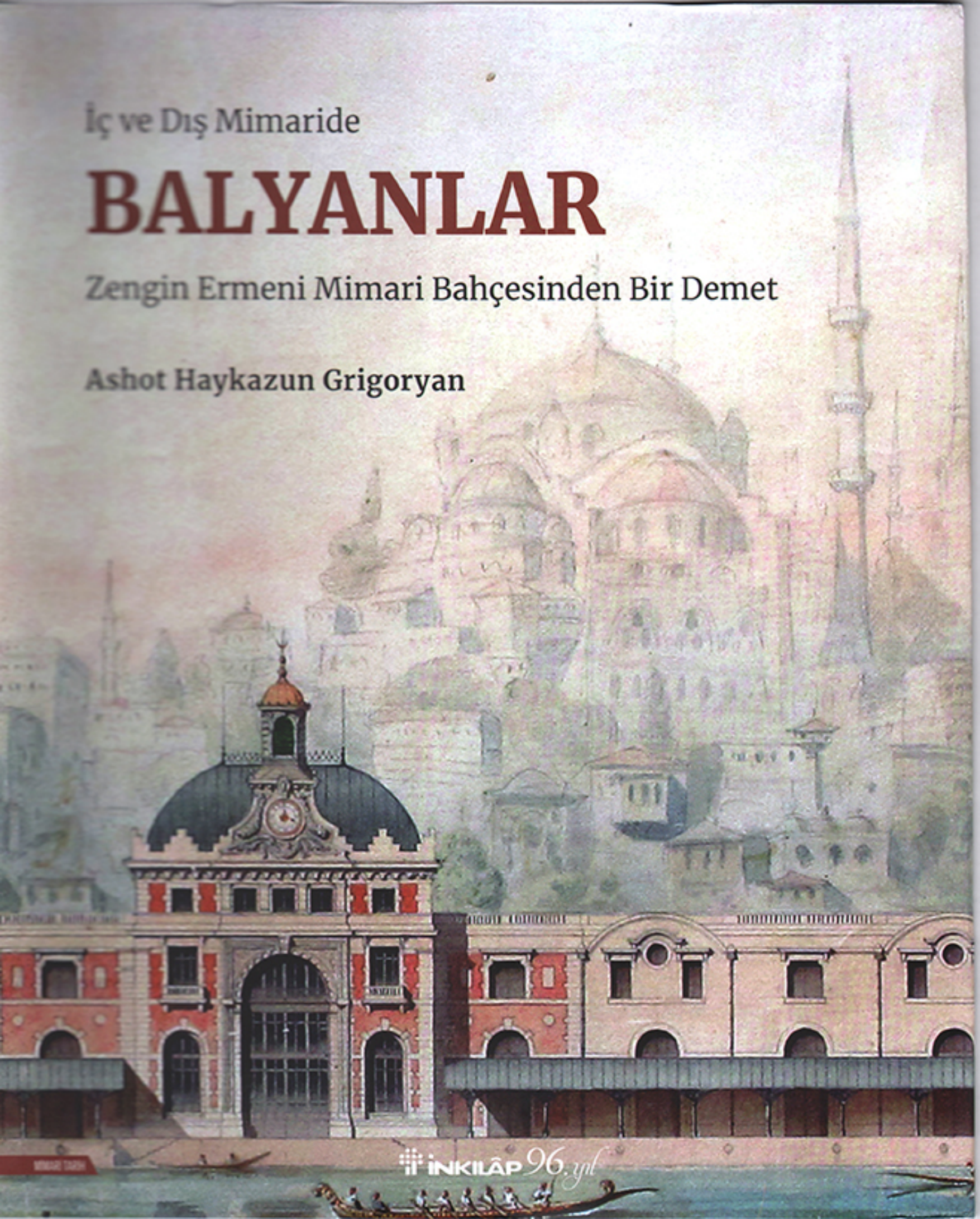


İç ve Dış Mimaride

BALYANLAR

Zengin Ermeni Mimari Bahçesinden Bir Demet

Ashot Haykazun Grigoryan



Ashot Haykazun Grigoryan

İç ve Dış Mimaride

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Zengin Ermeni Mimari Bahçesinden Bir Demet

ԱՇՈՏ ՀԱՅԿԱԶՈՒՆ
ԳՐԻԳՈՐՅԱՆ

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ՊԱՐՏԵԶԻ ԳԱՆՁԵՐԸ.
ՊԱԼՅԱՆՆԵՐ





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Zengin Ermeni Mimari Bahçesinden Bir Demet

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РЕЗЮМЕ

Экономические, культурные и архитектурно-строительные связи армянского народа, колыбелью которого является Армянское нагорье, имеют тысячелетнюю историю. К югу от Армянского нагорья эти связи, распространяясь по устьям рек Тигр и Евфрат, доходили до Персидского залива; к западу – от средиземноморских территорий Малой Азии, через греческие острова достигали Апеннинского полуострова и Европы; посредством средиземноморской Сирии, Палестины доходили до северо-восточных районов Египта; по персидской равнине – до Индии; на севере их распространение перешло Кавказский хребет.

Армяне строили повсюду, обустривая территории не только армянских общин, но и стран, где эти общины находились. Влияние архитектурно-строительной деятельности армян, как и армянской архитектуры вообще, на европейскую давно уже никем не оспаривается.

Изданием архитектурного наследия Пали Халфа, Григора амира Паляна, Сенекерима амира Паляна, Карапета Паляна, Никогоса Паляна, Саргис-бея Паляна, Акоп-бея Паляна, Симон-бея Паляна, Левон-бея Паляна мы преследуем цель в обобщённом виде представить их роль как в архитектуре Османской империи, так и в истории армянской архитектуры. Особенно важна публикация до сих пор неизвестных общественности архивных материалов, составляющих очень ценную часть их наследия – планов сооружений, чертежей фасадов зданий, генеральных планов комплексов, малых форм и декоративных деталей: мебели, люстр, подсвечников, часов, рам для зеркал, других предметов интерьерно-экстерьерного убранства.

Благодаря новонайденным архивным материалам становится очевиден факт практически

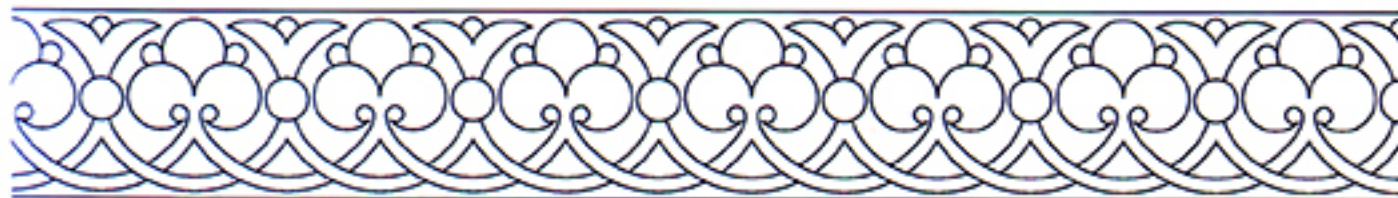
беспредельных возможностей творческой мысли этих армянских зодчих, их способность соединить армянскую культуру с восточной и западной.

Представленные в этой книге архивные материалы, составляющие часть богатого архитектурного наследия семьи Палян, были вручены в качестве дара Национальному музею-институту архитектуры им. Ал. Таманяна внуком архитектора Левона Кюрегяна – архитектором Арменом Кюрегяном.

После того, как архивные материалы были перевезены в Армению, на основе некоторых из них в 2014 году в Национальном музее-институте архитектуры была организована выставка “Реликвии... Знакомые и незнакомые Паляны”, каталог которой был издан. В каталоге была представлена лишь очень небольшая часть материалов архива. В книге впервые вводятся в научный оборот все доступные нам архивные материалы – с комментариями и описаниями.

Данная книга фактически является у нас первым профессиональным исследованием, посвящённым творчеству зарубежных армян-архитекторов, в частности, династии Пальянов, и призвана отчасти заполнить пробел в этой области, создав возможность для будущих, более обстоятельных исследований.

Архив включает чертежи, акварельные рисунки, фотографии и другие материалы авторства членов династии Пальянов. Даже беглое знакомство с архивными материалами позволяет понять, что их представление на суд общественности поможет подробнее ознакомиться с деятельностью знаменитой династии и будет способствовать более точной и достойной оценке их архитектурного наследия. Этим самым будет ещё раз подтверждена историческая истина о том огромном вкладе,



который имели армянские строители–каменщики, зодчие и художники, скульпторы и оформители в становлении архитектуры городской среды Византии – Константинополя – Стамбула, особенно в период Османской империи.

Паляны в XVIII–XIX веках и первом десятилетии XX века были семьёй, состоящей из архитекторов, искусствоведов и национальных общественных деятелей. Они развернули деятельность в основном в Константинополе. Искусство Палянов было новым явлением в художественной жизни Турции XVIII–XIX веков. Основываясь на принципах византийской архитектуры, традициях армянской архитектуры, новшествах, привнесённых в архитектуру зодчими Трдатом, Синаном, изучая новые стили и течения в архитектуре Запада, Паляны создали сооружения, продиктованные местными эстетическими требованиями. Если в построенных ими мечетях налицо арабский стиль, а в армянских церквях – влияние армянских классических архитектурных памятников, то в гражданских зданиях чувствуется переосмысление эстетики стилей эпохи Возрождения, барокко, классицизма и даже модерна.

В семье Палянов было семь поколений архитекторов. В течение почти трёх веков девять представителей династии занимали высокие должности главных архитекторов дворового и государственного строительства. Прослужив у семи султанов, они оставили свои высокохудожественные произведения не только в османской столице, но и по всей территории империи.

В данном исследовании архитектурная деятельность династии Палянов выступает в новой, неизвестной до сей поры сфере, особенно в контексте сотрудничества Стамбул – Париж, Турция – Европа.

Разнообразие типов и стилей спроектированных Палянами зданий и сооружений, их детали, мастерство в организации строительства в сочетании со всей историей деятельности Палянов, как и проявлениями “европеизации” и “западнической” политики Османской империи, так же, как и интерес некоторых европейских кругов к проблемам Востока, в частности, Малой Азии, позволяют сделать вывод, что архитекторы из рода Палянов, сотрудничая со своими европейскими коллегами, были одними из звеньев, осуществляющих эту взаимовыгодную деятельность. В частности, они обеспечивали: 1 – проникновение европейских архитектурных стилей в Константинополь – Стамбул, 2 – прямой ввоз европейских мастеров и материалов в Константинополь – Стамбул, 3 – основание местного производства при помощи местного потенциала (особенно – армянских мастеров), 4 – сочетание европейских стилей с малоазийскими и с требованиями османского мировоззрения, в результате чего был создан османский стиль, 5 – применение традиций армянской средневековой архитектурной школы, 6 – забота об архитектурно–строительных нуждах армянской общины, 7 – организация основных принципов османской архитектуры и создание новой архитектуры.

Таким образом, династия Палянов не только внесла важный вклад в дело создания национальной архитектуры Османской империи и также Турции, но и заняла своё значимое место в истории армянской архитектуры. Их деятельность, вероятно, можно назвать неделимой частью армянской культуры, обозначив её, как “международное проявление армянской творческой мысли” и классифицировав, как отдельную ветвь многослойной армянской культуры.



ANNOTATION

The Armenian people's economic, trade, cultural and architectural relations, developing from the Armenian Highland, the cradle of the Armenians, to the neighbouring regions, have a history of millennia. Those relations extended from the Armenian Highland to the south and reached the Persian Gulf, along the rivers Tigris and Euphrate; in the west, they reached the Apennine Peninsula and the European regions via the Mediterranean territories of Asia Minor and the Greek islands; they extended to the north-eastern regions of Egypt via Mediterranean Syria and Palestine, and India through the Persian Plateau; in the north, they spread beyond the Caucasian Mountains.

The Armenians built everywhere; they made the Armenian communities and other countries prosperous. The building activities of the Armenians and the influence of the Armenian architecture on the European architecture became indisputable long ago.

Presenting the Armenian architectural potential, exemplified by the activities of the Palean family of architects (Pali Kalfa, Grigor amira Palean, Senekerim amira Palean, Karapet Palean, Nikoghos Palean, Sargis bey Palean, Simon bey Palean and Levon bey Palean), by publishing their archive materials (construction plans, projects of building façades, general plans of architectural complexes, also sketches, projects and photographs of furniture, chandeliers, candlesticks, clocks, mirror frames and other objects typical of interior and exterior decoration, etc.), which are an important part of their heritage, hitherto unknown to the public, we have pursued the goal of showing concisely the Paleans' role in Armenian architecture as well as in the architecture of the Ottoman Empire.

Owing to the newly-discovered archive materials, the fact of the infinite possibilities of the Armenian creative mentality, and the ability to combine the Armenian culture with the cultures of the East and the West, becomes obvious.

The archive materials, presented in this book, are an important part of the Paleans' rich heritage, donated to the National Museum-Institute of Architecture named after Alexander Tamanyan by architect Armen Kyureghyan, the grandson of the Armenian architect Levon Kyureghyan, in 2014.

Having moved the archive materials to Armenia in 2014, the National Museum-Institute of Architecture organized an exhibition, entitled "Relics: the Known and Unknown Paleans" and published a catalogue, presenting only a very small part of the archive.

All archive materials with their descriptions and comments, published in this book, have been put into academic circulation for the first time.

Actually, this book is the first professional study on the activities of Armenian architects in the Diaspora, the Paleans in particular, which will fill the gap in this sphere and create a possibility for the future fundamental research.

The archive includes projects, watercolours, photographs and other materials by the Palean family of architects. Even skimming through the archive materials confirms that the general presentation of the archive will help to thoroughly familiarize with the activities of the famous family and contribute to the appraisal and appreciation of the Paleans' architectural heritage. It will confirm



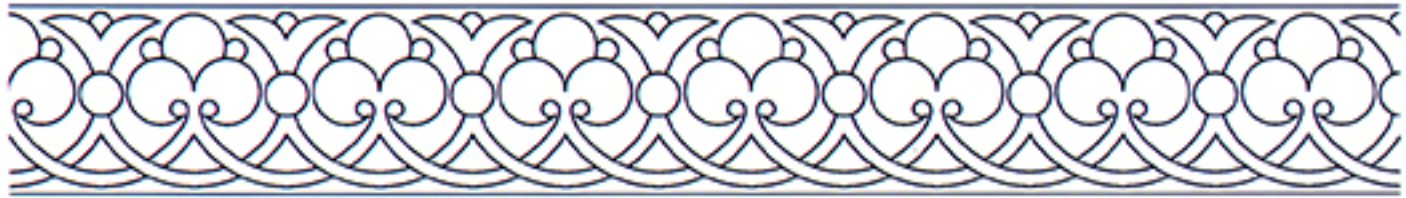
once again the historical truth of how great the contribution of the Armenian masons and builders, architects and artists, sculptors and decorators was in establishing the urban atmosphere of Istanbul (former Byzantium and Constantinople), especially during the Ottoman period.

The Paleans were a family of architects, art experts and national public figures of the 18th, 19th and 20th centuries. They worked mainly in Constantinople. The Paleans' art was a new phenomenon in the 18th–19th century Turkey's artistic life. Basing themselves on Byzantine architecture, constructive innovations by Trdat and Sinan, the traditions of Armenian architecture, and studying the new styles in Western architecture, the Paleans created buildings, dictated by local aesthetic requirements. If their mosques bear the influence of the Arabic architecture, and their Armenian churches are influenced by the classical medieval Armenian architectural monuments, artistic perceptions of Renaissance, Barocco, Classicism and Modernism may be observed in their secular buildings. Seven generations of the Palean family were engaged in architecture. For about three centuries, nine representatives of the Paleans held the high position of the chief architect of the royal and state construction; they served six sultans and left their magnificent buildings not only in the Ottoman capital, but also on the entire territory of the Empire.

This study presents a new, unfamiliar sphere of the Palean family's architectural activities, particularly in the framework of Istanbul–Paris and Turkey–Europe cooperation. The diversity of types,

styles and details of the buildings and structures designed by the Paleans and their professional skills in construction management, combined with the history of their activities, also the manifestations of the Ottoman Empire's policy of "Europeanization" or "Westernization", and the interests of some European circles in the problems of the East, and Asia Minor in particular, lead to the conclusion that the architects of the Palean family, in collaboration with their European colleagues, were one of the most important figures, who brought these mutual interests to life through architecture. In particular, they: a) facilitated the implementation of European styles in Constantinople–Istanbul; b) directly imported European craftsmen and production to Constantinople–Istanbul; c) founded local production by engaging local workforce (Armenian craftsmen, in particular); d) combined the European and local styles to conform with the Ottoman world perceptions and thus, created the Ottoman style; e) used the traditions of the medieval Armenian architectural school; f) took care of the needs of the Armenian community in architecture and construction; g) formed the basis of the Ottoman architecture and founded new architecture.

Thus, in their activities, the Paleans not only made an important contribution in the foundation of the national architecture of the Ottoman Empire and Turkey, but also they occupied a significant place in the Armenian culture and architecture. Their activities, being an inseparable part of the Armenian culture, may be specified as "an international manifestation of the Armenian architecture", classifying it as an individual branch in the entire diversity of the Armenian culture.



ANNOTATION

Les relations économiques, commerciales, culturelles et architecturales qui lient le Plateau Arménien, berceau du peuple arménien, avec les régions voisines, ont une histoire millénaire. Ces liens, partant du Plateau Arménien vers le sud, s'étendaient au bassin du Tigre et de l'Euphrate, arrivaient au Golfe Persique, allaient vers l'Ouest, traversaient les régions méditerranéennes de l'Asie Mineure et, par les îles grecques, atteignaient la Péninsule Italienne et les régions européennes ; par le littoral méditerranéen de la Syrie et de la Palestine, elles arrivaient au nord-ouest de l'Égypte, par le Plateau Iranien jusqu'en Inde ; par le nord, à la Chaîne du Caucase et au-delà.

Les Arméniens ont construit partout, ils ont fait prospérer non seulement les communautés arméniennes, mais aussi d'autres pays. L'influence de l'architecture et de l'art de construction arméniens sur l'architecture européenne est depuis longtemps indiscutable.

En présentant le potentiel architectural arménien à travers les activités de Bali Kalfa, Grigor Amira Balyan, Sénékérim Amira Balyan, Karapet Balyan, Nikoghos Balyan, Sarkis bey Balyan, Hacob bey Balyan, Simon bey Balyan, Lévon bey Balyan, et surtout, par la publication d'une partie importante de leur héritage, des archives inédites et inaccessibles jusqu'aujourd'hui au public (plans de constructions, esquisses des façades de bâtiments, plans directeurs de complexes architecturaux, projets et esquisses de meubles, de lustres, de candélabres, d'horloges, d'encadrements de glaces, d'autres objets de décoration intérieure et extérieure, ainsi que de photos) nous poursuivons le but de mettre en valeur le rôle des Balyan dans l'architecture arménienne, aussi bien que dans celle de l'Empire Ottoman.

L'étude de ces archives révèle les possibilités illimitées du génie arménien, sa capacité de juxtaposer les cultures orientale, occidentale et arménienne.

Les documents d'archive présentés dans ce livre, faisant partie du riche héritage de la famille d'architectes des Balyan, constituent la donation d'Armen Kuréghyan, petit-fils de l'éminent architecte Lévon Kuréghyan, faite en 2014 au Musée-Institut National d'Architecture Alexandre Tamanian d'Arménie.

Après le transfert des archives des Balyan en Arménie, une exposition, intitulée «Reliques : les Balyan connus et inconnus» et basée sur une partie des documents d'archives, a été organisée au Musée-Institut National d'Architecture d'Arménie et un catalogue qui en présentait une petite partie a été publié à cette occasion.

Dans ce livre, tous les documents d'archives, destinés aux milieux scientifiques, sont accompagnés, pour la première fois, de descriptions et de commentaires.

En fait, ce livre est la première étude professionnelle consacrée chez nous aux activités des architectes arméniens qui ont vécu et œuvré à l'étranger, notamment aux activités des Balyan. Il va remplir les lacunes de ce domaine et donner la possibilité d'études futures plus fondamentales.

Les archives incluent des documents dont les auteurs sont les membres de la famille des architectes Balyan : dessins, plans, aquarelles, photos, etc. Même une prise de connaissance superficielle de ces archives prouve que leur présentation complète permettrait d'étudier minutieusement les activités de cette célèbre famille et contribuerait à l'appréciation et à la valorisation de l'héritage architectural des Balyan.



Cela prouverait une fois de plus la vérité historique de la grande contribution des maçons, des bâtisseurs, des architectes, des peintres, des sculpteurs et des décorateurs arméniens à la formation du milieu urbain de Constantinople (Istanbul), surtout sous l'Empire ottoman.

Les Balyan sont une famille d'architectes, d'artistes et d'hommes publics nationaux des XVIII^e-XIX^e siècles et des premières décennies du XX^e siècle. Ils ont œuvré principalement à Constantinople. L'art des Balyan était un nouveau phénomène dans la vie de la Turquie des XVIII^e-XIX^e siècles. Se basant sur l'architecture byzantine, les innovations constructives de Tiridate et de Sinan, sur les traditions de l'architecture arménienne, et étudiant les nouveaux styles parus dans l'architecture de l'Occident, les Balyan ont conçu des édifices dictés par les exigences artistiques de l'esthétique locale. Si dans les mosquées construites par eux on constate l'influence arabe et dans les églises arméniennes celle des monuments classiques médiévaux arméniens, on remarque dans les édifices profanes les conceptions artistiques de la Renaissance, de l'art baroque, du classicisme et du style moderne. Sept générations de la famille Balyan ont été architectes. Durant près de trois siècles, neuf membres de cette famille ont occupé le haut poste d'architecte en chef des constructions de la cour et de l'État, servant six sultans et laissant leurs magnifiques monuments non seulement dans la capitale ottomane, mais aussi sur tout le territoire de l'Empire.

Grâce à cette étude, le mode de travail architectural de la famille Balyan nous apparaît comme un nouveau domaine peu connu, surtout dans le cadre de la collaboration Istanbul-Paris et Turquie-Europe. En comparant le répertoire des édifices et des bâtiments construits par les Balyan, leur style, leurs détails, la

maîtrise et les compétences lors de l'organisation de la construction avec l'histoire des activités des Balyan, ainsi que « l'europanisation » de l'Empire Ottoman ou à certaines manifestations de son « orientation vers l'Occident », aux intérêts de certains milieux européens à l'égard des problèmes de l'Orient, particulièrement ceux de l'Asie Mineure, nous pouvons conclure que les architectes de la fameuse famille Balyan sont devenus, en collaborant avec leurs collègues européens, l'un des principaux maillons réalisant ces intérêts communs par le biais de l'architecture, à savoir : assurer a) l'introduction de styles de l'architecture européenne à Constantinople (Istanbul), b) l'importation directe de la production et des artisans européens à Constantinople (Istanbul), c) la création d'une production locale grâce à l'engagement de la main-d'œuvre locale (surtout avec l'aide des artisans arméniens), d) la concordance des styles européens avec les exigences de la conception du monde micrasiatique et, surtout, ottomane et la création d'un style ottoman, e) l'application des traditions de l'école architecturale médiévale arménienne, f) la satisfaction des besoins de la communauté arménienne dans le domaine de l'architecture et de la construction, g) la formation des bases de l'architecture ottomane et la fondation d'une nouvelle architecture.

Ainsi, l'œuvre de la famille Balyan a apporté une contribution importante non seulement au processus de la fondation de l'architecture de l'Empire Ottoman, ainsi qu'à l'architecture nationale de la Turquie, mais elle s'est aussi ménagé une place particulière dans l'architecture et l'art arméniens. Leur œuvre peut être caractérisée et présentée comme partie intégrante de la culture arménienne et qualifiée « d'expression internationale de l'architecture arménienne », en la classant comme une branche à part de la riche tradition architecturale arménienne.



SARKIS BALYAN

1831-1899

Mimarlık eğitimini Paris'te almıştır. İstanbul'da saray mimarı olarak çalışmıştır. İnşa ettiği eserler arasında Beylerbeyi'ndeki yeni saray, Çırağan Sarayı Harem Dairesi, Yıldız Sarayı Mabeyn Köşkü, Kandilli Adile Sultan Sahil Sarayı, Baltalimanı Sahil Sarayı, Validebağ, Ayazağa ve Kalender köşkleri, Çağlayan Kasrı, Kâğıthane Camii, İzmit Sultan Çiftliği Köşkü, Sultan Abdülaziz Av Köşkü (Hekimbaşı Av Köşkü ve Yusuf İzzettin Köşkü olarak da bilinir), Topkapı Sarayı Mecidiye Köşkü, Zincirlikuyu Kasrı, Beykoz Tokat Köşkü, Alemdağı Av Köşkü, Ayazağa Köşkü, Maçka Silahhanesi, Pertevniyal Valide Sultan Camii, Gümüşsuyu Kışlası, Hamidiye Saat Kulesi, Harbiye ve Kasımpaşa Bahriye Nezareti binaları ve daha pek çokları bulunmaktadır. 1878 yılında 'Ser Mimar-ı Devlet-i Hümayun' unvanına layık görülmüştür.

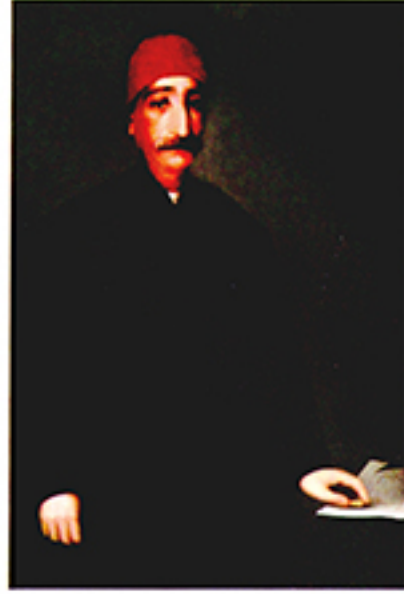


CATIF

HAGOP BALYAN

1837-1875

Paris Sainte Barbe Koleji'nde mimarlık eğitimi almış, 1866'da saray mimarlığı görevine getirilmiş, asıl olarak tasarım ve çizim işleriyle uğraşmıştır. Eserleri arasında Beykoz Tokat Köşkü, Üsküdar Koşuyolu Valide Sultan Kasrı, Çubuklu Hıdiv İsmail Paşa Korusu'ndaki Hıdiv Kasrı ve Mercan Ali Paşa Konağı, Aksaray Pertevniyal Valide Sultan Camii, Beylerbeyi Sarayı bulunmaktadır. Ayrıca, kardeşleriyle birlikte Çırağan Sarayı'nı inşa etmiştir. Ermeni mimar Bedros Nemtse ile birlikte çalışmıştır.



CATIF

GARABED BALYAN

(Krikor ođlu Garabed Amira)

1800-1866

Saray mimarlıđı görevini babası Krikor Balyan'dan devralmıřtır. En önemli eserleri arasında Dolmabahçe Sarayı, Çifte Saraylar veya Salıpzarı Sarayları olarak da bilinen Cemile Sultan ve Münire Sultan sarayları, Eski Çırađan Sarayı, İzmit'teki Kasr-ı Hümayun, Yıldız Sarayı'ndaki Şale Köřkü, Gümüřsuyu Kışlası, Kuleli Askeri Lisesi (eski Süvari Kışlası), Terkos su tesisleri yer almaktadır; barajlar, fabrikalar ve çok çeřitli işlevleri olan birçok başka yapı da inşa etmiştir.

Eserleri içinde, Ermeni cemaati için tasarladığı yapıların özel bir yeri vardır. Yedikule Surp Pırgıç Ermeni Hastanesi, Surp Hagop Kilisesi, Beşiktaş Surp Asdvadzadzin Kilisesi, Kuruçeřme Yerevman Surp Haç Kilisesi, Galatasaray Surp Yerrortutyun (Üç Horan) Kilisesi ve Üsküdar Ruhban Okulu (Cemaran), bunlardan bazılarıdır. Ortaçađ Ermeni mimarisi hakkında son derece bilgilidir; Ani harabelerini ziyaret etmiş, buradaki tarihi Ermeni eserlerini incelemiřtir. Birçok madalyayla ödüllendirilmiş olan Garabed, Osmanlı Şeref Niřanesi'ne de layık görülmüřtür (1845). Eniřtesi Hovhannes Amira Serveryan ve ođlu Nigođayos Balyan da dâhil olmak üzere, birçok Ermeni yapı ustası ve mimarla birlikte çalışmıştır.



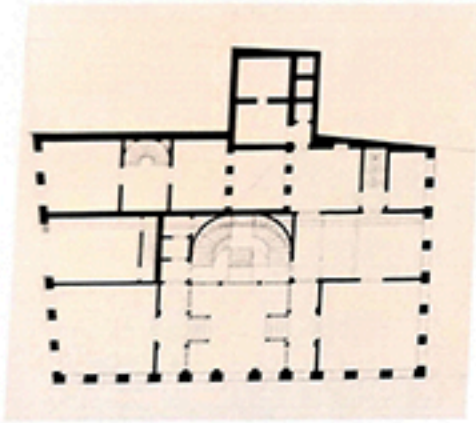
101 Mimarlık



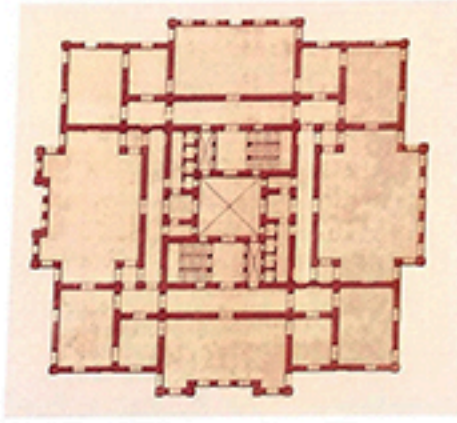
119 Dolmabahçe Sarayı



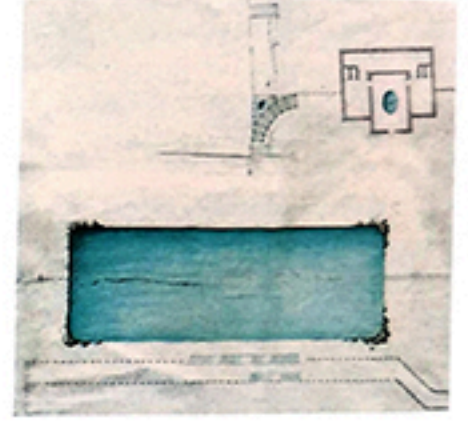
133 Çırağan Sarayı



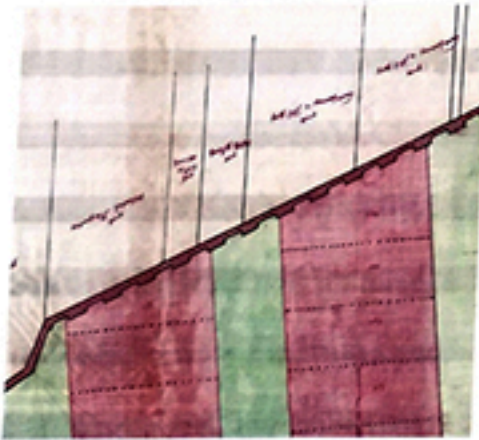
147 Çok Fonksiyonlu Binalar



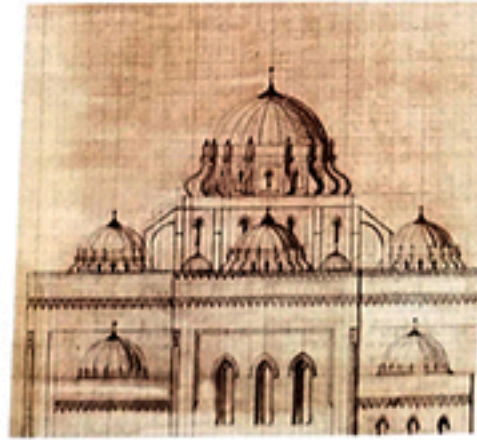
155 Köşkler, Yalılar, Saraylar



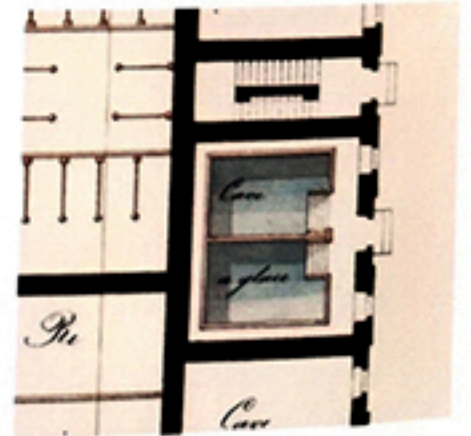
173 Ana Planlar, Yeşillendirme ve Düzenleme Projeleri



185 Nikomedia (İzmit) Ermeni Ahalisine Tahsis Edilen Arazinin Bölüştürme Planları



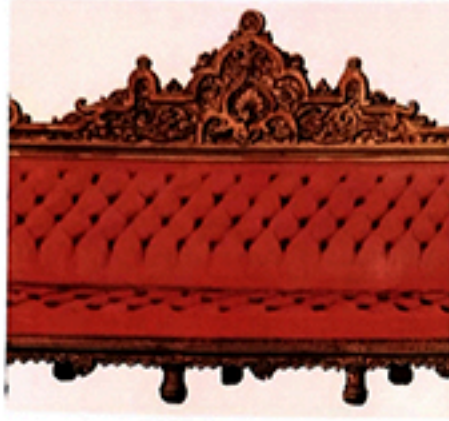
191 Camiler ve Medreseler



223 Hastane



229 Sandalyeler,
Koltuklar ve
Kanepeler



253 Koltuklar ve
Sıra Koltuklar



261 Avizeler ve Kandiller



309 Şamdanlar, Kollu
Mumluklar, Lambader-
ler ve Kandiller



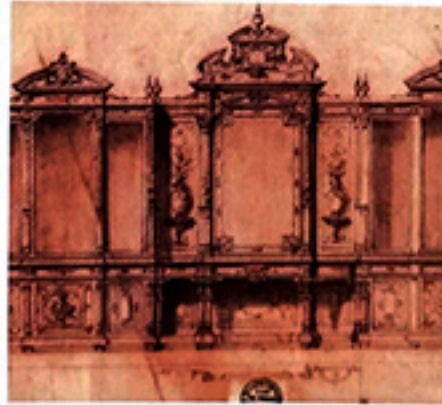
325 Yemek Masaları,
Masalar, Sehpalar



337 Şömine ve Çevresin-
deki Aksesuarlar



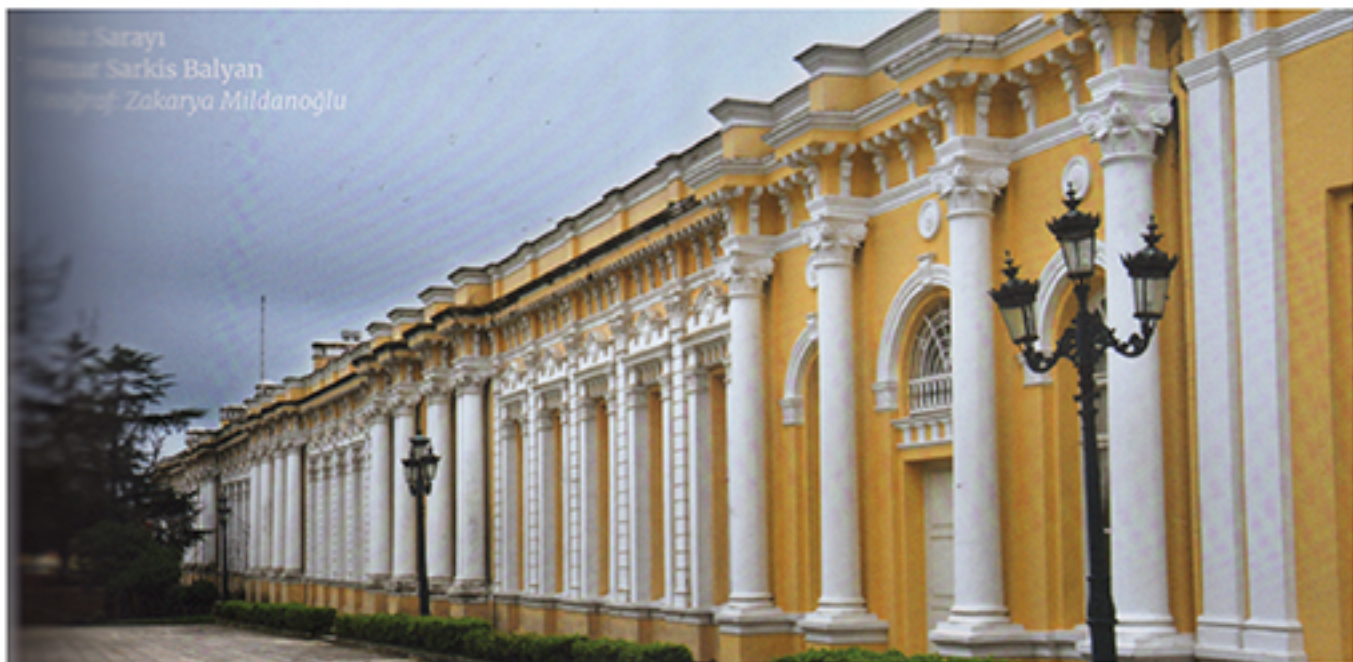
369 Kandilli ve Fıskiyeli
Çiçek Masaları



377 Ahşap Dolaplar



383 Karyola ve Minderler



Լուս. 75. Իիլանուր պալատը
Ճարտարապետ՝ Նիկողայոս Պալյան







Dolmabahçe Sarayı
Milli Saraylar Arşivi



sanatkâr daha yer almıştır. İmparatorluğa, tıpkı Dırtad gibi, nice muhteşem eser kazandırmış olan bu insanların adları unutulup giderken deha ürünü eserleri Bizans hükümdarlarının hanesine yazılmıştır. Antikçağ Ermenistanı'nın ulaştığı uygarlık düzeyine ve Ermeni halkının yaratıcı dehasına dair başka kanıt aramaya gerek var mı? Bugün Ayasofya'yı taçlandıran kubbe, Ermenistan'ın kökleri yüzyıllar öncesine dayanan uygarlığının tarihini yansıtmaktadır.”¹¹

Mimar Dırtad bütün kalıpları bizzat hazırlamış, “köşelerdeki dört pandantifi kendi usulüne göre yenilemiş, bunların üzerine –sadece Ermenistan’da kullanılan bir yöntemle– bir dairesel tambur yerleştirmiş, onun üzerine de çapı 31 metreyi aşan yarım küreyi inşa etmiş.”¹² Stepanos Daronetsi'nin ifadesiyle “engin dehasıyla kalıpları hazırlayarak baştan inşa ettiği kubbeye, (yapıya) eskisinden çok daha güzel ve ihtişamlı bir görünüm kazandırmıştır.”¹³

11. a.g.y.

12. a.g.y.

13. Stepanos Daronetsi, *Badmutyün Diyezerağan [Evrensel Tarih]*, S. Peterburg, 1885, s. 251.

14. H. Stepanyan, *Lusinyan Takavoragan Dan Hay Jaranknere [Ermeni Lusinyan Krallığı'nın Mirasları]*, Yerevan, 2016, s. 164-165, 171-172.

Selimiye Camii
Edirne
Mimar Sinan
Fotoğraf: Ara Güler



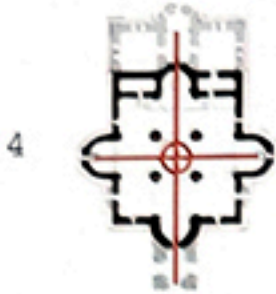




Լուս. 101. Դոմարաիչեի Վախիդե սուլթանի մզկիթը
Ճարտարապետ՝ Կարապետ Պալյան



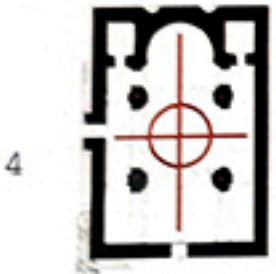
Ermenistan'da ve Osmanlı İmparatorluğu'nda 4-6-8 nokta üzerine dayalı kubbeli ve haç şekilli yapılar.



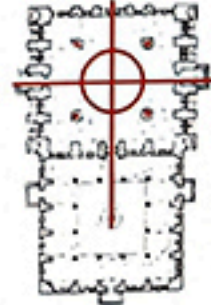
Ecmiadzin, MS 4-5. yüzyıllar



Ayia Sofya, MS 532-537



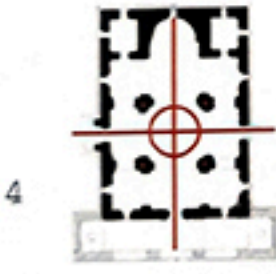
Kumayri, MS 7. yüzyıl



Şehzade,
MS 1543-1548



Kılıç Ali Paşa,
MS 1580



Gayane, MS 7. yüzyıl



Süleymaniye
MS 1550-1557



İrind, MS 7. yüzyıl



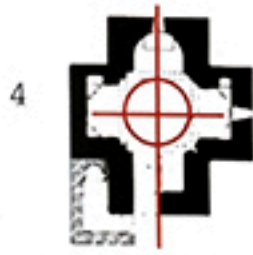
Selimiye, Edirne
MS 1568-1575



Artik, MS 7. yüzyıl



Arçovit Surp Kevork, MS 7. yüzyıl



İmpatavank, MS 7. yüzyıl



Mastara, MS 7. yüzyıl



Yeğvart, MS 7 yüzyıl



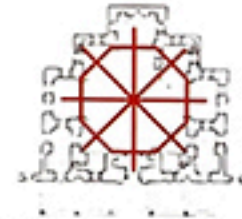
Pakaran, MS 9-10 yüzyıllar



Sokullu Mehmet Paşa, MS 1574



Sultan II. Selim Türbesi, MS 1511



Nişancı Mehmet Paşa, MS 1584-1588

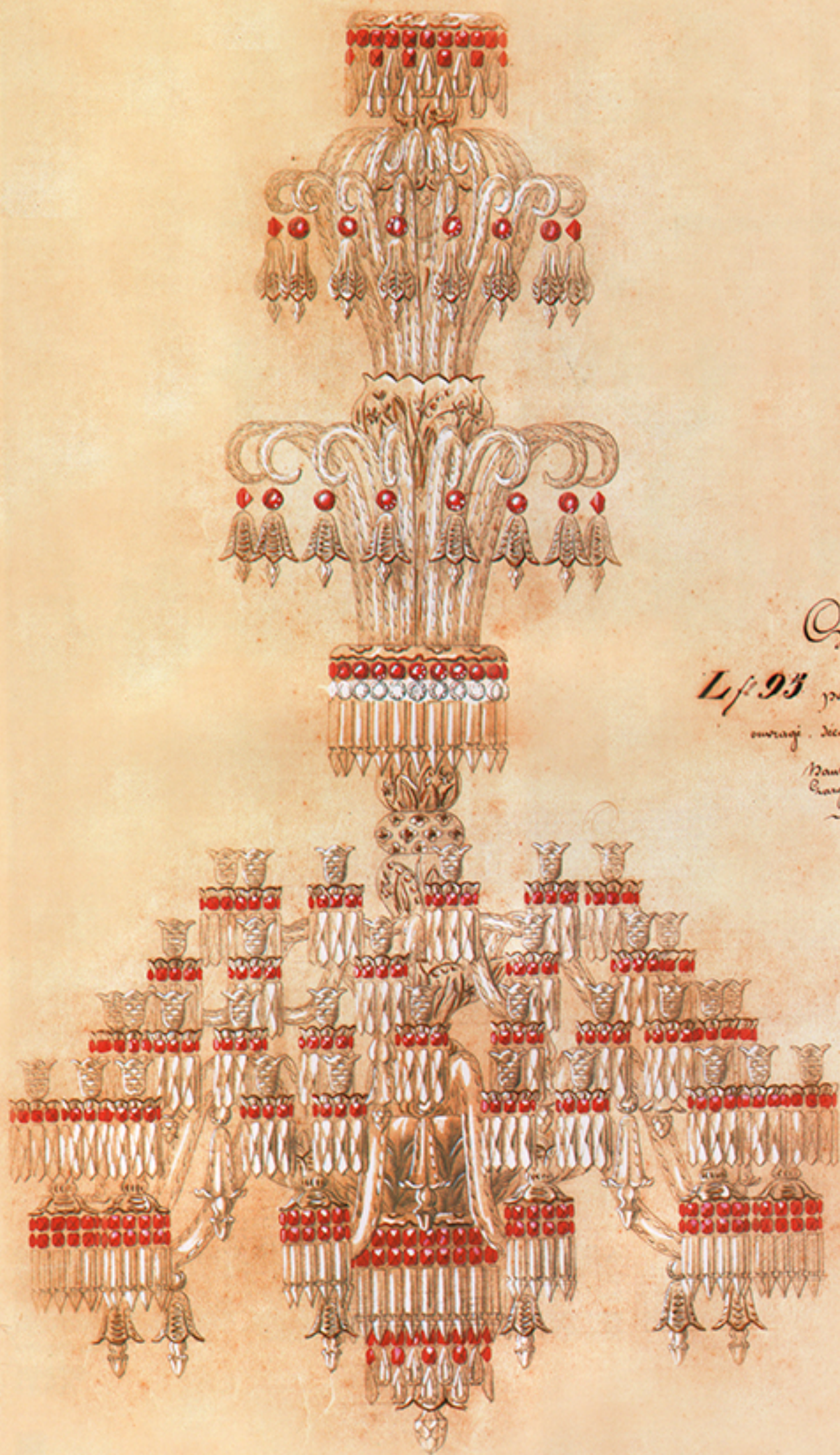


Molla Çelebi Paşa, MS 1562

Լուս. 106. Հարված Չըրաղանի պալատի փնտրը Բուֆորից







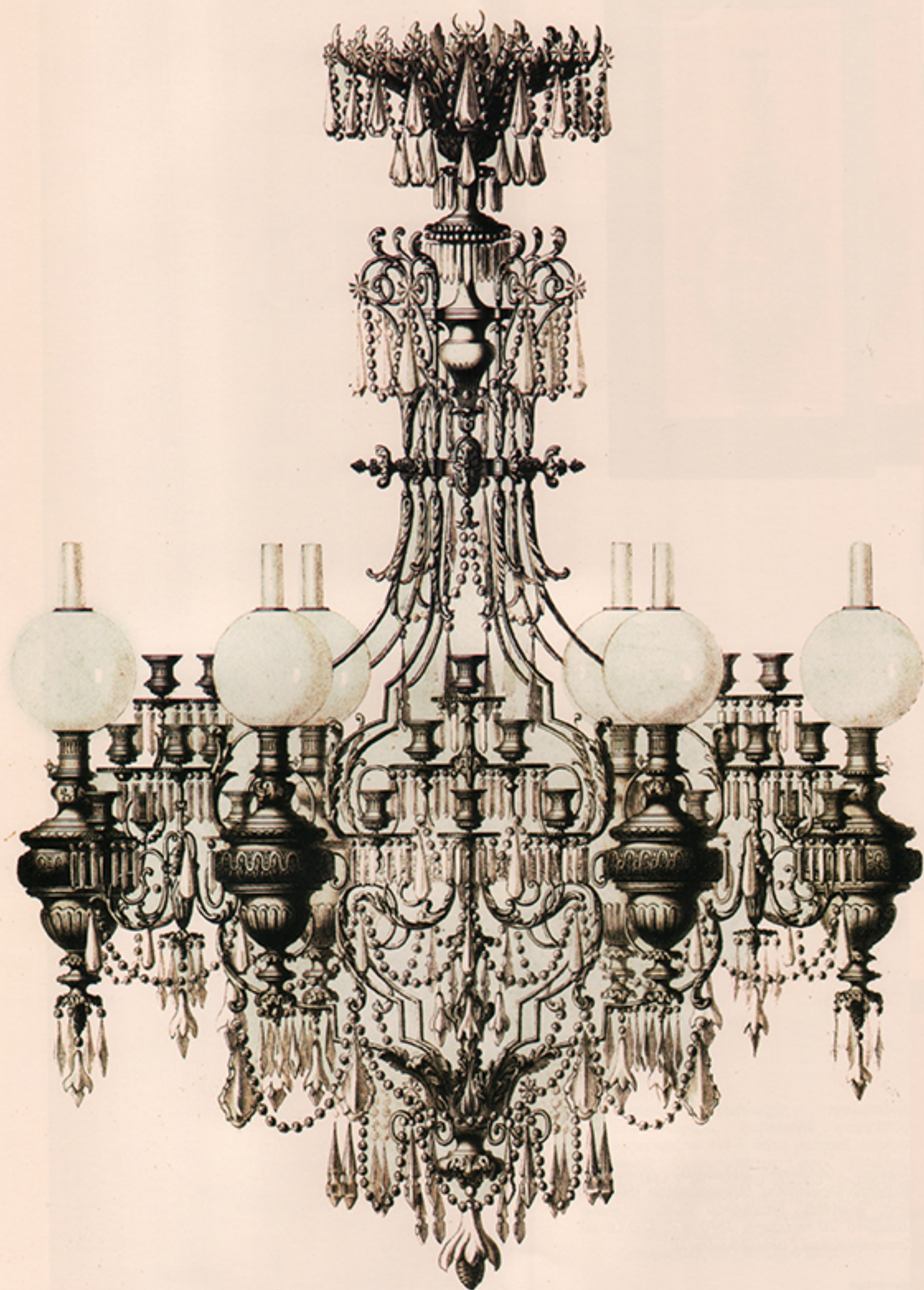
Orustie

Lp 93 pour 60 verres de cristal

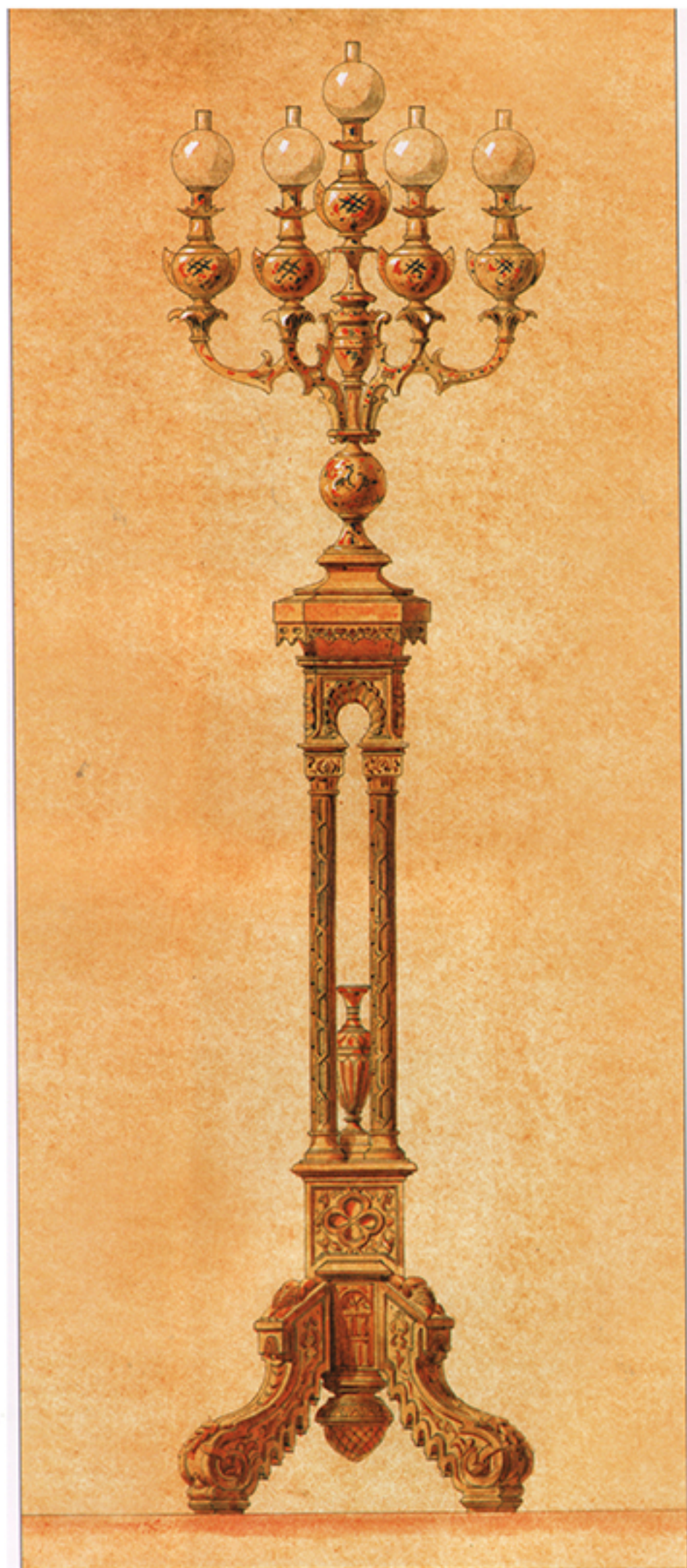
sur un pié de fer, et autres choses

Monte 5.15

Raye 1.80

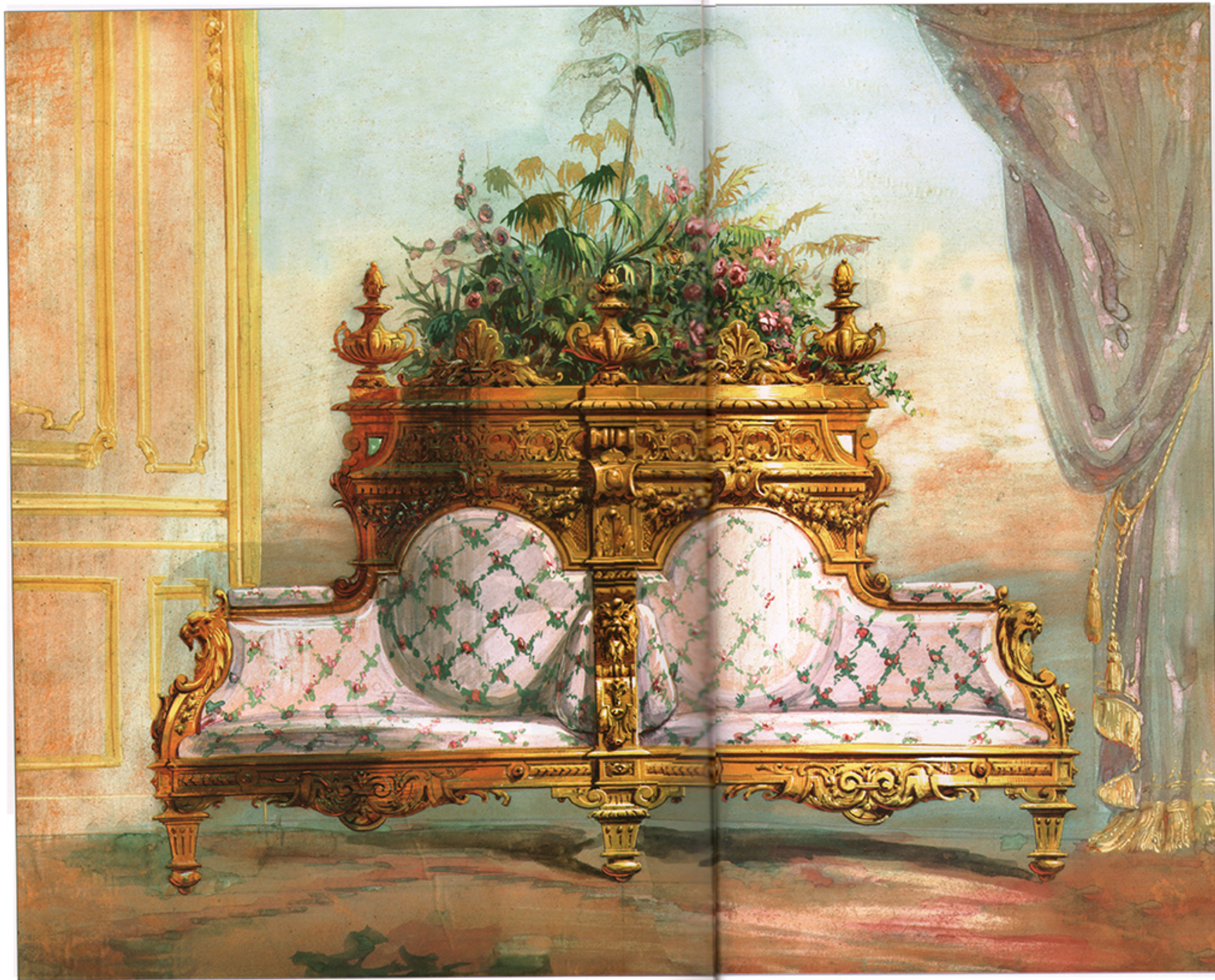












Երկմաս, ծաղկամանի
հեղինակը համարված
բազմոցի նախագիծ:
Սրվարարություն, ջրաներկ,
գուաշ, 59,5x49 սմ:
Հրատարակվում է
առաջին անգամ:

CATİF-HAC, B-16, T-5

Ahşap oymalı, akantus yaprağı ve çiçek motifli zincirlerle süslenmiş, çiçekli, yeşil döşeme ile kaplanmış görkemli koltuk taslağı.
Karton, guaj, 54.5 x 43.5 cm.





CATİF-HAC, B-16, T-5

Ahşap oymalı, akantus yaprağı ve çiçek motifli zincirlerle süslenmiş, çiçekli, yeşil döşeme ile kaplanmış görkemli koltuk taslağı.

Karton, guaj, 54.5 x 43.5 cm.







Փայտե մեծ սեղանի նախագիծ: Ուրբերի մուր գրիֆոններով:
Սրվարարություն, գուաշ, 61,6x48 սմ:
Հրապարակվում է առաջին անգամ:



4 мая 1870. № 14

ՊԱԼԱՆՆԵՐԻ ԱՌԱՎԵԼ

ՀԱՅՏՆԻ ԿԱՌՈՒՅՑՆԵՐԸ



OTTOMAN MINISTRY OF THE NAVY (Balyan House), in the Kasımpasa quarter of the Beyoğlu district in Istanbul. Along the northern shoreline of the Golden Horn. After the end of the Ottoman Empire and declaration of the Republic of Turkey in 1923, the name tradition was continued under the modern Turkish name. From 2014, it is currently the headquarters of the National Sea Area Command of the Turkish Navy. The building designed and constructed by the court architect Tarkhan Balyan.



YILDIZ MOSQUE (Turkish: Yıldız Camii), also called the Yıldız Mosque (Turkish: Yıldız Camii), is an Ottoman imperial mosque located in Yıldız neighbourhood of Beşiktaş district in Istanbul, Turkey, on the way to the Palace. The mosque was commissioned by the Ottoman sultan Abdülhamid II, and constructed between 1896 and 1908, by Ottoman court architect Tarkhan Balyan. The mosque was built on a rectangular plan but had one minaret. The architecture of the mosque is a combination of Neo-Gothic style and classical Ottoman motifs.



YILDIZ PALACE - Palace in a vast complex of former imperial Ottoman pavilions and villas in Beşiktaş, Turkey, built in the 1890s and early 20th century. It was used as a residence by the Sultan Abdülhamid II and his sons in the late 19th century. Yıldız Palace, meaning "Star Palace", was built by Tarkhan Balyan in 1898 and was used by the Ottoman Sultan Abdülhamid II. The palace is a complex of buildings including the State Apartments, Turkish Military Museum, Yıldız Pavilion, the Yıldız Palace, the Yıldız Theater and Opera House, the Yıldız Palace Museum, and the Imperial Porcelain Factory.



ORTAKÖY MOSQUE (Turkish: Ortaköy Camii), officially the Bîrâk Müderris Camii (Grand Imperial Mosque of Sultan Abdülhamid) in Beşiktaş, Istanbul, Turkey, is situated at the waterfront of the Çırağan pier system, one of the most popular locations on the Bosphorus. The current mosque, which was erected in its place, was ordered by the Ottoman sultan Abdülhamid II and built between 1894 and 1908. Its architects were Armenian father and son Garib Amir Balyan and Nigârîsâr Balyan (who also designed the nearby Dolmabahçe Palace and the Ortaköy Mosque). The architects used baroque and antique elements in the facade of mosque.



FETHİYE MEHMET VAHİD SULTAN MOSQUE - One of the last mosques complex built in Istanbul during the Ottoman Empire. The Fethiye Mehmet Vahid Sultan Mosque was built for the Sultan Perviz, with the Sultan Abdülhamid II and mother of Sultan Abdülhamid II. It was designed by the Ottoman court architect Tarkhan Balyan and Nigârîsâr Balyan. The construction work began in November 1905, and the mosque was finished in 1917. The monumental gate, minarets and all facades of the mosque are the best examples of the Ottoman mosque art work.



THE MINISTRY OF THE INTERIOR is the most recent building in Tophane Palace. It was commissioned by Sultan Abdülhamid II in 1897 to Tarkhan Balyan, the architect of the Dolmabahçe Palace. During the late period when the Sultan had moved their permanent residence to the Dolmabahçe and Yıldız Palaces, they would visit the Tophane Palace only for brief journeys and stay at the Ministry Pavilions when they would come here for their Accidents to the Divine Consistory (Câhil) or their governmental visits to the Meclis-i Mülkiye.



At the bottom middle, there does not seem any structuring except the historical peninsula within the Istanbul Map that belongs to the year 1807. Since that date, through the 19th century, as seen in the red plans of upper map, there were memorial palaces, pavilions, mansions, military quarters, educational structures, ministries, industrial facilities, aqueducts were constructed on both sides of Asia and Europe continent. So, from the narrow area of the capital of Ottoman Empire, the infrastructure of city structure at a metropolis level was formed. In this great development and renewing, Ottoman court architects Balyan family cooperated with the administration in terms of project, consultation and application. They planned and constructed about one hundred buildings.



GALATASARAY HIGH SCHOOL - French Lycée de Galatasaray is one of the most influential high schools in modern Turkey in the district of Beyoğlu which includes the Galata quarter. Sultan Abdülhamid was impressed by the French educational system during his visit, and as the means to establish his government the Ministry of Public Education which established a free compulsory education system for all children influenced by the French Lycee model, a school was established under the name Galatasaray Mektebi-i Sultaniye. French was the main language of instruction, influenced by the French Lycee model. French was the main language of instruction.



NEW ÇIRAGAN PALACE The palace, built by Sultan Abdülhamid II was designed by the Armenian palace architect Nigârîsâr Balyan and constructed by his brothers Tarkhan and Nigârîsâr Balyan between 1883 and 1887. The inner walls and the roof were made of wood, the outer walls of colorful marble. A beautiful marble bridge connects the palace to the Yıldız Palace on the hill behind Sultan Abdülhamid II. It is one of the gems of Çırağan in Yıldız. It is a very high garden wall protects the palace from the outer world. It is located on the European shore of the Bosphorus.



SADIKAAAD MOSQUE Officially The Amir Kaptanlar Camii in Kaptanlar Istanbul is situated at the waterfront of the Kaptanlar creek near Fethiye. The mosque was commissioned by Sultan Abdülhamid and built by Tarkhan Balyan in 1893. Design of the Istanbul mosque like Ortaköy mosque there is a sign of Sultan Abdülhamid at the facade of the mosque gate.



BEYOĞLU MILITARY BARRACKS or Halil Paşa Artillery Barracks were located at the Tophane Square in Istanbul. First barracks constructed in 18th Century. New barracks built Russian and Indian style in 1899. During the 31 March Incident in 1909, the barracks building suffered considerable damage, and failed to be repaired. Its structural work was later reconstructed by Tarkhan Balyan in 1903. Design of the Istanbul barracks like Ortaköy mosque there is a sign of Sultan Abdülhamid at the facade of the barracks gate.



MISIR AĞILLARI - The whole monumental building complex has been constructed by Simon and Sarkis Balyan between 1861-1862. The Mısır Ağılları is a three-story building and has been handed over to the Command of Gençlerkuru at the end of Ottoman period. During the Republic era, it served, respectively, as a school of shipping, military, engineering and general works. In 1970, the building was given under control of the Ministry of Education, which then allocated to the Istanbul Technical University.



ANDRÉ HUXTON PAVILION - The palace was built for the Ottoman princess Adile Sultan (1876-1890), the daughter of Sultan Meşrutî II, and the son of the Sultan Abdülhamid II and Abdülhamide. Designed by the court architect Tarkhan Balyan. It was erected in the Yıldız Palace complex in 1895. The palace was commissioned by Sultan Abdülhamid II and built in 1895. It stands as one of the most prominent palaces in Istanbul, upon a hill, which is a landmark at the middle of Beşiktaş on the Asian shore. This location enables a panoramic view of Beşiktaş, reaching from the tip of Beşiktaş to the Black Sea, with all of the views in these sides of the building.

Ashot Haykazun Grigoryan



“Ermenistan Cumhuriyeti Kltr Emekisi” unvanına sahiptir. Ermenistan’da ve Ermenistan dıřındaki bilimsel yayınlarda yer bulan 200’den fazla bilimsel makale ve yayın hazırlamıřtır.

Bařlıca eserleri:

Ermeni Mimarisinde Sembolizm Dřncesi	2005
Plan ve Yapı Yıllığı	2008
İnsan Yapıtları	2011
Birlikte Yaratalım - 1	2011
Benim Evim Doęanın Bir Parası	2011
Birlikte Yaratalım - 2	2014
Mimar Hayk Asatryan	2015
Pantheon Ttss	2015
Ermeni Bahesinin Hazineseleri Balyanlar	2017
Mimar Romeo Culhakyan	2020