



# **PAŞALİMANI FLOUR MILL AS AN URBAN GARDEN AND A PUBLIC SPACE**

**BUŞRA KILIŞLI**

Supervisor: Maria Gil Ulldemolins

Master of Interior Architecture - Adaptive Reuse

Faculty of Architecture and Arts

Hasselt University

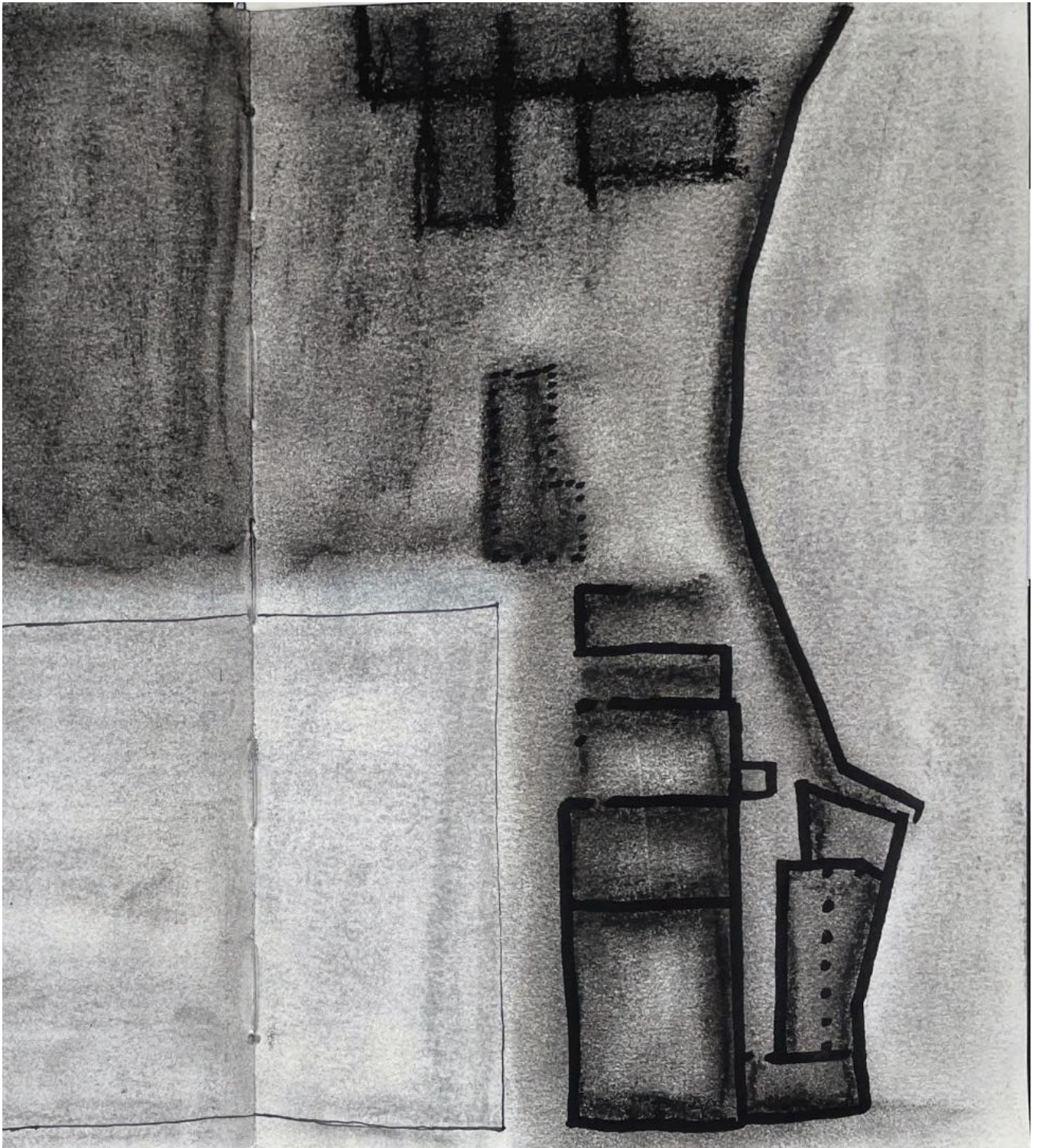


## PREFACE

I have always found it intriguing that a place we visit recalls emotions and feelings from our memories to our present moment. Even if we have encountered that place for the first time, something we see in the area, a texture or a smell, a sound we hear or a gleaming ray of light, calls something from our memories. Every summer through my childhood, we went to a cooperative house (owned by my grandparents) in the south of Turkey. It is the same place where my mother and uncle have also been going to since their childhood. It always felt strange that they had walked the same paths as me as if we were in a time machine. Just behind the cooperative houses where we live, there is a ruinous church from the 1800s. This ruined church, with 200-year-old olive trees in its garden, which have no information anywhere on them, is the only remnant of being a neighbourhood where Greek-Turks used to live. Its somehow mysterious existence excited my interest to study 'forgotten' places where plants make the hints of history visible.

The neighbourhoods and Istanbul's streets evoke similar emotions as this ruinous church. At any moment, one may come across a remnant of a bath, a remnant of a cistern, a ruin of a fortification wall of the city of Istanbul, or a remain of a perishing old building waiting to be discovered. The existence of the plants almost reminds the memories of the past, continuing the traces of the people who lived in these places. Paşalimanı Flour Mill is one of the remnants of the city's memories.

Paşalimanı Flour Mill is located on the shores of the Bosphorus. The Bosphorus is the connecting line of two continents, and the Europe continent is the centre of the city. As an Istanbulite who lives on the shores of the Anatolia continent, one must cross the continent by ferry or by car every day. The ruinous Paşalimanı Flour Mill caught my eye during my crossings between the Asian and the European continents by ferry. As a result, the mill found its place in this research.



## **ABSTRACT**

From the Neolithic Ages to The Roman Empire, to the Byzantine Empire and to The Ottoman Empire, the city of Istanbul has a rich history that has been the foundation of different cultures throughout time. Despite this rich history and culture, many historical sites and values are disappearing due to the gaps in conservation laws. Even though many organisations and co-operatives are fighting for this cause, they cannot resolve some situations, like the protection of land or a building. The land of the Paşalimanı Flour Mill was sold to a private company nine years ago because of these gaps in conservation laws, even though it is registered as a first-degree historical monument. (Kona, 2015)

Being the second ever built flour mill in Istanbul, Paşalimanı dates to 1858 and also has an intangible memory of bostans\* in its land. With the analysis made on the site of the Flour Mill, tangible and intangible memories will be explored. The building has many memories lying in its land, with the connection between other monuments located next to it. It is also a symbol of industrialisation and its fast fall within the city borders.

The subject to be discussed in this thesis, the conceptual project, will be the relationship between the intangible memories and values and the tangible ones of the Flour Mill. At the same time, this research explores how intangible memories of culture and tradition of public space can be brought back to life.





# TABLE OF CONTENTS

PAŞALİMANI FLOUR MILL AS AN URBAN GARDEN

**PREFACE**

**ABSTRACT**

**TABLE OF CONTENTS**

**I INTRODUCTION**

METHODOLOGY

HISTORICAL ANALYSIS

ISTANBUL PLANT DIVERSITY

LITERATURE STUDY

APPROACH-RESEARCH QUESTION

**1 HISTORICAL ANALYSIS**

1.1 INTRODUCTION TO THE HISTORY OF USKUDAR

1.2 GREEK MYTHOLOGY NAME BOSPHORUS

1.3 HISTORY OF URBAN FARMING IN ISTANBUL-CONSTANTINOPLE

1.4 FUNCTION OF BOSTANS

1.5 BOSTAN-BOSTANCI-BOSTANCIBAŞI

1.6 EXAMPLES FROM EUROPE IN A SIMILAR CONTEXT OF BOSTAN

1.7 HISTORY OF THE FLOUR MILL

1.7.1 THE CURRENT SITUATION OF THE MILL

1.7.2 SURROUNDING BUILDINGS

**2 ISTANBUL GARDENS AND PLANT DIVERSITY**

2.1 THE MODERN-DAY GARDENS OF ISTANBUL

2.2 PLANTS THAT WILL BE PROTECTED AT THE FLOUR MILL (the endangered ones)

**3 LITERATURE STUDY**

3.1 INCOMPIUTO SICILIANO MANIFESTO

3.2 THE THIRD LANDSCAPE MANIFESTO - GARDEN IN MOVEMENT – GILLES CLEMENT

3.3 WHAT IS A GARDEN-HORTUS CONCLUSUS

#### **4 CASE STUDIES**

4.1 SERPENTINE GALLERY PAVILION 2009 SANAA arch

4.2 PADUA BOTANICAL GARDENS-VS ASSOCIATES-ITALY

4.2.1 HISTORY OF THE BOTANICAL GARDEN

4.2.2 THE NEW BOTANICAL GARDEN-ADDITION OF VS ASSOCIATES

4.3 RUIN GARDEN-TANJA LINCKE ARCHITEKTEN-GERMANY

#### **5 PAŞALIMANI FLOUR MILL AS AN URBAN GARDEN AND A PUBLIC SPACE**

5..1 THE GARDEN INSIDE

5.2 THE GARDEN OUTSIDE

#### **6 GLOSSARY**

#### **7 REFERENCES**

#### **8 SOURCES OF PHOTOGRAPHY**



## INTRODUCTION

*“Entropy is an additive measure of the number of possibilities available to a system... As the constraints that inform a living organism dissolve, the entropy of the organism increases... Yet even in the death, new possibilities are sown” In its biological expression, as noted above, entropy is closely aligned with decay. Decay occurs when a complex of biological, chemical, and physical processes -each driven by specific agents and elements- combines to break down the integrity of a substance and to make its components available for enrollment in other projects.”*

(Desilvey, Caitlin; Curated Decay: Heritage Beyond Saving, University of Minnesota, 2017, p.11)

In her book, *Curated Decay: Heritage Beyond Saving*, cultural geographer Caitlin Desilvey, explains the ruination process, or in her words, how the process of decay always gives birth to something else. She describes this process with the terminology of *entropy*. (*Entropy is an additive measure of the number of possibilities available to a system*). For the area of the mill and the building itself, the abandonment and its forgotten existence turned out to be the result of the ruination. This process of decay gave birth to a garden in its deteriorated interior. Its decomposed wooden floors, wooden roof, exposure to the sun, and years of rain had fed up the ground and gave birth to lots of trees and plants as if they were reminding the memory of old bostan’s plants and trees that existed more than a century ago.

Bostan is a Turkish word that means a vegetable garden, secondly an urban farm, and thirdly an urban orchard. But besides being a vegetable garden, bostans used to have the function of a garden at the same time. One of the research papers in the book *Public Istanbul*, Aral, explains Istanbul’s green spaces and bostans as *‘Istanbul presented much of Ottoman cities’ public open space patterns. The enjoyment of nature in the city was observable in the extensive green areas throughout as bahçes\*, bostans and mesires within the fragmental growth pattern of the city.* (Aral, 2005). So, we understand that the typology of bostan had a significantly influential role in the city’s urban development and public communications among the city’s inhabitants.

Istanbul, which used to be known for the ‘magical’ beauties of its gardens, and its long cypress trees, is slowly fading away. Many travellers worldwide have written in their journals about how green the city is and how it has a vast plant diversity. In the words of 17th-century French traveller du Loir “Only cypress and pine leap to the eye; these types of trees are seen everywhere around the city. Every house has a patio shaded by these trees. (Atasoy, 2015).” Now we can see this cypress (Mediterranean cypress) mostly in cemeteries -which has a symbolic meaning at the same time. The Mediterranean cypress can grow 20 to 30 meters

tall and live up to 600 years. Also, the tree repels bugs and always stays green. In the east, these characteristics of the tree symbolise durability, endurance, and immortality (Kapucu, 2019).

With the fast urbanisation of Istanbul, green spaces, gardens, endemic plants, bostans and public spaces are disappearing. The green Istanbul picture, drawn in the memories for a long time, is gradually being erased. This process is taking along the endemic plant species of Istanbul.

In this thesis, the subject will be the intangible memory of the bostans and the forgotten memory of the flour mill, their translation to modern-day as a gathering space and a place for just enjoyment like Ottoman gardens.

This thesis will refer to several Turkish terms and words. A glossary has been added after the 5<sup>th</sup> Chapter; Paşalimani Flour Mill as An Urban Garden and A Public Space.

## REFERENCES

---

Aral, E. A., (2017). Peripheral Public Space. Types in Progress. Eckardt F., Wildner K. (Eds.), Public Istanbul Spaces and Spheres of the Urban (p.114-139). The Deutsche Nationalbibliothek

Atasoy, N., (2015). Büyük İstanbul Tarihi, İstanbul Bahçeleri, İstanbul Bahçeleri, Suç ve teftiş, İstanbul Bahçeleri, (Vol.4) p.534, İstanbul 2015.

Desilvey, C., (2017). Curated Decay: Heritage Beyond Saving. (p.11). University of Minnesota Press

Kapucu, B., (Host). (2019-present). Ölümsüzlüğün ve doğruluğun simgesi: Servi Botanitopya [Audio podcast]. Açık Radyo 95.0



## **METHODOLOGY**

### **HISTORICAL ANALYSIS**

The first exploration of the site began with a search for the function of this ruinous building. As a result of the verbal research conducted with the locals, it was revealed that it was called by four different names. *Beylik\* flour mill, Beylik Warehouse, Paşalimanı Vapur Fabrikası\** and *Paşalimanı Un Değirmeni\**. The result is that the knowledge of the function of this structure is not clear and has been mostly forgotten. From thorough research, it is verified that the building was a flour mill and used to be a bostan. Historical research uncovered the intangible memory of the bostan, the garden and the continuity of the function of nourishment.

### **ISTANBUL PLANT DIVERSITY**

In the course of historical research on bostans, the diversity of plants that used to be grown in the gardens and bostans has been uncovered. The contrast between the diversity of plants in the gardens, the sparseness of the people and the uniformity of visitors during the Ottoman Empire, between the sparseness of plant diversity and the abundance of human diversity in today's gardens, are the opposite reflection of each other.

### **LITERATURE STUDY**

Incompiuto Siciliano is a manifestation of unfinished WWII period contemporary-modern monuments and their dialogue within the landscape. It discusses the modern materiality of the monuments, their decay; the seize of nature as a unifying characteristic of an imaginative landscape in one's mind.

Gilles Clément's Third Landscape Manifesto defines the garden as something sterile, a place of constructed dreams and ideas. But the term third landscape is a piece of abandoned land that plants have outgrown and that an abundance of species flourishes. Thus, the third landscape is an imaginative, open space for the idea of anyone. The third landscape is a place where everyone experiences differently.

Reading the definition of the garden from a European author illuminated the understanding of an outside point of view of the garden culture in Istanbul.



## APPROACH-RESEARCH QUESTION

Could forgotten memories of the Ottoman gardens be embodied at Paşalimanı Flour Mill as a public space and a public garden of a memento of the nourishment of the Ottoman Garden and the nourishment of the Flour Mill?

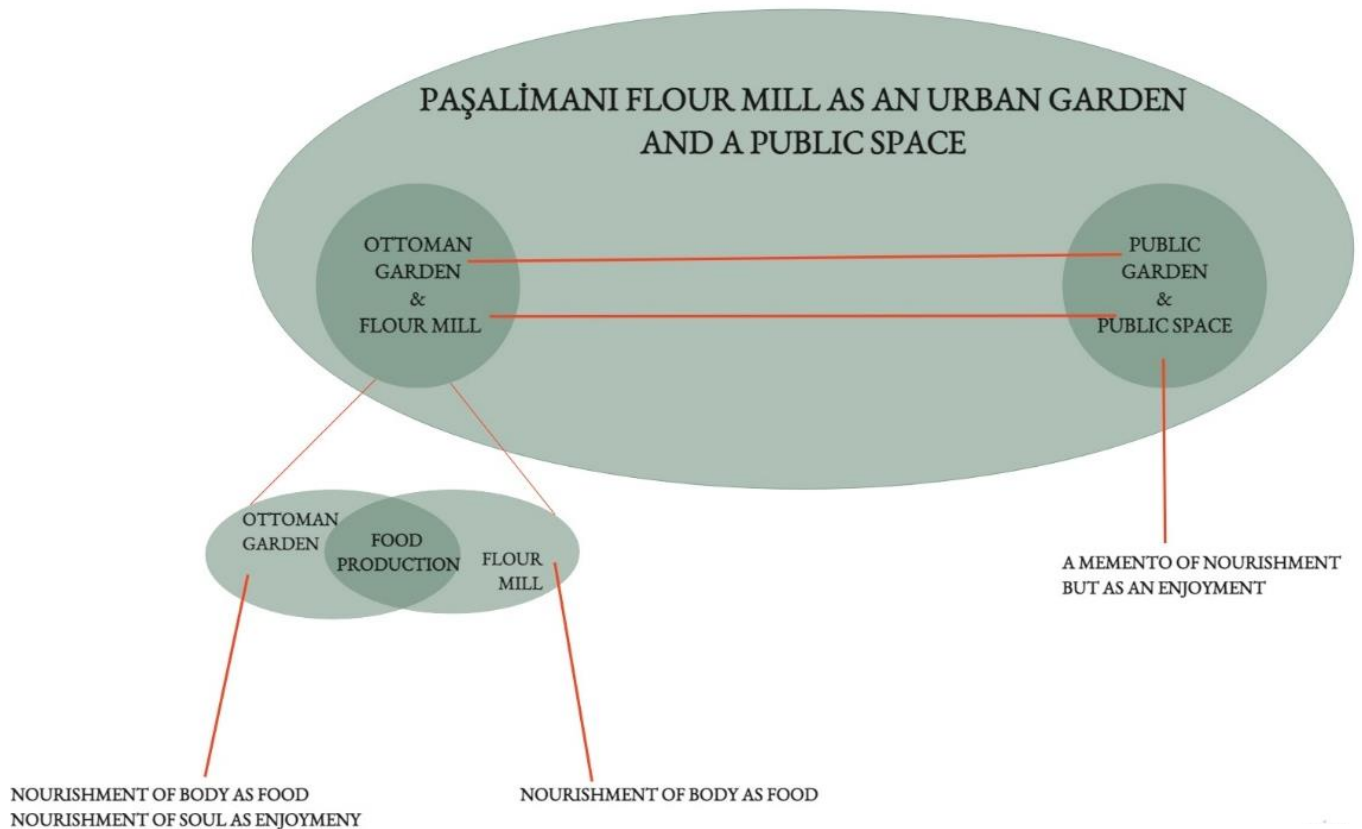


Figure 3 – Schematic approach to the design-research question

The former function of the mill bostan, and before that it was a garden with bostan. A garden is a place for the nourishment of the soul. And a bostan was a place for producing nourishment by building a flour mill on top of the bostan. The meaning of nourishment translated to a different way of production but with the continuation of the meaning.

The urban garden and public space are a matter of transformation not only to recover an old industrial site but to extend the meaning of the nourishment to the current day. With reviving the collective memory, and the memory of the space by rethinking the translation of the urban garden in contemporary meaning with the relationship of Ottoman gardens.

The process of decay brought up the biodiversity of plants to the garden, as in the explanation of the third landscape, the garden enlarged its meaning. Biodiversity also concerns the nourishment of knowledge and well-being. At the same time, the biodiversity of the plants within the interior of the ruin recalls the garden's function to its premises as if it is deliberately calling the public space. The public space is a

place where everyone is invited, no matter who you are; the diversity of the people creates the live energy of the modern public spaces.

# 1 HISTORICAL ANALYSIS



Figure 4 – Anatolian shores of Istanbul showing the flour mill

In this chapter, the first analysis will be the history of Istanbul, focusing on the town of Üsküdar, which will be explained briefly to make the points on how different cultures continuously inhabited the town of Üsküdar and its fertile geographical features.

As a second subject, the mythological history of the Bosphorus will be explained. To better understand how the Paşalimanı Flour Mill, an old vegetable garden, has a special place in the memories. In addition, a historical and remembersome reflection of its agriculture and animal is done.

The third subject will be the history of urban farming in Istanbul. It will be explained how the urban agriculture areas in the Byzantine Empire were transformed into semi-public gardens and bostans and orchards in the Ottoman Empire.

The fourth subject is the explanation of the terms bostan, bostancı and bostancıbaşı. The importance of gardening and horticulture in Ottoman and Turkish culture will be clarified by explaining these terms.

The fifth chapter will explain the former function of bostans, the changes in its typologies, and the current typology of the bostans. A brief analysis of examples similar to the bostan typology based in Europe will be introduced and supported by sketches in the sixth chapter.

The last chapter of this topic will be the history of the Mill. The building of Paşalimanı Flour Mill and five other monuments are historically interconnected.

## 1.1 INTRODUCTION TO THE HISTORY OF ÜSKÜDAR

There is not much information about the settlements in Üsküdar in the prehistoric ages. The traces of the first settlements around the Anatolian shores have been found on the stream beds of the Kurbağalidere (part of the current day Kadıköy district, ancient Greek town of Chalcedon), which is 4000 meters far away from Üsküdar. It can be thought that these settlements have moved from the hills of Kurbağalidere to the hills of Üsküdar, where the streams flood to the Bosphorus (Eyice, 2003).



Figure 5

Figure 5 – An Ox riding a dolphin. The ox is Io, and the dolphin symbolises the Bosphorus. Letters on the top are abbreviated letters of Byzantium.



Figure 6

Figure 6 – An ox on top of a virgo. Virgo is the symbol of agriculture, and the ox is Io. The above is the abbreviation of the town Chalcedon.

During the late Roman Empire period, the great and final war between Emperor Licinius and Constantine the 1<sup>st</sup>, the town known by the name Scutari, got into the emperor Constantine the 1<sup>st</sup> (Britannica, 2013). With his victory, he made the centre of his empire the town of Byzantium and left the town of Scutarii and Chalcedon as small settlements. (Eyice, 2003) This decision made the city of Scutarii

vulnerable to attacks. One of the first towns that surrendered to the Ottoman Empire attacks in 1400-1453 (Eyice, 2003).

Most of the districts, which have preserved their names since antiquity and keep the memories of the past alive today, were named after the plants growing in that region or the famous fisherman of that region. This traditional approach was preserved during the Ottoman period as well. Like the name of the neighbourhoods, *Kalamış*, a neighbourhood situated at Anatolian shores, comes from the word *Kalamos* or *Kalamissia*, meaning in Greek the cane, which reminds us it was the place where canes used to be grown. (Muşazlıoğlu 2022). Or the name *Kartal*; comes from the fisherman *Kartelli* who lived there at the beginning of the 6<sup>th</sup> century and later turned to *Kartalimen* in Greek than to *Kartal* in Turkish. (Kartal Belediyesi, n.d.)

Üsküdar, one of the biggest districts and ports of Istanbul, used to be known by the name of *Scutari* in the Byzantine Empire and in the ancient times of Istanbul as *Chrysopolis*. During the Ottoman Empire, Üsküdar, as a geographical area, was surrounded by small fields and farmlands. Many houses used to have small fields-bostans- of their own. (Erkan, 2015).

Üsküdar has an abundance of water sources on its premises, making the town more fertile (Çeçener, 2007). It is known that there have been water resources

on the ridge where the Paşalimanı Grove is located. Since the early Ottoman period, these resources were transported to Üsküdar centres by waterways (Haskan,2001). The Byzantine cisterns -because of the richness of the soil-during the Ottoman Empire were converted into agricultural land. For Paşalimanı Flour Mill, located 70 meters away from a Byzantine cistern, had a function of bostan before turning into an industrial production site.

Agricultural production-related activities were among the essential incomes of Üsküdar's economy (Erkan, 2015). In the districts and villages of Üsküdar, fruit and vegetable gardens and the gardens where trees and saplings were grown were rented by non-Muslims. As a result, our most common subject, food, has been the element that united people and cultures in the Ottoman empire.

## REFERENCES

---

- Britannica, T. Editors of Encyclopaedia (2013, September 23). *Üsküdar. Encyclopedia Britannica.*  
<https://www.britannica.com/place/Uskudar>
- Britannica, T. Editors of Encyclopaedia (2013, September 23). *Üsküdar. Encyclopedia Britannica.*  
<https://www.britannica.com/place/Uskudar>
- Çeçener, H. B., (2007) Üsküdar'ın Suları, Üsküdar Merkez Mahalleleri Osmanlı Dönemi Su Uygarlığı Eserleri, (p. 4-5). EP İletişim, Üsküdar Belediyesi
- Erkan, N. (2015). Mala Zarar Verme,1. Bölüm Müslim-Gayrimüslim İlişkilerinin Hukuki Boyutu, Osmanlı Üsküdar'ında Toplumsal Hayat, (1<sup>st</sup> ed., p39-64) Ada Ofset Matbaacılık.
- Eyice, S., (2003) Fetihten Önceki Üsküdar, Tarihte Üsküdar, Üsküdar Sempozyumu, (Vol1., p. 17-19) Seçil Ofset Üsküdar Belediyesi
- Haskan, N. M., (2001). Yüzyıllar Boyunca Üsküdar Sakinleri, Yüzyıllar Boyunca Üsküdar. (Vol.1., p21-24). Asır Matbaacılık, Üsküdar Belediyesi
- Kartal Belediyesi (n.d.) Kartal Belediyesi., Kartal Rehberi. Kartal Hakkında. Retrieved April6<sup>th</sup>2022, from <https://www.kartal.bel.tr/tr/kartalrehberi/KartalHakkinda.aspx>
- Muşazlıoğlu, E. (2022). Tatlı huzurdan yat limanına Kalamış. Kadıköy'ün Kültür Atlası-15. Gazete Kadıköy, 1129, 16

Pardoe, J., Bartlett, W. H., Virtue, G., (1840). *The Beauties of the Bosphorus, Scutari*, (p.50-54) London --- (p53 photo1-p121 photo2)

## 1.2 GREEK MYTHOLOGY NAME BOSPHORUS

The straits of Istanbul are named the Bosphorus. The name Bosphorus “Bosporus (from Greek *boos poros*) means “ox-ford” and is traditionally connected with the legendary figure of Io, who in the form of a heifer crossed the Thracian Bosphorus in her wanderings.” (Britannica, 2022).

In Greek mythology, Io is the first priestess of the wife of Zeus, Hera. Zeus falls in love with Io, and he turns her into a white heifer (female of ox) to protect her



Figure 7- "The painting of Claude Lorraine depicts mythological subjects within mythological landscapes: here Argus guarding Io, transformed into a heifer, in an imaginative reconstruction of Arcadia\*<sup>1</sup>.

1. **Arcadia:** Modern Greek Arkadia, a mountainous region of the central [Peloponnese](#) (Modern Greek: Pelopónnisos) of ancient [Greece](#). The pastoral character of Arcadian life together with its isolation are reflected in the fact that it is represented as a paradise in Greek and Roman [bucolic](#) poetry and in the literature of the renaissance. (Britannica, 2018)

from his wife, Hera. Unfortunately, Hera finds Io, and she torments her with a gadfly which results in her wandering around the earth. Io crosses the Ionian Sea to the Aegean Sea, which leads her to the straits of Bosphorus. She crosses the straits of the Bosphorus (Britannica, 2021). Her crossing of the strait of Istanbul gives the name the Bosphorus (Howatson, 1993).

The name Bosphorus, Öküz Limanı, and Paşalimanı also are interconnected. It is told that the wife of an Athenian commander came to Istanbul with his wife to protect Byzantium. Upon the death of his wife in Üsküdar, he built a statue on a rock. An ox was carved on the marble base of this statue, which he had carved to protect her soul. After this event, this coastline was for a long time called 'Vaidon', meaning ox. At the same time, this port was known as the ox port during the Ottoman period (Öngül, 2004).

During the late Ottoman Empire, the town of Paşalimanı used to be known as 'Öküz Limanı', which means 'Ox-ford'. The port was probably called Öküz Limanı because the oxen herd through Rumeli were brought from Beşiktaş, the European shores of Istanbul, by boat to be taken to Anatolia from this port. Later the name turned into Paşalimanı because a paşâ\* built a coastal palace (Eliaçık, n.d.)

## REFERENCES

---

Britannica, T. Editors of Encyclopaedia (2021, December 20). Io. Encyclopedia Britannica. <https://www.britannica.com/topic/Io-Greek-mythology>

Britannica, T. Editors of Encyclopaedia (2022, March 4). *Bosporus. Encyclopedia Britannica.* <https://www.britannica.com/place/Bosporus>

Eliaçık, M., (n.d.). Paşalimanı, Münih'te Üsküdar Paşalimanı Değirmeni ve Beylik Ambarların Tamirine Dair Osmanlı Belgeleri, Üsküdar Sempozyumu, (Vol5., p. 287-306) Seçil Ofset, Üsküdar Belediyesi

Howatson, M. C., Chilvers, I., (1993). Io, The Concise Oxford Companion to Classical Literature. (p.288) Oxford University Press, New York

Öngül, Z., (2004). Yeni Restorasyonu Kız Kulesi, Üsküdar Sempozyumu 1 Bildiriler (Vol.1, p.337-338) Seçil Ofset, Üsküdar Belediyesi



Hole, C. B., Griffiths, M., (2007). The poetry, The Painting of Claude Lorrain of Argus guarding Io, Making the Modern Garden, (p.16), Octopus Publishing Group Limited

### 1.3 HISTORY OF URBAN FARMING IN ISTANBUL – CONSTANTINOPLE

Since the Byzantine Empire, urban farming had an essential impact on the big city's growth and local abundance of plant species. The city of Constantinopolis was surrounded by many small towns engaged in agriculture. The city was protected by walls (figure8) (Eyice, 2003). Due to the sheltered safe area between the walls, agricultural lands were built inside the city, especially between the walls and the city borders. This is the only farming area still cultivated from the Byzantine Empire to the present day. It is now known as 'Yedikule Bostanlari\*' (Yok Ulke, 2017). *"This Bostan is not directly defended as an archaeological asset by traditional definition, but its cultural value is very high. Because this value derives its source from historical continuity as well as archaeology. From the text named Geoponika compiled in the 10th century, we learn about agriculture in the region and information at about product diversity (Yok Ulke, 2017)."* Figure 4, the cartographic image, The Map of Historical Peninsula from 1422 -which was right before the fall of Constantinople- shows today's Golden Horn and the premises of Hagia Sofia. Which were the city's original-first borders lay down. The city's urban farms, later called bostans by the Ottomans, are situated within the city walls. One can see that the 'Yedikule Bostans' is depicted on a cartographic map from 1550 (figure 5).

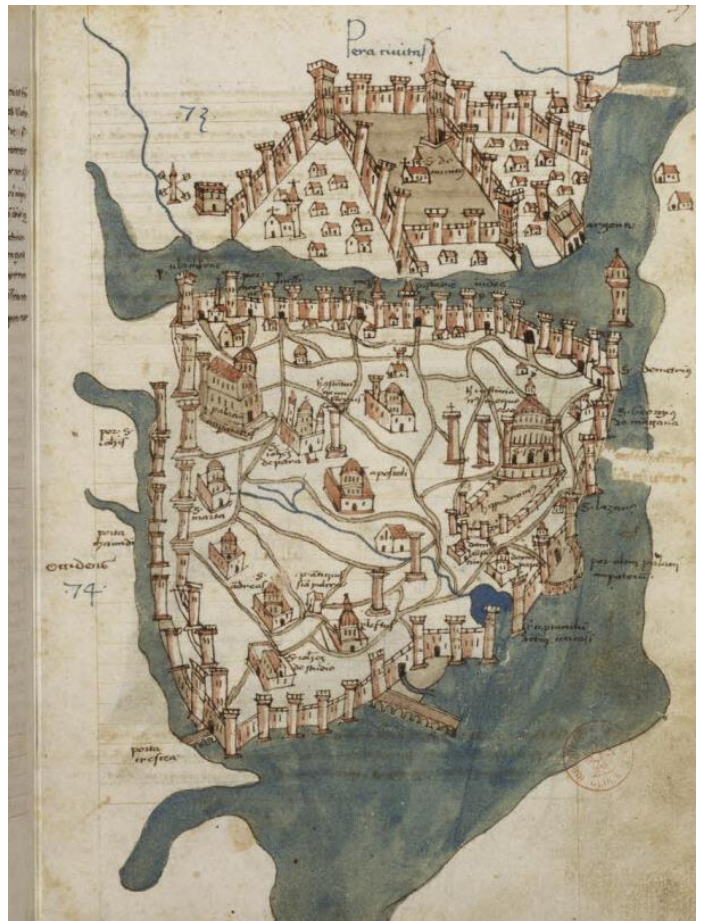


Figure 8 - The Map of Constantinople. Pera civitas. Cristoforo Buondelmonte, 1465?-1475?



Figure 9 - Cartographic map of Constantinopolis. Colour coded area is the Yedikule Bostanları

In her book *The Beauties of the Bosphorus*, Lady Pardoe mentions the town of Üsküdar with the old name Scutari as a town of a vast necropolis surrounded by gardens orchards and a great port. (Pardoe, 1840)

The fruit market of Scutari touches on the shore, and in the midst stands an ancient fountain, of simple but pleasing architecture. .... The profuse supply of the most luscious and delicious fruits is amazing to the European eye .... The grapes and melons of Scutari are renowned throughout the East; its figs almost rival those of Smyrna (now called Izmir, a city on the south Aegean shores); and there is no island throughout the Archipelago (the island cluster of Aegean Sea) where the pomegranate is richer or juicier. (Pardoe, 1840).

17th-century French traveller du Loir explains the gardens of Üsküdar as ‘There are no flower beds; vegetables are instead grown there.’



*Figure 10 - Cemetery, Üsküdar*



*Figure 11 – Looking at to Üsküdar from Tophane fortifications*



Figure 12 - Map indicating current bostans of Istanbul

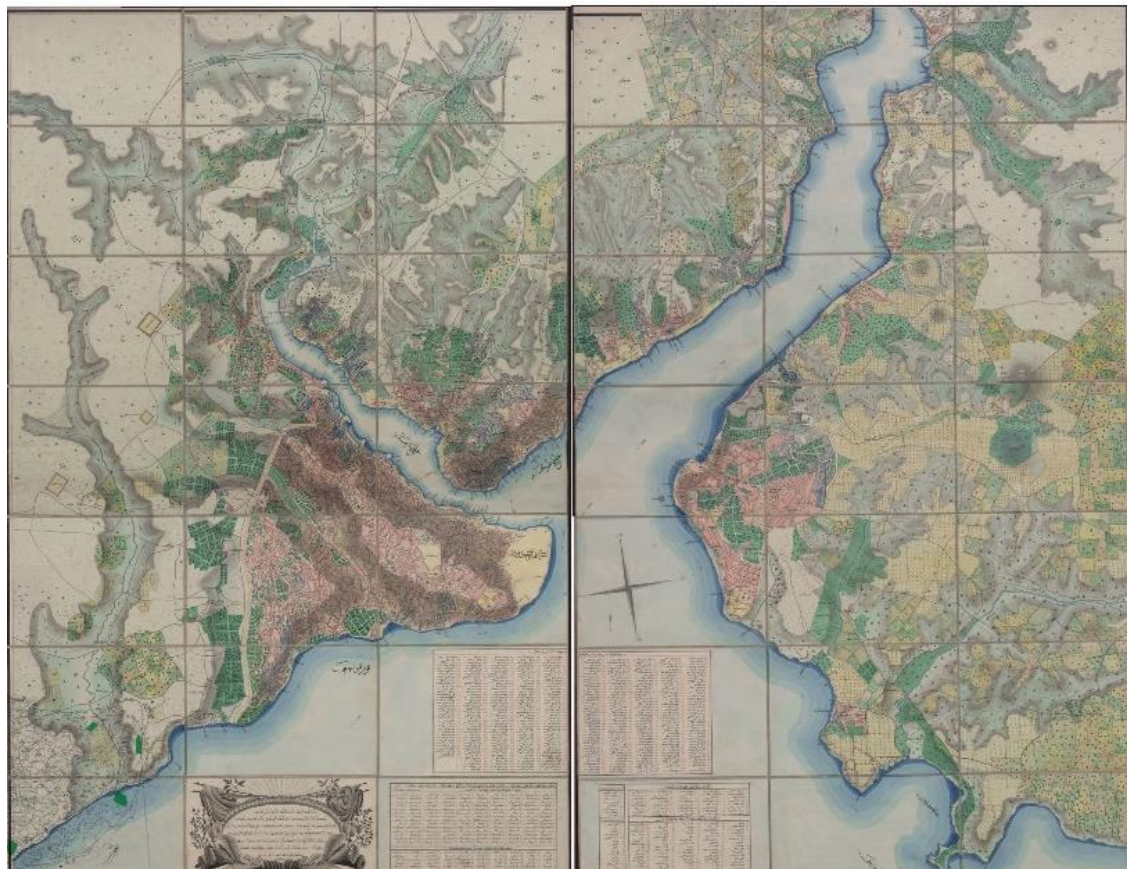


Figure 13 - Map from 1845, showing bostans, settlement areas, important monuments. It has been recorded that there are 2500 bostans

The district of Üsküdar, which travellers have mentioned in their journals, was a town of agriculture and greenery. A place which provides essential requirements, pleasure and food. Lady Montagu -1718- describes the pleasure of it as follows; 'they choose out a green spot in the garden-, where the shade is very thick, and there they spread a carpet, on which they sit drinking their coffee, and generally attended by some slave with a fine voice, or that plays on some instrument'(Flügel,1849).

In current day Üsküdar, the green areas we observe are cemeteries that have survived. There is one bostan in the Üsküdar district. The second and only cultural, intangible heritage of bostan from the Ottoman Empire is in the Üsküdar district. 2km away from Paşalimanı, it is known by the name of the neighbourhood where it is located, 'Kuzguncuk Bostanı'.

In figure 8, the areas indicated with colours show the current bostans in Istanbul and figure 9, the green areas with the grid on them, show the bostans in Istanbul in 1845. One can observe that bostans in the city are disappearing due to urbanisation. The image of Istanbul that existed as a green city turned itself into a grey city of skyscrapers and concrete. With the current day Municipality of Istanbul, unused green areas are turning into bostans and parks. The products of the bostans are sold in the markets established in the neighbourhoods where they are located. One can apply to be a volunteer on the municipality's website or go directly to the bostan.

## REFERENCES

---

- Flügel, J.G., (1849). Letters of the Right Honourable Lady Mary Wortley Montague, Written During Mr. Wortley's Embassy at Constantinople to Which are Added Poems by the Same Authour. (Second Edition, p.74). Renger, Leipzig
- Pardoe, J., Bartlett, W. H., Virtue, G., (1840). The Beauties of the Bosphorus, Scutari, (p.50-54) London --- (p53 photo1-p121 photo2)
- Eyice, S., (2003). Fetihten Önceki Üsküdar, Tarihte Üsküdar, Üsküdar Sempozyumu, (Vol1., p. 17-19) Seçil Ofset Üsküdar Belediyesi
- n.p., Yok Ulke, (2017). İstanbul Bostanları: 1500 Yıllık Tarımsal Kültür Mirası Şehir ve bölge planlaması bakımından kendi kendine yeterli metropol bir şehir mümkün mü sorusu hemen ilk elden önümüze düşüyor! Kır ve kent birliği temelinde üretebilecek bir kentte hangi mümkünlerin kıyısında durduğumuzu ve bostanların "kamusal" niteliğini Arkeologlar Derneği İstanbul Şubesinden Yiğit Ozar ile konuştuk. Medium.

Retrieved 16<sup>th</sup> March, 2022, from,  
<https://medium.com/@zgnn /i%CC%87istanbul-bostanlar%C4%B1-1500-y%C4%B1II%C4%B1k-tar%C4%B1msal-k%C3%BClt%C3%BCr-miras%C4%B1-%C5%9Fehir-ve-b%C3%B6lge-planlamas%C4%B1-bak%C4%B1m%C4%B1ndan-kendi-b3b3c59ce4af>

## 1.4 FUNCTION OF BOSTANS

Throughout history, the function of gardens has changed a lot. The great big gardens, which were named '*Has Bahçe*', \* were only for sultans and the upper classes. These gardens were a place of enjoyment. Before the 18<sup>th</sup> century, the palaces and the gardens on the Anatolian shores of Istanbul used to be a getaway place. Sultans and upper-class people mostly visited the has bahçes on Anatolian shores. Every has bahçe used to have its small pier. Palaces used to be places of formal ceremonies, and gardens were the place of festivities and celebration.

Regarding the festivity and enjoyment of gardens, each has bahçe used to have a bostan. Bostans were not excluded from the garden as if they were not as beautiful as flowers; they were part of the inner layout. It was arranged so that the sultans could observe the quality of the products grown in the bostans in the gardens (Atasoy, 2015).

Different festivities and celebrations took place at have bahçes. The most common activities were hunting, shooting (Tanındı,2015), feasts, acrobatic stunts, wrestling matches (Önal,2015), fire shows and the celebration of '*sünnet düğünü*\*'. The feasts of some circumcision weddings were open to the public, but it is usually a celebration attended by the top administrators.

## REFERENCES

---

- Atasoy, N., (2015). Büyük İstanbul Tarihi, İstanbul Bahçeleri, İstanbul Bahçeleri, Suç ve teftiş, İstanbul Bahçeleri, (Vol.4 p.534), İstanbul 2015.
- Önal, A. (2015). Büyük İstanbul Tarihi, Payitaht İstanbul'da Osmanli Merasimleri, (Vol.3 p.406) , İstanbul 2015.
- Tanırdı, Z. (2015). Büyük İstanbul Tarihi, İstanbul Sarayinin Resim Hazinesinden: Osmanli Sanatinda Minyatür, (Vol.4 p.395), İstanbul 2015.



## 1.5 BOSTAN-BOSTANCI-BOSTANCIBAŞI

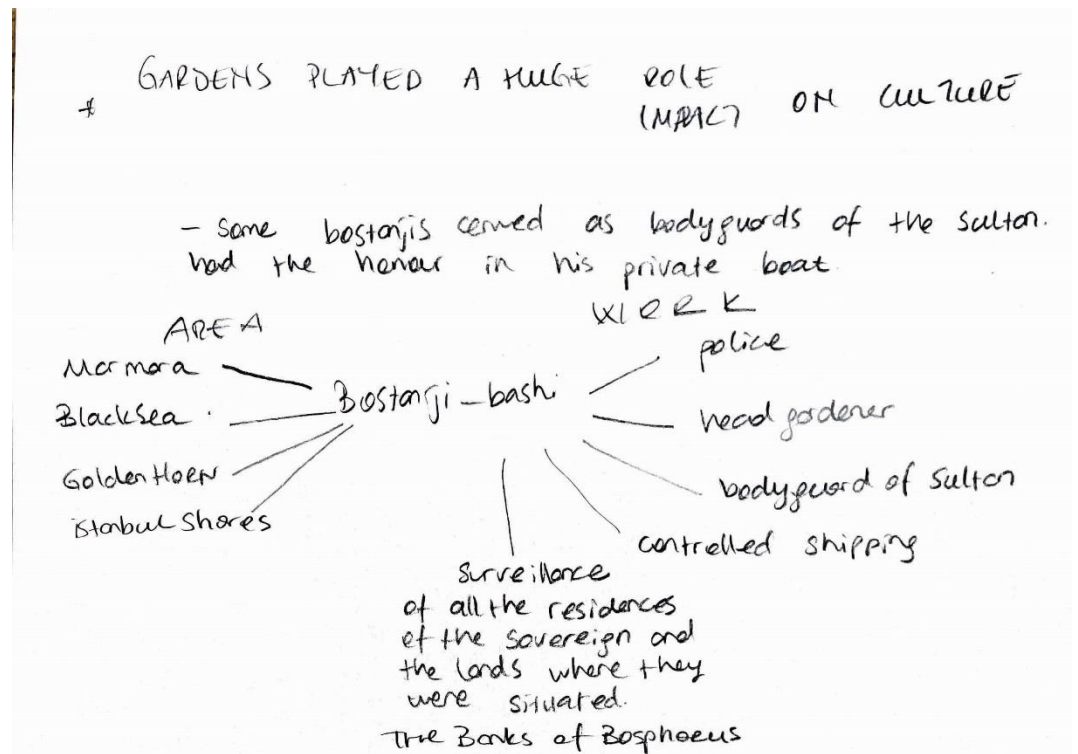


Figure 14 – Mind map explaining bostancibaşı

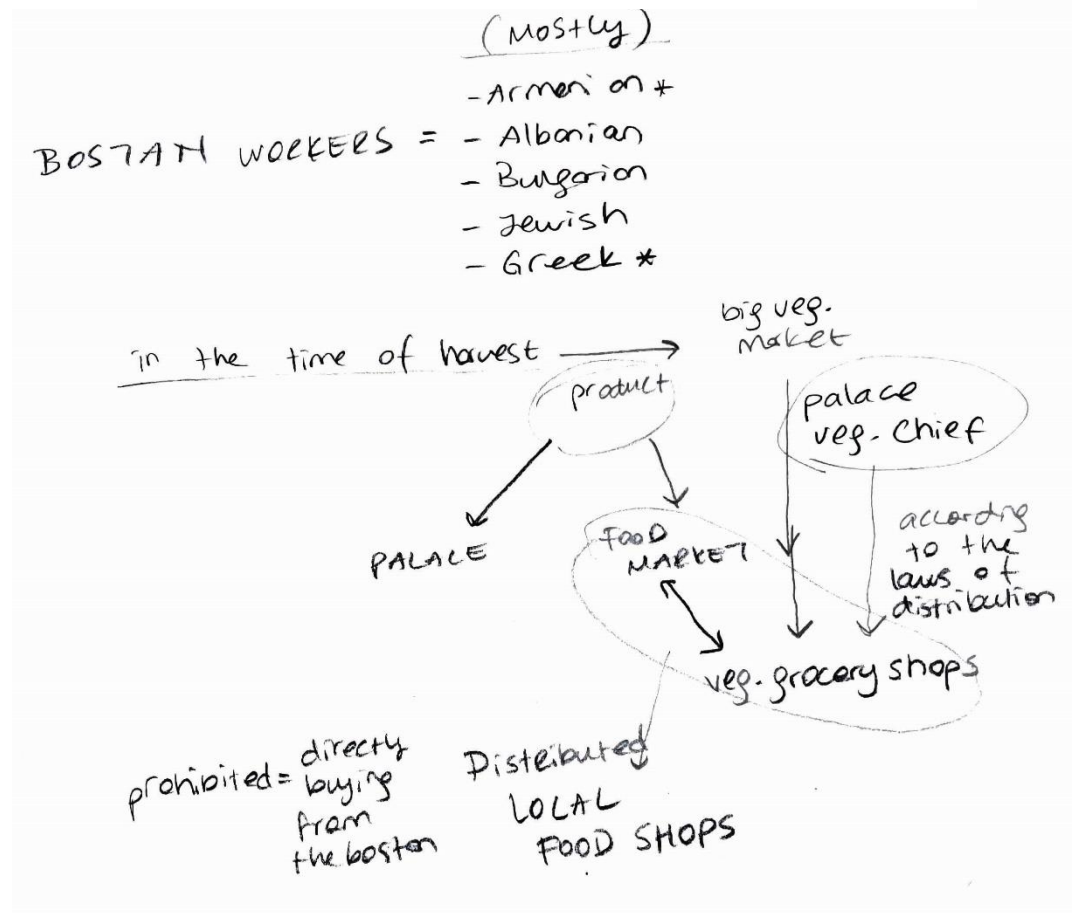


Figure 15 – Bostancı



Figure 16 – A garden from Istanbul. Bostancı chases away the antelope that enters the garden

The bostan used to be the part of Sultan's gardens. (Türkiye Diyanet Vakfı, Vol.4) Each *bahçe*\* had a unit for growing vegetables and fruits. Some gardens are known for the vegetables and fruits grown on their premises. Strawberry of Ortaköy and Arnavutköy, Strawberry and hydrangea of Tarabya, lettuce of Yedikule, mulberry of Mecidiyeköy and Gayrettepe, walnuts of Beykoz were some of the products and the district where they used to be grown (n.p., 2020).

The bostans and gardens were considered as a part of nature. New tree and plant species were added to the gardens; the goal was to enhance, and enrich the plant taxonomy in the gardens. The layout planning of the gardens in the Ottoman the basic principle depends on the topography of the area, and the typology of the climate (Avcı,2014) (Chapter 2: Istanbul Plant Diversity).

It is the design of gardens suitable for the climate.

Bostancı is a class of men in the Ottoman Empire who, initially the sultan's gardeners (the name being derived from Bostan, a garden), in addition to their garden labour, a variety of duties, such as mounting guard at the seraglio, rowing the sultan's barge, and attending on the offices of the imperial household. They are under a chief called Bostancı Başı (Bostanji Bashi), who holds the rank of a Pasha. He also holds the inspector-generalship of the woods and forests in the vicinity of the capital and has jurisdiction of the shores of the Bosphorus and Sea of Marmara. The Bostanji at one time amounted to 5000 and engaged in military duty. (Chambers's Encyclopaedia, 1883, p.259)

A clear explanation of the terminology of bostancı corps and bostancı Başı is explained thoroughly in Chambers's Encyclopedia.

The bostan corps were among the imperial guards responsible for protecting the palace and its premises. The bostancı corps would often fight along with the Janissaries during times of war. The bostancı Başı was known as the Chief of the corps, usually granted the status of a Pasha. The bostancıbaşı was responsible for securing a significant part of Istanbul, especially the Bosphorus and the Prince Islands. Bostancıbaşı used to steer the boat on which the sultan was riding (Türkiye Diyanet Vakfı, Vol.4.).

Could it be considered a reflection of the importance of gardens to social life in the palace that the head of bostancı was responsible for the helm of the sultan's boat within his job description? Perhaps because of the location of the great big gardens, the control of these areas was given to the gardeners. In time, the security of the Bosphorus was included among the duties of the head of the gardener.

We can understand the importance of the gardens and bostans from the definition of the terms *Bostancı* and *Bostancıbaşı*.

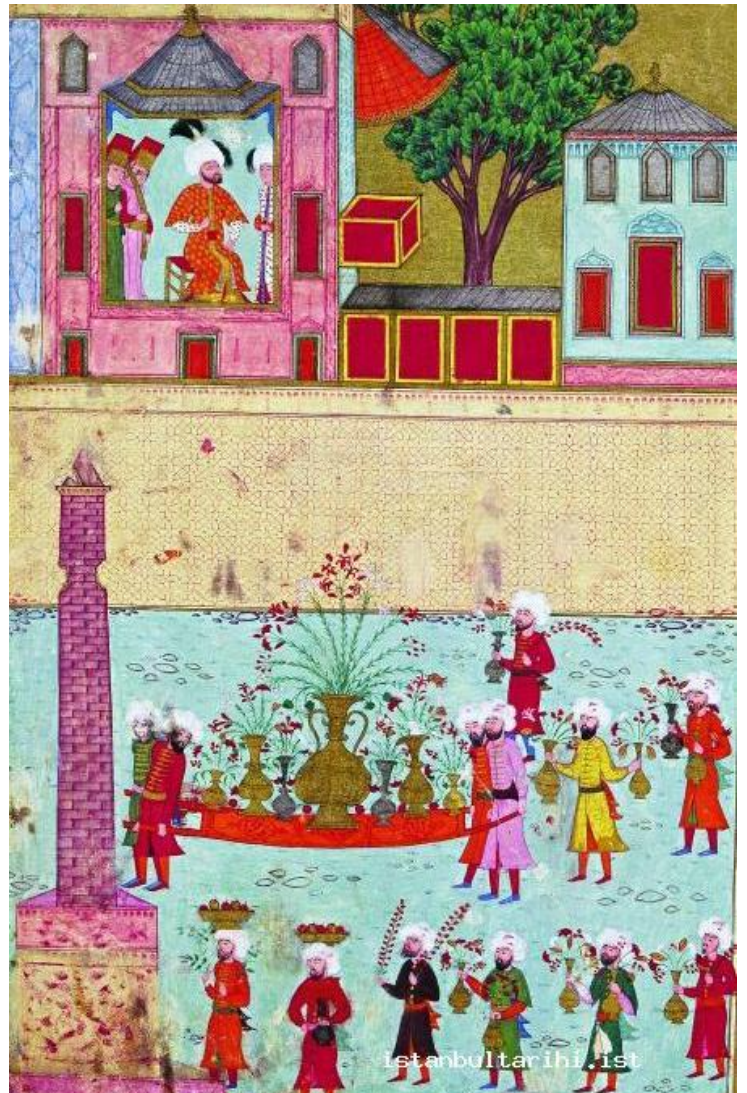


Figure 17 - A miniature of the parade of the gardeners in the festivities of 1582

## REFERENCES

---

- Avcı, M., (2014). 4. Bahçe Kùltürünün İstanbul'un Bitki Çeşitliliğine Katkisi, Kentsel Biyolojik Çeşitlilik Açısından İstanbul. İstanbul Ormanlarının Sorunları ve Çözüm Önerileri (p.106). İstanbul: Türkiye Ormancılar Derneği Yayını.
- n.p. (2020). İstanbul'un Kaybolan Bostanları, Yaşam, Fotokart Shop, Retrieved February 26<sup>th</sup>, 2022 from, <https://www.fotokart.shop/blog/istanbulun-kaybolan-bostanlari/>
- n.p., (n.d.). Türkiye Diyanet Vakfı, İslam Ansiklopedisi, Bostancı, (Vol,4 p.479)
- n.p., (n.d.). Türkiye Diyanet Vakfı, İslam Ansiklopedisi, Bostancı, (Vol,6 p.308)
- n.p., (1883). Chambers's Encyclopaedia: A Dictionary of Universal Knowledge for the People, (Vol.2 p.259), Philadelphia: J.B. Lippincott & Co.

## 1.6 EXAMPLES FROM EUROPE IN A SIMILAR CONTEXT OF BOSTAN

The first example of gardens similar to bostans can be found in France, Paris. Its history dates to the 16<sup>th</sup> century. The second example is a current-day herbal-kitchen garden from 2016. Both 'Les Murs à Peches' and 'Jardin Essentiel' are urban kitchen gardens, like bostans.

Similar to bostans, 'Les Murs à Peches' has lost its function after the late 19<sup>th</sup> century. The walls and gardens are left to decay. 'Jardin Essentiel' is developed from a part of a vast park. The designer's idea was to bring back a variety of plant species to the city centre. One can understand that public green spaces and plant varieties are disappearing in big cities. The analysis of these gardens shows that the 'kitchen gardens' plan layout has changed into open and public.

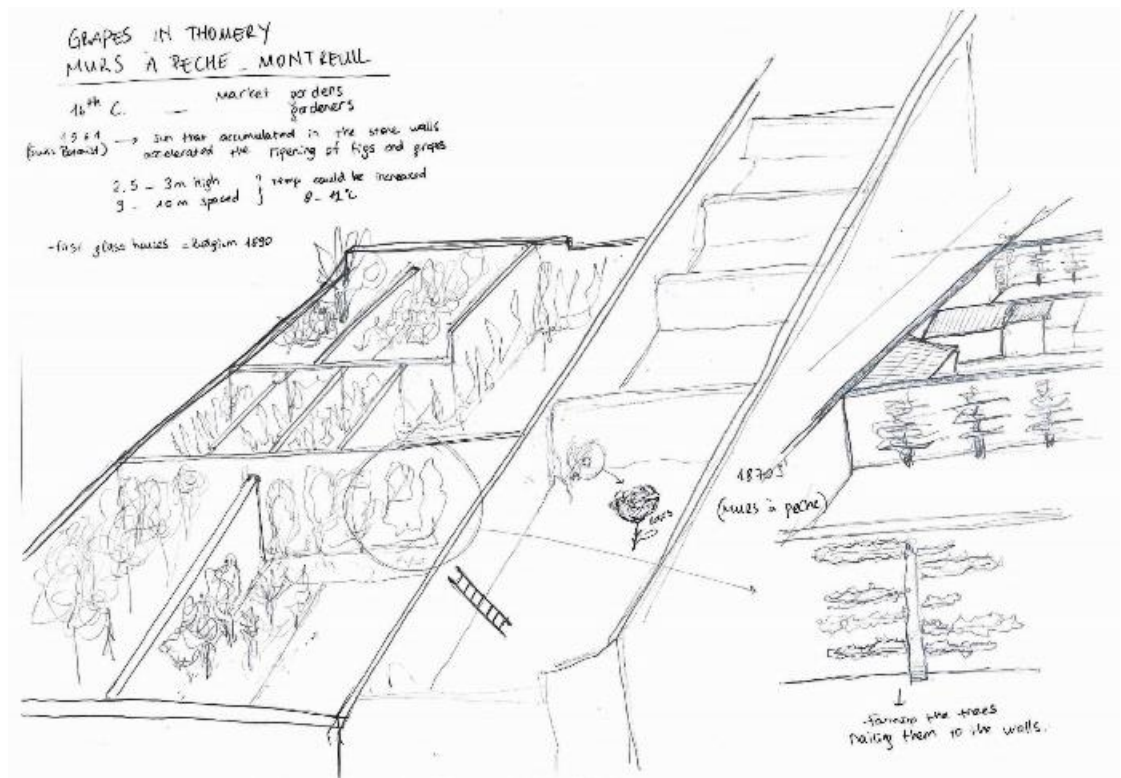


Figure 18 - Murs à Peches in Montreuil, Paris

The sketch of figure 7 is an analysis of 'Les Murs à Peches', which means *the Peach Walls*. It dates back to the 16<sup>th</sup> century and is located in Montreuil, the suburbs of the greater city of Paris. The peach walls were the market gardens. Within these garden walls, mostly peaches were grown. Also, other hot climate fruits and vegetables were planted and produced for the City's and the palace's needs. The walls created a micro-climate for plant species growing in the south,

and at the same time, the walls protected the garden from the outer 'harmful' world. Due to its location and closeness to the city of Paris, the peach walls are in Montreuil. But after the 19<sup>th</sup> century, because of the railway additions to the city (n.p., Murs à Peches). The forms given to the plants and trees so that the trees can benefit from the heat on the wall are explained on the right side of figure 7.

'Development of a public aromatic and medicinal garden in a popular park. Volunteers maintain the garden; one may pick the herbs freely. The project reflects on the layout and possible functions of public space.' (Jardin Essentiel, 2016).

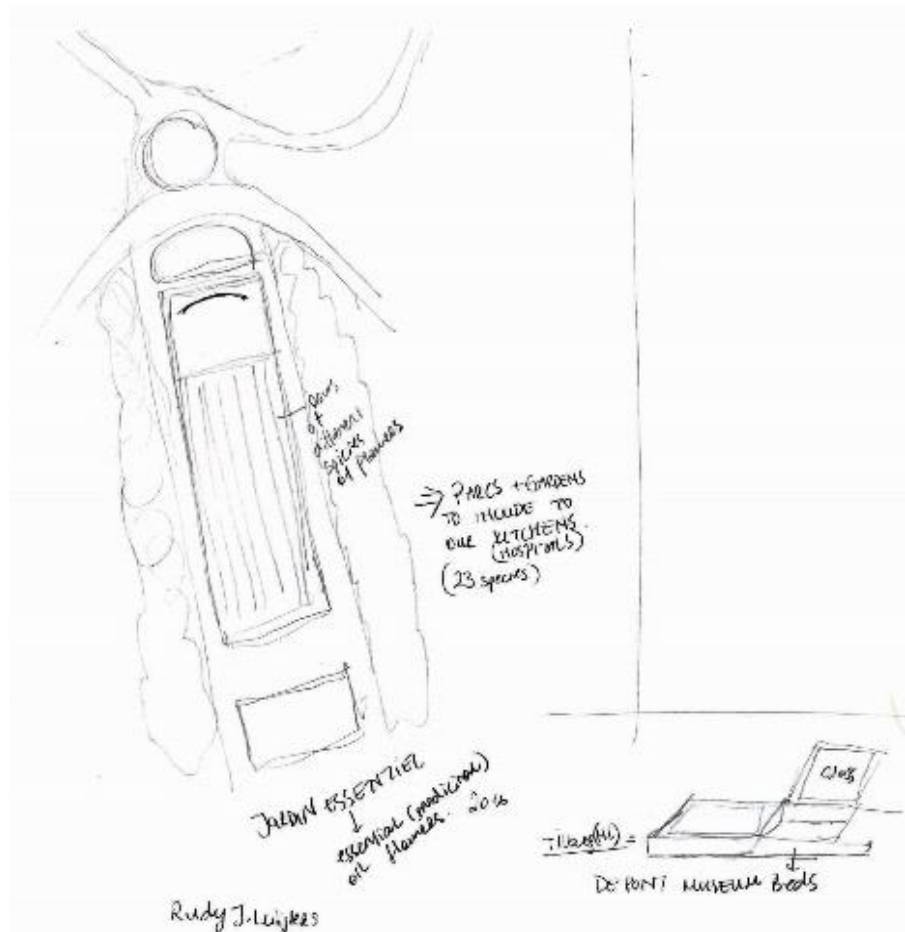


Figure 19- Jardin Essentiel de Brussels

Located in the cosmopolitan city of Brussels 'Jardin Essentiel' is the 'medicinal plants garden' which includes 30 different species of edible-medicinal plants. It is a community garden and a public garden. Open for every visitor. The volunteers of the garden maintain the garden.

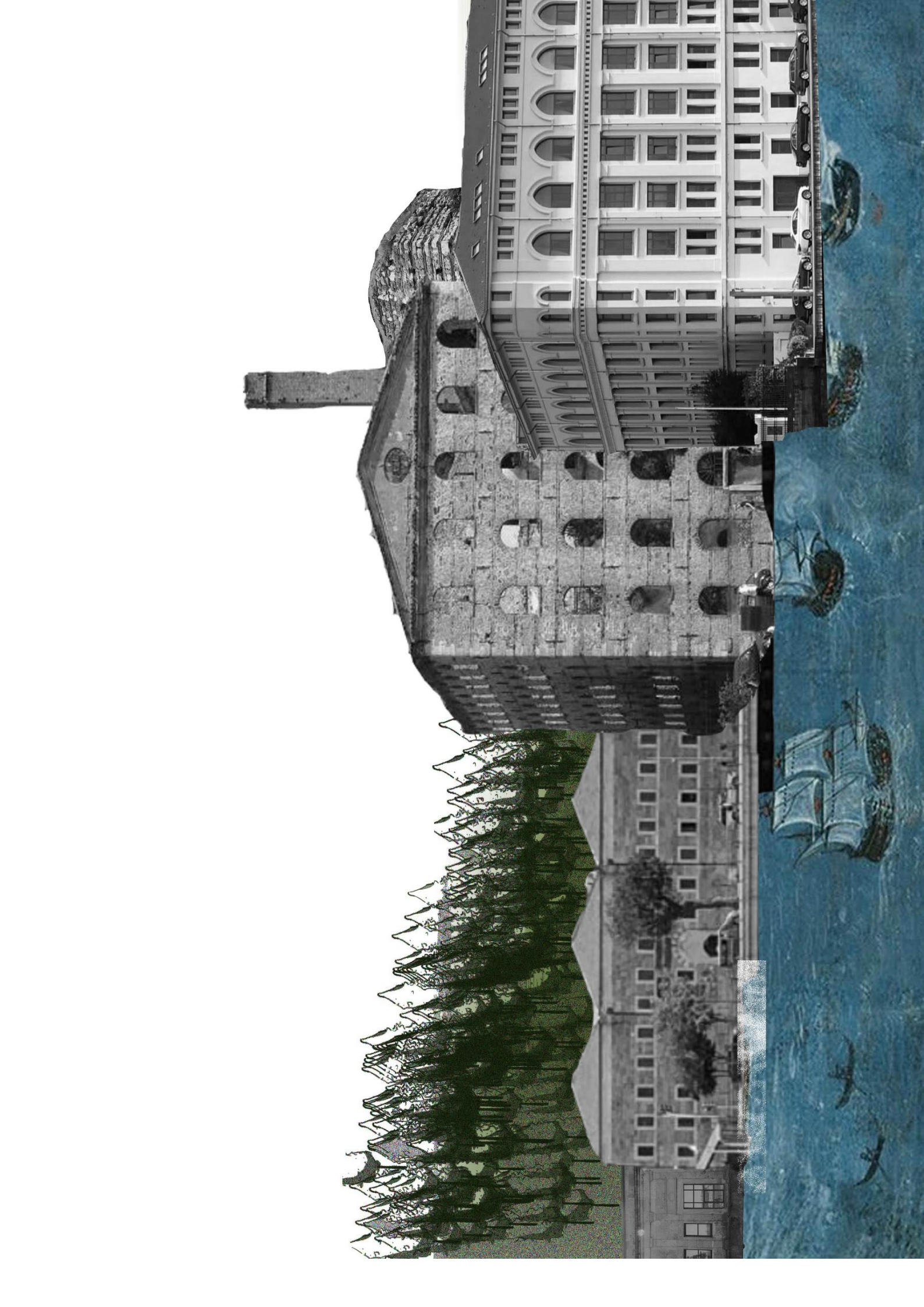
One can easily distinguish different plant species. The plants were planted in rows in strips, making the different kinds of plants easy to distinguish and easy to circulate by creating corridors between them.

## REFERENCES

---

n.p., (n.d.). Murs à Peches, Association MAP, Histoire. Retrieved 29<sup>th</sup> February 2022, from <https://mursapeches.blog/qui-sommes-nous/lhistoire-des-murs/>

n.p., (2016). Jardin Essentiel, Atelier Veldwerk. Retrieved 29<sup>th</sup> February 2022, from <https://www.atelierveldwerk.eu/en/jardin-essentiel/>





## 1.7 HISTORY OF THE FLOUR MILL



Figure 21 – Istanbul city, red logo is the flour mill

During The Ottoman Empire, Sultans, Valide Sultans, wealthy people, and Pashas (high ranked military or politicians which is an honorary title like being a knight) used to build libraries, schools, fountains, mosques or churches, hospitals, factories to develop the culture, and to improve the quality of life of the empire.

The sea provided grain and food transportation within Istanbul. The state of the



Figure 22 - Picture from Pascal Sebah, 1870-75. When the flour mill was still in production from the hills of Paşalimanı towards Bosphorus. The buildings next to the flour mill are the granary. Also from the port in front of the mill, the mast of the ships are visible.

Ottoman Empire did not allow the producers to transport their production outside their regions. For that reason, the flour production areas were located at the Bosphorus shores (Kona, 2015). Therefore, the location of the Paşalimanı flour factory was built here due to its ease of access, its closeness to the three main centres and ports, and the fact that there are no buildings on the land.

The land of the Flour Mill has belonged to the Valide Sultan Foundation since the early 1800s. The Pertevniyal Valide Sultan Foundation (Pertevniyal Valide Sultan Vakfı). According to the current governmental parcel and land search website, the mill is registered as a bostan and as a first-degree historical monument (n.p., Tapu ve Kadastro).

The flour mill was built in 1858, during the Sultan Abdülmecit period (Reorganisation-reform period of the Ottoman Empire (Britannica, 2022)). All the flour mills within current day Istanbul city centre borders are built in this period. To accelerate the city's development and follow the steps of the industrial revolution in Europe (Karıptaş, n.d.).

In 1910 the mill belonged to the Pertevniyal Valide Sultan Foundation, got under repair, and expanded to increase its capacity. The mill was sold to a private company in 1913s and belonged to them until 2013 (between 2010-2013). It was underhandedly sold to the Sinpaş Group Holding. The factory has not been operated since the 1940s' (Kona, 2015).

## REFERENCES

---

Karıptaş, F. S. (n.d.). Haliç Kıyısında Tarihi bir Sanayi Yapısı: Unkapanı Değirmeni. [Historical Research]. Haliç Üniversitesi, Mimarlık Fakültesi

Kona, S., (2015). Paşalimanı Un Fabrikası ve Yeniden İşlevlendirme, Yüksek Lisans Tezi, [Master's Thesis] T.C. Maltepe Üniversitesi Fen Bilimleri Enstitüsü İç Mimarlık Anabilim Dalı

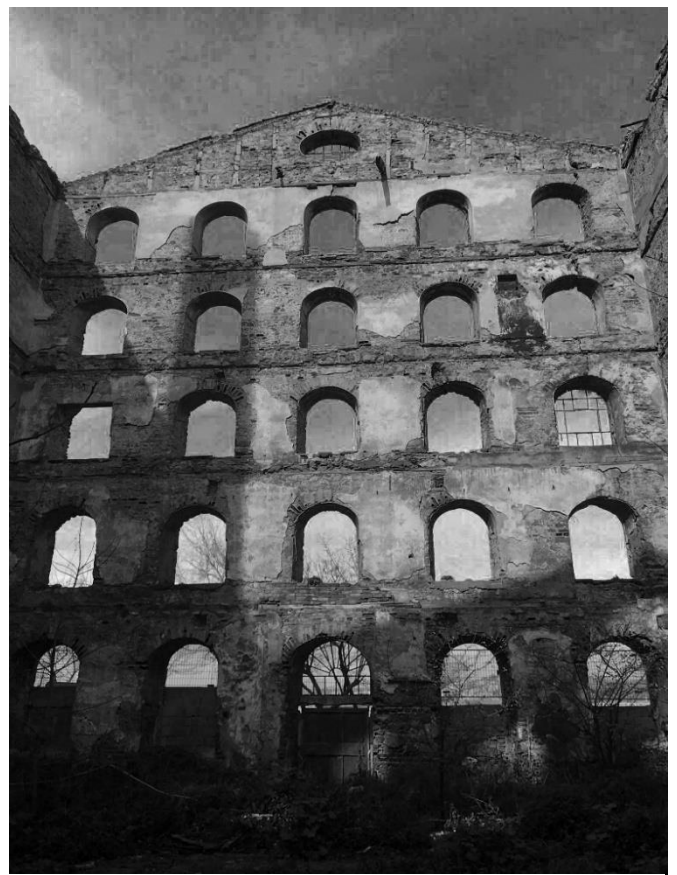
(n.p.), (n.d.), Tapu ve Kadastro Genel Müdürlüğü, Parsel Sorgulama Uygulaması (İstanbul, Üsküdar, Hacı Hesna Hatun, 1310, 71), Retrieved 10 March, 2022, from, <https://parselsorgu.tkgm.gov.tr/#ara/idari/146214/1310/71/1652031043180>

### 1.7.1 THE CURRENT SITUATION OF THE MILL

The flour mill was a steam flour mill, a masonry building. The façade of the building is a combination of stone and brick, and the floors and the roof used to be wood structures. The existing structures are the façades of the mill and the warehouse with its brick columns (figure 1,2,3) (Kona, 2015).



*Figure 23 - Roof*



*Figure 24 – Looking towards to the Bosphorus*



*Figure 25 - The current situation of the roof of the mill from the warehouse*



*Figure 26 - Current situation of the columns of the warehouse*



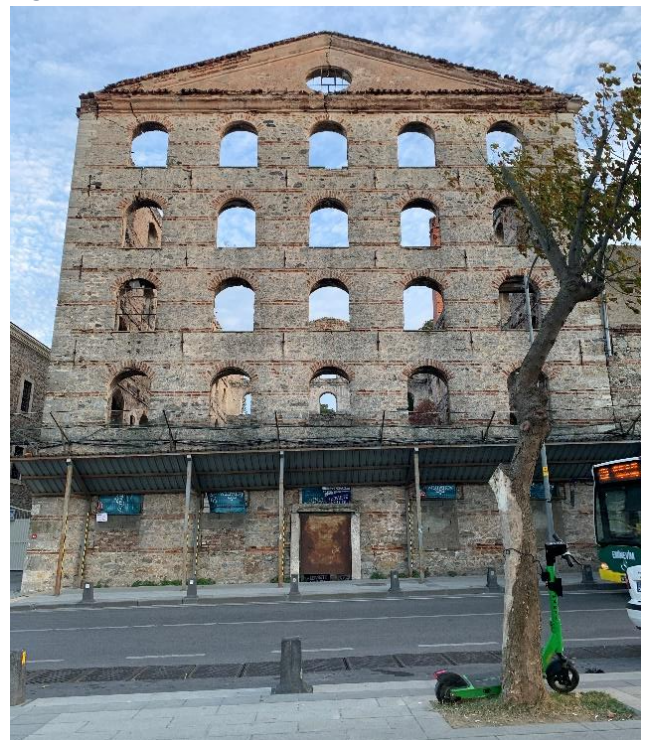
*Figure 27 - View from the façade of the warehouse which faces the street*

It has been observed that the ground floor of the factory building is concrete, and the upper floor floors are wooden. The only traces of the wooden floors are the structural metal carriers on the exterior façade (figure 4).

Due to the risk of collapse, scaffolding was built on the outer facades (figure 5). No reinforcing structures were installed on the façades, and the structure was left.



*Figure 28-Picture from 2022, showing the deteriorated roof invaded by plants. The metal carriers of the wooden flooring*



*Figure 29 - Current situation of the mill from Bosphorus, street view*

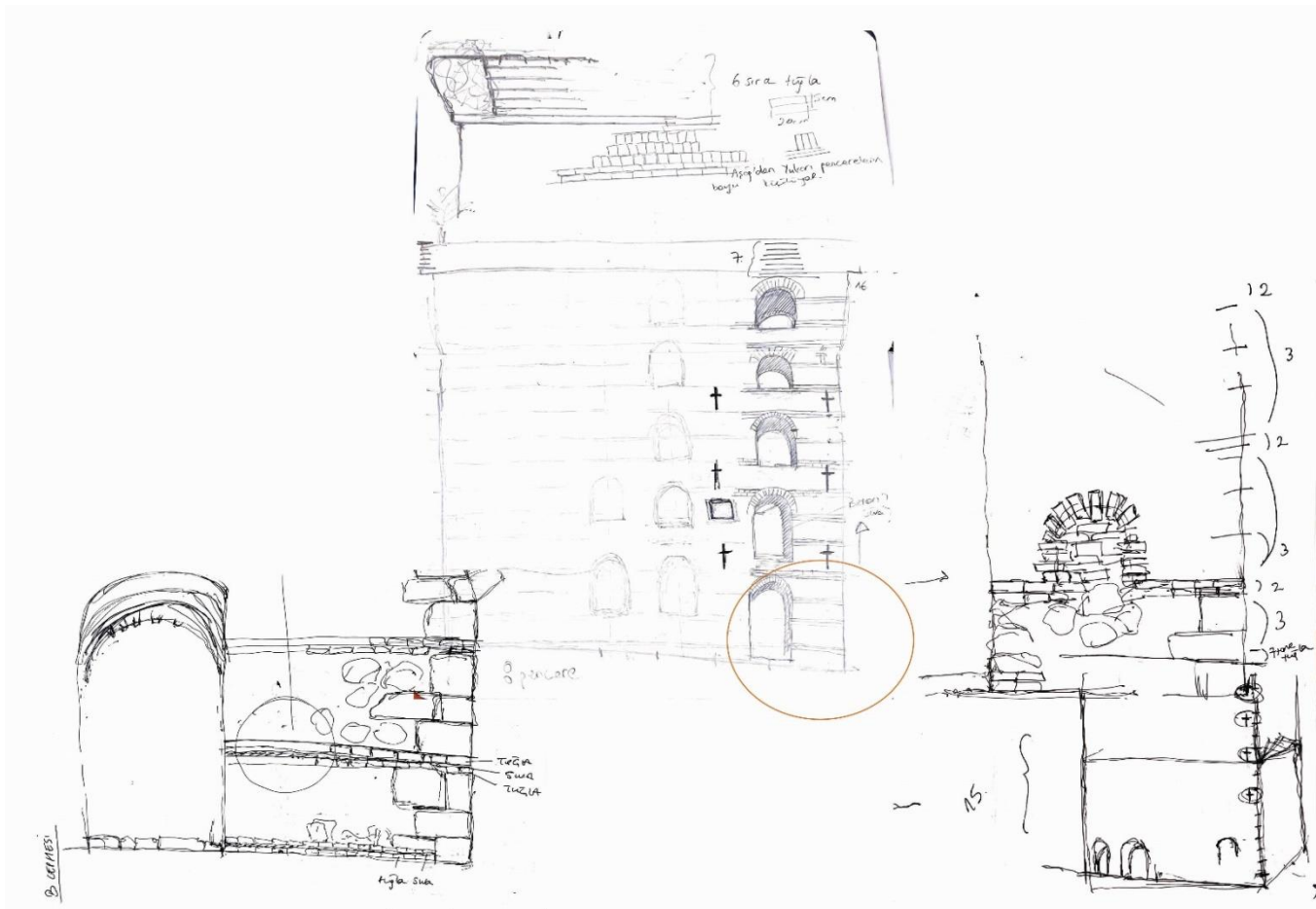


Figure 30 - Sketches showing the details of the mill



Figure 31 - structures added over time

#

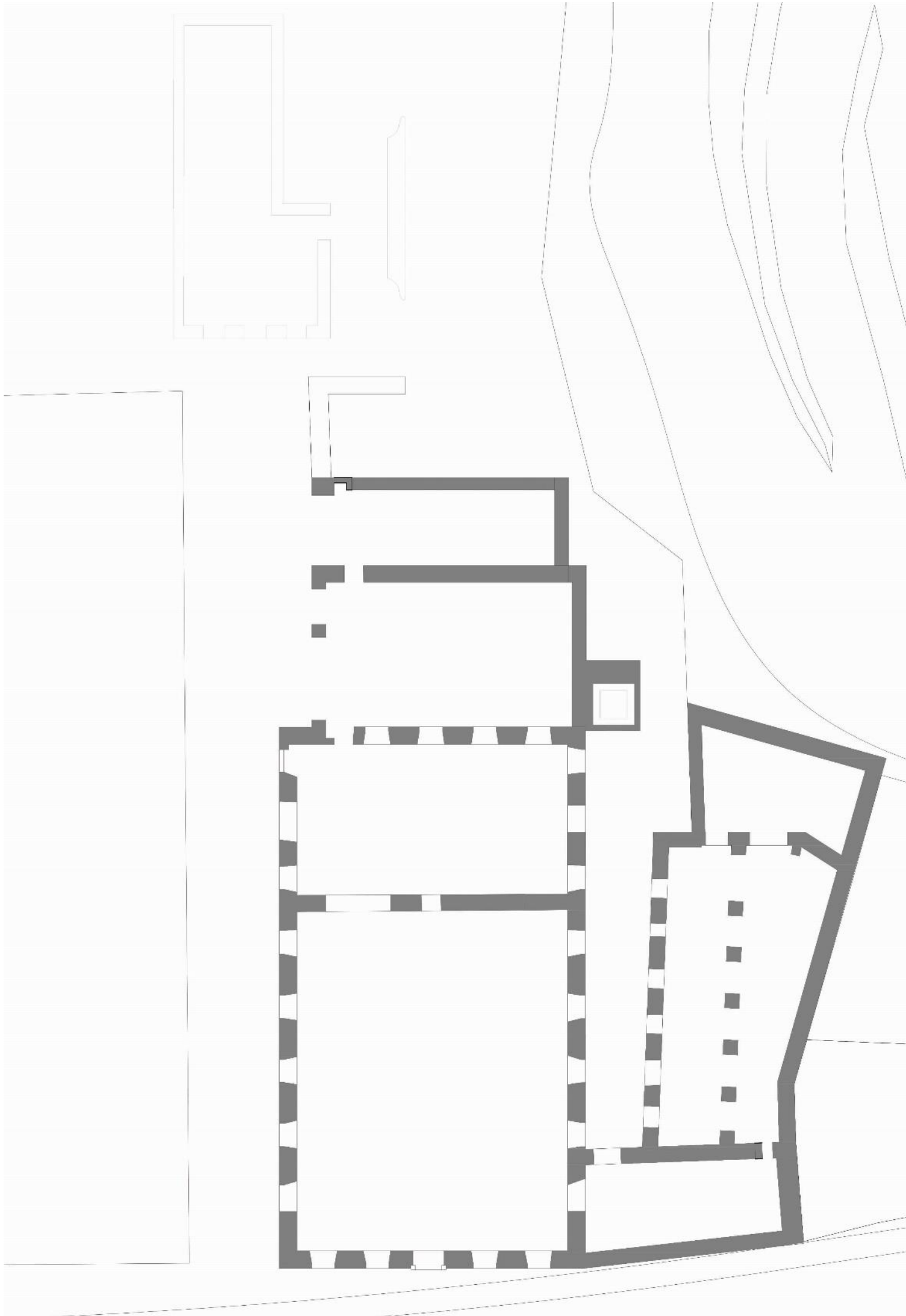


Figure 32 - 1/400 scale plan

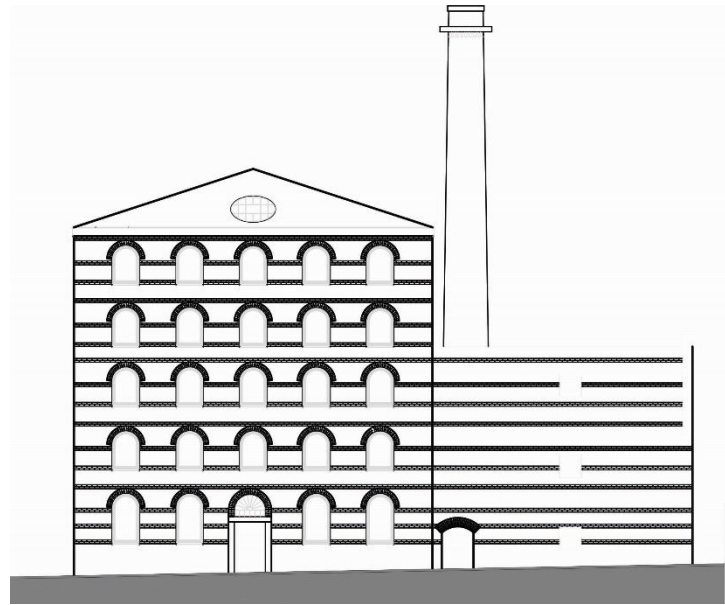


Figure 33 - Elevation from the Bosphorus

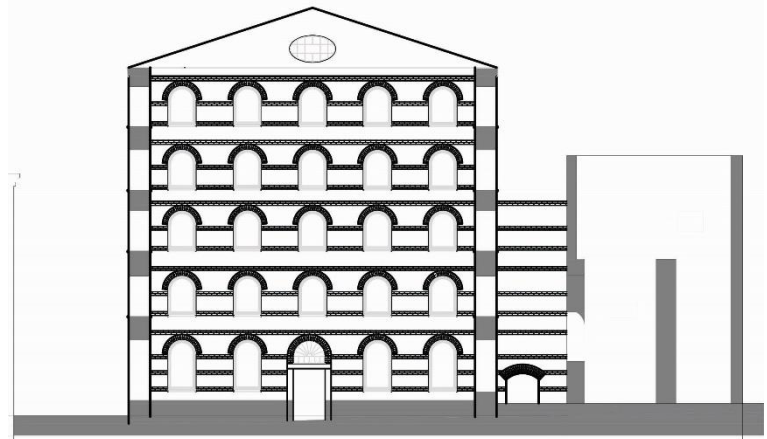


Figure 34 - Section looking towards the Bosphorus

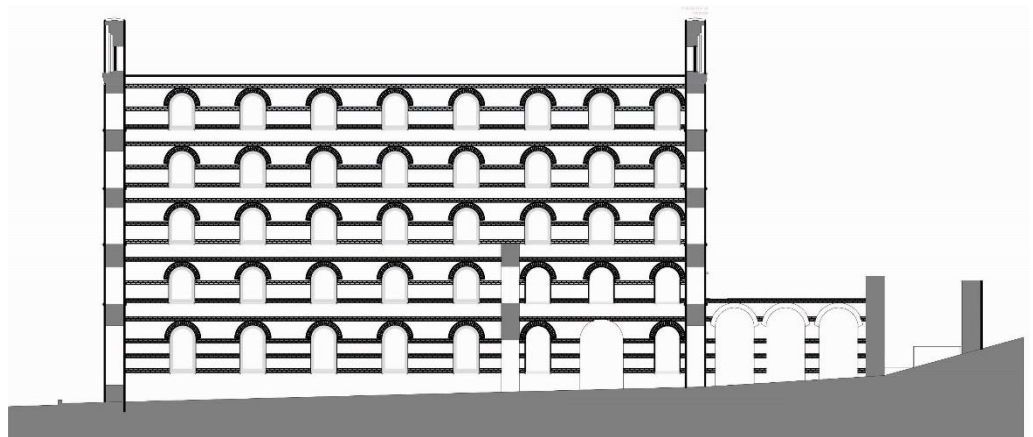


Figure 35 - Section looking towards the old granary



## REFERENCES

---

Britannica, T. Editors of Encyclopaedia (2022, April 21). *Abdülmeçid I. Encyclopedia Britannica*.  
<https://www.britannica.com/biography/Abdulmecid-I>

Karıptaş, F. S. (n.d.). Haliç Kıyısında Tarihi bir Sanayi Yapısı: Unkapanı Değirmeni. [Historical Research]. Haliç Üniversitesi, Mimarlık Fakültesi

Kona, S., (2015). Paşalimani Un Fabrikası ve Yeniden İşlevlendirme, Yüksek Lisans Tezi, [Master's Thesis] T.C. Maltepe Üniversitesi Fen Bilimleri Enstitüsü İç Mimarlık Anabilim Dalı

## 1.7.2 SURROUNDING BUILDINGS AND THEIR HISTORY

### ÖKÜZ LİMANI ZAHİRE AMBARLARI\* (SELİM III.'S FLOUR AND GRAIN WAREHOUSES) 1798-1799

Located at the northeast of the Paşalimanı Flour Mill, it shares the garden behind it with the mill. According to the information given by İbrahim Hakkı Konyalı, Selim III had warehouse structures built by the sea to keep food and grain. He states that the flour milled in Paşalimanı Flour Factory is stored in these warehouses. He also states that the building, later sold to the Tekel administration, was also used as a tobacco warehouse. (Konyalı, 1977)

Today the building is divided into two. Half of the building functions as the Headquarters of Istanbul State Opera and Ballet, and rehearsal rooms. The other half functions as Üsküdar Tekel Stages Istanbul State Theater.



Figure 36 - The Old Granary, Selim the third's grain warehouses

## REFERENCES

---

Konyalı İ. H., (1977). Âbideleri ve Kitâbeleriyle Üsküdar tarihi Cilt II, Türkiye Yeşilay Cemiyeti Yayınları, İstanbul

## NEMLIZADE TOBACCO WAREHOUSE 1923

Nemlizade Tobacco Warehouse is located the west of Paşalimanı Flour Factory. In 1923, Tütüncü Kazım Emin Bey had Architect Vedad Bey build the Şark Tobacco Warehouse, a reinforced concrete structure. In 1934, it was known as the Berlin Embassy Undersecretary Nemlizade Tobacco Warehouse. The building belongs to a private company as an office building. (Genim, 2012).



*Figure 37 - Tobacco warehouses*

## REFERENCES

---

Genim M. S., (2012). Konstantiniyye'den İstanbul'a XIX.Yüzyıl Ortalarından XX.Yüzyıla Boğaziçi'nin Anadolu Yakası Fotoğrafları (Vol.IV.), İstanbul Araştırmaları Enstitüsü Kitapları:17, İstanbul

## PAŞALİMANI POLICE STATION 1798-1800



*Figure 38 - Police station*

Right after the construction of Nemlizade Tobacco Warehouse, the police station was built to protect the granary. The building is all stone and marble.

## REFERENCES

---

n.p., (n.d.), Paşalimanı Karakolu, İdari Yapı, Karakol, Osmanlı, Kültür Envanteri.  
Retrieved 28<sup>th</sup> March 2022, from  
<https://kulturenvanteri.com/harita/#18.13/41.031718/29.021964>

## BYZANTINE CISTERN

This byzantine cistern, probably dates to the 4<sup>th</sup>-6<sup>th</sup> century was a remnant of the town of Scutari. There is not much information about the monument.



Figure 39 - Byzantine cistern

## REFERENCES

---

n.p., (n.d.), Bizansa Sarnıcı, Su Yapısı, Sarnıç, Bizans, Kültür Envanteri.  
Retrieved 28<sup>th</sup> March 2022, from  
<https://kulturenvanteri.com/harita/#18.2/41.030791/29.020138>



## 2 ISTANBUL PLANT DIVERSITY

Istanbul is a region with a wide variety of natural habitats and therefore is home to many plant and animal species. Istanbul in the world is one of the important bird migration routes and some areas are defined as important Bird Migration Areas (Avcı, 2014).

7 "Important Plant Areas"<sup>1</sup> covers the borders of Istanbul. Istanbul. In terms of area 1600 in the Netherlands, which is about eight times that of Istanbul, and in England, which is 47 times it includes 1850 plants. There are 2500 plant taxa in Istanbul. In the flora of Istanbul, 40 of the plants for Turkey, and 23 of the plants for Istanbul are endemic (Özhatay and Keskin, 2007). The IFA'S of Istanbul are *Terkos-Kasatura coasts*, *Ağaçlı dunes*, *Kilyos dunes*, *Western Istanbul pastures*, *Northern Bosphorus*, *Sahilköy-Şile coasts* and *Ömerli basin*. In each IFA, lots of plant species are globally endangered.

1. Important Plant Areas (IPA): It is a natural or semi-natural area that contains very rich populations of rare, endangered and/or endemic plant species and/or contains extraordinarily rich and/or very valuable vegetation in terms of botany. (W.W.F., website, n.d.)

## REFERENCES

---

Avcı, M., (2014). Kentsel Biyolojik Çeşitlilik Açısından İstanbul. İstanbul Ormanlarının Sorunları ve Çözüm Önerileri (p.87,124). İstanbul: Türkiye Ormancılar Derneği Yayını.

World Wildlife Foundation, (n.d.). "Important Plant Areas" Çıktı, **Türkiye'nin 122 Önemli Bitki Alanı kitabının İngilizce versiyonu çıktı!**. Retrieved 25<sup>th</sup> April 2022, from [https://www.wwf.org.tr/?1337/importantplantareascikti#:~:text=%C3%96nemli%20Bitki%20Alan%C4%B1%20\(%C3%96BA\)%3A,ya%20da%20Oyar%C4%B1%20do%C4%9Fa%20aland%C4%B1r.](https://www.wwf.org.tr/?1337/importantplantareascikti#:~:text=%C3%96nemli%20Bitki%20Alan%C4%B1%20(%C3%96BA)%3A,ya%20da%20Oyar%C4%B1%20do%C4%9Fa%20aland%C4%B1r.)

## 2.1 THE MODERN-DAY GARDENS OF ISTANBUL

The palaces and *Has Bahçe*\*s that have been built during the Ottoman Empire, after choosing the location of the palace premises before building the palace the first thing was the arrangement of the garden. After the layout of the garden the place building was built according to the garden (Şenel, 2016)

In Turkey and Istanbul, public parks belong to the state. All these parks are the responsibility of the city's municipalities where they are located. Each city (or municipality?) is responsible for the parks within its borders. (T.C., 2005) In Istanbul, every public garden is open to the public, which means it is available anytime. Everyone. The parks do not have doors or walls to lock. One can visit the public at any time of the day.

The big parks now named '*Millet Bahçesi*'\* were used to be '*Has Bahçes*'. Has Bahçes used to be semi-private gardens for sultan and for higher class, belonged to the state. The first Millet Bahçesi was built at the same as the the Paşalimanı Flour Mill. Later, with the foundation of Republic of Turkey, the private Has Bahçes are turned into Millet Bahçesi (n.d., Millet Bahçeleri).

## REFERENCES

---

- n.p., (n.d.). Millet Bahçeleri, Millet Bahçesi Nedir? Türkiye Cumhuriyeti Çevre, Şehircilik ve İklim Değişikliği Bakanlığı Retrieved 30<sup>th</sup> April 2022, from <https://milletbahceleri.gov.tr/sayfa/millet-bahcesi-nedir>
- Şenel, S., (2016). Osmanlı'da Bahçe ve Has Bahçe Kültürü, Dergi Park, İstanbul
- T.C Cumhurbaşkanlığı Mevzuat Bilgi Sistemi, (2005). Belediye Kanunu, Sınırların tespiti (Kanun Numarası, 5393. Madde5) [constitutional law of Republic of Turkey]. T.C Cumhurbaşkanlığı Külliyesi



## 2.2 PLANTS THAT WILL BE PROTECTED AT THE FLOUR MILL (the endangered ones)

From the website of the municipality of Istanbul, they have listed the endangered plant species of Istanbul. The plants to be protected at the Paşalimanı Flour Mill will be the selection of these plants. The plant names will be given in Turkish and in Latin.

At the back garden, will function as an orchard, three main tree species will be planted following a 5meter grid.

### THE TREES OF THE ORCHARD;



Figure 40 – Sycamore (*platanus orientalis*)



Figure 41 - Silverberry (*elaegnus angustifolia*)



Figure 42 - Mulberry (*morus alba*)

With planting the Oriental Sycamore tree (used to be called chenar in the Ottoman Empire) as a remembrance to old Ottoman gardens and bostans (Thacker,1979), and the tree can live upto 600 years. The tree will also balance the smell of strong Silverberry tree and balance the sticky Mulberry.

The Silverberry plays a nutrition value in the garden. The tree excretes nitrogen to the soil. The essential element on plant growth.

This type of Mulberry tree, *morus alba*, is known as the white mulberry, or the Mulberry of Istanbul (Doğan, n.d.). The tree which was one of the most common fruit trees in Istanbul (Atasoy, 2015).

## THE ENDEMIC PLANT SPECIES,



Figure 43 - Kum belumotu  
(*Asperula littoralis*)



Figure 44 - Hoşkangal (*Cirsium byzantinum*)



Figure 45 - Kilyosdüğmesi  
(*Centaurea kilaea*)



Figure 46 - Narin acıçığdem  
(*Colchicum micranthum*)



Figure 47 - Zerena, Sütleğen  
(*Euphorbia amygdaloides*)



Figure 48 - İstanbul nazendesı  
(*Lathyrus undulatus*)



Figure 49 - Boğaziçi keteni (*Linum tauricum subsp. bosphori*)



Figure 50 - Karakafes otu  
(*Symphytum pseudobulbosum*)



Figure 51 - Peygamber çiçeđi  
(*Centaurea hermanii*)



Figure 52 - Sultan pelemiri  
(*Cephalaria tuteliana*)



Figure 53 - Ümraniye çiğdemi  
(*Crocus pestalozzae*)



Figure 54 - Lathyrus undulatus  
(*Galanthus byzantinus*)



Figure 55 - Kelebekotu  
(*Isatis arenaria*)



Figure 56 - Riva siğirkuyruđu  
(*Verbascum degenii*)

## REFERENCES

---

Atasoy, N., (2015). Büyük İstanbul Tarihi, İstanbul Bahçeleri, İstanbul Bahçeleri, Suç ve teftiş, İstanbul Bahçeleri, (Vol.4) p.534, İstanbul 2015.

Doğan, H., (n.d.). Morus alba-Beyaz dut, Kocaeli Bitkileri. Retrieved 15<sup>th</sup> April 2022, from <https://kocaelibitkileri.com/morus-alba/>

n.p., (2021). İstanbul'un Endemik Bitki Türlerini Tanıyalım. Yeşil İstanbul. İstanbul Büyük Şehir Belediyesi. Retrieved 18<sup>th</sup> April 2022, from <https://yesil.istanbul/haber-istanbul-un-endemik-bitkilerini-taniyalim-1>



### 3 LITERATURE STUDY

#### 3.1 INCOMPIUTO SICILIANO MANIFESTO



Figure 57



Figure 58

From the manifesto from ten rules, four of them have been chosen to highlight the main idea of the manifesto and connect with the of Paşalimanı Flour Mill. The ruinous unfinished monuments are seized by nature, wilderness and have become the part of the landscape. They explain their current place in modern world as places for imagination and contemplation.

All the ruinous monuments create an environment for imagination and contemplation. From ancient ruins to industrial ruins, human mind travels within the history of these buildings. The vastness of the structures have created an open manifesto to follow and explain.

***3\_ Unfinished works are contemporary ruins. Born as such, monuments were generated by the creative enthusiasm of liberalism.***

***6\_ The Incompiuto has concrete as its constituent material. The colours and surfaces are determined by the degradation of the materials due to the effects of time and the forces of nature.*** It can absorb the signs of the time and enrich itself with colours and shades.

***7\_ Nature, by means of the spontaneous vegetation, synaesthetically dialogues with unfinished works, reappropriating the sites.***

***9\_ The Incompiuto reassembles and collects sites of contemplation, thought, and imagination.*** Unfinished works are spaces for contemplation capable of influencing our senses. Contemplating the world from these ruins is not the same as taking a journey through history but having an experience of time.

## REFERENCES

---

- n.p. (2017). Incompiuto Siciliano Manifesto, Divisare, Retrieved March 10<sup>th</sup>,2022, from <https://divisare.com/projects/343843-incompiuto-siciliano-manifesto>

### 3.2 THIRD LANDSCAPE MANIFESTO

A one-hour long lecture of Gilles Clement on the manifesto of the Third Landscape and Motion in Garden for AA School of Architecture, the landscape architect (he does not like to be called as a landscape architect) explains the process of the manifesto by defining some terms.

He explains the term *Landscape* as a subject of impossible to give a good definition. 'But the landscape is what you have in your glance (120–130-degree eye span) and is very subjective. Landscape changes from geography to geography, to culture to culture.' (AA School of Architecture, 2021)

The term *Environment* 'is entirely different. The opposite of landscape. One can explain the landscape with the environment. The environment is scientific, not emotional, it is a scientific definition.' (AA School of Architecture, 2021)

And 'the *Garden* is made of both environment and landscape. A Garden is something very particular, something enclosure-enclosed you protect what is better or best. Meeting with nature and humans is authorised by a dream. A Garden is unique.' (AA School of Architecture, 2021)

But in the garden, there is no diversity. One cleans and keeps what is best for the necessity. But the landscape the nature's garden is different. Every different plant species lives together. There is biodiversity in the landscape.

A Garden has been an intermingling place for a long time. Clement explains the garden in motion-movement 'is letting be the animals and plants with humans together, not cleaning the garden from dead trees, allowing them decay and watching them giving birth to new different creations.' (AA School of Architecture, 2021). As an example he explains the process of a decaying apple tree in his garden (Photo Series II). In his garden, an apple tree dies, he decides not to clean its trunk, and after some time from the trunk of this tree, a new apple tree grows with other plant species

He gives the definition of the *Third landscape* as 'different forms of colours, a part of land that is abandoned, nobody takes care of, all the diversity flourishes. The places where human beings did nothing, untouched places, and all the diversity comes here. The third landscape does not have a scale. It can be a bunch of lichens.

Figure 59 - Photo Series I

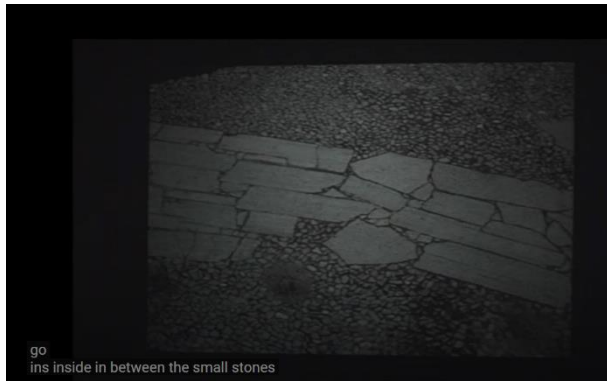


Figure 60 - Photo Series II





## REFERENCES

---

AA School of Architecture. (2021). Gilles Clement-From the Garden in Motion to the Third Landscape, YouTube. Retrieved June 20<sup>th</sup> 2007, from <https://www.youtube.com/watch?v=4ukll2qZOy8>

### 3.3 WHAT IS A GARDEN-HORTUS CONCLUSUS

“Turkish Gardens are clearly Persian in their characteristics. They are firmly enclosed and have the same veneration for flowing water in symmetrical basins for small fountains, for the cypress and the *chenar*, and the beauty of individual flowers. “(Thacker,1979)

Turkish gardens situate their viewpoint above the water-a pool, a fountain, the sea-(Thacker,1979). Because of the geographical composition the heightening land from ashore of Bosphorus. The city of Istanbul is called a “seven-hilled city” and the most important buildings that have been built on top of the hills since the Romans. For Istanbul it can be said that the fountain is the straits of Bosphorus.

“Fethi Ahmet Pasha at Kuzgunchuk (early nineteenth century) where the men’s garden has apertures in its seaward wall, and the harem garden has a wall without windows so that, as Sedad Eldem puts it (Türk Bahçeleri,1976) ‘it is only possible to sense the presence of the sea, but not to see it. But the ladies’ view was from a kiosk raised over the rear part of the garden and immediately behind a pool and fountain belonging to the garden itself. (Thacker,1979)

“It may be that in some circumstances, a state of gradual decay provides more opportunities for memory making, and more potential points of engagement and interpretation, than the alternative” (Desilvey, Caitlin; Curated Decay: Heritage Beyond Saving, University of Minnesota, 2017, p.11)

“There are only two attitudes toward nature. One confronts it or accepts it. The former finds in nature but the rawest of materials to do with as one will-a form is imposed upon chaos. The latter discovers a new kind of naturalness in chaos-and to naturalise nature is to accept it.” Teiji Ito (Scott, 2006)

### REFERENCES

---

Desilvey, C., (2017). Curated Decay: Heritage Beyond Saving, (p.11) University of Minnesota

Thacker, C., (1979). The History of Gardens, Croom Helm Publishers (p.15,34,35). London

Scott J. T., Abrams, N. H., (2006). The Glory of Gardens -2000 Years of Writings on Garden Design, Planning Fundamentals, (p.58). New York



## 4 CASE STUDIES

### 4.1 SERPENTINE GALLERY PAVILION 2011 SANA ARCHITECTS



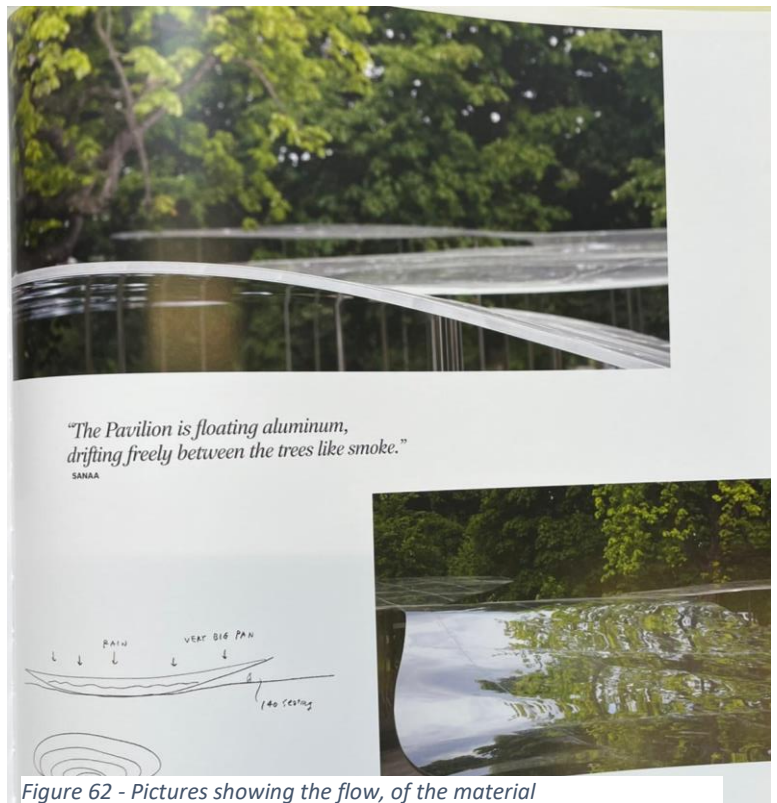
Figure 61- The Pavilion with the park view

The pavilion is a continuous 26-mm thick aluminium roof supported by random 50mm diameter steel columns (Jodidio, 2011). The one-piece roof, with its curved and reflective surface, enhances the visual relationship with the ground, the trees, the sky, and the gallery with a sense of transparency. Playing with the depth perception. As the architects states,

*The pavilion is a simple floating aluminium roof. It is not designed as an object so much as a field space that provides a different experience within the continuity of the park. The extent of the roof is such that it wraps around trees and itself acts as another canopy. Its height varies from point to point and one leaf sweeps down very low, becoming a table. This part of the roof also shelters interior spaces from wind and driving rain. Other parts of the roof rise up and flow into the sky. Both sides are reflective, showing the sky above and the park below. (Jodidio,2011)*

The architects explain the form of the pavilion as 'We wanted to create a roof that drifts through the park, and the shape is determined primarily by the existing trees.' (Jodidio,2011).

The architects took their inspiration from the characteristics of smoke. The flow, the movement of the smoke inspired them through the process 'The pavilion ... drifting freely between the trees like smoke.' (Jodidio,2011).



Discovered because of the research of how a semi-closed moment that is both transparent and massive can be, this concept also plays a role in the design process of architects. In their sketches, the word transparency and unity with topography are among the important concepts considered.



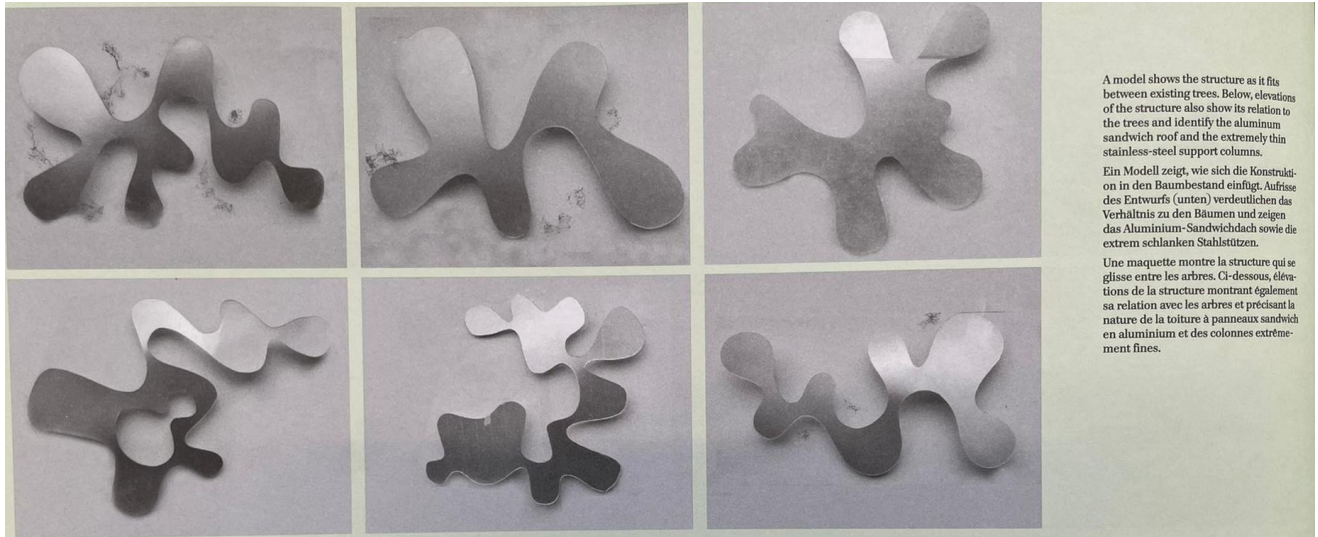


Figure 64 - Model, form



Figure 65 - Final model

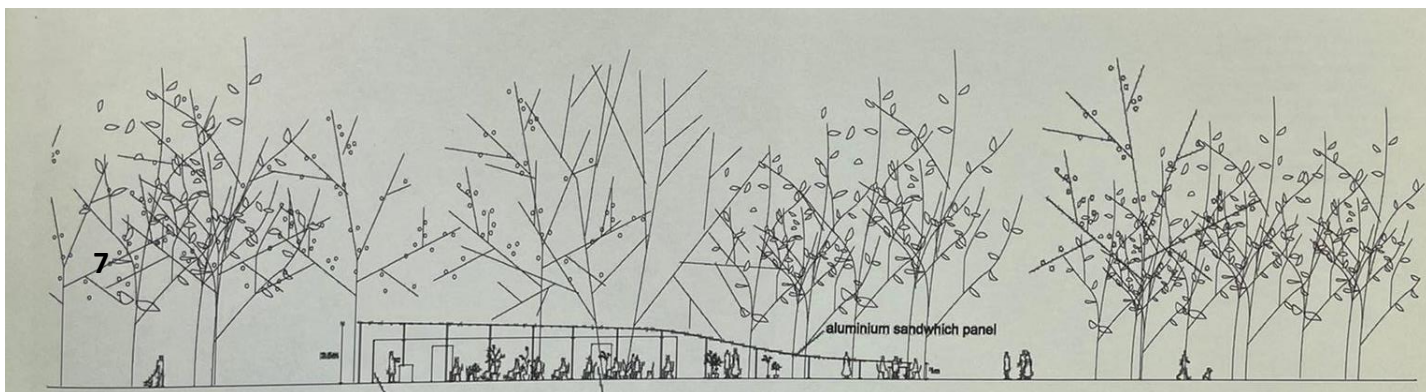
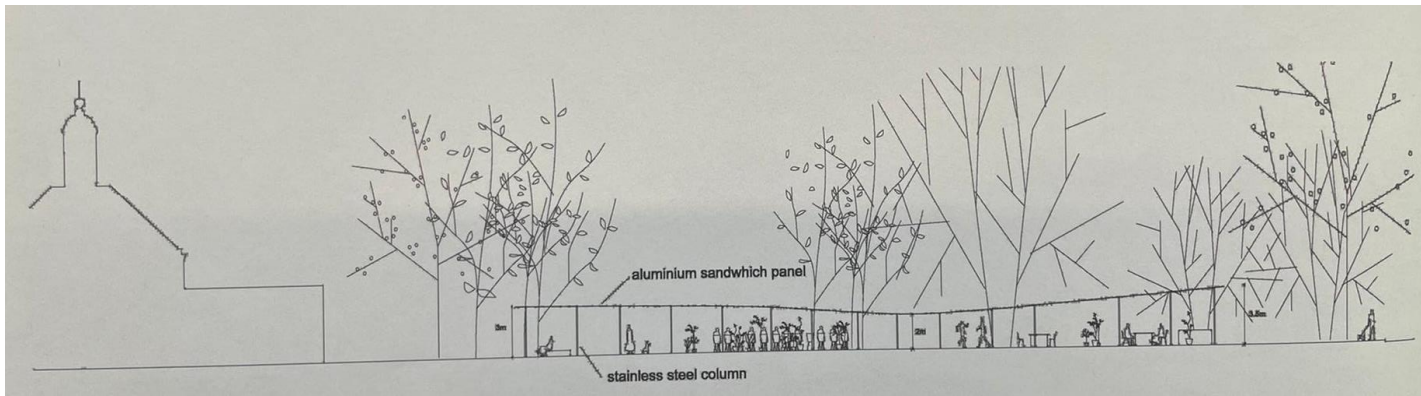


Figure 66 - Section 1 and 2 with the Serpentine Gallery

## REFERENCES

---

Jodidio, P. (2011). L' Été À la Serpentine Gellery: Dix Ans de Pavillons Temporaires de Grands Architectes. Taschen.

## 4.2 PADUA BOTANICAL GARDENS-VS ASSOCIATES-ITALY

### 4.2.1 HISTORY OF THE BOTANICAL GARDEN



Figure 67 - Old botanical garden

Padua Botanical Gardens, or Botanical Garden of the University of Padova, known as Botanical Garden-Orto Botanico Padova, is the first botanical garden created in the world in 1545. It was known as *Horto medicinale* when it was constructed. *Horto medicinale* is derived from Old Portuguese *orto* and from Latin *hortus* -garden- to the meaning *to enclose*. The word *horto* has three meanings: a kitchen garden, a public ornamental garden, and a place where plants are sold. The garden belonged to Benedictine monks of St. Justina, a garden as an institution; the garden's purpose was to identify the exact species of medicinal plants.

Because of the richness of the plants in the garden, thieves targeted it; therefore, an enclosing wall was built to protect its richness, translating itself to a *Hortus conclusus*. Within time the variety of species expanded, and the garden became a plant library, a research place for botanists.

The original plan layout of the garden is still preserved from the time it was built.



#### 4.2.2 THE NEW BOTANICAL GARDEN-ADDITION OF VS ASSOCIATES

The new addition of architecture firm, VS Associates is a building unity, composed of five sections. Each section acts as a different environment from all around the earth, from arctic habitat to rainforest habitat. The whole building is built with high technology, meaning the materials used, from the system that provides the balance of each habitat. The building unit is designed to be as environmental as possible by collecting rainwater, using solar energy panels and the usage of “%100 recyclable” glass used as the primary material. This new addition is a research centre that is also open to the public.



*Figure 68 - The concrete pathway among the glasshouse, directs to plant groups and to the stairs*



*Figure 69 - Picture showing the new addition(white metal-glass roofed building. On the right side of the new addition the old botanical garden is barely seen, covered with tall trees.*

The fact that each part has a different habitat provides habitat for a plant species that would not normally be able to survive in European biome. This greenhouse-looking building also provides a habitat for plants that grow in water. In the interior layout of the building complex, height differences, balconies, and bridges are created. This differentiation of visual display allows visitors to observe the place clearly and easily.

## REFERENCES

---

- di Marzo, C., (2014). Il Nuovo Orto Botanico di Padova: una grande 'foglia che respira', 02 Architetture, ArchiPortale, Retrieved April 2<sup>nd</sup> 2022, from [https://www.archiportale.com/news/2014/10/architettura/il-nuovo-orto-botanico-di-padova-una-grande-foglia-che-respira\\_41732\\_3.html](https://www.archiportale.com/news/2014/10/architettura/il-nuovo-orto-botanico-di-padova-una-grande-foglia-che-respira_41732_3.html)
- n.p. (2014). Veneto Vetro per il nuovo Orto Botanico di Padova, 02Architetture, ArchiPortale, Retrieved April 2<sup>nd</sup> 2022 from, [https://www.archiportale.com/news/2014/10/design-trends/veneto-vetro-per-il-nuovo-orto-botanico-di-padova\\_41977\\_39.html](https://www.archiportale.com/news/2014/10/design-trends/veneto-vetro-per-il-nuovo-orto-botanico-di-padova_41977_39.html)
- n.p., (2021). VS Associates Padua New Botanical Garden, Divisare. Retrieved April 2<sup>nd</sup> 2022, from <https://divisare.com/projects/439237-vs-associates-giovanni-nardi-padua-new-botanical-garden>
- Orto Botanico 1545 Universita di Padova. (2014). The University of Padua Botanical Garden. Retrieved April 2<sup>nd</sup> 2022, from <https://www.ortobotanicopd.it/en/university-padua-botanical-garden>
- Traldi, L. (2015). The New Padua Botanical Gardens, Design at Large, Retrieved 2<sup>nd</sup> April 2022, from <https://www.designatlarge.it/padua-botanical-garden/?lang=en>
- UNESCO. (n.d.). Botanical Garden (Orto Botanico), Padua. UNESCO World Heritage Convention. Retrieved April 2<sup>nd</sup> 2022, from <https://whc.unesco.org/en/list/824/>

### 4.3 RUIN GARDEN-TANJA LINCKE ARCHITEKTEN-GERMANY

The project is a transformation of a decayed former dockyard located in Berlin, into a ruinous garden. The process is explained as;

*The ruin form was developed based on models and transferred to the building 1:1 before defining the fragments. The geometric shape of the lawn is reminiscent of paths that have been cut through a thicket of plants. The strictly precise contours of the lawn form the counterpart to the seemingly wild planting, which is characterized by perennials, grasses, and trees such as birch and staghorn sumac. (n.p., Tanja)*

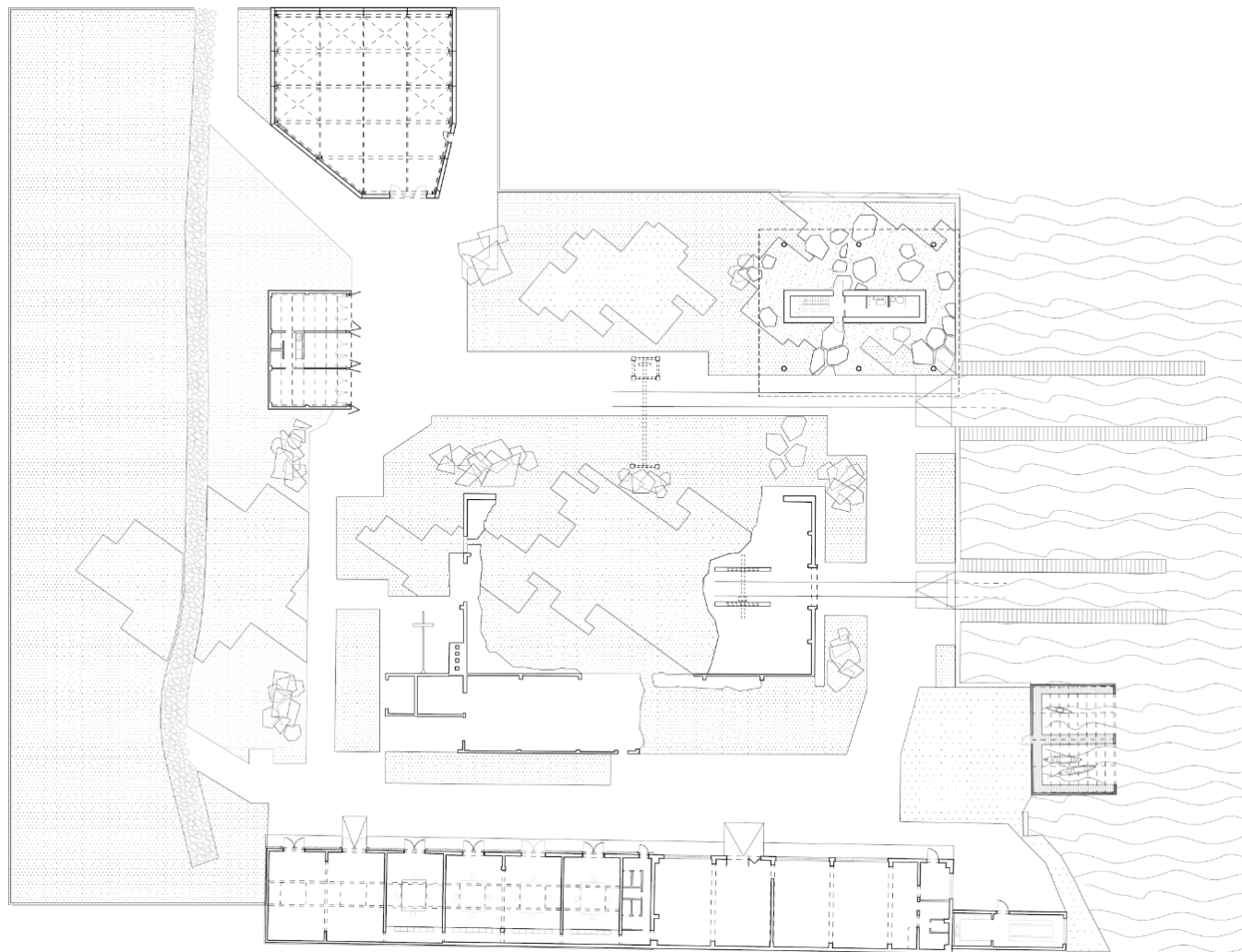


Figure 70 – Plan of the garden and the dockyard

The architect has created small pathways, rearranged the pieces of fallen parts of the building to create new photographic landscape while walking around the garden. Giving the feeling of untouched ruin with a somehow dystopic image.

Considering the ordinary untouched state of this dockyard, we observe that this place has turned into a third landscape because of being abandoned for many years. As the materiality of the decayed industrial building the brick gives the feeling of ruin and the ceramic tiles and the concrete gives the feeling of unfinishedness and continuity.



Figure 71

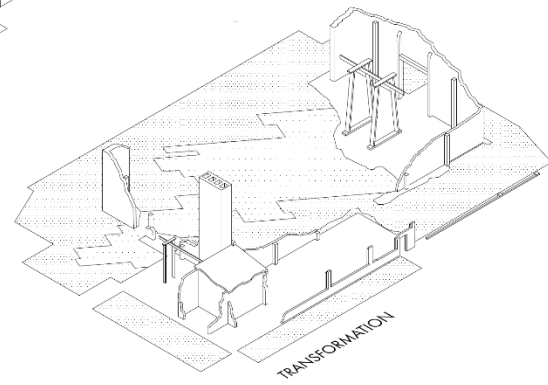
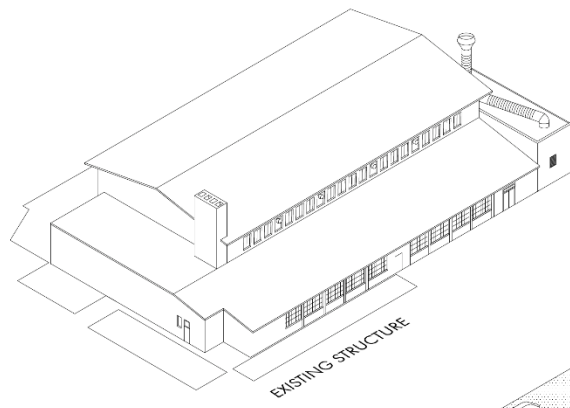


Figure 72 - Axonometric plan



Figure 73

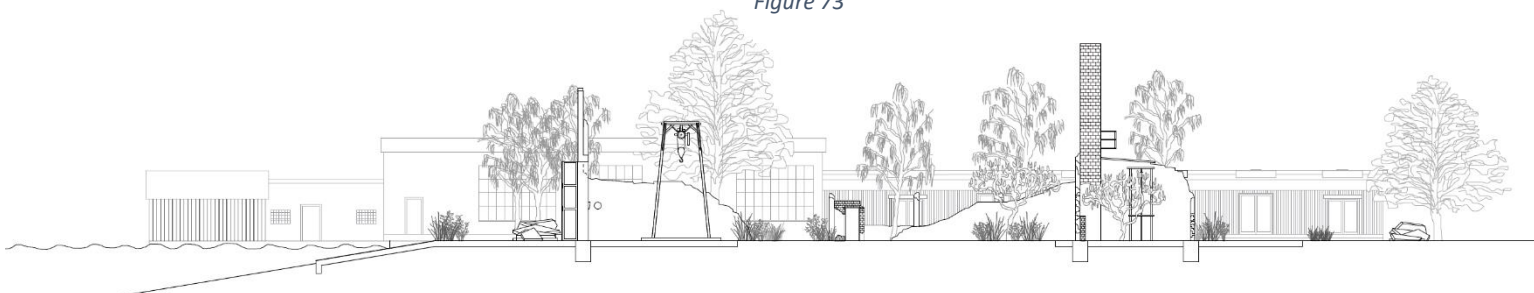


Figure 71 - Section of the garden and the ruin dockyard

## REFERENCES

---

n.p., (2020). Tanja Lincke Architekten Ruin Garden, Divisare, Retrieved 2<sup>nd</sup> March 2022, from <https://divisare.com/projects/427212-tanja-lincke-architekten-noshe-ruin-garden>

n.p., (2014). Ruin Garden, Tanja Lincke Architekten, Retrieved 2<sup>nd</sup> March 2022, from <https://tanja-lincke-architekten.com/ruinengarten/>







## 5 DESIGN PROCESS

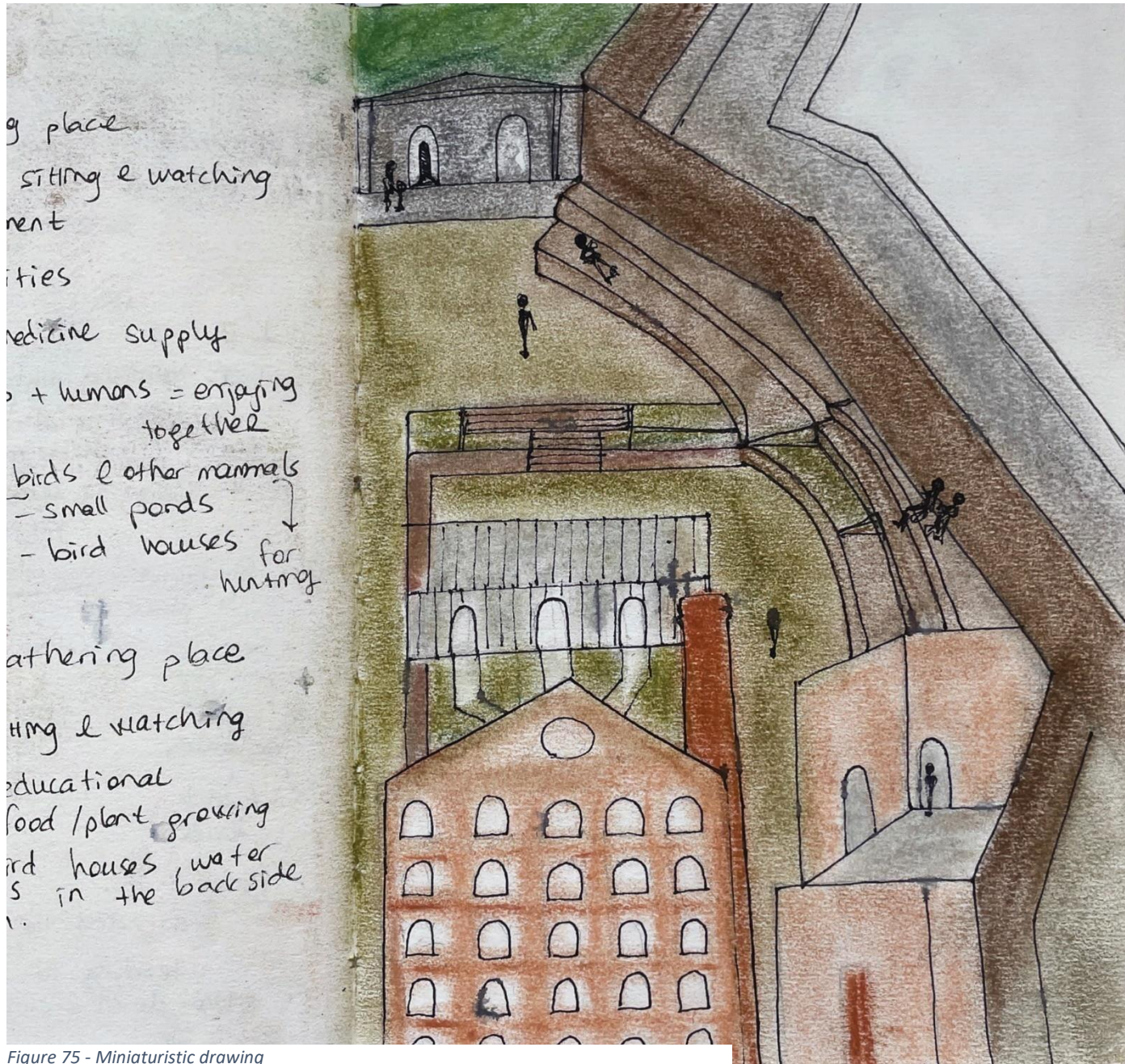


Figure 75 - Miniaturistic drawing

On the book of English landscape architect *Christopher Bradley-Hole, Making the Modern Garden*, writes that people commonly say that 'there are no straight lines in Nature?'. The argument he opposes is we always see straight lines or geometric shapes. The horizon is straightforward, and usually, manmade agriculture landscapes are linear (Hole, p14). When we look at many plants

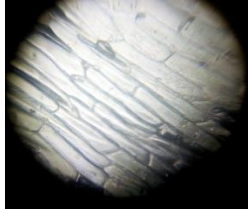


Figure 76 - onion under microscope

under the microscope, we also observe their cells follow a geometric pattern. The microscopic picture of an onion shown in figure 1 is an example of this. People observed how planted trees grew in relation to each other. The most suitable environments to plant a tree are explained with numbers and grids. Thus, the landscape turns into a grid pattern when we follow the order of planting. Cities are built upon geometric patterns. Even though we observe

that some neighbourhoods around Üsküdar seem coincidental and irregular, they follow an angular order.

In the garden created by the Spanish architect, the existence of untouched nature in modern cities is only a glimpse of an eye. Landscape architect Teresa Gali-Izard, let us observe us how she enclosed she enclosed the wilderness in a way that we read the landscape, wilderness, and houses all together not enclosed to our eyesight. 'The original purpose of enclosing a garden was to enforce a strong distinction between the cultivated space inside the enclosure and the wild landscape outside.' (Hole, p.52) But today, in modern cities, the existence of untouched nature-wilderness is only a glimpse.



Figure 77 - The opposite idea of Hortus Conclusus, Enclosing the wilderness instead of cultivated space. Garden created by Teresa Gali-Izard in Girona, Spain.

# ÜSKÜDAR DISTRICT HISTORICAL MONUMENTS

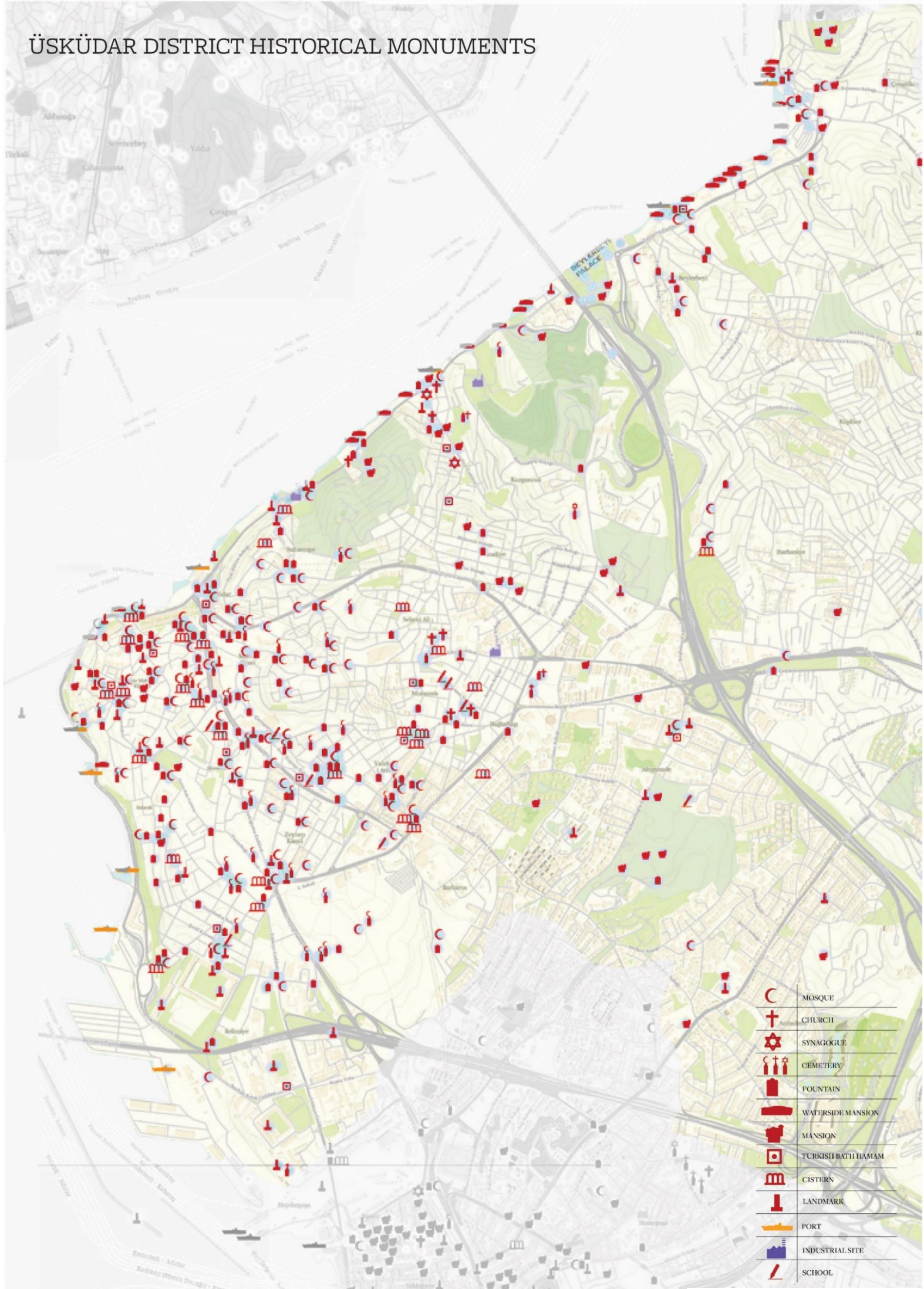


Figure 78 - Cultural map of Üsküdar

## ANALYSIS ON THE SITE

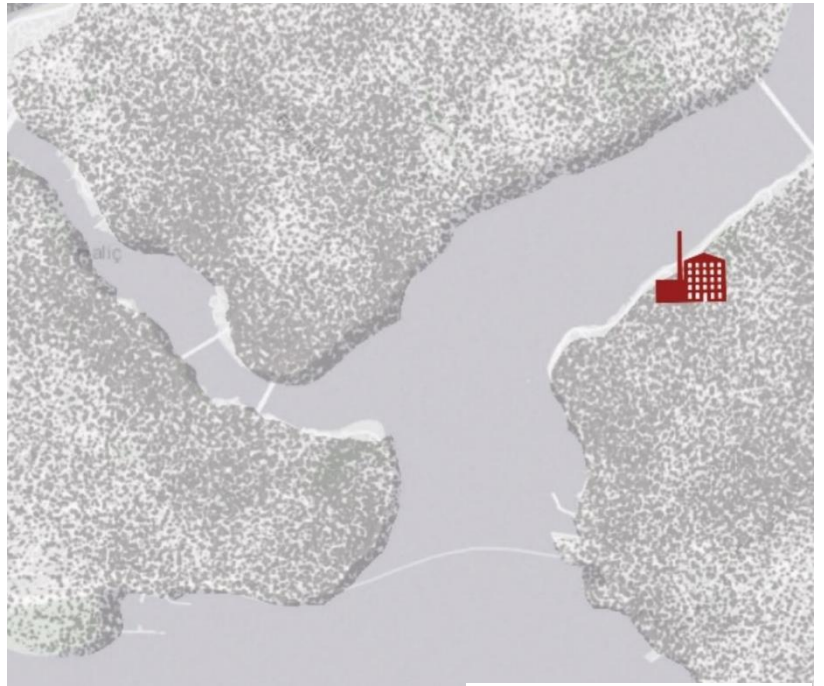


Figure 79 - The location of the Flour

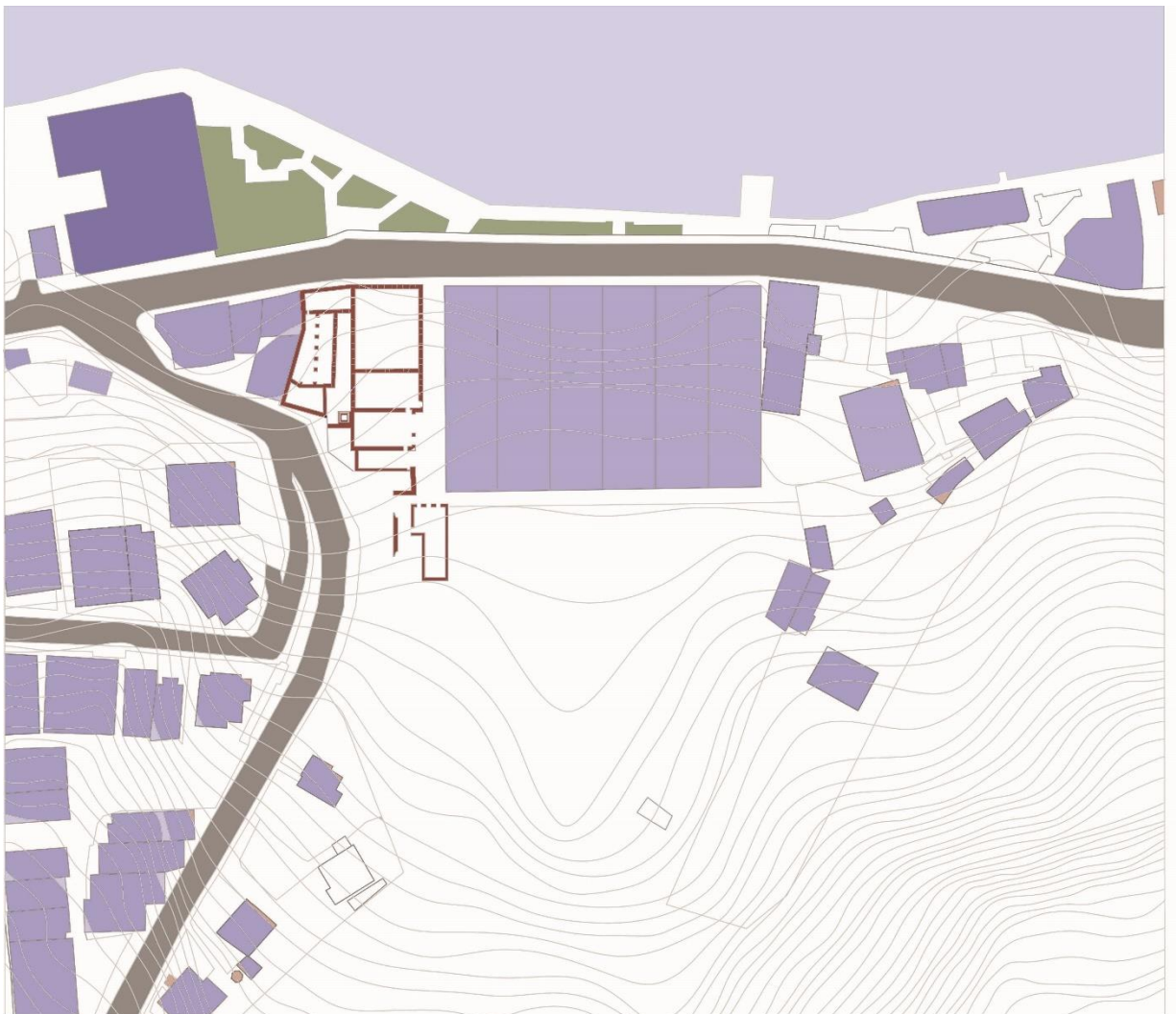


Figure 80 - Red ruion: Paşalimanı Flour Mill, Green Areas: Park

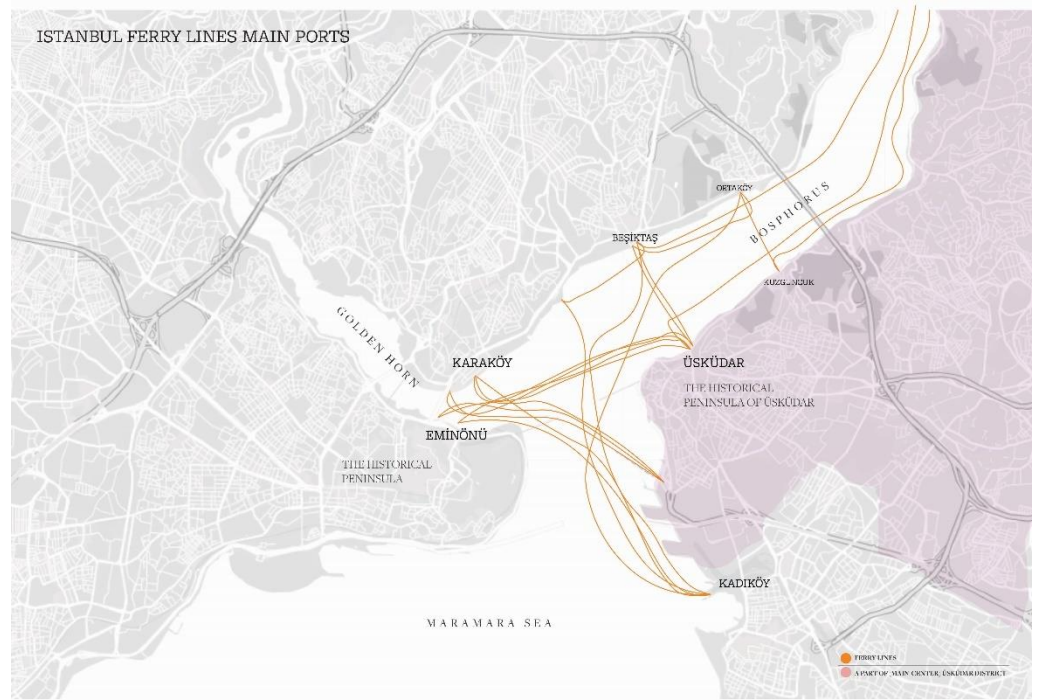


Figure 81 - Ferry lines and Main Ports of Istanbul

On figure 78, the map indicates every registered historical monument in Üsküdar district. The towns are very easy to reach by ferry and by bus. Figure 80 shows the ferry lines from the main ports of Istanbul.

The new function of the flour mill will be a public park and garden. Located in the middle of two different touristic neighborhoods the mill acts as a stop. To reach Kuzguncuk from Üsküdar, one should either take the bus or walk. On the way from Üsküdar to Kuzguncuk, there is a very small park in front of the flour mill, right at the pasha port. this is a very small park where people often spend time. It is one of the places preferred by fishermen especially for its' location on the shores of Bosphorus.

## CONCEPT

The faded memory of the mill, just like the memories of the orchards and bostans. The mill will function as an urban garden of imagination and contemplation.

The untouched interior of the mill has turned into a garden over time, with decay. This 'third landscape' will function as an urban garden. It will be a stop point within the rush of the city. With adding a continuous surface within the garden, which sometimes becomes a bench, or a roof, or a shade also effuses outside façade (figure 82).

The adjacent built to the walls of the mill, the small warehouse (figure 83) which is in a ruinous state will be translated to a green house as a botanical garden of endangered, endemic plants of Istanbul.

The garden in the back will function as an orchard. Benches will surround the trees. They will create space for enjoyment, sense of smell, and sense of our eye the garden.

It will become a place of the revivel of memory of the place as a sense of nourishment. At every persons minds the images will something else, the place becomes translates itself from an urban garden to an individual place from a public place.

Figure 84 is a yoning plan of the garden. The green area is the orchard and the yellow are is the urban garden and urban spcae.

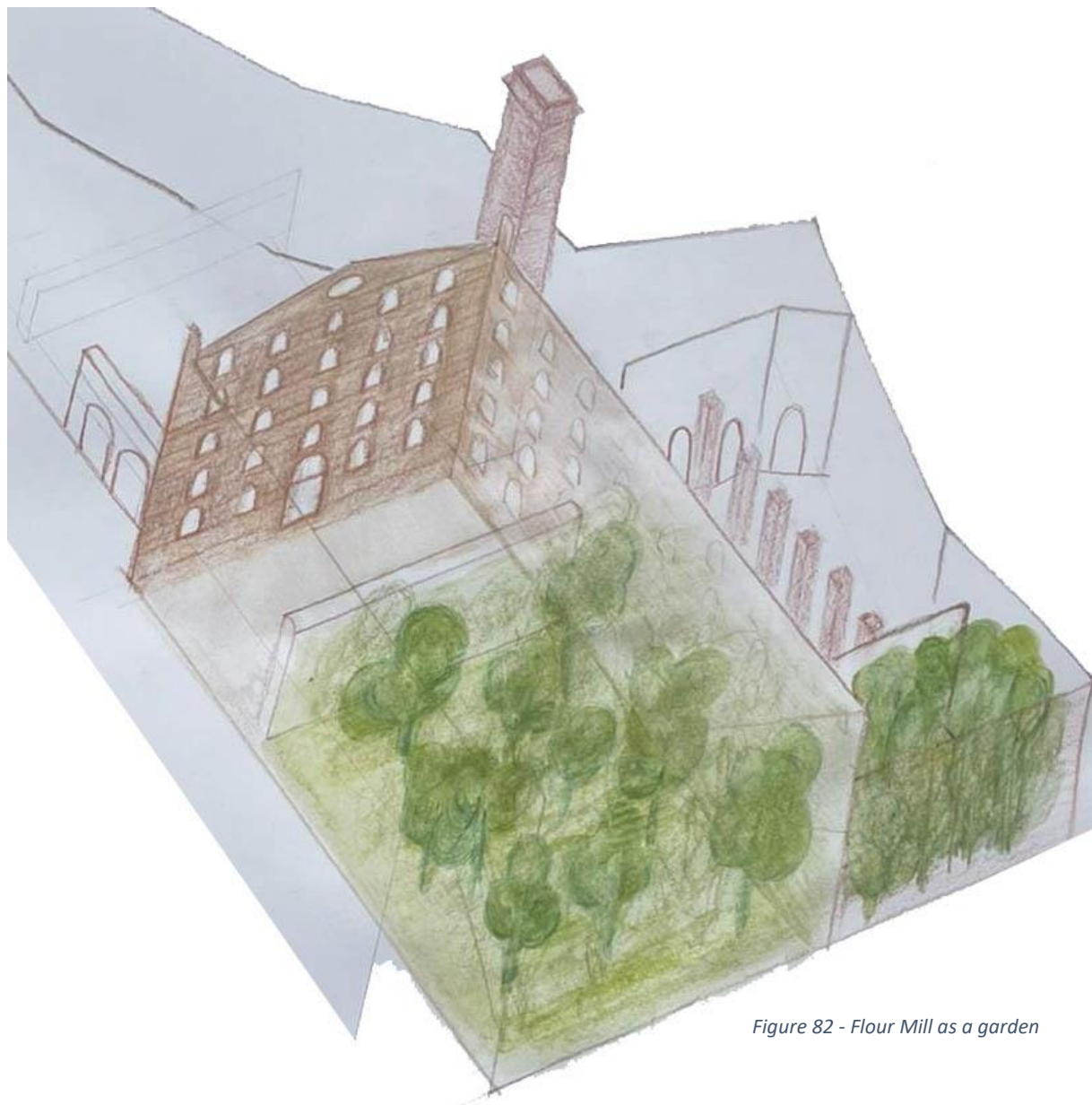


Figure 82 - Flour Mill as a garden

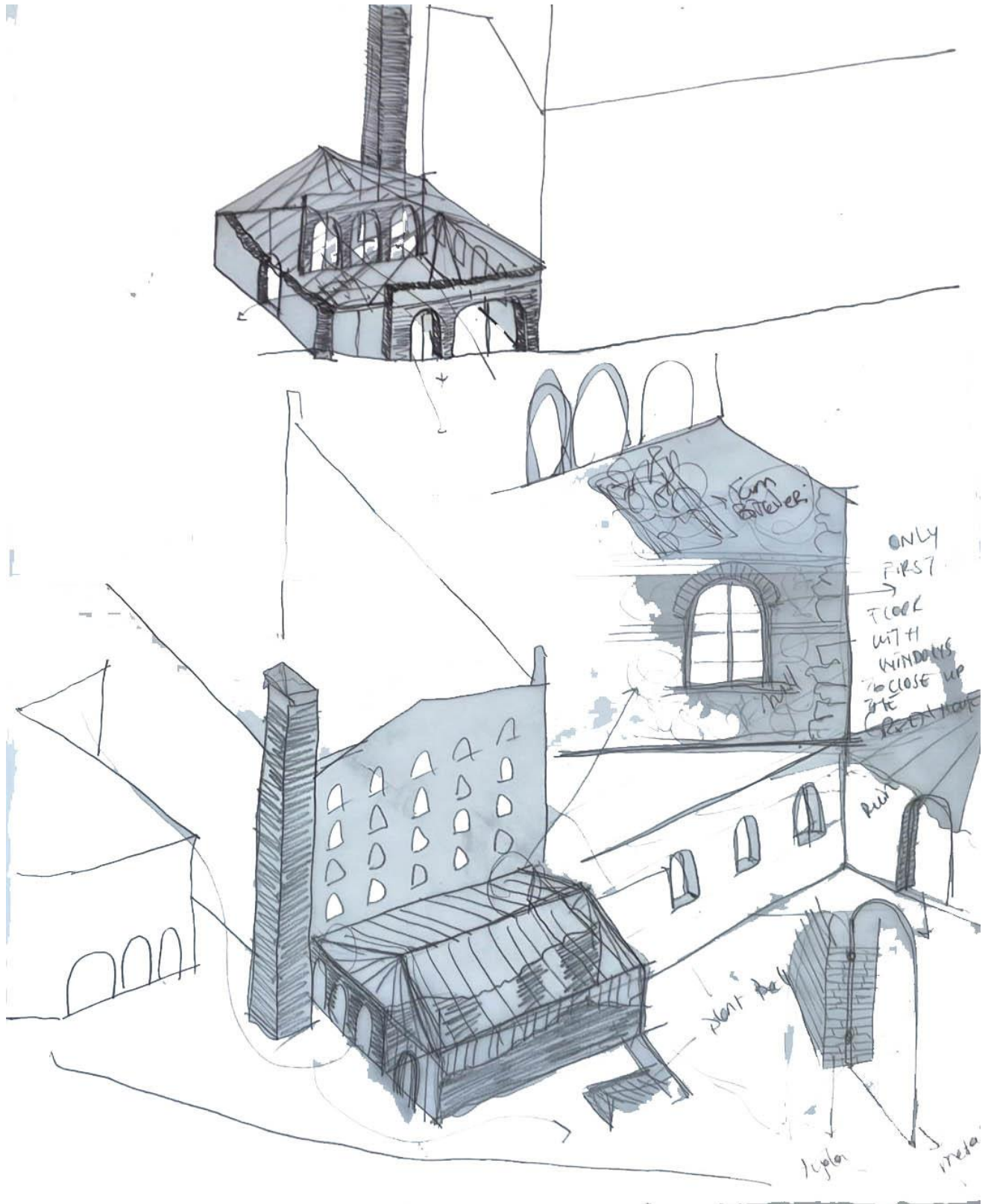


Figure 83 - Sketch from the greenhouse, endemic plants



orchard  
of  
endemic  
istanbul  
trees

museum and  
sight seeing

enclosed  
garden

**C L O S E D**

● museum and  
sight seeing

**S E M I - C L O S E D**

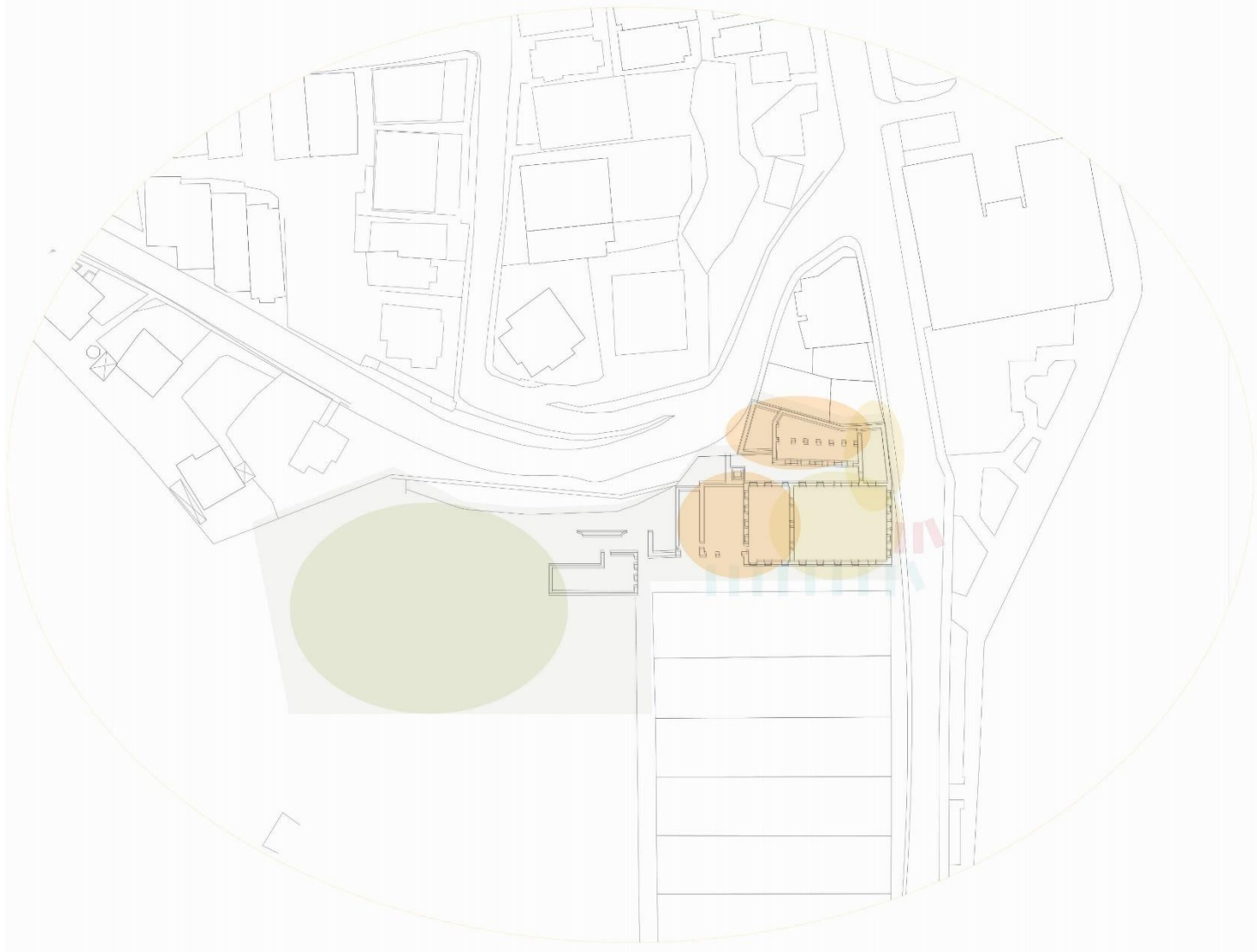
● museum and  
sight seeing

● enclosed  
garden

**O P E N**

● orchard  
of endemic  
istanbul trees &  
plant protect

● enclosed  
garden



1/1000 PLAN

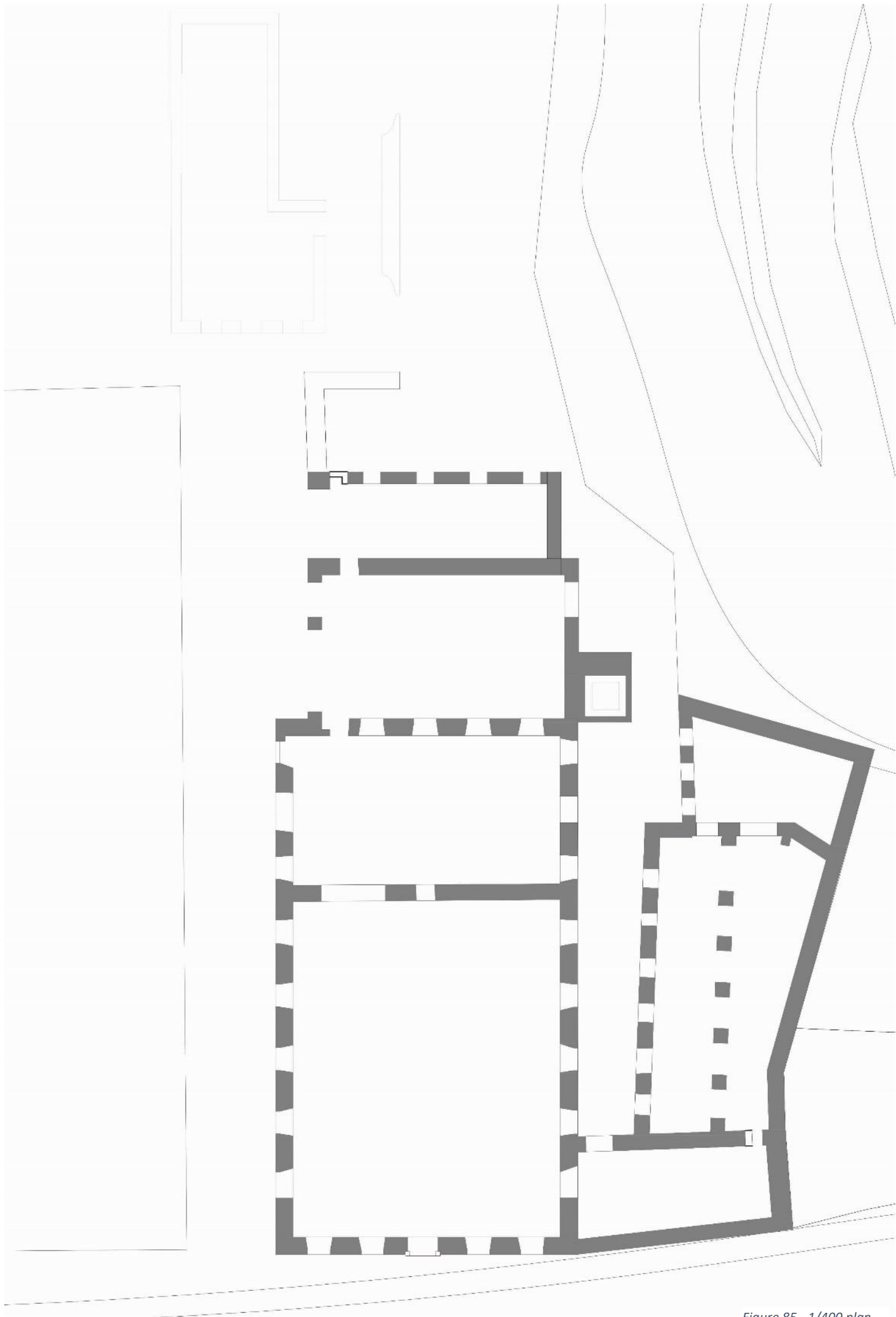


Figure 85 - 1/400 plan

## 5.1. THE GARDEN INSIDE

In the Paşalimanı Flour Mill, the effect of time has transformed the place into the wilderness. The mill's walls, the only remnants of the mill, enclosed its' interior. The decayed walls isolated the interior from touch, harm, and the place. Like in Figure 2, the intentional enclosure of the wilderness becomes unintentional at the flour mill. The definition of *hortus conclusus* is mirrored. Thus, the idea of an enclosed (in a literal sense) garden comes together with the concept of a public garden.

## 5.1. THE GARDEN OUTSIDE

The intangible memory of bostan will be a memento on this part of the garden.

## REFERENCES

---

- Hole, C. B., Griffiths, M., (2007). The Poetry, Making the Modern Garden, (p.14), Octopus Publishing Group Limited
- Hole, C. B., Griffiths, M., (2007). The Enclosed Garden, Making the Modern Garden, (p.52-53), Octopus Publishing Group Limited
- Scott J. T., Abrams, N. H., (2006). The Glory of Gardens -2000 Years of Writings on Garden Design, Planning Fundamentals, **Teiji Ito**, New York, p.58

## 6. GLOSSARY

### Explanation of Turkish words to English, as meaning and as context

**Bahçe:** 1. A Garden. 2. The place where fruits, vegetables, flowers or trees are grown (T.D.K., 2019)

**Beylik:** Government property (T.D.K., 2019)

**Bostan:** Vegetable and fruit garden (T.D.K., 2019)

**Bostancı:** The person who is incharge of Bostan (T.D.K., 2019)

**Bostancı Başı:** The head chief of all Bostancıs (T.D.K., 2019)

**Has Bahçe:** Has; Monarchial, Has Bahçe; Monarchial Garden

**Millet Bahçesi :** Millet; nation, Millet Bahçesi; National Garden

**Öküz Limanı Zahire Ambarları:** Öküz; ox, liman; ford, zahire ambarları; granary, Ox-ford Granaries

**Paşa (pasha):** The title given to high officers and soldiers in the rank higher than colonel during the Ottoman Empire. (T.D.K., 2019)

**Paşalimanı Un Değirmeni:** Un; flour, değirmen; mill, Paşalimanı Flour Mill

**Paşalimanı Vapur Fabrikası:** Vapur; vapour, fabrikası: factory, Paşalimanı Vapour Factory

**Sultan:** The Ottoman emperors are called sultan (T.D.K., 2019)

**Valide Sultan:** The queen mother. Every sultan has a valide sultan, she is also the head of harem (T.D.K., 2019)

**Yedikule Bostanları:** Yedi; seven, Kule; tower, Yedikule Bostanları; Seventower Bostans

**Sünnet Düğünü:** Sünnet; circumcision, düğün; wedding; Circumcision wedding, feast or fest. In islam every male is circumcised, it is seen as a must

## REFERENCES

---

- Britannica, T. Editors of Encyclopaedia (2018, August 11). *Arcadia. Encyclopedia Britannica*.  
<https://www.britannica.com/place/Arcadia-region-Greece>
- n.p. (2019). T.D.K. Türk Dil Kurumu. Sözlük. Bahçe, Beylik, Bostan, Bostancı Bostancı Başı, Sultan, Valide Sultan [Turkish Dictionary], Retrieved, May 8<sup>th</sup> 2022, from <https://sozluk.gov.tr/>

## 7. REFERENCES

- AA School of Architecture., (2021). Gilles Clement-From the Garden in Motion to the Third Landscape, YouTube. Retrieved June 20<sup>th</sup> 2007, from <https://www.youtube.com/watch?v=4ukll2gZOy8>
- Aral, E. A., (2017). Peripheral Public Space. Types in Progress. Eckardt F., Wildner K. (Eds.), Public Istanbul Spaces and Spheres of the Urban (p.114-139). The Deutsche Nationalbibliothek
- Atasoy, N., (2015). Büyük İstanbul Tarihi, İstanbul Bahçeleri, İstanbul Bahçeleri, Suç ve teftiş, İstanbul Bahçeleri, (Vol.4) p.534, İstanbul 2015.
- Avcı, M., (2014). 4. Bahçe Kültürünün İstanbul'un Bitki Çeşitliliğine Katkısı, Kentsel Biyolojik Çeşitlilik Açısından İstanbul. İstanbul Ormanlarının Sorunları ve Çözüm Önerileri (p.106). İstanbul: Türkiye Ormanlılar Derneği Yayını.
- Avcı, M., (2014). Kentsel Biyolojik Çeşitlilik Açısından İstanbul. İstanbul Ormanlarının Sorunları ve Çözüm Önerileri (p.87,124). İstanbul: Türkiye Ormanlılar Derneği Yayını.
- Britannica, T. Editors of Encyclopaedia (2022, April 21). *Abdülmeçid I. Encyclopedia Britannica.* <https://www.britannica.com/biography/Abdulmecid-I>
- Britannica, T. Editors of Encyclopaedia (2018, August 11). *Arcadia. Encyclopedia Britannica.* <https://www.britannica.com/place/Arcadia-region-Greece>
- Britannica, T. Editors of Encyclopaedia (2022, March 4). *Bosporus. Encyclopedia Britannica.* <https://www.britannica.com/place/Bosporus>
- Britannica, T. Editors of Encyclopaedia (2021, December 20). *Io. Encyclopedia Britannica.* <https://www.britannica.com/topic/Io-Greek-mythology>
- Britannica, T. Editors of Encyclopaedia (2013, September 23). *Üsküdar. Encyclopedia Britannica.* <https://www.britannica.com/place/Uskudar>
- Çeçener, H. B., (2007). Üsküdar'ın Suları, Üsküdar Merkez Mahalleleri Osmanlı Dönemi Su Uygarlığı Eserleri, (p. 4-5). EP İletişim, Üsküdar Belediyesi

- Desilvey, C., (2017). Curated Decay: Heritage Beyond Saving. (p.11). University of Minnesota Press
- di Marzo, C., (2014). Il Nuovo Orto Botanico di Padova: una grande 'foglia che respira', 02 Architetture, ArchiPortale, Retrieved April 2<sup>nd</sup> 2022, from [https://www.archiportale.com/news/2014/10/architettura/il-nuovo-orto-botanico-di-padova-una-grande-foglia-che-respira\\_41732\\_3.html](https://www.archiportale.com/news/2014/10/architettura/il-nuovo-orto-botanico-di-padova-una-grande-foglia-che-respira_41732_3.html)
- Doğan, H., (n.d.). Morus alba-Beyaz dut, Kocaeli Bitkileri. Retrieved 15<sup>th</sup> April 2022, from <https://kocaelibitkileri.com/morus-alba/>
- Erkan, N. (2015). Mala Zarar Verme,1. Bölüm Müslim-Gayrimüslim İlişkilerinin Hukuki Boyutu, Osmanlı Üsküdar'ında Toplumsal Hayat, (1<sup>st</sup> ed., p39-64) Ada Ofset Matbaacılık.
- Eliaçık, M., (n.d.). Paşalimanı, Münih'te Üsküdar Paşalimanı Değirmeni ve Beylik Ambarların Tamirine Dair Osmanlı Belgeleri, Üsküdar Sempozyumu, (Vol5., p. 287-306) Seçil Ofset, Üsküdar Belediyesi
- Eyice, S., (2003). Fetihden Önceki Üsküdar, Tarihte Üsküdar, Üsküdar Sempozyumu, (Vol1., p. 17-19) Seçil Ofset Üsküdar Belediyesi
- Flügel, J.G., (1849). Letters of the Right Honourable Lady Mary Wortley Montague, Written During Mr. Wortley's Embassy at Constantinople to Which are Added Poems by the Same Authour. (Second Edition, p.74). Renger, Leipzig
- Genim M. S., (2012). Konstantiniyye'den İstanbul'a XIX.Yüzyıl Ortalarından XX.Yüzyıla Boğaziçi'nin Anadolu Yakası Fotoğrafları (Vol.IV.), İstanbul Araştırmaları Enstitüsü Kitapları:17, İstanbul
- Haskan, N. M., (2001). Yüzyıllar Boyunca Üsküdar Sakinleri, Yüzyıllar Boyunca Üsküdar. (Vol.1., p21-24). Asır Matbaacılık, Üsküdar Belediyesi
- Hole, C. B., Griffiths, M., (2007). The poetry, The Painting of Claude Lorrain of Argus guarding Io, Making the Modern Garden, (p.16), Octopus Publishing Group Limited
- Hole, C. B., Griffiths, M., (2007). The Poetry, Making the Modern Garden, (p.14,52,53), Octopus Publishing Group Limited
- Howatson, M. C., Chilvers, I., (1993). Io, The Concise Oxford Companion to Classical Literature. (p.288) Oxford University Press, New York
- Jodidio, P., (2011). L' Été À la Serpentine Gallery: Dix Ans de Pavillons Temporaires de Grands Architectes. Taschen.

- Kapucu, B., (Host). (2019-present). Ölümsüzlüğün ve doğruluğun simgesi: Servi Botanitopya [Audio podcast]. Açık Radyo 95.0
- Karıptaş, F. S., (n.d.). Haliç Kıyısında Tarihi bir Sanayi Yapısı: Unkapanı Değirmeni. [Historical Research]. Haliç Üniversitesi, Mimarlık Fakültesi
- Kartal Belediyesi, (n.d.) Kartal Belediyesi., Kartal Rehberi. Kartal Hakkında. Retrieved April 6<sup>th</sup> 2022, from <https://www.kartal.bel.tr/tr/kartalrehberi/KartalHakkinda.aspx>
- Kona, S., (2015). Paşalimani Un Fabrikası ve Yeniden İşlevlendirme, Yüksek Lisans Tezi, [Master's Thesis] T.C. Maltepe Üniversitesi Fen Bilimleri Enstitüsü İç Mimarlık Anabilim Dalı
- Konyalı İ. H., (1977). Âbideleri ve Kitâbeleriyle Üsküdar tarihi Cilt II, Türkiye Yeşilay Cemiyeti Yayınları, İstanbul
- Muşazlıoğlu, E., (2022). Tatlı huzurdan yat limanına Kalamış. Kadıköy'ün Kültür Atlası-15. Gazete Kadıköy, 1129, 16
- n.p., (1883). Chambers's Encyclopaedia: A Dictionary of Universal Knowledge for the People, (Vol.2 p.259), Philadelphia: J.B. Lippincott & Co.
- n.p., (2014). Ruin Garden, [Tanja Lincke Architekten](https://tanja-lincke-architekten.com/ruinengarten/), Retrieved 2<sup>nd</sup> March 2022, from <https://tanja-lincke-architekten.com/ruinengarten/>
- n.p. (2014). Veneto Vetro per il nuovo Orto Botanico di Padova, 02Architettura, ArchiPortale, Retrieved April 2<sup>nd</sup> 2022 from, [https://www.archiportale.com/news/2014/10/design-trends/veneto-vetro-per-il-nuovo-orto-botanico-di-padova\\_41977\\_39.html](https://www.archiportale.com/news/2014/10/design-trends/veneto-vetro-per-il-nuovo-orto-botanico-di-padova_41977_39.html)
- n.p., (2016). Jardin Essentiel, Atelier Veldwerk. Retrieved 29<sup>th</sup> February 2022, from <https://www.atelierveldwerk.eu/en/jardin-essentiel/>
- n.p., (2017). Incompiuto Siciliano Manifesto, Divisare, Retrieved March 10<sup>th</sup>, 2022, from <https://divisare.com/projects/343843-incompiuto-siciliano-manifesto>
- n.p., Yok Ulke, (2017). İstanbul Bostanları: 1500 Yıllık Tarımsal Kültür Mirası Şehir ve bölge planlaması bakımından kendi kendine yeterli metropol bir şehir mümkün mü sorusu hemen ilk elden önümüze düşüyor! Kır ve kent birliği temelinde üretebilecek bir kentte hangi mümkünlerin kıyısında durduğumuzu ve bostanların "kamusal" niteliğini Arkeologlar Derneği İstanbul Şubesinden Yiğit Ozar ile konuştuk. Medium. Retrieved 16<sup>th</sup> March, 2022, from, [https://medium.com/@zgnn\\_/i%CC%87istanbul-bostanlar%C4%B1-1500-y%C4%B1ll%C4%B1k-tar%C4%B1msal-k%C3%BClt%C3%BCr-](https://medium.com/@zgnn_/i%CC%87istanbul-bostanlar%C4%B1-1500-y%C4%B1ll%C4%B1k-tar%C4%B1msal-k%C3%BClt%C3%BCr-)



[miras%C4%B1-%C5%9Fehir-ve-b%C3%B6lge-planlamas%C4%B1-bak%C4%B1m%C4%B1ndan-kendi-b3b3c59ce4af](https://miras.gov.tr/miras/C4%B1-%C5%9Fehir-ve-b%C3%B6lge-planlamas%C4%B1-bak%C4%B1m%C4%B1ndan-kendi-b3b3c59ce4af)

- n.p., (2019). T.D.K. Türk Dil Kurumu. Sözlük. Bahçe, Beylik, Bostan, Bostancı Bostancı Başı, Sultan, Valide Sultan [Turkish Dictionary], Retrieved, May 8<sup>th</sup> 2022, from <https://sozluk.gov.tr/>
- n.p., (2020). İstanbul'un Kaybolan Bostanları, Yaşam, Fotokart Shop, Retrieved February 26<sup>th</sup>, 2022 from, <https://www.fotokart.shop/blog/istanbulun-kaybolan-bostanlari/>
- n.p., (2020). [Tanja Lincke Architekten](https://divisare.com/projects/427212-tanja-lincke-architekten-noshe-ruin-garden) Ruin Garden, Divisare, Retrieved 2<sup>nd</sup> March 2022, from <https://divisare.com/projects/427212-tanja-lincke-architekten-noshe-ruin-garden>
- n.p., (2021). İstanbul'un Endemik Bitki Türlerini Tanıyalım. Yeşil İstanbul. İstanbul Büyükşehir Belediyesi. Retrieved 18<sup>th</sup> April 2022, from <https://yesil.istanbul/haber-istanbul-un-endemik-bitkilerini-taniyalim-1>
- n.p., (2021). VS Associates Padua New Botanical Garden, Divisare. Retrieved April 2<sup>nd</sup> 2022, from <https://divisare.com/projects/439237-vs-associates-giovanni-nardi-padua-new-botanical-garden>
- n.p., (n.d.). Bizansa Sarnıcı, Su Yapısı, Sarnıç, Bizans, Kültür Envanteri. Retrieved 28<sup>th</sup> March 2022, from <https://kulturenvanteri.com/harita/#18.2/41.030791/29.020138>
- n.p., (n.d.). Millet Bahçeleri, Millet Bahçesi Nedir? Türkiye Cumhuriyeti Çevre, Şehircilik ve İklim Değişikliği Bakanlığı Retrieved 30<sup>th</sup> April 2022, from <https://milletbahceleri.gov.tr/sayfa/millet-bahcesi-nedir>
- n.p., (n.d.). Murs à Peches, Association MAP, Histoire. Retrieved 29<sup>th</sup> February 2022, from <https://mursapeches.blog/qui-sommes-nous/lhistoire-des-murs/>
- n.p., (n.d.). Paşalimanı Karakolu, İdari Yapı, Karakol, Osmanlı, Kültür Envanteri. Retrieved 28<sup>th</sup> March 2022, from <https://kulturenvanteri.com/harita/#18.13/41.031718/29.021964>
- n.p., (n.d.). Tapu ve Kadastro Genel Müdürlüğü, Parsel Sorgulama Uygulaması (İstanbul, Üsküdar, Hacı Hesna Hatun, 1310, 71), Retrieved 10 March, 2022, from, <https://parselsorgu.tkgm.gov.tr/#ara/idari/146214/1310/71/1652031043180>
- n.p., (n.d.). Türkiye Diyanet Vakfı, İslam Ansiklopedisi, Bostancı, (Vol,4 p.479)

- n.p., (n.d.). Türkiye Diyanet Vakfı, İslam Ansiklopedisi, Bostancı, (Vol,6 p.308)
- Orto Botanico 1545 Universita di Padova., (2014). The University of Padua Botanical Garden. Retrieved April 2<sup>nd</sup> 2022, from <https://www.ortobotanicopd.it/en/university-padua-botanical-garden>
- Önal, A., (2015). Büyük İstanbul Tarihi, Payitaht İstanbul'da Osmanlı Merasimleri, (Vol.3 p.406) , İstanbul 2015.
- Öngül, Z., (2004). Yeni Restorasyonu Kız Kulesi, Üsküdar Sempozyumu 1 Bildiriler (Vol.1, p.337-338) Seçil Ofset, Üsküdar Belediyesi
- Pardoe, J., Bartlett, W. H., Virtue, G., (1840). The Beauties of the Bosphorus, Scutari, (p.50-54) London --- (p53 photo1-p121 photo2)
- Scott J. T., Abrams, N. H., (2006). The Glory of Gardens -2000 Years of Writings on Garden Design, Planning Fundamentals, **Teiji Ito**, New York, p.58
- Şenel, S., (2016). Osmanlı'da Bahçe ve Has Bahçe Kültürü, Dergi Park, İstanbul
- Tanıdı, Z., (2015). Büyük İstanbul Tarihi, İstanbul Sarayının Resim Hazinesinden: Osmanlı Sanatında Minyatür, (Vol.4 p.395), İstanbul 2015.
- T.C Cumhurbaşkanlığı Mevzuat Bilgi Sistemi, (2005). Belediye Kanunu, Sınırların tespiti (Kanun Numarası, 5393. Madde5) [constitutional law of Republic of Turkey]. T.C Cumhurbaşkanlığı Külliyesi
- Thacker, C., (1979). The History of Gardens, Croom Helm Publishers (p.15,34,35). London
- Traldi, L., (2015). The New Padua Botanical Gardens, Design at Large, Retrieved 2<sup>nd</sup> April 2022, from <https://www.designatlarge.it/padua-botanical-garden/?lang=en>
- UNESCO., (n.d.). Botanical Garden (Orto Botanico), Padua. UNESCO World Heritage Convention. Retrieved April 2<sup>nd</sup> 2022, from <https://whc.unesco.org/en/list/824/>
- World Wildlife Foundation, (n.d.)."Important Plant Areas" Çıktı, **Türkiye'nin 122 Önemli Bitki Alanı kitabının İngilizce versiyonu çıktı!**. Retrieved 25<sup>th</sup> April 2022, from [https://www.wwf.org.tr/?1337/importantplantareascikti#:~:text=%C3%96nemli%20Bitki%20Alan%C4%B1%20\(%C3%96BA\)%3A,ya%20da%20Oyar%C4%B1%20do%C4%9Fal%20aland%C4%B1r.](https://www.wwf.org.tr/?1337/importantplantareascikti#:~:text=%C3%96nemli%20Bitki%20Alan%C4%B1%20(%C3%96BA)%3A,ya%20da%20Oyar%C4%B1%20do%C4%9Fal%20aland%C4%B1r.)



## 8 SOURCES OF PICTURES

Figure 1. Map of Istanbul, darker places shows the population density (entrance). Buşra Kılışlı. 2022. Istanbul

Figure 2. Conceptual Sketch (abstract). Buşra Kılışlı. 2022. Paşalimanı. Istanbul

Figure 3. Schematic approach to the design-research question. Buşra Kılışlı. 2022

Figure 4. Anatolian shores of Istanbul showing the flour mill. Buşra Kılışlı. Anatolia. Istanbul

Figure 5. An Ox riding a dolphin, 340-320 BC, (Silver Coin). n.p., (2020). İstanbul'un tarihine damga vuran sikkeler. Fikriyat, Tarih. Retrieved 3<sup>rd</sup> May 2022, from <https://www.fikriyat.com/galeri/tarih/istanbulun-tarihine-damga-vuran-15-sikke>

Figure 6. An ox on top of a virgo, 340-320 BC, 2019, (Silver Coin). n.p., (2020). İstanbul'un tarihine damga vuran sikkeler. Fikriyat, Tarih. Retrieved 3<sup>rd</sup> May 2022, from <https://www.fikriyat.com/galeri/tarih/istanbulun-tarihine-damga-vuran-15-sikke>

Figure 7. The painting of Clause Lorrain depict mythological subjects within mythological landscapes: here Argus guarding Io, transformed into a heifer, in an imaginative reconstruction of Arcadi\*<sup>1</sup>. Britannica, T. Editors of Encyclopaedia (2018, August 11). *Arcadia. Encyclopedia Britannica*. <https://www.britannica.com/place/Arcadia-region-Greece>

Figure 8. The Map of Constantinople. Pera civitas, Cristoforo Buodelmonte, 1465?-1475?. [Original: Plan de Constantinople. Pera civitas. Constantinopolis civitas Liber insularum arcipelagi. Cartographic drawing of Constantinopolis] Bibliothèque National de France. Retrieved 27<sup>th</sup> April 2022, from <https://images.bnf.fr/#/detail/931991>

Figure 9. Cartographic map of Constantinopolis. Colour coded area is the Yedikule Bostanları, Petri, H., 1550, (Cartographic Map) [Original: Constantinopolitanae urbis effigies, quamhodie sub Turcae inhabitatione habet] Retrieved 5<sup>th</sup> January 2022, from [http://historic-cities.huji.ac.il/turkey/istanbul/maps/munster\\_lat\\_1550\\_940.html](http://historic-cities.huji.ac.il/turkey/istanbul/maps/munster_lat_1550_940.html)

Figure 10. Cemetery, Üsküdar, 2019, (Engraving) Şanlıer, Z. (2019). Gravürlerde Üsküdar/Üsküdar in Engravings. First Editon September 2019. Seçil Ofset. Istanbul p.39

Figure 11. Looking at to Üsküdar from Tophane fortifications, 2019, (Engraving) Şanlıer, Z. (2019). Gravürlerde Üsküdar/Üsküdar in Engravings. First Editon September 2019. Seçil Ofset. Istanbul p.37

Figure 12. Map indicating current bostans of Istanbul (2022), [analysis], Busra Kılışlı

Figure 13. Map from 1845, showing bostans, settlement areas, important monuments, by the students of the Mühendishane-i Berri-i Hümayun, Imperial School of Naval Engineering, (3<sup>rd</sup> July 1845). Bir Haritanin Rehberliğinde 1845 İstanbulu, Coşkun Yılmaz. Antik Çağ'dan XXI. Yüzyıla Büyük İstanbul Tarihi 2015.

Figure 14. Mind map explaining bostancıbaşı. 2022. Buşra Kılışlı. İstanbul

Figure 15. Bostancı. 2022. Buşra Kılışlı. İstanbul

Figure 16. A garden from Istanbul. Bostancı chases away the antelope that enters the garden. (n.d.), [Miniature] The Gardens of Istanbul, Nurhan Atasoy. Retrieved 19<sup>th</sup> February, 2022, from <https://istanbultarihi.ist/508-the-gardens-of-istanbul>

Figure 17. A miniature of the parade of the gardeners in the festivities of 1582. [Miniature] The Gardens of Istanbul, Nurhan Atasoy. Retrieved 19<sup>th</sup> February, 2022, from <https://istanbultarihi.ist/508-the-gardens-of-istanbul>

Figure 18. Murs a Peches in Montreuil, Paris. 2022. Buşra Kılışlı

Figure 19. Jardin Essentiel de Brussels. 2022 Buşra Kılışlı

Figure 20. Collage of Paşalimanı shores with the historical buildings. Buşra Kılışlı. Paşalimanı. İstanbul

Figure 21. İstanbul city, red logo is the flour mill. Buşra Kılışlı

Figure 22. Picture from Pascal Sebah, 1870-75. When the flour mill was still in production from the hills of Paşalimanı towards Bosphorus. The buildings next to the flour mill are the granary. Also from the port in front of the mill, the mast of the ships are visible. Retrieved October 6<sup>th</sup> 2021, from [https://twitter.com/Seda\\_Ozen/status/1119326054714310656](https://twitter.com/Seda_Ozen/status/1119326054714310656)

Figure 25. Kona, S., (2015). Paşalimanı Un Fabrikası ve Yeniden İşlevlendirme, Yüksek Lisans Tezi, [Master's Thesis] (p.71) T.C. Maltepe Üniversitesi Fen Bilimleri Enstitüsü İç Mimarlık Anabilim Dalı

Figure 26. Kona, S., (2015). Paşalimanı Un Fabrikası ve Yeniden İşlevlendirme, Yüksek Lisans Tezi, [Master's Thesis] (p.72) T.C. Maltepe Üniversitesi Fen Bilimleri Enstitüsü İç Mimarlık Anabilim Dalı

Figure 27. Kona, S., (2015). Paşalimanı Un Fabrikası ve Yeniden İşlevlendirme, Yüksek Lisans Tezi, [Master's Thesis] (p.73) T.C. Maltepe Üniversitesi Fen Bilimleri Enstitüsü İç Mimarlık Anabilim Dalı

Figure 28. Picture from 2022, showing the deteriorated roof invaded by plants. The metal carriers of the wooden flooring. 2022. Buşra Kılışlı. Paşalimanı. İstanbul

Figure 29. Current situation of the mill from Bosphorus, street view. 2022. Buşra Kılışlı. Paşalimanı. İstanbul

Figure 30. Sketches showing the details of the mill. Buşra Kılışlı. 2022. Paşalimanı. İstanbul

Figure 31. Structures added over time. 2022. Buşra Kılışlı. Paşalimanı, İstanbul

Figure 32. 1/400 scale plan. 2022. Buşra Kılışlı. Paşalimanı, İstanbul

Figure 33. Elevation from the Bosphorus. 2022. Buşra Kılışlı. Paşalimanı, İstanbul

Figure 34. Section looking towards the Bosphorus. 2022. Buşra Kılışlı. Paşalimanı, İstanbul

Figure 35. Section looking towards the old granary. 2022. Buşra Kılışlı. Paşalimanı, İstanbul

Figure 36. The Old Granary, Selim the third's grain warehouses. (n.d.). Kültür Envanteri. Retrieved, 14<sup>th</sup> May 2022, <https://kulturenvanteri.com/harita/#18.13/41.031441/29.021586>

Figure 37. Tobacco warehouses. (n.d.). Kültür Envanteri. Retrieved, 14<sup>th</sup> May 2022, <https://kulturenvanteri.com/harita/#18.13/41.031315/29.020144>

Figure 38. Police station. (n.d.). Kültür Envanteri. Retrieved, 14<sup>th</sup> May 2022, <https://kulturenvanteri.com/harita/#18.13/41.031718/29.021964>

Figure 39. Byzantine cistern. (n.d.). Kültür Envanteri. Retrieved, 14<sup>th</sup> May 2022, <https://kulturenvanteri.com/harita/#18.13/41.030791/29.020138>

Figure 40. Sycamore (*platanus orientalis*). 2022. Buşra Kılışlı. Paşalimanı, İstanbul

Figure 41. S Silverberry (*elaegnus angustifolia*). 2022. Buşra Kılışlı. Paşalimanı, İstanbul

Figure 42. Mulberry (*morus alba*). 2022. Buşra Kılışlı. Paşalimanı, İstanbul

Figure 43. Kum belumotu (*Asperula littoralis*). 2021. Prof. Dr. Ünal Akkemik. İstanbul'un Endemik Bitkilerini Tanıyalım. Yeşil İstanbul. Retrieved 13<sup>th</sup> April 2022, from <https://yesil.istanbul/haber-istanbul-un-endemik-bitkilerini-taniyalim-1>

Figure 44. Hoşkangal (*Cirsium byzantinum*). 2021. Prof. Dr. Ünal Akkemik. İstanbul'un Endemik Bitkilerini Tanıyalım. Yeşil İstanbul. Retrieved 13<sup>th</sup> April 2022, from <https://yesil.istanbul/haber-istanbul-un-endemik-bitkilerini-taniyalim-1>

Figure 45. Kilyosdüğmesi (*Centaurea kilaea*). 2021. Prof. Dr. Ünal Akkemik. İstanbul'un Endemik Bitkilerini Tanıyalım. Yeşil İstanbul. Retrieved 13<sup>th</sup> April

2022, from [https://yesil.istanbul/haber\\_istanbul-un-endemik-bitkilerini-taniyalim-1](https://yesil.istanbul/haber_istanbul-un-endemik-bitkilerini-taniyalim-1)

Figure 46. Narin acıçığdem (*Colchicum micranthum*). 2021. Prof. Dr. Ünal Akkemik. İstanbul'un Endemik Bitkilerini Tanıyalım. Yeşil İstanbul. Retrieved 13<sup>th</sup> April 2022, from [https://yesil.istanbul/haber\\_istanbul-un-endemik-bitkilerini-taniyalim-1](https://yesil.istanbul/haber_istanbul-un-endemik-bitkilerini-taniyalim-1)

Figure 47 - Zerena, Sütleğen (*Euphorbia amygdaloides*). 2021. Prof. Dr. Ünal Akkemik. İstanbul'un Endemik Bitkilerini Tanıyalım. Yeşil İstanbul. Retrieved 13<sup>th</sup> April 2022, from [https://yesil.istanbul/haber\\_istanbul-un-endemik-bitkilerini-taniyalim-1](https://yesil.istanbul/haber_istanbul-un-endemik-bitkilerini-taniyalim-1)

Figure 48. İstanbul nazendesesi (*Lathyrus undulatus*). 2021. Prof. Dr. Ünal Akkemik. İstanbul'un Endemik Bitkilerini Tanıyalım. Yeşil İstanbul. Retrieved 13<sup>th</sup> April 2022, from [https://yesil.istanbul/haber\\_istanbul-un-endemik-bitkilerini-taniyalim-1](https://yesil.istanbul/haber_istanbul-un-endemik-bitkilerini-taniyalim-1)

Figure 49 - Boğaziçi keteni (*Linum tauricum* subsp. *bosphori*). 2021. Prof. Dr. Ünal Akkemik. İstanbul'un Endemik Bitkilerini Tanıyalım. Yeşil İstanbul. Retrieved 13<sup>th</sup> April 2022, from [https://yesil.istanbul/haber\\_istanbul-un-endemik-bitkilerini-taniyalim-1](https://yesil.istanbul/haber_istanbul-un-endemik-bitkilerini-taniyalim-1)

Figure 50. Karakafes otu (*Symphytum pseudobulbosum*). 2021. Prof. Dr. Ünal Akkemik. İstanbul'un Endemik Bitkilerini Tanıyalım. Yeşil İstanbul. Retrieved 13<sup>th</sup> April 2022, from [https://yesil.istanbul/haber\\_istanbul-un-endemik-bitkilerini-taniyalim-1](https://yesil.istanbul/haber_istanbul-un-endemik-bitkilerini-taniyalim-1)

Figure 51. Peygamber çiçeği (*Centaurea hermannii*). 2021. Prof. Dr. Ünal Akkemik. İstanbul'un Endemik Bitkilerini Tanıyalım. Yeşil İstanbul. Retrieved 13<sup>th</sup> April 2022, from [https://yesil.istanbul/haber\\_istanbul-un-endemik-bitkilerini-taniyalim-1](https://yesil.istanbul/haber_istanbul-un-endemik-bitkilerini-taniyalim-1)

Figure 52. Sultan pelemiri (*Cephalaria tuteliana*). 2021. Prof. Dr. Ünal Akkemik. İstanbul'un Endemik Bitkilerini Tanıyalım. Yeşil İstanbul. Retrieved 13<sup>th</sup> April 2022, from [https://yesil.istanbul/haber\\_istanbul-un-endemik-bitkilerini-taniyalim-1](https://yesil.istanbul/haber_istanbul-un-endemik-bitkilerini-taniyalim-1)

Figure 53. Ümraniye çiğdemi (*Crocus pestalozzae*). 2021. Prof. Dr. Ünal Akkemik. İstanbul'un Endemik Bitkilerini Tanıyalım. Yeşil İstanbul. Retrieved 13<sup>th</sup> April 2022, from [https://yesil.istanbul/haber\\_istanbul-un-endemik-bitkilerini-taniyalim-1](https://yesil.istanbul/haber_istanbul-un-endemik-bitkilerini-taniyalim-1)

Figure 54. *Lathyrus undulatus* (*Galanthus byzantinus*). 2021. Prof. Dr. Ünal Akkemik. İstanbul'un Endemik Bitkilerini Tanıyalım. Yeşil İstanbul. Retrieved 13<sup>th</sup> April 2022, from [https://yesil.istanbul/haber\\_istanbul-un-endemik-bitkilerini-taniyalim-1](https://yesil.istanbul/haber_istanbul-un-endemik-bitkilerini-taniyalim-1)

Figure 55. Kelebekotu (*Isatis arenaria*). 2021. Prof. Dr. Ünal Akkemik. İstanbul'un Endemik Bitkilerini Tanıyalım. Yeşil İstanbul. Retrieved 13<sup>th</sup> April 2022, from [https://yesil.istanbul/haber\\_istanbul-un-endemik-bitkilerini-taniyalim-1](https://yesil.istanbul/haber_istanbul-un-endemik-bitkilerini-taniyalim-1)

Figure 56. Riva siğirkuyruğu (*Verbascum degenii*). 2021. Prof. Dr. Ünal Akkemik. İstanbul'un Endemik Bitkilerini Tanıyalım. Yeşil İstanbul. Retrieved 13<sup>th</sup> April 2022, from [https://yesil.istanbul/haber\\_istanbul-un-endemik-bitkilerini-taniyalim-1](https://yesil.istanbul/haber_istanbul-un-endemik-bitkilerini-taniyalim-1)

Figure 57. 2017. Incompiuto Siciliano Manifesto, Divisare, Retrieved March 10<sup>th</sup>,2022, from <https://divisare.com/projects/343843-incompiuto-siciliano-manifesto>

Figure 58. 2017. Incompiuto Siciliano Manifesto, Divisare, Retrieved March 10<sup>th</sup>,2022, from <https://divisare.com/projects/343843-incompiuto-siciliano-manifesto>

Figure 59. Photo Series I. 2021. AA School of Architecture. Gilles Clement-From the Garden in Motion to the Third Landscape, YouTube. Retrieved June 20<sup>th</sup> 2007, from <https://www.youtube.com/watch?v=4ukll2qZOy8>

Figure 60. Photo Series II. 2021. AA School of Architecture. Gilles Clement-From the Garden in Motion to the Third Landscape, YouTube. Retrieved June 20<sup>th</sup> 2007, from <https://www.youtube.com/watch?v=4ukll2qZOy8>

Figure 61. The Pavilion with the park view. 2009. n.p.. L' Été À la Serpentine Gallery: Dix Ans de Pavillons Temporaires de Grands Architectes. Taschen.

Figure 62. Pictures showing the flow, of the material. 2009. n.p.. L' Été À la Serpentine Gallery: Dix Ans de Pavillons Temporaires de Grands Architectes. Taschen.

Figure 63. Picture showing the reflection of the ground. Sketches from the architects. 2009. n.p.. L' Été À la Serpentine Gallery: Dix Ans de Pavillons Temporaires de Grands Architectes. Taschen.

Figure 64. Picture showing the reflection of the ground. Sketches from the architects. 2009. n.p.. L' Été À la Serpentine Gallery: Dix Ans de Pavillons Temporaires de Grands Architectes. Taschen.

Figure 65. Model, form. Sketches from the architects. 2009. n.p.. L' Été À la Serpentine Gallery: Dix Ans de Pavillons Temporaires de Grands Architectes. Taschen.

Figure 66. Section 1 and 2 with the Serpentine Gallery building. Sketches from the architects. 2009. n.p.. L' Été À la Serpentine Gallery: Dix Ans de Pavillons Temporaires de Grands Architectes. Taschen.

Figure 67. Old botanical garden. n.d. Retrieved 11<sup>th</sup> March 2022, from [https://en-academic.com/pictures/enwiki/79/Orto\\_dei\\_semplici\\_PD\\_01.jpg](https://en-academic.com/pictures/enwiki/79/Orto_dei_semplici_PD_01.jpg)



Figure 68. The concrete pathway among the glasshouse, directs to plant groups and to the stairs. n.d.. n.p.. Botanical Garden, Il Giardino Della Biodiversita. Retrieved 11<sup>th</sup> March 2022, from

[https://www.harpogroup.it/sites/default/files/harpogroup.it/media-areatecnica/allegato/102%20orto%20botanico\\_Low2.pdf](https://www.harpogroup.it/sites/default/files/harpogroup.it/media-areatecnica/allegato/102%20orto%20botanico_Low2.pdf)

Figure 69. Picture showing the new addition (white metal-glass roofed building. On the right side of the new addition the old botanical garden is barely seen, covered with tall trees. n.d. Giovanni Nardi. Vs Associates Padua New Botanical Garden. Divisare. Retrieved 11<sup>th</sup> March 2022, from

<https://divisare.com/projects/439237-vs-associates-giovanni-nardi-padua-new-botanical-garden>

Figure 70. Plan of the garden and the dockyard. 2022. Tanja Lincke Architekten.

Retrieved 11<sup>th</sup> March 2022, from <https://tanja-lincke-architekten.com/ruinengarten/>

Figure 71. Noshe besides b/w photos existing structure. Retrieved 11<sup>th</sup> March 2022, from <https://tanja-lincke-architekten.com/ruinengarten/>

Figure 72. Axonometric plan. 2022. Tanja Lincke Architekten. Retrieved 11<sup>th</sup> March 2022, from <https://tanja-lincke-architekten.com/ruinengarten/>

Figure 73. Noshe besides b/w photos existing structure. Retrieved 11<sup>th</sup> March 2022, from <https://tanja-lincke-architekten.com/ruinengarten/>

Figure 72. Section of the garden and the ruin dockyard. 2022. Tanja Lincke Architekten. Retrieved 11<sup>th</sup> March 2022, from <https://tanja-lincke-architekten.com/ruinengarten/>

Figure 75. Miniaturistic drawing. 2022. Buşra Kılışlı. Istanbul

Figure 76. 2018. Ramadas, J., Sahiti B. Onion outside in, Biology, Microcosmos. foldscope. Retrieved 5<sup>th</sup> April, 2022, from <https://microcosmos.foldscope.com/?p=40389>

Figure 77. 2007 Hole, C. B., Griffiths, M. The Enclosed Garden, Making the Modern Garden, (p.52-53), Octopus Publishing Group Limited

Figure 78. Cultural map of Üsküdar. 2022. Buşra Kılışlı. Istanbul

Figure 79. The location of the Flour Mill. 2022. Buşra Kılışlı. Istanbul

Figure 80. Red ruin: Paşalimanı Flour Mill, Green Areas: Park. 2022. Buşra Kılışlı

Figure 81. Ferry lines and Main Ports of Istanbul. 2022. Buşra Kılışlı. Istanbul

Figure 82. Flour Mill as a garden. 2022. Buşra Kılışlı. Istanbul

Figure 83. Skeetch from the greenhouse, endemic plants. 2022. Buşra Kılışlı. Istanbul

Figure 84. Zoning. 2022. Buşra Kılışlı. Istanbul

Figure 85. 1/400 plan. 2022. Buşra Kılışlı. Istanbul