



CULTURAL HERITAGE AND ISTANBUL



In order to introduce to the world the cultural and natural assets with universal values that are accepted as the common heritage of all humanity, to create awareness in the society to protect the said universal heritage and to ensure the necessary cooperation for the survival of cultural and natural values that have been damaged or destroyed for various reasons, the “Convention Concerning the Protection of the World Cultural and Natural Heritage” was adopted on 16 November 1972 within the scope of the 17th General Conference of UNESCO held in Paris between 17 October and 21 November 1972. This Convention, which we were deemed appropriate to participate in with Law No. 2658 dated 14.04.1982, was approved by the Council of Ministers Decision No. 8/4788 dated 23.05.1982 and published in the Official Gazette No. 17959 dated 14.02.1983. “World Heritage” status is granted to natural formations, monuments and sites that are of international importance and therefore worthy of appreciation and protection. Following a series of procedures that begin with the application of member states that accept the convention to UNESCO and are completed after the evaluation of applications by experts from the International Council on Monuments and Sites (ICOMOS) and the International Union for Conservation of Nature and Natural Resources (IUCN), candidate assets gain this status in accordance with the decision of the World Heritage Committee.

One of our 19 assets on the UNESCO World Heritage List is the “Historic Areas of Istanbul”, which was accepted in 1985.

Istanbul was included in the UNESCO World Heritage List in 1985 as 4 regions. These include; the Sultanahmet Urban Archaeological Site, which includes the Hippodrome, Hagia Sophia, Hagia Irene, Little Hagia Sophia Mosque and Topkapı Palace; the Süleymaniye Conservation Area, which includes the Süleymaniye Mosque and its surroundings; the Zeyrek Conservation Area, which includes the Zeyrek Mosque and its surroundings; and the Istanbul Land Walls Conservation Area.

İstanbul Surları



The walls surrounding Istanbul were built starting from the 7th century and were rebuilt and demolished four times. The last construction was after 408. During the reign of Theodosius II (408-450), the walls of Istanbul extended from Sarayburnu along the Golden Horn to Ayvansaray on this side and along the Marmara coast to Yedikule, from Yedikule to Topkapı, from Topkapı to Ayvansaray. The length of the walls is 22 km. The Golden Horn walls are

5.5 km, the land walls are 6.5 km, and the Marmara Walls are 9 km. The land walls consist of three sections: Moat, outer wall, inner wall. The moats are now agricultural areas. Adjacent to the walls and at 50 m intervals, there are 96 towers on the land walls side, many of which have collapsed and cracked. These towers are mostly square-planned and 25 meters high, protruding 10 meters from the city walls extending from one end to the other..

Haliç



The Golden Horn (or Golden Horn as Westerners call it) is a bay of Istanbul. The literal meaning of the Golden Horn is the bay at the mouth of the river. According to Greek legend, the Megarians gave the name Golden Horn to their king Beyaz's mother Keroessa. Colonization also began here during the Byzantine period. It was also the maritime center of the Byzantine

Empire. The walls extending along the coast were built to protect the city from a naval fleet attack. At the entrance of the Golden Horn, there was a wide chain extending from the city across to the northeastern end of the old Galata Tower to prevent unwanted ships from entering. This tower was extensively destroyed by the Latin crusaders during the 4th Crusade in 1204. However, the Genoese built a new tower next to it. This tower is called the famous Galata Tower 1348 Christea Turris (Tower of Christ). It was a region where a dense Bektashi population lived during the Ottoman period. Many Bektashi lodges such as the Karaağaç lodge, Karyağdı Baba lodge, Giresunlu lodge were in this region.

Topkapı Sarayı



Topkapı Palace is the oldest and largest palace in Istanbul that has survived to the present day. Its location is the acropolis hill, which overlooks the Golden Horn, the Bosphorus and the Sea of Marmara and is known to be the first place Istanbul was founded. It is a complex with 700,000 m² of private land, surrounded by 5 km of walls at the far end of the historical Istanbul triangle peninsula. Resembling a small city rather than a palace with this feature, Topkapı

Palace has been used for over 500 years. Later, when the sultan moved to the newly built Dolmabahçe Palace, the palace was left neglected for a long time. The palace regained its former glory thanks to the restoration carried out during the Republic Period. The palace, which is currently used as a museum, exhibits belongings belonging to the sultan. Among the most valuable pieces of the museum collection are Muhammad's cloak, tooth, footprint and sword. These objects were brought from Cairo during the reign of Yavuz Sultan Selim. Another valuable piece is the world-famous Spoonmaker's Diamond. The Topkapı Dagger is another valuable item on display in the museum.

Galata Kulesi



It is a tower built in 528 in the Galata district of Beyoğlu, Istanbul. The city can be viewed panoramically from the tower. It was built by the Byzantine emperor Anastasius. Later, the tower, which was largely destroyed by the 4th Crusade in 1204, was rebuilt by the Genoese as the Tower of Jesus in 1348 as an addition to the Galata Walls. It is observed that the first three floors of the Galata Tower bear Genoese traces, while the following floors bear Ottoman traces. The 16-line eulogy in the inscription at the entrance to the tower was written for

Mahmud II due to the restoration carried out during the reign of Mahmud II. The Galata Tower was included in the UNESCO World Heritage Temporary List, the World Heritage Temporary List in Turkey in 2013, with the file titled “Castles and Walled Settlements on the Genoese Trade Route from the Mediterranean to the Black Sea”, which also includes the Galata Tower. Galata Square, one of the most vibrant places today, is also next to the tower.

Taksim Meydanı



The Taksim district and square were given their name because it was the place where water carriers distributed water to the public during the Ottoman Empire. Before becoming a square, the district, which was a narrow area lined with old houses, took on its current appearance over time after it was turned into a square and expanded. The Republic Monument and its surroundings in the middle

of the square are used as a ceremonial area today and serve as a meeting place. A nostalgic tram runs from the beginning of the square to the Tünel. The Republic Monument, which has become the symbol of Taksim Square, was built by Italian sculptor Pietro Canonica and placed in its place in 1928. The construction of the monument took 2.5 years and the monument was made using stone and bronze. It is the first statue from the Republic period monuments to depict Atatürk and the new order with a figurative narrative.

Ayasofya Camii



Hagia Sophia (meaning: "Holy Wisdom"; Greek: Ἀγία Σοφία, romanized: *Agía Sofia*), formerly known as the Church of the Holy Wisdom and the Hagia Sophia Museum,[4][5] officially known as the Ayasofya-i Kebîr Câmî-i Şerifi (Great Holy Mosque of Hagia Sophia),[4][5] is a mosque and former basilica, cathedral and

museum in Istanbul. It was a basilica-plan patriarchal cathedral built by the Byzantine Emperor Justinian I between 532 and 537 in the old city center of Istanbul on the historical peninsula. It was converted into a mosque by Mehmed II after the conquest of Istanbul by the Ottomans in 1453. It was taken into renovation work with the decree issued by Mustafa Kemal Atatürk in 1934, and in 1947, it was decided to be converted into a museum by the decision of the Council of Ministers, and excavation and renovation work was started, and it served as a museum from 1947 to 2020. In 2020, its museum status was canceled and it was given the status of a mosque. Hagia Sophia is a domed basilica type structure that combines a central plan in terms of architecture, and is considered an important turning point in the history of architecture with its dome

transition and carrier system features. It is both symbolic and axis-like for Christians. Besides, it is a touristic and spiritual center of attraction.

The word “Hagia” in the name Hagia Sophia means “holy”. The word “Sophia” comes from the Greek word sophos, meaning “wisdom”. Therefore, the name “Hagia Sophia” means “Holy Wisdom” or “Divine Wisdom” in reference to Jesus of Nazareth and is considered one of the three attributes of God in Christian theology.[7][8] It is stated that approximately 10,000 workers worked in the construction of Hagia Sophia, which was directed by Isidoros of Miletus and Anthemius of Tralles, and that Emperor Justinian I spent a great fortune on this work. One of the characteristics of this very old building is that some of the columns, doors and stones used in its construction were brought from older structures and temples.

During the Byzantine Empire, Hagia Sophia had a great wealth of “holy relics”. One of these relics was the 15-meter-high silver iconostasis.[16] The church of the Patriarch of Constantinople and the center of the Eastern Orthodox Church for 1000 years, Hagia Sophia witnessed the excommunication of Patriarch Michael I by Pope Leo IX in 1054, an event generally considered the beginning of the “Schisma”, or the separation of the Eastern and Western churches, one of the most important events in Christian history. After the church was converted into a mosque by the Ottoman Sultan Mehmed II in 1453, the mosaics containing human figures were not destroyed (those that did not were left as they were), they were only covered with a thin plaster, and the mosaics, which remained under plaster for centuries, were thus saved from natural and artificial destruction. When the mosque was converted into a museum, some of the plaster was removed and the mosaics were brought to light again. The Hagia Sophia building seen today is also known as the “Third Hagia Sophia” because it is actually the third church built on the same site. The first two churches were destroyed during the rebellions. The central dome of Hagia Sophia, the largest dome of its time, collapsed once during the Byzantine period (on May 7, 558),[17][18] but has not collapsed since the Ottoman chief architect Mimar Sinan added buttresses to the building.

Sultanahmet Camii



Sultan Ahmet Mosque or Sultanahmet Mosque was built by the architect Sedefkar Mehmed Ağa on the historical peninsula in Istanbul by the Ottoman Sultan Ahmed I between 1609-1617. The mosque is called the "Blue Mosque" by Europeans because it is decorated with blue, green and white İznik tiles and the interior of its half domes and large dome is decorated with mostly

blue hand-drawn works. Hagia Sophia was converted from a mosque to a museum in 1935. With its conversion in 1935, it became the main mosque of Istanbul.

In fact, together with the Sultanahmet Mosque complex, it is one of the largest works in Istanbul. This complex consists of a mosque, madrasahs, sultan's mansion, arasta, shops, bathhouse, fountain, fountains, tomb, hospital, primary school, soup kitchen and rental rooms. Some of these structures have not survived to the present day.

The most important aspect of the structure that is remarkable in terms of architecture and art is that it is decorated with more than 20,000 Iznik tiles. Traditional plant motifs in yellow and blue tones were used in the decorations of these tiles, making the structure more than just a place of worship. The prayer room section of the mosque is 64 x 72 meters in size. The diameter of its central dome, which is 43 meters high, is 23.5 meters. The interior of the mosque is illuminated with more than 200 colored glasses. Its writings were written by Seyyid Kasım Gubarî from Diyarbakır. It forms a complex with the surrounding structures and Sultanahmet is the first mosque in Turkey with six minarets.

Kız Kulesi



After the naval victory at Kyzikos, in 408 BC, the Athenian general Alcibiadis probably built a special station for ships coming from the Black Sea on a small rock in front of Üsküdar.

The tower, which has become the symbol of Üsküdar, is the only remaining Byzantine work in Üsküdar. It dates back to 24 BC.

In 1110, Byzantine Emperor Alexios I built a wooden tower protected by a stone wall. An iron chain was stretched from the tower to another tower erected in the Mangana district (a district on the historical peninsula) in Constantinople. The island was later connected to the Asian coast by a defensive wall, the underwater remains of which can still be seen. During the conquest of Istanbul by the Ottomans in 1453, a Byzantine garrison commanded by the Venetian Gabriele Trevisano was located in the tower. Later, the structure was used as a watchtower by the Ottoman Turks during the reign of Mehmed the Conqueror.

This island, which first hosted a tomb during the Greek period, was used as a customs station with an additional building built during the Byzantine period. During the Ottoman period, it undertook many functions, from a show platform to a defense castle, from a deportation station to a quarantine room. It has never lost its primary function of guiding people and passing ships at night with its blinking lighthouse, which has existed for centuries. Some European historians call this place Leander's Tower. There are many stories about the tower. The tower, which was known as arkla (small castle) and damialis (calf) in ancient times, was also famous for a while as "Tour de Leandros"

(Leandros' Tower). Now it is integrated with the name Maiden's Tower and is known by this name.

The Maiden's Tower, which has a very old history, was once used to collect taxes from ships passing through the Bosphorus. A large chain was pulled along the tower and the European side, and ships were allowed to pass between the Anatolian side and the Maiden's Tower (At that time, ships could pass because their sizes were small). After a while, the tower could not carry the chain and collapsed towards the European side. When you look into the water from the tower, you can see its ruins.

The tower was destroyed in the earthquake of 1509, rebuilt and burned in 1721. Grand Vizier Damat İbrahim Paşa gave a construction order and the new building was used as a lighthouse; the surrounding walls were repaired in 1731 and 1734. Finally, the tower was rebuilt from more durable stone in 1763. It was used as a quarantine station from 1829 and was restored again by Sultan Mahmud II in 1832.[2] In 1945, it was the port authority's turn to patch up the tower. It was then restored again in 1998 and recently featured in the James Bond film *The World is Not Enough*. Steel supports were added to strengthen the tower after the August 17, 1999 earthquake and the tsunami in the Sea of Marmara. The interior, which has views of the ancient Roman, Byzantine and Ottoman capitals at Sarayburnu, has been converted into a café and restaurant. Private boats shuttle between the tower and the shore throughout the day. The Maiden's Tower was restored in 2000 and converted into a restaurant. The restoration work, which was initiated by the Ministry of Culture and Tourism of the Republic of Turkey in 2021, was completed in May 2023. The restored tower was opened with a laser show on May 11, 2023.

Yere Batan Sarnıcı



One of the magnificent historical structures of Istanbul is the Basilica Cistern located southwest of Hagia Sophia. This large underground cistern, built by the Byzantine Emperor Justinianus I (527-565), was popularly known as the "Basilica Palace" due to the seemingly countless marble columns rising from the water. Since there was a Basilica on the site of the cistern before, it is also known as the Basilica Cistern. The cistern is a giant

structure covering a rectangular area of 140 meters in length and 70 meters in width. There are 336 columns, each 9 meters high, inside this cistern, which is accessed by a

52-step stone staircase. These columns, erected 4.80 meters apart, form 12 rows, each containing 28 columns. The ceiling space of the cistern is transferred to the columns by means of arches. The majority of the columns, which are understood to have been collected from older structures and carved from various types of marble, consist of one piece, while some consist of two pieces. The capitals of these columns have different characteristics in some places. While 98 of them reflect the Corinthian style, some reflect the Doric style. The 4.80-meter-thick brick walls of the cistern and the brick-paved floor were plastered with a thick layer of Khorasan mortar to make them waterproof. Covering a total area of 9,800 m², this cistern has a water storage capacity of approximately 100,000 tons.

Medusa Head

Except for a few that are angular or grooved, the vast majority of the columns in the cistern are cylindrical in shape. The two Medusa Heads used as pedestals under the two columns in the northwest corner of the cistern are masterpieces of Roman sculpture. It is not known from which structures the Medusa heads, which attract the most attention of the people visiting the cistern, were taken and brought here. Researchers generally think that they were brought during the construction of the cistern solely for the purpose of using them as column bases. Despite this view, some legends have emerged about the Medusa Head. According to one legend, Medusa is one of the three Gorgons, the female monsters of the underworld in Greek mythology. Of these three sisters, the snake-headed Medusa has the power to turn those who look at her into stone. According to another view, Gorgona symbols and statues were used to protect large structures and special places during that period, and this is why the Medusa head was placed in the Cistern. According to another story, Medusa was a girl who boasted about her black eyes, long hair and beautiful body. Medusa loved Perseus, the son of Zeus. Meanwhile, Athena also loved Perseus and was jealous of Medusa. For this reason, Athena turned Medusa's hair into snakes. Now everyone Medusa looked at turned into stone. Later, Perseus cut off Medusa's head and defeated many of his enemies by using her power.

Based on this, the Medusa head was carved into sword handles in Byzantium and placed upside down on column bases (so that those looking at it would not be turned into stone). According to another story, Medusa turned herself into stone by looking to the side. For this reason, the sculptor who made the statue here made Medusa in three different positions according to the reflection angles of the light.

The 8 columns located in front of the northeast wall towards the middle of the cistern were exposed to the risk of breaking during a construction carried out in 1955-1960, and each of them was frozen in a thick concrete layer and therefore lost their former features.

The Basilica Cistern, which covered a wide area in this area during the Byzantine period and met the water needs of the great palace where the emperors resided and other residents in the region. After the conquest of Istanbul by the Ottomans in 1453, it was used for a while longer and water was supplied from here to the gardens of Topkapi Palace where the sultans resided. It is understood that the Ottomans, who preferred running water to stagnant water due to the cleanliness principles of Islamic rules, did not use the Cistern after they established their own water facilities in the city. It was not noticed by Westerners until the mid-16th century and was finally rediscovered and introduced to the Western world by the Dutch traveler P. Gyllius, who came to Istanbul in 1544-1550 to investigate Byzantine ruins. While wandering around Hagia Sophia during one of his researches, P. Gyllius learned that the people of the house drew water with buckets they lowered from large round holes resembling wells on the ground floors of the houses here and even caught fish. He entered the cistern with a torch in his hand from the stone steps leading underground from the courtyard surrounded by walls of a wooden building located on a large underground cistern. P. Gyllius, under very difficult conditions, traveled around the cistern by boat, took its measurements and identified its columns. Gyllius, who published what he saw and the information he gained in his travelogue, has influenced many travelers. The cistern has undergone various repairs since its foundation. The first repair of the cistern, which was repaired twice during the Ottoman Empire, was made by Architect Kayserili Mehmet Ağa during the reign of Ahmet III (1723). The second repair was carried out during the reign of Sultan Abdulhamid II (1876-1909). During the Republican Period, the cistern was cleaned by the Istanbul Municipality in 1987 and opened to visitors by building a tour platform. It underwent a major cleaning and maintenance again in May 1994. Currently operated by Kültür A.Ş., a subsidiary of the Istanbul Metropolitan Municipality, the Basilica Cistern hosts many national and international events in addition to being a museum.

St. Antuan Katolik Kilisesi



St. Anthony Catholic Church (French: St. Antoine) is the largest Catholic church in Istanbul and has the largest congregation. It is located on the left side of Istiklal Street in Beyoğlu, as you go from Galatasaray (on the Galatasaray High School side) towards Tünel. The church is affiliated with the Franciscan order..^[1]

HISTORY;

In 1230, priests built a church in the name of their founder, St. Francis of Assisi, near Galata. The St. Francis Church, which burned twice in the fires of 1639 and 1660 and was rebuilt in the same place after each fire, was moved to its new location in Beyoğlu after the last fire in 1696, which engulfed all its surroundings. In

1724, this new church named St. Anthony in Pera was built and consecrated for the citizens of Catholic countries (mostly Italian and French) who were in the Ottoman Empire palace and state service and also engaged in trade and their families.[2]

ARCHITECTURE;

The construction of the current church, with its facade made of red bricks, began in 1906 on the site of the old one, and on February 15, 1912, the anniversary of the transfer of the body of St. Anthony to its place in the Basilica of Padua, the priests moved to their new church, the church was consecrated and opened for worship.[2] It was built of reinforced concrete in the Italian Neo-Gothic style by the Istanbul-born Italian architect Giulio Mongeri.[3][4] It was built in the form of a Latin cross and in the Neo-Gothic style, measuring 20x50 m. The church walls are covered with mosaics up to a certain height, and the exterior walls of the structure are made of brick. The entrance to the church is through a door between two buildings built to provide income for the church. This door opens onto the courtyard of the church, and the width of this façade facing Istiklal Avenue is 38 meters.[5]

Santa Maria Draperis Kilisesi



Santa Maria Draperis Church (Turkish: Meryem Ana Draperis Latin Catholic Church) is a historically Latin Catholic church located in Istanbul. Built in 1584, it is one of the oldest active churches in Istanbul..

HISTORY;

A few months before the conquest of Istanbul by the Ottomans in 1453, the Church of Saint Antonio of Padua, Selvili, was built by the Franciscans in Sirkeci on the southern shore of the Golden Horn (at that time the center of Constantinople for Venetian merchants). After the conquest, the Franciscans were forced to leave[2] and after moving several times until 1584, they moved to the Mumhane neighborhood of Galata. Here, a Levantine woman, Klara Maria Draperis, donated them a house and a small chapel.[2][3] The altar of the chapel was decorated with a wooden statue of the Virgin Mary. When the chapel burned down completely in 1660, this statue was saved by a member of the Draperis family.[2]

Since the building was completely burned down in the fire, the state seized the land based on Ottoman laws of the time.[4] For this reason, the Franciscans asked permission from the Sultan to Firman, but even though the church was rebuilt, it was destroyed in 1663.[2] After this incident, the Franciscans left the region and moved to the area above Pera called Dörtöyl. They built another church here in 1678, but the church burned in 1697 and was completely destroyed by the earthquake in 1727.[2] The

building burned again in 1767 and was rebuilt for the fifth time in 1769.[2] The statue of the Virgin Mary, which has survived every disaster, has survived to the present day.^[2] Today, this church is one of the three Roman Catholic churches in the Levantine Square, along with St. Anthony (also on Istiklal Street) and St. Peter and Paul Church. During the 19th century, St. Mary's Church was the most prestigious church in the region. According to the census in 1803, it is known that there were 470 Levantine, a few Arab and a few Armenian Catholics in its congregation.[5]

Today, Franciscan fathers continue to hold services in this church every day in Italian and on Sundays in Spanish.[3]

ARCHITECTURE AND CONTENT;

When you follow the stairs going downhill at the end of Istiklal Street, the entrance to the building is in the neoclassical style - a statue of the Virgin Mary greets you in a niche in the wall - The building has a rectangular plan, is covered with a barrel vault and is decorated with 3 naves built in 1874. The church has a bell tower that is not visible from the street. In 1772, the altar was decorated with pink marble from Carrara, Italy, and was decorated with a statue given by the Draperis family.[3]

Four paintings from the Venetian art school also decorate the altar.[3]

The first painting on the right after entering the church was painted in 1873 with the Virgin Mary and two Franciscan saints.[3] The second painting represents Francis of Assisi receiving the stigmata at La Verna.[3] On the other side of the entrance is Saint Roch with the Virgin Mary and Jesus next to Joseph at his death.[3]

The Way of the Cross, the statue of Saint Antonio of Padua and the wall painting in the baptistery were made by Franciscan Father Alberto Farina in 1959.[3]

The two stained glass windows in the apse belong to the German school and represent Francis of Assisi and Saint Clara.[3] Inside the church, several inscribed tombstones from the 18th and 19th centuries (mostly in Italian or Latin) commemorate wealthy Levantine families, benefactors of the church, bishops, and consuls of European nations in Constantinople.[]

ORTAKÖY MEYDANI



Ortaköy, which was said to be called Arkheion (Argion) in ancient times, was called "Ayios Fokas" in the Byzantine period. The district took its name from the Ayios Fokas Monastery built here by the Byzantine Emperor Basileios I (reigned 867-886).

It is suggested that the Damianu Palace, where the Byzantine Emperor Leon VI (reigned 886-912) met with his lover Zoe, was in Ortaköy; and the monastery that gave its name to the Damianu location was built in the 9th century by Damianos, one of the prominent figures of the state during the reigns of Emperors Theophilos (reigned 829-842) and III. Michael (reigned 842-867).[7]

It is understood that today's Ortaköy is the location of the great Ayios Fokas Monastery. The small Ayios Fokas Church of today, dedicated to the same saint by the Greeks, is also called Ayios Fokas. The location of the Ayios Fokas Monastery has not been found. It is written that in the 9th century, there was a magnificent palace near this monastery belonging to the Armenian Orthodox Patriarch John VII (patriarchate 832-842) or his brother Arsabarios (Arshavere), and that is why the district became famous as Arsebera (or Arsaberu). Since there were rumors that secret rituals and immoral entertainments were held in the palace, it was purchased by Emperor Basil I and converted into a monastery with a capacity of 150 priests. The existence of this monastery (Virgin Mary) continued until the last years of Byzantium. The Turks settled in Ortaköy during the reign of Suleiman the Magnificent (reigned 1520-1566). In the same years, a bathhouse (Ortaköy Hüsrev Kethüdâ Bath) was built by Mimar Sinan by the Grand Vizier Kara Ahmed Pasha's (d. 1556) chamberlain Hüsrev Kethüda. It is seen that Turks settled densely on both slopes of the Ortaköy Stream valley in the 16th century.[8] In the middle of the 17th century, there was a Muslim neighborhood in the stream and mansions on the shore. None of these mansions have survived to the present day. The main reason for this is the new Çırağan Palace built by Abdülaziz in 1871. The long and wide area obtained by removing the Beşiktaş Mevlevihanesi and the mansions extending to Ortaköy was allocated for the construction of the Çırağan Palace. In the strip between Ortaköy Pier and Defterdarburnu, there was the Mehmed Kethüda Fountain, Ortaköy Mosque, primary school and houses of Greek, Armenian and Jewish tradesmen behind the shore; then Ortaköy Mosque and Neşetâbâd Coastal Palace, Esma Sultan Coastal Palace, Naime Sultan Mansion, Hatice Sultan Coastal Palace, Fatma Sultan, Zekiye Sultan mansions. Defterdar İbrahim Paşa Mosque is a 17th century structure.

Ortaköy Square and its surroundings were reorganized with the project works initiated by Beşiktaş Municipality between 1989 and 1992 and took its current appearance.

Ortaköy has become a center of interest for both Istanbulites and foreigners, especially since the 1990s, with its historical and cultural structure. Another factor that has made the district and especially the square the center of attention of Istanbul is the proximity of three monumental structures representing three religions (Ortaköy Mosque, Ayios Fokas Church, Etz Ahayim Synagogue). These are in a consistent integrity and harmony with the original building groups in the surrounding area. A comprehensive project was carried out in order to re-emerge the environment where these three cultures lived together with its old characteristics, and the arrangement works in the early 1990s were

concluded. In the first stage, Ortaköy's inadequate infrastructure network has been rebuilt. The narrow organic street texture around Ortaköy Square; the absence of gardens in the buildings; bay windows and facade harmony make the appearance of the surroundings different. The houses also show a difference originating from the social structure. The study aimed to ensure the continuity of this organic street texture, the original Ortaköy architecture with two or three-storey bay windows and narrow rectangular windows. The square and its surroundings are a lively meeting center day and night with coffee shops, nightclubs, bars, restaurants, art workshops, antique and souvenir shops and a handicraft and art (intel) market open on weekends. Baked potato shops, waffle shops and gözleme shops are also places unique to Ortaköy.

In addition, since it is the intersection point of important transportation axes such as the coastal road, Palanga Street extending to Barbaros Boulevard, Dereboyu Street and Portakal Yokuşu leading to Ulus, both traffic and parking problems are experienced when the visitor density increases. The European leg of the 15 July Martyrs Bridge is in Ortaköy.

RULES OF BEHAVIOR IN CULTURAL HERITAGE PLACES

In order to improve your experience and preserve cultural heritage areas in Turkey and pass them on to future generations, please follow the rules below.

- At the entrances to places of worship; wearing clothes that are exposed above the knees such as shorts and skirts and that leave the shoulders exposed, and talking loudly and listening to music in sacred places are prohibited.
- Please ask for permission to take photos and videos with religious leaders, children and people you do not know. Unauthorized shooting is prohibited.
- In areas where there are monuments and historical artifacts - It is prohibited to sit and lean on carved and fragile surfaced artifacts and monuments.
- It is prohibited to move, move, touch and sell archaeological artifacts.
- It is prohibited to consume alcohol and cigarettes in areas where smoking is prohibited.
- Giving money or candy to children encourages them to beg. If you want to help children, please donate to well-known charities.
- Exposing genitals in public areas is strictly prohibited and is subject to penalties.
- Purchasing illegal products/souvenirs produced from threatened wildlife species should be avoided.
- Polluting the environment and nature is strictly prohibited. If detected, it is subject to penalties.