

# Evaluating Repairs and Interventions of the Fethiye Camii through the Perspective of Contemporary Conservation Ethics and Principles

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## Abstract

Fethiye Camii is located in Istanbul in the Fatih district amidst the historic neighborhood of Çarşamba. The current structure is comprised of the churches of the Monastery of Pammakaristos in the XIV. Regio built during the Byzantine period. From the monastery, nothing but two churches, four cisterns and a burial chamber survive. In the Ottoman rule, Pammakaristos was first in use as a monastery for nuns and a little later it was put in use as the Greek Patriarchate. At the end of the 16<sup>th</sup> century, the churches of the monastery were converted to a mosque called Fethiye to commemorate the conquest of Azerbaijan and Georgia. The monument has come to our day under this name. In 1963, a section of the monument was inaugurated as the Fethiye Museum. Fethiye Camii has possessed various identities and has served many functions and communities over time. Currently the monument presents complex problems of architectural history and conservation. Multiple repairs throughout its long history have resulted in various transformations in its physical appearance. The very recent restoration work begun in the museum section in April 2018 has demonstrated the necessity of evaluating the monument's state of preservation. This article examines its past repairs according to internationally accepted values and puts a special emphasis on 20<sup>th</sup> century repairs.

**Keywords:** Constantinople, Istanbul, Middle and Late Byzantine Period Churches, Fethiye Camii and Museum, Pammakaristos Monastery Churches, preservation, conservation, repair, intervention, contemporary principles of conservation.

## Öz

İstanbul İli, Fatih İlçesi, Katip Musluhittin Mahallesi'nde yer alan Fethiye Camii, Çarşamba olarak bilinen tarihi semtte konumlanır. Yapı, Bizans Dönemi'nde kentin XIV. bölgesinde yer alan Pammakaristos Manastırı'nın kiliselerinden dönüştürülmüştür. İki kilise, dört sarnıç ve bir de mezar odası dışında hiçbir yapısı günümüze ulaşamayan Pammakaristos, İstanbul'un fethinin ardından önce kadınlar manastırı, sonra patrikhane olarak kullanılmıştır. Manastırın kiliseleri 16. yy. sonunda Azerbaycan ve Gürcistan'ın fethi anısına "Fethiye" ismiyle camiye çevrilmiş ve yapı günümüze kadar bu isimle gelmiştir. Ancak 1963'te bir bölümü "Fethiye Müzesi" olarak işlev kazanmıştır. Fethiye Camii zaman içinde çeşitli kimlik ve işlevlere sahip olmuş, birçok topluluğa hizmet etmiş bir yapı olarak, günümüzde karmaşık mimarlık tarihi ile çok çeşitli koruma sorunlarıyla yüz yüzedir. Uzun tarihi boyunca geçirmiş olduğu birçok onarım, fiziksel görünümünde çeşitli dönüşümler ile sonuçlanmış ve 2018 Nisan ayı içinde müze bölümünde başlayan restorasyon, yapının mevcut durumunun ve geçmiş onarımlarının değerlendirilmesini gündeme taşımıştır. Makale kapsamında bu onarımlar ele alınmakta ve yapının son yüzyılı özel bir vurgu ile değerlendirilmektedir.

**Anahtar Kelimeler:** Konstantinopolis, İstanbul, Orta ve Geç Bizans Dönemi Kiliseleri, Fethiye Camii ve Müzesi, Pammakaristos Manastırı Kiliseleri, koruma, onarım, çağdaş koruma ilkeleri.

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## Introduction

The earliest visual document on the Fethiye Camii (former churches of the Pammakaristos Monastery) is the engraving preserved in Crusius' *Turco-Graecia* which was drawn according to the records of Stephan Gerlach, an envoy to Istanbul in 1577–1578. In this engraving the structure, still serving as a monastery at that time, is seen on a wide plain surrounded by perimeter walls, including the churches in the center, subsidiary monastic buildings along the perimeter walls, and several wells in the courtyard that suggest the existence of underground cisterns. During the reign of Sultan Murat III (1574–1595) Pammakaristos was taken from the Greeks, and at the end of the 16<sup>th</sup> century the adjacent churches of the monastery were converted to a mosque called Fethiye to commemorate the conquest of Azerbaijan and Georgia. It has come to our day under this name. The structure is still in use as a mosque; however, a part of it has served as the Fethiye Museum since 1963. In this article, both the museum and the mosque will be named wholly as Fethiye Camii, unless a specific remark is made concerning one of these two distinct sections.

Fethiye Camii, which has possessed various identities and has served many functions and communities over time, is currently comprised of complex problems regarding architectural history and conservation. Multiple repairs throughout its long history as well as more recent ones in the 20<sup>th</sup> century resulted in various transformations of its physical appearance. This article summarizes these past repairs and puts a special emphasis on the 20<sup>th</sup>-century ones by evaluating the current state of preservation of the edifice before the very recent restoration work began in April 2018 in the museum part. It is crucial to understand the past interventions in order to comprehend the structure today which bears the traces of its long history on the fabric of its walls and structure. The previous repairs, therefore, should be regarded as past experiences from which ideas can be drawn for better conservation and preservation of the monument.

To achieve the above-mentioned goals, the article initially presents the location and the components of the former monastery according to their current state of existence. This is succeeded by a short history of the structure which informs the reader on the dates of its dedication and conversion to a mosque. It then proceeds with a precis of the architectural features mentioning its spatial formation, characteristic features, and plan-types. The core of the article is the section dealing with the phases of the construction and known repairs. This section is succeeded by a resumé of its current conservation problems which depicts its current state of preservation. The conclusion finally, draws attention to principles from internationally accepted charters of ICOMOS regarding the current restoration in the museum part and suggests some proposals for providing a better state of preservation for such an important edifice.

## Location and Components of the Former Monastery

Fethiye Camii, the case study of this article, is located in Istanbul's Fatih district in the Katip Musluhittin quarter of the historic neighborhood of Çarşamba by the Golden Horn. Çarşamba is surrounded by Balat on the north, Fener on the northeast and the neighborhoods of Kara-Gümruk, Kesme-Kaya, and Kariye on the west. Fethiye Camii overlooks the Golden Horn from the fifth hill of the historical peninsula, and is situated on a broad plain leveled as an artificial terrace (fig. 1). During the Byzantine period, the structure was the Church of the Monastery of the Theotokos Pammakaristos in the XIV. Regio.<sup>1</sup> Pammakaristos is one of the epithets of

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<sup>1</sup> Eyice 1995, 300.

Virgin Mary meaning “all-blessed”. From the monastery nothing but the churches and several underground structures survive. The churches are two adjacent structures comprising the main Church of Mary on the north and a grave chapel dedicated to John the Baptist on the south. The north church at the same time was the *katholikon* of the Monastery of Pammakaristos.<sup>2</sup> As for the underground structures, they consist of cisterns to the northeast, south, and west of the adjacent churches as well as a burial chamber, and another cistern under the north church (figs. 2, 3).

Among these cisterns, the one on the northeast was explored by two German scholars in the late 19<sup>th</sup> century and was registered as a cultural asset under the name of the Fethiye Sarnıcı in the 1940s. It is known to have been used as a shelter during World War II.<sup>3</sup> The cistern on the west was examined by Wulzinger, and both cisterns were dated approximately to the 14<sup>th</sup> century.<sup>4</sup> Wulzinger stated that ventilation shafts of the cistern to the west were located to the front of the east and west facades of the school west of the Fethiye Camii<sup>5</sup>. These shafts are today completely covered. The current condition of these two cisterns is unknown, since they are currently unreachable. Concerning the cistern located 150 meters to the south of the Fethiye Camii, several reports were found in the archives of the Committee for the Preservation of Cultural Assets of Istanbul, which revealed that the above-mentioned cistern was damaged by illegal construction. Today, the illegal structures built upon the cistern are still standing, and the latest observation about the structure belongs to Kerim Altuğ, who indicates that the cistern is in a low-state of preservation and full of debris.<sup>6</sup> The cistern under the naos of the north church, which has a cruciform plan with a “narthex” to the west, was examined by Mango and Hawkins.<sup>7</sup> Its entrance was from a hole on the west corridor of the central area at the north church. And the barrel-vaulted burial chamber lies underneath the northern two bays of the western arm of the exonarthex, according to Hallensleben.<sup>8</sup> However, it is currently not possible to observe either the burial chamber or the cistern under the naos, due to the current blockage of their entrances by cement mortar.

## A Short History of the Fethiye Camii

To continue, it would be useful to give some information on the initial construction date for the Fethiye Camii. The oldest known source for an initial dedication date for the structure is an inscription which used to rest in the apse of the main church. The inscription was destroyed during its conversion to a mosque. However, it was recorded on a manuscript in the theological college at Halki and the manuscript eventually perished in a fire in 1894.<sup>9</sup> The inscription records that the church was endowed by “John Comnenos and his wife, Anna of the Doukas family”.<sup>10</sup> However, it does not mention whether the church was built anew or an existing building repaired. John Comnenos is thought to be the father of Alexios I and husband of

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<sup>2</sup> Hallensleben 1963–1964, 128.

<sup>3</sup> Forschheimer and Strzygowski 1893, 75.

<sup>4</sup> Wulzinger 1913, 374–76.

<sup>5</sup> Wulzinger, *ibid.*

<sup>6</sup> Altuğ 2003, 390.

<sup>7</sup> Mango and Hawkins 1962–1963, 321.

<sup>8</sup> Hallensleben 1963–1964, 177.

<sup>9</sup> Mango 1951, 61.

<sup>10</sup> Mango 1951, 61.

Anna Dalassena, who died in 1067.<sup>11</sup> Based on this vague epigraphic data, Hallensleben proposes the first half of the 11<sup>th</sup> century for an initial building/repair date for the construction,<sup>12</sup> while Mango and Hawkins suggest a date in the 12<sup>th</sup> century<sup>13</sup> taking into account the elaborate articulation of the surfaces of the Comnenian church<sup>14</sup> (fig. 3). A northern annex to the main church was probably added after 1261.

At the end of the 13<sup>th</sup> century, sources mention that the military commander Michael Glabas Tarchaneiotes met a priest named Kosmas and put him in charge as the abbot of his own monastery, the Pammakaristos.<sup>15</sup> In January 1294, Cosmas was raised to the rank of patriarch. In this way, we learn that the monastery was established by Michael Glabas before 1294.<sup>16</sup> In a poem by the poet Manuel Philes (ca. 1275–1345), a painting of Pammakaristos is mentioned on which Michael Glabas is depicted as the owner of the monastery.<sup>17</sup>

When Michael Glabas Tarchaneiotes passed away, the south church (parekklesion) was probably added as a burial chapel for him in the second decade of the 14<sup>th</sup> century. There are several clues supporting this acceptance. An ornamental brick inscription, which was transliterated by A.M. Schneider as “*Michael Doukas Glabas Tarchaneiotes the protostrator and landlord,*” was found on the southern wall of the parekklesion during the repair in 1938.<sup>18</sup> In addition to the brick inscription, the epigram of Manuel Philes written for Michael Glabas, and carved on the marble cornice of the southern wall of the parekklesion is still *in situ*. Moreover, during the restoration by the Byzantine Institute (1960–1963), an inscription in mosaic “*Sister Martha presented this church for her husband Michael Glabas*” was revealed in the apse of the parekklesion, thus the relationship was more deliberately proved.<sup>19</sup> Maria/Martha must have erected the burial chapel for her husband Michael around or shortly after his death in 1315. Consequently, the parekklesion is clearly associated with the above-mentioned burial chapel.

For the addition of the exonarthex, Hallensleben comes to a conclusion based on the notes of three German travelers – Gerlach, Schweigger and Breuning respectively – which speak of paintings of two couples from the family of the emperor on the south arm of the exonarthex. One of the couples is thought to be Andronikos Palaiologos III and his wife Anna, who got married in 1326 and died in 1341.<sup>20</sup> Therefore, according to Hallensleben, between 1326 and 1341, the exonarthex would have been added/re-arranged, and the picture placed.<sup>21</sup> This can be assumed as the last significant intervention during the Byzantine Era.

After the fall of Constantinople to the Ottomans, Pammakaristos was left to the Greeks and in use as a monastery for nuns.<sup>22</sup> A short time later, near the Church of the Holy Apostles,

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<sup>11</sup> Comnena 1928, 163–64.

<sup>12</sup> Hallensleben 1963–1964, 134.

<sup>13</sup> Mango-Hawkins 1962–1963, 329.

<sup>14</sup> This elaborate articulation is partly seen as niches on the west wall of the narthex. But two of them are filled, and the other two were converted to closets by the current users.

<sup>15</sup> Pachymeres 2009, 183.

<sup>16</sup> Pachymeres *ibid.*

<sup>17</sup> Hallensleben 1963–1964, 134.

<sup>18</sup> Schneider 1939, 195.

<sup>19</sup> Underwood 1956, 298.

<sup>20</sup> Hallensleben 1963–1964, 138.

<sup>21</sup> Hallensleben, *ibid.*

<sup>22</sup> Janin 1975, 18.

the increase in the Muslim population caused the Patriarch Gennadios to feel insecure so he wanted to move the Patriarchate from the Church of the Holy Apostles to the Church of Pammakaristos.<sup>23</sup> Upon the approval of this request by Mehmed II, Pammakaristos was put into use as the Patriarchate, and the women's monastery was relocated to the Monastery of Trullo (Hirami Ahmet Paşa Camii), located near the Pammakaristos.<sup>24</sup> During the period that Pammakaristos monastery was in use as the patriarchate, it was enriched with relics and icons.<sup>25</sup>

The archival records of the Patriarchate do not include any reports on the state of the structure for nearly 130 years after the conquest of the city. But some information on the external appearance of the structure during this period may be obtained from the records of three German travelers to Istanbul. In 1573 the theologian Stephan Gerlach came as an envoy and spent 5 years in Constantinople. According to his records and descriptions, an engraving was drawn and this drawing was published in the Crusius' book *Turco-Graecia* in 1584.<sup>26</sup> After Gerlach, Salomon Schweigger came to Constantinople in 1578 as an envoy for 3 years. His diary was published in 1608 in Nuremberg wherein his visit to the Pammakaristos monastery together with Gerlach is described in detail.<sup>27</sup> Engravings drawn on wood along with Gerlach and Schweigger's narrative descriptions present the monastery's structures situated on a wide plain with trees surrounded by walls.<sup>28</sup> One year later Hans Jakob Breuning visited the Patriarchate of Constantinople during his journey to the East in 1579. His trip notes, published in 1612 in Strasbourg, gives a description of the Monastery of Pammakaristos.<sup>29</sup>

Regarding its conversion to a mosque, Ayvansarayi states that, during the reign of Sultan Murad III (1574–1595), on the 1000<sup>th</sup> anniversary of the Hegira (1590), the Pammakaristos Monastery was taken from the hands of the Greeks due to a fight and was converted to a mosque with the name Fethiye to commemorate the conquest of Azerbaijan and Georgia.<sup>30</sup> For the completion date of the conversion, Neslihan Asutay-Effenberger suggests a later date of 1593/94, due to the evidence she detected in *Târih-i Selânikî I* and as well to the comparison of the name of the structure's neighborhood recorded in *Vakıflar Tahrir Defteri I* (1546) and *Vakıflar Tahrir Defteri II* (1600).<sup>31</sup> She argues that the structure was taken from the Greek community in 1587, the date also given by western scholars such as Mango as the date for its conversion to a mosque. In fact, in 1587 an agreement was signed between the Persian Shah Abbas and the Ottoman State confirming the conquest of Georgia, Dağistan and Azerbaijan.<sup>32</sup> But the structure was probably left untouched for a couple of years, and in 1590 the edifice was brought again to the Ottoman State's agenda for conversion to commemorate the victory for its conquests. However, from a manuscript dating to the end of the year 1593, which Effenberger detected, a certain "Yahya Bey" is mentioned who is a *binâ emîni/construction*

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<sup>23</sup> Janin, *ibid.*

<sup>24</sup> Müller-Wiener 2007, 144.

<sup>25</sup> Hallensleben 1963–1964, 139.

<sup>26</sup> Crusius 1584, 190.

<sup>27</sup> Schweigger 2004, 147.

<sup>28</sup> Schweigger, *ibid.*

<sup>29</sup> Breuning 2004, 67.

<sup>30</sup> Ayvansarayi 2001, 215.

<sup>31</sup> Asutay-Effenberger 2007, 40.

<sup>32</sup> İnalçık 2015, 181–82.

*inspector* for the Fethiye Camii. He is given another duty by the state.<sup>33</sup> This document sheds light on the fact that the conversion continued to the end of the year 1593 and also suggests a *terminus post quem* for the completion of its conversion. There is another issue mentioned by Effenberger –the earthquake which took place on 5 May 1593 and is seen as the reason of the ongoing work.<sup>34</sup> An earthquake which took place on 4<sup>th</sup> Shaban 1001 (6 May 1593) is mentioned in Tarih-i Selaniki.<sup>35</sup> This can be a very important indicator to explain the major changes in the building during its conversion to a mosque. Some of these had not been seen in other transformed churches such as the construction of a domed addition to its east. But there is another manuscript –*Masarif-i Şebriyari Ruznamçesi* (diary notebook for expenses) found in the Ottoman archives– which belongs to the Chief Architect Dalgıç Ahmet Ağa. In this notebook, Ahmet Ağa lists the Fethiye Camii among the works he was responsible for during his period of service as chief architect between 1598–1605.<sup>36</sup> Therefore, the conversion might have been completed during his period of service, even if it had begun in the period of service of Chief Architect Davud Ağa (1587–1598). The conversion occasioned an extensive spatial variation, especially in the north church.

After the conversion, some structures were constructed around the mosque. A madrasah was built by Sultan Murad III's Grand Vizier Sinan Pasha in the courtyard of the mosque<sup>37</sup> which was rebuilt by Architect Kemalettin Bey at the beginning of the 20<sup>th</sup> century.<sup>38</sup> Today the madrasah is used as the "Fethiye İmam-Hatip Secondary School". We come to know from the Hadikat'ül-Cevami that a fountain adjacent to the inner courtyard door and a *fevkâni* primary school above the outer courtyard door was built at Fethiye Camii by Kethüda Mehmet Ağa, the son-in-law of the Grand Vizier Nevşehirli Damad İbrahim Pasha.<sup>39</sup> On the Pervititch map, a fountain can be seen on the west side of the present southwest door of the edifice.<sup>40</sup> Tanışık, on the basis of its inscription in five verses, states that the fountain was built by Çorlulu Ali Pasha in 1718 and demolished around 1943.<sup>41</sup>

Around the mosque, a partial courtyard wall is visible on the Pervititch map.<sup>42</sup> The map dates back to 1929, and the walls's presence can as well be learned from documents in the archives.<sup>43</sup> After evaluating archival documents, Mazlum discovered two doors on the walls of the courtyard, one of which was as a grand "kebir" door.<sup>44</sup> However, for both of the doors, the dimensions given in the documents differ from the dimensions of the present courtyard door which was restored in the "2001 landscaping project around Fethiye Museum".<sup>45</sup>

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<sup>33</sup> Asutay-Effenberger 2007, 39.

<sup>34</sup> Asutay-Effenberger 2007, 40.

<sup>35</sup> Selânikî Mustafa Efendi 1989, 312–13.

<sup>36</sup> Esemenli 1993, 431.

<sup>37</sup> Ayvansarayı 2001, 215.

<sup>38</sup> Yavuz 1981, 40.

<sup>39</sup> Ayvansarayı 2001, 215.

<sup>40</sup> Pervititch Insurance Map 1929, plate no. 26.

<sup>41</sup> Tanışık 1943, 116.

<sup>42</sup> Pervititch Insurance Map 1929, plate no. 26.

<sup>43</sup> Archives of the Prime Ministry of Turkish Republic, document number: EV.HMH.3228.

<sup>44</sup> Mazlum 2004, 173.

<sup>45</sup> Mazlum, *ibid.*

## The Architecture of the Fethiye Camii: A Precis

Fethiye Camii is a complex structure comprising several buildings dating back to Mid, and Late Byzantine Periods, as well as some Ottoman additions. Therefore, a precis is essential which explains its spatial formation and main architectural features. To begin, it will be beneficial to start with the various units of this complex: the north church and its northern annex, a domed Ottoman addition, the south church (tomb chapel/parekklesion), the exonarthex which surrounds the structure from the west and south, and a minaret in the southwest corner of the exonarthex. Underneath the naos of the north church is a cistern, while a burial chamber lies under the north wing of the west arm of the exonarthex (fig. 3). Eyice classifies the north church as the ambulatory type found in Byzantine church architecture.<sup>46</sup> Similar plans in Constantinople may be seen in the south church of Fenari Isa Camii and Koca Mustafa Paşa Camii. In this plan type, the area under the main dome is surrounded by low, barrel-vaulted corridors on the north, south, and west sides (fig. 4). The main dome rises like a tower above the roof level of the surrounding corridor. The main dome of the north church is the pumpkin-type divided into twenty-four segments; it has a high, dodecagonal drum pierced by twelve windows. The central space is lit by the windows in the tympana of the arches supporting the dome, as well as by the windows of the main dome. The south church belongs to the cross-in-square plan type which has widely been applied across Constantinople in structures such as Vefa Kilise Camii, the north church of Fenari Isa Camii, Bodrum Camii, and Hırma Ahmet Paşa Camii. Today Fethiye Camii has two different functions. While the south church, its narthex, and the south arm of the exonarthex are used as a museum, the north church, its northern annex, its narthex, and the west arm of the exonarthex function as a mosque (fig. 3).

The main gate of the mosque opens into the western arm of the exonarthex, which is divided into five bays covered with shallow domical vaults. The first two bays in the north, separated from the exonarthex, are used as a worship area for women. The central bay functions simply as an entrance hall, while the bay to its south is used as a hodja-room. The southernmost bay at the intersection of the west and south arms is part of the museum.

The exonarthex connects to the narthex through the women's prayer rooms, the entrance hall (the middle bay), and the hodja-room. The narthex is divided into four bays covered with cross-vaults. The northernmost bay is spatially like an extension of the northern annex, while the other three bays of the narthex connect to the naos via arched openings between hexagonal piers. The naos is composed of a central square under the main dome, which is connected with the bema, the prothesis and the diakonikon in the east, and with the northern annex through arched openings. The apses of the bema and the pastophoria were replaced in the Ottoman era by a triangular addition with a blunt edge towards the east (fig. 3). This space is covered with a dome rising on a low octagonal drum without windows. The mihrab is located on the southeastern wall of this domed addition.

In 1957, Mango and Hawkins observed four marble slabs and an opus sectile floor at the southeast corner of these slabs. They belonged to the original floor in the center of the western corridor.<sup>47</sup> However, the current condition of these remains is unknown because this area is covered by a carpet on wooden floors resting on a concrete layer poured over the original pavement.

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<sup>46</sup> Eyice 1980, 22.

<sup>47</sup> Mango and Hawkins 1962–1963, 323.

The northern annex is a narrow and long corridor divided by arches into four bays. In the east, it terminates in a small bema and an apsed niche. On its north wall were arcosolia (burial niches) which cannot be seen today.<sup>48</sup> The first three bays from the west are covered with oblate sail vaults. The easternmost bay is covered with a dome on a high-drum. This dome is divided into eight units with flat and wide ribs forming a star shape (fig. 3). There are windows in the units between the flat ribs. The bema of the northern annex is covered with a barrel vault, while the conch of its apse is cut off by a wall on which a heating device has been placed today (fig. 4). Mango and Hawkins noted traces of the original decoration in 1957. Among these are floral motifs in the soffits of the arches and curving motifs around the windows of this dome.<sup>49</sup>

The entrance to the museum is located at the corner bay of exonarthex on its southern facade. The marble jamb of the arched entrance reflects the characteristics of 16<sup>th</sup>-century Classical Ottoman art. However, the current door wings are unsuitable iron elements. Entering the door, visitors descend via a single marble step to the floor paved with hexagonal bricks. The three bays of the exonarthex, all covered with shallow domical vaults, connects to the narthex of the parekklesion (the south church) in the east. This narthex opens into the three-aisled naos of the south church. The four columns marking the corners of the central square nave of the naos carry the ribbed dome rising on a high dodecagonal drum, pierced by twelve windows (fig. 5). The three-aisled naos opens to the bema from the central nave, while the side aisles provide passage to the pastophoria. The naos ends on the eastern façade with a distinctly protruding main apse and shallow pastophoria apses. On the floor of the parekklesion bema is the entrance to a crypt, which is today blocked.

A staircase was built into the thickness of the western wall of the narthex. The stairs ascend to the gynaikeion composed of three bays. The middle bay is covered with a cross-groined vault, and the side bays with two small pumpkin domes on octagonal drums pierced by eight windows (fig. 4). The minaret is attached to the southwest corner of the exonarthex.

The decoration of the north church is partially preserved. In contrast, the rich decoration of the south church, including frescoes, mosaics marble wall revetments, and floors, is in a great state of preservation. The latter has been thoroughly examined and published as a monograph by Mango.<sup>50</sup> The 14<sup>th</sup>-century mosaics of the Fethiye, Kariye, and Vefa Kilise Camii have specific significance since they represent a revival of the Hellenistic traditions in Palaiologan art in Istanbul.<sup>51</sup>

Fethiye Camii's architectural and spatial characteristics, building materials, and decorative elements such as opus sectile floors, mosaics and frescoes, possess a unique historic, spiritual and aesthetic heritage value.<sup>52</sup> As such, this monument enables us to comprehend the construction and decoration techniques, the aesthetic values, and the architectural and social environment of the Middle and Late Byzantine Periods in the capital.

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<sup>48</sup> Mango 1978, 24.

<sup>49</sup> Mango and Hawkins 1962–1963, 328.

<sup>50</sup> Mango 1978.

<sup>51</sup> Eyice 1980, 63.

<sup>52</sup> For detailed information on the heritage value, see De La Torre 2002, 9.

## Phases of Construction and Known Repairs of the Structure

Fethiye Camii is composed of structures/buildings and structural elements from different periods, thus a complex architectural case. To be able to discuss the modifications and interventions that it has undergone across time, it is crucial to understand all the phases of construction after its initial dedication in the Comnenian period. After all, each repair and change has somehow modified the architectural integrity of the structure. A chronological order will be presented next based on the previous research of scholars who worked on the structure, as well as the author's observations made mostly during the writing of her doctoral dissertation.

### Byzantine Era

According to the above-mentioned initial dedication, the domed central space and aisles surrounding it on the north, west and south sides form the core of the north church. With the cistern beneath them, they belong to the first phase (Comnenian Period) of the structure. After 1261 the building was repaired, and an annex was built to the north. The parekklesion was added around 1315. Between the years 1326–1341 a final intervention was made in this period, and considered to be the addition of an exonarthex surrounding the structure from the north, west, and south.

### Ottoman Era-16<sup>th</sup> century

In the last decade of the 16<sup>th</sup>-century, when it was transformed into a mosque, the structure was subject to major interventions. The pastophoria apses and the main apse were destroyed, and a domed addition was brought to the eastern side that overlapped the dismantled apses. The columns of the triple arcades on the west, south and north sides around the domed central area of the north church were removed, and large-span arches were built in their stead so as to secure the maximum amount of space (fig. 8).

The walls between the north annex and the north aisle, the narthex and the west aisle and the parekklesion and the south aisle were removed in the north church. This was done to obtain a uniform place of worship. In place of these walls, large-span pointed arches were substituted. In the parekklesion, the columns on the north side bearing the loads from the dome were also removed, and large-span arches were built instead. The passages between the naos-narthex and the narthex-exonarthex were enlarged by building large-span round arches (figs. 6, 7). The belfry at the southwestern corner of the building was probably removed and a minaret added in its place.

### Ottoman Era-17<sup>th</sup> century

In the 17<sup>th</sup> century, Evliya Çelebi reports that the interior space had ample daylight, and the mosque had a minaret and a large courtyard where the poor were treated well.<sup>53</sup> In this period, in comparison to the current situation, sixteen additional windows provided light to the interior, thus giving a brighter interior space.

### Ottoman Era-18<sup>th</sup> century

For information regarding 18<sup>th</sup>-century repairs of the structure, two documents on estimated cost and one document on expenditure records were found in the Ottoman Archives of the

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<sup>53</sup> Karaman and Dağlı 2008, 261.

Turkish Prime Ministry. These have been thoroughly examined by Mazlum. Based on these documents, Mazlum found out that the monument had been restored in 1729, 1759, and 1766-1767. However, most traces of these repairs have been obliterated or concealed by the repair initiated by Sultan Abdülmecid in 1845.<sup>54</sup>

The first document dates back to 15 Muharram 1142 (10 August 1729). It declares that after fire damage at Fethiye Camii, a report on its estimated repair cost<sup>55</sup> was prepared on site.<sup>56</sup> The renovation of fifteen pieces of interior and exterior marble window jambs of the mosque was one of the largest expenditure.<sup>57</sup> The Ottoman-period rectangular windows with jambs placed at the exonarthex, north annex and on the eastern wall of the prothesis of the north church were filled up in the 1938 repair of the Vakıflar. The same type of rectangular windows of the parekklesion were filled up in the 1962–1963 repair by the American Byzantine Institute (fig. 10).

Today, out of these sixteen rectangular windows with jambs, only one exists on the eastern façade of the northern annex and four on the domed Ottoman addition. However, none have jambs of marble but jambs of concrete instead. The estimated cost report specifies that timber “wings” (covers) will be installed in ten windows.<sup>58</sup> Today there is no cover in any window; yet the timber cover of a window can be seen in a photo by van Millingen<sup>59</sup> in the parekklesion.

According to the estimated cost report, twenty-eight “glass walls” (i.e., transenna windows, both interior and exterior, located in the elevated, upper parts) were required.<sup>60</sup> Today all of the “glass walls” of the Fethiye Camii have been renovated in an unsuitable way. In the north annex and exonarthex, the original double windows (interior and exterior) have been replaced by unsuitable single windows of colored glass, and PVC elements have been attached to these windows.

In the estimated cost report, the requirement for three doors from a walnut tree is listed. These are probably the entrance doors to the mosque and the museum, and the door between the exonarthex and narthex of the north church. Today there are poor-quality, unsuitable timber doors instead of walnut doors at the above-mentioned places. The repair program states that brick was planned to be laid in the floors of the sofas.<sup>61</sup> In Ottoman mosque terminology “sofa” is usually used to signify outer verandas. Since today, the exonarthex is still paved with hexagonal bricks on its southern arm and southern part of its western arm. The sofa mentioned in the manuscript brings to one’s mind the exonarthex.

The Ottoman document indicates that an outer porch (*taşra sofa*) with timber studs covered with lead existed. Under its roof a painted wooden ceiling with round slats and stone would be laid around this outside sofa.<sup>62</sup> The remains of this outdoor portico were seen by Van

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<sup>54</sup> Mazlum 2004, 168.

<sup>55</sup> Archives of the Prime Ministry of Turkish Republic, document number: EV.HMH.3228 .

<sup>56</sup> Mazlum 2004, 169.

<sup>57</sup> Mazlum 2004, 168.

<sup>58</sup> Mazlum 2004, 170.

<sup>59</sup> Van Millingen 1912, plate no. 39.

<sup>60</sup> Mazlum, *ibid.*

<sup>61</sup> Mazlum 2004, 171.

<sup>62</sup> Mazlum 2004, *ibid.*

Millingen and thought to be the foundation walls of a third narthex to the church.<sup>63</sup> Because it already existed in the estimated cost report, this outdoor portico was probably added prior to 1729.

Information about a second comprehensive repair of the Fethiye Camii in the 18<sup>th</sup> century can be learned from the estimated cost report<sup>64</sup> dating to 15 Zilkade 1172 (10 July 1759). The largest expenditure item of this repair was the replacement of the lead covering the domes and roof.<sup>65</sup> The last major repair of the Fethiye Camii in the 18<sup>th</sup> century, according to the records<sup>66</sup>, was carried out after the 1766 earthquake from 20 Ramadan 1179 (2 March 1766) to 10 Shawwal 1180 (11 March 1767). The report gives no clue regarding any repair for damages from an earthquake, therefore the structure must have survived this earthquake with very light damage, according to Mazlum's interpretation.<sup>67</sup>

### Ottoman Era-19<sup>th</sup> century

In the first half of the 19<sup>th</sup> century, a repair occurred during the reign of Sultan Abdülmecid that is noted on an inscription panel dated to 1845 and located on the entrance portal of the mosque.<sup>68</sup> Mazlum suggests that during this repair a sultan's lodge, which had never been mentioned in any 18<sup>th</sup>-century documents, was added to the mosque.<sup>69</sup> However, a sketch of the southern façade of the building by Albert Lenoir shows timber additions next to the western facade and large masonry steps that served to reach the timber structure (fig. 8).<sup>70</sup> Lenoir is known to have visited Constantinople once in 1836. In this case, Sultan Abdülmecid must have repaired an existing sultan's lodge or reorganized the existing timber addition as a sultan's lodge.

The sultan's lodge was reached by stone stairs on the southern facade. The building was located on the southern arm of the exonarthex and also covered its front (south) façade. It stretched above the narthex hall until the northern facade, appearing as a thin, long compartment (fig. 9). The connection of the lodge with the interior of the mosque was from the western arch of the main dome by a royal tribune (*bünkar mahfili*) that opened to the worship space from above (fig. 11). Photos of this wooden addition, dating back to 1925, show that it was in moderately good condition (fig. 9). Now we can obviously observe that it has evolved into a low-quality, single-storey structure prior to the repair in 1937 (fig. 10).

### Republican Era-20<sup>th</sup> century

The first restoration of the Fethiye Camii in the Republican Era took place between 1936–1938 by the Pious Foundations.<sup>71</sup> Süreyya Yücel was the architect responsible for the work. As part of this repair, the wooden sultan's lodge, which by then had turned into a low-quality addition

<sup>63</sup> Van Millingen 1912, 149, plate no. 50.

<sup>64</sup> Archives of the Prime Ministry of Turkish Republic, document number: EV.HMH.5172.

<sup>65</sup> Mazlum 2004, 173.

<sup>66</sup> Archives of the Prime Ministry of Turkish Republic, document number: EV.HMH.5543.

<sup>67</sup> Mazlum 2004, 175.

<sup>68</sup> Eyice 1980, 23.

<sup>69</sup> Mazlum 2004, 169.

<sup>70</sup> Lenoir's sketch is given with the current photo of the cornice on the south facade because it was detected that under the sketch St. Theodosie, which refers to Gül Camii, was written by mistake and the sketch actually depicts the Fethiye Camii.

<sup>71</sup> Altan 1938, 296.

with external masonry staircases and a wooden royal tribune, were removed. The royal tribune at the time was not affected by external weather conditions and was obviously in good condition as seen in archival photographs (fig. 11). Therefore, the reason for its removal is not clear. However, when the outer wooden addition was removed, it was practically unreachable. So it might be thought that it would have been convenient to remove this part which did not seem to have any function.

The second major change within the context of this restoration has been determined by comparing photos published in “Arkitekt” journal and in other archives – the filling of 13 ground-level, rectangular windows at the narthex, exonarthex, northern annex facades, and eastern facade of the prothesis. The arched openings above the filled rectangular windows were double (exterior+interior) windows before the intervention and were replaced by single windows with a square network. Altan also states that the dogtooth cornice of the roof and wall surfaces were repointed.<sup>72</sup> After the repointing, we observe that traces of the large-span arch on the north facade of the inner narthex vanished. Cleaning all the south church mosaics and frescoes – until then only the dome mosaics were able to be seen (fig. 12) – and renewal of lead coverings of the dome were the main items of the restoration work.<sup>73</sup>

Since Süreyya Bey had passed away, an interview was conducted with his son, Erdem Yücel, about the work of his father at Fethiye Camii. This interview revealed that the documents and photographs of this repair were given to İbrahim Hakkı Konyalı. After the death of İbrahim Hakkı Konyalı, his archives were donated to the Tarık Us Library in the Beyazıt Mosque Complex. But nothing related to the Fethiye repair existed at the Tarık Us Library. After the 1938 repair, the building was handed over to the Directorate of Museums and not opened until 1955. Consequently it remained neglected and became dilapidated.<sup>74</sup>

After the first repair in the Republican Era, Fethiye Camii was registered as a cultural asset for the first time in 1939 with registration number 383. The first register file is kept in the “Encümen Arşivi” at Istanbul Archaeology Museums. The plan attached to this file has various inaccuracies; the minaret was misplaced and the projection of the vaulting system was not well transferred.

A second repair in the Republican Era for the Fethiye Camii was carried out in 1955. Due to the Byzantine Congress held that year in Istanbul, Byzantine monuments including Fethiye Camii were intended to be “shown clean” and “well maintained” and repairs of some of the monuments were carried out.<sup>75</sup> C. Tamer was the architect responsible for the 1955 repairs. Tamer’s book about her repairs at the Byzantine monuments of Istanbul provides no text with an explanation; however, a few photographs of the 1955 repair exist. A comparison of the photographs before and after the repair reveals that the domes of the gynaikeion and the Ottoman dome were covered with lead-imitating concrete. The broken windowpanes were replaced; plant growth on walls supporting the main dome like a tower were cleaned; joints were repointed; and decayed stones of the minaret base were also replaced.<sup>76</sup>

In 1959, after the Byzantine Congress, restoration of the Fethiye Camii was addressed a third time. The controlling supervisor of this repair, which gave way to more comprehensive

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<sup>72</sup> Altan, *ibid.*

<sup>73</sup> Eyice 1995, 301.

<sup>74</sup> Eyice 1995, 301.

<sup>75</sup> Tamer 2003, 121.

<sup>76</sup> Tamer 2003, 123–29.

changes, was again Cahide Tamer.<sup>77</sup> The Ottoman engravings visible until then were destroyed due to the complete rasping of the plaster in the interior. Archive photographs show two different motifs of engraving. The motifs seen in Van Millingen's book were the baroque style (fig. 11). A 20<sup>th</sup>-century photograph in the Dumbarton Oaks Archives captured the motifs after Millingen's examination and shows a different style (fig. 6).

The vast majority of the original marble cornice at the domed central space with carved acanthus leaves was renovated in this repair (fig. 6). The timber covers of the rectangular Ottoman windows were also removed.<sup>78</sup> Worn stone surfaces of the northwest pier of the main dome were repaired with new stones.<sup>79</sup> After this repair, the building was divided into two parts for use as a mosque and a museum separated by fixed wooden partition walls. Exterior stone renovations, especially on the north wall, are remarkably excessive (fig. 13). The northern church was subsequently opened for worship as a mosque.<sup>80</sup>

The fourth restoration was between the years 1960–1963. The restoration work was carried out by the Byzantine Institute in the south church which had been reserved as a museum. Mosaics and frescoes were cleaned, and some additions and interventions received when the building was transformed into a mosque were removed in order to return it to its form in the Byzantine Era. The work of the Byzantine Institute shed light on the history of the building by analysing thoroughly the structure and uncovering the inscription in the mosaic at the *pareklesion* apse. The documentation of the work was carried out precisely and meticulously by means of drawings and photographs.

The most comprehensive interventions made by the Byzantine Institute by the approval of the *GEEAYK* (High Council of Real Estate Antiquities and Monuments in Turkey) on 12.05.1963 (decree no: 2038) included:

- 1) removing the Ottoman-period pointed arch in the naos and replacing it with concrete columns that mimic marble columns in appearance,
- 2) disguising the pointed arch on the north wall of the naos from the museum side (inside the mosque the arch is still visible) (fig. 14),
- 3) reconverting the rectangular apse window of the prothesis to a tripartite opening (fig. 15), and
- 4) reconverting the rectangular windows of the south and east facades to tripartite openings (fig. 15).

In the repairs made by the Pious Foundations in the years 1938, 1955 and 1959 respectively, as well as during the Byzantine Institute repair in 1962–1963, radical restoration decisions were taken that gave way to changes in the historical additions of the edifice which were documents of its long past. The reconstructions, the loss of traditional materials and elements, and the excess use of cement-based materials proved to be harmful interventions for the building. The Byzantine Institute's repair is accepted as superior to those of the Pious Foundations in the way that meticulous documentation of each intervention was recorded by means of documentation, photographs and/or drawings. Thus, each intervention can be traced and examined, whereas the Pious Foundations left no record of its repairs except for a few photographs. However,

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<sup>77</sup> Tamer 2003, 153.

<sup>78</sup> Tamer 2003, 160, plate nos. 20, 21.

<sup>79</sup> Tamer 2003, 160, plate nos. 18, 19.

<sup>80</sup> Eyice 1995, 301.

the Athens Charter suggests as early as 1931 that one should pay respect for the building's history and its qualified additions with the following statement: "*When, as the result of decay or destruction, restoration appears to be indispensable, it is recommended that the historic and artistic work of the past should be respected, without excluding the style of any given period*".<sup>81</sup> Deleting all traces of the Ottoman period cannot be taken as a proper attitude according to the modern preservation and conservations ethics and principles for the repairs of either the Byzantine Institute or the Pious Foundations.

Currently the interior of the parekklesion presents brick surfaces without plaster, and all wall surfaces are pointed with cement mortar. Neither the surfaces without frescoes and mosaic ornamentation underneath should have been rasped of their Ottoman plaster nor the timber covers of the windows should have been removed. If not, the edifice would have been enriched with Ottoman and Byzantine elements presented together as a document of changes of its long past (fig. 12). Using the technical means of the period, concrete chimney and lintels have been inserted in the traditional fabric to present the frescoes of the southern arm of the exonarthex (fig. 5). Rather simpler solutions requiring less intervention should have been found. After the restoration by the Byzantine Institute, the parekklesion with the southern arm of the exonarthex was inaugurated as a museum under the direction of the Turkish Ministry of Culture.

After the restoration work carried out by the Byzantine Institute, there has not been an extensive repair work in the museum part until 2018. As a result of negotiations with the Directorate of Surveying and Monuments of the Ministry of Culture of Turkey, it was detected that only simple emergency repairs had been made since 1972. However, no documentation or record related to these exists. Yet it was learned in the Archives of the Archeological Museum (Encümen Archives) in the file about the structure that a permission request dating to 1976, with a suggested project attached by the Directorate of Surveying and Monuments was presented to the High Council of Real Estate and Ancient Monuments in Istanbul. This project proposed visitor toilets and a caretaker residence to be constructed in the courtyard of the Fethiye Museum.<sup>82</sup> The project proposal was accepted by the council, and the suggested buildings were constructed.

### Republican Era-21<sup>st</sup> century

In a 2001 directive from the Provincial Directorate of Tourism, a unit under the Directorate of the Hagia Sophia Museum, a budgetary item under the name "restoration and landscaping work" was generated for the Fethiye Museum. Within the scope of this work, the rundown courtyard wall was rebuilt. The courtyard was rearranged; it was covered with grass and new lighting fixtures installed; and some information signs were placed. The most important change was the transportation of various architectural elements from the courtyard of the Hagia Sophia Museum. These elements include bases, column shafts, and architraves belonging to the second Hagia Sophia built in 408 CE. However, these are not related to Fethiye Museum.

In the Archives of the Pious Foundations, no relevant information or document was found for the mosque regarding any repair after 1959. However, it was observed that the users of the mosque made constant interventions and built unsuitable new additions. In 2007, without any project or permission, the neighborhood guild coated the roof with lead (utilising very bad

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<sup>81</sup> Url-1.

<sup>82</sup> Monuments High Council/Registration no: 234/10.06.1976.

workmanship) and poured concrete on the existing floor pavement and at the entrances to the cistern and the burial chamber in order to block them. The walls of the mihrab were covered with poor-quality, shiny ceramics, and outdoor air conditioning units were affixed to various parts of the facades.

### The Repairs of its Minaret

During the conversion at the end of the 16<sup>th</sup> century, the addition of a minaret is highly probably within the scope of changes. Therefore, as an indispensable unit of the structure after its conversion to a mosque, the phases of the minaret bear crucial importance as a particular unit that affects the general physical appearance of the monument. The minaret is known to have undergone many changes and rebuilt several times since the monument's conversion to a mosque. The earliest mention of the minaret is by Evliya Çelebi in the 17<sup>th</sup> century.<sup>83</sup> Among the 18<sup>th</sup>-century documents related to the repairs of the structure, one for the minaret and re-coating of its cap with lead was found in the estimated cost report in the earliest one dated to 10 August 1729.<sup>84</sup> In the second comprehensive repair dated to 10 July 1759, the renewal of the minaret's parapet (*müşebbek*=cobweb) parapet is mentioned.<sup>85</sup> The earliest photograph of Fethiye's minaret dates to 1877. Neither on it nor on other later photographs can a parapet (*müşebbek*=cobweb) be seen. Therefore, the minaret was probably rebuilt after 1759 in baroque style, which resembles its appearance in the earliest photograph.

Archive photographs prove that the base, pedestal and body of the minaret remained almost the same from 1877 to 1981 except for some minor changes. However, a photograph dating back to 1981 found in a dissertation<sup>86</sup> demonstrates that all parts except the base of the minaret were rebuilt in 1981. However, this restoration did not take into account the previous form and proportions of the minaret at all (fig. 16).

### Current Problems of Preservation Threatening the Monument

To summarise, it would be beneficial to review the current problems of conservation regarding Fethiye Camii. These would depict the current state of preservation for the monument before coming to the conclusion. This section allows the reader to comprehend an integral outline regarding the results of the repairs and interventions to the structure as well as changes to its nearby environment, as mentioned above. The current problems can be summed up under the following headings:

#### - Change of urban patterns around the structure

Today we cannot perceive the artificial terrace on which the monument is located due to the dense and high housing around the structure. The edifice was described by many scholars, envoys, and pilgrims as "overlooking the Golden Horn from a broad artificial terrace" since the 16<sup>th</sup> century. This terrace and the appearance of the monument on it was a significant character of the Fethiye Camii in the urban fabric. The perspectives, views and focal points as well as the relationship between the buildings with green and open spaces are important features for

<sup>83</sup> Karaman and Dağlı 2008, 261.

<sup>84</sup> Mazlum 2004, 172.

<sup>85</sup> Mazlum 2004, 173.

<sup>86</sup> Sözer 1981, plate no. 1.

the preservation of historic towns and areas.<sup>87</sup> Around Fethiye Camii, such interrelationships were mostly lost in the last quarter of the 20<sup>th</sup> century, as we can now see from the archives' photographs.

- Unqualified repairs without any proper project and consequent loss of additions and traces having historical value and contributing to the building's negligence

As noted above, Fethiye Camii was exposed to a gradual denuding of architectural detail throughout the past century. In the last 20–30 years, the interventions to the structure have been particularly relentless: a plastic and air-conditioning onslaught, concrete poured into all the exits of its underground units, miscellaneous threats and irreversible replacements aided by the complacency of the owners or current users of the monument who wanted to use fully the building practices of the 21<sup>st</sup> century.

- Problems arising from the users.

This problem is closely related to the above-mentioned issues and problems that have arisen both from the current users as well from the distribution of the authority for the maintenance of the monument among different state bodies. The courtyard to the east of the structure is especially very badly maintained with unused articles dumped in it.

- Functional problems

The functional partition of the structure separating the museum and mosque prevents its perception as a whole. The gynaikeion of the parekklesion, though a very interesting spatial unit, was used as the dressing room of the museum staff and closed to visitors. However, even just climbing its stairs would give many visitors a spatial experience of the Middle Ages.

- Presence of a visitor toilets and a caretaker residence and fragments of the second Hagia Sophia exhibited in its courtyard

The house for the guard including a visitors' toilet was constructed in 1976. Today it presents a shanty structure in the courtyard and used by a family with no relation to the museum. In addition, the parts of the columns and the architrave of the Second Hagia Sophia (built in 408 CE), brought to its courtyard in 2001 by the Hagia Sophia Museum Directorate, have neither relevance with the museum nor are even contemporaneous with the edifice. Therefore, they can lead to misperceptions regarding the monument's history for the museum visitors.

- The deterioration of building materials

The use of an excessive amount of cement mortar in previous repairs by the Pious Foundations and the Byzantine Institute poses an important problem today for the traditional building materials affected by the negative effects of the cement mortar such as efflorescence and decomposition. In the museum, except the dome of the naos, all the roofing material is lead-imitating concrete. Therefore this causes extreme water leakage to the interior through the roof. Moreover, there are problems with the use of reinforced concrete. Its detrimental effects, also valid for the cement mortar, for the traditional materials and structures were not known.

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<sup>87</sup> Ünlü, 2011, 11.

### - Other problems

Finally, it should be argued that Fethiye Camii is sometimes construed by the public as the product of a foreign culture. Its historical importance and contribution as a cultural asset in the multi-layered cultural fabric of the city is not sufficiently appreciated in all strata of society. However, its Ottoman-Era additions were equally harmed throughout the past century, such as its minaret which was dismantled and reconstructed by the neighborhood guild. Fethiye Camii during the last hundred years has been under continuous interventions, and its original Byzantine and Ottoman elements and decorative components destroyed. The cisterns or other assets associated with Fethiye Camii have been harmed by various interventions and new construction. The monument lacks a protection zone around it and is devoid of constant maintenance and supervision. This is particularly the case of the cistern to the south of the Fethiye Camii which is in private ownership. Thus it could be controlled so as to prevent damage by the interventions of its users. As a final remark, the recently constructed ablution fountain north of the Fethiye Camii in 2017, through its design and large mass, clashes with the medieval structure.

As the owner of these cultural assets, the General Directorate of Pious Foundations seems to be unable to take efficacious action. When it comes to the repairs of these assets, the field-work agenda is not determined to take into account the climatic conditions. Moreover, their measured drawings, restitution and restoration projects are contracted out to firms with insufficient experience and qualifications. The supervision of the projects by conservation or preservation boards or scientific committees poses problems such as inexperienced and unqualified board/committee members. Most of the time a conservation architect with experience and expertise for the period in which the relevant structure was constructed, is unavailable. This prevents proper analysis and interventions for problems arising during repair.

### Conclusion

The thorough analysis provided in this article regarding the interventions carried out in the Fethiye Camii confirms that the history of the monument and its additions have not been fully respected. This is especially the case with the repairs during the 20<sup>th</sup> century, although they postdated the earliest international charters for preservation/conservation such as the Athens Charter (1931) and the Carta del Restauro (1932). Indeed, many important traces of the monument's long history were suppressed or entirely deleted due to the political agenda of these repairs.

Fethiye Camii with its subsidiary structures such as the cisterns nearby and the Ottoman madrasah rebuilt by Architect Kemalettin all constitute a complex that has witnessed a long history and multiple functions. In addition, the complex comprises several intangible values such as continuity, identity, and traditional land use. As it is suggested in the Valletta Principles of ICOMOS for the Safeguarding and Management of Historic Cities, Towns, and Urban Areas, it is fundamental to consider heritage as an essential resource and part of the urban ecosystem.<sup>88</sup> Therefore, any future conservation project is suggested to be inclusive and should take all structures of this complex into consideration. As a result, this article wants to draw attention to the urgent need of a conservation zone around the structure. Such a zone should immediately be implemented for which a multi-disciplinary council of experts must be in charge of

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<sup>88</sup> Url-3.

new additions (such as the new ablution fountain), repairs, and/or any kind of intervention within the zone.

As for the ongoing restoration work which started in April 2018 in the museum section of the Fethiye Camii, it is expected to hold the acknowledgment and use of available research and expertise to accomplish a qualified preservation according to the international standards as recommended by ICOMOS charters, principles, and documents. The structures that constitute the Fethiye Camii complex have a rich history. Thus their building materials, techniques and assembly present a number of challenges both in diagnosis and implementation beyond the mere application of restoration techniques. It should be kept in mind that the conservation, reinforcement and restoration of such a significant architectural heritage require a multidisciplinary approach. A full understanding of the structural and material characteristics is required. Information on the structure in its original and earlier states is essential along with the techniques used in its construction, the alterations and their effects, and interventions that have occurred. Each intervention should guarantee safety and durability with the least harm to heritage values.<sup>89</sup> Only with such a methodology can this important edifice reach the high level of conservation that it deserves.

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<sup>89</sup> Url-2.

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Fig. 1 The domes of the Fethiye Camii and the Golden Horn view from its minaret balcony (Esmer 2012, 453).



Fig. 2 Fethiye Camii, site plan with the nearby cisterns (Esmer 2013, 46).

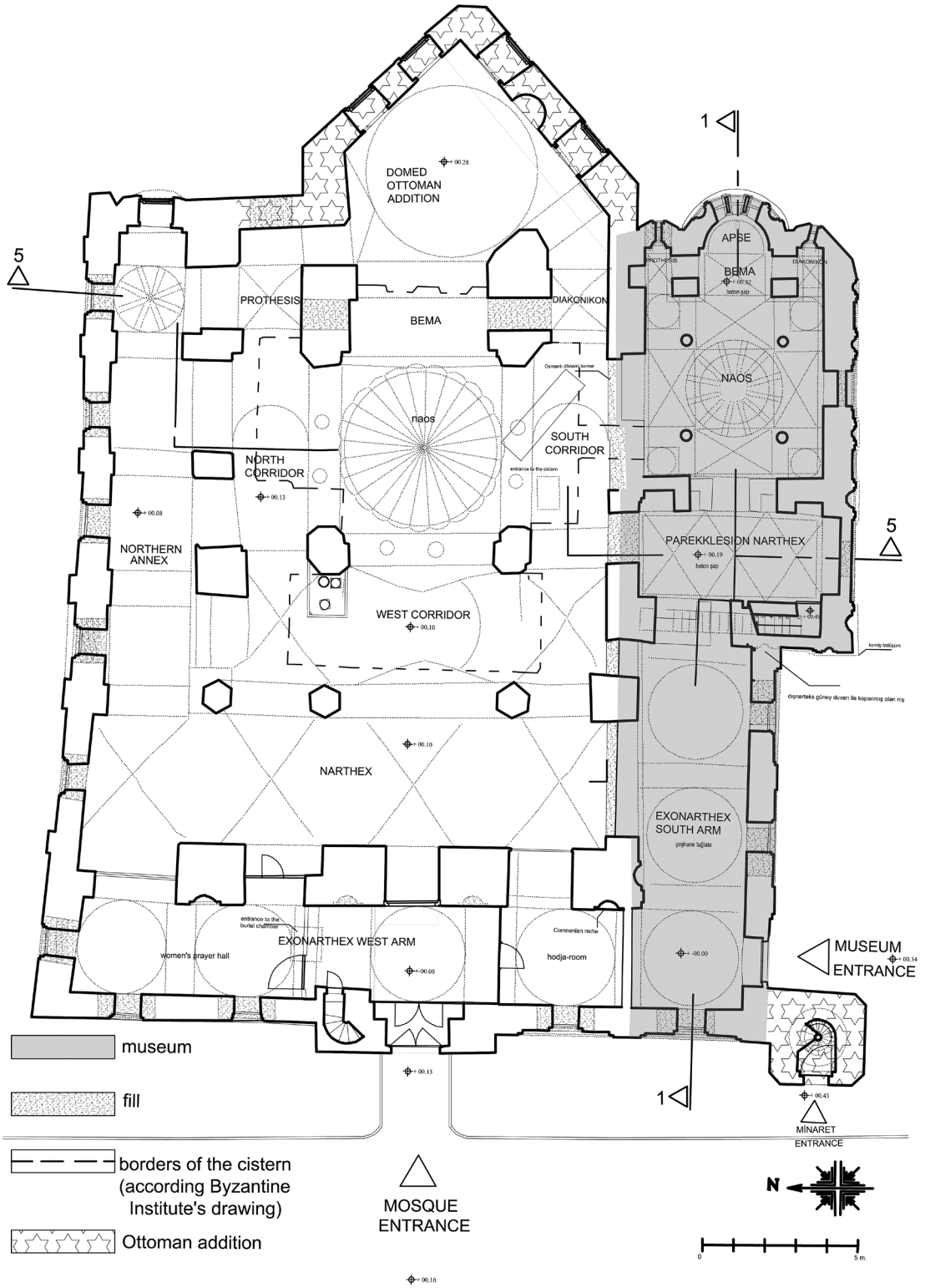


Fig. 3 Fethiye Camii, plan (Esmer 2013, 45).





Fig. 6 The domed central area of the North Church, south arch, in 1957 (DO, ICFA, H.57.916).

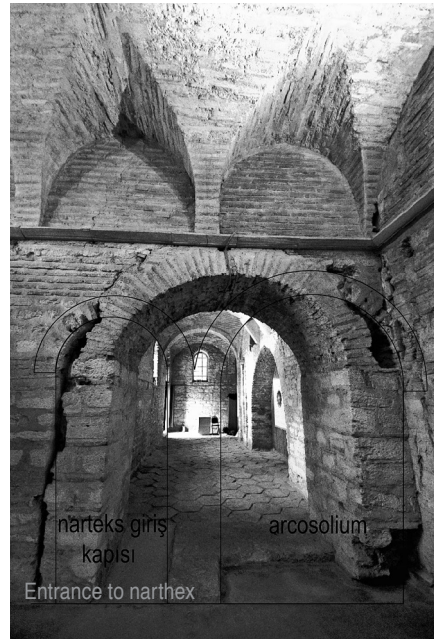


Fig. 7 The parekklesion, north end of the west wall of the narthex (Esmer 2012, 527).

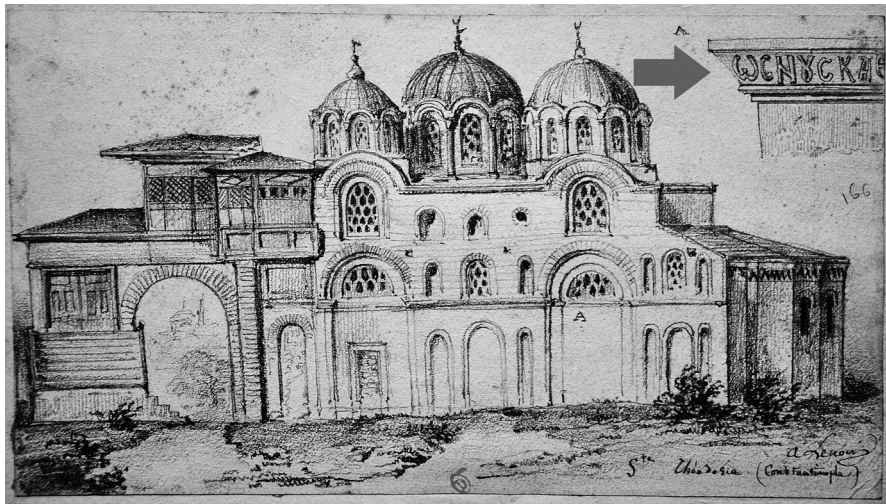


Fig. 8 Lenoir's sketch of the Fethiye Camii South Façade and below the current photograph of the part of the cornice with epigram shown in detail by Lenoir is seen (Archives de l'INHA; Esmer, 2010).



Fig. 9 Fethiye Camii, North Façade, Sender, 1925 (DAI, neg. no. 31897).

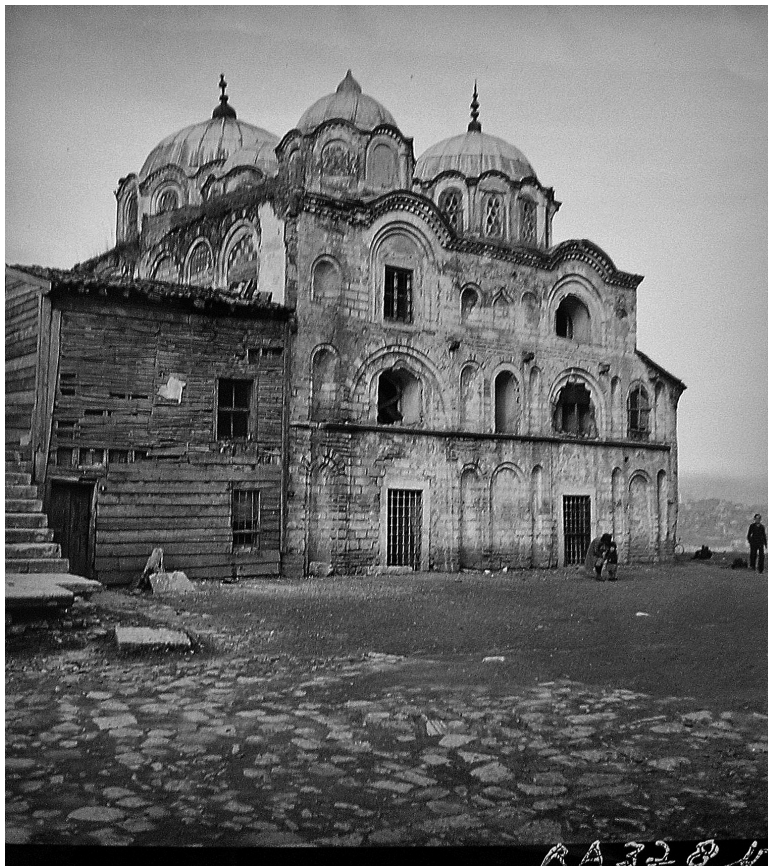


Fig. 10  
Parekklesion, south  
façade (DO, ICFA,  
Artamonoff,  
neg. no. 3284, 1937).

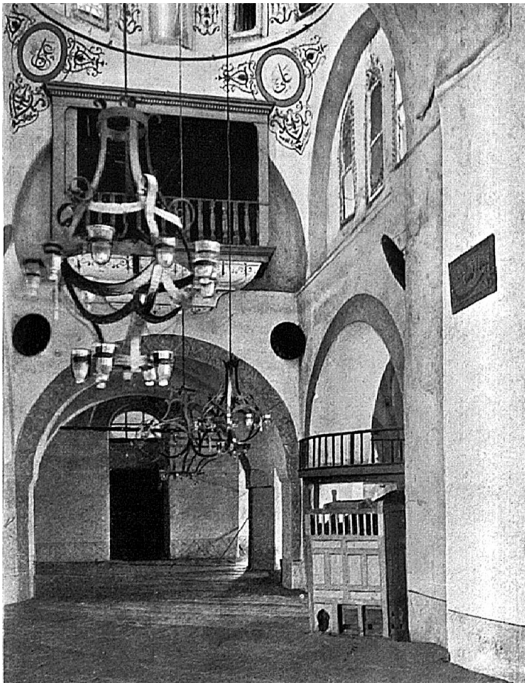


Fig. 11 Fethiye Camii, royal tribune (hünkar mahfili) (van Millingen 1912, plate no. 37).



Fig. 12 Parekklesion, main dome, Byzantine mosaics with the Ottoman engravings (van Millingen 1912, 155).

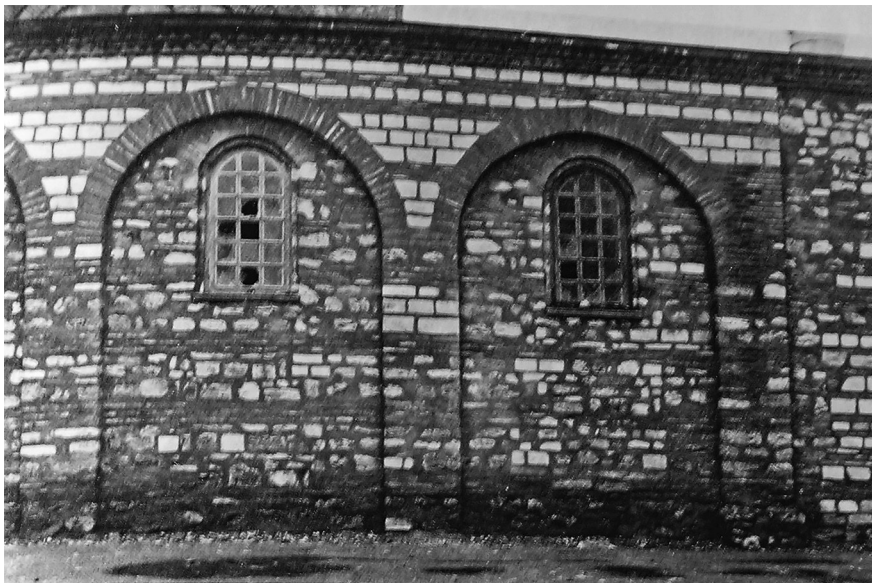


Fig. 13 North façade of the North Annex, 3<sup>rd</sup> and 4<sup>th</sup> bays (Hallensleben 1963–1964, plate no. 69).

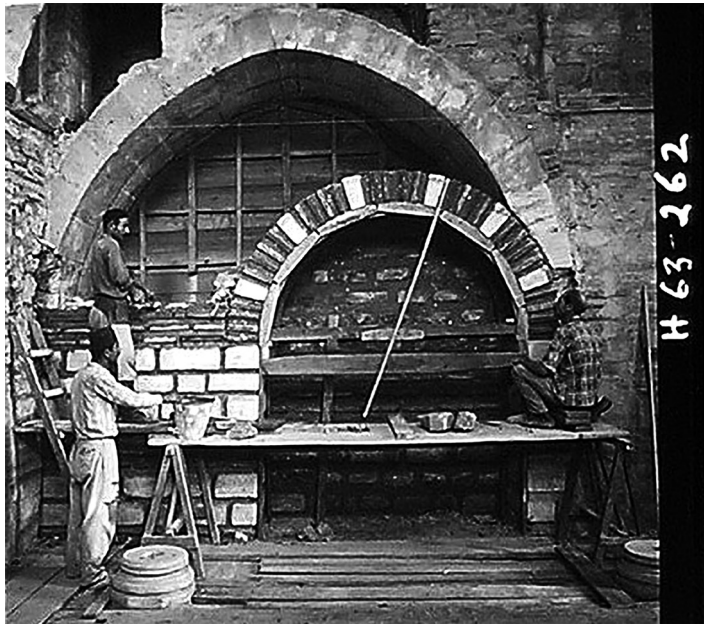


Fig. 14  
The parekklesion, north wall and the column bases in 1963 (DO, ICFA, neg. no. H.63.262).



Fig. 15  
Fethiye Camii, east façade (DAI, neg. no. 6481, beginning of 20<sup>th</sup> century).

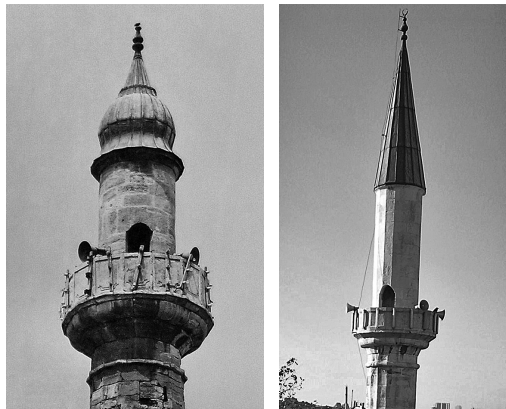


Fig. 16  
Minaret in 1976 and after its reconstruction (DAI, neg. no. R9765, W. Schiele 1976; Esmer 2012, 545).

