Orientalism And Occidentalism: An Analysis Of Their Similitude And Contrasts In Relation To Eighteenth-Century Ottoman And European Architecture

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ABSTRACT

Encounters have led to significant changes in world history. They have allowed cultural exchange between
different parties such as the East and West. In the case of Ottoman Empire and Europe, it is also possible to
observe the consequences of this issue. Until the eighteenth century, Ottomans did not feel the need to interact
and learn from Europeans; however, things changed in this period. The newly formed political and economic
relations between Ottomans and Europeans became influential in many areas, including architecture. Cultural
exchanges and different attitudes of both parties can be explored by examining the terms of Orientalism and
Occidentalism, which can shed light on how they contributed to shaping their architecture. This paper aims to
investigate the similitude and contrasts between the concepts of Orientalism and Occidentalism in relation to
how they can be used for an analysis of Eighteenth-Century Ottoman and European Architecture.

Key words: Orientalism, Occidentalism, Eighteenth-Century Ottoman and European Architecture

1. INTRODUCTION

Encounters are important in history. They play a vital role in cultural exchange between parties and contribute to the
development of countries in various ways. Islamic world and Christian Europe had been in contact with each other
since Islam moved towards the West; however, relations were not very developed until the end of the eleventh
century. New connections were made during the period of Crusaders when there also was growth in commercial and
diplomatic relations. European traders who visited the Eastern Mediterranean ports played a role in bringing cultural
contacts together with Near Eastern goods including textiles, carpets, and metal objects. These items began to reach
Europe and as a result, Europeans became more familiar with the Eastern culture. As the Turks came to the Near
East, things changed. Seljuk Turks made most of Anatolia a Turkish land in the eleventh and twentieth centuries and
the Ottomans emerged at the end of the thirteenth century, in the western part of Anatolia and on the border between
Muslims and Christians. When the Ottomans spread onto the Balkans and the Mediterranean by the middle of the
fifteenth century, their empire reached over the Black Sea shores and the Adriatic. In this way, they became
neighbors with Europeans.

Regarding art and architecture, Ottoman relations with the West can be dated back to the period of Mehmet the
Conqueror. After he conquered Istanbul, it became the capital of the Ottoman Empire and a center of commerce and
culture in the following centuries. During his period, diplomatic and commercial relations with Europe increased
(Renda, 1985). Furthermore, he was personally interested in European art and invited artists such as Gentile Bellini
and Constanza de Ferrara. Bellini made a portrait of him (Figure 1) (Tanyeli, 1993).

Figure 1. Portrait of Fatih by Bellini, 1480, London, National Gallery
Source: http://www.ee.bilkent.edu.tr/~history/Pictures2/Yeni/por1_1.JPG

The Ottoman Empire reached a peak point its financial and military power with the expansion of the borders in Europe in the sixteenth century. Commercial relations with the West were established and luxury goods imported from Turkey to Europe played an important role in introducing Ottoman culture and art to the West. On the contrary, the Ottomans did not borrow anything related to European culture and only imported goods not produced in their land. Europeans began to send ambassadors to the Ottoman capital in the same period as well; however, the Ottomans did not send any ambassadors to the West (Gürçağlar, 2011). In this case, it is possible to claim that Ottomans considered themselves superior to the Europeans in several aspects and did not feel the need to enhance their culture at those times. In the seventeenth century, Ottomans had a different attitude towards the West. Turkish scholars began to pay attention to Western scholarship. Some European science books including two important geographical works *Atlas Minor* of 1621 and *Atlas Major* of 1662 were brought and translated. Furthermore, Evliya Çelebi became the first traveler to Europe and wrote about European countries and their culture. His *Seyahatname* was an indicator of the increasing interest of the Ottomans in Western culture.

The eighteenth century became a turning point in the relations of the Ottoman Empire and the West. The Ottoman interest in the West and the Europeans' attitude towards the Ottomans began to change. This was the result of the appearance of the balance of powers in Europe. The withdrawal from Vienna in 1683 and the peace treaty of Karlowitz with the Austrians played an important role in reestablishing closer relations with Europe for the Ottoman Empire. In this way, both Europeans and the Ottomans wanted to learn from each other. The beginning of the Tulip Period in the first quarter of the eighteenth century (1717-1730) was an important indicator of the Ottomans' growing interest in the West. Sultan Ahmet III (1703-1730) and his vizier Nevşehirli Damat İbrahim Paşa were interested in tulips and diplomatic and cultural relations with the West greatly increased. Furthermore, the Ottoman rulers became eager to gather knowledge from the West on military and technical matters for the first time. Again, in this period, the first ambassador to the West was appointed as the Ottomans became more dependent on the policies of Europe in terms of international relations and felt that they needed to act according to the European balance of power. Yirmisekiz Çelebi Mehmet Efendi became the first ambassador and was sent to France in 1720. It is possible to claim that the Ottomans were ready to form new political and cultural relations with the West at that time. The ruling class and the elite also began to be interested in Europe as many European diplomats and merchants came to İstanbul. In this way, many European objects became available in the Ottoman markets (Renda, 1985). Halil İnalcık writes that it was the first time that the West began to be admired, ''western culture as a whole took the form of a prestige culture for the elite'' (Peker, 2002). In this case, France became the most admired country by the Ottomans and French was the primary foreign language learned by the educated class. Following these events, during the first quarter of the eighteenth-century Rococo decorations began to appear in domestic Ottoman architecture (Renda, 1985).

New political and economic relations between Europe and the Ottoman Empire became influential on the culture of both sides in the eighteenth century (Renda, 1985). This was also visible in architecture. It is possible to evaluate these interactions by using the terms of Orientalism and Occidentalism. The Ottomans' interest in the West in the eighteenth century and its impact on architecture can be examined using the Occidentalist perspective, whereas the Europeans' interest in the Ottoman Empire, the Orient, and architecture can be attributed to the Orientalist attitude. For them, the Ottoman Empire had been the dominant element that represented the Orient in the Western world since the Renaissance (Gürçağlar, 2011). In this case, Orientalism and Occidentalism are important to understand how two parties interacted with each other in that period regarding architecture. This paper tries to investigate the similitude and contrasts between the concepts of Orientalism and Occidentalism in relation to how they can be used for an analysis of Eighteenth-Century Ottoman and European Architecture.

2. ORIENTALISM AND OCCIDENTALISM

Power is a fundamental concept to comprehend Orientalism. French philosopher Michel Foucault is one of the leading figures who wrote on power, including the concept of discourse. For him, discourses were groups of statements that were ''formulated, distributed, divided, and characterized,'' under the name of ''discursive formations.'' Foucault writes that a discursive formation is a system of dispersion between several statements, when objects, types of statements, concepts, or thematic choices can show a regularity among themselves (Foucault, 2011). He also elaborates on the discourse of power. In his view, institutions hold power instead of individuals. In this case, prisons, schools, factories, and other similar institutions become the source of power in a society (Foucault, 1977).

Foucault claims that ''something called Power, with or without a capital letter, which is assumed to exist universally in a concentrated or diffused form, does not exist. Power exists only when it is put into action.'' Furthermore, ''a power relationship can only be articulated on the basis of two elements which are each indispensable if it is really to be a power relationship: that ''the other'' (the one over whom power is exercised) be thoroughly recognized and maintained to the very end as a person who acts; and that, faced with a relationship of power, a whole field of responses, reactions, results, and possible inventions may open up.'' In fact, power is ''always a way of acting upon an acting subject or acting subjects by virtue of their acting or being capable of action.'' (Foucault, 1982). In these ways, power forms its own discourse.

John M. MacKenzie defines Orientalism as the study of oriental languages, literatures, religions, thoughts, arts, and peoples of the East to bring them closer and make them more accessible to the West and even to protect them against western cultural haughtiness in the period of imperialism (MacKenzie, 1996). Edward Said is the leading figure who wrote on Orientalism. Said's understanding of Orientalism and the Western notion refers to the ideas of Foucault, which he reveals in his *Archaeology of Knowledge* and *Discipline and Punish* (Said, 1979). In Foucault's view, discursive formations are created in the process of controlling the individuals and disciplining them. In this way, the authority to produce knowledge and to exercise power cannot be separated, belonging to one party (Foucault, 1977). Accordingly, Said regards Orientalism as a construction, ''almost a European tradition.'' For him, such constructions and representations of the Orient became ''the Orient'' that we understand and affected how the West was seen, referring to the imperialism. The Orient actually became ''a system of representations framed by a whole set of forces that brought the Orient into Western learning, Western consciousness, and later, Western empire'' (Said, 1979). Said's perception of Orientalism assumes that Islam and the West are ontologically different (Sayyid, 1997). Since it was first published, Said's *Orientalism* has been widely criticized as Sayyid did. Said was accused of separating the East and the West from each other, indicating a duality. With his approach fed by the ideas of Foucault, he represents the Orient as passive, feminine, and depoliticized. Furthermore, he constructs a monolithic discourse and for its Occidentalism, it was criticized (Meskell, 1998).

Although it is not used as widely as Orientalism, Occidentalism is also an important term in the same field. *In Oxford English Dictionary*, ''Occident'' is simply defined as ''the West,'' and ''Occidentalism'' as ''Occidental quality, style, character or spirit; Western customs, institutions, characteristics, etc''(OED, 2017). In this sense, it sounds as something in contrast to Orientalism. However, Sayyid argues that Occidentalism cannot be the opposite of Orientalism: ''to propose Occidentalism as its counterpart is to ignore the intimate relationships between power and knowledge. No doubt, the ''Rest'' have stereotypical representations of the West, but the source of these representations is often the West itself. A relationship of power is a relationship of unevenness'' (Sayyid, 2013). Furthermore, Said argues that there was a need to represent the concept of the Occident as a cultural construct together with the concept of the Orient (Wagner, 2005).

For both Orientalism and Occidentalism, the notion of the ''other'' is fundamental. In both, there is a ''self'' and the ''other.'' Each self sees the ''other'' in a different position, and that inevitably greatly shapes their attitude.

3. WESTERN INFLUENCES ON THE EIGHTEENTH-CENTURY OTTOMAN ARCHITECTURE IN THE LIGHT OF OCCIDENTALISM

The style of sixteenth and seventeenth-century Ottoman architecture changed at the beginning of the eighteenth century. New forms and decorative motifs from the West that did not exist in Ottoman art appeared for the first time in this period (Yenişehirlioğlu, 1983). In the second quarter of the century, Ottomans' interest in Western decorative style brought a new attitude towards the West, which they previously considered inferior (Peker, 2002). In this case, political agreements with Western governments did not emphasize the supremacy and glory of the Ottoman sultan (Uzunçarşılı, 1988). Furthermore, as Bernard Lewis writes, the Ottomans realized that they were ''no longer the Empire of Islam confronting Christendom but one state among several, among whom there might be allies as well as enemies'' (Lewis, 1982). As the Western hostility toward the Turks decreased, the newly emerging Turkish approach to Europeans in return paved the way for dialogue. The first evidence of this was the publication of the travel accounts of Yirmi Sekiz Çelebi Mehmet Efendi, who was sent to France as an envoy of Sultan Ahmet III on 7 October 1720 (Peker, 2002). Before moving to architecture, it is important to analyze how his travel and mission contributed to the developments in other areas, including architecture.

Appointment of Çelebi as an ambassador to France was an important development which affected how the West was perceived in the Ottoman Empire. He was sent to France to fix French-Ottoman relations after a period of disagreement during the reign of Louis XIV and sign a pact with the French king; however, Çelebi wanted to gather detailed information on French civil and courtly life as well.

Çelebi arrived at Toulon on 21 November 1720 and traveled to Paris from there via Toulouse, Bordeaux, Orleans, and Corbeil. While sailing on the Canal Du Midi during this way to Bordeaux, he had the opportunity to observe the dams, pools, and bridges. Then, in Paris, he visited palaces, gardens, a medical school, the botanical Jardin du Roi, the zoo, industrial plants, the observatory, and a printing house. Louis XV even invited him to a hunting party and to operas at the Opera House and the Palace Opera. He was able to make a good impression and that led to the creation of a different image of the Turk.

Çelebi brought gifts for Sultan Ahmed III together with pictures and plans of French palaces and gardens (Peker, 2002). He also presented his travel account to Sultan Ahmet III and Sadrazam Nevşehirli Damat İbrahim Paşa as the embassy letter (*sefaret takriri*) (Çelebi, 1970). His travel account focuses on French urban life and the landscape of the countryside, providing a detailed information on the daily life and manners of the nobles together with their palaces, gardens, courtly ceremonies, and amusements. Çelebi spent time in the palaces of Saint Cloud, Meudon, Versailles, Trianon, and Marly (Peker, 2002). While telling about his experiences and observations, he concentrates on the particular features of the architectural complexes with their systematic organizations and the grandeur of the gardens, the specific role played by water, the type of architecture used for royal ceremonies and entertainment, and the splendor of the buildings and their furniture (Arel, 1975). After his return to İstanbul, Çelebi encouraged İbrahim Müteferrika to open a printing house. With the permission of Sultan Ahmed III, the first printing house was founded by Müteferrika and he began to print a series of books in Ottoman Turkish. These printed books included historical and geographical treatises, a monograph on governmental issues, a study on magnetism, chronological tables of the Ottoman Sultans, an Arabic-Ottoman dictionary, and a French-Ottoman grammar book (Toderini, 1990). Çelebi published his travel account by himself and then, it was translated into French by Julien Galland, demonstrating a precise understanding of life and manners as well as arts in France in that period. What he wrote must have led to an interest and curiosity in European manners unknown to the Ottomans until that time. Furthermore, his descriptions must have impressed Sultan Ahmet III as he ordered the construction of a new palace, Sa'dabat, in Kağıthane. Here it is important to consider that France was a centralized monarchy, and it could be compared with the Ottoman Empire, which was under absolute monarchic rule. Sultan Ahmet II I might have desired to have a similar lifestyle as a European Monarch as well as he wanted to construct monumental buildings which would become a symbol of his power. In this case, such descriptions and appreciations of Europe by an Ottoman ruler had a significant influence on the introduction of new ideas into Ottoman architecture (Yenişehirlioğlu, 1983).

Imperial monuments had become a reflection of Ottoman power for centuries and had the same rational architectonic features. That was the reason why Ottoman monumental architecture was the last to go under the influence of European styles. The new elements were firstly used in smaller buildings such as libraries, mausoleums, or public fountains, mainly for their decorations. During the first half of the eighteenth century, new elements of decoration came to the scene in the public fountains (Renda, 1985). These elements were mostly Rococo style and the Ottoman palace led the spread of it by ordering innovative types of decorations for architectural works such as fountains and sebils. The orders belonged to Sultan Ahmed III, his vizier, and people around them (Peker, 2006). Among these architectural works, the fountain of Sultan Ahmet III stands out (Figure 2).

Figure 2. Portrait of Fatih by Bellini, 1480, London, National Gallery
Source: https://www.bosphorustour.com/the-fountain-of-ahmet-iii-in-topkapi-palace.html

The fountain of Sultan Ahmed II, built in 1728 near the Royal Gate of the Topkapı Palace defines a baroque urban space for the public between the gate and the Aya Sofya, the palace mosque. It is located at the junction of the roads that lead to the city and the palace (Peker, 2002). The deep eaves that the projected roof formed and that kind of

paneled ceiling remind of the baroque (Goodwin, 1971). Public fountains before were small spots that were attached to the buildings and now they were transformed into independent structures with projecting eaves and cells (sebil) that were used for the preparation of drinks (Peker, 2002). Such ornamented fountains built closely to religious complexes were common in urban planning and resembled the public fountains of baroque Rome. The undulating eaves and a new interpretation of urban space were not the only European features of Sultan Ahmed III's fountain. The floral decorations on the north, east and south sides are traditional; however, the decorative motifs of the western face are different regarding their form and plasticity. The bands above the sebil include the traditional scroll and palmet motifs together with more volumetric and realistic plant forms on the southwest corner. They cover the western facade that looks to the ceremonial gate of the Topkapı Palace that leads to Ayasofya. The curved leaves attached to flowers resemble the bouquets and foliage patterns in the cornice decorations by Pierre Lepautre in the Trianon Palace in 1703-1706. This coincides with the period after Çelebi's return from Paris (Peker, 2002).

The Nuruosmaniye Complex, built between the years of 1748-1755 is considered to be the first example of Ottoman architecture that shows the influences of the western forms as a whole (Yenişehirlioğlu, 1983) (Figure 3). Actually, with its domed square prayer hall and arcaded courtyard it carries the features of a typical Ottoman mosque. However, its interior below the level of the cornice that separates the dome and the lower structure reminds of European baroque palaces rather than traditional mosques. The oval shape of its courtyard is another difference (Figure 4) (Peker, 2002). Maurice Munir Cerasi writes that ''Nuruosmaniye is no rough quotation or mere imitation of foreign styles, but a clever transposition of a foreign vocabulary into a perfectly dominated indigenous poesy. This implies more that mere artistic intuition, perhaps a historicist approach of which we have no precise knowledge.'' (Cerasi, 1988). Furthermore, it is difficult to distinguish between the ''Orient'' of the building and ''Occident'' of the building. There is a delicate balance between the mosque's method of reconciling indigenous elements like stalactite niche with baroque elements like the plasters that fill the stalactite (Peker, 2002). In this case, even though it includes more of rococo than European Baroque in ornamental details, its style is named as ''Ottoman Baroque.'' (Renda, 1985).

Figure 3. The Nuruosmaniye Complex (1755)
Source: https://en.wikipedia.org/wiki/Nuruosmaniye_Mosque#/media/File:Nuruosmaniye_Camii.jpg
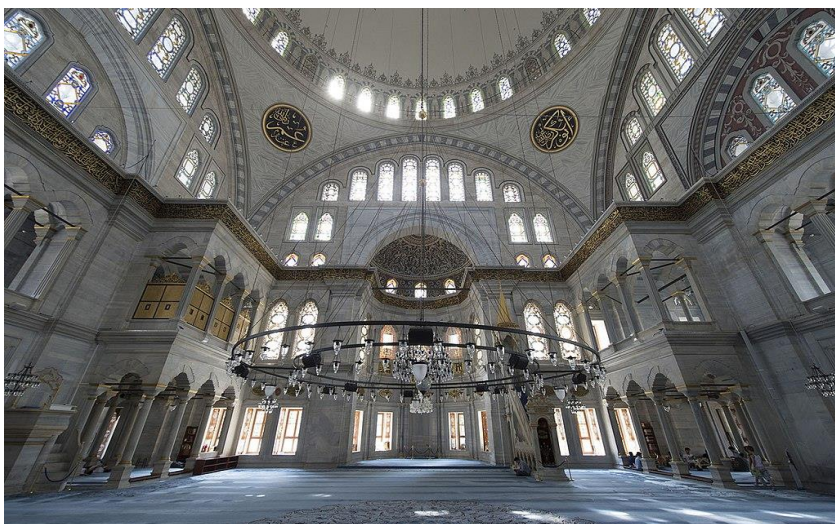

Figure 4. Interior of the Nuruosmaniye Mosque (1755)
Source: https://en.wikipedia.org/wiki/Nuruosmaniye_Mosque#/media/File:Nuruosmaniye_Mosque_1175.jpg

The first baroque interior was the Fruit Room of the Topkapı Palace, built for Sultan Ahmet III in 1705 (Figure 5). Various flowers in vases and fruits in baskets were painted in false niches on wood-paneled walls. Also, rectangular bands ornamented with inverted intersect create a visual illusion, framing the main motifs. Mirrors on the walls and on the ceiling play a role in this illusion as well. The overall design creates a perspective together with a sense of spaciousness. In fact, the rectangular paneling reminds of the interiors of Versailles and the Grand Trianon from the end of the seventeenth century (Peker, 2002).

Figure 5. The Fruit Room in the Topkapı Palace (1705)
Source: http://gezilecekyerler.com/wp-content/uploads/2017/03/Nuruosmaniye-Camii-i%C3%A7i.jpeg

Considering all these examples, it is possible to claim that Ottomans obviously had a positive approach towards the West in terms of architecture in the eighteenth century. However, their acts can be regarded as mostly pragmatic as well. For instance, regarding the establishment of the first printing house, Çelebi and Müteferrika did not want to bring the Ottomans to the same level with the Europeans, their interest came from their needs and the requirements of the state (Evin, 1980). Ogier Ghiselin de Busbecq, who was an Austrian ambassador in the Ottoman Empire even stated that ''There is no nation which is better at benefitting from the useful inventions of the foreigns than Turks'' (Veinstein, 2002). Furthermore, various social implications of the term Westernization were not very visible in most of Turkish society in the eighteenth and nineteenth centuries (Evin, 1980).

Occidentalism emerged at the end of the nineteenth century as a term when there were attempts to understand and learn about Western civilization through the Islamic world. Ottomans' knowledge about Europe was very limited during the eighteenth century (Peker, 2002). To have a proper understanding of the ''other,'' an ''image'' of it is needed (Nanquette, 2013). Unfortunately, Ottomans did not have it. That was the reason why so-called Ottoman Occidentalism was shallow when Western forms and motifs were integrated into Ottoman architecture. The ''exotic'' of the West was used as it was considered to be fancy, without being supported by relevant philosophic and aesthetic theories (Peker, 2002).

4. ORIENTALISM IN THE EIGHTEENTH-CENTURY EUROPEAN ARCHITECTURE

For Europeans, the Ottoman Empire constituted an important part of the ''Orient.'' It is possible to claim that they did not have a negative approach towards the Ottomans in the eighteenth century, the way French people treated Çelebi during his mission in Paris can be considered as a proof of this. Furthermore, to understand how the Europeans looked at the Ottomans, Lady Mary Wortley Montagu (1689-1762)'s letters are important. She was the wife of the British ambassador to İstanbul, Edward Wortley Montagu, and lived in the city between 1716 and 1718. In one of her letters, she wrote that Turks ''are not so unpolished as we represent them. 'Tis true their magnificence is of a different taste from ours, and perhaps of a better. I am almost of the opinion that they have a right notion of life: they consume it in music, gardens, wine, and delicate eating, while we are tormenting our brains with some scheme of politics or studying some science to which we can never attain, or if we do, we cannot persuade people to see that value upon it we do ourselves […] I allow you to laugh at me for the sensual declaration that I had rather be a rich Efendi with all his ignorance, than Sir Isaac Newton with all his knowledge.'' This can be regarded as a reflection of the restrained admiration of Turkish manners by an educated British lady and are important as they show that by the beginning of the eighteenth century the ''Turk'' image was changing in Western Europe (Peker, 2006).

Europeans were interested in Orientalism in terms of architecture including Turkish style in the eighteenth century. For the first time, Johann Bernhard Fischer von Erlach wrote a book on the history of architecture, Entwurff einer historischen Architektur, in 1721. Its another edition came in 1725 and the English version came in 1730 and 1737 as

A Plan of Civil and Historical Architecture. It can be regarded as the first attempt to document non-western architecture (Sweetman, 1988).

Until the later nineteenth century, Orientalism in architecture did not have much significant influence. There were only some temporary fashions that were favored by a few architects. The use of Chinese style can be considered as a result of this tendency (MacKenzie, 1996) and The Chinese House built in Postdam, Germany is an important example (Figure 6.)

Figure 6. The Chinese House, Potsdam, Germany
Source:http://2.bp.blogspot.com/y9RGqQ_SGow/UNckXrfxxRI/AAAAAAAACuU/YhJ9ripMjXU/s1600/PotsdamChinesePavilion_jacqueline
.poggi.jpg

Regarding Turkish architecture, Turkish tents became popular (Figure 7). A building with this name was constructed at Vauxhall Gardens by 1744. Like the other Vauxhall Buildings, it reflected a kind of pageant Gothic style with an emphasis on fantasy and impermanence (Figure 8) (Sweetman, 1988).
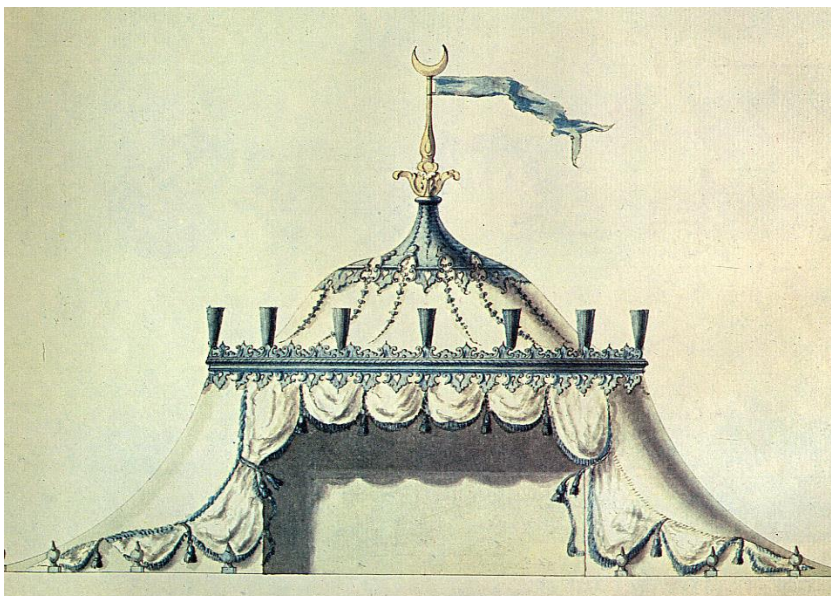

Figure 7. A Turkish Tent, Henry Keene's design for a Turkish Tent at Painshill Park, Surrey, 1760
Source: https://s-media-cache-ak0.pinimg.com/originals/b4/4f/f4/b44ff47ffaff8fbe4c66fc75d753d6c1.jpg

William Bullock's Egyptian Hall in London is another example from the same period (Figure 8.) Here it is possible to see influence of the Egyptian ruins in the West. The building served many different functions and before it was demolished in the twentieth century, it had become a cinema (MacKenzie, 1996).

Figure 8. The Egyptian Hall, London
Source: http://68.media.tumblr.com/711562c0e97f3f3ef9e007ca991dbe31/tumblr_inline_mq6rcsHGlc1qz4rgp.jpg

Among such examples, the Mosque designed by Sir William Chambers in Kew Gardens, London, built in 1761, stands out (Figures 9 and 10) Chambers had visited China twice before in the service of the Swedish East India Company and was expected to use his knowledge of Chinese architecture in his career. Actually it was possible to see his lack of knowledge of Islamic buildings in his design for the Kew Alhambra in 1758, (Figure 11) whose construction was requested by Frederick, Prince of Wales, who was known for his orientalist tastes in 1750. This building disappeared later. However, Chambers's Kew Mosque must have had an effect on the desire to build fanciful mosques as garden buildings (Sweetman, 1988).
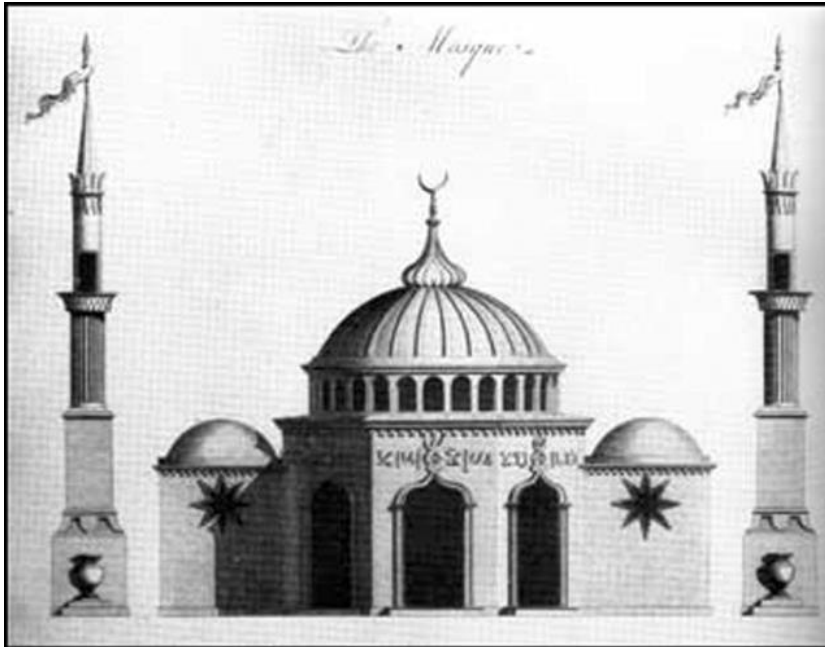

Figure 9. The Mosque by Sir William Chambers in Kew Garders, London, 1761
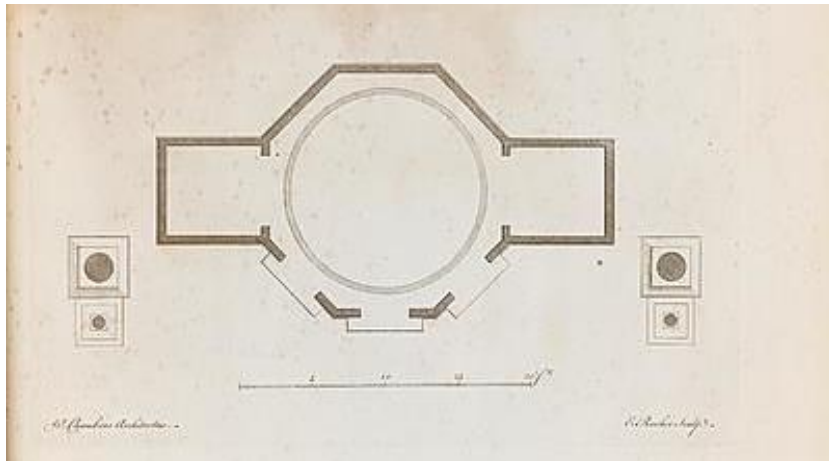Source: https://s-media-cache-ak0.pinimg.com/originals/31/66/ce/3166cef76121eae7625a36d642502f7f.jpg

Figure 10. The Mosque by Sir William Chambers in Kew Garders, London, 1761, plan
Source: http://images.kew.org/p/140/the-mosque-654523.jpg

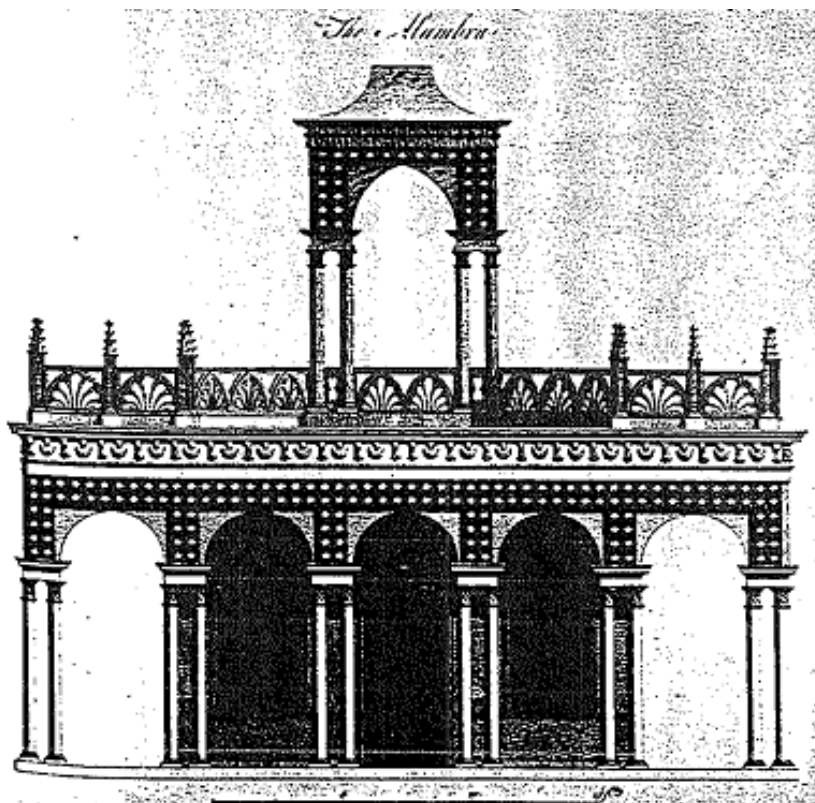
Figure 11. The Alhamra, Kew Gardens, by Sir William Chambers, 1758
Source: Sweetman, 1988

Considering these examples, we see that being irregular and asymmetrical, Oriental forms indicated a break from the rigidity of the classical rules (MacKenzie, 1996). Orientalism actually was a decorative style in Europe. Such oriental forms were usually used in temporary structures like exhibition halls or pleasure houses including baths and movie theaters. In this case, the Orientalism of the Europeans in the eighteenth century in terms of architecture was similar to Ottoman's Occidentalism as they used ''exotic'' from the West mostly for the fancy details (Peker, 2002).

5. CONCLUSION

In conclusion, it is possible to claim that Orientalism and Occidentalism are similar in that they both suggest a duality between two different parties; the ''East'' (Orient) and the ''West'' (Occident.) Furthermore, both requires understanding the concept of ''other,'' together with ''self.'' However, they come from very different ideologies. In terms of the eighteenth century, European and Ottoman architecture, these two concepts are important to comprehend the common tendencies as they are also related to the social, political and cultural conditions. New relations had been formed in the period and they obviously became effective on architecture. From an Occidentalist perspective, Ottomans did not have enough knowledge about the West; therefore, they could not have a proper ''other'' as there was almost no image available. With a pragmatic approach, they borrowed what they thought to be fancy and did not hesitate to integrate it to their architecture in any way possible, neglecting the philosophical or aesthetic theories behind its usage. On the contrary, Europeans preferred to use such ''oriental'' or ''exotic'' elements on their temporary buildings for pleasure, they did not make them a part of their architecture. This shows

that they had rather desired to separate their architectural traditions from what they saw in the East, referring to an Orientalist attitude. Considering all of these, it is possible to claim that understanding and interpreting such similitude and contrasts of Orientalism and Occidentalism offer a broader perspective for the analysis of the Ottoman and European architecture in the eighteenth century.

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