of *Ramazan* in particular, and this increases the opportunity for the promotion of the area.

- The entrance fees of museums in the area are cheap, according to foreign visitors. This may attract them to visit more.

- The Seljuk and Ottoman heritage is best identified by the present local society, while the Byzantine heritage is appreciated by 60% of the visitors.

- As the individual level of education increases, the approach to Byzantine heritage becomes more positive. This makes the appreciation and acceptance of the Byzantine heritage easier.

- Commercial users are aware of the economic values of the Byzantine heritage. This situation leads commercial users to conserve the Byzantine heritage for economic interests, even if they do not fully resonate with it.

- Domestic visitors and commercial users consider the Byzantine heritage as part of their heritage, even if they have negative ideas for the Byzantine culture. This situation will make it easier for users to support conservation efforts.

- Internet and social media are used as sources of information. In this case, the chance of reaching all users of the area in various ways massively increases

4.4   Interim Evaluations

The Sultanahmet area was used by different civilizations for centuries. It was the administrative center of the Byzantine and Ottoman Empires. Today, it still a

commercial and touristic center. The region was used by the Byzantine Empire for more than ten centuries, and a number of monuments were built between the 4th and 7th centuries. Some of these structures survive completely; some of them survive as archaeological remains. These structures and remains are parts of the historical continuity of the area.

On the other hand, the currently effective plans in the area mostly highlight the Ottoman and Turkish periods. The period selectivity in these plans, which will shape the future of the area, leads to the regrettable neglect of the Byzantine cultural heritage. In addition, users and visitors of the area manifest a lack of awareness about the Byzantine cultural heritage. The Byzantine buildings, other than Hagia Sophia and the Basilica Cistern, are not much known to the users and visitors of the area. Furthermore, due to the lack of information in the school *curriculum* on the Byzantine culture and history (the same applies to some other areas and periods of the past), 40% of commercial users and domestic visitors have a negative attitude towards the Byzantine cultural heritage.

It should be noted that assessing the potentials that may arise from an examination of the values and risks is of great importance for the sake of conservation. The Sultanahmet area, with a history of 3000 years, is protected both as a conservation area and as a UNESCO World Heritage Site. The area, including monumental buildings of different periods, is visited both by the local and foreign visitors. There are conservation and management plans to ensure the development of the area by preserving the balance between maintenance and use. However, the mass tourism emphasis brought about by the conservation plans could result in the flight of the original residents of the area and so lead to the deterioration of the historical urban fabric.

The prominent monumental buildings of the Byzantine period are located in the Sultanahmet area. They offer a great potential in terms of the recognition of the Byzantine culture and heritage with their rare architectural features, their considerable physical presence and their level of conservation. Of these buildings,

the vast majority of them are located in public spaces. Cultural activities in the area and the presence of a tourist population of 3 million heads per year offer the potential for a better interpretation and presentation of the Byzantine heritage in the Sultanahmet area and raising the awareness of the general public. The integration of the Byzantine heritage into the contemporary urban environment would emphasize its values, highlight its rare features, reconnect its scattered parts, and bestow on it a function consistent with the needs of the modern world.

CHAPTER 5

CONCLUSIONS AND PROPOSALS FOR THE INTERPRETATION AND PRESENTATION OF THE BYZANTINE CULTURAL HERITAGE AT SULTANAHMET IN ISTANBUL

5.1 Concluding Remarks

Scholars have been looking into the theory and practice of interpretation and presentation since the 19th century. However, interpreting cultural heritage is still a testing issue today. These challenges often stem from the subjectivity of cultural heritage interpretation and the lack of a meaningful connection between cultural heritage and those who work with or visit it through failures in the processes of its interpretation and presentation. To circumvent these problems worldwide, international documents and charters were drawn up, especially in the 21st century. In Turkey, the interpretation and presentation of cultural heritage are guided by regulations and directives prepared in accordance with the Law no. 2863 on Conservation of Cultural and Natural Properties.

The interpretation of cultural heritage is, and always will be, difficult to deal with objectively, due to a variety of ideological and pragmatic factors, as mentioned in the second chapter. This subjectivity causes many difficulties to arise during the decision-making process. Due to these ideological and pragmatic factors, a simple approach to cultural heritage cannot always embrace a situation when the heritage of different periods and cultures is involved at the same time. As discussed in Chapter 2, the interpretation and presentation of cultural heritage in Turkey are dealt with mostly from ideological and economic points of view. These attitudes towards cultural heritage also apply to the conservation and interpretation of the Byzantine heritage. Furthermore, the Byzantine heritage presents its own challenges, such as being less relevant to national identity and daily life, being a less studied period and occurring in the upper strata in the archaeological areas. In

order to examine these problems in detail, the Sultanahmet area in Istanbul was selected as the case study.

The history of what was to become the Sultanahmet area began with the establishment of Byzantium. In 324, Constantine I rebuilt Byzantium as his Christian capital and transformed it from an ancient city into a metropolis. Between the 4th and 7th centuries, the monumental structures that have survived to this day were built in the area. In the period from the 7th century to the Ottoman rule, the city gained something of a rural appearance with the proliferation of monasteries and their surrounding agricultural areas. Although the Sultanahmet area was not completely abandoned during this period, the city center shifted to the northwest. After the city was conquered by the Ottomans, the Sultanahmet area became the administrative center again. Monumental buildings, such as the Topkapı Palace and the Sultanahmet Mosque, continued to be built until the 17th century. After the establishment of the Republic, planning competitions were arranged to design the development of the city in the 1930s. Thus, in the Prost plan, the Sultanahmet area was designated as an archaeological park with an emphasis on the cultural heritage from Late Antique and the Byzantine periods. However, due to the rise of nationalism in 1950-1960, this Byzantine heritage was neglected. Also, as a result of increasing tourism activities in the 1970s, the Sultanahmet area became the subject of new projects to this end. At the same time, the decisions regarding the conservation of the area were finally passed, ten years after the area became a UNESCO World Heritage Site in 1985. The area was designated as a conservation site (*sit alanı*). Finally, the Conservation Plan of the area was approved in 2012.

When currently effective plans are examined, tourism, as mentioned above, stands out as the main economic objective behind the conservation of cultural heritage. While the Istanbul Regional Plan and the Historic Area of Istanbul Management Plan do have an approach too that focuses on the conservation of cultural heritage, the Conservation Plan brings into the picture an intensive touristic activity and vehicle traffic in the area. Further, the Conservation Plan highlights the cultural heritage of the Ottoman and Turkish periods in particular, with the emphasis on the

'living upper culture layer'. This situation leads to the neglect of the Byzantine heritage.

The structures that were not demolished before the Ottoman period survive today *if* they were utilized by the Ottomans. However, if the buildings did not really survive into the Ottoman period or were not taken up by the Ottomans, they were subjected to damaging practices, such as stone quarrying and garbage dumping: Their fate was thus sealed. The open spaces survive today with their forms and functions much as they were in the Ottoman and Republican periods. Today, if a building is registered, restored and used, it remains in a good state of preservation. However, if a building is not restored and used, even if it is registered, but remains unprotected: it will soon be in ruins or lost forever. The 'attractive' Byzantine buildings have benefited from conservation and investment. 'Less impressive' structures, such as the Magnaura Palace, the Church of Theotokos Chalkopretia, the Palaces of Lausus and Antiochus, were either neglected or sacrificed for tourism-oriented projects. In parallel with this attitude, interpretation and presentation procedures are more developed in the structures that affect tourists. As a result, the users in the field know more about the structures that possess interpretation and presentation tools. However, if the structures lack the tools for interpretation and presentation, neither visitors nor users know much or anything about the structures.

According to the social survey, local visitors and commercial users have a negative approach to the Byzantine culture and its heritage, while foreign visitors have a positive approach. They attribute a political value to the Byzantine heritage in particular. When the data gathered about the Byzantine heritage in the area is examined, it is observed that only the structures exhibited as museums, such as Hagia Sophia and the Basilica Cistern, are known by users and visitors. Byzantine buildings without presentation tools such as information panels or booklets are not known by users and visitors. Also, visitors demand more detailed information about the history of the buildings, their uses, and their environments.

The Sultanahmet area offers remarkable values and opportunities. Constantinople was the capital of the Byzantine Empire for more than ten centuries (324-1204, 1261-1453). During this period, today's Sultanahmet area became the administrative center of Constantinople and, thus, the Byzantine Empire. The Hippodrome and the imperial palace (the Great Palace), the main church (Hagia Sophia) and the Palace of the Archbishopric were built in this area. Today the area is still the commercial and touristic center of Istanbul. Despite this cultural heritage with its remarkable value, there is a lack of awareness among visitors concerning the Byzantine cultural heritage in the area. Highlighting the quality of the Byzantine heritage in this area with better interpretation and presentation strategies can promote awareness concerning their importance.

It is important to note that effective interpretation and presentation require a holistic approach. Within the scope of this thesis, the proposals are developed as part of a comprehensive approach to the interpretation and presentation of the Sultanahmet area. The aim is not only to emphasize the Byzantine cultural heritage in its own right but also to reinterpret and reposition this heritage to make the historical continuity of the area better understood and accessible to wider audiences.

Interpretation and preservation should help ensure a sustainable conservation of cultural heritage. Though, equally, uncoordinated interpretation and presentation aiming primarily at increasing touristic activities and income may lead to an uncontrolled tourism and so damage the area. Therefore, proposals for the interpretation and presentation of the Byzantine heritage in the study area are aimed not only for the visitors but also for the local users of this heritage. In this context, the aim should not be merely to generate income from tourism but to promote awareness of the heritage on the part of local users.

In the light of these assessments, the basic principles for an effective interpretation and presentation were determined. With these fundamental principles in mind, the main strategies and proposals for interpretation and presentation of the case study

were then developed. These proposals include environmental design projects, excavations, presentation methods, interpretive activities, visitor facilities, and administrative decisions – all aimed at a more effective and comprehensible visitor experience and their active participation in conservation.

5.2 Main Principles for the Interpretation and Presentation of Cultural Heritage

As mentioned earlier and as can be seen in Figure 2.5, the principles of interpretation and presentation have been the subject of a series of scholarly research. The common point to be taken from these studies is that interpretation and presentation should aim at providing physical and intellectual access to cultural heritage. However, there is no general scientific method to measure the efficiency of interpretation and presentation practices in heritage sites. Therefore, the requisites should be determined for each heritage site specifically. In the light of theoretical studies, the following principles are considered as the prerequisites for the interpretation and presentation of cultural heritage in Turkey.

Principle 1 (P-1): Interpretation and presentation activities should be part of a comprehensive approach to cultural heritage (the Ename Charter, Principles 2,3 and 6).

A comprehensive understanding requires a holistic approach. The cultural heritage of all periods and cultures should be included in the process of heritage interpretation and presentation, and thus in conservation. Highlighting specific periods or areas of the past should be avoided. This is crucial, especially in areas with intensive historical layering.

Principle 2 (P-2): Interpretation and presentation should be an integral part of conservation planning (the Ename Charter, Principle 5).

In conservation planning, cultural heritage of different cultures and periods should be treated equally. The establishment of interpretation and presentation processes

as one of the main steps of the planning process will be helpful to ensure the approach without bias towards the cultural heritage of all periods in the planned area. The preparation of site-specific interpretation and presentation projects, like urban design projects unique to protected areas, is vital for revealing the values of the area.

Principle 3 (P-3): Interpretation techniques and presentation methods should be determined according to the needs of cultural heritage (the Ename Charter, Principles 4 and 5).

The variety of the values and opportunities at cultural heritage sites leads to the diversification of needs. Therefore, the planning of interpretation and presentation should be again specific, according to the character and requirements of each cultural heritage.

Principle 4 (P-4): Activities concerning the interpretation and presentation should not negatively affect cultural heritage sites (the Ename Charter, Principles 4 and 5).

The design of spatial interventions, such as visitor centers and information panels, should be compatible with the historical setting of cultural heritage sites. To avoid undermining conservation efforts by wrong restoration and inappropriate reconstruction activities, the analysis and documentation of cultural heritage should be considered as a part of the restoration and reconstruction process.

Principle 5 (P-5): Interpretation and presentation activities should involve and cooperate with different stakeholders related to cultural heritage (the Ename Charter, Principle 6).

Stakeholders, such as the central and local authorities responsible for the conservation of cultural heritage, local organizations, local communities, universities, and NGOs, are all vital in the implementation of conservation decisions and in raising awareness of the users of heritage sites. Therefore, the quality of site experience of the users can be improved through such all-embracing coordination.

Principle 6 (P-6): Local users should be included in the decision-making process of interpretation and preservation of cultural heritage(the Ename Charter, Principles 5 and 6).

Conservation of cultural heritage without local involvement is almost impossible. The inclusion of the local community in the decision-making process for interpretation and presentation is crucial in order to achieve effective results. Thus, the intellectual integrity between the community and cultural heritage can be ensured and the adoption of the heritage by the local community can be made more possible.

Principle 7 (P-7): Economic sustainability of cultural heritage should be ensured through effective interpretation and presentation (the Ename Charter, Principle 5).

The economic potential of cultural heritage should be assessed not only for land speculation purposes but also for sustainable conservation. The primary objective in generating economic income should be to ensure the sustainable conservation of the heritage through effective interpretation and presentation.

Principle 8 (P-8): The interpretation and presentation of cultural heritage should not only be limited to interventions and activities in the heritage sites (the Ename Charter, Principles 1 and 7).

The interpretation and presentation of cultural heritage should go beyond on-site experiences. On-site interventions, such as information panels, should encourage visitors to investigate further. Understanding cultural heritage through research will encourage users to be involved in conservation processes.

Principle 9 (P-9): The opportunities offered by modern tools and technologies should be utilized while developing interpretation and presentation techniques for cultural heritage (the Ename Charter, Principle 1).

Modern tools and technologies provide a wide range of opportunities for both physical and intellectual access to cultural heritage. Methods such as 3D reconstructions or installations provide opportunities for a better understanding of

cultural heritage, the mental visualization by the users and raising awareness concerning cultural heritage. By using new technologies and tools, more detailed and diverse information can be presented to the users.

Principle 10 (P-10): İnterpretation techniques and presentation techniques should be continuously monitored and regularly updated according to the requirements of cultural heritage sites (the Ename Charter, Principle 7).

Regular monitoring of updated statistical information, demands, expectations, and needs, in company with regular updating of cultural heritage interpretation techniques and presentation techniques according to the needs of cultural heritage, will provide a high-quality site experience.

5.3 Proposals and Strategies for the Interpretation and Presentation of the Byzantine Cultural Heritage in the Sultanahmet Area

Currently, there is no specific interpretation and presentation approach in the case study area, although conservation and site management plans have been prepared for the site. The interpretation and presentation of the site and its cultural assets are, however, not specifically addressed in these plans. The Sultanahmet area offers significant values and opportunities concerning the Byzantine cultural heritage and needs an effective and comprehensive approach to interpretation and presentation. The following proposals are mainly intended to provide sustainable conservation through increasing awareness by means of a proper interpretation and presentation[451].

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[451] For best practises conservation of cultural heritage in the MEDA countries, see Mercouris 2008, pp. 67-84. For a detail discussion on the socio-cultural, political and educational and issues related to the Byzantine cultural heritage, see the ongoing PhD dissertation by Nehir Akgün *"An 'Excluded Past' between the Roman and Ottoman: The Reassesment Valorisation and Representation of Byzantine Cultural Heritage in Turkey",* conducted under the supervision of Assoc. Prof. Dr. Ufuk Serin.

The main strategy in the reinterpreting and presenting of the Byzantine cultural heritage in Sultanahmet is to emphasize its values and potentials. Effective results can be achieved in the conservation of cultural heritage by emphasizing such, instead of focusing only on solving threats. The site experience will thus be more meaningful to the visitor and a more powerful link between the visitor and cultural heritage can be established. As a result, society would better embrace the Byzantine cultural heritage in the Sultanahmet area and be proactive for its conservation. Large-scale and radical interventions need to be avoided, due to the relatively fragile nature of the Byzantine heritage. A minimal and more innovative approach needs to be adopted for interventions in the area.

The following proposals are intended to be all-inclusive. That is, they are planned to include the physical, administrative and all other interventions and arrangements. These are discussed in four sections: revealing the values, preparation for the site experience, on-site experience and monitoring after the site experience.

Revealing the Values of the Area

This phase includes physical-spatial and administrative interventions to highlight the existing values and opportunities of the site before and during the site experience of visitors. The aim of this section is to ensure and increase the physical and intellectual access of the user to the Byzantine heritage in the area and thus to enables a better interpretation experience.

- Alongside physical interventions, the administrative management system should also be reviewed to create effective interpretation and presentation activities. The area is currently under the responsibility of different authorities, such as the Ministry of Culture and Tourism, the Municipality of Istanbul, the Municipality of Fatih, and the Historic Areas of Istanbul Site Directorate, as also noted in Section 4.3.2, under administrative and planning threats. The labor and financial resources provided by these authorities are advantages in the conservation of the area. On the other

hand, to prevent confusion between the authorities, it would be helpful to gather the responsibilities, such as management, planning, monitoring, and security, under the aegis of the Historic Areas of Istanbul Site Directorate: more effective solutions to the conservation problems would result (P-5).

- When the currently effective plan decisions in the area are examined, it can be seen that the 'living upper culture layer' is emphasized in the Conservation Plan, as previously mentioned in Section 3.2.4.7. This emphasis protects the Ottoman and Republican heritage and neglects the Byzantine heritage in the area. Such an emphasis leading to significant discrimination against the lower (Byzantine) layers should be removed (P-2).

- In the Conservation plan, the 'archaeological park' decision was developed only for the area of the Palaces of Antiochus and Lausus[452]. Also, there is no detailed definition of this decision in the Law no. 2863 or in any of the plan notes. Therefore, the decisions regarding the 'archaeological reserve area' (*arkeolojik rezerv alanı*) and/or 'archaeological research area' (*arkeolojik araştırma alanı*) need to be developed in the current conservation plan. In this way, it would be feasible to determine activities related to excavations, environmental design and presentation of the potential archaeological areas, such as the Palaces of Antiochus and Lausus, the Baths of Zeuxippus and parts of the Great Palace. (P-2)

- As mentioned above, the Historic Areas of Istanbul has four separate sections as a UNESCO World Heritage Site. Moreover, the Management Plan of 2018 covers the entire Historical Peninsula[453]. For this reason, a special management plan which focuses on the interpretation and presentation of the cultural heritage in the area should be prepared for the

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[452] See above, Chapter 3, p. 103.
[453] See above, Chapter 3, pp. 100-102.

Sultanahmet area as a whole. Thus, administrative, spatial and strategic decisions can be taken for the specific needs of this area (P-2, P-2).

- The Sultanahmet area contains historical strata belonging to four different periods, mainly the ancient Greek, Roman-Byzantine, Ottoman and Republican periods. The historical continuity of the city should be emphasized with an installation that will show this stratification in the area of the Augusteion, today's Ayasofya Meydanı, which has survived as an open space since the day the city was founded. Thus, the users will have the opportunity to understand not only the 'living upper culture layer', but all periods of the city (P-1).

- In the area of the Chalke, the entrance to the Great Palace and in the Senate House, excavations were carried out before the construction of the proposed additions to the Four Seasons Hotel. During this process, a conflict of interest emerged between the conservation of the cultural heritage and the economic benefit through accommodation facilities, as previously noted in Section 3.2.3 (a brief history of the archaeological excavations in the Sultanahmet area in the Republican period). To avoid such conflicts, a protocol should be signed between the Ministry of Culture and Tourism and the hotel management for the sake of both. Thus, not only the hotel users but all users of the area can have physical access to the Byzantine cultural heritage. Antakya Hilton Hotel can be taken as an excellent example of this principle in action. The hotel is built on elevated grounds, over the historic mosaics from the 2nd century BCE (Figure 6.1). The mosaics are open to visitors.

Figure 5.1 Antakya, the excavation area, with mosaics, on display under Museum Hotel
(https://www.arkitera.com/haber/emre-arolat-architecture-tarafindan-tasarlanan-the-museum-hotel-antakya-aciliyor/ last accessed on 31.10.2019)

In addition to administrative decisions, physical/spatial arrangements should be made to ensure the physical (and intellectual) access to the Byzantine cultural heritage in the area (P-3).

- Vaulted remains of the Great Palace and the Magnaura Palace exist beneath the building block between Kutlugün and Akbıyık Streets, as mentioned before in Section 3.3.7 (the Great Palace). These ruins can be reached from the gardens of cafes located in this block (BSS 8). It is necessary to remove the debris inside these remains and to ensure their physical accessibility and safety. The Great Palace, used by the Byzantine emperors for almost nine centuries, can thus be made accessible to the users. Also, creating a physical connection with the Museum of the Great Palace Mosaics will improve the maintenance, safety and presentation conditions of the remains.

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- There exist too archaeological remains from the Hippodrome (Figure 5.2). However, in part due to the lack of interpretation and presentation, these remains are scattered throughout the area of the Hippodrome (BSS 2)[454]. The Sphendone and seating rows should be made visible through an environmental design project. The Hippodrome should be presented more as a whole, by establishing the relationship between these structures and the Obelisk and columns on the spina of the Hippodrome.
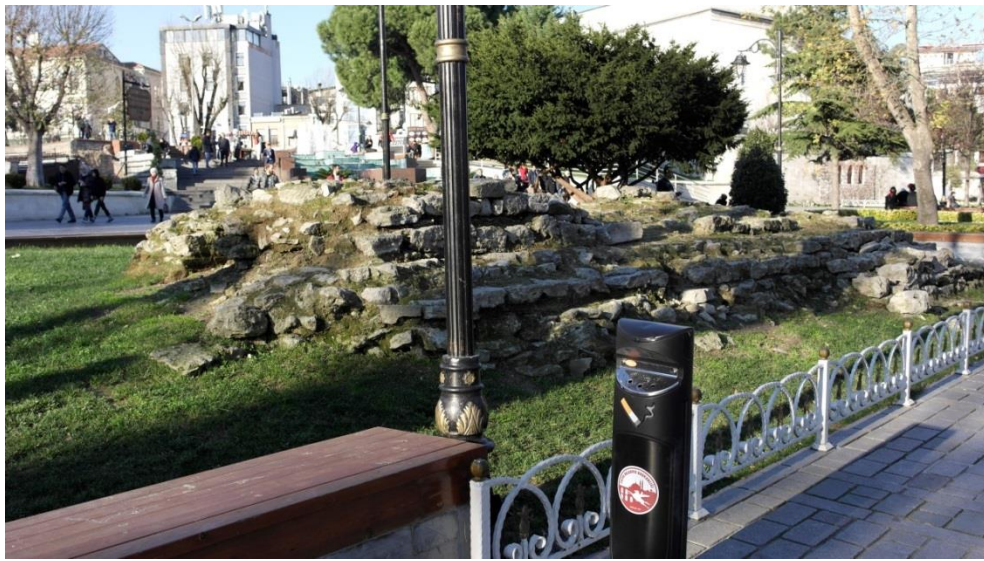

Figure 5.2 Istanbul, Sultanahmet, the Hippodrome, rows of seats in Mehmet Akif Ersoy Park

- The surroundings of the partially surviving Byzantine structures, such as the Magnaura Palace (BSS 9) and the Church of Theotokos Khalkoprateia (BSS 14), must be improved by the removal of the more modern and illegal structures[455]. These Byzantine buildings should be made accessible to the visitors through environmental design projects.

- In the currently effective conservation plan, the area of the Palaces of Lausus and Antiochus is designated as an 'archaeological park/archaeological exhibition area' (*arkeolojik park/arkeolojik sergileme*

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[454] See above, Chapter 3, pp. 138-139.
[455] For the problems concering these structures, see above Chapter 3, pp. 150, 160.

alanı). However, as mentioned before, physical and intellectual access to these palaces still remain limited[456]. The stage structure located on the ruins of the Palace of Lausus and the debris inside it should be removed to provide access. The fences surrounding the Palace of Antiochus should also be removed. For a more effective understanding of the both two palaces, an environmental design project should be prepared, focusing on the interpretation and presentation of the remains.

Preparation for the 'Site Experience'

The first intellectual impression made on the users, before turning to that of the site itself, is crucial. Therefore, this second section for proposed excellence should focus on the general impression available to and gain by the users about the Byzantine heritage. The proposals offered for this purpose include the creation of a database, design of a website and access by smart-telephone too, as well as the production of printed material, such as brochures and booklets. Training should be offered to the commercial users of the area.

Much scholarly research has focused on the Sultanahmet area and Byzantine cultural heritage in Istanbul. However, it is very difficult to access these studies that would otherwise constitute a worthy basis for new inquiries concerning the area and Byzantine cultural heritage[457]. Therefore, the establishment of a scholarly database for interested parties will ease access to the knowledge and information about the Byzantine heritage of the city. In turn, more objective studies can be carried out with the help of sound and reliable information.

- The database should include information on the historical background of the Sultanahmet area and of the cultural heritage of different periods in the area. Information on the registration, excavation and restoration of cultural heritage, on measured drawings/plans, reconstructions of surviving and now

[456] For challenges concerning the area of Palace of Lausus, see above, p. 163.
[457] For limitations of this thesis, see above, Chapter 1, p. 12.

lost structures, and general maps of the area prepared so far should all be accessible on the proposed website (P-8, P-9).

- This database should also include a bibliography of the studies concerning the area. This bibliography can be divided according to periods, as well as themes such as daily life, architecture, technique, art, water supply, etc.

A web site should be designed for the users to learn about the specifics; people would become interested in the site before their visit, and be able to get general information about the Byzantine cultural heritage in the area (P-8, P-9)[458].

- Historical, architectural, artistic and technical information about the area and buildings can be divided into themes on the website. Also, information about the Byzantine culture and daily life should be included on the website.

- The design of the website, considering the user profile of this area (Appendix B- SSS1, SSS2, SSS3), should be in different languages, potentially embracing Turkish, English, French, Italian, German, Greek, Russian and Arabic.

- Suggested itineraries for the visitors can be given on the website. The coding of these itineraries can be useful as a general guidance in the area. Maps should be added to the website.

- For a better understanding of the now lost structures, 3D reconstructions like those prepared for the Byzantium1200 project and Byzantine Military website should be added to the website (Figure 5.3, 5.4, 5.5).

- There should be a specific section on the website concerning the activities in the area, to be regularly updated. These activities, which will be detailed below, will encourage people to visit the site.

- The website should also include suggestions concerning the structures outside the area and information about its immediate surroundings. In

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[458] For sources of information used by visitors, see APPENDIX B - SSS1 and SSS2.

addition to this, some basic infrastructure information, such as transportation to the area, the position of the visitor center, emergency numbers etc should be provided.
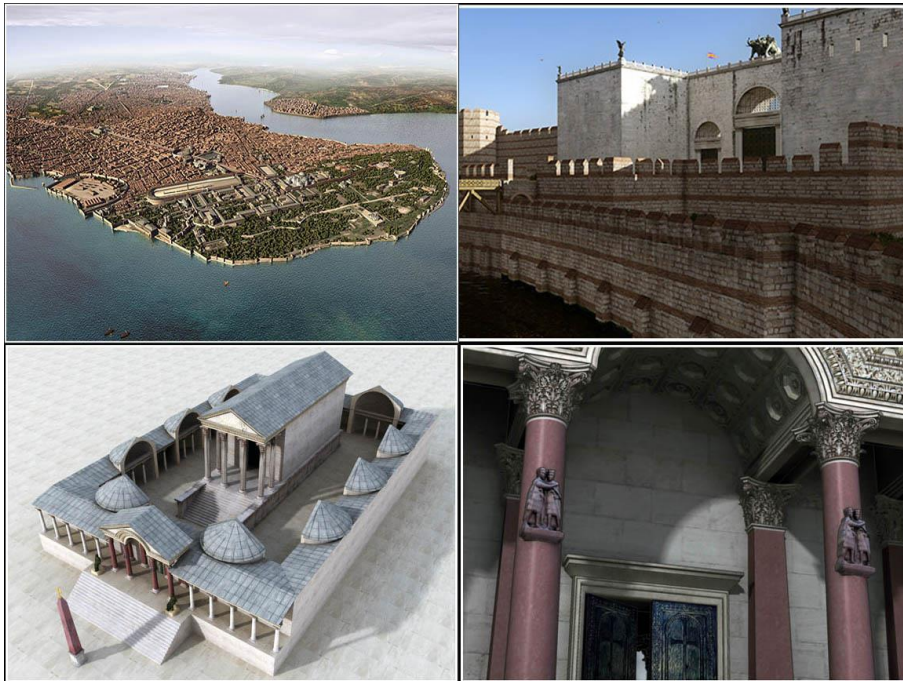

Figure 5.3 3D reconstructions of different areas of Byzantine Constantinople
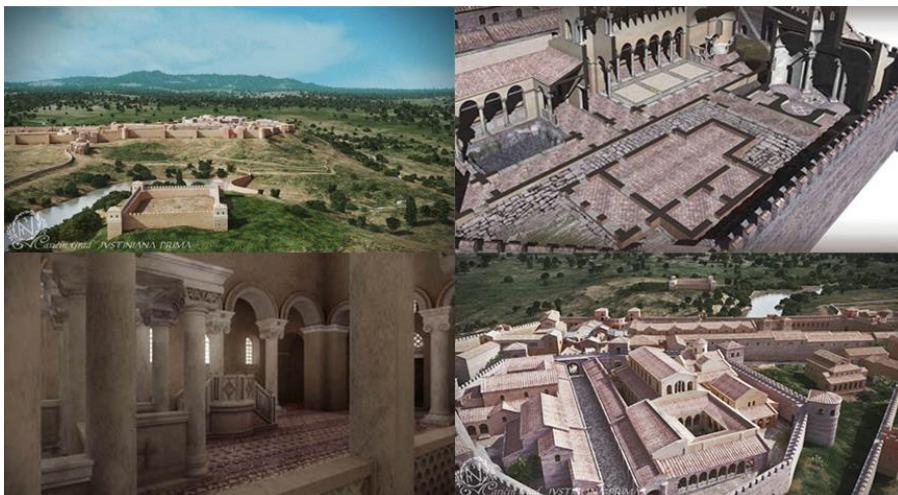(http://www.byzantium1200.com/ last accessed on 12.02.2019)

Figure 5.4 Caričin Grad (Serbia), 3D reconstructions from Justiniana Prima
(https://www.behance.net/gallery/6959341/JUSTINIANA-PRIMA-3D-Scientific-Film-Prj-2011 last accessed on 20. 11.2019)

Figure 5.5 Selçuk (Turkey), 3D Reconstruction of Byzantine Ephesus (Koob, Pfarr and Grellert 2011, pp. 233-238)

Considering that smartphones are often used more than websites (as well as being more readily portable), a user-friendly phone application should also be designed (P-8, P-9).

- This application should contain all the information on the website. In addition, a QR code reader, VR plug-in, audio guide and recommendations based on user preferences should also be included in this application.
- This application should include suggestions and maps for accommodation and transportation and information about the entrance ticket selling points (Figure 5.6).
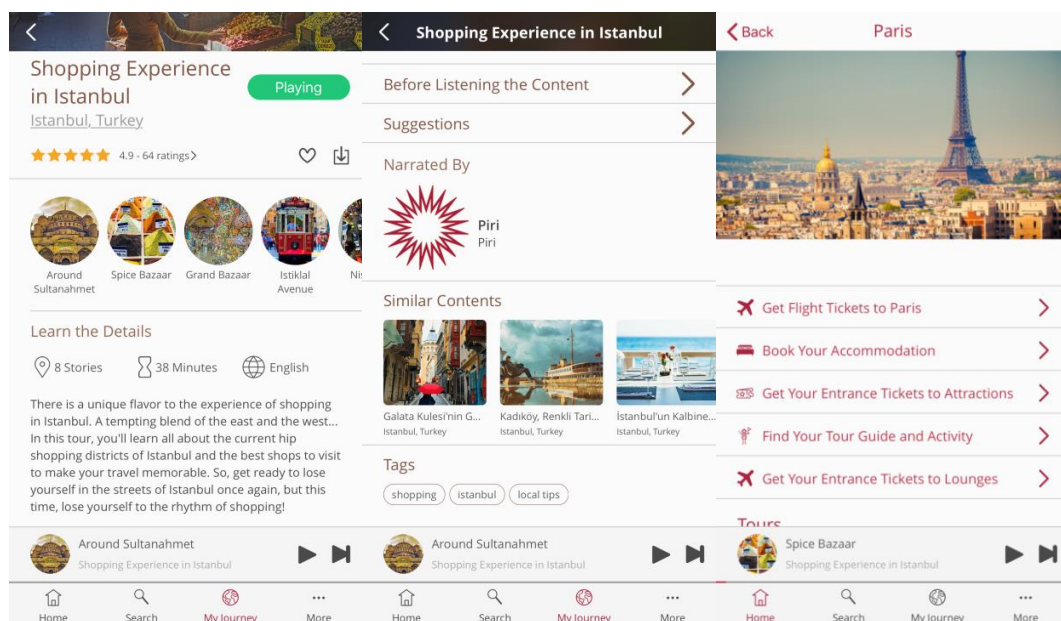
Figure 5.6 Views of menus from Piri smart-phone application

In addition to the website and the application, printed publications should be prepared to meet the needs of users with low opportunity, ability or willingness to use the web sources or applications on the website and application (P-8).

- Sources from different languages related to the area should be translated into Turkish with the support of the universities.
- Posters, brochures and booklets should be printed to be used in related places, such as visitor centers, museums, accommodation facilities, and restaurants.
- Existing publications should be reviewed for their content. In the Istanbul tour guides, sections concerning the Byzantine cultural heritage should be added and/or detailed.

The permanent users of the area, i.e. the shopkeepers and tour guides, should be informed about the Byzantine heritage surrounding their daily living

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environment[459]. These commercial users should be conversant with the history and locations of the Byzantine heritage. In addition, language training can be offered to the commercial users. This training will provide not only an intellectual benefit for commercial users but also increase their economic income through effective communication with visitors of the area. Tour guides should be trained in Byzantine cultural heritage so as to provide accurate information to visitors. In addition to the well-known buildings such as Hagia Sophia and the Basilica Cistern, the Augusteion, the *Lapidarium* in the garden of Hagia Sophia Museum, the Palaces of Lausus and Antiochus in Mehmet Akif Ersoy Park, the remains of the Great Palace, the Sampson Hospital, the Magnaura and Boukoleion Palaces, and the Church of Theotokos Chalkopretia should also be explained and presented to the visitors of the area.

'Site Experience'

The site experience section, that is the time when the users have direct contact with the cultural heritage, is just as crucial. The proposals for this stage include access modes, visitor facilities, interpretation techniques and presentation techniques. The physical access to heritage also encourages the intellectual access. Therefore, as well as easy access to heritage sites, the quality of the experience in the area is essential for the users.

The first step in the area experience involves proper access to the area and its cultural heritage. The user needs must be considered to ensure an easy and high-quality access.

- According to the statistics of the Hagia Sophia Museum, the Sultanahmet area receives an average of 2 million tourists annually. Instead of trying to attract yet more new tourists to the area, orienting the existing numbers

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[459] For the general level of information of the commercial users about the Byzantine heritage of, see APPENDIX B - SSS 3.

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will suffice to enhance familiarity with the Byzantine cultural heritage[460]. For this purpose, the orientation signboards placed in the area should have the codes of the suggested itineraries on the website and the smartphone application.

- As recommended in the Transportation Master Plan, restricting vehicular access to the Sultanahmet area will ease the pedestrian circulation (P-2). Furthermore, the cleaning of the area surrounding the cultural heritage monuments, at present used as car parks such as at the Sphendone, the Church of Theotokos Chalkopretia and public spaces occupied by the police, will make the cultural heritage easier to recognize and appreciate by the users.

- One should ensure that everyone has access to cultural heritage. For this reason, the Byzantine cultural heritage in the area should also be organized for visitors with disabilities (P-2).

The existing tourist information office in the area has not worked as noted in section 3.4. (general evaluation of the Sultanahmet Area as a whole) Thus, this office should be rearranged as a visitor center to guide the visitors and meet their needs.

- This visitor center should be used both as a gathering place and an information office (P-6).

- A 3D model of the area in the Byzantine period, like the one prepared by the Istanbul Branch of the Chamber of the Architects (Figure 5.7), should be placed in the visitor center. Thus, visitors can better visualize the Byzantine cultural heritage in the context of the area (P-8).

- The visitor center should provide maps, booklets and brochures concerning the Byzantine cultural heritage in the area.

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[460] For a general evaluation of site, see above, Chapter 4, pp. 167-170.

- At the request of the visitors, tourist guides of the visitor center should provide their services.
- In addition, the visitor center should include basic facilities, such as a coffee shop, a souvenir shop and WC of suitable size.

Figure 5.7 Constantinople/Istanbul, 3D reconstruction prepared by the Istanbul Branch of the Chamber of Architects

Information panels play a major role in providing intellectual access to the Byzantine cultural heritage in the area[461]. Information panels about the entire area and individual structures should be placed within the area and next to the said structures. Also, thematic information panels on urban life, the Hippodrome games and the urban water supply can be prepared.

- Information panels should be prepared with materials suitably resistant for outdoor use (P-4).

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[461] For the evaluation of the information panels in the area, see above, Chapter 3, p. 168.

Figure 5.8 Mystras (Greece), one of the many interpretive panels in the site (Ufuk Serin 2010)

- Information panels related to the buildings should include information such as the history of the building, architectural features, artistic and technical characteristics, relationship with daily life, components belonging to the building in other contexts/locations, the map of the building in the Byzantine period and its the present setting (Figure 3.17). Besides, the QR code to be used with the proposed smartphone application should be placed on one side of the information panel to enable access to more detailed information (P-4, P-9).

- In addition to information panels, visual reconstructions/drawings of structures (P-9) can be processed on materials such as glass and epoxy to help users better understand and visualize the Byzantine heritage better (Figures 5.9, 5.10, 5.11, 5.12).

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Figure 5.9 Xanten (Germany), a partial reconstruction of the Roman amphitheater
(https://apx.lvr.de//en/lvr_archaeologischer_park/archaeologischer_park.html last accessed on
10.12.2019)

Figure 5.10 Ename (Belgium), VR Kiosk in front of the Benedictine Abbey
(https://enameabbey.wordpress.com/ last accessed on 10.12.2019)

Figure 5.11 Carnatum (Austria), Heaven's Door, on-site visual reconstruction on the glass.
(https://www.mergili.at/worldimages/picture.php?/6521 last accessed on 22.08.2019)

Figure 5.12 Hamburg (Germany), St. Nikolai Memorial, visual reconstruction on a metal panel
(Yiğit Ozar 2019)

The previously proposed smartphone application has an important role in the site experience. The reading of the QR codes (Figure 5.13) in the information panels by smartphones will make it easier to access more detailed and classified information about the heritage places.

Figure 5.13 An example of QR codes to be used in the information panels

- Through this application, internal and external reconstructions of the Byzantine cultural heritage with artificial reality (AR) can be shown to the users (Figure 5.14) (P-9).
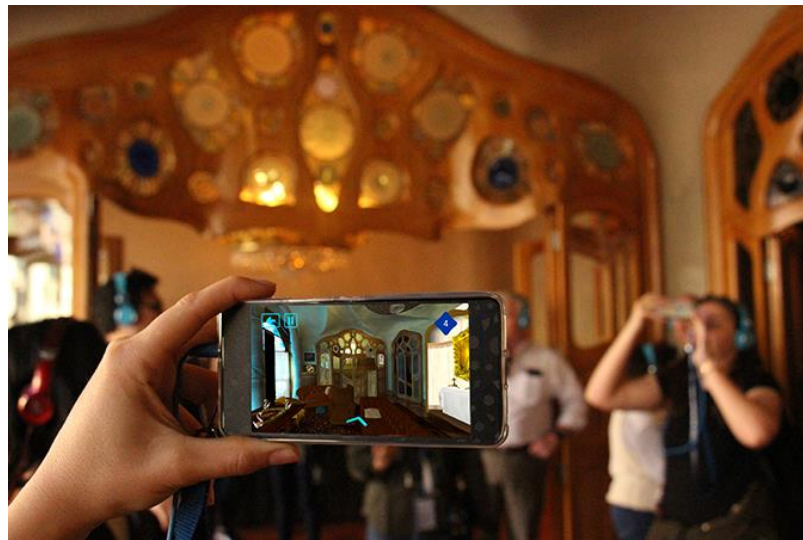
Figure 5.14 Barcelona, the AR view of the Casa Battlo (https://www.casabatllo.es/en/news/casa-batllo-becomes-even-more-multi-lingual/ last accessed on 22.09.2019)

- With the cardboard Virtual Reality (VR) glasses (Figure 5.15), to be provided at the visitor center, visitors can see the structures in a three-

dimensional format on the buildings' original scales, using VR images (Figure 5.16) in the smartphone application (P-9).

Figure 5.15 Cardboard VR glasses (https://googlecardboardcanada.ca/products/unbranded-cardboard-vr-viewers last accessed on 22.09.2019)

Figure 5.16 Istanbul, a view of the Sultanahmet Mosque for VR

KONSTANTİNOPOLİS/İSTANBUL'UN KURULUŞU | THE FOUNDATION OF CONSTANTINOPLE/ISTANBUL

Konstantinopolis/İstanbul kurulmadan önce, bugün Topkapı Sarayı'nın bulunduğu alanda antik Byzantion kenti yer alıyordu. Efsaneye göre Byzantion, M.Ö. 6. yüzılda Yunan koloniciler tarafından Byzas önderliğinde kurulmuştur.

Roma İmparatoru I. Konstantin, 324'te Licinius'u yenmesinin ardından zaferini onurlandırmak adına Byzantion kentini yeniden inşa etmeye karar vermiştir. Bir çok uzman, zaferini onurlandırmanın yanı sıra, Konstantin'in Hıristiyanlığa olan sempatisi ve Roma'nın Hristiyan öğretilerini reddetmesi de bu kararında etkili olduğu düşünmektedir. Bu sebeplerin yanında, Byzantion, Marmara Denizi ve Bosphorus'taki (bugünkü İstanbul Boğazı) deniz yollarına hakim, savunması kolay ve imparatorluğun doğusunu ve batısını birleştiren merkezi bir noktada yer almaktaydı.

Before the foundation of Constantinople/Istanbul, there stood the ancient Greek city of Byzantion in the area now covered by the Topkapı Palace. According to legend, the Greek colonists under the leadership of Byzas established the city in the 6th century BCE.

After his defeat of Licinius at 324 CE, the Roman Emperor Constantine I decided to rebuild Byzantion to honour his victory. Several scholars believe that Constantine's sympathy for Christianity and Rome's rejection of the Christian doctrines also lay behind this decision. Byzantium, to give it its Latin spelling, dominated the maritime routes in the Bosphorus, the Sea of Marmara and the Dardanelles. Easy to defend and located on the intersection of imperial roads as well, Byzantium was a nodal point of the Roman Empire. A natural choice for an imperial city.

1. Byzas'ın tasvir edildiği bronz sikke, Marcus Aurelius Dönemi (M.S. geç 2. yüzyıl), İstanbul Arkeoloji Müzesi
1. Bronze coin with head of Byzas, time of Marcus Aurelius (late 2nd cent BC), İstanbul Archaeological Museum.

Kentin yeniden inşası 6 yıl sürmüştür. Bundan böyle Konstantinopolis olarak anılacak şehir yeniden inşa edilirken bir başkent gibi tasarlanmıştır. İmparatorluk konutu olarak inşa edilen Büyük Saray, Roma'daki Palatino Tepesindeki sarayları, Hipodrom ise Circus Maximus örnek alınarak inşa edilmiştir. Hatta saray ve Hipodrom arasında yine Roma'da olduğu gibi Kathisma (imparatorluk locası) ile bağlantı kurulmuştur. Milion anıtı ise Roma'daki Milliarium Aureum isimli tüm yolların başlangıcı sayılan mil taşına öykünerek inşa edilmiştir.

Konstantin, yeni başkentini süslerken Roma İmparatorluğu'nun dört bir yanından sanat eserleri ve anıtlar getirtmiştir. Hipodrom'un ortasındaki *spina*da yer alan Yılanlı Sütun şehrin yeniden inşası sırasında Yunanistan'da bulunan Delfi kentinden buraya taşınmıştır. Dikilitaş ise bu dönemde Mısır'daki Karnak Tapınağı'ndan Konstantinopolis'e getirilmek için yola çıkmıştır. Bugünkü Tarihi Yarımada'nın ana yolları ve meydanları İmparator Büyük Konstantin tarafından 324 yılında belirlenmiştir. Ayasofya Meydanı, Konstantin'in annesi Helena Agusta adına Augusteion adıyla, Divanyolu ve devamında Ordu Caddesi ise Konstantinopolis'i Trakya'dan geçerek Dıraç'a bağlayan Via Egnatia yolunun devamı olan Mese Caddesi olarak inşa edilmiştir.

3. Konstantinopolis/İstanbul'un dijital rekonstrüksiyonu.
3. The digital reconstruction of Constantinople/Istanbul.

2. Büyük Konstantin (306-337), Konstantinopolis/İstanbul'un kurucusu
2. Constantine the Great (306-337), the founder of Constantinople/Istanbul.

Rebuilding the city was finished in six years. In this process, Constantinople, as it later came to be known, was designed somewhat like the Western capital. The imperial residence, the Great Palace, was built in imitation of the palaces on the Palatine Hill in Rome. The Hippodrome echoed the Circus Maximus; it was linked to the Great Palace by the Kathisma (imperial chambers), again reflecting the situation in Rome. The Milion was the starting (zero) point of the imperial roads from Constantinople, emulating the role of the Milliarium Aureum in Rome.

Constantine brought masterpieces from cities and temples around the Empire to decorate his city. The Serpentine Column on the spina of the Hippodrome was brought from Delphi, Greece. The Obelisk was transported from Karnak to Alexandria in this period. The main roads and squares of today's Historic Peninsula were all determined by Emperor Constantine the Great in 324. Hagia Sophia Square was built with the name of Augusteion in honour of Helena Augusta, the mother of Constantine. Divanyolu and Ordu Streets were known then as Mese Street, the continuation of the Via Egnatia which connects Constantinople to Dyyrachium, passing through Thrace and Northern Greece.

4. İstanbul'daki Hipodrom'un ve Roma'daki Circus Maximus'un dijital rekonstrüksiyonu.
4. The digital reconstruction of the Hippodrome in Istanbul and Circus Maximus in Rome.

Daha detaylı bilgi için QR kodu okutunuz.
For detailed information, scan the QR code.
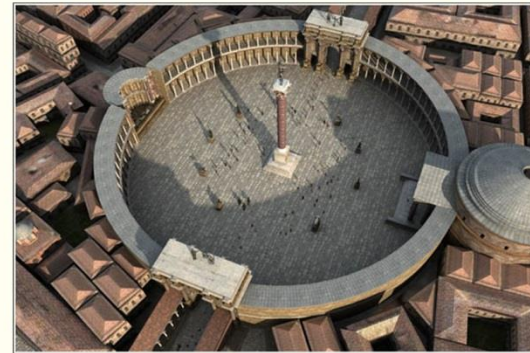
5. İmparator Konstantin'in Forumu ve Sütununun dijital rekonstrüksiyonu (Çemberlitaş).
5. The digital reconstruction of Forum and Column of the Emperor Constantine (today's Çemberlitaş).

Figure 5.17 A proposed information panel on the Foundation of Constantinople (information and drawings used are from Krautheimer 1983, pp. 42-68 and http://www.byzantium1200.com/)

Establishing a relationship between the site and the finds made in excavations housed in the Istanbul Archaeological Museum (BSS 1, 2, 4, 8, 10, 12, 14, 16, 17) and the parts of the Byzantine cultural heritage brought to Venice (BSS 2) will help users to understand better and appreciate the Byzantine heritage.

- Semi-open exhibition installation for the display of replicas of architectural and sculptural elements taken to Venice and photographs and digital reconstructions of the architectural sculpture (now in the Istanbul Archaeological Museum and the Lapidarium in the garden of Hagia Sophia) should be placed in Hagia Sophia Square and Sultanahmet Square (P-1, P-9).

- Users can be attracted by adding question panels such as "Do you know where this comes from?" or "If you do not visit, we will take it away"[462] (Figure 5.18).

- In the information panels of the buildings, the pictures of the related components and their location, the exhibition hall in the Istanbul Archaeological Museum should be written.

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[462] Gürsu 2015, p. 509.

Figure 5.18 Italy, posters for encouraging people to visit heritage sites, with the slogan "If you do not visit, we will take it away"(Gürsu 2015, Figures 1 and 2)

Lastly, different activities can be organized in the Sultanahmet area so that the users will be encouraged to spend more time here and be in contact with the Byzantine heritage. These activities should be organized not only for the foreign tourists and users visiting the area during *Ramazan*, but for everyone.

- Activities such as non-political speech events, meetings with celebrities, children-oriented tours and events that directly promote the Byzantine heritage can be organized (P-5, P-6).
- Tours specific to both adults and children should be arranged. Walks with children can take place in museums and the Byzantine structures on the ground-level. Tours in the Great Palace and cisterns can be organized for adults, with specific themes, such as 'Underground Istanbul' or 'the Hidden Byzantine Passages', starting with a brief talk.

Workshops should be organized for children and adults. Through these workshops, awareness can be raised on topics, such as daily life and architecture in the Byzantine Period, on Constantinople/İstanbul, and also Byzantine archaeology.

- A workshop entitled 'Once Upon a Time in Constantinople' can be organized, including interactive book readings about mythology and stories of Byzantine history. In addition, cartoon films can be screened for children.
- In a workshop entitled 'Byzantine History Workshop', creative drama and plays can be organized within the remains of the Great Palace.
- In a workshop called 'Archaeology with Children', children of different age groups can experience wall construction techniques, excavating finds in sandpits, as well as try their hands at three-dimensional designs, drawings and poster preparations for the Byzantine heritage (Figure 5.19).
- A workshop called 'Our Mission is Byzantium' can be organized with a clue- following game in the area, with colored and coded maps to create awareness of the Byzantine heritage. In this context, the recognition by children of the Church of Hagia Sophia, involving the concepts of holiness and wisdom, can be a good example.

Figure 5.19 Activity of excavating finds in sandpits for children
(http://kulturvarliklari.gov.tr/Resim/263117,aydin-muzesi-egitim-faaliyeti-4jpg.png?0 last accessed on 23.12.2019)

Monitoring after the 'Site Experience'

Monitoring and feedback are essential to improve the quality of site experience (P-10). User feedback should be analyzed to understand and improve the quality of the visitor experience and to find out how the visitors' view, understand and identify with the Byzantine heritage.

- A questionnaire could be used to collect the thoughts of visitors on the interpretation and presentation of Byzantine cultural heritage through the website and smartphone application, as well as in the visitor center. The opinions and suggestions of the users concerning the area should be monitored through this survey.

- In the phone application, statistical data can be obtained from information such as QR code readings and clicking the subheadings related to the structures. Thus, the interpretation techniques and presentation techniques of the Byzantine cultural heritage can be developed and updated in the light of users' information and criticisms, such as the most thought about/visited buildings and the sorts of information preferred.

The above principles and proposals all aim at establishing an objective understanding of the Sultanahmet area, its history and its importance. By covering the gap between the past and the present through effective interpretation and presentation approaches, different cultures and periods can be equally represented and explained. Thus, the Byzantine heritage could/would be considered as the evidence of a state and society that lived on this land in the past, rather than being just some jumble of unidentified ruins. It is important in this day and age to approach the Byzantine culture from an objective perspective. Thus, the present-day society would be able to better understand the Byzantine culture from different aspects, such as social, cultural and political. With the establishment of such an understanding and the present society's identification with this area of the past, the Byzantine cultural heritage can be supported and conserved. By encouraging and fostering the mindset of a 'common cultural heritage', it is possible to inspire people

to participate in conservation activities. An important step would thus be taken for a sustainable conservation of the Byzantine cultural heritage.

Proposals for the Interpretation and Presentation of the Byzantine Heritage

1-The Baths of Zeuxippus
2-The Rows of Seat of Hippodrome
3-The Sphendone
4-The Walled Obelisk
5-The Serpentine Column
6-The Theodosian Obelik
7-The Mese
8-The Augusteion
9-The Basilica Stoa and the Basilica Cistern
10-Hagia Eirene
11-The Great Palace
12-The Mosaics of the Great Palace
13-The Magnaura Palace
14-The Boukoleion Palace
15-The Hormisdas Palace
16-Hagia Sophia
17-The Lapidarium in the garden of Hagia Sophia
18-The Milion
19-The Philoxenus Cistern
20-The Church of Theotokos Chalkopretia
21-The Palace of Lausus
22-The Palace of Antiochus and the Church of Hagia Euphemia
23-The Sampson Hospital
24-The Senate House
25-The Church of Sts Sergius and Bacchus
26-The Istanbul Archaeological Museum

The Quadriga of the Hippodrome
Replica of the Quadriga should be placed in the Hippodrome as a part of the semi-open exhibition.

Byzantine Cultural Heritage
- Edifices
- Archaeological remains
- Single monuments
- Now lost structures

Spatial/Physical Interventions
- Environmental design project
- Removal of debris
- Semi-open exhibition area
- Orientation to the Istanbul Archaeological Museum from semi-open exhibition
- Installation showing the historical layering of the area
- Visual reconstruction on glass panels
- V Visitor center

Itineraries
- Byzantine cultural heritage itinerary
- Byzantine palaces itinerary
- Byzantine churches itinerary

- Study area
- Surviving Byzantine buildings
- Lost Byzantine buildings

Figure 5.20 Proposals for the interpretation and presentation of the Byzantine heritage at Sultanahmet in Istanbul

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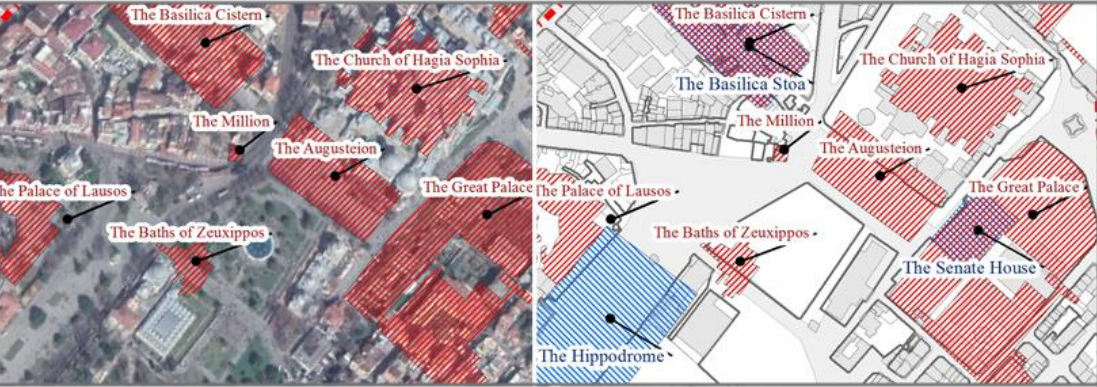
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APPENDICES
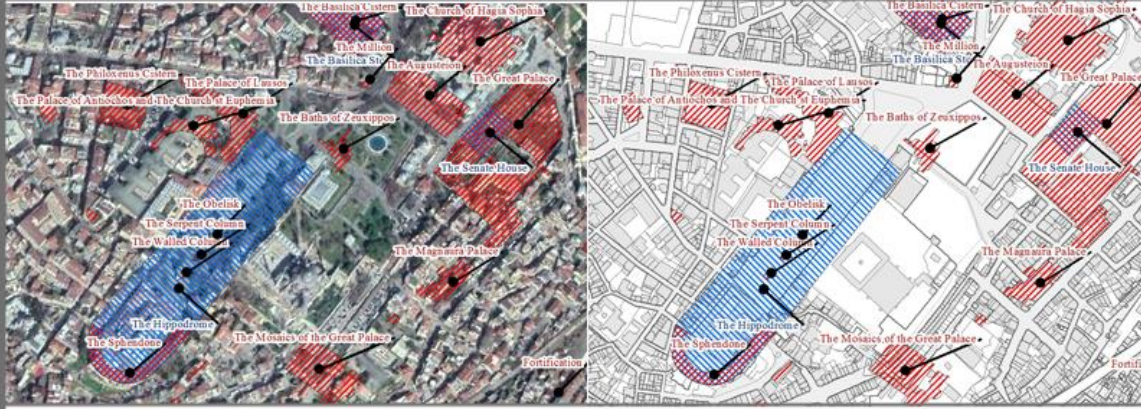
A. Building Survey Sheets

BUILDING SURVEY SHEET KEY TABLE

Original Building Name: The name of the structure in the period it was built
Other/Current Names: The name(s) given to the structure in the following periods
Location: Location of the structure in today's aerial photographs and maps
Original Function: Original function of the structure
Other/Current Functions: functions given to the structure in the following periods
Use: the current use status of the structure
Function in Current Conservation Plan: the function given in the current conservation plan
Registration Information: the years of the registration, this information is gathered from the database of Aykaç, 2017.
Conservation Decisions: conservation decision made by the Conservation Councils about the structure. This information is gathered from the database of Aykaç, 2017.
Excavation Information: the years and findings of excavations
Responsible Bodies: the responsible bodies of the heritage
Current physical and conservation status: the physical and conservation situation of the structure
Components belonging to the building in other contexts/locations: the information about components belonging to the structure
Accessibility: the accessibility situation of the structure
Presentation: whether the structure has a presentation and information arrangement

Original Building Name: **The Baths of Zeuxippus**

Other/Current Names: None

The area of the Baths of Zeuxippus

Original Function: Public Bath

Other/Current Functions: Prison, Dump, Silk Handler

Use: Not use

Function in the Current Conservation Plan: Green Park Area

Registration Information: None

Conservation Decisions: None

Excavation Information: 1915: large domed building
1927-28: a small number of walls and the bases of two sculptures

The bases of statues of the Baths of Zeuxippus, Istanbul Archaeological Museum (Bassett, 1996, figures 3,4,5)

Responsible Bodies: the Ministry of Culture and Tourism, the 4th Regional Conservation Council, Historic Areas of Istanbul Site Directorate, IBB, the Municipality of Fatih

Current physical and conservation status: in ruins (underground)

Components belonging to the building in other contexts/locations: bases of statues and architectural fragments are on display in the Istanbul Archaeological Museum

Accessibility: None

Presentation: None

Fragment of a colossal female head excavated at the Zeuxippus, Istanbul Achaeological Museum (Bassett, 1996, figure 6)

Fragment of Nereid relief architectural plate from the Baths of Zeuxippus, Istanbul Achaeological Museum (Ertuğrul, 2015, figure 1)

Original Building Name: **The Hippodrome**

Other/Current Names: At Meydanı, Sultanahmet Meydanı

Original Function: Hippodrome

Other/Current Functions: Public Square

Use: Continuous use as a square

Function in the Current Conservation Plan: Public Square

Registration Information: None

Conservation Decisions: None

Excavation Information: 1848: a snakehead of the Serpentine Column
1908: rows of seats
1912: the ground level of the Hippodrome

Responsible Bodies: the Ministry of Culture and Tourism, the Ministry of Environment and Urbanization, the Ministry of Education, the 1st Renewal Area Conservation Council, the Historic Areas of Istanbul Site Directorate, IBB, the Municipality of Fatih

Current physical and conservation status: in ruins

Components belonging to the building in other contexts/locations: the fragments of the Hippodrome are visible in the Museum of Islamic Arts and Mehmet Akif Ersoy Park, the Quadriga is on display in the Museum of St. Mark, Venice

Accessibility: Partially accessible

Presentation: Information Panel

The general view of Sultanahmet Square (the Hippodrome) today

Fragments of the infrastructure of the Hippodrome in the Mehmet Akif Ersoy Park

Fragments of the infrastructure of the Hippodrome in the Mehmet Akif Ersoy Park

Fragments of the infrastructure of the Hippodrome in the Museum of Islamic Arts

The Quadriga of the Hippodrome in the Museum of St. Mark, Venice
(https://live.staticflickr.com/8892/28784924394_ff2ca eb1be_b.jpg last accessed on 04.10.2019)

The capital with protome of Pegasus from Kathisma, Istanbul Archaeological Museum
(Ufuk Serin, 2017)

Original Building Name: **The Sphendone**

Other/Current Names: None

Original Function: the infrastructure of the Hippodrome

Other/Current Functions: Cistern

Use: not use

Function in the Current Conservation Plan: none

Registration Information: registered in 1941, 1972, 1982, 1999.

Conservation Decisions:
1941: building survey-restitution-restoration project
1989: removal of surrounding structures
1991: rehabilitation (*ihya*)

Excavation Information: none

Responsible Bodies: the Ministry of Environment and Urbanization, the Ministry of Education, the 1st Renewal Area Conservation Council, Historic Areas of Istanbul Site Directorate, IBB, the Municipality of Fatih

Current physical and concervation status: comprehensive repair and maintenance needed

Components belonging to the building in other contexts/locations: none

Accessibility: accessible

Presentation: Information Panel

The information panel of the Sphendone

The view of the Sphendone from west
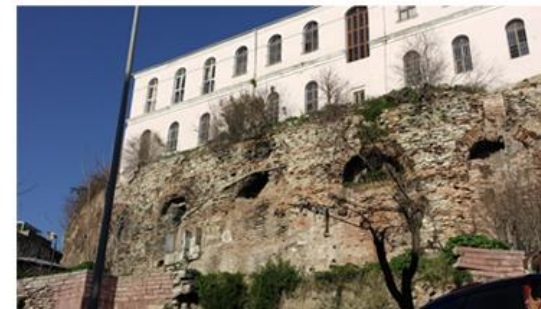
The view of the Sphendone from southwest

The view of the Sphendone from southwest

The view of the Sphendone from south

Original Building Name: The Theodosian Obelisk, The Serpentine Column and the Walled Obelisk

Other/Current Names: The Obelisk of Tutmosis III
                         Dikilitaş, Yılanlı Sütun and Örme Sütun
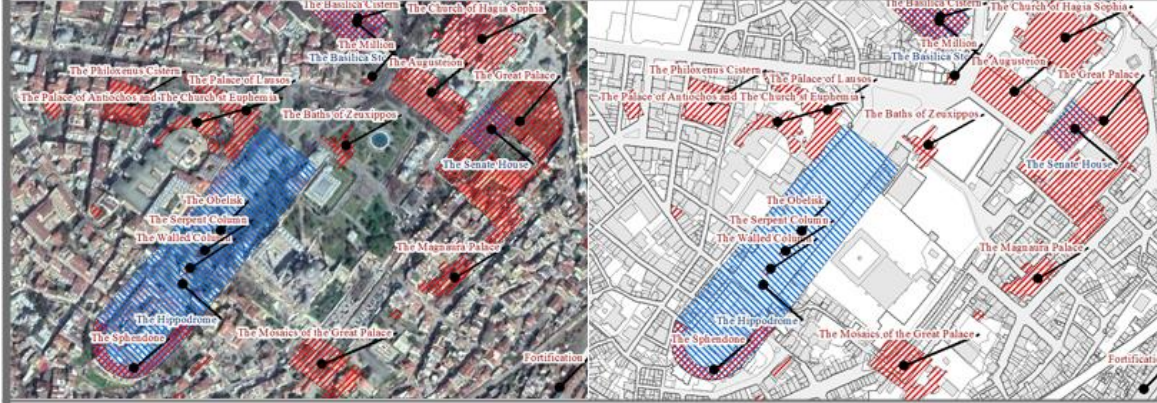
Original Function: monuments

Other/Current Functions: none

Use: continuous use

Function in the Current Conservation Plan: none

Registration Information: registered in 1935 and 2005.

Conservation Decisions:

The Theodosian Obelisk	The Walled Obelisk
1943: building survey-restitution-restoration project	1995: building survey-restitution-restoration project
2012: environmental design project	2006: building survey-restitution-restoration project
2013: repair and maintenance	
The Serpentine Column:	
2012: environmental design project	2012: environmental design project

Excavation Information: 1848: a head of the Serpentine Column
                        1855-56, 1895-96

Responsible Bodies: the Ministry of Culture and Tourism, the 4th Regional Conservation Council, Historic Areas of Istanbul Site Directorate, IBB, the Municipality of Fatih

Current physical and conservation status: in good states of preservation

Components belonging to the building in other contexts/locations: one of the snakehead of the Serpentine Columns is on display in the Istanbul Archaeological Museum

Accessibility: accessible

Presentation: Information Panel

The Theodosian Obelisk

The information panel of the Theodosian Obelisk

The Serpentine Column

The information panel of the Serpentine Column
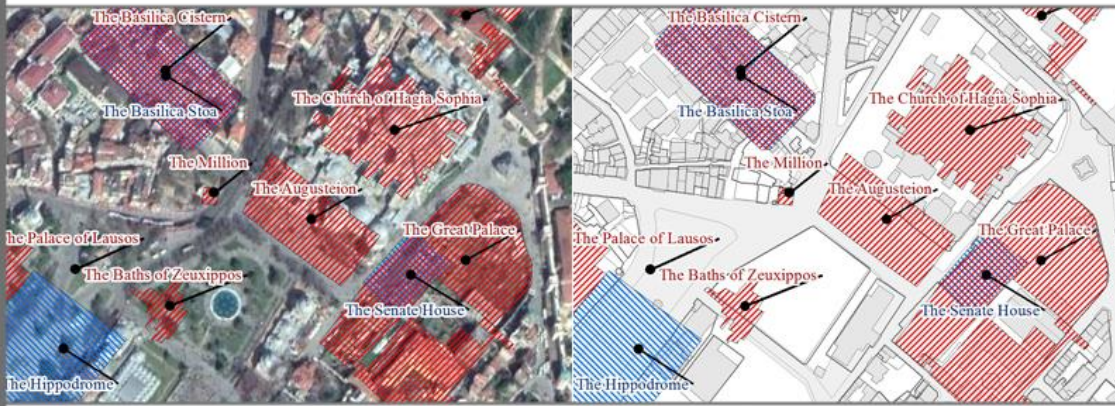
The snakehead of the Serpentine Column, İstanbul Archaeological Museum

The Walled Obelisk

The information panel of the Walled Obelisk

Original Building Name: **The Augusteion**

Other/Current Names: The Tetrastoon, Ayasofya Meydanı

Original Function: Agora

Other/Current Functions: public sqaure

Use: continuous use

Function in the Current Conservation Plan: public square

Registration Information: none

Conservation Decisions: None

Excavation Information: none

Responsible Bodies: the Ministry of Culture and Tourism, the 4th Regional Conservation Council, Historic Areas of Istanbul Site Directorate, IBB, the Municipality of Fatih

Current Physical and Conservation Status: completely lost

Components belonging to the building in other contexts/locations: none

Accessibility: accessible

Presentation: none

The current view of the area of the Augusteion

The remains of an infrastructure in the area of the Augusteion

The remains of an infrastructure in the area of the Augusteion

Original Building Name: **The Basilica Cistern**

Other/Current Names: Yerebatan Sarnıcı

Original Function: Cistern

Other/Current Functions: museum

Use: continuous use

Function in the Current Conservation Plan: cultural facility area

Registration Information: registered in 1941, 1942, 1960, 1967, 1969, 1970, 1973, 1974, 1981, 2005.

Conservation Decisions:
1959: construction prohibition
1962: building survey-restitution-restoration project
1986: keep the sculptural works in situ
2012: building survey-restitution-restoration project

Excavation Information: none

Responsible Bodies: the 4th Regional Conservation Council, Historic Areas of Istanbul Site Directorate, IBB, the Municipality of Fatih

Current physical and conservation status: in a good state of preservation

Components belonging to the building in other contexts/locations: none

Accessibility: controlled access, museum

Presentation: information panel, booklets, audio guide

The current view of the area of the Augusteion
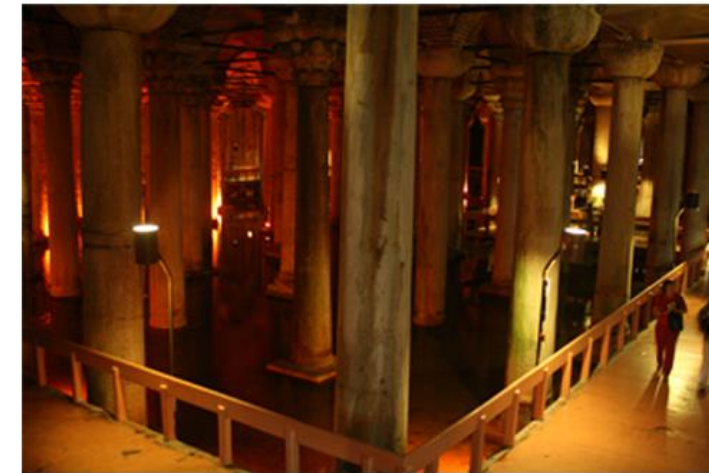
The remains of an infrastructure in the area of the Augusteion
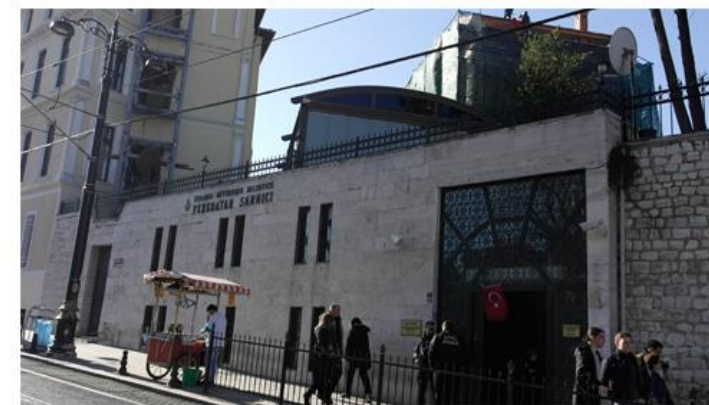
The remains of an infrastructure in the area of the Augusteion

Original Building Name: The Church of Hagia Eirene

Other/Current Names: Aya İrini

Original Function: Church

Other/Current Functions: arsenal, museum

Use: continuous use

Function in the Current Conservation Plan: cultural facility area

Registration Information: registered in 1932, 1966, 2005.

Conservation Decisions:
1989: building survey-restitution-restoration project
1991: excavation
2001: research
2006: building survey-restitution-restoration project
2008: building survey-restitution-restoration project

Excavation Information: 1916: a sarchophagi was found
                       1958: the Skeuphylakion was found

Responsible Bodies: Topkapı Palace Museum Directorate, the 4th Regional Conservation Council, Historic Areas of Istanbul Site Directorate, IBB, the Municipality of Fatih

Current physical and conservation status: in a good state of preservation

Components belonging to the building in other contexts/locations: none

Accessibility: controlled access, museum
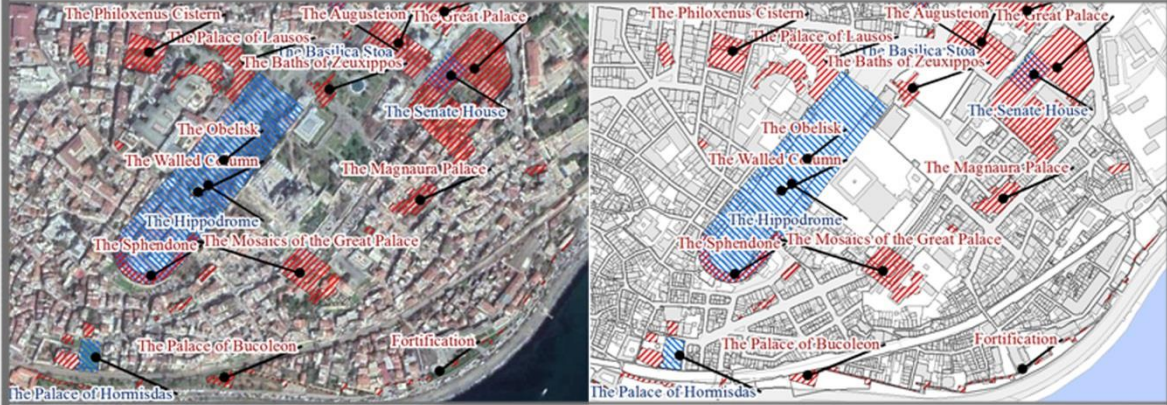
Presentation: information panel, booklets, audio guide
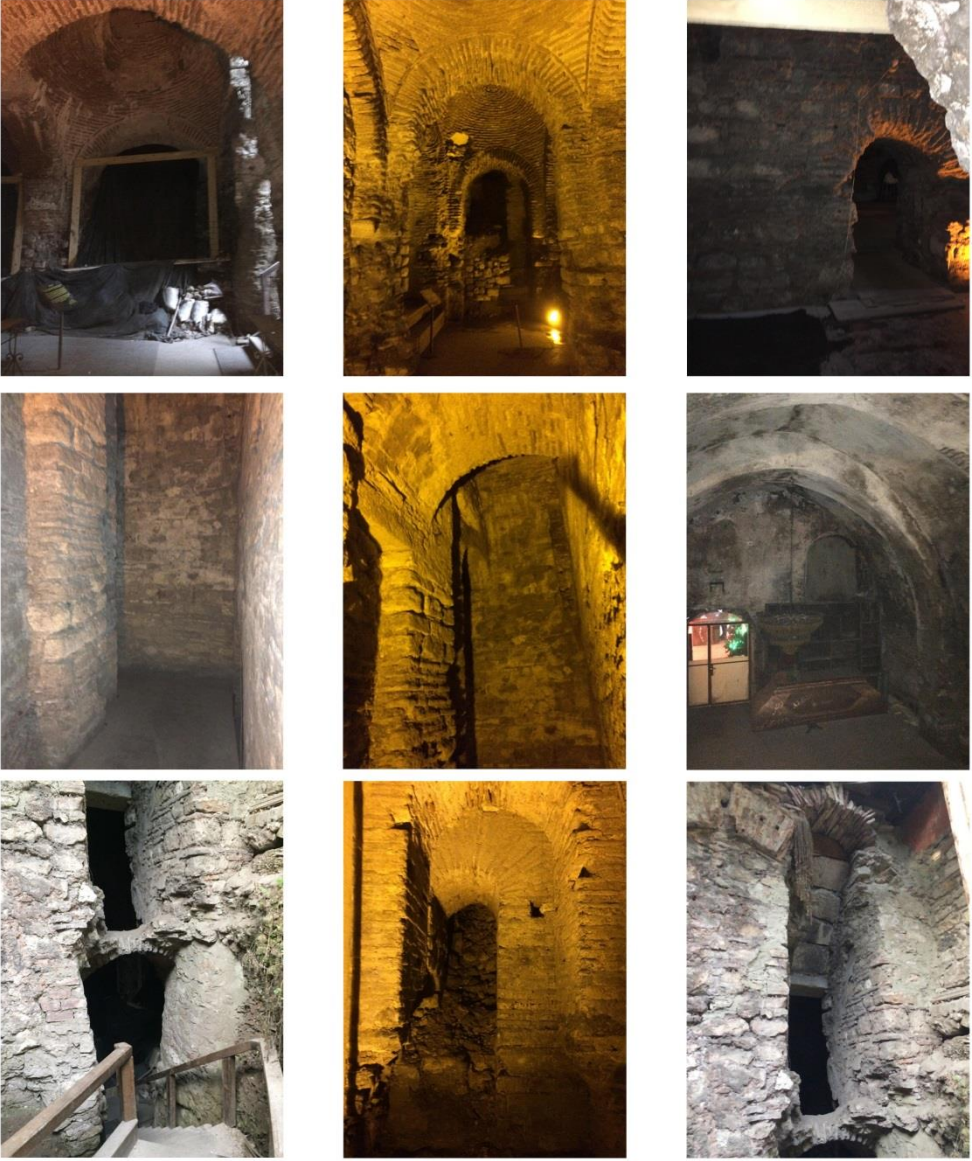
The outside of Hagia Eirene

The inside of Hagia Eirene
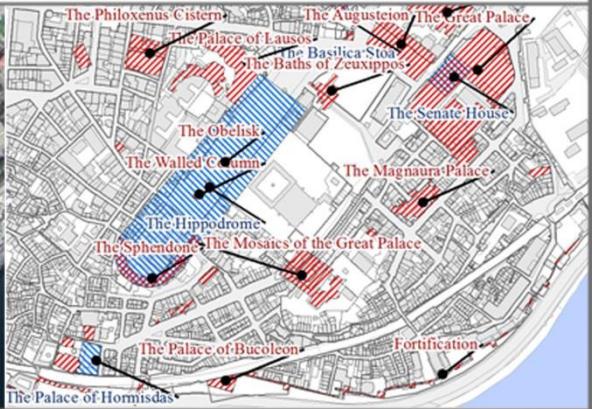
Original Building Name: **The Great Palace (***Palatium Magnum***)**

Other/Current Names: Büyük Saray

Original Function: Palace

Other/Current Functions: dump, prison

Use: not use

Function in the Current Conservation Plan: multiple funtion

Registration Information: registered in 1941, 1982, 2005

Conservation Decisions:
1997: full protection/no demolition
2009: building survey-restitution-restoration project

Excavation Information: 1912: terraced walls, domed and vaulted galleries, and infrastructure units were uncovered. Also excavation were carried out in 1934, 1935-1938, 1951-1954.

Responsible Bodies: the Ministry of Culture and Tourism, the Ministry of Environment and Urbanization, the 4th Regional Conservation Council, Historic Areas of Istanbul Site Directorate, IBB, the Municipality of Fatih, private parcel owners

Current physical and conservation status: comprehensive repair and maintenance needed

Components belonging to the building in other contexts/locations: the capital with protom of Pegasus from Kathisma is on display in the Istanbul Archaeological Museum.

Accessibility: controlled access, in a private lot

Presentation: none
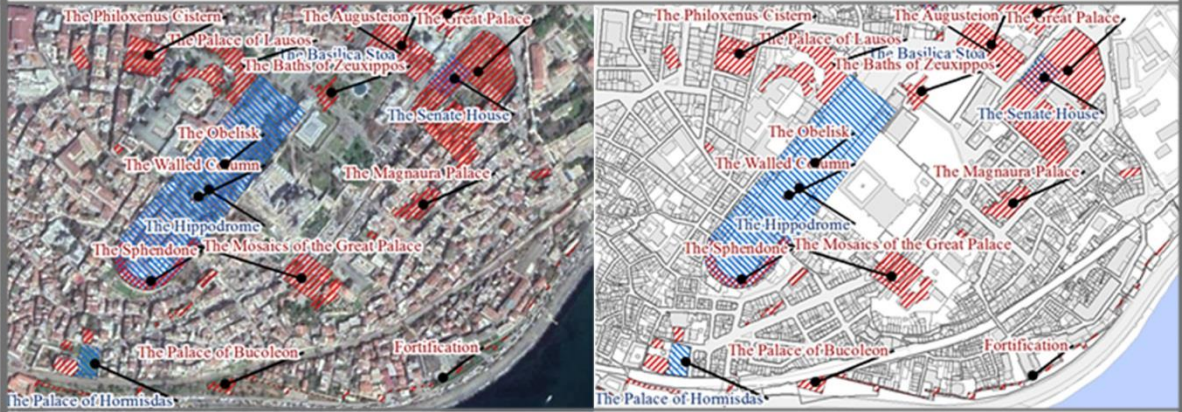
The inside of the remains of the Great Palace

The capital with protome of Pegasus from Kathisma, Istanbul Archaeological Museum (Ufuk Serin, 2017)

Original Building Name: **The Magnaura Palace** (*Magna Aula*)

Other/Current Names: Merdiven Kulesi

Original Function: Reception Hall of the Great Palace

Other/Current Functions: none

Use: not use

Function in the Current Conservation Plan: green park area

Registration Information: registered in 1966, 1982.

Conservation Decisions:
1966: building survey-restitution-restoration project
1986: building survey-restitution-restoration project
1991: building survey-restitution-restoration project
1993: building survey-restitution-restoration project
1994: building survey-restitution-restoration project
1995: building survey-restitution-restoration project

Excavation Information: 1912: Staircase tower was unearthened

Responsible Bodies: the Ministry of Environment and Urbanization, the 4th Regional Conservation Council, Historic Areas of Istanbul Site Directorate, IBB, the Municipality of Fatih

Current physical and conservation status: comprehensive repair and maintenance needed

Components belonging to the building in other contexts/locations: none

Accessibility: none

Presentation: none

The view of the Magnaura Palace from north

The inside of the Magnaura Palace from Duvares Cafe

The view of the Magnaura Palace from south

The inside of the Magnaura Palace

The inside of the Magnaura Palace

The inside of the Magnaura Palace

The inside of the Magnaura Palace

The inside of the Magnaura Palace

Original Building Name: **The Boukoleion Palace**

Other/Current Names: Bukoleon Sarayı

Original Function: Palace

Other/Current Functions: none

Use: not use

Function in the Current Conservation Plan: green park area

Registration Information: registered in 1941, 1982

Conservation Decisions:
1936: building survey-restitution-restoration project
1941: building survey-restitution-restoration project
1968: building survey-restitution-restoration project
1994: excavation
1999: building survey-restitution-restoration project
2005: building survey-restitution-restoration project and environmental design project

Excavation Information: 1912: lion statues were found.

Responsible Bodies: the Ministry of Environment and Urbanization, the 4th Regional Conservation Council, Historic Sites of Istanbul Site Directorate, IBB, the Municipality of Fatih

Current physical and conservation status: in ruins

Components belonging to the building in other contexts/locations: The lion statues are on display in the Istanbul Archaeological Museum

Accessibility: accessible

Presentation: information panel

The view of the Boukoleion Palace

The view of the Boukoleion Palace

The view of the Boukoleion Palace

The view of the Boukoleion Palace

The information board of the Boukoleion Palace

The lion statue of the Boukoleion Palace, İstanbul Archaeological Museum

Original Building Name: **The Museum of the Great Palace Mosaics**

Other/Current Names: Büyük Saray Mozaikleri Müzesi
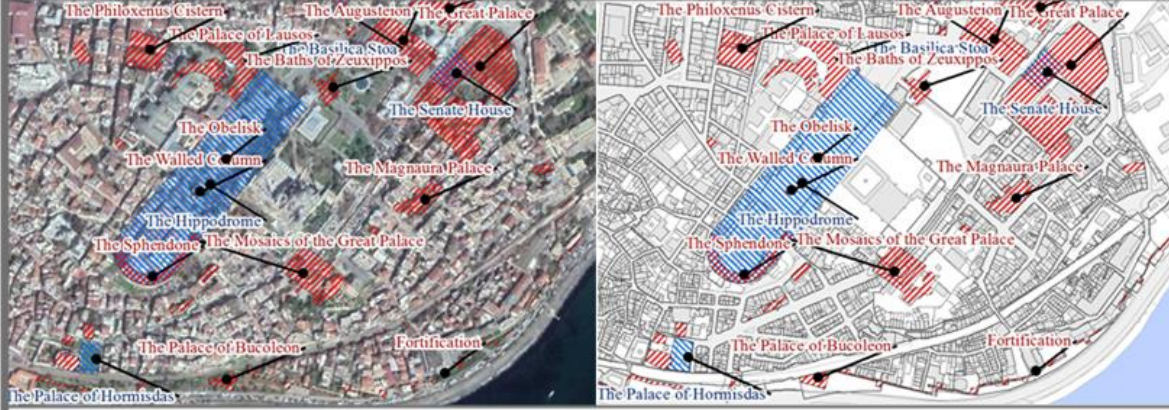
Original Function: Museum

Other/Current Functions: none

Use: continuous use

Function in the Current Conservation Plan: cultural facility area

Registration Information: registered in 1945, 1965, 2005

Conservation Decisions:
1936: construction prohibited
1952: full protection/no demolition
1982: full protection in-situ
2009: full protection/no demolition
2009: environmental design project

Excavation Information: 1951-1953: mosaics of the peristil courtyard were found.

Responsible Bodies: the Ministry of Culture and Tourism, the Ministry of Environment and Urbanization, the 4th Regional Conservation Council, Historic Areas of Istanbul Site Directorate, IBB, the Municipality of Fatih

Current physical and conservation status: in a good state of preservation

Components belonging to the building in other contexts/locations: none

Accessibility: controlled access, museum

Presentation: information panel and booklet

The inside of the museum

The inside of the museum

The mosaics of the Great Palace
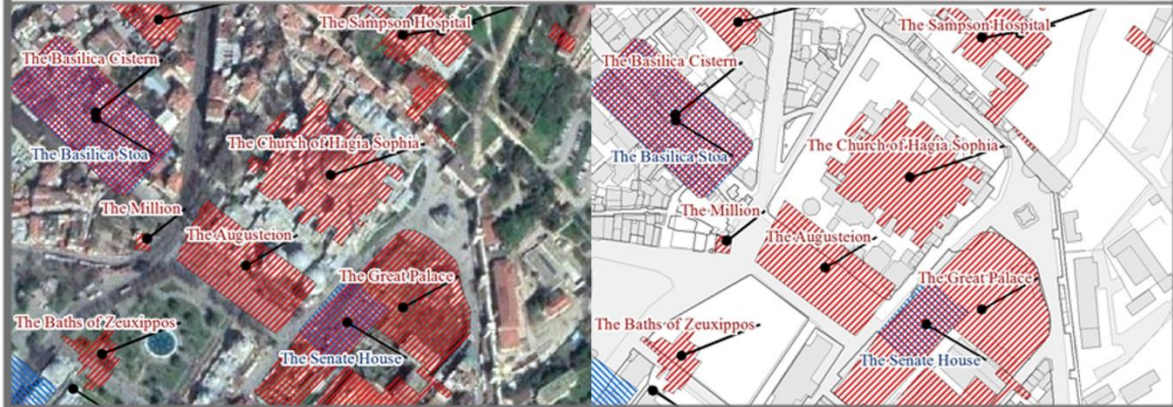
The mosaics of the Great Palace
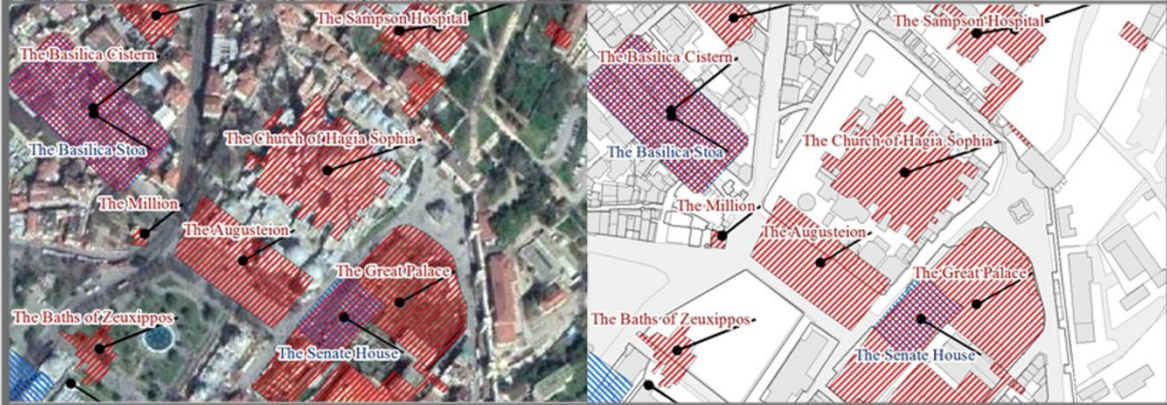
The mosaics of the Great Palace

The mosaics of the Great Palace

Original Building Name: **The Church of Hagia Sophia**

Other/Current Names: Aya Sofya

Original Function: Church

Other/Current Functions: mosque, museum

Use: continuous use

Function in the Current Conservation Plan: cultural facility area

Registration Information: registered in 1934, 2005

Conservation Decisions:
1939: building survey-restitution-restoration project
1953: building survey-restitution-restoration project
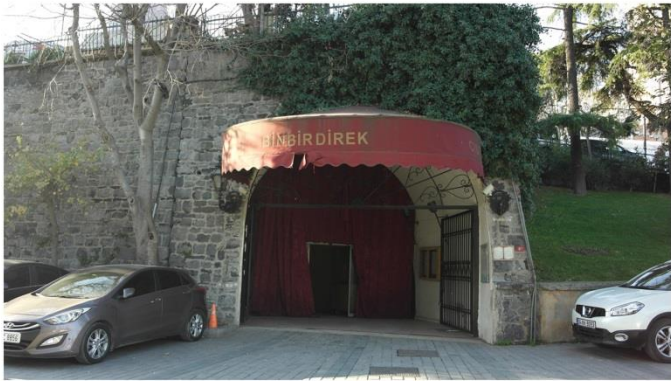1964: building survey-restitution-restoration project
1966: building survey-restitution-restoration project
1988: building survey-restitution-restoration project and plastering
1992: building survey-restitution-restoration project by the UNESCO

Excavation Information: 1935: architectural elements of Theodosian Hagia Sophia

Responsible Bodies: Hagia Sophia Museum Directorate, the 4th Regional Conservation Council, Historic Areas of Istanbul Site Directorate, IBB, the Municipality of Fatih

Current physical and conservation status: in a good state of preservation

Components belonging to the building in other contexts/locations: commemorative medallion are on display in the Istanbul Archaeological Museum

Accessibility: controlled access, museum

Presentation: information panel, booklet and audio guide

The view of Hagia Sophia from west

The Lapidarium in the garden of Hagia Sophia

The inside of Hagia Sophia

The inside of Hagia Sophia

The inside of Hagia Sophia

The inside of Hagia Sophia

Medallion Commemorating the Fosatti Restorations of Hagia Sophia, Istanbul Archaeological Museum
(Ufuk Serin, 2017)

Original Building Name: **The Milion** (*Miliarium Aureum*)

Other/Current Names: Milion Taşı

Original Function: Milestone
Other/Current Functions: none
Use: continuous use
Function in the Current Conservation Plan: none
Registration Information: registered in 2005
Conservation Decisions: 2012: environmental design project
Excavation Information: 1967-1968: a small number of foundation walls and pedestals were found.
Responsible Bodies: the 4th Regional Conservation Council, Historic Areas of Istanbul Site Directorate, IBB, the Municipality of Fatih
Current physical and conservation status: in ruins
Components belonging to the building in other contexts/locations: none
Accessibility: accessible
Presentation: information panel

The Milion

The information panel of the Milion

The environmental design elements of the Milion

The environmental design elements of the Milion

Original Building Name: **The Church of Theotokos Chalkopretia**

Other/Current Names: Lala Hayrettin Paşa Cami, Acem Ağa Mescidi

Original Function: Church

Other/Current Functions: mosque, masjid

Use: not use

Function in the Current Conservation Plan: cultural facility area

Registration Information: registered in 1938, 1961, 1963, 1975, 2011

Conservation Decisions:
1977: unauthorized demolition
1977: building survey-restitution-restoration project
1984: rehabilitation (*ihya*)
2009: rehabilitation (*ihya*)

Excavation Information: 1963-1965: an atrium, the south aisle of the church, the northern wall of the narthex, an octagon baptistery, and a single plain basket capital was identified.

Responsible Bodies: the 4th Regional Conservation Council, Historic Areas of Istanbul Site Directorate, IBB, the Municipality of Fatih

Current physical and conservation status: in ruins

Components belonging to the building in other contexts/locations: The basket capital is on display in the İstanbul Archaeological Museum

Accessibility: no access, in a private lot

Presentation: none

The view of the wall of the apse of Church of Theotokos Chalkopretia from east

The view of the wall of the apse of Church of Theotokos Chalkopretia from northeast

The view of the Church of Theotokos Chalkopretia from Zeynep Sultan Street

The basket capital from the Church of Theotokos Chalkopretia İstanbul Archaeological Museum (Ufuk Serin, 2017)

280

Original Building Name: **The Philoxenus Cistern**

Other/Current Names: Binbirdirek Sarnıcı

Original Function: Cistern

Other/Current Functions: silk handler, storage, wedding hall

Use: continuous use

Function in the Current Conservation Plan: geen park area

Registration Information: registered in 1941, 1942, 1969, 1970, 1982, 1987.

Conservation Decisions:
1971: provision of access to the cistern
1987: building survey-restitution-restoration project
1998: acceptance of the project/additional project/façade organization
1998: repair and maintanence
1998: environmental design project/lightning
2000: building survey-restitution-restoration project

Excavation Information: none

Responsible Bodies: the 4th Regional Conservation Council, Historic Areas of Istanbul Site Directorate, IBB, the Municipality of Fatih

Current physical and conservation status: repair and maintanance needed

Components belonging to the building in other contexts/locations: none

Accessibility: controlled access, in a private enterprise

Presentation: information panel

The entrance of the Philoxenus Cisterm

The information panel of the the Philoxenus Cistern
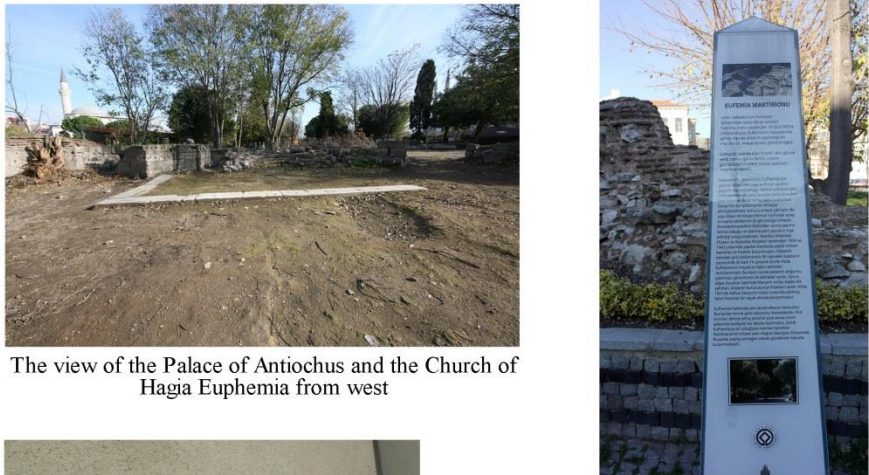
The inside of the Philoxenus Cistern

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Original Building Name: The Palace of Antiochus The Church of Hagia Euphemia	

Other/Current Names: The Martyrion of Hagia Euphemia

Original Function: Palace

Other/Current Functions: church/martyrion, arsenal, storage

Use: not use

Function in the Current Conservation Plan: archaeological park

Registration Information: registered in 1948, 1951, 1965, 2002, 2005.

Conservation Decisions:
1965: full protection/no demolition
1985: environmental design project
2013: building survey-restitution-restoration project

Excavation Information: 1935: Frescoes of the Church of Hagia Euphemia
                1951: centrally planned structures surrounding semicircular portico

Responsible Bodies: the 4th Regional Conservation Council, Historic Areas of Istanbul Site Directorate, IBB, the Municipality of Fatih

Current physical and conservation status: in ruins

Components belonging to the building in other contexts/locations: movable pieces are on display in the Istanbul Archaeological Museum

Accessibility: none

Presentation: information panel about the Church of Hagia Euphemia
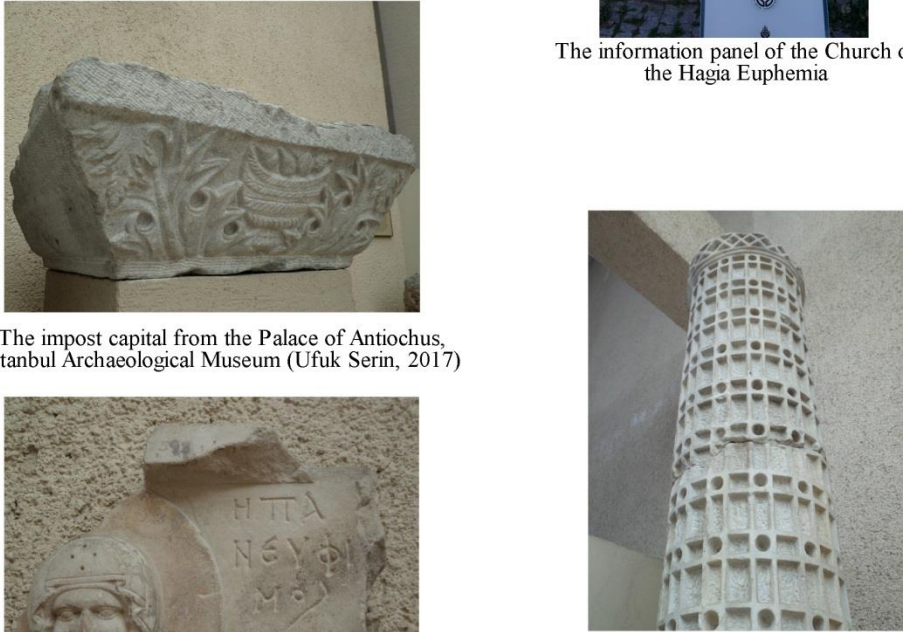
The frescoes of the Church of Hagia Euphemia (Akyürek, 2017, p. 14)

The view of the Palace of Antiochus and the Church of Hagia Euphemia from west

The information panel of the Church of the Hagia Euphemia
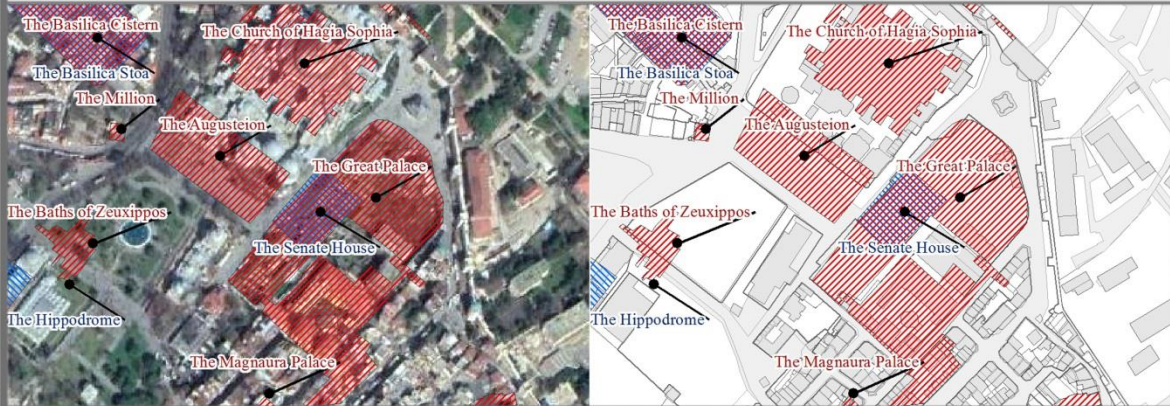
The impost capital from the Palace of Antiochus, Istanbul Archaeological Museum (Ufuk Serin, 2017)

Icon fragment of Hagia Euphemia from the Church of Hagia Euphemia, Istanbul Archaeological Museum (Ufuk Serin, 2017)

The inlaid column from the Palace of Antiochus, Istanbul Archaeological Museum (Ufuk Serin, 2017)

Original Building Name: **The Palace of Lausus**

Other/Current Names: None

Original Function: Palace

Other/Current Functions: hospice, church, cistern

Use: not use

Function in the Current Conservation Plan: archaeological park

Registration Information: registered in 1951, 1965, 2002, 2005, 2014.

Conservation Decisions:
1964: environmental design project
2013: building survey-restitution-restoration project

Excavation Information: 1951: partially uncovered archaeological remains
1964: a room with a circular hall and an apsidial hall

Responsible Bodies: the 4th Regional Conservation Council, Historic Areas of Istanbul Site Directorate, IBB, the Municipality of Fatih

Current physical and conservation status: in ruins

Components belonging to the building in other contexts/locations: movable objects are on display in the Istanbul Archaeological Museum.

Accessibility: accessible

Presentation: none

The remains of the Palace of Lausus in the Mehmet Akif Ersoy Park

The remains of the Palace of Lausus and the stage built on the Palace

The remains of the Palace of Lausus and the stage built on the Palace

The fragment of a glazed plate with a relief of the Empress from the Palace of Lausus, Istanbul Archaeological Museum (Ufuk Serin, 2017)

Spatheia from the Palace of Lausus, Istanbul Archaeological Museum (Ufuk Serin, 2017)

Original Building Name: **The Senate House**

Other/Current Names: None

Original Function: Senate House

Other/Current Functions: none

Use: not use

Function in the Current Conservation Plan: archaeological park, tourism and cultural facility area

Registration Information: none

Conservation Decisions: none

Excavation Information: 1997: The Chalke and opus sectile mosaic floor remains were found.

Responsible Bodies: the Ministry of Culture and Tourism, the Ministry of Environment and Urbanization, the 4th Regional Conservation Council, Historic Areas of Istanbul Site Directorate, IBB, the Municipality of Fatih, Four Seasons Hotel Management

Current physical and conservation status: in ruins (partially underground)

Components belonging to the building in other contexts/locations: none

Accessibility: none

Presentation: none

The outside of the excavation area of the Senate House

The views from the excavation area of the Senate House

Original Building Name: **The Church of Sts Sergius and Bacchus**

Other/Current Names: Küçük Ayasofya Cami

Original Function: Church

Other/Current Functions: mosque

Use: continuous use

Function in the Current Conservation Plan: religious facility area

Registration Information: registered in 1939, 1941, 1964, 1969, 1975, 1982.

Conservation Decisions:
1942: research
1964: building survey-restitution-restoration project
1995: building survey-restitution-restoration project
2005: building survey-restitution-restoration project
1995: building survey-restitution-restoration project

Excavation Information: none

Responsible Bodies: the Ministry of Environment and Urbanization, the Regional Directorate of Pious Foundations, the 1st Renewal Area Conservation Council, Historic Areas of Istanbul Site Directorate, IBB, the Municipality of Fatih

Current physical and conservation status: in a good state of preservation

Components belonging to the building in other contexts/locations: none

Accessibility: accessible

Presentation: information panel

The view of the Church of Sts. Sergius and Bacchus (Küçük Ayasofya Cami) from northeast

The inside of the Church of Sts Sergius and Bacchus (Küçük Ayasofya Cami)

The inscription of the Church of Sts Sergius and Bacchus
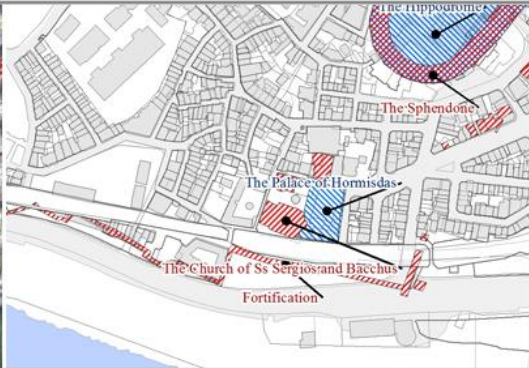
BUILDING SURVEY SHEET 20

Original Building Name: **The Mese**

Other/Current Names: Divanyolu

Original Function: Main Street

Other/Current Functions: main street

Use: continuous use

Function in the Current Conservation Plan: street

Registration Information: none

Conservation Decisions: None

Excavation Information: 1951: shops at the south of the Mese were uncovered.

Responsible Bodies: Historic Areas of Istanbul Site Directorate, IBB, the Municipality of Fatih

Current physical and conservation status: survives as a route

Components belonging to the building in other contexts/locations: none

Accessibility: accessible

Presentation: none
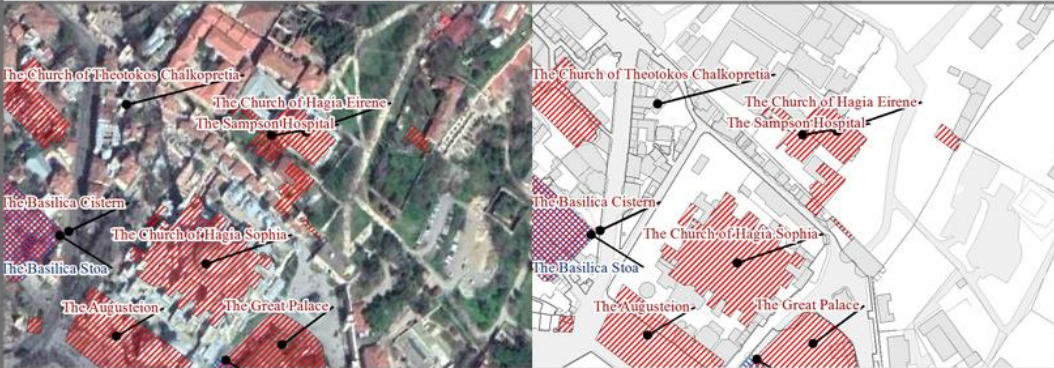
BUILDING SURVEY SHEET 21

Original Building Name: The Basilica Stoa

Other/Current Names: None

Original Function: Library, Law school, courthouse

Other/Current Functions: none

Use: none

Function in the Current Conservation Plan: none

Registration Information: none

Conservation Decisions: None

Excavation Information: none

Responsible Bodies: the 4th Regional Conservation Council, Historic Areas of Istanbul Site Directorate, IBB, the Municipality of Fatih

Current physical and conservation status: completely lost

Components belonging to the building in other contexts/locations: none

Accessibility: not accessible

Presentation: none

BUILDING SURVEY SHEET 21

Original Building Name: The Hormisdas Palace

Other/Current Names: None

Original Function: Palace

Other/Current Functions: none

Use: not use

Function in the Current Conservation Plan: green park area

Registration Information: none

Conservation Decisions: none

Excavation Information: none

Responsible Bodies: the Ministry of Environment and Urbanization, the 1st Renewal Area Conservation Council, Historic Areas of Istanbul Site Directorate, IBB, the Municipality of Fatih

Current physical and conservation status: completely lost

Components belonging to the building in other contexts/locations: none

Accessibility: none

Presentation: none

Original Building Name: **The Sampson Hospital**

Other/Current Names: None

Original Function: Hospital

Other/Current Functions: hospice

Use: not use

Function in the Current Conservation Plan: cultural facility area

Registration Information: registered in 1946.

Conservation Decisions:
1977: removal of the signboards/causing visual disturbance
2009: removal of surrounding structures/earth

Excavation Information: 1946: peristyle courtyards and surrounding corridors were found

Responsible Bodies: Topkapı Palace Museum Directorate, the 4th Regional Conservation Council, Historic Areas of Istanbul Site Directorate, IBB, the Municipality of Fatih

Current physical and conservation status: in ruins

Components belonging to the building in other contexts/locations: none

Accessibility: none

Presentation: none

B. Social Survey Sheets

SOCIAL SURVEY SHEET 1 (SSS1)

ODTÜ METU	MIDDLE EAST TECHNICAL UNIVERSITY FACULTY OF ARCHITECTURE GRADUATE PROGRAM OF CONSERVATION OF CULTURAL HERITAGE A STUDY ON THE INTEGRATION OF BYZANTINE CULTURAL HERITAGE AT SULTANAHMET IN ISTANBUL THESIS STUDY SURVEY FORM – DOMESTIC VISITORS	A1

Surveyor: Ceren Özcan	**1. Form No:-**	**2. Date:**24-27 December 2018

Demographic Info

3. Gender:	4. Age:	5. Hometown:	
Female %49	15-17: %3	Azarbaijan:	1
Male %51	18-34: %80	Eastern Anatolia:	1
	35-60: %9	South-Eastern Anatolia:	2
	60+: %9	Aegean Region:	3
		Mediterranean Region:	5
		Central Anatolia:	5
		Marmara Region:	6
		Black Sea Region:	12

6. Employment Situation:	7. Occupation:		8. Do you have the Museum Card?:
Working %57	Officer:	%6	
Not Working %6	Worker:	%21	Yes: %74
Retired %31	Manager/Director:	%9	No: %26
Student %6	Doctor/Nurse:	%9	
	Engineer/Architect/Economist: %24		
	Teacher:	%3	
	Student:	%21	

9. In terms of life style, which of the following categories do you identify yourself with?		10. Educational Level:	
Modern/Secular	%71	Literate	-
Traditional Conservative	%11	Primary school degree	-
Religious Conservative	%17	Secondary school degree	-
		High school degree	%23
		University degree	%66
		Graduate degree	%11

11. Why are you here, what are you doing in İstanbul/Sultanahmet?
Travel: %94
Work : %6
Holiday: %3

12. Did you know that the Sultanahmet is a UNESCO World Heritage Site?
Yes: %60
No: %40

13. What comes to your mind when you hear the term 'Byzantine'?
Positive: %14
Neutral: %46
Negative: %40

The interviewers were asked what the term 'Byzantine' means to them. The answers such as 'a great civilization', 'the intersection of roots', 'valuable heritage' are classified as positive. Names of Byzantine structures, 'an ancient empire', 'culture', and 'art' are classified as neutral answers. 'Perfidious Byzantine', 'Istanbul is ours', 'enemies', 'Greek enemies', 'intrigues', 'cruelties', and 'wars' are classified as negative answers.

Answers of domestic visitors for this question classified according to their lifestyle:

	Positive	Neutral	Negative
Religious Conservative	%0	%50	%50
Traditional Conservative	%0	%25	%75
Modern	%20	%48	%32

Answers of domestic visitors for this question classified according to their educational level:

	Positive	Neutral	Negative
Graduate Degree	%50	%25	%25
University Degree	%13	%48	%39
High School Degree	%0	%50	%50

It can be said that the approach of domestic visitors to Byzantine heritage becomes increasingly positive as their education level rises and the lifestyle modernizes.

14. Do you know any Byzantine Heritage in the Sultanahmet area?

Heritage	%
The Basilica Cistern	46%
Hagia Sophia	46%
Columns	20%
The Hippodrome	17%
The Milion	14%
Fortifications	11%
The Church of Sts Sergius and Bacchus	11%
Hagia Eirene	11%
The Museum of Great Palace Mosaics	3%
The Great Palace	3%
The Philoxenus Cistern	3%
None	34%
At Meydanı	3%
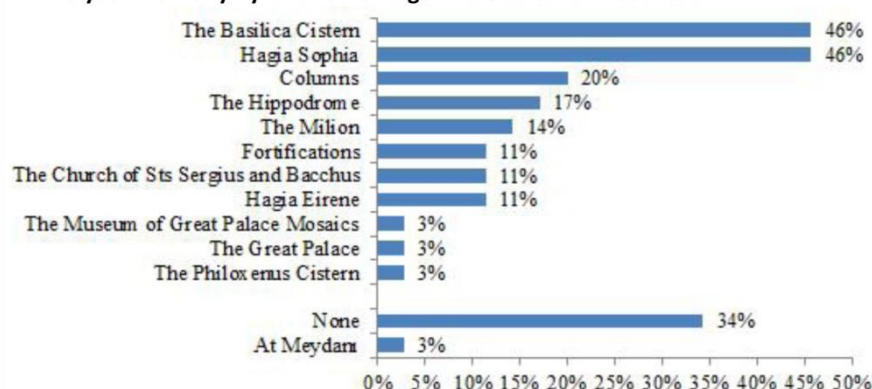
15. Did you read the information panels of the buildings that you visited?

Yes: %94
No: %6

16. If you read the information panels, what do you think about their sufficiency?

Sufficient: %43
Insufficient: %54
No idea: %3

When asked why the information panels were found to be inadequate of domestic visitors, the information was stated to be too short and unqualified. Domestic visitors said that they need detailed information, such as the history of the buildings, their users, environments, and uses in different periods, and their place in the stories. Also, they note that most of the signs do not have lighting and are not attractive to read.

17. Where did you get the information about historical heritage in Turkey?

Online: %66
Books: %37
No idea: %9
Documentary: %6
Social media: %3
Information office: %3
School: %3
Encylopedia: %3

18. What do you think about the entrance fees of the museums you visited?	
should be free:	%9
expensive, should be cheaper:	%51
well-priced:	%37
very cheap, should be expensive:	%3
I have no idea:	-

19. What do you think about the conservation status of the buildings you visited?	
In a good state of preservation:	%9
In good condition but maintenance needed:	%46
Not good, not bad, medium:	%31
Unconserved, neglected:	%14
In poor state of preservation, should be restored:	-
I have no idea:	-

20. What values do you think the historical buildings/environment have?	
No value:	%3
Historic:	%86
Cultural:	%80
Artistic:	%83
Scientific:	%49
Political:	%43
Spiritual:	%74
Hobby, recreational:	%20
Economic:	%37

21. What values do you think the Byzantine heritage has?	
No value:	%9
Historic:	%74
Cultural:	%71
Artistic:	%74
Scientific:	%43
Political:	%43
Spiritual:	%57
Hobby, recreational:	%14
Economic:	%20

When the values of the Byzantine Heritage in a general way are examined and compared with those registered for more specific historical buildings/environments, asked about before, a lesser proportion of the domestic visitors thought that the Byzantine heritage was of value on almost every criterion. According to domestic visitors, the Byzantine heritage is seen only as relatively esteemed, when compared with the historical monuments estimation, in terms of its political value.

Additonal questions:
Does the Byzantine heritage have any value?

	Yes	No
Positive	%100	%0
Neutral	%88	%12
Negative	%93	%7

The participants who say that the Byzantine heritage has no value are those who have negative or neutral approaches.

Does the Byzantine heritage have a spiritual value?

	Yes	No
Positive	%80	%20
Neutral	%63	%37
Negative	%43	%57

80% of the participants who gave a positive approach and 63% of neutrals think that the Byzantine heritage has a spiritual value, while 57% of those with a negative approach think that the Byzantine heritage has no spiritual value. Overall greater negativity is expressed for the spiritual aspects of the Byzantine heritage than was in a more general appreciation; the same pattern is observable in the following question too, on political value.

Does the Byzantine heritage have a political value?

	Yes	No
Positive	%40	%60
Neutral	%25	%75
Negative	%64	%36

On the other hand, 64% of the respondents with negative opinions think that the Byzantine heritage has a political value. 60% of the positives and 75% of the neutrals think that the Byzantine heritage has no political value.

22. Which periods do you accept/think of as your own cultural heritage?

Seljuk and Ottoman periods:	%100
Byzantine periods:	%66
Neolithic period through the end of the Classical periods:	%80
Intangible heritage (epics, (fairy) tales, folk songs, traditions, customs etc):	%80

Additional question:
Do you consider the Byzantine heritage as a part of your cultural heritage?

	Yes	No
Positive	%80	%20
Neutral	%69	%31
Negative	%57	%43

Remarkably, 66% of domestic visitors consider Byzantine heritage as a part of their cultural heritage. Even 57% of those with a negative approach think that the Byzantine heritage is a part of their culture.

23. In following, which heritage did you previously hear/know about/visit?

Legend: ■ Visited ■ Known/Read ■ Heard ■ No information

Heritage	Values
Hagia Sophia	100%, 100%, 100%, 0%
The Hippodrome	86%, 86%, 97%, 3%
Columns	83%, 83%, 89%, 11%
The Basilica Cistern	66%, 71%, 89%, 11%
The Church of Sts. Sergius and Bacchus	34%, 43%, 77%, 23%
The Million	34%, 37%, 46%, 54%
Hagia Eirene	29%, 34%, 46%, 54%
The Museum of Great Palace Mosaics	23%, 26%, 43%, 57%
The Philoxenus Cistern	17%, 20%, 40%, 60%
The Magnaura Palace	3%, 9%, 17%, 83%
The Augusteion	3%, 14%, 86%
The Sphendone	3%, 6%, 94%
The Great Palace	0%, 11%, 20%, 71%
The Church of Theotokos Calkopretia	0%, 3%, 20%, 80%
The Senate House	0%, 6%, 14%, 86%
The Boukoleion Palace	0%, 9%, 11%, 89%
The Baths of Zeuxippus	0%, 11%, 89%
The Sampson Hospital	0%, 3%, 94%
The Palace of Lausus	0%, 6%, 94%
The Palace of Antiochus and the Church of...	0%, 6%, 94%
The Hormisdas Palace	0%, 3%, 97%
The Basilica Stoa	0%, 3%, 97%

0% 10% 20% 30% 40% 50% 60% 70% 80% 90% 100%

SOCIAL SURVEY SHEET 2 (SSS2)

	MIDDLE EAST TECHNICAL UNIVERSITY FACULTY OF ARCHITECTURE GRADUATE PROGRAM OF CONSERVATION OF CULTURAL HERITAGE A STUDY ON THE INTEGRATION OF BYZANTINE CULTURAL HERITAGE AT SULTANAHMET IN ISTANBUL THESIS STUDY SURVEY FORM – FOREIGN VISITORS	A2
ODTÜ METU		

Surveyor: Ceren Özcan	**1. Form No:-**	**2. Date:** 24-27 December 2018

Demographic Info

3. Gender: Female %35 Male %65	**4. Age:** 15-17: %5 18-34: %55 35-60: %35 60+: %5	**5. Provenance:**	
		Western Europe:	%25
		Eastern Europe:	%20
		Middle East and Arabian Peninsula:	%20
		Far East:	%10
		Africa:	%10
		Central Asia:	%5
		Oceania:	%5
		North America:	%5

6. Employment Situation: Working %70 Not Working - Retired %25 Student %5	**7. Occupation:** Officer: %25 Worker: %10 Doctor/Nurse: %10 Engineer/Architect/Economist: %25 Teacher: %5 Student: %25	**8. Do you have the Museum Card:** Yes: %30 No: %70

9. In terms of life style, which of the following categories do you identify yourself with? Modern/Secular - Traditional Conservative %20 Religious Conservative %80	**10. Educational Level:**	
	Literate	-
	Primary school degree	-
	Secondary school degree	-
	High school degree	%5
	University degree	%75
	Graduate degree	%20

11. Why are you here, what are you doing in İstanbul/Sultanahmet?
Travel: %100

12. Did you know that the Sultanahmet is a UNESCO World Heritage Site?
Yes: %55
No: %45

13. What comes to your mind when you hear the term 'Byzantine'?
Positive: %40
Neutral: %45
Negative: %15

The interviewers were asked what the term 'Byzantine' means to them. The answers such as 'a great civilization', 'the intersection of roots', 'valuable heritage' are classified as positive. Names of Byzantine structures, 'an ancient empire', 'culture', and 'art' are classified as neutral answers. 'Perfidious Byzantine', 'Istanbul is ours', 'enemies', 'Greek enemies', 'intrigues', 'cruelties', and 'wars' are classified as negative answers.

Answers of foreign visitors for this question classified according to their provenance:

	Eastern Europe	Western Europe	Middle East and Arabian Peninsula	Africa	Far East	North America	Oceania	Central Asia
Positive	%38	%38	%25	%0	%0	%0	%0	%0
Neutral	%0	%22	%0	%22	%22	%11	%11	%11
Negative	%33	%0	%67	%0	%0	%0	%0	%0

With the approach to the term Byzantine according to foreign visitors' countries of origin (and thus cultural bias), 76% of the participants with a positive approach are from Europe. The regions with the highest negative approach (at 67%) are from the Middle East and the Arabian Peninsula. The neutral ones are largely from the areas not remotely included in or affected by the former Byzantine Empire.

14. Do you know any Byzantine Heritage in Sultanahmet Area?

Hagia Sophia	25%
The Basilica Cistern	15%
Churches	5%
Hagia Eirene	5%
None	70%
The Topkapı Palace	5%
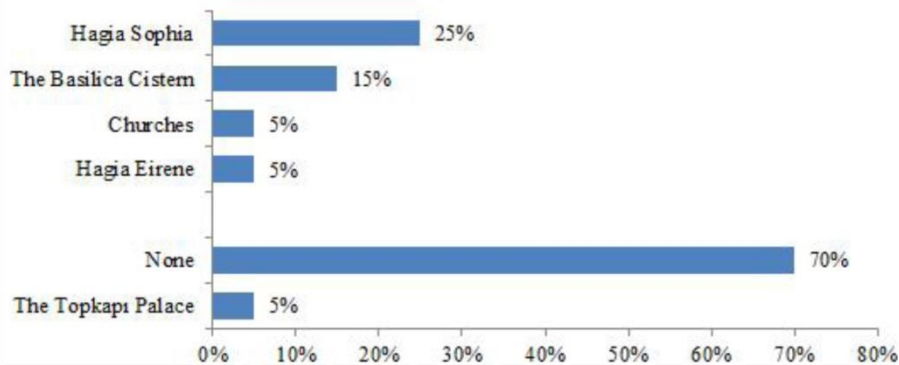
15. Did you read the information panels of the buildings that you visit?
Yes: %80
No: %20

16. If you read the information panels, what do you think about their sufficiency?
Sufficient: %50
Insufficient: %35
No idea: %15

Similar to domestic visitors, foreign visitors demanded more detailed information on the boards.

17. Where did you get the information about historical heritage in Turkey?
Online: %50
School: %25
Books: %25
Documentary: %10
Tour guide: %5
Social media: %5
No idea: %5

18. What do you think about the entrance fees of the museums you visited?
should be free: %0
expensive, should be cheaper: %25
well-priced: %70
very cheap, should be expensive: %5
I have no idea: -

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19. What do you think about the conservation status of the buildings you visited?	
In a good state of preservation:	%25
In good condition but maintenance needed:	%65
Not good, not bad, medium:	%10
Unconserved, neglected:	-
In poor state of preservation, should be restored:	-
I have no idea:	-

20. What values do you think the historical buildings/environment have?	
No value:	%0
Historic:	%100
Cultural:	%95
Artistic:	%80
Scientific:	%40
Political:	%30
Spiritual:	%70
Hobby, recreational:	%20
Economic:	%10

21. What values do you think the Byzantine heritage has?	
No value:	%0
Historic:	%85
Cultural:	%85
Artistic:	%70
Scientific:	%30
Political:	%35
Spiritual:	%55
Hobby, recreational:	%20
Economic:	%10

As in the case of domestic visitors, the historical, cultural, artistic, and scientific values of the Byzantine heritage are less when viewed in comparison to the same values expressed apropos historical buildings/environments. On the other hand, the Byzantine heritage is considered politically more valuable by the foreign visitors.

Additonal questions:
Does the Byzantine heritage have a spiritual value?

	Yes	No
Positive	%88	%12
Neutral	%33	%67
Negative	%33	%67

88% of the participants with a positive approach think that the Byzantine heritage has a spiritual value. On the other hand, 7% of the negatives and neutrals think that the Byzantine heritage has no spiritual value. This tends to mirror the attitudes of the domestic persons, which is perhaps a little surprising.

Does the Byzantine heritage have a political value?		
	Yes	No
Positive	%38	%62
Neutral	%22	%78
Negative	%67	%33

Parallel to the domestic visitors, 67% of those with a negative approach to the Byzantine heritage think that the Byzantine heritage has a political value. 38% of those with positive opinions and 22% of the neutrals also think that it has a political value.

22. Which periods do you accept/think of as your own cultural heritage?

Seljuk and Ottoman periods:	%60
Byzantine periods:	%65
Neolithic period through the end of the Classical periods:	%30
Intangible heritage (epics, (fairy) tales, folk songs, traditions, customs etc):	%30

Additional question:

Do you consider the Byzantine heritage as a part of your cultural heritage?

	Yes	No
Positive	%88	%13
Neutral	%44	%56
Negative	%67	%33

66% of foreign visitors consider the Byzantine cultural heritage as part of their heritage. 88% of the positives, 67% of the negatives, and 44% of the neutrals consider the Byzantine heritage as part of their heritage.

23. In following, which heritage did you previously hear/know about/visit?

SOCIAL SURVEY SHEET 3 (SSS3)

ODTÜ METU	MIDDLE EAST TECHNICAL UNIVERSITY FACULTY OF ARCHITECTURE GRADUATE PROGRAM OF CONSERVATION OF CULTURAL HERITAGE A STUDY ON THE INTEGRATION OF BYZANTINE CULTURAL HERITAGE AT SULTANAHMET IN ISTANBUL THESIS STUDY SURVEY FORM – COMMERCIAL USERS	A3

Surveyor: Ceren Özcan	**1. Form No:-**	**2. Date:** 24-27 December 2018

3. Type of Business:		4. Number of Employees	5. Interviewee	
Exchance Office	%3	1-5: %62	Owner:	%44
Bar	%3	6-10: %21	Administrator:	%21
Buffet	%3	11-20: %12	Worker:	%35
Cafe	%3	20 +: %6		
Leather Product Shop	%6			
Peddler	%6			
Tourism Agency	%6			
Carpet Shop	%9			
Restaurant	%15			
Accommodation	%18			
Souvenir Shop	%29			

6. Did you know that the Sultanahmet is a UNESCO World Heritage Site?
Yes: %82
No: %18

7. What comes to your mind when you hear the term 'Byzantine'?
Positive: %14
Neutral: %38
Negative: %47

The interviewers were asked what the term 'Byzantine' means to them. The answers such as 'a great civilization', 'the intersection of roots', 'valuable heritage' are classified as positive. Names of Byzantine structures, 'an ancient empire', 'culture', and 'art' are classified as neutral answers. 'Perfidious Byzantine', 'Istanbul is ours', 'enemies', 'Greek enemies', 'intrigues', 'cruelties', and 'wars' are classified as negative answers.

8. Do you know any Byzantine Heritage in Sultanahmet Area?
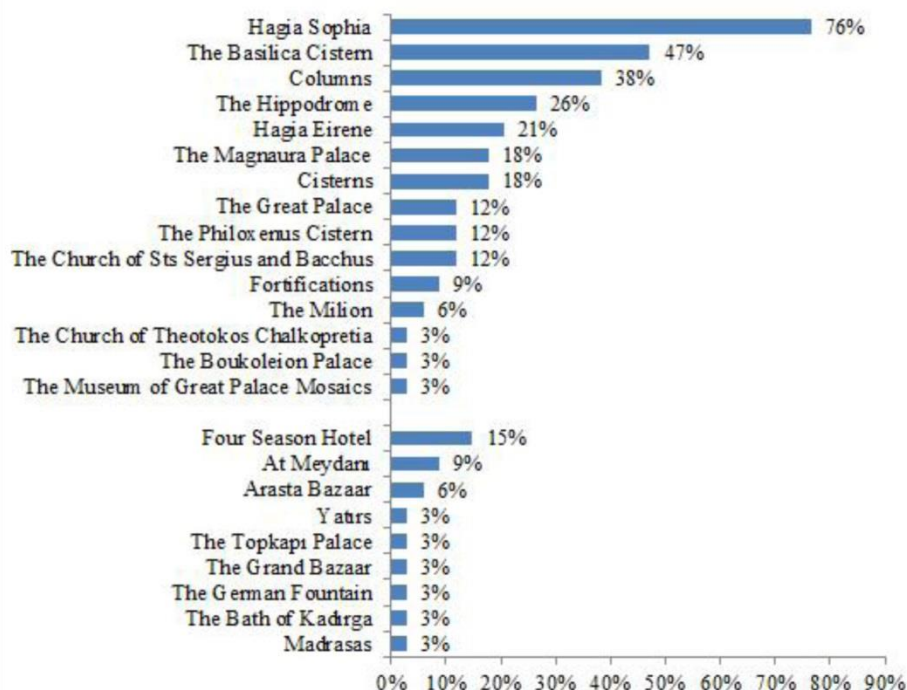
9. Do you think that the Byzantine Heritage in the Sultanahmet Area contributes to your business?

Yes: %85
No: %15

Answers of commercial users for this question according to their approach to Byzantine heritage and culture

	Yes	No
Positive	%100	%0
Neutral	%81	%19
Negative	%85	%15

All the commercial users with a positive approach to the Byzantine heritage think that this heritage contributes to their business. Basically, more than 80% of the commercial users of whatever approach noted that the Byzantine heritage contributes to their business.

Do you think the Byzantine heritage has economic value (answers classified according to the opinions about the economic contribution of the Byzantine Heritage to the business)

	Yes	No
There is contribution	%66	%34
There is no contribution	%40	%60

34% of those who think that the Byzantine heritage contributes to their business still believe that the Byzantine heritage has no economic value. 40% of those who say that the Byzantine heritage does not contribute to their business yet believe that the Byzantine heritage has an economic value.

10. What do you think about the conservation status of the Byzantine buildings?	
In a good state of preservation:	%15
In good condition but maintenance needed:	%35
Not good, not bad, medium:	%21
Unconserved, neglected:	%9
In poor state of preservation, should be restored:	%21
I have no idea:	-

11. What values do you think the historical buildings/environment have?	
No value:	%0
Historic:	%100
Cultural:	%100
Artistic:	%88
Scientific:	%47
Political:	%29
Spiritual:	%82
Hobby, recreational:	%12
Economic:	%62

12. What values do you think the Byzantine heritage has? Why should they be conserved?	
No value:	%0
Historic:	%100
Cultural:	%100
Artistic:	%74
Scientific:	%47
Political:	%26
Spiritual:	%59
Hobby, recreational:	%9
Economic:	%56

Apart from the cultural, historic, and scientific values, for the commercial users, the Byzantine heritage is considered as less valuable than was expressed for the historical buildings/environments.

13. In following, which heritage did you previously hear/know about/visit?

■ Visited　■ Known/Read　■ Heard　■ No information

Heritage	Visited	Known/Read	Heard	No information
Columns	94%	100%		0%
The Hippodrome	94%	100%	97%	0%
The Basilica Cistern	88%	100%		0%
Hagia Sophia	88%	100%		0%
The Church of Sts Sergius and Bacchus	74%	100%		0%
The Philoxenus Cistern	74%	82%	94%	6%
Hagia Eirene	62%	71%	88%	12%
The Milion	59%	68%	82%	18%
The Museum of Great Palace Mosaics	56%	68%	88%	12%
The Magnaura Palace	21%	35%	59%	41%
The Boukoleion Palace	6%	15%	38%	62%
The Church of Theotokos Calkopretia	3%	6%	38%	62%
The Sphendone	3%	18%	24%	76%
The Augusteion	3%	6%	15%	85%
The Palace of Lausus	3%	6%	15%	85%
The Great Palace	0%	29%	38%	62%
The Senate House	0%	12%	38%	62%
The Basilica Stoa	0%	3%	15%	85%
The Palace of Antiochus and The Church…	0%	3%	15%	85%
The Baths of Zeuxippus	0%	9%	12%	88%
The Sampson Hospital	0%	3%	12%	88%
The Hormisdas Palace	0%	0%	0%	100%

SOCIAL SURVEY SHEET 3.1 – Map showing the business type in the area

Business Type of Commercial Users

🔴 Souvenir Shop	🟢 Tourism Agency	Study Area
🟠 Accommodation	🔵 Bar	Surviving Byzantine Buildings
🟠 Restaurant	⚪ Buffet	Lost Byzantine Buildings
🟡 Carpet Shop	🟣 Cafe	
🟢 Leather Product Shop	🟣 Change Office	
🟢 Peddler		

0 40 80   160   240   320
Meters
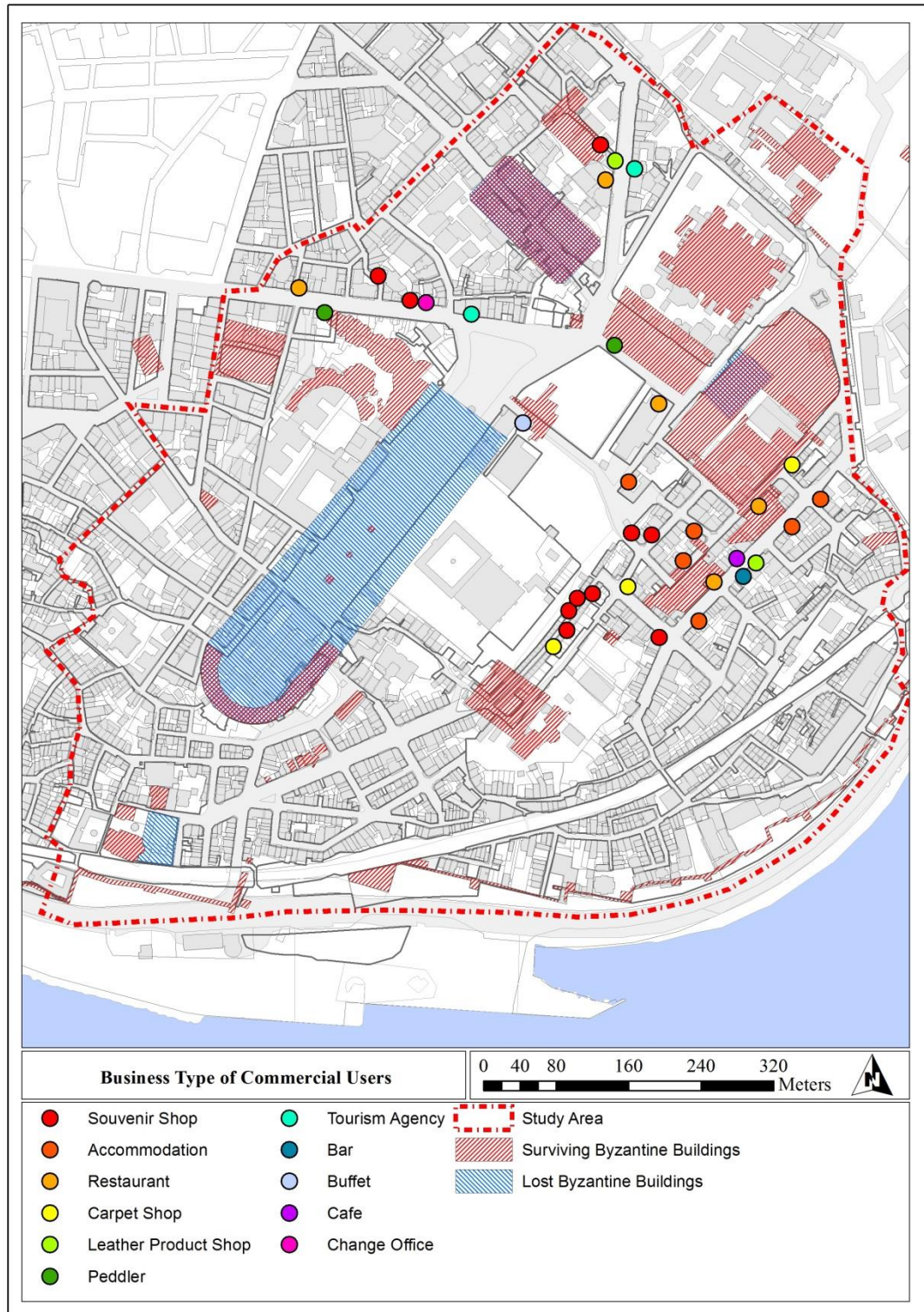
SOCIAL SURVEY SHEET 3.2 – Map showing the disturbution of approaches of the commercial users
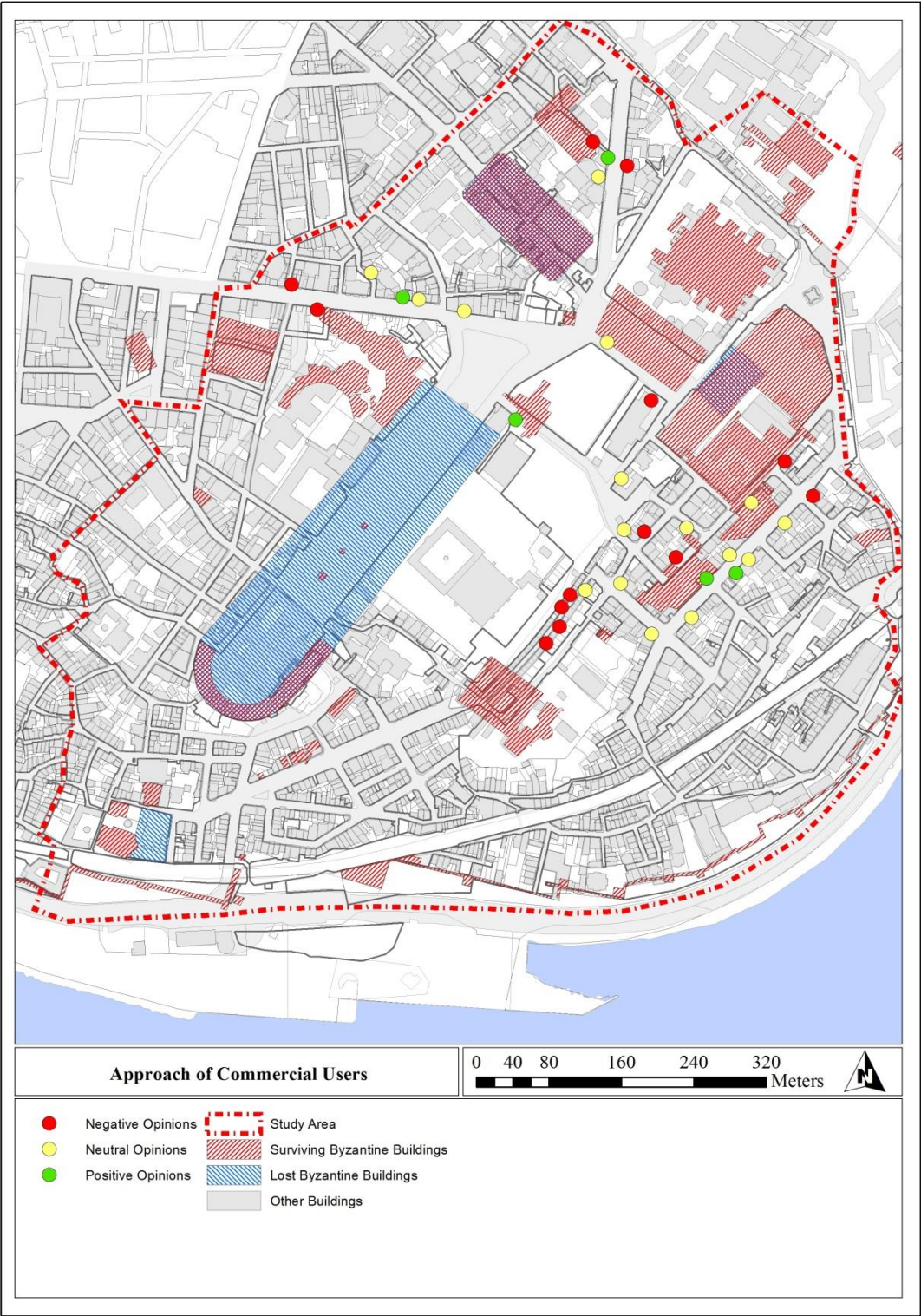
SOCIAL SURVEY SHEET 3.3 – Map showing the disturbution of the opinions of commercial users about the conservation s

Opinions of Commercial Users about the
Conservation Status of the Historical Buildings

- In good state of preservation
- In good condition but maintenance needed
- Medium
- In poor state of preservation, should be restored
- Unconserved, neglected

- Study Area
- Surviving Byzantine Buildings
- Lost Byzantine Buildings
- Other Buildings

SOCIAL SURVEY SHEET 7

Opinions of Commercial Users About the Contribution of the Byzantine Heritage to Their Business

0 40 80   160   240   320 Meters

Opinions of Commercial Actors About the Contribution

● There is no contribution

○ There is some contibution

Type of Business
● Souvenir Shop
● Accommodation
● Restaurant
● Carpet Shop
● Tourism Agency
● Peddler
● Leather Product Shop
● Bar
● Buffet
● Cafe
● Exchange Office

Study Area
Surviving Byzantine Buildings
Lost Byzantine Buildings
Other Buildings