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ART NOUVEAU INTERIORS IN THE OTTOMAN EMPIRE: THE CASE OF PERA PALACE HOTEL¹**Eda EROL² & Derya KARADAĞ³****Abstract**

Art Nouveau, an influential art movement of the late 19th and early 20th centuries, shaped architectural and interior design across Europe and beyond. Focusing on the Ottoman Empire, this study explores the distinctive adaptation of Art Nouveau in Istanbul's Pera and Galata districts, shaped by European influence and the integration of local cultural aesthetics. Through on-site observations, the research analyses the interior design of the Pera Palas Hotel, built in the late 19th century, classifying its features into interior materials and finishes, ornamental details, and furnishings. The findings reveal how Ottoman Art Nouveau harmonized global Art Nouveau motifs with Neo-Classical features and local aesthetic sensibilities, resulting in a distinctive hybrid style. This study contributes to understanding the cultural and architectural synthesis in Ottoman Art Nouveau, offering insights into its significance within global design trends and its legacy in Istanbul's architectural history.

Keywords: Art Nouveau, Ottoman Empire, Pera-Galata, Interior Design, Pera Palace Hotel.

Osmanlı İmparatorluğu'nda Art Nouveau İç Mekânlar: Pera Palas Oteli Örneği**Öz**

Art Nouveau, 19. yüzyıl sonları ve 20. yüzyıl başlarının etkili bir sanat akımı olarak Avrupa ve ötesinde mimari ve iç mekân tasarımını şekillendirmiştir. Bu çalışma, Osmanlı İmparatorluğu'na odaklanarak, Avrupa etkisi tarafından şekillendirilen ve yerel kültürel

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estetikle bütünleşen Art Nouveau'nun İstanbul'un Pera ve Galata bölgelerindeki özgün adaptasyonunu incelemektedir. Yerinde gözlemler aracılığıyla yapılan araştırma, 19. yüzyıl sonlarında inşa edilen Pera Palas Oteli'nin iç mekân tasarımını analiz etmekte ve özelliklerini iç mekân malzemeleri, süsleme detayları ve mobilyalar olarak sınıflandırmaktadır. Bulgular, Osmanlı Art Nouveau'sunun küresel Art Nouveau motiflerini Neo-Klasik özellikler ve yerel estetik duyarlılıklarla nasıl uyum içinde birleştirdiğini ve bunun sonucunda kendine özgü bir melez tarz oluşturduğunu ortaya koymaktadır. Bu çalışma, Osmanlı Art Nouveau'sundaki kültürel ve mimari sentezi anlamaya katkı sağlamakta, küresel tasarım trendleri içindeki önemine ve İstanbul'un mimari tarihindeki mirasına dair içgörüler sunmaktadır.

Anahtar Kelimeler: Art Nouveau, Osmanlı İmparatorluğu, Pera-Galata, İç Mekân Tasarımı, Pera Palas Oteli.

INTRODUCTION

Art Nouveau, a movement that emerged in the late 19th century and declined by the early 20th century, employed a profound influence on the artistic and cultural landscapes of both Europe and America. Despite its international scope, the movement's manifestations were deeply rooted in local traditions and cultural contexts, resulting in distinctive regional styles (Greenhalgh, 2000, p. 616–625). This interplay between global spread and local identity underscored the adaptability of Art Nouveau, as artists synthesized their creative visions with regional influences to produce uniquely original works (Howard, 1996, p. 1–12). At the heart of the movement was its defiance of the mechanization and mass production brought about by the Industrial Revolution (Raizman, 2003, p. 34–42). Art Nouveau sought to restore the primacy of craftsmanship by emphasizing the artistic integrity of design and the value of handcrafted objects. By celebrating the contributions of artisans and the individuality inherent in their creations, the movement offered a counter-narrative to industrial uniformity, positioning itself as a testament to the enduring importance of artistry in the modern era (Silverman, 1989, p. 109).

The origins of Art Nouveau were diverse and multifaceted, reflecting its emergence through various channels such as literary publications, design schools, art exhibitions, and social clubs (Madsen, 1976, p. 19). In the Ottoman Empire, international exhibitions played a particularly critical role in introducing the movement (Çelik, 2023, p. 36). A notable example is the Dersaadet Ziraat ve Sanayi Sergi-i Umumisi, an exhibition designed by the Italian architect Raimondo D'Aronco. This event marked the first significant infusion of European Art Nouveau into Ottoman architecture, with D'Aronco's contributions

proving instrumental in shaping the style's regional adaptation (Barillari, 1995, p. 29; Adıgüzel, 2020, p. 157–182).

Simultaneously, the Ottoman Empire's broader modernization and Westernization efforts further facilitated the adoption of Art Nouveau principles, aligning with global trends of the late 19th and early 20th centuries. These dynamics underscore the movement's ability to integrate into diverse cultural and political contexts, adapting its aesthetics to local frameworks while maintaining its core artistic ideals (Batur, 2005, p. 141).

This study investigates the emergence and development of Art Nouveau within the Ottoman Empire, with a particular focus on its defining characteristics and the factors that shaped its evolution. The analysis centres on key stylistic elements in the Pera and Galata districts, the specific influences reflected in the Pera Palas Hotel, and comparative studies of Ottoman and European Art Nouveau interiors. Through these themes, the research aims to deepen the understanding of Ottoman Art Nouveau within its broader historical and cultural framework.

The study begins by exploring the origins of Art Nouveau in Europe before tracing its adaptation within the Ottoman context, ultimately narrowing its focus to the Pera Palas Hotel. This landmark structure was selected for its enduring architectural significance and its exemplary representation of Ottoman Art Nouveau heritage. The analysis of selected interiors employs three primary categories: interior finishings (including floors, walls, and ceilings), stained glass and ornamentation (including ironwork), and furniture. By examining these components, the study offers a detailed understanding of how European Art Nouveau principles were integrated and reinterpreted in the Ottoman Empire. Ultimately, this research seeks to provide a foundation for further scholarship on Ottoman Art Nouveau interiors, offering insights into the intersection of European and Ottoman design traditions and highlighting the Pera Palas Hotel as a sustainable model of this stylistic fusion.

1. ORIGINS AND DEVELOPMENT OF THE ART NOUVEAU STYLE

Art Nouveau, or "New Art," emerged between 1890 and 1910, leaving a profound mark on European art and design through the early 20th century. The movement arose as a reaction to the industrialization of society, challenging the decline in craftsmanship and the uniformity of mass production brought about by the Industrial Revolution (Metropolitan Museum of Art, 2024). Proponents of Art Nouveau emphasized the uniqueness of handcrafted works while simultaneously adopting innovative materials like iron, which enabled the creation of intricate

architectural forms. The movement's iconic motifs, including flowing curves, floral patterns, and peacock feathers, characterise its dynamic synthesis of traditional forms with modern sensibilities (Encyclopaedia Britannica, 2024).

The roots of Art Nouveau can be traced to mid-19th-century England, where the Industrial Revolution was met with its first organized resistance. The Arts and Crafts movement, started by actors such as William Morris and John Ruskin, sought to counteract the mechanization of production by reviving traditional craftsmanship and acclaiming aesthetic integrity (Cumming & Kaplan, 1991, p. 18–22). This ideological foundation, with its emphasis on artisanal quality and artistry over mechanization, laid the groundwork for Art Nouveau's development as a movement that harmonized artistic expression with functional design (Barillari & Godoli, 1997, p. 63).

Although centred in Europe, Art Nouveau was deeply influenced by non-European cultures, particularly Japanese art (Tatarkowski, 2003, p. 14). Motifs such as floral decorations, nature-inspired patterns, and linear forms, hallmarks of Japan's Ukiyo-e woodblock prints, were adopted into the movement's visual language. Duncan (1994) adds that these cultural exchanges between Asia and Europe shaped a unique synthesis of Eastern and Western traditions, defining the style's distinct identity.

A pivotal moment in its development was the 1900 Paris World's Fair, where Art Nouveau gained international recognition. The event showcased the movement's artistic achievements alongside industrial innovations, solidifying its role in bridging art and modern engineering (Dilmaç, 2015, p. 1–16; Karakuş, 2018, p. 92–95). The movement extended its influence across architecture, graphic design, decorative arts, and textiles. It was known as 'Stile Floreale' in Italy, 'Modernismo' in Spain, 'Jugendstil' in Germany, 'Secession' in Austria, 'Stil Des Vingt' in Belgium, 'Glasgow' in Scotland, and 'Tarz-ı Cedid' in the Ottoman Empire, reflecting the cultural diversity of its interpretations (Pelichet & Duperrex, 1976, p. 13; Krausse, 2005).

1.1 The European Spectrum of Art Nouveau: Regional Expressions

Art Nouveau was not a uniform movement but rather a diverse phenomenon that evolved distinctively across Europe, shaped by the cultural, artistic, and architectural traditions of individual regions. While the movement was unified by its overarching emphasis on craftsmanship, organic and nature-inspired designs, and a rejection of industrial mass production, its interpretations were influenced by local contexts. This diversity is evident in the varying names, leading figures, and hallmark works associated with Art Nouveau in different

countries, each reflecting the unique aesthetic priorities and cultural identities of their regions (Table 1).

Table 1.

European art nouveau regional expressions

Region	Style	Key Figures	Distinctive Features
England	Modern Style	Augustus Pugin John Ruskin William Morris	Nature-inspired designs, Gothic influences, focus on craftsmanship
Scotland	Glasgow Style	Charles Rennie Mackintosh	Local craftsmanship, integration with Arts and Crafts movement
Spain	Modernismo	Antoni Gaudí Lluís Domènech i Montaner Josep Maria Jujol	Neo-Gothic, Spanish Baroque, and Moorish influences
Belgium	Stil Des Vingt	Victor Horta Paul Hankar	Avant-garde ornamentation, geometric details, wrought ironwork
France	Art Nouveau	Hector Guimard Émile Gallé	Floral patterns, Orientalist influences, intricate designs
Italy	Stil Liberty	Vittorio Valabrega Agostino Lauro Carlo Bugatti	Floral patterns, Romanticism influences, emphasis on ceramics and glass
Germany	Jugendstil	Henry Van de Velde Otto Eckmann	Floral patterns, flowing lines, modern and functional designs
Austria	Secessionstil	Gustav Klimt Josef Hoffmann Joseph Maria Olbrich Koloman Moser	Geometric patterns, 'total artwork' concept (Gesamtkunstwerk)

As the birthplace of the Industrial Revolution, England played a pivotal role in the emergence of Art Nouveau, where the movement initially flourished under the name 'Modern Style.' The roots of Art Nouveau in England can be traced back to the mid-19th century, shaped by actors such as Augustus Pugin, John Ruskin, and William Morris, who were also prominent figures in Gothic art and Pre-Raphaelites. John Ruskin, a London-born art critic and theorist, strongly emphasized the importance of representing nature in its most genuine and abstract forms (Hilton, 2002). His detailed studies of the naturalistic elements in Gothic architecture laid an intellectual groundwork that later influenced the development of Art Nouveau. Similarly, William Morris played a pivotal role in shaping Art Nouveau in England. Known as a poet, designer, and a major figure in the Arts and Crafts movement, Morris drew inspiration from medieval art and aesthetics but reimagined these principles for modern applications. His creative endeavours bridged textile, wallpaper, and stained-glass design, and he made significant contributions to typography, including the creation of the 'golden type,' which

was influenced by Celtic manuscripts and William Blake's illustrations. In 1861, Morris collaborated with Burne-Jones and Rossetti to establish a fine arts guild, producing furniture, tapestries, tiles, fabrics, and wallpapers. Their designs, such as the iconic 'Acanthus' (1875)⁴ and 'Sunflower' (1879)⁵ wallpapers, gained widespread acclaim for their precise depiction of natural forms and plant-inspired motifs. These works set new standards in decorative arts, blending artistic creativity with meticulous craftsmanship, and remain prototypical achievements of the era (Bektaş, 1992).

In Scotland, Art Nouveau, often referred to as the 'Glasgow Style,' found its expression through the work of Charles Rennie Mackintosh (1868–1928) and the Glasgow School, which he led. This movement marked a pivotal moment in the development of modern design and architecture. By the time Mackintosh began establishing himself as a designer in the late 1890s, the stylistic principles of the Arts and Crafts movement had already gained strong traction in Glasgow, setting the stage for the evolution of a distinct Scottish interpretation of Art Nouveau. Mackintosh and the Glasgow School introduced a unique approach that emphasized local craftsmanship, construction techniques, and decorative elements, diverging from the influence of international styles such as Gothic or Greco-Roman classicism. This regional focus not only distinguished Scottish Art Nouveau but also resonated with broader movements, as evidenced by the Vienna Secessionists adopting decorative techniques inspired by the Glasgow School (Duncan, 1994, p. 32).

In Spain, Art Nouveau was known as 'Modernismo', emerging first in Barcelona and later spreading across the country. Key figures such as Antoni Gaudí (1852–1926), Lluís Domènech i Montaner (1850–1923), and Josep Maria Jujol (1879–1949) defined the movement, making it a transformative force in Spanish architecture. Antoni Gaudí, deeply influenced by John Ruskin's idea that 'ornamentation is the source of architecture,' turned Barcelona into one of Art Nouveau's key European centres (Espuche, 1990, p. 35). The 1888 Barcelona World Fair is often seen as the beginning of Modernismo. Early works like Gaudí's *Casa Vicens* (1885)⁶, which drew on Oriental and Japanese influences, and the *Montaner i Simon* newspaper (1880) marked the style's first expressions.

⁴ Acanthus Wallpaper, William Morris, 1875, Victoria and Albert Museum, "William Morris and Wallpaper Design," accessed January 2, 2022, <https://www.vam.ac.uk/articles/william-morris-and-wallpaper-design>.

⁵ Sunflower Wallpaper, William Morris, 1879, Victoria and Albert Museum, "William Morris and Wallpaper Design," accessed January 2, 2022, <https://www.vam.ac.uk/articles/william-morris-and-wallpaper-design>.

⁶ Casa Vicens, accessed December 2, 2024, <https://casavicens.org/>.

The *Barcelona School of Architecture*, founded in 1875, trained many Modernismo artists, while the magazine *La Revista Azul* (1894) helped shape its identity. Modernismo reflected Spain's cultural divisions. While traditionalists preferred Gothic and Flemish Renaissance styles, progressive thinkers, including Socialists and Liberals, embraced Modernismo for its modern and expressive qualities. This unique Spanish interpretation of Art Nouveau incorporated Neo-Gothic, Spanish Baroque, and Moorish influences, creating a richly diverse architectural language (Batur, 2005, p. 73–82).

In Belgium, Art Nouveau was known as 'Stil Des Vingt', emerging as a response to industrialization and mass production. Artists and architects sought to highlight the value of craftsmanship, with Brussels becoming one of the movement's most influential centers. A pivotal figure in Belgium's artistic scene, lawyer Octave Maus (1856–1919), founded 'L'Art Moderne' magazine in 1881, the first publication to discuss Art Nouveau in the country (Weisberg, 1986). Brussels also attracted international artists, including French architect Hector Guimard, who visited the city for inspiration. One of Art Nouveau's leading architects, Victor Horta (1861–1947), designed the Hôtel Tassel in 1883, as the world's first Art Nouveau building (Madsen, 1976, p. 110). However, earlier examples such as Antoni Gaudí's Palau Güell (1889) suggest a broader timeline for the style's origins. Alongside Horta, Paul Hankar (1859–1901) was another significant figure in Belgian Art Nouveau. Influenced by the English Arts and Crafts movement, Hankar incorporated avant-garde ornamentation, geometric details, and classical sculptures into his designs, often using advanced techniques in wrought ironwork. With over 500 notable Art Nouveau buildings, Belgium remains one of the movement's defining regions, establishing Brussels as a capital of Art Nouveau and a global centre for innovative design (Batur, 2005, p. 17–24).

In France, Art Nouveau flourished in two main centres: Paris and Nancy. Nancy's Ecole de Nancy, founded by Émile Gallé (1846–1904), became a key institution, with artists drawing heavily on nature for inspiration. Gallé blended 18th-century Rococo forms with Orientalist influences and applied intricate patterns to glass, ceramics, and furniture, establishing himself as a leading figure of the movement (Duncan, 1994, p. 42–43; Baytar, 2019, p. 455–471). In Paris, small-scale ateliers and larger workshops like Sèvres and Limoges played a major role in spreading Art Nouveau. Hector Guimard (1867–1942) emerged as the style's most iconic figure, with his flowing, organic designs for the Paris Metro entrances earning the nickname 'Style Metro.' Although influenced by Victor Horta, Guimard developed his own approach, which he termed the 'Guimard Style.' Henri Sauvage (1873–1932) also contributed to the movement, designing furniture

maker Majorelle's home in Nancy at just 25. While Paris produced remarkable Art Nouveau interiors, its overall impact on facades was relatively limited (Batur, 2005, p. 60).

In Italy, Art Nouveau was known as 'Stil Liberty', influenced by Vienna's Secession movement and France's floral style. Often referred to as 'Stile Floreale', the Italian iteration of the movement gained its name from its frequent use of floral motifs. Inspired by Romanticism, nature, and movements advocating freedom and change, particularly in cities such as Turin, Milan, and Rome (Meeks, 1961, p. 114). The movement initially flourished in architecture, interior design, and graphic arts during the late 19th century, while its influence on ceramics emerged later in the early 20th century, primarily catering to the tourist market. The Arte Della Ceramica became renowned for its Art Nouveau vases and plates. Similarly, glass art gained prominence with the adoption of the 'Murrini' decorative glass technique, blending traditional Italian craftsmanship with modern styles. Italian poet and critic Gabriele D'Annunzio described the style as "the baroque sensuality and intimate decadence", highlighting one of its distinctive characteristics (Masini, 1987, p. 309).

The 1902 Turin Exhibition, officially titled the 'Prima Esposizione Internazionale d'Arte Decorativa Moderna' (First International Exhibition of Modern Decorative Arts), marked a turning point for Italian Art Nouveau. It positioned Turin as a centre for industrial growth and the development of Stile Floreale. Designers such as Vittorio Valabrega, Agostino Lauro, and Carlo Bugatti showcased their work, while Gaetano Moretti contributed a naturalistic room design featuring floral, fruit, and leafy motifs typical of Italian Art Nouveau (Weisberg, 1986). Architect Raimondo D'Aronco, the chief architect of the Turin Exhibition, played a pivotal role in the event. Notably, D'Aronco's work diverged from traditional Stile Floreale, emphasizing a more individualistic approach to Art Nouveau (Adıgüzel, 2020, p. 177).

Art Nouveau emerged in Germany in the late 1890s as 'Jugendstil', with Munich, Berlin, and Darmstadt as its main centres. The Munich Secession, inspired by Vienna, played a key role in its development, supported by Georg Hirth (1841–1916). Hirth founded the magazine *Jugend* in 1896, giving the movement its name and a platform to promote its ideas (Ashby, 2022, p. 47–50). The 1897 Dresden International Exhibition helped spread Jugendstil, with Henry Van de Velde (1863–1957) gaining prominence for his innovative interior designs and contributions to the Folkwang Museum, where he integrated fixed and movable elements in cohesive spaces (Eco, 2006, p. 369). Key figures in the movement included Otto Eckmann (1865–1902), known for his flowing lines and iconic

work ‘The Five Swans’, which symbolized Munich’s Jugendstil (Lehne, 1990, p. 28). Hermann Obrist (1863–1927) also left his mark with designs like ‘Peitschenhieb’, a renowned example of German floral patterns (Süsveren, 2015).

In Austria, Art Nouveau, known as “Secessionstil”, emerged with the Secession Group, founded in 1897 by artists like Gustav Klimt, Josef Hoffmann, Joseph Maria Olbrich, and Koloman Moser (Lehne, 1990, p. 29–30). This group aimed to create and exhibit art free from traditional authority and embraced Hoffmann’s idea of “the total artwork”, uniting art and craft. Their ideas were shared through the magazine *Ver Sacrum* (*Sacred Spring*), which included contributions from various artistic disciplines (Madsen, 1976, p. 68–70). Architect Otto Wagner (1841–1918) was another key figure, advocating modern, functional designs over historicist styles. His teaching, “only what is functional can be beautiful”, shaped the movement, which was further developed by his students Hoffmann and Olbrich. Unlike the floral motifs common in French and Italian Art Nouveau, Austrian artists preferred geometric patterns, giving Secessionstil its distinctive character (Cassau, 2006).

1.2. Art Nouveau Interiors in Europe Across Materials and Forms

Art Nouveau interiors across Europe reflected a shared ethos of craftsmanship, material innovation, and the integration of form and function, while each region adapted the style to its cultural and material heritage (Table 2). The emphasis on artisanal craftsmanship and natural materials was a unifying feature, albeit expressed differently across regions. In England and Scotland, oak flooring and exposed beams underscored durability and simplicity (Sembach, 1997, p. 181–185; Fahr-Becker, 1997, p. 242). By contrast, Spain and Italy showcased vibrant mosaics and marble, exemplifying a more decorative approach to surface treatments (France XIX Siècle, 1997; Batur, 2005, p. 17–25). Belgium and France combined mosaic floors with carved wood panels and stencilled walls to create fluid spatial compositions (Sembach, 1997, p. 64–65; Madsen, 1976, p. 110), while Germany and Austria embraced polished wood, marble, and geometric patterns, reflecting a more restrained material palette (Fahr-Becker, 1997, p. 62–70; Masini, 1987, p. 80–82).

While materials established the foundational aesthetic, wall materials and design further emphasized regional interpretations of Art Nouveau. England and Scotland preferred painted plaster and wallpapers with organic or geometric motifs inspired by William Morris and Charles Rennie Mackintosh (Sembach, 1997, p. 67). In contrast, Spain and Italy preferred richly ornamented walls with frescoes, reliefs, and floral patterns that emphasized visual and textural depth (Batur, 2005, p. 34). Belgium and France blended Neo-Classical elements with

Art Nouveaus' organic forms, often incorporating wood panelling and stained glass to enrich interior spaces (Madsen, 1976, p. 229). Meanwhile, Jugendstil and Secessionist interiors in Germany and Austria introduced clean lines and abstract stencils, prioritizing geometric clarity over-elaborate ornamentation.

Complementing these diverse wall materials and designs, ceilings played an equally important role in unifying interior spaces. In England and Germany, simplicity prevailed, with clean forms emphasizing material integrity (Masini, 1987, p. 97–120). By contrast, Spain, France, and Italy adopted more elaborate approaches, incorporating sculptural and ornamental details like frescoes and gilded accents to extend the ornamental narrative (Fahr-Becker, 1997, p. 217). Belgium and Austria discovered a balance, using metallic elements and mosaic patterns to enhance light and emphasize verticality within interiors (Sembach, 1997, p. 154). These ceilings not only reflected regional aesthetics but also contributed to the overall spatial harmony. One of the most iconic elements of Art Nouveau interiors was stained glass, which varied in its application across Europe. In England and Scotland, it was used scarcely, often as ornamental highlights in doors or small windows, reflecting a more subtle approach (Sembach, 1997, p. 171–181). Conversely, Spain and France embraced stained glass as a central feature, infusing interiors with vibrant colours and dynamic patterns, exemplified by Gaudí's Casa Batlló and Guimard's Castel Béranger (Fahr-Becker, 1997, p. 71–81; Batur, 2005, p. 73–76).

Table 2.

Art nouveau interiors in europe across materials and forms

Region	Flooring	Walls	Ceilings	Stained Glass	Ornamentation	Furniture
England	Oak floors emphasizing craftsmanship	Red brick with wallpapers	Simple with minimal ornamentation	Sparingly used, subtle designs	Simple Gothic stone textures	Gothic and Celtic-inspired designs
Scotland	Oak and stone with tactile contrasts	Painted plaster or geometric stencils	Clean lines and wooden beams	Pivotal role, geometric designs	Material contrasts for depth	High-backed chairs with symbolic motifs
Spain	Intricate mosaics and broken ceramics	Frescoes and ceramic reliefs	Sculptural forms and immersive designs	Botanical motifs in vibrant colours	Wood, plaster, and stone compositions	Organic forms inspired by Gaudí

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Belgium	Mosaic floors transitioning into walls	Carved wood panels and stencilled motifs	Metallic and glass elements	Spiral motifs blending pastel tones	Carved and motifs	wood and natural	Evolved from simple to intricate designs
France	Polished wood and mosaic patterns	Neo-Classical frescoes, floral wallpapers	Plasterwork and frescoes	Organic lines and chromatic contrasts	Stone, and integration	wood, plaster	Functional and decorative harmony
Italy	Mosaic and marble showcasing heritage	Frescoes, floral wallpapers, wooden panels	Painted scenes with gilded details	Botanical motifs inspired by French styles	Delicate plaster and fresco combinations		Moorish and Japanese-influenced pieces
Germany	Wood and mosaic in linear patterns	Clean lines and muted colour palettes	Understated with minimal accents	Organic and mythical motifs	Abstract, minimalistic lines		Geometric forms for unity
Austria	Polished marble with mosaic details	Ebony, oak with geometric stencils	Metallic or mosaic details	Geometric motifs or religious themes	Geometric patterns over organic forms		Clean, functional pieces

Belgium's Victor Horta integrated stained glass into his designs to create light-filled, dynamic interiors, while Austria's Secessionist architects preferred abstract geometric motifs, as seen in Otto Wagner's St. Leopold Church. Across all these regions, stained glass served not only as decoration but also as a transformative element, redefining how light interacted with space. Beyond architectural elements, furniture design played a central role in bringing Art Nouveau interiors to life. In England and Scotland, pieces like the "Sussex" chair and Mackintosh's high-backed designs bridged traditional and modern aesthetics, often incorporating Gothic or Celtic influences (Batur, 2005, p. 76–80). In Spain and Italy, designers like Gaudí and Carlo Bugatti explored organic and exotic forms, merging functionality with craftsmanship and using unconventional materials such as copper and ivory. Belgium and France emphasized harmony between furniture and architecture, with Henry Van de Velde and Hector Guimard crafting pieces that complemented their interiors (Madsen, 1976, p. 68–70). Germany and Austria, guided by Jugendstil and Secessionist principles, prioritized geometric, minimalist furniture designs that aligned with the architectural framework (Sembach, 1997, p. 231). These pieces reflected the broader goals of Art Nouveau, integrating functionality and artistry in a way that exceeded mere ornamentation.

Despite these regional variations, Art Nouveau interiors across Europe consistently celebrated craftsmanship, material innovation, and aesthetic harmony. Each country contributed unique elements to the movement, from the geometric precision of Scotland and Austria to the vibrant, organic forms of Spain and Italy. This interplay of shared principles and local adaptations underscores Art Nouveaus' richness as a pan-European phenomenon, uniting form, function, and artistry.

2. THE EMERGENCE OF ART NOUVEAU IN ISTANBUL AND OTTOMAN MODERNIZATION

In the 19th century, the Pera and Galata districts emerged as a focal point for European-influenced modernization within the Ottoman Empire, blending Ottoman and European architectural and cultural influences. Initially developed as populations expanded beyond Galata's historical walls, the district evolved into a cosmopolitan hub due to the presence of European embassies, merchants, and affluent local communities (Genim, 2004, p. 15). These influences shaped Pera's urban and architectural identity, aligning it with the technological and social advancements of the Industrial Revolution (Salbacak, 2017, p. 111–120). Pera's transformation was accompanied by shifts in commercial architecture. Traditional small shops gave way to European-style department stores and elegant passages like the Cité de Pera and European Passage, where iron and glass elements highlighted the period's innovative spirit. Cultural venues such as the Naum Theatre, modelled on Milan's La Scala, underscored the district's embrace of European artistic and architectural practices. These developments positioned Pera as a cultural bridge between Istanbul and the West (Pevsner, 1970, p. 75–76). The 19th century also saw significant changes in residential architecture. Early single-story houses designed for large families gradually gave way to multi-story apartments that reflected the needs of a diverse urban population. These new structures, often designed by European architects, integrated Art Nouveau and other European styles, with features like mezzanine levels and ground-floor commercial spaces. This shift reflected broader social and industrial transformations, including the movement of workers to suburban apartments near factories (Kiray, 1979, p. 78; Denel, 1982, p. 15).

Urban governance played an important role in shaping Pera's architectural landscape. The Sixth District Municipal Organization, established in 1855, introduced European urban planning principles (Bolca, 2023, p. 129). Following the 1870 fire that destroyed much of Pera, reconstruction efforts mandated fire-resistant materials like stone and masonry, resulting in a district characterized by

multi-story, masonry-built apartments (Cezar, 1991, p. 145). These changes not only addressed safety concerns but also reinforced Pera's reputation as Istanbul's gateway to modernity (Barillari & Godoli, 1997, p. 133). By the late 19th century, Pera-Galata had become a symbol of the Ottoman Empire's engagement with European culture and architecture. The district's blend of Art Nouveau elements, modern infrastructure, and diverse cultural influences established it as a key site for understanding Istanbul's transition into a modern metropolis within a global context.

2.1. Ottoman Modernization Through International Exhibitions

Modernization can be described as the material embodiment of modernity in the tangible world and is encompassed by modernity itself. In other words, modernization can be defined as both the "outcome" and the "necessary condition" of modernity as manifested in the material realm (Kahraman & Gül, 2022, p. 429–443). The Ottoman Empire's engagement with international exhibitions marked a turning point in its modernization efforts. Beginning with the 1851 London Exhibition, these events showcased the Empire's artistic and technological advancements while emphasizing its aspirations in agriculture and industry. Subsequent contributions to the 1855 Paris Universal Exposition and the 1862 International Exhibition in London captivated European audiences with their striking oriental allure (Mattie, 1998; Çelik, 2005).

Building on this foundation, Sultan Abdülaziz initiated the *Sergi-i Umumi-i Osmani* (General Ottoman Exhibition), integrating unique Ottoman design elements with Western-inspired structures. This exhibition not only highlighted the Empire's modernization vision but also served as a pioneer to its continued participation in global expositions, including notable contributions to Paris (1867, 1889, 1900), Vienna (1873), and Chicago (1893) (Önsoy, 1984, p. 5–12).

The Ottoman Empire's second significant exhibition initiative, spearheaded by Sultan Abdülhamid II, drew significant influence from European practices, notably the 1890 Torino Exhibition. For this attempt, Italian architect Raimondo D'Aronco was commissioned to design the Dersaadet Ziraat ve Sanayi Sergi-i Umumi (Istanbul Agricultural and Industrial General Exhibition). D'Aronco's designs blended Western Art Nouveau principles with Islamic-Ottoman stylistic elements. His innovative use of materials such as iron and glass, coupled with traditional Ottoman decorative techniques like tilework, resulted in an eclectic architectural style that harmonized Neo-Baroque and Islamic influences (Barillari, 1995, p. 144–146). D'Aronco's contributions marked a transformative period in Ottoman architecture, as he introduced Art Nouveau elements into Istanbul's urban fabric. Unfortunately, the 1894 Istanbul earthquake disrupted

plans for the exhibition, with resources redirected to the city's reconstruction. Despite this setback, D'Aronco's career flourished in Istanbul, resulting in notable projects such as the Botter Apartment, renowned as the city's first major Art Nouveau building (Barillari, 2006).

2.2. Art Nouveau's Development in the Ottoman Empire

In scholarly discourse, the Ottoman term 'Tarz-ı Cedid' was often loosely applied to various European styles, including Art Nouveau. Unlike in Europe, where Art Nouveau evolved through organized movements, Istanbul lacked similar institutional support. However, publications like the literary magazine *Servet-i Fünun*, under the editorial leadership of Tevfik Fikret, reflected Art Nouveau aesthetics in their use of floral motifs and ornamental designs, indirectly fostering the style within Ottoman intellectual circles (Batur, 2005, p. 153). The Art Nouveau movement in Ottoman architecture, shaped predominantly by foreign architects, reflected a blend of European influences and local forms, continuing a tradition of collaboration seen since the 18th-century Baroque period. Batur (1985) categorizes Ottoman Art Nouveau into two distinct periods.

The first period (1900–1905) marked the professional adoption of Art Nouveau by experienced architects, applying it to various building types with materials like brick, stone, steel, and glass. Innovations included steel-framed glass ceilings, floral-patterned stained glass, and symmetrical façades framed with plasters. Decorative techniques ranged from cast iron and wood carvings to wallpapers, ceramic tiles, and frescoes, evident in palaces and residences that demonstrated exceptional craftsmanship.

The second period (1922–1930), following the War of Independence, saw Art Nouveau becoming accessible to middle- and lower-income groups, leading to its incorporation in modest residential buildings. Structures typically used wood and brick, with simpler decorations like Jugendstil-inspired wooden ornaments. Scarcity of imported steel restricted its use to essential structural components or decorative elements like balconies.

Art Nouveau in the Ottoman Empire reflected a hybrid of Italian Liberty, Vienna Secession, and French Art Nouveau, combined with local motifs such as tilework and arabesques. Architects like Raimondo D'Aronco exemplified this synthesis, with designs such as the Botter Apartment and Şeyh Zafir Tomb blending European aesthetics with Islamic ornamentation. Glass played a pivotal role in interiors, with stained glass windows and frescoed partitions becoming common features (Batur, 1995, p. 8–33; Ölekli, 2015).

However, the style faced criticism for its reliance on foreign influences. While some European historians viewed Ottoman Art Nouveau as lacking originality, Turkish scholars argued that the movement aligned with established Ottoman tastes, particularly through its floral motifs rooted in Ottoman Rococo traditions (Batur, 2005, p. 157–160; Barillari & Godoli, 1997, p. 150–153).

3. ART NOUVEAU INTERIORS IN PERA PALAS HOTEL

Pera Palas Hotel, constructed between 1892 and 1895, stands as a landmark of late 19th-century Istanbul, embodying the city's transition into modernity and its embrace of Western cultural and architectural influences. Designed by the prominent Levantine architect Alexandre Vallaury, the hotel was commissioned to accommodate the elite passengers of the Orient Express, a luxury train connecting Paris to Istanbul (Asar, 2017, p. 39). This venture not only marked a significant milestone in the modernization of Istanbul's hospitality industry but also reflected the growing cosmopolitan character of the Pera-Galata district, a hub of cultural exchange and architectural innovation (Akın, 2002, p. 272–273; Çilli, 2009).

Born in Istanbul in 1850, Vallaury received his architectural degree at the *École des Beaux-Arts* in Paris. His exposure to Beaux-Arts principles shaped his approach, characterized by a mastery of symmetry, monumental forms, and an eclectic blend of styles. In 1879, Vallaury gained recognition in Istanbul for his architectural contributions, including his collaboration with Osman Hamdi Bey on the *Sanayi-i Nefise Mektebi*, which later became Mimar Sinan Fine Arts University. Over his career, Vallaury left a lasting mark on Istanbul's architectural landscape with works such as the Ottoman Bank Headquarters (1892), Istanbul Archaeological Museum (1907), and, most notably, Pera Palas Hotel (Say, 2014; Özel, 2021, p. 7–8).

The architectural design of Pera Palas reflects Vallaury's ability to merge European trends, such as Neo-Renaissance and Art Nouveau, with Ottoman stylistic elements. Technologically advanced for its time, the hotel boasted features like Istanbul's first electric elevator and centralized heating systems. Its opulent interiors and innovative features attracted famous guests, including Mustafa Kemal Atatürk, Agatha Christie, and English King Edward VIII. Beyond serving as a luxury accommodation, the hotel became a social and cultural hub, hosting art exhibitions, gala evenings, and other significant events that underscored Istanbul's integration into the broader cultural currents of Europe. In its dual role as a symbol of Western modernity and an example of Ottoman

cosmopolitanism, Pera Palas Hotel remains a key site for understanding the architectural and cultural transformations of late Ottoman Istanbul (Cezar, 1983, p. 451–453; Delaire, 1907, p. 418).

3.1. Materials and Interior Finishes

The interiors of Pera Palas Hotel illustrate the core principles of Art Nouveau, with its emphasis on natural forms, flowing lines, and harmony between structure and decoration. Inspired by late 19th-century European design movements, the hotel's interiors reflect an organic aesthetic, where ornamental elements integrate with architectural features. These principles are evident in the complicated use of stained glass, wrought iron, and floral motifs throughout the hotel. The hotel also reflects an innovative adaptation of these elements to the local Ottoman context, blending modernity with tradition. The spatial organization of Pera Palas Hotel underscores the functional and artistic priorities of its time.

The main entrance to Pera Palas Hotel is located on Meşrutiyet Avenue, beneath the marquee on the eastern façade, featuring a wooden revolving door. The flooring in the entrance hall, which consists of two sections, is made of marble in shades of white, grey, and dark pink, arranged in geometric patterns. Square grey and white marble tiles are accented by rectangular dark pink marble inlays at their corner junctions. The walls exhibit a patterned marble appearance achieved using a specialized plastering technique, while the borders and skirting boards are crafted from genuine grey marble. The ceiling of the entrance hall is divided into 12 equal sections using plaster moldings, creating a coffered design. Each section contains three circular decorative motifs, with light fixtures integrated at their centres. Opposite the revolving door, a five-step staircase crafted from grey marble leads to the second section of the entrance hall. On either side of the staircase are two circular columns made of porphyry, a rare rock with a polished black-marble-like appearance. However, the base molding and the material surrounding the columns from a height of 80 centimetres upwards are composed of marble. The flooring in the second section of the entrance hall uses the same geometric marble design as the main hall (Figure 1).

The reception area, accessible through the southern opening of the main entrance hall, and the patisserie, located at the southern end of the reception area, feature flooring made of the same marble material as the main entrance hall. In these spaces, the lower sections of the walls (up to one meter in height) are clad in marble, while the upper sections are treated with wooden panelling applied over painted surfaces. The ceiling features a wooden coffered design, dividing it into equal square sections (Figure 2).



Figure 1. Entrance Hall, marble floor material and wall surface (Author, 2022)

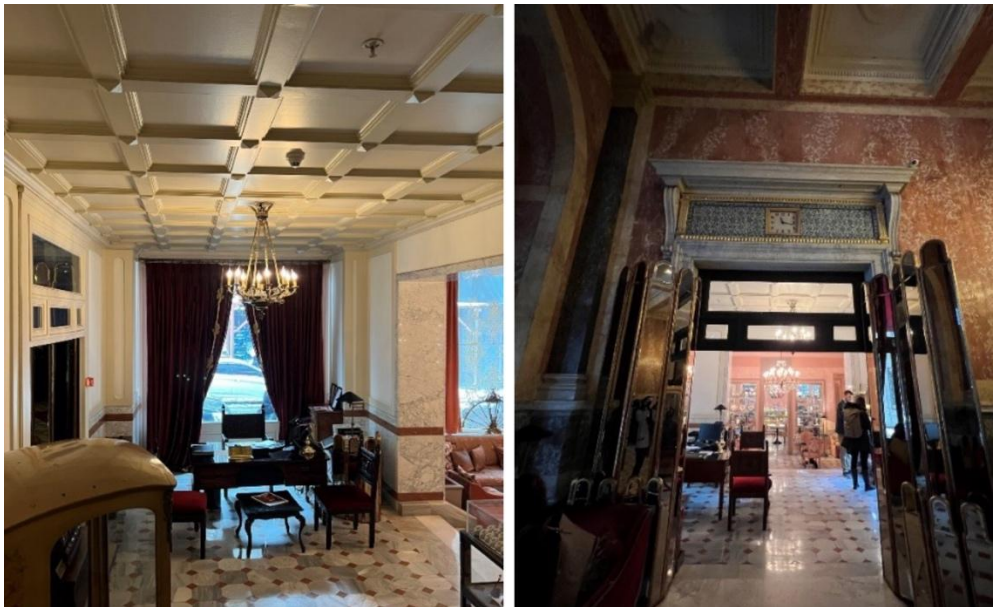


Figure 2. Reception Area (Author, 2022)

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Directly opposite the five-step staircase in the main entrance hall lies the Domed Hall. This central space serves as a hub, providing access to various rooms. The flooring in the Domed Hall is finished with herringbone-patterned wooden parquet. The ceiling is divided into three rectangular sections, each containing two operable domes, for a total of six. These domes are further subdivided into eight segments, with each segment featuring 19 circular glass panes, creating an intricate and luminous design. This design not only maximizes natural light but also enhances the hall's dynamic interplay of shadow and structure, serving as a functional and symbolic hub within the building (Figure 3).

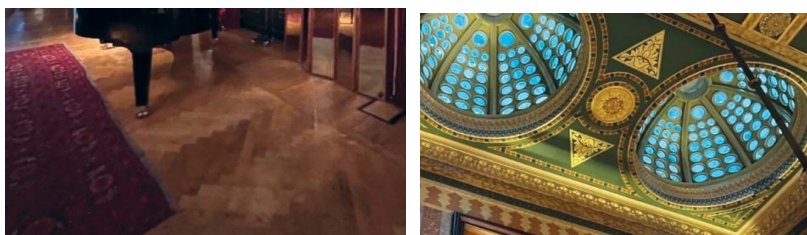


Figure 3. Domed Hall, herringbone-patterned wooden parquet (left), domes (right) (Author, 2022)

Access to the Library Hall is through two columns (Figure 4, left) in the Domed Hall. The flooring in the Library Hall matches the herringbone-patterned parquet used in the Domed Hall, creating continuity between the spaces. The ceiling is divided into three equal sections with plaster moldings (Figure 4, right). Each section features gilded plaster decorative elements set against a burgundy-painted background. Circular ornaments are positioned at the center of each section, housing the light fixtures.



Figure 4. Entrance to the Library Hall (left), Library Hall Ceiling Design (right) (Author, 2022)

The Orient Express Bar, accessible from the Library Hall, originally featured the same herringbone-patterned wooden parquet as adjacent spaces. However, the flooring is now covered with carpeting dominated by burgundy and yellow tones (Figure 5, left). The ceiling is divided into three rectangular sections with plaster molding, each containing decorative plasterwork and ornaments, with integrated lighting fixtures at the centre (Figure 5, right). The lower portions of the walls, up to a height of 70 centimetres, are clad in wooden panelling, adding warmth and texture to the space.



Figure 5. Orient Express Bar, Carpet Flooring (left), Ceiling Design (right)
(Author, 2022)

The Pera Hall (Ballroom) can be accessed from the Paşa Hall, Library Hall, or Domed Hall. The flooring in the Pera Hall also features herringbone-patterned wooden parquet, consistent with the other interconnected spaces. The lower sections of the walls, up to two meters, are clad in wooden panelling, while the upper sections are left plain. The ceiling is divided into five rectangular sections using plaster moldings, each containing a central circular ornament flanked by larger circular decorations (Figure 6).

From the Pera Hall, access is provided to both the Paşa Hall and the Aynalı Hall. The flooring in both halls features herringbone-patterned wooden parquet, while the lower sections of the walls are clad in wooden panelling, with the upper sections finished in plain paint. The ceilings in these halls, like the others, are divided into three equal sections using plaster moldings (Figure 7).



Figure 6. Pera Hall, Wall Surfaces (left), Ceiling Design (right) (Author, 2022)



Figure 7. Paşa Hall, ceiling details (left), herringbone-patterned wooden parquet (right) (Author, 2022)

The south door of the Domed Hall or the southern section of the second entrance hall leads to the area housing the historic elevator. The flooring here is made of grey marble, emphasizing durability and elegance. Adjacent wall surfaces feature the same grey marble cladding up to a height of 50 centimetres, with the remaining surfaces left plain.

The only room in the hotel that has remained unchanged is Atatürk's room, located on the first floor. The flooring of the room is covered with herringbone-patterned wooden parquet, while the walls and ceiling feature plaster decorations combined with a plastic paint finish. The bathroom flooring is composed of ceramic tiles in pentagonal, triangular, square, and rectangular shapes, arranged

in white and blue hues. The ceiling in the bathroom incorporates wooden materials (Figure 8).



Figure 8. Atatürk’s Room, Flooring and Wall Finishes (left), Bathroom (right)
(Author, 2022)

The floors in the hotel’s current guest rooms feature either herringbone-patterned wooden parquet or carpeted surfaces. In the bathrooms, ceramic and marble materials are used for flooring, while ceilings incorporate finishes such as plastered fabric, wood, or plastic paint. Guest room ceilings utilize a variety of materials, including painted plaster, plastered fabric, wood, and plastic paint finishes.

3.2. Stained Glass and Ornamentation

The hotel incorporates five examples of stained-glass art across two distinct areas. Two identical designs are in the Library Hall, positioned above the arched double-wing wooden doors on the northern side. These stained-glass windows are set within wooden frames, with each featuring a large semicircular stained-glass panel above two rectangular panels of equal width beneath it. The semicircular design incorporates spiralling patterns in brown, yellow, and orange tones. A central brown circle is flanked by two additional circles on either side, with six rose motifs decorating the main circle and four adorning the smaller ones. A weaving pattern in blue and green runs parallel to the semicircle, anchored by

three large rose motifs. The rectangular panels below feature linear designs framed by spiralling forms (Figure 9).



Figure 9. Library Hall: Stained Glass Details (Author, 2022)

The remaining three stained glass panels are in the Orient Express Hall. Positioned above the windows on the northern wall, these panels mirror the forms and placement of those in the Library Hall, featuring semi-circular panels with rectangular panels below. The semi-circles include geometric and linear forms centred around a dark blue and green vase motif. Flowing curves extending from the vase terminate in leaf patterns of the same colours, while clusters of red cherries punctuate the design at the semi-circle's apex and lower corners. The rectangular panels beneath depict vines and leaves interspersed with clusters of grapes, executed in blue and green tones. These stained-glass windows were created using the Tiffany-stained glass technique (Figure 10).



Figure 10. Orient Express Hall: Stained Glass Details (Author, 2022)

The ceiling in the main entrance features a coffered design with 12 symmetrical rectangular sections, each adorned with uniform decorative motifs. Surrounding each section is an outer band of geometric designs and an inner border with botanical patterns. At the centre of each rectangle, circular decorative elements house recessed lighting fixtures (Figure 11).



Figure 11. Main Entrance: Coffered Ceiling Detail (Erol, 2022)

In the Domed Hall, decorative motifs are arranged symmetrically around the six domes. Each pair of adjacent domes is surrounded by a rectangular border, forming three rectangular decorative sections. These sections are interconnected by thick bands featuring circular floral patterns and smaller ornamental details, providing continuity to the ceiling design (Figure 12).

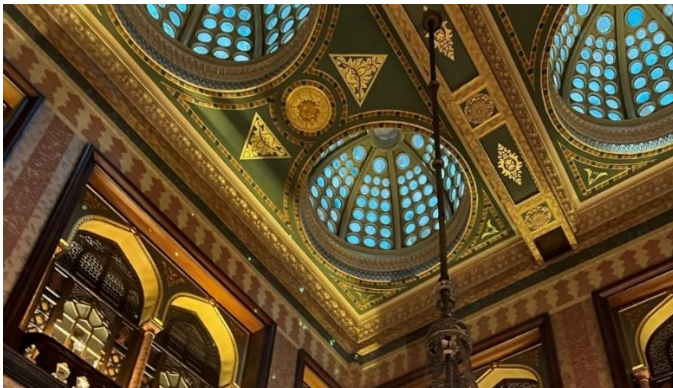


Figure 12. Domed Hall: Ornamental Details (Author, 2022)

The ceiling of the Library Hall is divided into three rectangular sections by plaster moldings. Each section contains multiple layers of decorative borders, including motifs of leaves and tulips. At the centre of each rectangle, a botanical ornament surrounds the lighting fixture, incorporating acanthus and palm frond patterns commonly associated with the Art Nouveau movement (Figure 13).



Figure 13. Library Hall, Ceiling and Ornamentation (Author, 2022)

The ceiling of the Orient Express Hall features three rectangular sections with decorative plasterwork. Like the Library Hall, botanical motifs dominate, with elements such as acanthus and tulips recurring. The centre of each rectangle contains circular decorations, differing slightly in the inclusion of eight elliptical elements (Figure 14).



Figure 14. Orient Express Hall, Ceiling Ornamentation (author, 2022)

In the Pera Hall, the ceiling is divided into five rectangular sections, each bordered by two decorative frames containing motifs such as palm fronds, laurel leaves, and elliptical shapes. The white ceiling is accented with gilded details. Two decorative panels on the walls adjacent to the doors depict celebratory motifs, including roses, green leaves, musical instruments, and golden ribbons (Figure 15).



Figure 15. Pera Hall, Ceiling Decorations (left), Wall Ornamentation (right)
(author, 2022)

The decorative elements throughout the Pera Palas Hotel predominantly feature botanical and floral motifs, with occasional geometric patterns. While figural decorations are absent, motifs such as laurel branches, palm fronds, tulips, and roses are prevalent. These designs align closely with common elements of European Art Nouveau. Geometric decorations, including squares, rectangles, and ellipses, are primarily incorporated into ceiling borders and lighting fixture surrounds. Symmetry and repetition are key characteristics of the hotel's decorative schemes.

Ironwork, a hallmark of the Art Nouveau movement, is prominently featured in the Pera Palas Hotel. Examples include the historic elevator, the staircase railings encircling it, and decorative iron chandeliers at the elevator entrance. Cast iron and steel are employed throughout these elements, with intricate botanical and curvilinear motifs. The elevator cabins are constructed of wood, while each floor includes single-leaf protective doors of decorative wrought iron. These doors are harmoniously integrated with the cast iron staircase railings (Figure 16).

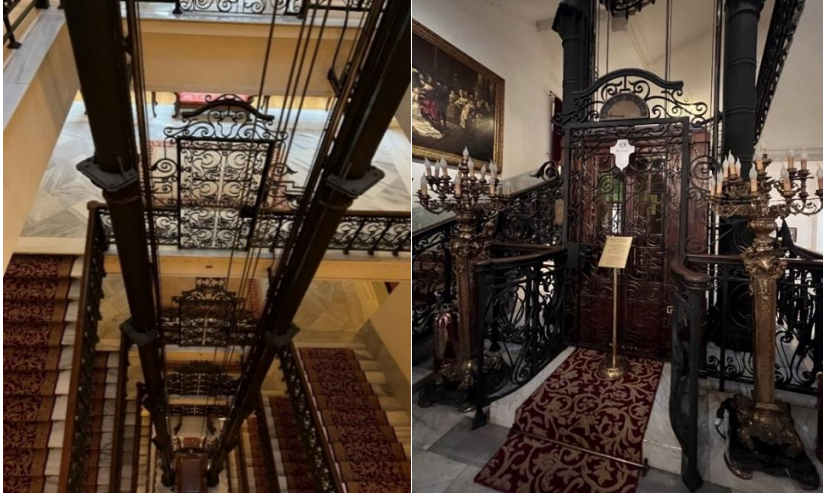


Figure 16. Elevator, Iron Chandelier, Railings, Doors (author, 2022)

The handrails of the cast iron staircase railings share material consistency with those of the elevator cabins. These iron elements, including railings, chandeliers, and decorative objects, exemplify the refined craftsmanship of Art Nouveau interiors. Their designs incorporate botanical, floral, and curvilinear motifs, with the railing connections to the stair treads and gallery floor featuring cast iron elements in botanical forms (Figure 17).

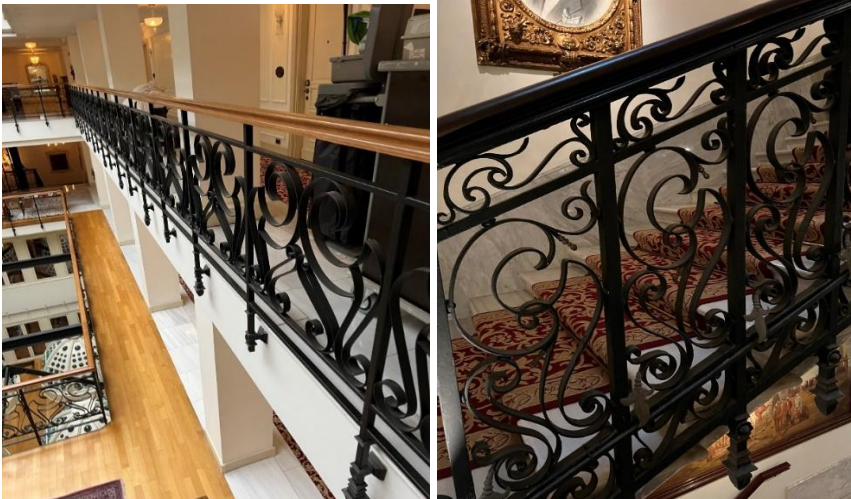


Figure 17. Staircase, Railings, Handrails, and Connection Details (author, 2022)

[4574]

3.3. Furniture Elements

Pera Palas Hotel, like many establishments of its kind, features furnishings designed to meet essential functional requirements. While most of the furniture across the hotel, including key items in the main entrance hall, has been updated, efforts have been made to preserve original pieces and artistic objects from the hotel's foundational period wherever possible. Notably, Atatürk's room remains unchanged, serving as a testament to the historical authenticity of its furnishings and decor.

At the main entrance, accessed via the revolving wooden door, there are two wooden reception counters positioned to the right and left. Opposite these counters, there are burgundy-upholstered armchairs for waiting guests. These armchairs are original pieces, though their fabric has been replaced. Positioned in the centre of this seating area is a four-legged wooden coffee table. The table reflects the Art Nouveau style and closely resembles the designs of Emile Gallé, one of the pioneers of this movement. Each table leg features a golden embossed leaf motif extending downward (Figure 18).



Figure 18. Main Entrance Hall: Armchair Set and Wooden Coffee Table (author, 2022)

To the south of the main hall lies the reception area, accessible through an opening. This area contains a work desk, two chairs, and a wooden coffee table (Figure 19). Currently used for tourism-related information and registration purposes, the furniture in this section deviates from the flowing forms of Art

Nouveau, featuring more geometric designs reminiscent of Gothic aesthetics. The chairs are adorned with period-specific human and animal motifs (Figure 20).



Figure 19. Furniture in the Reception Area (author, 2022)



Figure 20. Reception Area Chairs with Animal Motifs (author, 2022)

Most of the furniture in the Kubbeli Salon has been updated to align with the hotel's current aesthetic. One notable piece in this space is a baroque-inspired cabinet with elaborate floral carvings. Another significant piece is a highly ornate golden bookcase, richly decorated with floral and vegetal motifs (Figure 21).

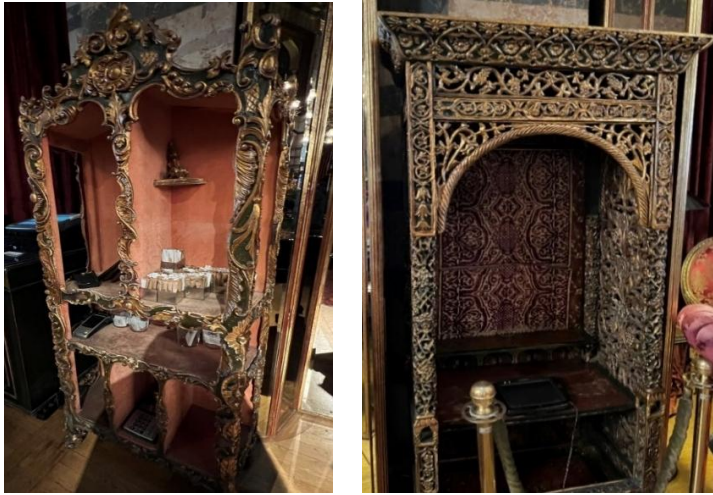


Figure 21. Domed Hall, Cabinet with Floral Carvings (left), Ornate Golden Bookcase (right) (author, 2022)

On the north side of the Library Salon, a bookcase and a small table, both crafted using mother-of-pearl inlay techniques, are situated. These geometric furniture pieces display curvilinear floral and botanical patterns intricately worked into their designs (Figure 22).

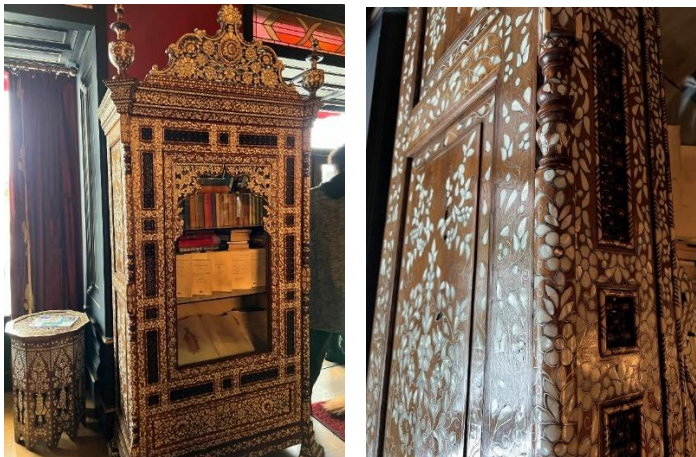


Figure 22. Library Hall, Mother-of-Pearl Ornamented Furniture (author, 2022)

In the Orient Express Hall, accessed from the Library Salon, most of the furniture has been modernized. However, a short screen used for storing bar items near the windows has retained its original design (Figure 23).



Figure 23. Orient Express Hall, Original Screen (author, 2022)

In the Pera and Paşa Halls, the furniture features intricate floral and vegetal motifs. These ornate pieces further enhance the historical atmosphere of the spaces (Figure 24).



Figure 24. Paşa Hall, Furniture with Floral and Botanical Motifs (author, 2022)

Seating tables in the first hall echo the Emile Gallé style of the main entrance. Two Art Nouveau tables of varying sizes are present, with the shorter table featuring a wooden top supported by four wrought iron legs shaped into curving botanical forms. The larger table's legs are wooden, with metallic floral reliefs adorning the connections between the legs and the tabletop (Figure 25).



Figure 25. Pera Hall, Art Nouveau Tables and Floral Details (author, 2022)

Additionally, two vintage folding screens, one with three panels and the other with four, are used ornamentally in the Paşa Hall (Figure 26).



Figure 26. Paşa Hall, Folding Screens (author, 2022)

In Atatürk's room, most of the furniture is crafted from wood. The headboard prominently features ribbon motifs and floral carvings, emphasizing the elegance and historical significance of the space (Figure 27).



Figure 27. Wooden Furniture in Atatürk's Room (author, 2022)

3.4. Discussion

The study of Art Nouveau in the Ottoman Empire, particularly through the lens of the Pera Palas Hotel, reveals an exciting dialogue between global design movements and local cultural traditions. While the hotel's interiors share many principles with European Art Nouveau, they also reflect a unique Ottoman interpretation shaped by cultural, material, and urban contexts.

The influence of European Art Nouveau is evident in the hotel's organic motifs, flowing lines, and craftsmanship. Decorative elements like the botanical moulding and Tiffany-style-stained glass mirror the aesthetic approaches of Victor Horta in Belgium or Hector Guimard in France. The integration of architecture, ornamentation, and furnishings within the Pera Palas reminds the European concept of Gesamtkunstwerk or the "total work of art." This unity of design aligns the hotel with movements such as the Vienna Secession and Charles Rennie Mackintosh's Glasgow Style, underscoring its position within a broader European artistic framework. The emphasis on innovation, materiality, and artistry reflects a shared ethos with its continental counterparts, emphasizing the value of design as both functional and expressive.

However, the Pera Palas also distinguishes itself through its distinct Ottoman character. One of the most remarkable aspects of this is the cultural hybridization

evident throughout the interiors. While Western Art Nouveau relied heavily on floral and curvilinear patterns, the Pera Palas incorporates traditional Ottoman motifs like tulips, arabesques, and geometric tilework, creating a unique synthesis of styles. This blend is most apparent in the stained glass and ornamental covering elements, where European forms are infused with a distinctly Ottoman aesthetic sensibility.

The practical considerations of its urban location also influenced the design, particularly in the spatial organization. Unlike the expansive layouts often found in European Art Nouveau buildings, the compact and efficient design of the Pera Palas reflects the high-density urban environment of the Pera-Galata district. This pragmatic approach speaks to the adaptability of Art Nouveau in addressing local challenges while maintaining its artistic ideals.

Materiality also plays a significant role in defining the uniqueness of Ottoman Art Nouveau. The use of locally available materials like porphyry, marble, and wood reflects the region's artisanal traditions. These materials are shaped into forms inspired by Art Nouveau, blending modern design with traditional craftsmanship. Such an approach not only enriches the aesthetic language of the interiors but also underscores the importance of local resources and techniques in shaping the style's regional identity. The Pera Palas is more than an architectural landmark; it is a cultural bridge that symbolizes the Ottoman Empire's engagement with Western modernity. The hotel's design represents a dialogue between two worlds, catering to both Ottoman and European tastes while forging a distinctive identity of its own. This fusion of influences reflects Istanbul's cosmopolitan character during the late 19th and early 20th centuries and highlights the adaptability of Art Nouveau as a global movement capable of integrating local traditions. In understanding the evolution of Art Nouveau in the Ottoman context, the Pera Palas offers a valuable case study of how global artistic principles can be localized without losing their essence. Its interiors serve as a testament to the richness of cross-cultural exchange, revealing the movement's capacity to transcend boundaries and thrive within diverse cultural frameworks. The hotel not only embodies the universal ideals of Art Nouveau but also redefines them through its unique Ottoman perspective, creating a legacy that resonates with both its European and Ottoman heritage.

CONCLUSION

The Pera Palas Hotel represents the intersection of global design movements and local cultural identity, standing as a powerful representation of Ottoman Art

Nouveau. Its interiors, while reflecting the core principles of European Art Nouveau, incorporate traditional Ottoman motifs, practical spatial solutions, and locally sourced materials, creating a distinctive aesthetic that is both universal and uniquely regional. This synthesis of influences highlights the adaptability of Art Nouveau and its ability to integrate into diverse cultural contexts. By merging organic forms, innovative materials, and Ottoman artistic traditions, the Pera Palas serves as a compelling example of how global movements can be reinterpreted to reflect local identities. Its role as a cultural bridge between East and West underscores the broader historical significance of the style in Istanbul's modernization and cosmopolitan transformation. As a case study, the Pera Palas enriches the understanding of Art Nouveau as a dynamic and inclusive movement. Its Ottoman iteration, marked by a fusion of Western aesthetics and local traditions, provides valuable insights into the interplay between global trends and regional adaptations. By preserving this architectural legacy, the Pera Palas continues to inspire appreciation for the cultural and artistic synergies that defined an era of profound transformation.

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EXTENDED ABSTRACT

Purpose: The aim of this study is to explore the adaptation of Art Nouveau within the Ottoman Empire, with a focus on the interior design elements of the Pera Palace Hotel. It aims to analyze how global Art Nouveau motifs were integrated with local Neo-Classical features and Ottoman cultural aesthetics, thereby creating a unique hybrid style. This research contributes to understanding the

cultural and architectural synthesis inherent in Ottoman Art Nouveau and provides insights into its legacy within Istanbul's architectural history.

Method: This research adopts a qualitative methodology, incorporating on-site observations and comparative analyses. The interior design features of the Pera Palace Hotel were systematically classified into three main categories: interior materials and finishes, ornamental details, and furnishings. By examining these elements, the study evaluates how European Art Nouveau principles were reinterpreted in the Ottoman context.

Findings: The findings reveal that Ottoman Art Nouveau emerged as a distinctive style that harmonized European influences with Ottoman traditions. The Pera Palace Hotel's interiors, characterized by floral motifs, curvilinear forms, and craftsmanship, exemplify this synthesis. Materials such as marble, wood, and stained glass were utilized innovatively, blending modern Art Nouveau aesthetics with local craftsmanship. Furthermore, the integration of Neo-Classical features and Ottoman motifs, such as tulips and arabesques, underscores the cultural hybridity of the style.

Conclusion and Discussion: The Pera Palace Hotel illustrates the Ottoman Empire's ability to adapt global design trends to local contexts, resulting in a unique interpretation of Art Nouveau. This study highlights the significance of cultural exchange in shaping architectural innovation and positions Ottoman Art Nouveau as a critical area of study within global design history. The findings underscore the relevance of preserving such hybrid architectural legacies to foster a deeper understanding of cross-cultural influences in design.

Çıkar Çatışması Bildirimi

Yazar, bu makalenin araştırılması, yazarlığı ve/veya yayınlanmasına ilişkin herhangi bir potansiyel çıkar çatışması beyan etmemiştir.

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