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360-377 **CEREN KATİPOĞLU ÖZMEN
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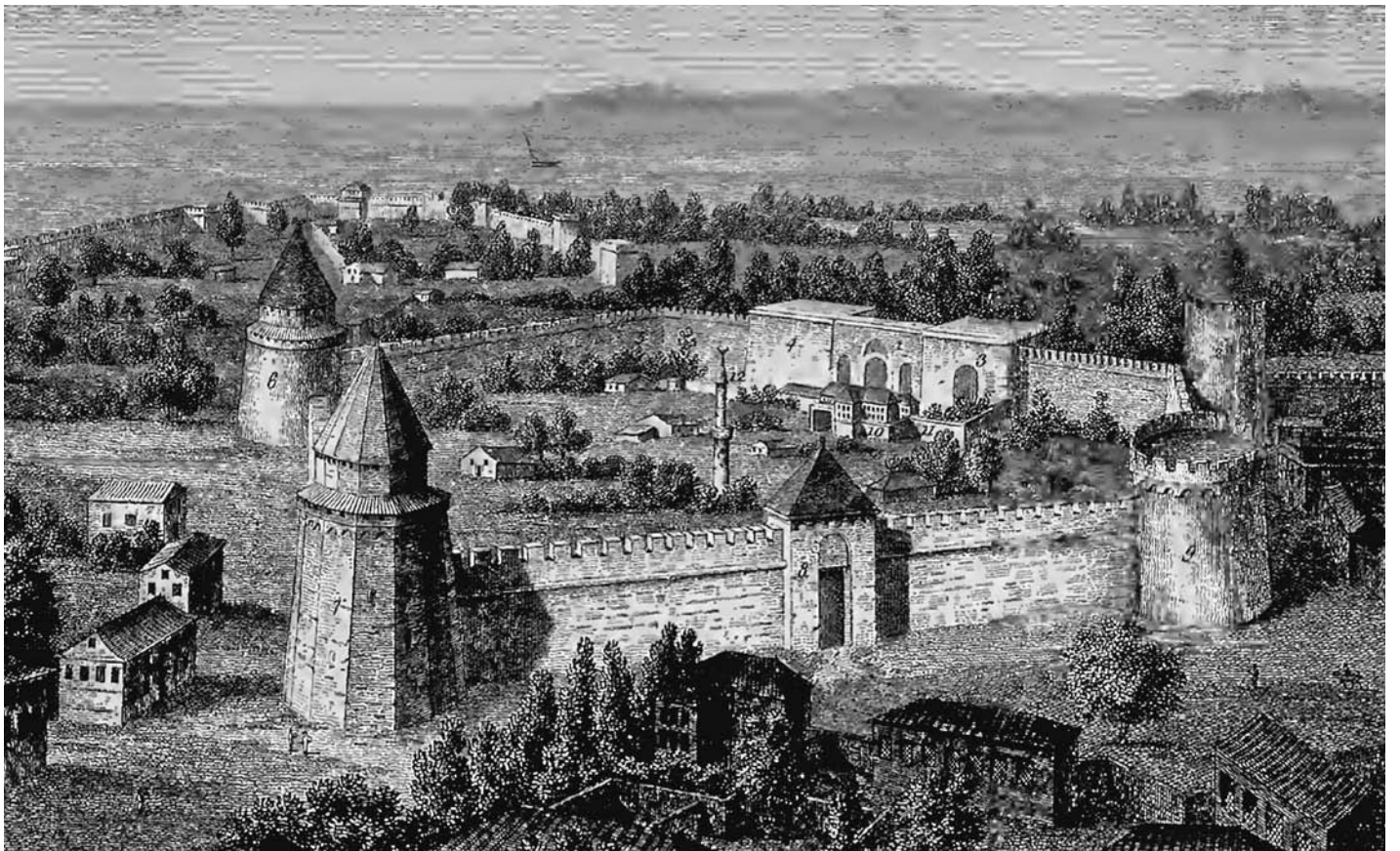
**MAKING THE UNWANTED VISIBLE:
A NARRATIVE ON ABDŪLHAMID II'S
AMBITIOUS PROJECT FOR YEDİKULE
CENTRAL PRISON IN ISTANBUL**

SCIENTIFIC SUBJECT REVIEW
[https://doi.org/10.31522/p.28.2\(60\).11](https://doi.org/10.31522/p.28.2(60).11)
UDK 72.035:725.6 (560 Istanbul) "18"

**UČINITI NEŽELJENO VIDLJIVIM:
NARATIV O AMBICIOZKOM PROJEKTU
ABDŪLHAMIDA IIJA ZA CENTRALNI ZATVOR
U ČETVRTI YEDİKULE U ISTANBULU**

PREGLEDNI ZNANSTVENI ČLANAK
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FIG. 1 AN ENGRAVING BY FRANÇOIS CHARLES HUGUES LAURENT POUQUEVILLE, IN THE BEGINNING OF THE 19TH CENTURY
SL. 1. FRANÇOIS CHARLES HUGUES LAURENT POUQUEVILLE, GRAVURA, POČETAK 19. ST.





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MAKING THE UNWANTED VISIBLE: A NARRATIVE ON ABDÜLHAMID II'S AMBITIOUS PROJECT FOR YEDIKULE CENTRAL PRISON IN ISTANBUL

UČINITI NEŽELJENO VIDLJIVIM: NARATIV O AMBICIOZNOM PROJEKTU ABDÜLHAMIDA IJA ZA CENTRALNI ZATVOR U ČETVRTI YEDIKULE U ISTANBULU

19TH CENTURY
ARCHITECT KEMALEDDIN
AUGUST JASMUND
OTTOMAN ARCHITECTURE
OTTOMAN PRISONS
YEDIKULE, ISTANBUL

19. STOLJEĆE
ARHITEKT KEMALEDDIN
AUGUST JASMUND
OSMANSKA ARHITEKTURA
OSMANSKI ZATVORI
YEDIKULE, ISTANBUL

This study aims to investigate three architectural projects proposed for constructing a central prison inside the Yedikule Fortress in Istanbul during the end of the 19th c. Ottoman State assigned the famous architects of the era for this mission such as August Jasmund, Alexandre Vallauri, and Kemaleddin. The narration on the projects shows that there was a strong intention for constructing a central prison in the capital of Ottoman Empire as a sign of success for the overall penalty and prison reform that was one of the main goals for Ottoman Sultan Abdülhamid II (r. 1876-1909). The interpretation of these distinctive projects is significant since this interpretation helps us both to understand the transformation of the criminal justice spaces of the Ottoman Empire and to provide a new perspective for reading 19th c. Ottoman architecture.

Cilj ove studije istražiti je tri predložena arhitektonska projekta za izgradnju centralnog zatvora unutar tvrđave Yedikule u Istanbulu krajem 19. stoljeća. Osmanska je država povjerala taj zadatak slavnim arhitektima onoga vremena: Augustu Jasmundu, Alexandru Vallauriju i Kemaleddinu. Analiza tih projekata pokazuje da je postojala čvrsta namjera da se izgradi centralni zatvor u glavnom gradu Osmanskog Carstva kao znak uspjeha cjelokupne reforme zatvorskog sustava i načina kažnjavanja što je bio jedan od ciljeva osmanskog Sultana Abdülhamida II (r. 1876.-1909.). Interpretacija tih projekata je važna budući da nam pomaže shvatiti transformaciju kaznenog pravosuđa u Osmanskom Carstvu te pruža novu perspektivu interpretacije osmanske arhitekture 19. stoljeća.

INTRODUCTION¹

UVOD

Prisons in their institutional form as we would recognize them today did not exist until 300 years ago, however, the concept of imprisonment is almost as old as human civilization. The idea of punishment by imprisonment is a byproduct of the emergence of complex hierarchical socio-economic orders. Despite prisons being as old as civilization, the majority of academic literature concerning prison buildings is focused on the period after the 18th century because discussions regarding the concept of imprisonment and penal systems were beginning to take place in this period, and this in turn triggered the architectural debate about the kinds of spaces required to imprison the human body.²

The academic literature respecting Ottoman prisons concentrates on the time period beginning with Tanzimat Era (1839-1876) because the aforementioned 18th century western discussions and reforms on penal systems only reached the Ottoman Empire at the beginning of the 19th century. Until this period, the architectural spaces of imprisonment in the Empire were often in temporary locations called *mahbes* or *zindan*. These temporary places were mostly situated in basement floors of fortresses, basements of khans, shipyards, administrative buildings, or residences of leading people in the cities.³ A common feature in current history surveys⁴ on prisons of this period is that they all draw attention to the lack of previous historical

and architectural history studies carried out in this field. The studies of historians such as Gültekin Yıldız and Ufuk Adak are important since they shed light on the reforms carried out in the Ottoman criminal system during the 19th century and its spatial reflection from historians' point of view.⁵

On the other hand, architectural research regarding prison spaces is important, not only in terms of examining the transformation of the criminal justice spaces of the Ottoman Empire, but also in terms of providing a new perspective for reading 19th century Ottoman architecture independent of westernization and decline paradigms.

This is only reflected to a limited extent in architectural history concerning this newly discovered area in 19th century Ottoman history. Virtually nothing has been published on Ottoman period prison architecture except for a very few studies⁶ focusing on individual prison buildings. However, 115 projects, begun or planned in many provinces of Anatolia, obtained from the Directorate of State Ottoman Archive (hereinafter DABOA) for the dissertation completed by Sezer, illustrate that the construction of prisons was perceived and implemented as a major transformation project.⁷

¹ The archival documents presented in this study are obtained from the unpublished thesis, entitled *Ottoman Prison Architecture after Tanzimat Era: Examples of Radial Plan Typologies* submitted to Çankaya University, in 7 February 2020 under the supervision of Assist. Prof. Dr. Ceren Katipoğlu Özmen.

² For further information on the conceptual discussions of the penal system and the functions of prisons, see: Foucault, 1975. In his ground-breaking book, *Discipline and Punish: The Birth of the Prison*, Michel Foucault draws an outline on the history of prisons, penal structure and their role in the social system and reveals the cultural shifts led to the control of prison through the body and power.

³ Bozkaya, 2014; Şen, 2007

⁴ Like other structures designed in the 19th century, the Ottoman prisons of the era of Ottoman Sultan Abdülhamid II (r. 1876-1909) stand out as an area that has only recently begun to be studied and discussed. Since the historical narration on 19th century Ottoman architecture has been constructed on a very well established, traditional scholarship which is based on the paradigm of westernization and decline, it is believed that the decline of the empire was reflected in the quality of the buildings. In this context, the architecture of the era of Abdülhamid II has also been discussed as part of a cultural environment that was regarded as degenerated. It is possible to say that assessments of the architectural products of this period, of palaces, mosques and administrative structures, are tainted by the same paradigms. However, in the last two decades, architectural historians have begun to deal with this historiographical problem without the shadow of the decline paradigm and they have started to challenge the generic and accepted notions in 19th century Ottoman historiography, specifically the era of Abdülhamid II. Nowadays, architectural history studies focusing on the era of Abdülhamid II aim to provide a new framework for the period. For the new challenging researches in architectural historiography can be counted as one of these works: Akyürek, 2011; Çelik, 2008; Erkmén, 2011; Ersoy, 2000 and Katipoğlu Özmen, 2018.

⁵ Yıldız, 2012; Adak, 2015, 2017

This study focuses on three unrealized projects for a Central Prison, the construction of which was planned inside the Istanbul Yedikule Fortress, since the need for a modern prison had become a significant political problem during the reign of Abdülhamid II. The selection of Yedikule Fortress, the notorious prison and execution place of many notable historical figures, as the location for a modern prison adhering to western standards is especially significant. Among the proposed central prison projects, the first one is a campus, designed by architect August Carl Friedrich Jasmund.⁸ The second one is Ferik Blunt Pasha's⁹ one-page prison plan presented as an addition to his report. While Blunt Pasha's project was previously assumed not to be in the archive, and therefore was never published before, it was discovered by the authors and is published for the first in this article. The third project is an example of a radially planned project that is assumed to have been done by Architect Kemaleddin Bey¹⁰ and was published by Yıldırım Yavuz, but must be reinterpreted in the light of the two other projects previously designated for this area.¹¹ It is believed that, those three proposals for Yedikule Central Prison can be evaluated as evidence for a

6 These studies can be listed as follows: AYDIN, 2018, 2019a, 2019b, 2020; KURUYAZICI, 2001; ŞENYURT, 2003, 2010. Also in her article, Esmâ İğüs mentions a prison project designed by architect William James Smith (1807-1884) as a part of British Seaman's Hospital in Galata, Kuledibi, yet the drawings of the related project is not presented (İGÜS, 2015: 80).

7 SEZER, 2020

8 Prussian August Carl Friedrich Jasmund (1859-1911) was served as an architect for 20 years to Ottoman Empire between 1888 and 1908. He was entitled as "Ottoman Government Consultant Architect" during Abdülhamid II's era. He was the architect of one of the well-known 19th century buildings such as Sirkeci Railway Station in Fatih, Sirkeci-Sarayburnu warehouses, Rumeli Han in Beyoğlu. He also assigned as a professor to the Imperial School of Fine Arts, the first educational institution in architecture and fine arts in Ottoman Empire. For further information see: YAVUZ, 2008.

9 British Ferik Blunt Pasha was a Lieutenant General who worked in the Ottoman Gendarmerie Department during Abdülhamid II's era. He had been appointed the aide-de-camp of the sultan in 1890 and had extensive knowledge on prison architecture and management.

10 Architect Kemaleddin (1870-1927), also known as Kemaleddin Bey, or Mimar Kemaleddin, was a well-known Turkish architect, who served for both Ottoman Empire and the newly established Turkish Republic. He was graduated from *Hendese-i Mülkiye Mektebi* (School of Civil Engineering) as an engineer in 1891. He went to Berlin with a state scholarship in 1895, where he was educated in architecture at the Technische-Hochschule Charlottenburg, for two years. In 1900, he returned to Istanbul and he was appointed head of architecture at the Imperial Ministry of Foundations. Tayyare Apartments, Istanbul 4th Waqf Han, Bebek Mosuqe, Restoration work of Al-Aqsa Mosque, Ankara Palace and Gazi Institute of Education can be counted as the most important works. For further information see: YAVUZ, 2009.

11 YAVUZ, 2009



genuinely Ottoman solution for 'modernizing' the Empire by creating their own architectural solutions.

FIG. 2 YEDİKULE FORTRESS AND ITS RELATION WITH İSTANBUL CITY WALLS

SL. 2. TVRĐAVA YEDİKULE I POVEZANOST S GRADSKIM ZIDINAMA İSTANBULA

YEDİKULE DUNGEONS: A PLACE OF DREAD IN THE OTTOMAN HISTORY

TAMNICE U TVRĐAVI YEDİKULE: MJESTO STRAVE U OSMANSKOJ POVIJESTI

Yedikule Dungeons, the name of which is associated with past events of dread and horror, is a seven-towered pentagon-shaped structure located at the junction between the land and Marmara Sea walls of the Ottoman capital, İstanbul (Figs. 1-2). During the Byzantine Era, the structure consisted of fortifications connecting five towers and a single gate for Byzantine armies returning from war. The seven-towered fortress, as it exists today, was built by Mehmed II (r. 1444-1446, 1451-1481) in 1457 on the inside of the land walls of İstanbul after the capture of the city. The structure contains three roughly circular major towers, as well as several minor ones, in addition to the rectangular prismatic towers to the left and right of the main gate. These towers neighboring the entrance were the ones mainly used as a prison and were

named as *Kitabeler Kulesi* (Tower of Inscriptions) due to the existence of several inscriptions carved on the walls by foreign prisoners.¹² During the reign of Mehmed II, the fortress housed the Ottoman Treasury, however it lost this function when Selim II (r. 1566-1574) and Murad III (r. 1574-1595) relocated the treasury to Topkapı Palace. Until the reign of Mahmud II (r. 1808-1839), Yedikule fortress was used as a state prison to imprison ambassadors of countries that the Ottomans were at war with, as well as Ottoman statesmen who were opponents of the imperial court. The first prisoners of the fortress were Mehmed II's grand vizier Çandarlı Halil Pasha and his sons who were put there nine days after the Ottoman capture of the city. With the subsequent imprisonment and execution of many prominent people throughout the centuries, the name of the fortress became associated with dread and fear until the beginning of the 19th century. Notable among these were the last Emperor of Trebizond David Megas Komnenos and his sons in 1463, Gregorian of Kartli, Simon I in 1611, Prince of Wallachia, Constantin Brâncoveanu and his family in 1714, a number of leading Ottoman pashas' executions, the imprisonments of Russian ambassador Aleksei Mikhailovich Obreskov and French ambassador Pierre Jean Marie Ruffin. The most notorious act of violence committed within the walls of the fortress was the strangling of Ottoman Sultan Osman II (r. 1618-1622) by his own Janissaries, during a riot in 1622.

A first-hand account of the dreadful events that were commonplace within the walls of Yedikule Dungeons comes from French diplomat and historian, François Pouqueville (1770-1838) who was kept as a prisoner in the fortress between 1799 and 1801. Pouqueville names the second marble tower with its terrifying dungeons as the most frightful section of the fortress. He describes the bad conditions of Yedikule Dungeons in his travel book as follows:

“This tower is not like the first; within it are cold and horrible dungeons, which have resounded with the sighs of hundreds of victims devoted to death. The principal of them has the name of The cave of blood : the first door by which it is entered is of wood ; this opens into a corridor twelve feet long by four wide, having at the end two steps that ascend to an iron door, and this leads into a semi- circular gallery : at its furthest extremity is a second iron door, which completes the gallery, and tea feet further an immense massive door inclosing the dungeon, it is impossible to enter it without shuddering : never did the light of heaven penetrate into this abode of tears and groans ; never did it echo with the voice of a friend come to console

the victim whom despotism had condemned to death. The melancholy glare of a torch scarcely casts a dying light, so entirely is the air inclosed in this abyss deprived of its vivifying particles assisted by its reflection, however, one may read some inscriptions engraved on the marble: but it is impossible for the eye to reach the summit of the vault; it is lost in a gloom perfectly impenetrable. In the midst of this sarcophagus is a well, the mouth of which is level with the ground, and half closed by two flag stones: to this is given the name of The well of blood, because the heads of those who are executed in the dungeon are thrown into it.”¹³

The practice of imprisoning the ambassadors of states with which Ottomans went to war with in Yedikule Dungeons was abandoned by the reformist sultans of 19th century. Selim III (r. 1789-1807) refused to imprison Russian ambassador Andrey Italinsky during the Russo-Ottoman War of 1806.¹⁴ His successor Mahmud II similarly refused to imprison the ambassador Grigory Stroganov and abolished the practice for good. The practice of imprisoning ambassadors was considered as “oriental insolence” and a “barbarous practice” in Europe, where debates about judiciary practices had already been ongoing since the 18th century.¹⁵ In his travel book, Walsh praises Selim III for his courage to oppose this insolent practice and Mahmud II for its final abolishment.¹⁶

PRISON REFORM AND ABDŪLHAMID II'S 'AMBITIOUS' PROJECTS FOR YEDIKULE CENTRAL PRISON

REFORMA ZATVORSKOG SUSTAVA I 'AMBICIOZNI' PROJEKTI ZA CENTRALNI ZATVOR U YEDIKULEU

In the era following the declaration of the Tanzimat Edict (1839), many decrees regarding the inadequacy and deficiencies of prison conditions were published as part of the Westernization and reform movements.¹⁷ The first of these were the new criminal codes en-

¹² YILMAZ, 1993

¹³ POUQUEVILLE, 1806: 254-255

¹⁴ YILDIZ, 2012

¹⁵ WALSH, 1836: 295-296

¹⁶ WALSH, 1836

¹⁷ YILDIZ, 2012; EREN, 2014

¹⁸ AVCİ, 2002; EREN, 2014; ŞEN, 2007

¹⁹ *Memalik-i Mahrusa-i Şahane* can be translated in English as 'Sultan's Protected Lands', which refers the whole lands of Ottoman Empire.

²⁰ YILDIZ, 2012: 475-489

²¹ ÖTEN, 2018; EREN, 2012; YILDIZ, 2012; YILDIZTAŞ, 1997

²² YILDIZ, 2012

²³ YILDIZ, 2012

²⁴ YILDIZ 2012: 424-430

acted in 1838, followed by others in 1840, 1851 and 1858.¹⁸ The 97-item decree issued in 1880 under the title “Regulation on the Internal Affairs of the Prisons in *Memalik-i Mahrusa-i Şahane*”¹⁹, was the most comprehensive regulation regarding prisons. With this decree, prisons were separated into three groups: “detention centers, prisons, and central prisons”. The construction of a detention center and a prison for each township, shire and province, as well as of central prisons in appropriate locations for prisoners sentenced to more than five years, were similarly stipulated. The decree not only prescribed certain standards for prisoners, but also made for new arrangements such as the separation of prisoners according to their crimes, and the creation of areas for study (workshops), of special wards for juvenile and female prisoners, and of separate areas for worship and for the treatment of patients.²⁰

Although the laws enacted between 1838 and 1858 were important for the institutionalization of Ottoman prisons, no example of a prison that actually met these regulations could be found until the construction of the Sultanahmet Central Prison (Fig. 3) in Istanbul in 1871 during the reign of Abdülaziz (r. 1861-1876). The reorganization of the Baba Cafer, Yedikule, Tersane, Anemas and Ağa-kapısı dungeons, which had been already used as prisons in the Ottoman capital, Istanbul, before Tanzimat period in accordance with the new laws, would of course have been the first choice for the government in dire economic straits. But it quickly became clear that the old dungeons could not provide the spatial features required by the new law, such as separate cells for each prisoner, and the provision of study halls. The Sultanahmet Central Prison was the first modern prison planned as required by the new laws. It was divided into two sections, one for long-term prisoners and one for prisoners sentenced to less than three years, and contained many wards, hospital section, workshops, baths, mosques and churches. The Sultanahmet Central Prison was used as

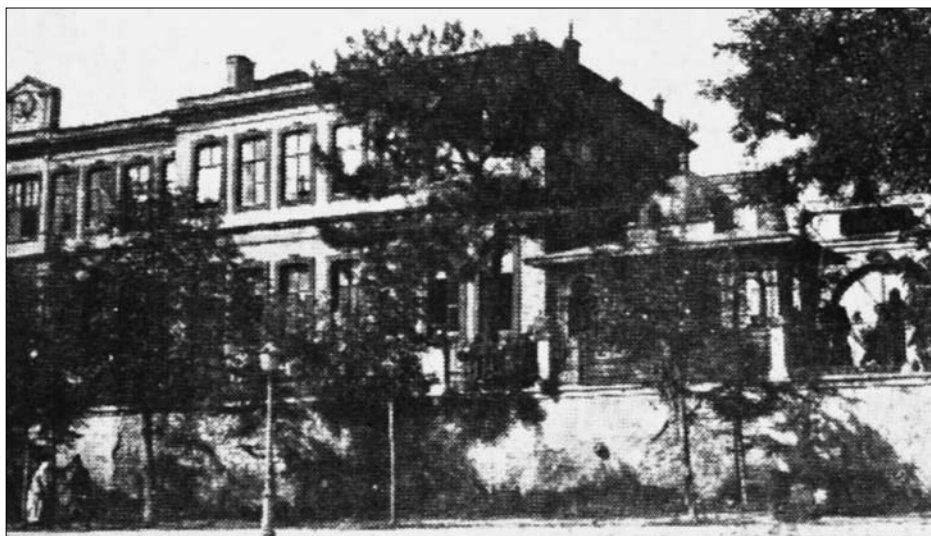


FIG. 3 SULTANAHMET CENTRAL PRISON BEFORE IT WAS DEMOLISHED IN 1939

SL. 3. SULTANAHMET, CENTRALNI ZATVOR PRIJE RUŠENJA 1939.

a prison until 1939, when it was demolished due to the rearrangements made in Sultanahmet Square.²¹

By the end of the 19th century, the number of inspections and reports on the status of public prisons and detention centers in the capital was increasing. As a result, decrees for the improvement of prison conditions were published and the prison issue remained to be a major spatial problem on the agenda of the Sublime Porte.²² Although the Sultanahmet Central Prison had been constructed according to the new regulations and was emphatically claimed to be “orderly and excellent”, its spatial and physical inadequacies made the construction of a new public prison in the capital necessary.²³

With the special decree of 2 March 1893, Abdülhamid II ordered the construction of a new prison building in Istanbul, “orderly and excellent, like the prisons in Europe”.²⁴ It was mentioned in a document²⁵, dated 28 September 1893, issued by the Sublime Porte that a new site for a central prison in the inner courtyard of the Yedikule Fortress, was proposed both due to the inadequacy of the existing prison in satisfying the stated spatial needs and that the fortress was ideally located in a central location in the city. It is understood from this document that because this new site, measuring 22.500 square meters (30.000 *arşın*), was out of the city but completely surrounded by the city walls it was deemed suitable for an ‘excellent’ central prison. This site corresponds to the inner courtyard of the seven towered, pentagon shaped Yedikule Fortress. In another document²⁶, dated 12 September 1893 by the Sublime Porte it is mentioned that architects August Jasmund and Alexandre Vallauray²⁷ were chosen to design this ‘modern’ prison, however, since the only signature on the projects

²⁵ Retrieved from DABOA under the catalog number BEO.000283.021173.001.002.

²⁶ Retrieved from DABOA under the catalog number BEO.000292.021842.001.002.

²⁷ Alexandre Vallauray (1850-1921), an Ottoman-Levantine, born in Istanbul, was one of the important architects of the late 19th century Ottoman architecture. He was completed his education in École des Beaux Arts, Paris, between 1868-1879. He designed significant number of projects in Istanbul such as the Imperial School of Fine Arts, in the garden of the Topkapı Palace; the Headquarters of Administration of Public Debts, at Cağaloğlu; Pera Palas Hotel, Cercle d'Orient Social Club and the Headquarters of Ottoman Bank and Tobacco Régie in Pera/Beyoğlu. Besides his carrier as a practitioner, he had been among the founder professors of Imperial School of Fine Arts, the first educational institution in architecture and fine arts in Ottoman Empire. For further information see: KULA SAY, 2014.

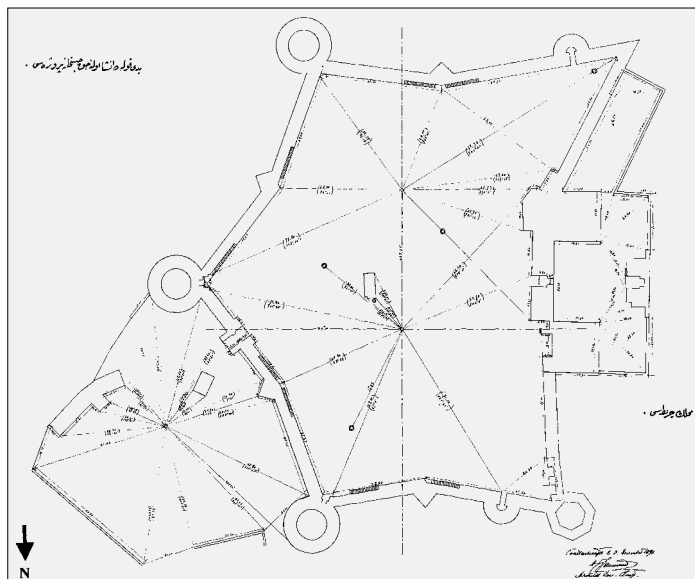
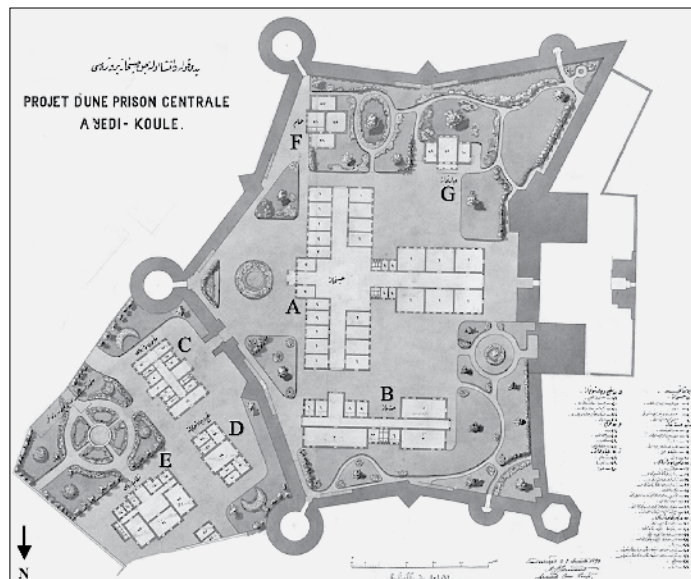


FIG. 4 YEDIKULE CENTRAL PRISON PROJECT, SIGNED BY ARCHITECT A. JASMUND, IN İSTANBUL, 3 DECEMBER 1893, ARCHITECTURAL SURVEY PLAN

SL. 4. PROJEKT CENTRALNOG ZATVORA U ČETVRTI YEDIKULE, POTPISUJE GA ARHITEKT A. JASMUND U İSTANBULU, 3.12.1893, ARHITEKTONSKI SNIMAK

FIG. 5 YEDIKULE CENTRAL PRISON PROJECT, SIGNED BY ARCHITECT A. JASMUND, IN İSTANBUL, 3 DECEMBER 1893. GROUND FLOOR PLAN: A – PRISON, B – HOSPITAL, C – ADMINISTRATIVE BUILDING, D – KITCHEN AND LAUNDRY, E – MILITARY SECURITY BUILDING, F – BATH, G – PLACES OF WORSHIP

SL. 5. YEDIKULE, PROJEKT CENTRALNOG ZATVORA KOJI POTPISUJE ARHITEKT A. JASMUND U İSTANBULU, 3.12.1893. TLOCRT PRIZEMLJA: A – ZATVOR, B – BOLNICA, C – UPRAVNA ZGRADA, D – KUHNJA I PRAONICA, E – ZGRADA VOJNOG OSIGURANJA, F – KUPAONICA, G – MJESTA ZA BOGOSLUŽJE



later obtained from the archives belonged to Jasmund, it is assumed that Vallaury did not participate in the design of the prison.

The first project to be scrutinized in this article, namely August Jasmund's prison project (Figs. 4-6), was a large-scale plan consisting of 450 cells, and included features like central heating and areas for prisoners to conduct agricultural activities. This modern prison project was found in a separate file in the State Archives [DABOA] under the classification number PLK.p / 6738.²⁸ According to this plan and cost-estimate report, the cost of the prison was determined to be 2,556,000 *kuruş*, however, the project could not be implemented due to the economic problems facing the government during this period.²⁹

The second proposal offered by Ferik Blunt Pasha provided another project proposal for the central prison to be built in Yedikule. As aide-de-camp of the sultan, Ferik Blunt prepared a report and presented it to Abdülhamid II when he heard of the need for a modern prison project Yıldız refers to Blunt Pasha's report as an undated document and explains that information was given about the deficiencies after the prison law of 1880, and a map was presented in addition to the report.³⁰ However, Yıldız states that the map presented together with this report could not be found in the relevant files in the Ottoman archive, just like the drawings of Jasmund's project. A deeper search in the archives indicates that the project, found in the DABOA under the classification number PLK.p.05384 (Fig. 7), which bears the seal of "gendarmierie civil servant Ferik Blunt" is a prison complex plan that includes several units as well as the main prison building with a radial plan.³¹ Although there is no note on the plan of the

building, it can be assumed to be a proposal made for this area, considering that it is an attachment to a report written to contribute to the Yedikule Central Prison project. This project, like the one proposed by Jasmund, fell victim to the dire economic situation of the Empire, yet the need for prison spaces required by the penal reforms remained an urgent and unfulfilled obligation.

The third and last known attempt for a central prison in Yedikule, discussed by this article, began with a decree dated 10 March 1898. With this decree, orders were given to the Ministry of Commerce and Public Works to re-examine the cost-estimate report for the Yedikule Central Prison project, for the improvement of the prison and so a commission, of which Jasmund was a member, was set up in the Ministry of Commerce and Public Works.³² In official correspondence dated 10 January 1899, it was stated that for the "central prison in the new method" in Istanbul the introduction of a "European architect" to the commission was planned.³³ Based on another document³⁴ prepared by Jasmund dated 22 May 1898, the new project for Yedikule will have to be "an actual rehabilitation center project" which will meet the needs that were

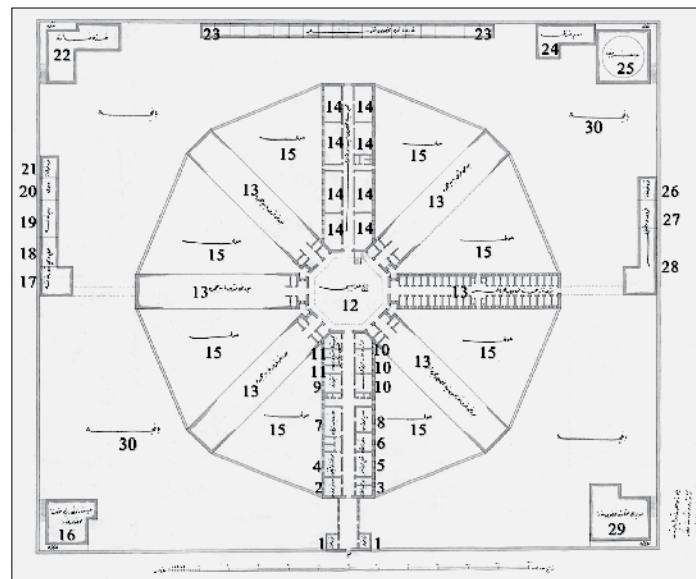
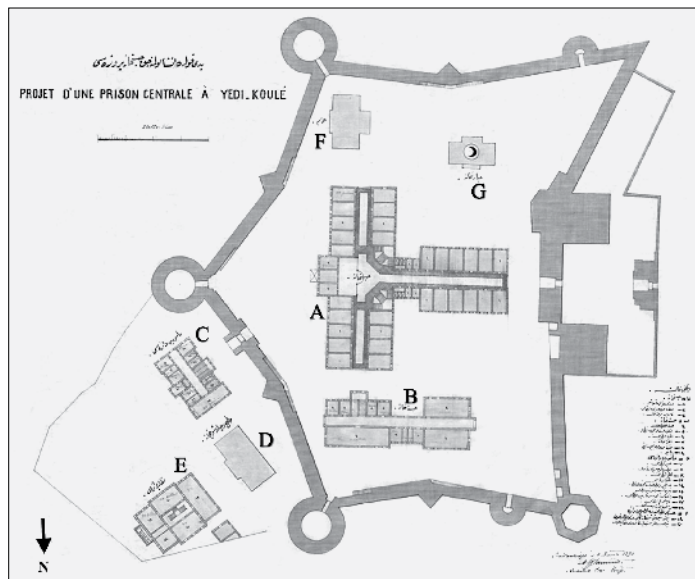
²⁸ Retrieved from DABOA under the number PLK.p / 6738. Even though, Afife Batur [1994: 317-318] drew attention to the existence of the prison project designed by Jasmund, she did not include the drawing or the details of the project in her article. This archival document was used for the first time in the dissertation written by Selahaddin Sezer (2020), in Çankaya University, Architecture Graduate Program.

²⁹ YILDIZ, 2012

³⁰ YILDIZ, 2012

³¹ Retrieved from DABOA under the catalog number PLK.p.05384.

³² YILDIZ, 2012



not addressed in the past, like ventilation, electrical installation, work tools and equipment, gardens for agricultural production, strolling areas, interview and penalty rooms, and a lavatory in each cell. The prison in this project was expected to have 609 cells and an arrangement, like the Auburn system, in which prisoners will work in workshops during the daytime, and be kept in silence and isolation at night. It was stated that the 3 meters high cells and 4 meters high workshops designed in accordance with the “health rules” in the prison would provide 18-20 cubic meters of air per person and a “larger” living space.

Further relating to Yedikule Central Prison, Remzi Aydın draws attention to another project report³⁵ signed by Architect Kemaleddin dated 18 June 1898.³⁶ This project was designed using a central layout that would make the surveillance of prisoners possible, with wings extending in three directions, 360 cells in each wing, and 480-person wards at the end of each wing.³⁷ The plan, which includes workshops for prisoners and areas for applied agricultural education, also featured courtyards between the wings and a high watchtower. On the ground floor of the build-

ing, there would be rooms for the doctor, manager and imam, and a mosque in the Ottoman style on the upper floor. In the report, plans for the construction of units such as a women’s prison, a hospital, a police station, lodgings for the director, administrators and guards, and a barn are mentioned. Aydın states that the project attached to this report was not found in the file.³⁸

In a document³⁹ dated 13 January 1899, issued by the Ministry of Commerce and Public Works, it is stated that a German architect for the project of Yedikule Central Prison was not necessary since Architect Ali Kemaleddin Bey’s expertise and knowledge would be sufficient for the project. An independent study by Yıldırım Yavuz provides further information on a plan (Fig. 18) titled “*Heizungs und Lüftungsanlage, Dampfkoch und Waschanstalt für das Gefängnis zu Konstantinopel*” (Heating and Ventilation System, Steam Cooker and Washing Facilities for the Prison in Constantinople), marked “Berlin, 15 January 1899”, bearing the signature of Architect Kemaleddin and found among his projects.⁴⁰ It’s concluded by the authors that this plan is the culmination of the above-mentioned series of correspondences for the third and final Yedikule Central Prison project which was also shelved due to the economic and political conditions of the period.

AUGUST JASMUND’S YEDIKULE CENTRAL PRISON PROJECT

AUGUST JASMUND: PROJEKT CENTRALNOG ZATVORA U YEDIKULEU

A study conducted in the DABOA revealed a folder titled, “*Projet D’une Prison Centrale a*

FIG. 6 YEDIKULE CENTRAL PRISON PROJECT, SIGNED BY ARCHITECT A. JASMUND, IN İSTANBUL, 3 DECEMBER 1893. SECOND FLOOR PLAN: A – PRISON, B – HOSPITAL, C – ADMINISTRATIVE BUILDING, D – KITCHEN AND LAUNDRY, E – MILITARY SECURITY BUILDING, F – BATH, G – PLACES OF WORSHIP

SL. 6. YEDIKULE, PROJEKT CENTRALNOG ZATVORA KOJI POTPISUJE ARHITEKT A. JASMUND U İSTANBULU, 3.12.1893. TLOCRT DRUGOG KATA: A – ZATVOR, B – BOLNICA, C – UPRAVNA ZGRADA, D – KUHNJA I PRAONICA, E – ZGRADA VOJNOG OSIGURANJA, F – KUPAONICA, G – MJESTA BOGOSLUZJA

FIG. 7 YEDIKULE CENTRAL PRISON PROJECT PROPOSAL SIGNED AS “SULTAN’S AIDE-DE-CAMP, GENDARMERIE CIVIL SERVANT FERIK BLUNT”: 1 – POLICE STATION, 2 – GUEST ROOM, 3 – SUPERINTENDENT ROOM, 4 – UNIT FOR TEMPORARY DETENTION, 5 – CLERK ROOM, 6 – OFFICER ROOM, 7 – GUARD ROOM, 8 – ROOM FOR PRISON WARDEN, 9 – LIBRARY, 10 – ADMINISTRATIVE ROOMS, 11 – STORAGE ROOM FOR PRISONERS’ BELONGINGS AND CLOTHES, 12 – INNER COURTYARD, 13 – PRISONER CELLS FOR 40 PRISONERS FOR EACH SECTION, 14 – WORKSHOPS, 15 – COURTYARD, 16 – LODGING FOR PRISON OFFICERS, 17 – BATH, 18 – LAUNDRY, 19 – WORKSHOP FOR IRONWORKS, 20 – WAREHOUSE, 21 – POLICE STATION, 22 – HOSPITAL, 23 – WARDS FOR GUARDS, 24 – LODGING FOR IMAM (ONE WHO LEADS THE PRAYERS IN A MOSQUE), 25 – MOSQUE, 26 – POLICE STATION, 27 – BAKERY, 28 – KITCHEN, 29 – LODGING FOR PRISON WARDEN, 30 – GARDEN

SL. 7. YEDIKULE, PRIJEDLOG PROJEKTA CENTRALNOG ZATVORA POTPISANOG KAO „SULTANOV POMOCNIK, ZANDARMERIJSKI DRZAVNI SLUZBENIK FERIK BLUNT”: 1 – POLICIJSKA STANICA, 2 – SOBA ZA GOSTE, 3 – SOBA ZA NADGLEDNIKA, 4 – JEDINICA ZA PRIVREMENO ZADRZAVANJE, 5 – PROSTORIJA ZA SLUZBENIKA, 6 – PROSTORIJA ZA CASNIKA, 7 – PROSTORIJA ZA CUVARA, 8 – PROSTORIJA ZA UPRAVITELJA ZATVORA, 9 – KNJIZNICA, 10 – UPRAVNE PROSTORIJE, 11 – SPREMISTE ZA OSOBNE STVARI I ODJECU ZATVORENIKA, 12 – UNUTRASNJE DVORIŠTE, 13 – ZATVORSKE CELIJE ZA 40 ZATVORENIKA IZ SVAKOG ODSJEKA, 14 – RADIONICE, 15 – DVORIŠTE, 16 – SMJESTAJ ZA ZATVORSKE SLUZBENIKE, 17 – KUPAONICA, 18 – PRAONICA, 19 – RADIONICA ZELJEZA, 20 – SKLADIŠTE, 21 – POLICIJSKA STANICA, 22 – BOLNICA, 23 – ODJELI ZA CUVARE, 24 – SMJESTAJ ZA IMAMA (PREDVODNIKA MOLITVE U DZAMIJI), 25 – DZAMIJA, 26 – POLICIJSKA STANICA, 27 – PEKARNICA, 28 – KUHNJA, 29 – SMJESTAJ ZA ZATVORSKOG CUVARA, 30 – VRT

33 YILDIZ, 2012

34 Retrieved from DABOA under the catalog number i.DH, R 1316-4.

35 Retrieved from DABOA under the catalog number DH.TMIK.S. 44: 16-6,7.

36 AYDIN, 2019b: 31

37 AYDIN, 2019b: 31

38 AYDIN, 2019b: 31

39 Retrieved from DABOA under the catalog number BEO.001255.094124.001.001.

40 YAVUZ, 2009

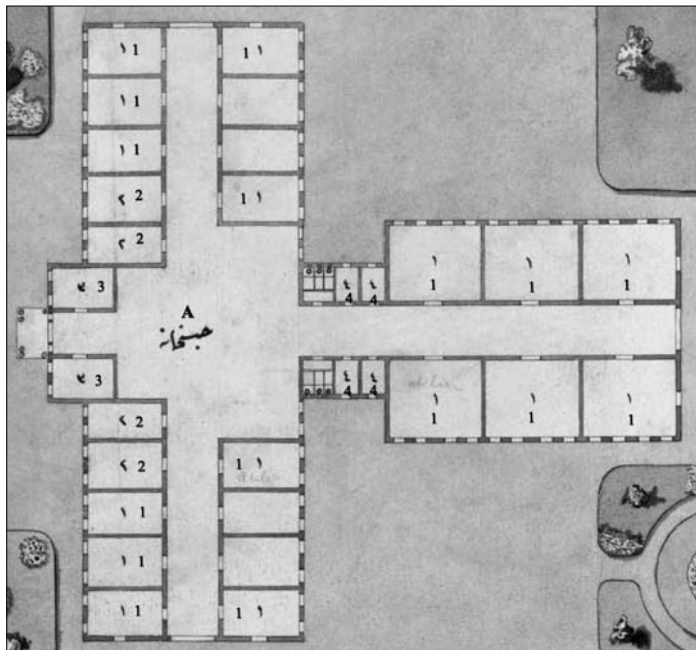


FIG. 8 PRISON GROUND FLOOR PLAN: A – PRISON, 1 – WORKSHOP, 2 – STORAGE, 3 – ROOM FOR SOLDIERS AND GUARDS, 4 – ISOLATION CELL

Sl. 8. Tlocrt prizemlja zatvora: A – zatvor, 1 – radionica, 2 – spremište, 3 – prostorija za vojnike i stražare, 4 – samica

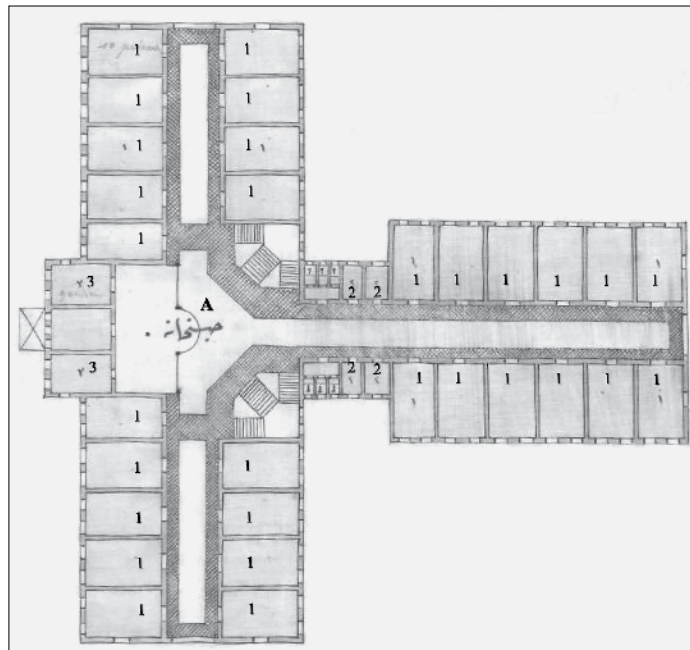


FIG. 9 PRISON SECOND FLOOR PLAN: A – PRISON, 1 – WARD FOR 10 PRISONERS, 2 – ISOLATION CELL, ROOM FOR GUARDS

Sl. 9. Tlocrt drugog kata zatvora: A – zatvor, 1 – odjel za 10 zatvorenika, 2 – samica, soba za stražare

Yedi-Koule” (Central Prison Project in Yedi-kule).⁴¹ It was dated 3 December 1893, which would date it to nine months after the decree of Abdülhamid II from March 2 of the same year, and contained a prison project consisting of an architectural survey plan and two floor plans. All three plans bear the signature “Constantinople, 3 December 1893, A. Jasmund, Architect”, as well as a seal (Figs. 4-6). All three sheets are 81.5 × 57.5 cm in size. According to the explanations on the plans, the floor plans found belong to the ground and second floors and were drawn on a scale of 1/400. Since no other drawing was found in the folder, the drawing containing the floor described as the ‘second floor’ can be assumed depict the plan for the level directly above the ground floor. Jasmund’s design is not a single prison building but a complex of structures, some of which are inside the fortress walls and some outside. Prison, hospital, bath and worship buildings are located as separate units in the part within the city walls. The part outside the city wall features administrative, military security buildings and service units (Figs. 5 and 6).

The survey plan given in Fig. 4 shows one already existing building within and two buildings outside the city wall in the area selected for the public prison. It can be assumed that the single structure inside the city wall is the Fatih Masjid commissioned by Mehmed II. The engraving by Pouqueville⁴² depicts a minaret a few independent structures within the fortress walls (Fig. 1). It can be inferred that the expropriation and demolition of these structures was proposed for the construction of the new prison complex.

Fortress walls surround all these structures and the fortress towers were probably intended to be used as guard towers in Jasmund’s proposal. There are eight staircases in the fortress that provide access to these walls. The ground floor plans feature four interconnected buildings within the city walls, a prison, a hospital, a bathhouse and a place of worship, in the midst of a uniform landscape arrangement. There is no restriction of movement for prisoners in the open spaces within the fortress walls. There may be two main reasons for this: firstly, the use of baths, worship and hospital buildings outside the main prison building may have been intended to be carried out collectively and under military control, or secondly, a more flexible circulation may have been planned for prisoners, with the actual control and surveillance to be carried out in the area within the fortification walls. Access to units outside the fortress is provided through the gateway to the left of the prison.

Since the project features no cross-sections or façade views, it is not clear exactly how many floors the prison building has. However, since there are two different floor plans in the folder, this suggests that the building was designed as having two floors. The prison building, located in the middle of the fortress, consists of two main blocks in a T shape. The entrance of the prison main building is from the side directly facing the tower

⁴¹ Retrieved from DABOA under the catalog number PLK.p.06738.

⁴² POUQUEVILLE, 1820: 250

called the “Inscriptions Tower” (*Kitabeler Kulesi*). To the left and right of the entrance are rooms reserved for soldiers and guards (Fig. 8). A large area, which can be described as a courtyard, is reached after the officers’ rooms. The corridor opposite the entrance connects the two blocks that make up the prison. To the left and right of this corridor are four isolation cells and six lavatories. The ground floor also features twenty workshops and four storage rooms reserved for prisoners. Since there are no wards on the ground floor but a few isolation cells indicate that this floor is the working floor reserved for prisoners. Although not visible in the ground floor plan, there are two staircases that appear quite clearly in the second floor plan, located in the courtyard, between the work area and the lavatories. Good ventilation and natural lighting have been provided even in isolation cells, each having two windows. The upper floor plan (Fig. 9) of the prison features thirty wards, each for ten prisoners, four isolation cells, three guardrooms and six lavatories. The area colored blue appears to be a gallery following the corridor in the middle, reserved for circulation. It was probably planned to provide control and surveillance between floors. It is not possible to determine whether there is a special place for women or children in the prison building since only the phrase “prisoner” is used in the units in the prison plans.

The other buildings within the city walls can be listed as a hospital (Figs. 10 and 11) on the north, a bath building, and a place of worship (Fig. 12) on the south of the prison structure. The place of worship consists of three separate units as a church, a mosque, and a synagogue. The buildings in the northeastern part of the complex, outside the city walls, contain the administrative unit, military security unit and service units (kitchen and laundry) (Figs. 13-17).

The most important point to be emphasized in Jasmund’s prison project is that instead of a single building consisting of wards for prisoners, it is a complex of buildings including a building for worship with a mosque, church, and synagogue, administrative and military security buildings, service units (laundry and kitchen). Jasmund’s project, the first campus-prison plan designed with a holistic understanding, is the first example of the quest to meet the basic needs of prisoners, in line with the prison reforms enacted due to the decrees of Abdülhamid II. The buildings accompanying the prison building clearly show that steps were taken towards meeting the health, hygiene and other needs of prisoners. The existence of a place of worship that includes a church and a synagogue can be seen as a sign that non-Muslim prisoners are also

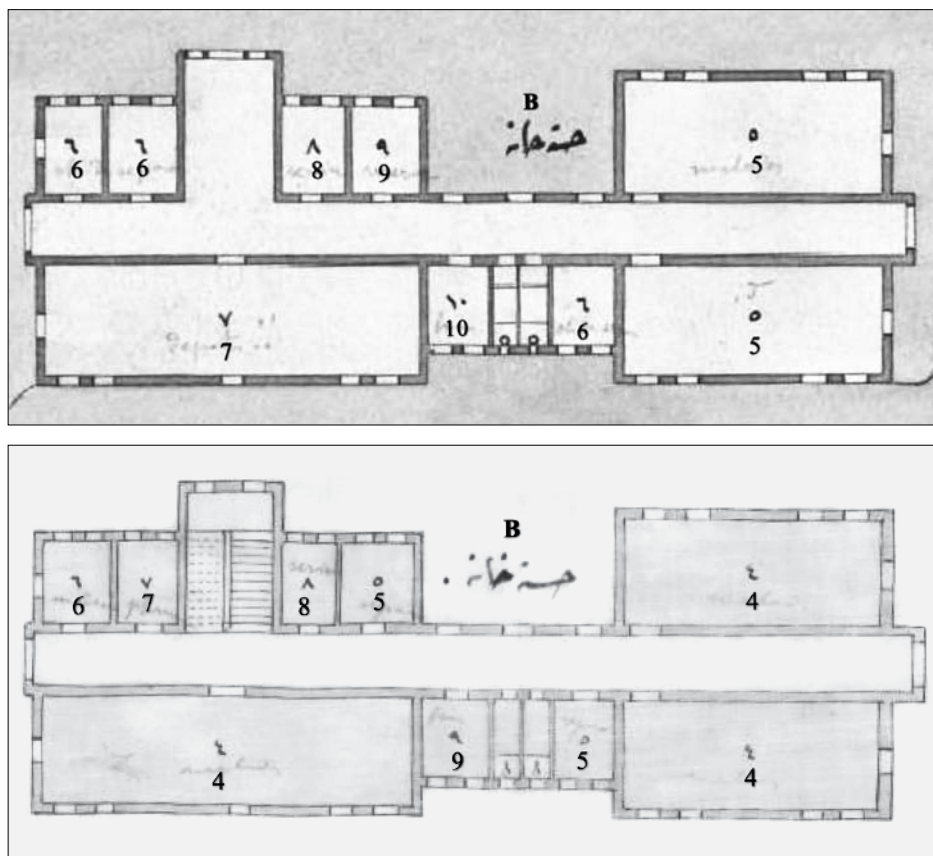


FIG. 10 HOSPITAL GROUND FLOOR PLAN: B – HOSPITAL, 5 – HOSPITAL WARD, 6 – SINGLE PATIENT ROOM, 7 – STORAGE, 8 – JANITOR ROOM, 9 – OBSERVATION ROOM, 10 – BATH

FIG. 11 HOSPITAL SECOND FLOOR PLAN: B – HOSPITAL, 4 – HOSPITAL WARD, 5 – SINGLE PATIENT ROOM, 6 – DOCTOR ROOM, 7 – PHARMACY, 8 – JANITOR ROOM, 9 – BATH

SL. 10. TLOCRT PRIZEMLJA BOLNICE: B – BOLNICA, 5 – BOLNIČKI ODJEL, 6 – JEDNOKREVNINA BOLNIČKA SOBA, 7 – SPREMIŠTE, 8 – SOBA DOMARA, 9 – SOBA ZA PROMATRANJE, 10 – KUPAONICA

SL. 11. TLOCRT DRUGOG KATA BOLNICE: B – BOLNICA, 4 – BOLNIČKI ODJEL, 5 – JEDNOKREVNINA SOBA, 6 – SOBA ZA LIJEČNIKA, 7 – LIJEKARNA, 8 – PORTIRNICA, 9 – KUPAONICA

FIG. 12 BATH GROUND FLOOR PLAN: F – BATH, 34 – FRIGIDIARIUM, 35 – CALDARIUM, 36 – TEPIDIARIUM, 37 – LAUNDRY, G – PLACES OF WORSHIP, 38 – MOSQUE, 39 – CHURCH, 40 – SYNAGOGUE

SL. 12. TLOCRT KUPAONICE U PRIZEMLJU: F – KUPAONICA, 34 – FRIGIDIARIUM, 35 – CALDARIUM, 36 – TEPIDIARIUM, 37 – PRAONICA, G – SAKRALNI OBJEKTI, 38 – DZAMIJA, 39 – CRKVA, 40 – SINAGOGA

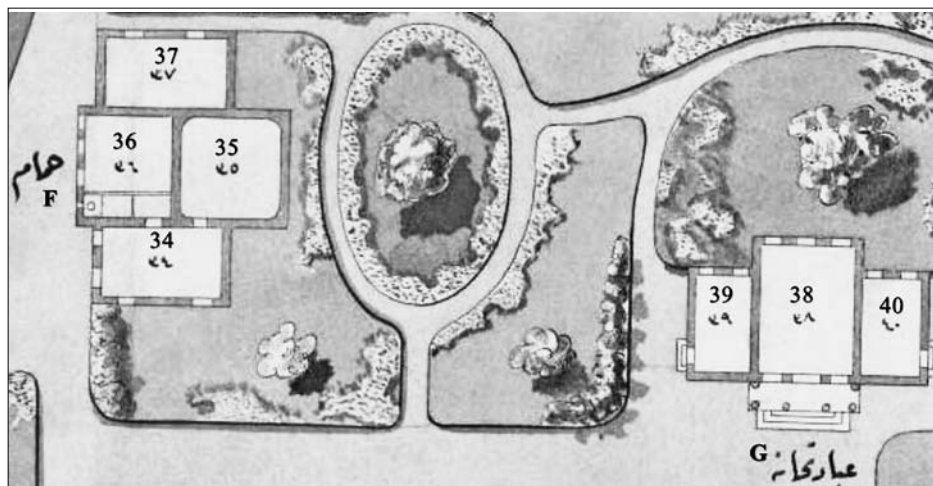




FIG. 13 ADMINISTRATIVE BUILDING GROUND FLOOR PLAN: C – ADMINISTRATIVE OFFICES, 11 – INNER COURTYARD, 12 – ROOM FOR PRISONERS OF HIGHER SOCIAL STANDING, 13 – GENDARMERIE OFFICER ROOM, 14 – GENDARMERIE OFFICERS' BEDROOM, 15 – WARD FOR POLICES, 16 – INTERROGATION ROOM, 17 – SMALL KITCHEN, 18 – ISOLATION CELL, 19 – WARD FOR 30 PRISONERS

SL. 13. TLOCRT PRIZEMLJA UPRAVNE ZGRADE: C – UREDI, 11 – UNUTRAŠNJE DVORIŠTE, 12 – PROSTORIJA ZA ZATVORENIKE VIŠEG DRUŠTVENOG RANGA, 13 – PROSTORIJA ZANDARMERIJSKOG OFICIRA, 14 – SPAVAONICA ZANDARMERIJSKIH OFICIRA, 15 – ODJEL ZA POLICIJSKE SLUŽBENIKE, 16 – SOBA ZA ISPITIVANJE, 17 – MALA KUHINJA, 18 – SAMICA, 19 – ODJEL ZA 30 ZATVORENIKA

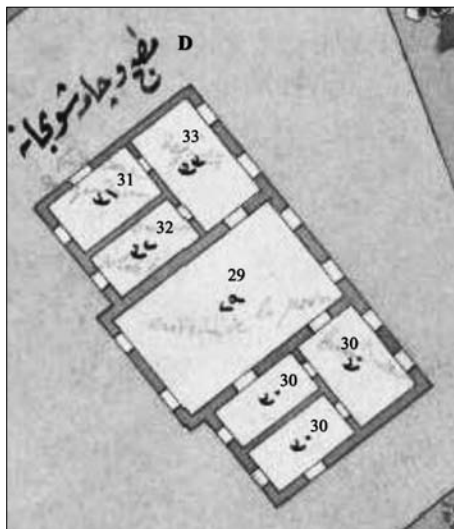


FIG. 14 ADMINISTRATIVE BUILDING SECOND FLOOR PLAN: C – UREDI, 10 – PROSTORIJA ZA UPRAVITELJA ZATVORA, 11 – PROSTORIJA ZA POLICIJSKOG SLUŽBENIKA, 12 – TAJNISTVO, 13 – PROSTORIJA ZA LIJEČNIKA, 14 – PORTIRNICA, 15 – PROSTORIJA ZA 20 ČUVARA, 16 – PROSTORIJA ZA 2 GLAVNA ČUVARA, 17 – PROSTORIJA ZA POSLUŽITELJA, 18 – PROSTORIJA ZA PRITVOR

SL. 14. TLOCRT DRUGOG KATA UPRAVNE ZGRADE: C – UREDI, 10 – PROSTORIJA ZA UPRAVITELJA ZATVORA, 11 – PROSTORIJA ZA POLICIJSKOG SLUŽBENIKA, 12 – TAJNISTVO, 13 – PROSTORIJA ZA LIJEČNIKA, 14 – PORTIRNICA, 15 – PROSTORIJA ZA 20 ČUVARA, 16 – PROSTORIJA ZA 2 GLAVNA ČUVARA, 17 – PROSTORIJA ZA POSLUŽITELJA, 18 – PROSTORIJA ZA PRITVOR

FIG. 15 KITCHEN AND LAUNDRY GROUND FLOOR PLAN: D – KITCHEN AND LAUNDRY, 29 – PRISON KITCHEN, 30 – PRISON LAUNDRY ROOM, 31 – GENDARMERIE LAUNDRY ROOM, 32 – SOLDIERS' LAUNDRY ROOM, 33 – STORAGE

SL. 15. TLOCRT KUHINJE I PRAONICE U PRIZEMLJU: D – KUHINJA I PRAONICA, 29 – ZATVORSKA KUHINJA, 30 – ZATVORSKA PRAONICA, 32 – PRAONICA ZA ZANDARMERIJU, 32 – PRAONICA ZA VOJNIKE, 33 – SPREMISTE



considered. Another remarkable feature of the prison complex is the presence of workshops dedicated to the occupation of prisoners. These working areas, included in Jasmund's proposal as part of the reform movement, were implemented in prisons in Europe and America, intended to help rehabilitation.⁴³ Similarly, the landscape arrangement, which was not seen in the Ottoman Empire before the 19th century, is also remarkable. The arrangement uses circular and oval forms and includes a pool. The approach is an unusual one for a prison complex.

Although Jasmund's project is beyond the prison projects carried out until that point and an example of an "orderly and excellent" prison, as Abdülhamid II demanded, it is not fully in line with the prison arrangement determined by the 97-article decree of 1880. This decree required prisoners to be housed in different cells according to the severity of their crimes, as well as separate cells for women and children. These spatial arrangements are not included in Jasmund's design.

CENTRAL PRISON PROJECT PROPOSAL BY FERIK BLUNT PASHA

FERIK BLUNT PASHA: PRIJEDLOG PROJEKTA CENTRALNOG ZATVORA

Ferik Blunt Pasha's proposal for Yedikule Central Prison is a map presented together with his undated report, recovered by the authors

in the DABOA under the classification number PLK.p.05384 (Fig. 7). Single sheet, 78.5x56.5 cm in size, proposal was titled "A map of the division and arrangement of the prison complex to be built, as mentioned in the congratulation letter I have presented about prisons". The plan bears the signature "sultan's aide-de-camp, gendarmerie civil servant Ferik Blunt" and his seal. Ferik Blunt Pasha's proposal for Yedikule Central Prison is a complex that includes several units as well as the main prison building with a radial plan.

The complex is located in a quadrangular courtyard and contains a main prison building with a separate courtyard in the center, a hospital, a police station, wards for guards, a mosque, lodging for the imam, a bakery, a kitchen, a bath, a warehouse and lodgings for prison warden. The prison complex only has one entrance, which provides access to both the main prison building and the other buildings of the complex. To the right and left of the entrance to the prison complex are police stations. This area provides access to the units and gardens in the quadrangular courtyard, as well as to the main prison building, via a corridor.

The main prison building is a radially planned building consisting of eight blocks with an octagonal inner courtyard in the center. The block at the entrance of the building features a superintendent's room, a guest room, a clerk's room, a room for prison warden, administrative rooms, a temporary detention room, guard room, a library, and storage rooms for prisoners' belongings and clothes. The inner courtyard in the center of the main prison can be accessed through this block. A staircase in the inner courtyard provides vertical circulation. Although the plan from the archive seems to belong to the ground floor, the staircase in the project shows that this is not a single story building.

On the opposite side of the block reached from the main prison entrance to the inner courtyard, there are workshops for prisoners. Prisoner cells occupy the other six blocks that spread out from the inner courtyard. There are 40 isolation cells in each block, and the plan of the entrance floor shows 240 isolation cells on this floor of the prison building. Each block has an exit to the octagonal courtyard that surrounds the main prison building. Courtyards by these exits, designed so that prisoners can spend time in the open space, are separated from the center by the blocks.

43 FAIRWEATHER, 1975

44 YILDIZ, 2012

45 YAVUZ, 2009: 346

46 YAVUZ, 2009: 346

47 YAVUZ, 2009: 345-347

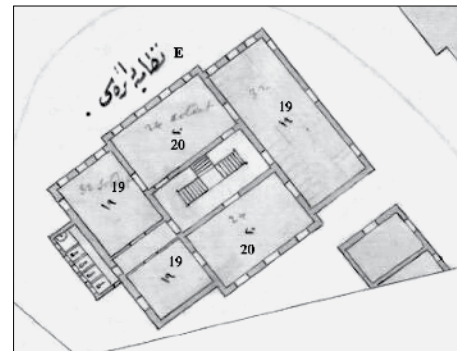
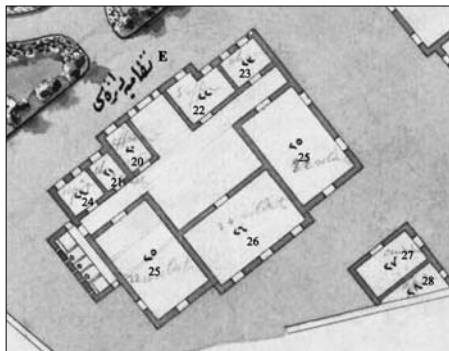
Similar to Jasmund's proposal, the prison model put forward by Ferik Blunt Pasha also reflects the new regulations in Europe and America. The design of the prison as a complex with side functions, the construction of workshops for prisoners' work, and isolation cells are reflections of this conception. One spatially prominent change in Blunt Pasha's proposal is that the blocks containing the cells make the separation of prisoners according to the severity of their crimes possible. Although this separation is not spelled out in the explanation on the plan, it can be said that this separation was considered because Blunt Pasha's report emphasized the importance of this separation.⁴⁴ Like the models in the West that it was based on, the Ottoman prison law required the separation of prisoners according to the severity of the crimes committed, as well as separate cells for women and children.

YEDIKULE CENTRAL PRISON PROJECTS PROPOSED BY ARCHITECT KEMALEDIN AND HIS STUDENT

ARHITEKT KEMALEDIN U SURADNJI SA SVOJIM STUDENTOM: PRIJEDLOG PROJEKTA CENTRALNOG ZATVORA U YEDIKULEU

A plan that can reliably assumed to belong to Kemaleddin's central prison project is found by Yıldırım Yavuz.⁴⁵ Titled "*Heizungs- und Lüftungsanlage, Dampfkoch- und Waschanstalt für das Gefängnis zu Konstantinopel*" (Heating and Ventilation System, Steam Cooker and Washing Facilities for the Prison in Constantinople) and marked "*Berlin, 15 January 1899*" on the bottom right, the plan bears the signature of Architect Kemaleddin and the date "*4 Mai 1899*" in an elliptical seal (Fig. 18). The notes "*Maßstab 1/200*" (scale 1/200) and "*Erdgeschoß*" (ground floor) reveal that this project is a ground floor plan in 1:200 scale. A seal in the bottom right corner reads "*Körtingsdorff-Hannover, Gebr. Körting*". According to Yavuz, this plan is the mechanical furnishing project, added onto Kemaleddin's plan (drawn on Jan. 15, 1899) in colored ink in Hannover.⁴⁶

The project has a radial plan scheme consisting of three long wings comprising 30 isolation cells each. Since there are no cross-sections or façades, it is unclear how many floors the building has. Yavuz [2009] states that in addition to the ground floor plan given in Fig. 18, there is also a third floor plan and hence, the building may have four floors. In this case, the building can be assumed to contain 360 isolation cells in total, as indicated in the report mentioned by Aydın [2019b]. The entrance is in the short wing, which provides access to the octagonal central hall in the



center of the prison. Yavuz [2009] states that the rooms in the short wing are reserved for administrative staff. All other wings can be reached through the corridors in this hall. Vertical circulation between the floors is provided both by the stairs located in the central octagonal courtyard and at the ends of the long wings. There are large closed areas on the two short wings accessed from the octagonal hall. These were likely planned as workshops for prisoners to work together.

Together with the aforementioned project, Yavuz also found two other drawings, titled "From the Planned Central Prison Project".⁴⁷ The two drawings, a second floor plan and a front façade drawing (Figs. 19 and 20), are undated and signed "Çatalcalı Fehmi, Engineering School Seventh Year Student". The project is designed on a cell basis and similar to that of Kemaleddin. Instead of the workshops in the radial short wings in Kemaleddin's project, this student project features circular spaces connected to the center of the main building via corridor-like passages. These circular structures could either contain workshops or serve as areas providing outside access for prisoners to breathe and exercise. Another notable feature is the large spaces at the end of the wings. These large spaces, located facing one another, may also be spaces in which the prisoners can work, although it is impossible to determine this from the drawings.

Also, just like Kemaleddin's design, this project features galleries along the central axis of the cell wings which provide vertical circulation. Access to the cells on the upper floors is provided by narrow corridors (balconies). There is a single-domed masjid across from the prison entrance. As far as can be understood from the façade drawings (Fig. 20), the block in the middle of the building is higher than the units in other sections and it is covered with an octagonal roof covering. There are also watchtowers at the ends of the long wings containing the cells. The height of these towers, each of which is topped with a dome, is about the same as that of the octagonal domed structure in the middle of the

FIG. 16 MILITARY SECURITY BUILDING GROUND FLOOR PLAN: E – MILITARY SECURITY BUILDING, 20 – ROOM FOR A SINGLE OFFICER, 21 – BEDROOM FOR A SINGLE OFFICER, 22 – ROOM FOR 5 OFFICERS, 23 – BEDROOM FOR 5 OFFICERS, 24 – STORAGE, 25 – DORMITORY FOR 22 SOLDIERS, 26 – DORMITORY FOR 24 SOLDIERS, 27 – SMALL KITCHEN, 28 – STORAGE

SL. 16. TLOCRT PRIZEMLJA ZGRADE VOJNE SIGURNOSTI: E – ZGRADA VOJNE SIGURNOSTI, 20 – PROSTORIJA ZA JEDNOG SLUŽBENIKA, 21 – SPAVAONICA ZA JEDNOG SLUŽBENIKA, 22 – SOBA ZA 5 SLUŽBENIKA, 23 – SPAVAONICA ZA 5 SLUŽBENIKA, 24 – SPREMIŠTE, 25 – SPAVAONICA ZA 22 VOJNIKA, 26 – SPAVAONICA ZA 24 VOJNIKA, 27 – MALA KUHNJA, 28 – SPREMIŠTE

FIG. 17 MILITARY SECURITY BUILDING SECOND FLOOR PLAN: E – MILITARY SECURITY BUILDING, 19 – DORMITORY FOR 32 SOLDIERS, 20 – DORMITORY FOR 24 SOLDIERS
SL. 17. TLOCRT DRUGOG KATA ZGRADE VOJNE SIGURNOSTI: E – ZGRADA VOJNE SIGURNOSTI, 19 – SPAVAONICA ZA 32 VOJNIKA, 20 – SPAVAONICA ZA 24 VOJNIKA

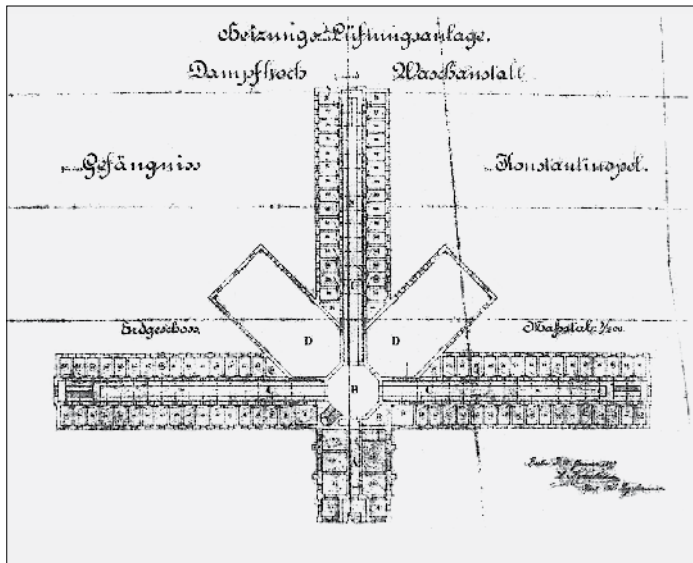


FIG. 18 İSTANBUL PRISON PROJECT DRAWN BY ARCHITECT KEMALLEDDİN: A – SHORT WING CONTAINING ADMINISTRATIVE ROOMS, B – OCTAGONAL CENTRAL HALL, C – THE WING CONSISTS OF ISOLATION CELLS, D – WORKSHOPS

SL. 18. PROJEKT İSTANBULSKOG ZATVORA ARHITEKTA KEMALLEDDİNA: A – KRACE KRILLO S ADMINISTRATIVNIM PROSTORIJAMA, B – OKTOGONALNO CENTRALNO PREDVORJE, C – KRILLO SA SAMICAMA, D – RADIONICE

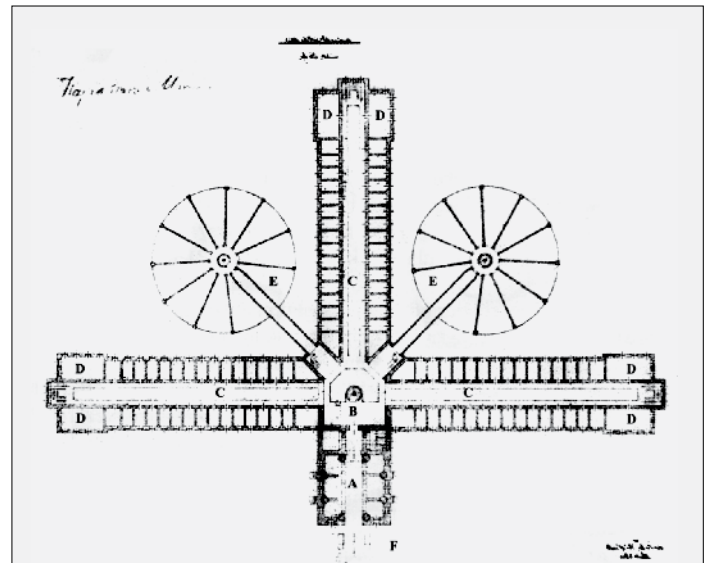


FIG. 19 A PRISON PROJECT, PLAN, DRAWN BY ÇATALCALI FEHMI, SEVENTH GRADE STUDENT OF THE SCHOOL OF ENGINEERING (HENDESE-I MÜLKIYE-I ŞAHANE): A – SHORT WING CONTAINING ADMINISTRATIVE ROOMS, B – CENTRAL HALL, C – THE WING CONSISTS OF ISOLATION CELLS, D – WORKSHOPS (?), E – WORKSHOPS OR EXERCISE SPACES (?), F – MOSQUE

SL. 19. PROJEKT ZATVORA, TLOCRT, AUTOR ÇATALCALI FEHMI, STUDENT SEDMOG RAZREDA TEHNIČKE ŠKOLE (HENDESE-I MÜLKIYE-I ŞAHANE): A – KRACE KRILLO S UPRAVNIM PROSTORIJAMA, B – CENTRALNO PREDVORJE, C – KRILLO SA SAMICAMA, D – RADIONICE (?), E – RADIONICE ILI PROSTOR ZA VJEZBANJE (?), F – DŽAMIJA

prison. The façade elements such as high pointed-arch entrance with a dome and two domed-towers on the corners can be considered as one of the innovative approaches for this newly encountered ‘central prison’ problem and a distinguished ‘Ottoman’ aspect of the design.

CONCLUSION

ZAKLJUČAK

Many researchers have shown that since the beginning of Abdülhamid II’s reign in 1876, there was an intense construction activity throughout the country, such as hospitals, military quarters, factories, railways, mosques, town halls, clock towers, high schools, middle and primary schools.⁴⁸ An often overlooked but important building group in this intense activity are the prisons of the period. Laws and correspondences studied by historians such as Yıldız and Adak show that the penal system and in particular the prison reform was an important issue in the era of Abdülhamid II.⁴⁹ The new and modern prison plans prepared for all provinces of Anatolia, must be considered within the context of the policy of the government to not fall behind in any modernization movement in Europe.

Prisons built in America and Europe during this period were designed within the framework of basic approaches targeting the rehabilitation of prisoners.⁵⁰ These rules emerged as policies of strict isolation, strict silence, or both, which required cell-based spatial use instead of wards. The prevailing idea was that the prisoners’ rehabilitation would be achieved through work and worship during the day, and rest in isolation cells at night. The basic features of the new prison systems,

which emerged in the West at the end of the 19th century, included the detention of prisoners in different places according to the severity of their crimes, the creation of specialized areas for women and children, the design of hospitals, places of worship, and living and working quarters for officers and soldiers close to the prison area. The well-known examples shaped under those policies in the 19th century, which are also considered as the basic models for the prison plans, can be listed as Auburn State Prison (New York, 1816), Eastern State Penitentiary (Philadelphia, 1825), Pentonville Prison (London, 1842), Fresnes Prison (Fresnes, 1898), Pittsburgh Western Penitentiary (Pennsylvania, 1884), and Newgate Prison (London, 1785).⁵¹ When the spatial layouts of those prisons are scrutinized, four main plan typologies can be distinguished (Table I). While in the early examples, a central plan typology was adopted by placing the wards and cells around several courtyards, in the later examples prison cells were mostly arranged on a long corridor in a lateral or radial plan layout.

Comparing the contemporaneous prisons in Europe and America with the various Yedikule Central Prison projects (Table II), it can be said that there is a similarity between the plan layouts of the Yedikule proposals with the western ones. However, it is also observed that each Yedikule prison proposal approa-

⁴⁸ Those researchers can be listed as: ACUN, 1994; AVCI, 2016; ÇADIRCI, 2011; ÇELİK, 2008; DERİNGİL, 1998; ERKMEN, 2011; KATIPOĞLU ÖZMEN, 2018 and PARMASIZ, 2008.

⁴⁹ YILDIZ, 2012; ADAK, 2017

⁵⁰ FAIRWEATHER, 1975; MESKELL, 1999; JOHNSTON, 2000; ROTH, 2006

⁵¹ FAIRWEATHER, 1975; JOHNSTON, 2000

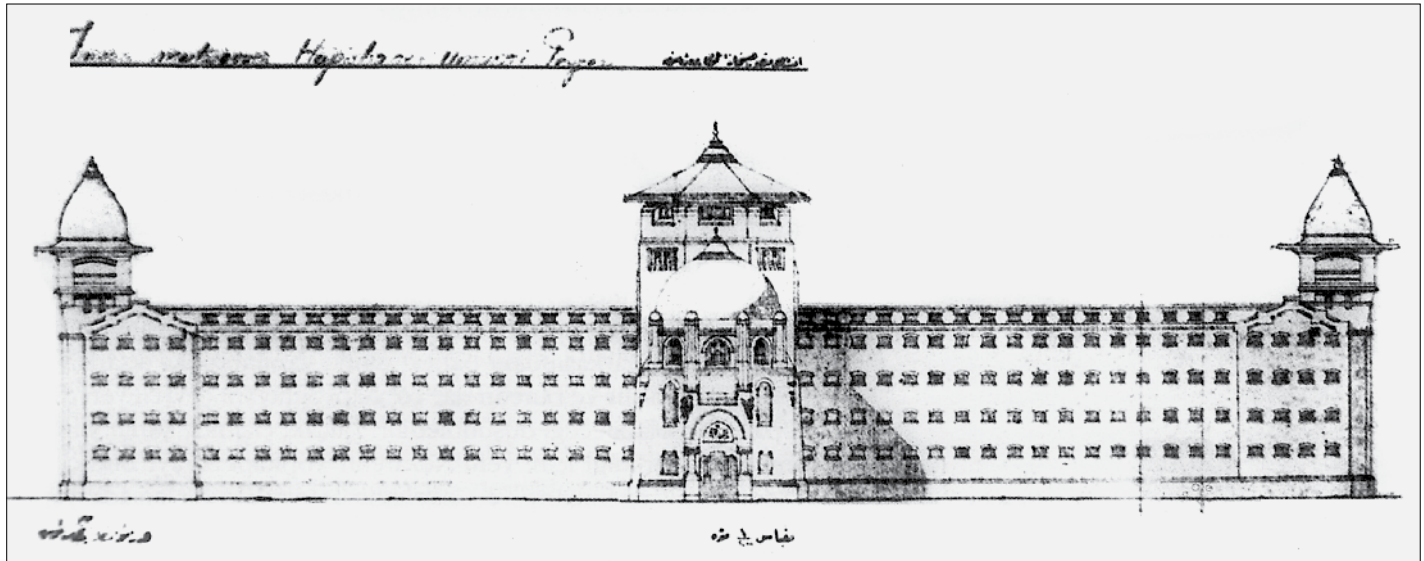


FIG. 20 A PRISON PROJECT, ELEVATION, DRAWN BY ÇATALCALI FEHMI, SEVENTH GRADE STUDENT OF THE SCHOOL OF ENGINEERING (HENDESE-I MÜLKIYE-I ŞAHANE)
 SL. 20. PROJEKT ZATVORA, PROČELJE, AUTOR ÇATALCALI FEHMI, STUDENT SEDMOG RAZREDA TEHNIČKE ŠKOLE (HENDESE-I MÜLKIYE-I ŞAHANE)

ched the design problem with a particular interpretation to meet the spatial requirements for the Ottoman prison reform. The prison complex, encountered for the first time with the project of Jasmund, should be read as an indication that prisons were now envisaged on a campus layout rather than as a single building. These campuses typically include places of worship, a hospital, a school, a bath, a bakery, and a kitchen. As shown, the place of worship is not only for Muslims: the inclusion of the church and synagogue shows that the rights of non-Muslim prisoners are also protected. Another innovation is the landscape arrangement of the prison complex, modeled on Western examples. The presence of workshops in the prison for the employment of prisoners is also very important. Working areas and workshops, which are modeled from examples in Europe and America, are ‘rehabilitation’ areas reserved for prisoners to gain skills, make use of their spare time, and earn money. In addition, it is observed that Jasmund introduced another novelty by combining the lateral plan typology, a popular approach in the 19th century, with the reverse T plan layout.

Blunt Pasha’s proposal, which also approaches the prison design problem as a campus project, is a step beyond Jasmund’s first project, due to the cell-based radial plan type with wings spreading out from a central

point. The radial plan, as it was first used in Philadelphia Eastern State Penitentiary, provides spatial convenience, since it is easy to assign cells on the corridor in each wing according to the crimes committed by prisoners. Another innovation is the spaces between the wings which are transformed into open courtyards where prisoners can get fresh air. In Blunt Pasha’s proposal, management and some service units (such as health and education) are congregated in the central block, while accommodation units are located in wings independent of this block.

As the previous sections showed, when the Yedikule Central Prison project, which could not be realized at first due to the economic conditions of the period, was brought back on the agenda in 1898. The radial plan typology had become an acceptable model for the Central Prison. Studies by both architect Kemaleddin and his student on variations of the radial plan scheme show that this scheme was perceived as a basic model that could meet the requirements of the prison reform.⁵² Different from the general layout of the radial plan typology, Kemaleddin adapted his plan by using three long wings as the cells for prisoners, and two short ones preserved for workshop areas, instead of wings of equal length in all directions.

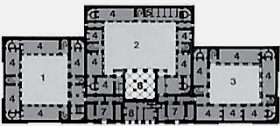
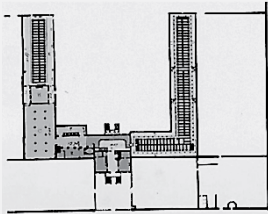
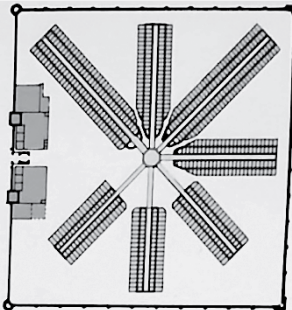
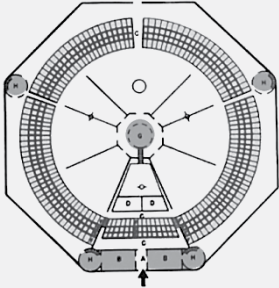
Consequently, starting from 1893 to 1900, there was a strong intention for constructing a central prison in the capital of the Ottoman Empire. Selection of the Yedikule Fortress as the construction site of this central prison is a notable decision. Abdülhamid desired to alter the unwanted memories of Yedikule Fortress which is filled with dread and horror, by replacing this memory with a modern, advanced, model prison in the capital. The amount of reflection and effort spent on real-

⁵² There are three more examples of radial plan typology in Ottoman prisons. The first of these is the proposal given by the architect George Stampa in 1869 for Sultanahmet Central Prison [KURUYAZICI, 2001]. The second one is the Izmir Central Prison, the construction of which was started in 1873, and which was demolished in 1959 [ADAK, 2015 and 2017]. The third one is the undated Ankara Central Prison project, the construction of which was planned, yet not realized [SEZER 2020].

TABLE I THE BASIC LAYOUTS OF PRISON PLAN TYPOLOGIES IN THE 19TH CENTURY

TABL. I. OSNOVNI TIPOVI TLOCRTA ZATVORA U 19. STOLJEĆU

Examples of Prison Plan Typologies in the 19th century

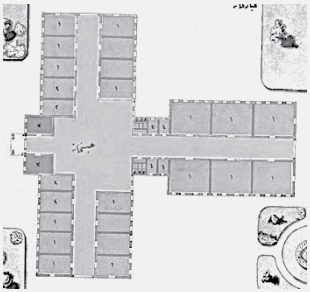
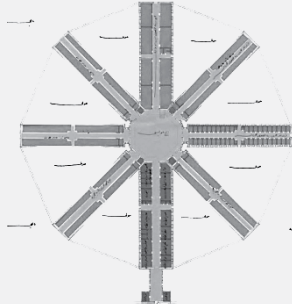
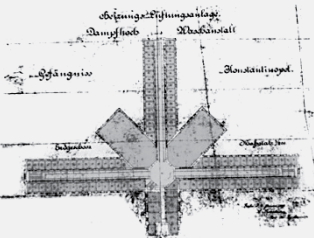
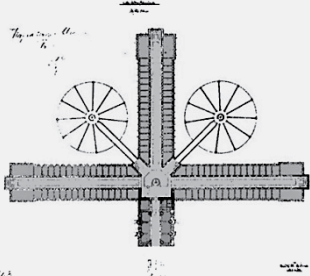
Central Plan Typology with Courtyard	Lateral Plan Typology	Radial Plan Typology	Panopticon
			
1. Plan of Newgate Prison, London, 1770	2. Plan of Auburn State Prison, New York, 1816	3. Plan of Eastern State Penitentiary, Philadelphia, 1825	4. Plan of Western Penitentiary, Pittsburgh, Pennsylvania, 1826

All plans are rendered by the authors. Green-colored spaces are prisons' cells, wards, and workshops; blue-colored spaces are courtyards; red-colored spaces are circulations; purple-colored spaces are administrative units.

TABLE II THE BASIC LAYOUTS OF THE PLANS PROPOSED FOR YEDIKULE CENTRAL PRISON PROJECTS IN ISTANBUL

TABL. II. OSNOVNI TIPOVI TLOCRTA ZA PROJEKT CENTRALNOG ZATVORA U ČETVRTI YEDIKULE U ISTANBULU

Plans Proposed for Yedikule Central Prison

			
1. Project by A. Jasmund, 1893, Ground Floor Plan	2. Project by Ferik Blunt	3. Project by Architect Kemaleddin	4. Project by Çatalcalı Fehmi

All plans are rendered by the authors. Green-colored spaces are prisons' cells, wards, and workshops; red-colored spaces are circulations; purple-colored spaces are administrative units.

izing this 'modern', 'orderly' and 'excellent' prison in the capital can be interpreted as the indication that this project held a significant place within the overall westernization efforts in the area of penal reforms. In this context, the use of radial plan typology may be interpreted as the borrowing of a western architectural typology to solve a previously unencountered architectural problem. However, it can be easily seen that the proposals for the central prison projects were repeatedly reexamined and renewed step by step within ten years. The innovative approaches proposed in Jasmund projects such as adapting

lateral plan typology with a reverse T plan, designing a campus with all necessary units or including a synagogue and a church for non-Muslim prisoners, went one step forward with Blunt Pasha's radial plan proposal which was also adapted by Kemaleddin and his student Çatalcalı Fehmi with certain modifications, and notably an architectural search for some 'Ottoman' motives in the facades.

[Translated by AYŞEGÜL KUGLIN and CEREN KATIPOĞLU ÖZMEN, proof-read by ROBERT WALLACE]

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ILLUSTRATION SOURCES

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- FIG. 1 POUQUEVILLE, 1820: 250
- FIG. 2 MÜLLER-WIENER, 1977: 292 (rendered by the authors)
- FIG. 3 *** 1939: cover page
- FIG. 4 DABOA-PLK.p.06738-2
- FIG. 5, 8, 9, 10, 12, 13, 15, 16 DABOA-PLK.p.06738-3
- FIG. 6, 9, 11, 14, 17 DABOA-PLK.p.06738-1
- FIG. 7 DABOA-PLK.p.05384
- FIG. 18 YAVUZ, 2009: 346
- FIG. 19 YAVUZ, 2009: 347
- FIG. 20 YAVUZ, 2009: 347
- TABLE I Source for all plans: FAIRWEATHER, 1975: 16-21
- TABLE II Sources for plan 1: DABOA-PLK.p.06738-3, plan 2: DABOA-PLK.p.05384, plan 3 and 4: YAVUZ, 2009: 346-347

SUMMARY

SAŽETAK

UČINITI NEŽELJENO VIDLJIVIM: NARATIV O AMBICIOZNOJ PROJEKTU ABDŪLHAMIDA IJA ZA CENTRALNI ZATVOR U ČETVRTI YEDIKULE U ISTANBULU

Zatvori u svojoj institucionalnoj formi u kojoj ih danas prepoznajemo nisu postojali do prije 300 godina iako je koncept zatvaranja ljudi star koliko i ljudska civilizacija. Ideja kažnjavanja zatvorom posljedica je pojave složenih hijerarhijskih društveno-ekonomskih poredaka. Unatoč tome što su zatvori stari koliko i sama civilizacija, većina stručne akademske literature o zatvorskim zgradama bavi se razdobljem nakon 18. stoljeća zbog činjenice da su rasprave o konceptu zatvaranja i kaznenim sustavima počele upravo u tom razdoblju. To je zatim potaknulo rasprave i u arhitektonskim krugovima o tipovima prostora potrebnih za zatvaranje ljudi.

Stručna akademska literatura koja se odnosi na osmanske zatvore bavi se razdobljem koje je počelo s Tanzimatskom erom (1839.-1876.) jer su prije spomenute rasprave i reforme kaznenih sustava na Zapadu u 18. stoljeću došle do Osmanskog Carstva tek početkom 19. stoljeća. Arhitektonsko je istraživanje zatvorskih prostora važno, i to ne samo u smislu ispitivanja transformacije takvih prostora Osmanskog Carstva već i u smislu pružanja nove perspektive za interpretaciju osmanske arhitekture 19. stoljeća neovisno o prodoru ideja sa Zapada i paradigama propadanja.

Ova je studija posvećena trima nerealiziranim projektima za centralni zatvor, kojeg je izgradnja planirana unutar istanbulske tvrđave Yedikule, jer je potreba za modernim zatvorom postala značajan politički problem tijekom vladavine AbdŪlhamida II. Među predloženim projektima centralnog zatvora prvi je kampus, projekt koji potpisuje arhitekt August Carl Friedrich Jasmund. Drugi je plan zatvora autora Ferika Blunt Pashe. Iako se prethodno pretpostavljalo da projekt Blunt Pashe nije u arhivi, pa stoga nikada prije nije bio objavljen, autori ovoga istraživanja pronašli su ga i prvi put objavili u ovome članku. Treći je projekt primjer radijalno planiranoga zatvorskog prostora, za koji se pretpostavlja da ga je izradio arhitekt Kemaleddin Bey, a objavio Yıldırım Yavuz, ali mora ga se nužno interpretirati u svjetlu dvaju drugih projekata. Odluka o tome da

se unutrašnji prostor tvrđave Yedikule odabere za gradilište 'uređenoga i primjerenoga' centralnog zatvora bila je vrlo važna. Može se reći da je AbdŪlhamid želio promijeniti neželjeno sjećanje na tvrđavu Yedikule kao mjesto straha i užasa kako bi ga zamijenila percepcija toga mjesta kao modernoga i naprednoga modela zatvora u glavnome gradu. Zatvorski kompleks koji se prvi put spominje u projektu Jasmunda pokazuje da su zatvori sada planirani u formi kampusa, a ne kao jedna zgrada. Ovi se kampusi karakteristično sastoje od mjesta za bogoslužje, bolnice, škole, kupališta, pekarnica i kuhinja. Kako se vidi, mjesto bogoslužja nije samo ono namijenjeno muslimanima; tu su planirane i crkve i sinagoge, što pokazuje da i oni zatvoreni koji nisu muslimani imaju svoja vjerska prava. Druga je inovacija uređenje okoliša zatvorskoga kompleksa prema zapadnjačkim uzorima.

Planiranje radionica u zatvoru za zaposljavanje zatvorenika također je važno. Radni prostori i radionice, po uzoru na primjere u Europi i Americi, jesu prostori rehabilitacije zatvorenika kako bi stekli nove vještine, korisno provodili vrijeme i zaradili. Usto, primijeceno je da je Jasmund uveo jednu drugu novinu. On je, naime, kombinirao tipologiju bočnoga plana (popularni pristup u 19. st.) s obrnutim T-tlocrtom. Prijedlog Blunt Pashe, koji se također temelji na konceptu kampusa, ide korak dalje od prvoga projekta Jasmunda. On polazi od plana koji se temelji na konceptu radijalnoga tlocrta zatvorskih celija s krilima zgrade koja se šire iz jednoga središta. Radijalni plan, kakav je prvi put korišten u Istočnoj drzavnoj kaznionici u Philadelphiji, prostorno je primjeren jer je lako odrediti celije u hodniku svakoga krila prema kategorijama zločina koje su počinili zatvorenici. Još jedna novost jesu prostori između krila, koji su pretvoreni u otvorena dvorišta u kojima zatvorenici mogu biti na svježem zraku. U prijedlogu Blunt Pashe, uprava i neke uslužne jedinice (poput zdravstva i obrazovanja) okupljene su u središnjem bloku, dok se smjestajne jedinice nalaze u krilima neovisno o ovome bloku.

Projekt Centralnoga zatvora Yedikule isprva nije mogao biti realiziran zbog ekonomskih uvjeta u tome razdoblju. No, ponovno je vraćen na dnevni red 1898. godine. Tip radijalnoga plana postao je prihvatljiv model za Centralni zatvor. Studije arhitekta Kemaleddina i njegova studenta o varijacijama sheme radijalnoga plana pokazuju da je ova shema shvaćena kao osnovni model koji može zadovoljiti zahtjeve zatvorske reforme. Za razliku od opće tipologije radijalnoga plana, Kemaleddin je svoj plan prilagodio korištenjem triju dugih krila namijenjenih zatvorskim celijama i dvaju kratkih za prostore radionica umjesto krila iste duljine koja bi se pružala u svim smjerovima.

Slijedom toga, u razdoblju od 1893. do 1900. godine postojala je ozbiljna namjera da se izgradi središnji zatvor u glavnome gradu Osmanskog Carstva. Intenzivna promišljanja i velik trud koji je uloženo u realizaciju toga 'modernog, uređenog i odličnog' zatvora u glavnome gradu pokazuje da je ovaj projekt zauzimao značajno mjesto u sklopu ukupnih napora da se uvedu zapadnjački kriteriji u područje kaznenih reformi.

U tom kontekstu, korištenje radijalnoga plana može se protumačiti kao posuđivanje zapadne arhitektonske tipologije za rješavanje arhitektonskog problema s kojima se stručnjaci prije nisu susretali.

Međutim, lako se može vidjeti da su prijedlozi projekata centralnih zatvora više puta preispitivani i obnavljani korak po korak u roku od deset godina. Inovativni pristupi predloženi Jasmundovim projektima – poput prilagodavanja tipologije bočnoga plana obrnutim T-planom, projektiranje kampusa sa svim potrebnim jedinicama ili uključivanje sinagoge i crkve za one zatvorenike koji nisu muslimani – predstavljali su korak naprijed s prijedlogom radijalnoga plana Blunt Pashe, koji su također usvojili Kemaleddin i njegov učenik Çatalcalı Fehmi s određenim preinakama, osobito arhitektonskim istraživanjem 'osmanskih' motiva na proceljima.

BIOGRAPHIES

BIOGRAFIJE

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