BİR BEAUX ARTS OKULU TEMSİLÇİSİ OLARAK, ALEXANDRE VALLAURY'NİN MİMAR VE EĞİTİMCI KARIYERİNİN VE TASARIM DAVRANIŞININ ÇÖZÜMLEMESİ

ÖZET


Vallaury'nin aktif mesleki kariyerini sürdürdüğü iki Meşrutiyet嵐ı yaklaştık otuzyıl, Türk mimarlığında ve özellikle başkent İstanbul'da çok farklı mimari akıtların denenip uygulanabidigi ve gerek kentsel yaşam gereğince mimari uygulanalar anlamında çoklu ve liberal bir atmosferin hakim olduğu bir geçiş dönemi dir. Bu süreç aynı zamanda, yeni yapı teknolojileri, yeni yapı programları ve yapı sektöründe uzman eğitiminin büyük talebin olduğu yorum bir imar ve kentsel gelişim dönemi olmasıyla da farklıdır. Vallaury bu dönemde aktif mesleki ve eğitime kariyeriyle ilk mimarlığını etkileyen ve özellikle eğitime rolüyle bir sonraki dönemde geçiş hazırlayan figürlerden biri olarak dikkati çekmektedir.

Vallaury'yı bu rolle hazırlayan eğitim ve çevresel etkileve bakıldığında ise ilk geçenliğin on yıldır geçirdiği Paris ve ciddi bir eğitimi aldığı dönemde dünyayla etkendirin olan Ecole des Beaux Arts'ı çekmaktadır. Paris bu dönemde önemli kentsel dönüşümlere, büyük dünya sergilerine ve yeni teknoloji uygulamalarına sahne olmaktaydı. Ecole des Beaux Arts ise 1830'larla ülkedeği gelişime paralel olarak geçirdiği çalkantılar ve sonrasında okul bünyesinden çıkan güçlü kurumların diskurlara sahip çıkarak Avrupa ve dünya mimarlığının yöndendirilmesinde söz sahibi olmaya devam etmekte ve özellikle Vallaury'nin örenciliği döneminde elektizmi benimseyen bir kuruluş olarak ortaya çıkmaktadır. On yıldan fazla süre Beaux Arts eğitimi, Paris gürgüsü ve özellikle politik tutum, teknik yeterlik ve tarifsel referans sağlığı arasında yazımcı egemenler hedefleyen elektizmin diskurunun etkisi, Vallaury'nin mimar altyapısını oluşturmasında da derece önemli rol oynamır. Mimar, az sayıda Beaux Arts referanslı mimardan biri ve bu altyapıya ve yazımcı elektizmin anlayışına sahip bir uzman kişi olarak İstanbul'a dönüşünde, kısa sürede Osmanlılık-Türklik idealine uygun olarak toplumsal anlamda kapsayıcı ve kavramlı kültür politikalarını oluşturmayana çalışan Osman Hamdi Bey ekibinde kendine yer bulmuştur. Entelektüel anlamda güçlü bir söyleme sahip olan Osman Hamdi Bey, gerek Sanayi-i Nefise Mektebi'nin Bea Spells modeline göre kurulduğu yaptıkları işbirliği, gerekse alınmasa vesile olduğu
kamu ve özel kişi ve kuruluşlara ait yapı projeleri bağlamında Vallaury'nin mesleki kariyerinde ikinci en önemli etki olmuş olmalıdır.

Bu şekilde başlayan itibari kariyeri boyunca çok sayıda projeye imza atan ve çok sayıda öğrenci yetiştiren Vallaury, Osmanlı-Türk mimarlığında Beaux Arts Okulu'nun bellibaşır temsileci olmuştur. Ülke mimarlığının bu önemli geçiş dönemde söz konususlu Beaux Arts alt yapısıyla hem mimarlık pratiği hem de eğitimine dikkate değer katkı ve etkiler yapmıştır. Bu nedenle bu çalışmada Vallaury'nin kariyeri ve tasarım anlayışının, bir Beaux Arts okulu temsileci olarak Osmanlı-Türk mimarlığına yaptığı katkılar ve etkiler yönünden ele alınması benimsenmiştir.

Bu amaçla, öncelikle Vallaury’nin tasarım anlayışım oluşturan bileşenler, etkileyen faktörler ortaya konmuştur. Bu çerçevede öncelikle, mimarın aile kökeni, tabiyeti, ilişkileri, devlet görevleri gibi biyografik veriler incelenmiştir. Sonrasında, dönemin mimari faaliyet üzerinde etkili olan sosyo-ekonomik şartları ile Osman Hamdi Bey - Vallaury ilişkisi irodelenmiş ve mimarin yetişmesinde en önemli ve sistemli etken olarak o dönemde geçerli olan Beaux Arts Okulu mimari tasarım ilkeleri aynı zamanda Vallaury’ın tasarımlarını ve son söz konusu konulara bakıldığında, bu süreçte incelenecek olan bir çok etkenin göz önüne alınması konusunda düşünülen bir yayalanmış, aynı zamanda Paris’te Ecole des Beaux Arts kampüsü ve dönem binalarında saha çalışması yapılmıştır.

Sonraki adımda yine önceki bilimsel çalışmalar, arşiv taramaları ve literatür taramaları yoluyla belirlenen Vallaury projelerinin karşılaştırılması ve analize baz oluşturulup bir seçki oluşturulmuş. Bu seçki dahilindeki yapıcıların için gerek sahada gerekse arşivlerde yoğun çalışmalar yapılarak binalar Beaux Arts tasarım ilkelerine göre analiz edilmiş ve her biri için Vallaury’nin tasarrusal tercihleri de tespit edilmeye çalışılırılmış. Nihayetinde aynı ayrı sonuçlar bir araya gelirlerce Vallaury’nin tasarımın davranış, Beaux Arts ilkelerinin sonuç ürunlerindeki ağırlığı değerlendirilmiş ayrıca mimarin kariyeri boyunca oluşturduğu ve farklı tarihsel referansların ağırlıkta olduğu tasarrım sözgelgi bina analizler yoluyla derlenmeye çalışılırılmıştır.

Vallaury’nin ülke mimarlığına katkısının bir başka ve önemli boyutu olan Sanayi-i Nefise Mektebi mimarlık eğitimi de aynı bir başlık altında incelenerek, ulaşılabilen kısıtlı kaynaklar çerçevesinde mimarin uyguladığı eğitimin niteliği ve sonuçları, okul müfredat ve kuralları, yapıları projelerin konuları, ilk mezunlarının mimari faaliyetler çerçevesinde ortaya konulmaya çalışılır.
ALEXANDRE VALLAURY, A REPRESENTATIVE OF BEAUX ARTS
ARCHITECTURE: HIS CAREER AS AN ARCHITECT AND A
PROFESSOR AND AN ANALYSIS OF HIS DESIGN BEHAVIOUR

SUMMARY

Architect Alexandre Vallaury (1850-1921), an important figure of late nineteenth
century Ottoman architecture, has so far been subject of a limited number of
scientific researches. He had carried out a significant number of outstanding projects,
authored numerous prestigious buildings in late Ottoman cities, mainly in Istanbul.
The already impressive number of known Vallaury buildings increases continually,
as new archive documents are being unearthed. He also had been among the founder
professors of Imperial School of Fine Arts, a pioneering Ottoman academy, which
introduced the country the formal education in architecture and fine arts. Vallaury
taught here for twenty-five years, graduating many young architects who responded
to the growing demand for expert workforce in architecture with many projects.
Apart from this multi faceted career, Vallaury who is an Ottoman levantine born in
Istanbul, is an interesting character with intricate family roots and international
relations.

As is, the thirty active years of Vallaury’s career between 1879-1909 correspond
with the intermediate period between the two Ottoman constitutions. In terms of
urban life and architecture, especially in Istanbul, it was a interval of transition when
a pluralist, tolerant, liberal atmosphere reigned and many different styles were
implemented. Moreover it was a time when urban development was at its peak in
Istanbul and other port cities, with a soaring demand for new building technology,
materials and programmes as well as architectural and engineering expertise.
Vallaury, who carried out a very active professional and academic career in this
period stands out as an architecture in key positions contributing greatly to the
country’s architectural activities and owing to his professorship one who provided
guidance to new architects for transition to the new century.

Not surprisingly, the background that had prepared Vallaury for this role included
familial and environmental impacts on his life as well as his architectural education,
where the name of École des Beaux Arts stands out as the most renowned and
successful school of arts and architecture of its time. The education of Vallaury
correspond to a time when the school, having overcome the chaotic times and
disputes of 1830s with reforms and strong architectural discourses impacting
European and world architecture, enjoyed a worldwide success and reputation.
Sticking partly to its traditional values and the composition concept developed to
perfection over many years, the school then mostly favored eclecticism, the trend of
the era that compromised political, technical and historical concerns of users. These
years also saw Paris transforming greatly due to Haussman’s urban operations and
witnessing the latest developments in building technology and material owing to
world exhibitions.
As such Vallaury’s more than a decade long education in École des Beaux Arts and his visual experiences of Paris, as well as the strong impact of eclecticism were the factors that shaped his architectural identity. Being among the few to have completed his education in École des Beaux Arts, and as a professional equipped with the compromising culture of eclecticism, he swiftly found a place in the team of Osman Hamdi Bey, who had been working on building up comprehensive and all-embracing cultural policies that would favor the Ottoman-Turkish nationalistic ideal.

Osman Hamdi Bey, also an old student of École des Beaux Arts, was no wonder an intellectual with an influential discours, not to overlook the fact that he introduced Vallaury to influential circles of the Ottoman bureaucracy. Hence, keeping in mind the cooperation they performed in founding the Ottoman Imperial School of Fine Arts modelled according to École des Beaux Arts, as well as the commissions Vallaury received and finalised owing to Osman Hamdi Bey’s references, he must have been the second most important impact next to Beaux Arts education in building up a architectural identity.

Following, Vallaury, having thus led such a honorable career, during which he authored many successful projects and graduated many architects, was the foremost representative of École des Beaux Arts in Ottoman-Turkish architecture. In this respect, his performance as a practicing architect and a professor must have reflected his Beaux Arts background, that is his contribution to Ottoman-Turkish architecture must have been shaped by the concepts and principles he acquired all along his long Beaux Arts experience. Therefore this thesis aims to assess and analyse Vallaury’s contribution to Ottoman-Turkish architecture in terms of Beaux Arts design concepts and principles and as the most important representative of this school in Turkey.

With this objective, this study first focuses on the components, factors that must have shaped Vallaury’s notion of design. In this context, biographical data such as his familial roots and relations, nationalistic affiliations, work positions, memberships, etc were first brought to light. In parallel, the socio-economical conditions that probably played an important role on his career as well as the details of his relation with Osman Hamdi Bey were assessed. This part of the analysis depends mainly on primary sources such as official records and correspondence. In this step, the very rigorous archival research was complemented by a fortunate meeting with a close relative of Vallaury, who provided this research with valuable concrete data, especially about his life after 1909. Hence here, as unbiased as possible a picture of the underlying factors shaping Vallaury’s career, was drawn. This picture finally enables us to pinpoint his affiliations, tendencies and goals in life.

As for the late nineteenth century conditions creating the demand for architecture, normally a research subject on its own, they were andled and focused upon according to the degree they interfered with Vallaury’s activities. This evaluation is based upon some primary archival sources as well as several literature survey. Apparently the both the fast development of port cities and the fast development of building technologies determined at the time the setting for most eastern mediterranean urban activity, alongside some indigenous factors specific to country. A brief evaluation of these conditions determining architectural and urban activity in Ottoman Turkey are presented in forth chapter of this thesis.

Last but not least, and with the aid of both primary sources and numerous former relevant scientific researches, were analysed the history and design principles of École des Beaux Arts. In this quest of analysing such a longlasting and dynamic
design school, the efforts were focused on the post-1830 period, which naturally had set the valid atmosphere for Vallaury’s education. The archival research and literature survey was also accompanied by onsite building analyses as well. Regarding Beaux Arts design concepts and principles as the most systematic factor behind Vallaury’s design behaviour demanded the creation of a set of criteria against which Vallaury buildings could be assessed. Hence the thorough analysis of Beaux Arts architecture was finalised by producing a concrete itemised list of Beaux Arts design concepts and principles valid for last half of the nineteenth century. This list contained both general Beaux Arts concepts, as well as principles of Labrouste, le-Duc and Garnier discourses, as well as those of eclecticism, since these were to shape Beaux Arts education in late nineteenth century. The study treats visual experience of Paris as part of Beaux Arts education, so this part of the study is complemented by the general characteristics and major buildings of urban transformations in Paris at this time. The creation of École des Beaux Arts campus is also treated with separate attention as it was a model for the Imperial School of Fine Arts in Istanbul.

Next step is the formation of a list of Vallaury buildings that is to be subject of assessment based on the itemised Beaux Arts criteria set prepared. The full list of Vallaury buildings is provided as an annex. This list for comparison is drawn from among this comprehensive table, to include those buildings whose authorship by Vallaury can be verified. The buildings were also chosen to evenly span his career and buildings of different function were preferred for analysis.

This list, sorted by date, includes:

1. The Imperial School of Fine Arts and the Museum, in the garden of the Topkapi Palace in Istanbul

2. Cercle d’Orient Social Club, on Istiklal Street in Pera or Beyoğlu, Istanbul

3. The Headquarters of Ottoman Bank and Tobacco Régie, on Voyvoda Street, the finance center of Galata, Istanbul

4. Pera Palas Hotel, at Tepebaşı quarter of Pera/Beyoğlu.

5. The Headquarters of Administration of Public Debts, at Çağaloğlu, near the Istanbul Prefecture.

6. Prinkipo Palas Hotel,

7. The Imperial School of Medicine at Haydarpaşa, on Asian side of Istanbul, between the Selimiye barracks and the Haydarpaşa port and railway station

8. The Customs Houses of Thessaloniki and Eminönü, on the ports of Thessaloniki and Eminönü respectively.

The first item in this list treats the two buildings as a unity as they comprise the cultural campus created based on the model of École des Beaux Arts in Paris. As for the last item, it includes “sister” customs house buildings designed after probably similar concerns and one in Thessaloniki is the only Vallaury building outside Istanbul to be analysed by this study.

The understanding of these eight items, called for on-site analysis and archival research in parallel. The data compiled for each building was evaluated according to Beaux Arts design principles separately and also individual design preferences by Vallaury were also noted down for each building. The separate works done for each
building were then compared to find out common and differing characteristics and to
determine to which degree Vallaury adopted Beaux Arts principles along different
stages of his career. These separate analyses were then combined to a single report
that was to reflect all this findings in order. As is, Vallaury’s design behaviour is
accompanied by his effort to compile or create his own, characteristic vocabulary of
architectural elements, especially with historical references. So the findings from
the analyses of this list were collected to form a table of Vallaury’s design vocabulary
which is presented also as an annex.

Vallaury’s professorship in Imperial School of Fine Arts is no wonder another
important dimension of his career. The efforts to analyse these years were
accompanied by heavy archival research. This thesis also aimed to unearth the first
twenty-five years’ course schedule, student projects, names of students and their
works after graduation. At this point archival records proved to be partially
inaccessible, as most were either destroyed by fires or not allowed to researchers. So
though one objective was to put forward how and with which subjects the design
studios were carried out in Imperial School of Fine Arts, very few findings were
unearthed to be commented on. Similarly the matching of graduate names with
realised buildings proved to be a strenuous task as most official records did not
include surnames, however quite a number of graduates and their works could be
found out. These findings and their assessments are included in the seventh chapter
of this work.

Conclusively, this work analyses the impact of Beaux Arts education in Vallaury’s
works and attempts to put forward how his design behaviour evolved under this
influence. Vallaury being a most prominent figure in late nineteenth century Ottoman
architecture, this study treating this major aspect of his career and productions also
vises to put forward clues as to which direction and under which influences Ottoman-
Turkish architecture proceeded in the coming twentieth century. No wonder, the
revelation of new archival documents, as well as buildings by Vallaury or his
students would help make further comments on the subject. This would also shed
further light on how architectural education was shaped in Turkey. The treatment of
this period’s architecture as being influenced by Beaux Arts principles calls for other
new areas of research which could not be handled in the limited time schedule of this
thesis. These new research areas could include comparison of Beaux Arts graduates
and implementations in neighboring old world centers such as Egypt, Greece or
Persia as compared to those in Istanbul. The parallel execution of architectural and
archaeological studies in Ottoman Turkey would also be a concern for further
research, considering the École des Beaux Arts model and the combined function of
museum and school in Imperial School of Fine Arts.