# USE OF TRADITIONAL ELEMENTS IN CONTEMPORARY MOSQUE ARCHITECTURE IN TURKEY

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SEPTEMBER 2010

# USE OF TRADITIONAL ELEMENTS IN CONTEMPORARY MOSQUE ARCHITECTURE IN TURKEY

A THESIS SUBMITTED TO
THE GRADUATE SCHOOL OF NATURAL AND APPLIED SCIENCES
OF
MIDDLE EAST TECHNICAL UNIVERSITY

BY

ÖZGÜR ÜREY

IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR
THE DEGREE OF MASTER OF ARCHITECTURE
IN
ARCHITECTURE

SEPTEMBER 2010

Approval of the thesis:

**USE OF TRADITIONAL ELEMENTS IN CONTEMPORARY MOSQUE ARCHITECTURE IN TURKEY**

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**I hereby declare that all information in this document has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all material and results that are not original to this work.**

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## ABSTRACT

### USE OF TRADITIONAL ELEMENTS IN CONTEMPORARY MOSQUE ARCHITECTURE IN TURKEY

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September 2010, 207 pages

This study aims to explore the contemporary mosque architecture in Turkey, through a survey of the selected cases, focusing mainly on the use of traditional elements of mosque architecture.

The selected cases are outstanding examples of contemporary mosque architecture in Turkey. Their architects are innovative in their design decisions and displayed their own design approach and interpretation outside the main stream of contemporary mosque design Turkey.

In this framework, six mosques for every decade beginning from 1960's are analyzed in terms of their general architectural features and the use of traditional elements of mosque architecture in their design. Throughout the selected cases, the modification of forms

and functions are studied and compared with the pre- Modern ones as well as with each other. The changed forms of obsolete elements and the introduction of new elements to their design are also discussed. By this way, a general evaluation regarding the developments and progress in contemporary mosque architecture in Turkey is proposed with reference to comparative results.

On this basis, this study demonstrates that the main elements, organization schemes and planning setups of Classical Ottoman Mosque are still preserved in the selected mosque examples. The novelty brought to their design is basically the usage of modern materials and techniques and a formal exploration of mosque architecture.

Keywords: architectural history, contemporary mosque architecture, traditional mosque architecture, traditional architectural elements.

# ÖZ

## TÜRKİYE'DE ÇAĞDAŞ CAMİ MİMARİSİNDE GELENEKSEL ELEMANLARIN KULLANIMI

Ürey, Özgür
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Eylül 2010, 207 sayfa

Bu tez, seçilmiş örnekler üzerinden Türkiye'de çağdaş cami tasarımını geliştirme ve yorumlama çabalarını incelemeyi amaçlamaktadır. Bu çerçevede, camilerde bulunan geleneksel elemanların kullanımı üzerine yoğunlaşılmıştır.

Seçilmiş örnekler, çağdaş cami tasarımını geliştirmeyi ve yorumlamayı amaçlayan, Türkiye'deki günümüz cami mimarisinin önemli örnekleridir. Bu örnekler, Türkiye'de camilerin mimari oluşumunu biçimlendiren faktörlerin bilincinde olarak, mimarlarının tasarım kararlarında özgür olduğu ve kendi tasarım anlayışlarını özgürce ifade ettikleri yeni bir tasarım anlayışında buluşmaktadır.

Bu çerçevede, 1960'lar sonrası dönemden seçilen altı örnek genel mimari özellikleri ve cami mimarisindeki geleneksel elemanların kullanımı yönünden analiz edilip çalışılmıştır. Tüm seçilmiş örneklerde, formlar ve fonksiyonların dönüşümü incelenmiş ve bunların geleneksel form ve fonksiyonlarla ve birbirleri ile ilişkisi karşılaştırmalı olarak ele alınmıştır. Bu anlamda, eski öğelerin formal değişimleri ve yeni eklenen öğelerin tasarımsal özellikleri de bu çalışma kapsamında incelenmiştir. Bu karşılaştırmalı sonuçlar doğrultusunda, Türkiye deki çağdaş cami mimarisinin gelişimi ve durumu konusunda genel bir değerlendirme yapılmaya çalışılmıştır.

Bu çalışma, Klasik Osmanlı Camisinin ana unsurlarının, organizasyon şemalarının ve planlama düzeneklerinin seçilmiş cami örneklerinde hala korunduğunu göstermektedir. Bu örneklerin tasarımlarına getirilen yenilik, temelde modern malzeme ve tekniklerin kullanılmasından kaynaklanan yeni bir dil ve cami mimarisinde bu dilin yardımıyla sürdürülen bir form arayışı olarak tanımlanabilir.

Anahtar Kelimeler: mimarlık tarihi, çağdaş cami mimarisi, geleneksel cami mimarisi, geleneksel mimari elemanlar

To all the prior intellectual efforts

## ACKNOWLEDGEMENTS

I express my sincere gratitude and heartfelt thanks to my advisor Assoc. Prof. Dr. Ali Uzay Peker for his constructive guidance, insightful wisdom, valuable suggestions and continuing patience throughout this study. Being able to work with him was indeed a privilege for me.

I would also like to thank my co-advisor Assoc. Prof. Dr. Aydan Balamir for her valuable guidance and suggestions in the beginning of this study. The selection of the case studies and the initiation of the subject matter were done under her supervision.

This thesis would not have been possible without the support of my dear wife, Zeynep Çiğdem Uysal Ürey who has supported and guided me from the very beginning to the end of the process, with her infinite patience and unremitting faith, for which my mere expression of thanks can not suffice.

To my friend Çağla Caner Yüksel I express heartfelt thanks for her valuable helps and company in the development of this study.

I am also grateful to Murat Kenan Şentürk, who found me any source I needed within minutes from the far deep corners of the archive, to Seyit Kapusuz who has helped me to reproduce many copies of this thesis with sincerity, to Ceren Katipoğlu for her valuable support and to Dr. Cengiz Özmen for his "Cengizian" advices, which made things look much clearer for me in the course of this study.

And last but not least, I would also like to mention my gratefulness to my parents and friends for their generous support and encouragement, which helped me throughout this study.

**TABLE OF CONTENTS**

## LIST OF FIGURES

FIGURES

# CHAPTER 1

## INTRODUCTION

As the place of worship for Muslims, the mosque is one of the most repeated building types in Muslim countries. Turkey is not an exception to this and every year many mosques are built all over the country. Unfortunately however, most of the mosques lack the architectural design quality and become the examples of an environmental disfigure for the context they are in. This research focuses on outstanding cases, the ones that can be named as important representatives of contemporary mosque architecture in Turkey, which attempt to interpret and develop the mosque design in contemporary age.

Most of the theses carried out in Turkey about mosques are concerned with their historical aspects; mainly dealing with a particular period, style or designer. While there are also theses on contemporary mosque architecture in Turkey, they are very limited in number. Among them, the studies of Tolga Işıkyıldız, Ayşen Öz, Murat Oral and Müzeyyen Çorbacı are especially worthy of note because of their approach to the subject matter. These authors try to evaluate the contemporary mosque architecture in Turkey by preparing catalogues of the selected mosque examples, discussing and interpreting them by referring to certain classification titles.

In his study entitled "Contemporary Mosque Architecture in Turkey", Tolga Işıkyıldız begins with informing the reader about the history of

mosque architecture, from the early days of Islam, till the collapse of Ottoman Empire. He then examines the conditions of designing a mosque in Turkey and discusses the design of contemporary mosques in terms of the influence of traditional mosques on them and the obstacles in front of their architects. In this study, Işıkyıldız classifies the mosques that he examines under two main titles, which are "Reconciling lower and upper structures" and "Architectural approach". While discussing the structural properties and space quality under the first title, he examines the second title under five subtitles, which are the "popular", "traditional", "populist", "adaptive modernist" and the "modernist" architectural approaches. Besides these, he evaluates his forty-five samples according to urban legibility, transitional space, decoration and furnishings. This study includes a survey that searches for the aesthetic preferences and perceptions of the public about the mosque architecture. [1]

Ayşen Öz's study entitled "Survey on Mosque Design in Turkey in Republican Period", focuses on mosques built in Ankara since 1944.[2] Öz begins her study by giving a brief summary on the progress and shifts in mosque architecture since the beginning of Islam till Early Republican Period in Turkey. Focusing on Ankara as the case study in the following chapters, she examines thirty mosques built since 1944. After giving the general characteristics of the selected thirty mosques in the form of a catalogue, she basically discusses the period of construction, the architectural approach and the plan

[1] Tolga Işıkyıldız, *Contemporary Mosque Arcitecture in Turkey*, Unpublished Master's Thesis in Architecture (Ankara: Middle East Technical University, 2000)
[2] Aysen Öz, *Survey on Mosque Design in Turkey in Republican Period. Case Study: Ankara.*, Unpublished Master's Thesis in Architecture (Ankara: Middle East Technical University, 1992).

types of these mosques. Finally, she argues about the role of various factors shaping the mosque design concept, such as religion, socio-economic factors, technology, aesthetics and symbolism, in relation to the contemporary mosque architecture in Ankara.

In her thesis about the formal transformations taking place in contemporary mosques, Müzeyyen Çorbacı studies the morphological deformation of today's mosque building by examining the outcome of geometrical guidelines employed by the architects in the design of mosques.[3] As a theoretical grounding to the subject, Çorbacı studies the symbolic meanings of some commonly used architectural elements in churches and mosques, such as the arched windows or the vertical elements, like the bell towers or minarets, and the formation of the architectural language in those buildings. Building on these, Çorbacı carries out the main discussion of the thesis on the morphological deformation of mosque architecture in Turkey, starting from the early days of Islam until the Republican Era.

Murat Oral's work, named as "The Examination of the Mosque Architecture in the Period of Republic within the Process of Development – The Case of Konya"[4] compiles sixteen examples built in the Republican Era in Konya. Oral starts his study by a brief history of mosque architecture beginning from the first ages of Islam, until the Republican Era in Turkey. Doing this, he concentrates on mosque architecture in Anatolia and includes a table in his

[3] M. Çorbacı, *Tasarım Yardımcı Araçları Işığında Günümüz Cami Yapısında Oluşan Biçimsel Dönüşüme İlişkin Bir Çalışma.*, Unpublished Master's Thesis in Architecture (İstanbul: Istanbul Technical University, 1998).
[4] M. Oral, *Gelişim Süreci İçinde Cumhuriyet Dönemi Cami Mimarisinin İrdelenmesi-Konya Örneği* (Mimarlik Master Tezi: Konya Selçuk Universitesi, 1993)

work, showing the basic and most common human movements carried out in the mosques by their users. In the later chapters of his thesis, Oral examines the cases selected for his work in the light of his previous discussions.

This thesis studies the contemporary attempts of developing and interpreting the mosque architecture in Turkey, through a survey of the selected cases, focusing mainly on the use of traditional elements of mosque architecture. It examines the significant examples of contemporary mosque architecture in Turkey, which were designed in an innovative manner without being affected by the prevalent influential factors shaping the architectural formation of mosques in Turkey; namely the traditional mosque architecture produced during Seljuk and Ottoman periods and the restrictions applied to designers by their clients, who want to see the already established architectural forms of traditional mosques accumulated in their collective memory.

In this framework, **the aim of the thesis** is to project a picture of significant attempts to interpret and develop mosque design in contemporary Turkey by means of analyzing the selected cases. **The scope of the thesis** is formed by these cases, which are the outstanding examples of contemporary mosque architecture in Turkey, whose architects had the chance to be more innovative in their design decisions and displayed their own design approach and interpretation in an attempt to interpret and develop mosque design in contemporary age. Without an understanding of tradition and its role in modern design, the contribution of the architects cannot be underlined. Therefore this study puts an emphasis on the

way architects have dealt with tradition and on how they used the traditional elements of mosque architecture.

Accordingly, **the methodology of this thesis** includes the analysis of six mosques for every decade beginning from 1960's as important representatives of contemporary mosque architecture in Turkey. The analysis was based on the general architectural features of the selected cases and the use of traditional elements of mosque architecture in their design. Moreover, so as to support the analysis and evaluation of the cases and to investigate the approach of architects to contemporary mosque design, interviews were made with architects Turgut Cansever and Adnan Kazmaoğlu, who had the experience with mosque design and whose mosques are analyzed in this thesis as cases.

In this thesis, the terms "traditional mosque architecture" and "traditional elements" refer to the Classical Ottoman Mosque Architecture and its elements. In accordance with the definition of tradition, which is "the inherited, established, or customary pattern of thought, action, or behavior" learned, memorized and transferred from generation to generation[5], the mosque architecture in Turkey has also developed a tradition, which is transmitted from centuries to centuries and settled in the collective memory of people with some formal images. As it is accepted by scholars, the basic formal expressions of this image that are settled in the collective memory of people in Turkey are formed by the

[5] Merrriam Webster Online Dictionary. http://www.merriam-webster.com/dictionary/tradition (accessed 29.09.2010)

images of the Classical Ottoman Mosque.[6] The elements of the Classical Ottoman Mosque have also become the indispensable components of the mosque image settled in the collective memory of people. This thesis studies these elements in their traditional forms before examining how they are transformed later in the selected mosque examples.

As an essential component of this image, the dome is considered as the most significant element in Classical Ottoman Mosque Architecture, through which this particular architectural tradition demonstrates its formal expression. The dome was the most important structural component and formal element, which was brought to a perfection in mosque architecture in the Ottoman era. It both defined the interior spatial quality and also the exterior mass articulation of the mosques. Nearly in all classical examples, the usage of domes and semi-domes are apparent. As Kuban supports, Ottoman Classical Style is the only long lasted architectural style, which has used the dome with its structural pureness.[7]

The five cases this thesis examines are selected on account of their interpretation and concretization of the notion of a domed mosque in different ways. The sixth case, which is Derinkuyu Mosque in Nevşehir, was chosen as a contrasting example with its lack of a dome or any of its interpretation. It was chosen deliberately as a counter-idea in order to demonstrate the difference the dome makes in mosque architecture, to enable comparison between

[6] Uğur Tanyeli. "Türkiye'de Çağdaş Cami Mimarisi: Bir Olanaksızlığı Tartışmak". *Arredamento Dekorasyon* 64 (1994): 84.
[7] Doğan Kuban, *Osmanlı Mimarisi* (İstanbul: Yapı Endüstri Merkezi Yayınevi, 2007), 459.

those two approaches and highlight the potential and capacity of existence of one or multiple domes in the other selected cases.

In order to study the subject comprehensively by means of its historical, contextual and architectural development, the first four chapters discuss the mosque architecture in general terms by giving a brief account of its basic development and characteristics. The first chapter gives a brief history of the development of mosque architecture and studies the Prophet's Mosque, Mosque in Arabia, in Iran, in Central Asia and in Seljuk and Ottoman Eras.

The second chapter studies the context of the traditional mosque by means of discussing the Islamic City in the Medieval Age and the place of mosque within its formation. The third chapter talks about the Elements of Traditional Mosque Architecture and studies the hypostyle, iwan, maqsurah dome, courtyard, open courtyard, courtyard with four iwans, enclosed court, inner court, ablution fountain, main prayer hall, mihrab, minber, respondent's platform, minaret, qibla axis, porch, latecomers' portico, materials, vaults and domes, adjacent buildings (complexes) and siting and planning.

The fourth chapter contains the analysis of the selected cases according to their architectural features, such as the mass articulation, façade organization, material usage, site planning, lighting and illumination, and their use of the traditional elements of mosque architecture, such as the main prayer hall, porch, latecomers' portico, minaret, mihrab, minber, respondent's platform, carpets and ornamental features. In the light of this analysis, the conclusion chapter includes a table at the end that

shows the presence and characteristics of these items sorted and listed according to the selected cases.

Throughout the selected cases, the development of forms and functions are studied and compared with the traditional ones as well as with each other. In this framework, the existence of outdated elements and their interpretations becomes an important subject matter for this study. It becomes apparent that although the change of functions and requirements was inevitable in time, the traditional elements of mosques, such as the minarets, latecomers' portico or the minber, still continue to exist from past till today. In this respect, it is within the objectives of this thesis to find out the design approach and the use of the traditional elements in the contemporary mosque architecture.

The use of minaret is the most apparent instance for this. Originally designed for the call for prayer in the past, minaret is not functionally needed today due to the developed technology. Nevertheless, it became an indispensable architectural component of mosque design and is still regarded as a must for a mosque due to its symbolic meaning. The design of courtyard displays a similar understanding in its contemporary actualization. In many cases, it is possible to observe the incorporation of courtyard as an indispensable element, but it is seen in various different fashions. In various contemporary examples, some alternate outdoor spaces, in the form of plazas or semi-open spaces, are being created to serve the same function with the traditional courtyards.

In this framework, the change in both obsolete and up-to-date elements in the development of contemporary mosque architecture cannot be considered truly as a progress, but it is possible to call it as a search for new forms. Therefore, the difference between the mere search for the aesthetic forms of obsolete elements and the search for a better functioning and up-to-date mosque design will also be discussed within the scope of this study.

The interviews made with the two prominent architects, namely Turgut Cansever and Adnan Kazmaoğlu, which hold light to the analysis of the selected cases, are included in the appendix so as to show, in live dialogue, the differences of these two architects in their approach to, and understanding of, mosque design. As an experienced architect in mosque design, Turgut Cansever has an extensive knowledge on Islamic culture and society. Adnan Kazmaoğlu, on the other hand, is the designer of various mosques built in Istanbul recently and does not have a deep affinity in Islam as Cansever. Based on these differences in personal approach, these interviews show how the design understanding can change from one professional to the other in mosque design.

In conclusion, the development of contemporary mosque architecture is studied in this thesis with respect to two major concerns, which are the architectural quality of the selected mosques and the use of the traditional elements in their design. By means of analyzing the selected cases as such, this thesis will aim for projecting a picture of significant attempts to interpret and develop mosque design in contemporary Turkey.

# CHAPTER 2

# DEVELOPMENT OF MOSQUE ARCHITECTURE AND TRADITIONAL MOSQUE IN MEDIEVAL TOWN

## 2.1. Development of Mosque Architecture

### 2.1.1. Mosque in Arabia and the Prophet's Mosque

The word "Masjid" refers both to the distinctively Islamic architectural form of the mosque and also, and much more generally, to any place of prayer, monumental or not, including the structures that do conform to the type of the Islamic mosque.[8] As Oleg Grabar affirms, the word itself "derives from the Arabic masjid (plural masajid) meaning 'a place where one prostrates one's self [in front of God]' "[9]

According to some archaeological evidences Al-Hajjaj ibn Yusuf Mosque at Wasit is accepted as the earliest mosque. Being a very simple building, it does not contain a mihrab or a niche, but only a maqsura dome. However today, most of the scholars share the idea that the Prophet's Mosque constitutes the prototype of mosque architecture, starting from the early years of Islam, during the rule of Omar. This building, which is also called as "Mescid-i Nebevi", is said to form the foundation of Umayyad Mosque style, with additions made in later years in order to enlarge it. As Jeremy Johns cites, the concept of the Mosque of Prophet is said to

[8] Jeremy Johns, "The 'House of Prophet' and the Concept of the Mosque", in *Bayt Al-Maqdis: Jerusalem and the Early Islam*, Jeremy Johns ed., (Oxford: Oxford University Press, 1999), 88.
[9] Oleg Grabar, *The Formation of Islamic Art* (London: Yale University Press, 1973).

dominate the early Islamic religious architecture so much that it dictates the plan of almost every *Jami* mosque built.[10]

Many scholars believe that it was the House of the Prophet, which was the first prototype of mosque architecture. However, this idea was not fully proven and is refuted by some other scholars. Johns, for example, rejects this idea and asserts that the Prophet has developed the idea of mosque in time and he built it as a mosque itself in the first place. Therefore it may have been the *Prophet's Mosque* that was the prototype of the mosque in Islam and not his house.

To expand the discussion, Johns further reminds that, according to the Islamic tradition, the structure that finally became the mosque of the Prophet was, initially, "nothing but an open enclosure with an unbroken wall in the direction of the qibla (north) and with gates through the other three walls". [11] Tracking the evolution of this open enclosure, Johns quotes a view that connects this open or hypaethral enclosure to some older rites that belong to the pre-Islamic times. According to this idea, several rites such as the sacrifice had been executed in pre-Islamic times in an open enclosure, which was known in a number of ways as the *mirbad*, *masjid* or *musalla* and the rites were performed there because the enclosures were in some ways connected with the fertile earth.[12]

Johns accepts the possibility this idea suggests that there may be a formal connection between the ancient hypaethral enclosures

[10] Johns, ed., "The 'House of Prophet' and the Concept of the Mosque", 69.
[11] ibid. 81
[12] ibid. 83

associated with the celebration of the fertile earth and the Islamic mosque, on the account that fertility of the earth was also promised in Quran as a promise of heaven; therefore a possible association could have been made based on the symbolic connection between the religious space and heaven. More to that, the hypaethral temples were also a feature of the ancient south Arabian religious architecture and that the open agricultural enclosures had a special religious significance in pre and early Islamic times. Therefore it could be thought that the Islamic tradition could have preserved the fragmentary details of these pre-Islamic hypaethral cults.[13]

For Johns, these points could be seen as modest evidences that could build an association between mosque architecture and the pre-Islamic structures. Yet, he still believes that, at the time of the Prophet, the mosque was not just a simple hypaethral enclosure aligned upon qibla but it was a more complex structure than that. To him, if the hypaethral enclosure was a formal ancestor of the Islamic mosque, it was a distant one. [14]

For Johns, the Prophet build the mosque that became the prototype for the mosque in Islam not when he very first arrived in Medina, but very much later, after the Muslim community had grown bigger and cultivated the necessary elements of the Islamic ritual. The time after the victory at Hunayn could be such a time. By this time, the Prophet's Mosque could have survived an enough

[13] ibid. 84
[14] ibid. 85

time to become the prototype for the first mosques later to be built, before it was demolished and rebuilt by Umar (Omer).[15]

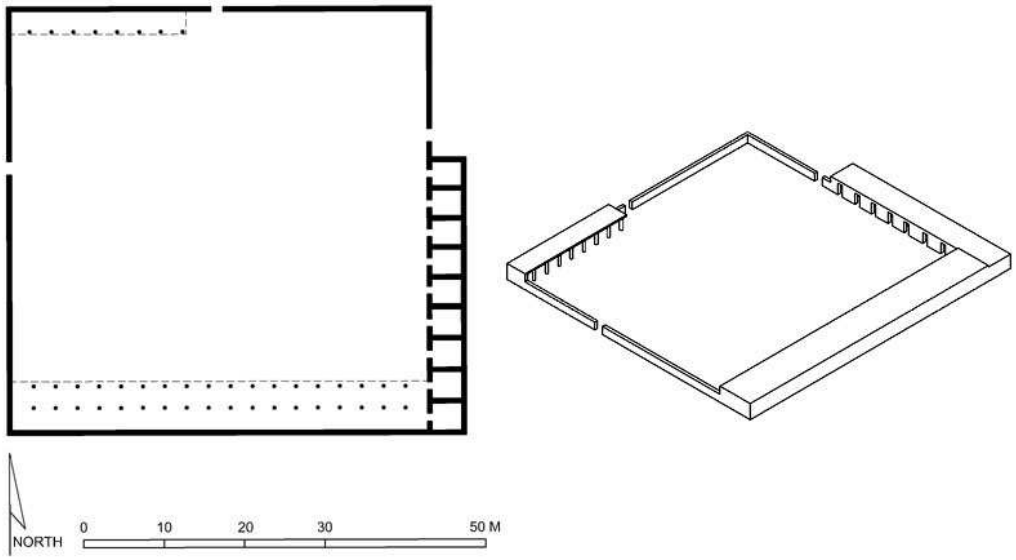


**Figure 1 Reconstructed floor plan and perspective drawing of Prophet's House, Medina, Saudi Arabia.**

(Drawn by Saeed Arida, http://www.archnet.org/library/images/one-image-large.jsp?location_id=14542&image_id=150422; accessed 08.03.10)

Johns further asserts that the concept of the mosque that is thought to be developed by the Prophet, could be adopted later by the Muslim elite as the template for the religious architecture of Islam.[16] He believes that, a caliph, namely Umar (Omer) became the developer of the standard of the mosque architecture of the later times. As he quotes, Umar was "portrayed as an almost obsessive mosque-builder"[17]; he is believed to have decreed that all congregational mosques should be laid out according to a common standard and this standard had later become the standard for the religious architecture of Islam.[18]

[15] ibid. 108
[16] ibid. 109
[17] ibid. 109
[18] ibid. 110-112

There are various records that describe the physical formation of the Prophet's Mosque. According to these, the mosque had a square courtyard with sides of 50 m. The perimeter walls were made of sun-dried bricks laid on a stone foundation. It had three entrances. On one side of the courtyard, there were 9 rooms, for the wives of Prophet. They were covered with palm tree branches in order to protect the rooms from the sun. As the praying direction was towards Jerusalem in the early years of Islam, there was a porch made of palm trees on the Jerusalem (north) side of the courtyard, indicating the praying direction. However, as the direction was turned later to Kaaba, Mecca after the year 524 AC, Prophet ordered a second porch on southern wall, again made of palm tree logs. Being the first "qıbla wall", the southern wall also received a niche on it, which was also the first "mihrab". Also, the first "minbar" was built on the right of the mihrab, in order to read out the "bayram" and "Friday" khutba. [19]

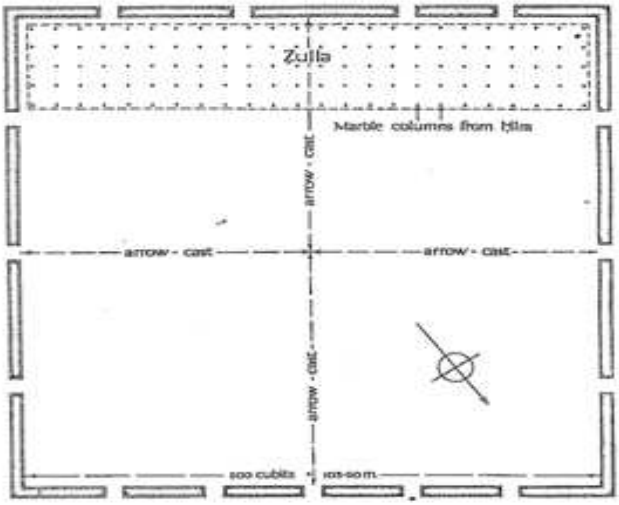


**Figure 2 Reconstructed floor plan of Kufa Mosque**

(Source: Johns, ed., Bayt Al-Maqdis: Jerusalem and the Early Islam, 111)

[19] ibid. 69-74.

During the reign of first four Caliphs, plan organization and architectural quality inherited from the Prophet's Mosque did not have any advancement. The basic principles of Arabic Mosque evolved from this mosque were protected through ages. Hypostyle hall and the existence of a courtyard are the most outstanding features coming from these times. In this period, many mosques were built in this form in early Islamic cities like Kufa and Basra; again around a courtyard, surrounded by mud-dried brick walls and with a porch on the south wall.

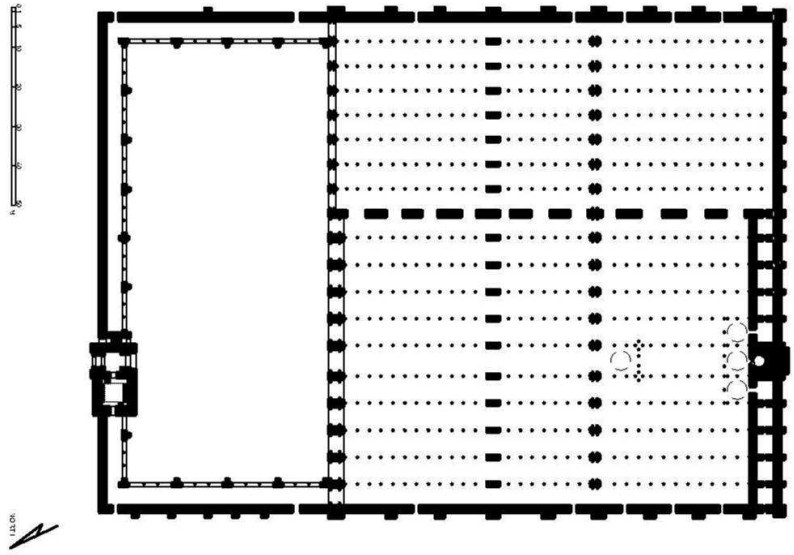

**Figure 3 Floor plan of Great Mosque of Córdoba**

(Drawn by Saeed Arida, http://www.archnet.org/library/files/one-file.jsp?file_id=1590; accessed 08.03.10)

Damascus Great Mosque is one of the outstanding examples of this period, which was transformed from a Byzantian church that was built on the Jupiter Temple made by Roman Empire. This is one of the most important mosques, which has deeply affected mosque architecture in the succeeding years. Likewise, Cordoba Great

Mosque, Samarra Great Mosque and Qairouan Great Mosques are the other key monuments for this period that affected the evolution of the mosque architecture.

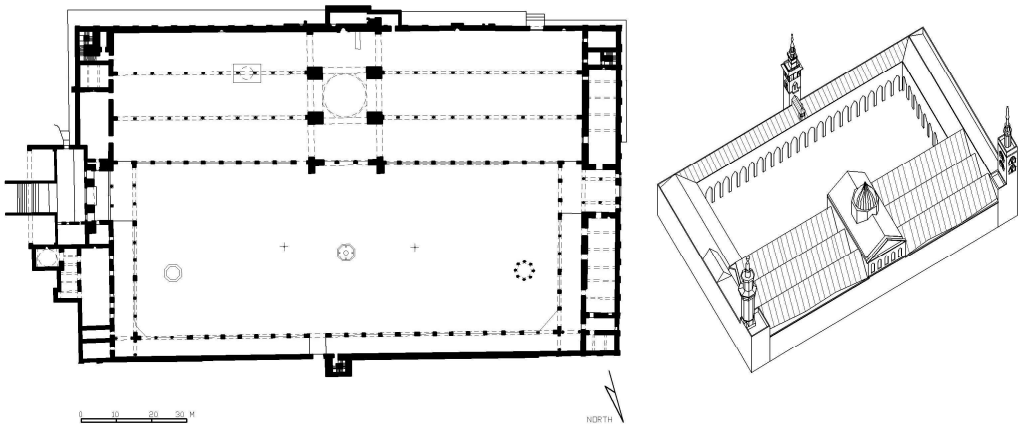

**Figure 4. Floor plan and perspective drawing of Umayyad Mosque, Damascus.**

(Drawn by Nasser Rabbat;http://www.archnet.org/library/files/one-file.jsp?file_id=1624; accessed 09.03.10)

### 2.1.2. Mosque in Iran

Iran or the Persian world has a long history that dates more than 6000 years. It covers the geography from the Caucasus to Zanzibar. During this history, political life in Iran changed many times. Even in war, invasion and internal conflict periods, architecture in Iran had a stable continuity. Also, Persians insisted on using certain design elements for 3000 years. [20]

Architectural forms in Iran were mostly formed by the available building materials in the country. Heavy clay was the most

[20] Arthur Upham Pope, *Persian Architecture*, (New York: George Brazileer, 1965), 9

accessible resource. At first, a technique, called *pise* was used. In this technique, clay was compressed and dried under the sun to form a block. Later, brick was developed by firing the clay block. Along side these, stone and timber was also used in small numbers.

Persian builders were sensible for scale and were using simple and massive forms with a wide range of decorative elements. As Pope states, for Iranian architecture, it was the combination of intensity and simplicity of form that provided immediacy, while ornament and, often, subtle proportions, rewarded sustained observation.[21]

Completely abstracted ornamentations were essential for Iranian architecture. They are mostly found on portals and the figures are repeated in an infinite fashion. The only exceptions were some calligraphic inscriptions and a few distinct figures.

During the first years, mosques were extremely simple. But in later periods, the increasing number of Muslim people needed bigger spaces, as well as prestige and dignity. According to Pope, there were three basic mosque types in Iran in this period. These types are: the pavilion - a dome over a square chamber; the open iwan - a simple barrel vault in the tradition of the Taq-i –Kisra; and the open court – or the so called Arab plan, surrounded by arches. [22] Kerman Friday Mosque, Nayin Friday Mosque, and Mashhad Mosques are the outstanding examples of the early Islamic architecture in Iran.

[21] ibid. 10
[22] ibid. 78

As Pope proposes, under Seljuk rule in the 12th century, Iran architecture had its renaissance.[23] In this period, creativity has reached its peak. Undoubtedly, Masjid-I Jami of Isfahan is the most outstanding example of this period, which has become a prototype for later periods with its plan and form. Friday Mosque of Ardistan, Zaware and Gulpayagan mosques are the other notable examples of the period.

Likewise Pope, Antony Hutt also affirms that in that time, principally by the effect of Seljuks, a number of creative ideas were brought into the scene, including the use of a more solid three dimensional approach, which were to alter the course of architectural development in Iran. As Hutt suggests, during the Seljuk period, a number of important formal and structural characteristics developed such as the new cylindrical minaret form; the four iwan plan for both mosque and madrasa schemes; the exteriorization of the structural components of the building; an emphasis on large domed spaces dominating outer façades; and complex brick patterning in a variety of geometric designs. The realization of these new ideas by local architects and craftsmen became essentially Iranian creations and acted as an integral part of a national awareness. [24]

According to Grabar, the most remarkable and celebrated monument of Iran is the great Mascid-I Jumah of Isfahan. For Grabar this building is extremely complex and, in spite of several studies and of partially published excavations, still far from being

[23] ibid. 102
[24] Antony Hutt, "Key Monuments of Islamic Architecture: Iran", *Architecture of the Islamic World*, George Michell ed., (London: Thames and Hudson, 1996), 251-252.

clearly understood[25]. As Marilyn Stokstad notes this is one of the oldest mosques still standing in Iran and it was built in the four-iwan architectural style, placing four gates face to face. The qibla iwan on the southern side of the mosque was vaulted with muqarnas during the thirteen hundreds. Here, iwan can be defined as the vaulted open room and the Muqarnas as the niche-like cells. [26]

Antony Hutt comments that Mongol invasion in the following years has led to an increase in colour usage and ornamentation with superb-glazed tile mosaics:

> "Under Safavids, a series of splendid monuments were achieved, particularly at Isfahan, the new capital, where colour was all-pervading, covering almost all visible surfaces of the buildings. Here, decorated turquoise-blue domes float above many-tiered facades of equally strong colours. This brilliant façade architecture continued during the 18th and 19th centuries."[27]

Above all, the biggest contribution of Iran to mosque architecture is the wide-usage of iwan. Along side their use in mosques, these iwans also acted as rooms for madrasa education in some cases. Plan scheme with four iwans on the perimeters of a courtyard became the most applied style in Iran along with maqsurah domes. Additionally, Persian builders practiced the concept of hypostyle praying hall as well. But they realized it with stone and

[25] Oleg Grabar, *The Art and Architecture of Islam*, (London: Yale University Press, 1987)
[26] Marilyn Stokstad, *Art: a Brief History (3rd ed.)* (Upper Saddle River, NJ: Pearson Education Inc., 2007), 201.
[27] Antony Hutt, *Architecture of the Islamic World*, George Michell ed., 251-252.

bricks instead of palm tree logs because of the geographical and environmental conditions of their country.

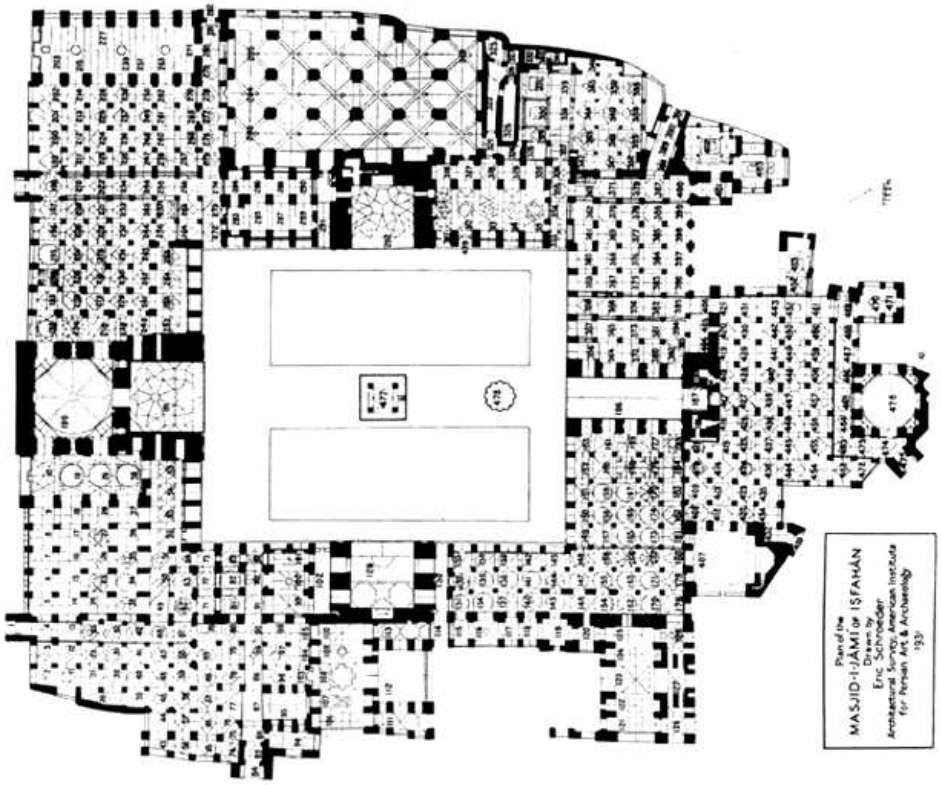


**Figure 5 Friday Mosque of Isfahan, Isfahan, Iran**

(Drawn by Eric Schroeder; http://www.archnet.org/library/images/one-image.jsp?image_id=123699; accessed 09.03.10)

### 2.1.3. Mosque in Central Asia

Very few mosque examples has survived from Central Asia, most of which are nearly completely ruined. That's why we have insufficient information about this subject. Nevertheless, there are still some cases we can discuss.

Mosques in Central Asia can be discussed under two main titles, which are Friday Mosques and "Namazgah Mosques". Besides these, there were small mascids, possibly built in small neighborhoods or inside the castles, but none of them are survived until today and we do not have any information about them. [28]

Although Friday mosques were built in the centre of city, "namazgah mosques", which were relatively smaller mosques, were mostly located on wide, empty areas outside of the city.[29] Nearly all of the mosques in this region have rectangular courtyards and they are located on the main entrance side of the mosque.

Maqsura dome or an iwan was used widely in front of mihrab to create a centralized space. Two other rooms are attached to this central space, divided by a wall with one or two openings on it.

It can be observed that in namazgah mosques, enclosed spaces are connected to the outside space with more openings when compared to Friday mosques. Space in front of the mihrab, the most important part or the mosque, is covered with a dome or is in the shape of an iwan.[30]

Talhatan Baba mosque is one of the most outstanding examples of this kind. According to Aslanapa, this mosque is remarkable because of its initiation of a research on spatial architecture of

[28] Yüksel Sayan, *Türkmenistan'daki Mimari Eserler* (Ankara: Türk Tarih Kurumu Basımevi, 1999), 210.
[29] ibid. 210.
[30] ibid. 210.

mosques by developing the main hall of the mosque towards sideways, which is realized in the same understanding with the 17th century works of Mimar Sinan in the Ottoman Period. [31]

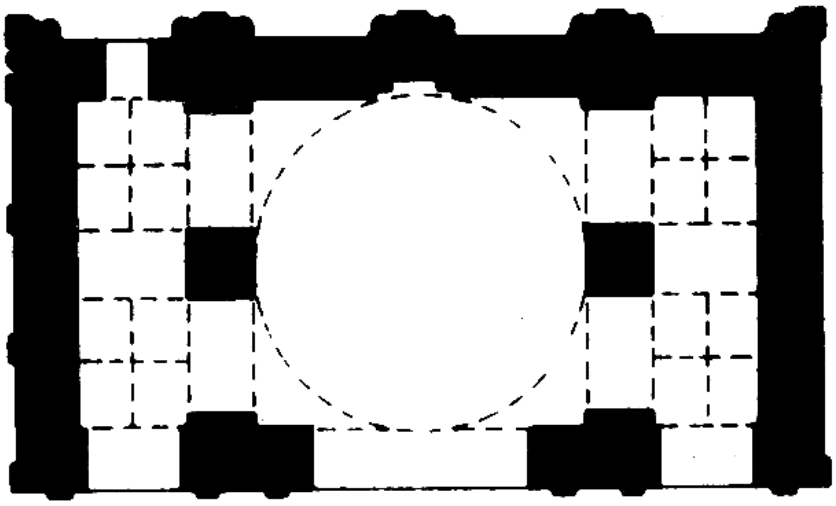

**Figure 6. Talhatan Baba Mosque, Turkmenistan**
Oktay Aslanapa, Türk Sanatı(İstanbul:Remzi Kitabevi, 1997),28.

Mud bricks were the primary construction material until 10th century, when mud bricks were started to be preferred widely in Central Asia. After this period, mud brick was the primary structural element as well as the most important ornamental component on façades.

Facades were ornated with niches, pinned arches and monumental portals. Geometrical patterns that looked as if continuing endlessly were also applied. Main material that is used to create these was mud brick, as well as stucco, which is produced by adding marble powder to gypsum. Mud bricks were produced in different sizes and shapes, according to the pattern

[31] Oktay Aslanapa, *Türk Cumhuriyetleri Mimarlık Abideleri (*Ankara: Türksoy Yayınları, 1996*)*, 198.

they would create. Also, they are observed as glazed in order to make them glossy, or in the form of glazed tiles with the traditional blue colour. [32] Different sized mud bricks were used in different eras, so this became the most accurate way to date the building.[33]

Despite the rectangular formed, thick Arabic minarets, which resemble bell towers, cylindrical and elegant minarets from mud brick were built in Central Asia and Iran. Beside cylindrical forms, hexagon or semi-cylindrical minarets were also built by the Karahan State. [34] Completely ribbing the minaret became an approach in Turkish architecture, observed widely in later centuries in tombs as well as minarets, like Antalya Yivli Minare.[35]

Mihrabs in this region are mostly practiced in a plain way, without too much ornamentation. They are generally in the shape of a niche and ornated slightly with stucco.

### 2.1.4. Mosque in Seljuk Era

According to Godfrey Goodwin, the Iranian Seljuk influence that came from the north and the Syrian influence that came from the south, which is visible in the Great Mosque of Damascus, affected the formation of architecture in Anatolia. The cold winter climate of the Anatolian Plateau created the enclosed courtyards, which increased the aspect of a pillared hall, as seen in the early mosques at Konya or Sivas. This also

[32] Oktay Aslanapa, *Türk Sanatı (*İstanbul: Remzi Kitabevi, 1997*)*, 29.
[33] Yüksel Sayan, *Türkmenistan'daki Mimari Eserler*, 226.
[34] ibid. 238.
[35] Oktay Aslanapa, *Türk Cumhuriyetleri Mimarlık*,205.

created a domed fountain area with a wide oculus that continued its existence up until and further the Beylik Period.[36] As Goodwin states, Seljuk minarets were of brick, and therefore thick, but the other buildings were mainly of stone, following the Anatolian tradition. [37]

Three kinds of plans were developed under Anatolian Seljuk rule, which are hypostyle, longitudinal and iwan type. First style reminds the Arabic mosques that have riwaqs; and the second style consists of a rectangular plan, where the aisles are parallel to the qibla wall.[38] Diyarbakır Great Mosque is an example of hypostyle mosque architecture, which was inspired by Damascus Great Mosque.

Especially after the 12th Century, the use of stone has created a monumental quality in religious architecture. The usage of ceramic tiles was also advanced and increased. Moreover, the vaults and domes made of mud brick were built more and more in this period. The hypostyle praying hall understanding also continued under the Anatolian Seljuk period in Anatolia. Alaaddin Mosque in Konya is one of the most outstanding examples of Anatolian Seljuk architecture.

[36] Godfrey Goodwin, "Key Monuments of Islamic Architecture: Turkey", *Architecture of the Islamic World*, George Michell ed, (London: Thames and Hudson, 1996), 238.
[37] Godfrey Goodwin, *Architecture of the Islamic World*, 238.
[38] Celal Esad Arseven, "Depuis Son Origine Jusqu'a Nos Jours", *L-Art Turc*, 47-48

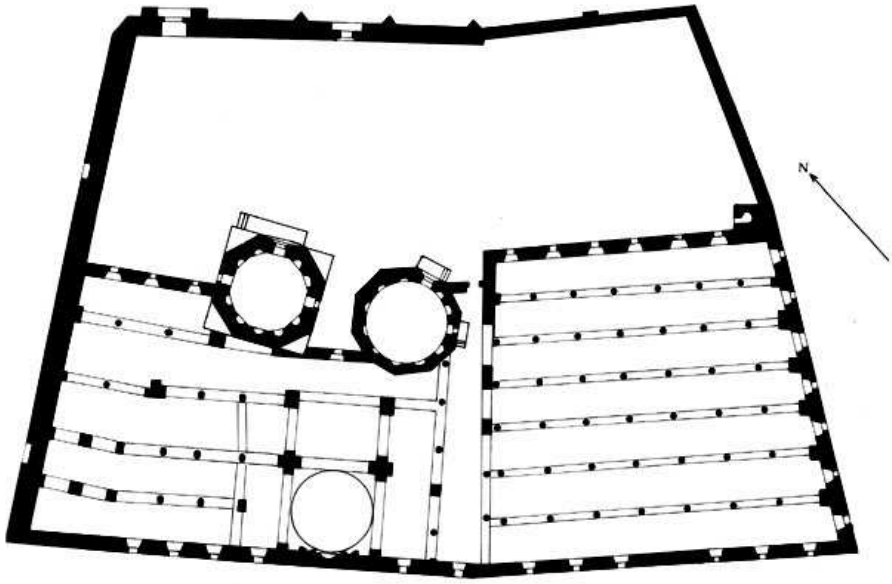

**Figure 7. Alaeddin Mosque, Konya. Copyright: Courtesy of Aga Khan Visual Archive, MIT**

(http://www.archnet.org/library/images/one-image.jsp?image_id=170825; accessed 09.03.10)

"Great mosques" (*Ulu Cami*) of Anatolian Seljuk architecture contain a wide, horizontal hypostyle praying hall, a section with a dome in front of the mihrab, and flat roofing. The typology of "complex building" in Anatolian Turkish architecture was founded in this period and became a prototype for Ottoman "Kulliye" buildings. Huand Hatun Complex in Kayseri is a good example for this type of building.

After settling in Anatolia, Turkish Architecture has blended with previous local cultures and created new styles and typologies. Local masters and craftsman, using local materials have reflected their traditions on this new architectural style. Also,

Roman Basilica tradition has penetrated to Islamic Art and Architecture in Middle East. [39]

Contacting with Byzantine, Armenian and Syria civilisations, which had advanced building techniques, resulted in advancement. Turks owned and almost inherited all the architectural elements like iwan, monumental portal, arches and mouqarnas. Longitudional, basilica type of mosque plan was developed under this effect.

Although the all-stone architecture was prevalent, a few mosques with timber structures were also built in this period. These buildings had stone exterior walls, covering them as an envelope. Their hypostyle praying halls are supported with timber columns, Roman or Greek column capitals. Their roof is also made of timber, with fine craftsmanship. Sivrihisar Great Mosque and Ankara Arslanhane Mosque can be examples for this type of mosques.

39 Ali Uzay Peker, "Anadolu Bazilika Geleneği ve Anıtsal Mimariye Etkisi", Selçuklu Uygarlığı, v. 2 edited by Ali Uzay Peker and Kenan Bilici, (Ankara: Ministry of Culture), 58.

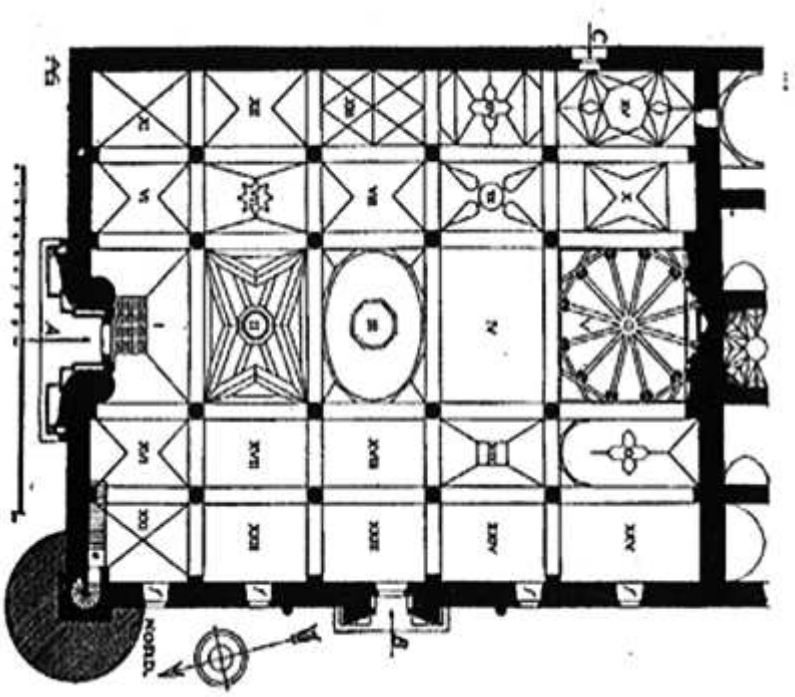

**Figure 8. Divrigi Great Mosque Plan, Divrigi.**

(Drawn by: Gabriel. Source: Ali Uzay Peker, Selçuklu Uygarlığı, v. 2, edited by Ali Uzay Peker and Kenan Bilici, 65)

Most outstanding examples of this period are Diyarbakır Great Mosque, Sivas Great Mosque, Aladdin Mosque, Divriği Great Mosque and The Huand Hatun complex.

Islam rule has always created an architecture, which is influenced from local traditions and techniques. This process has continued in Anatolia too. Local basilica, which is brought by Seljuks, has shaped the Arabic and Iranian building traditions. This new contribution of Christian basilica created a new architectural tradition in Syria-Iran-Caucasian triangle. [40]

[40] Ali Uzay Peker, *Selçuklu Uygarlığı*, v. 2, edited by Ali Uzay Peker and Kenan Bilici, 65.

### 2.1.5. Mosque in Ottoman Era

After the fall of Anatolian Seljuks, independent principles ruled in Anatolia for about two centuries. They have mainly continued the Anatolian Seljuk Architecture tradition by applying local elements and materials in their buildings. These principalities have joined to Ottoman principality with various ways like war or volunteering.

Analysing Ottoman architecture under three main titles is a widely accepted method, as Bursa, Edirne and Istanbul periods. Bursa style mosque, was the style, which was used when Bursa was the capital of Ottoman Principality. Also called as the "Reversed T-Type" or "Zaviyeli Mosque", this style has constituted the ground for Ottoman religious architecture. This type of mosque has two big domes for main prayer hall and cells around. These cells were used as classrooms for madrasa education or accommodation for travelling derwishes. Traces of this understanding can even be seen in Bayazid Kulliye, nearly after two centuries.[41]

Although we see a mosque like Bursa Great Mosque with a hypostyle hall that continues the tradition of Seljuk Period, Bursa T-Type mosques has dominated this era till the fall of Edirne. "Yeşil Cami" is the most outstanding example for this style as well as Muradiye, Orhan Gazi, Hüdavendigar, Yıldırım, and Sultan Bayezit Mosques in Amasya.

[41] Doğan Kuban, *Osmanlı Mimarisi*, (İstanbul: YEM Yayınları, 2007), 81-169.

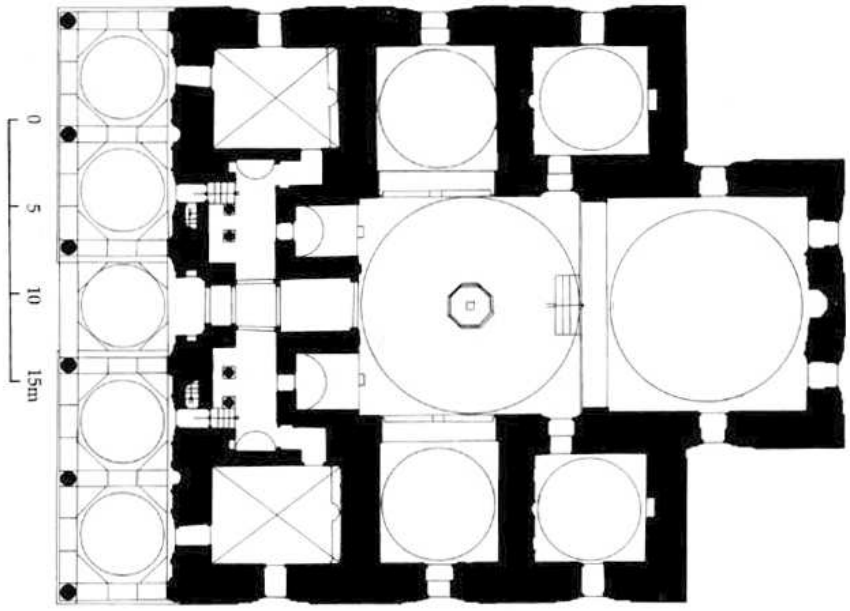


**Figure 9 Ground floor plan of Green Mosque, Bursa**

(Drawn by Andrew Petersen;
http://archnet.org/library/dictionary/image.jsp?entry_id=DIA1013

In 1368, Edirne became the second capital of Ottoman Empire. "Üç Şerefeli Mosque", built in Edirne by Murad II in 1447, played a pioneering role, proposing a kind of plan, which was to be amply developed later. Innovative aspects like the hexagonal structure supporting its dome, its porticoed courtyards and its four minarets do indeed give the mosque a character not typical of the period.[42]

Besides Üç Şerefeli Mosque, Eski Mosque is also another important example for this period. This is a period, which does not have a lot of examples, since it has duration less then a century, till the conquest of Istanbul.

[42] Reha Günay, *Sinan The Architect and His Works*, (Istanbul: YEM Yayınevi, 1998), 12

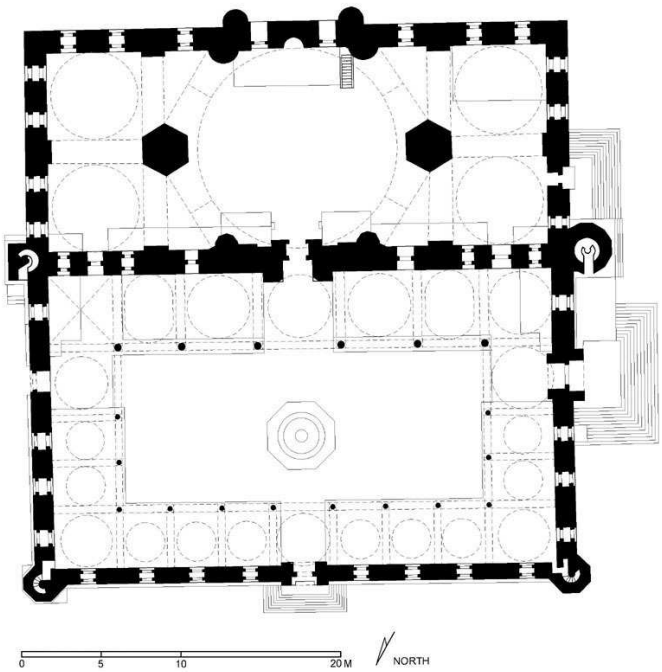


**Figure 10 Ground floor plan of Uc Serefeli Mosque, Edirne**

(Drawn by Saeed Arida, **http://archnet.org/library/images/one-image.jsp?image_id=150489**; accessed 09.03.10)

After the conquest of Istanbul, in 1453, Ottomans has met Hagia-Sophia, the most monumental church of Eastern Roman Empire. Some scholars believe that this building has influenced Süleymaniye Mosque and that Architect Sinan sophisticated some of its concepts, creating the most mature Ottoman Mosque architecture in this period. Besides, mosques turned into a complex of buildings, which consisted some different functions like hospitals, madrasas or even commercial shops. Starting with Fatih Mosque, Beyazit II Mosque, Beyazit II Complex in Edirne, Ottoman Architecture has reached its peak in this period by improving its architectural qualities. We see the most outstanding examples of Ottoman Architecture in this period. Main examples are Selimiye

Complex in Edirne, Süleymaniye Complex in İstanbul and Şehzade Complex in Istanbul.[43] The Classical Ottoman Mosque Architecture Style was also accepted to be formed in this period.

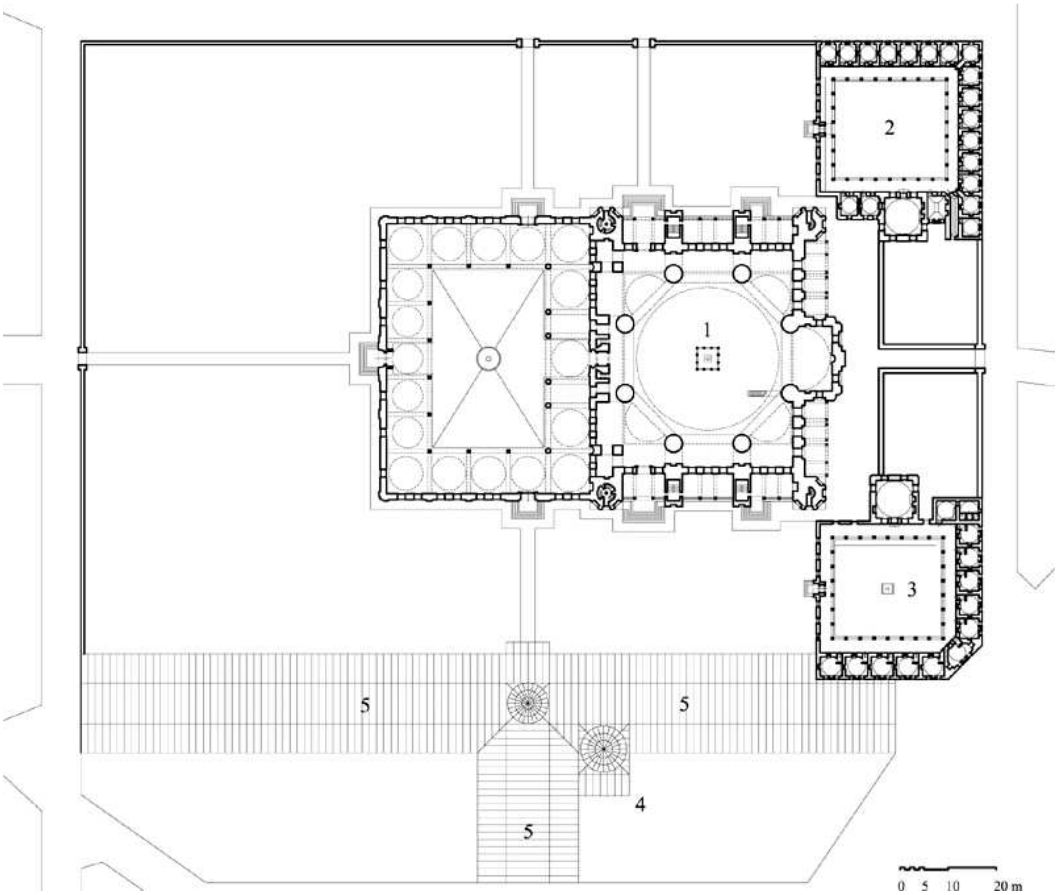


**Figure 11 Ground floor plan of Selmiye Complex, Edirne**

(Drawn by Arben N. Arapi, Copyright: Gülru Necipoglu, http://archnet.org/library/images/one-image.jsp?image_id=170699;accessed 09.03.10)

In 17th century, Architect Sinan's style was continued by his successors. Yeni Valide mosque and Sultan Ahmet Mosques were built in this period. They have reproduced the principles of Sinan. These were also the last monumental mosques built by Ottoman

[43] Doğan Kuban, *Osmanlı Mimarisi*, 81-245.

Empire, since Empire was loosing power heavily in that period and this was reflecting in its architecture.

As summarized by Yıldırım Yavuz, after the examples of single-cell, single-minaret small mosques of the period of principalities and Early Ottoman era, the development of domed mosques has continued during 15th and 16th Century, and reached its peak in Architect Sinan's era, when mature works were created. During the stagnation period of Ottoman Empire, these buildings have lost their importance in the society because of the proliferation of the unpretentious reproductions of the mosques of the early era with an eclectic understanding under the western influence. [44]

During 18th Century, mosques became modest in size and Baroque and Rococo decoration was started to be seen extensively. Relationship with western world and foreign architects working for the palace has created the Ottoman mosque architecture of the 18th century. In this period, statesmen of the Ottoman Government have started to built mosques more in number. Therefore, more mosques were built by statesmen than the monumental sultan mosques. The primary result of this development was an increase in the number of the mosques built, but a decrease in their sizes. The mosques that are built were mostly in the scale of neighborhood mosques. They were designed by taking into consideration the urban texture they are in and as to contribute to that texture. In this sense, this development brought an urban notion to mosque architecture, by introducing modest sized mosques to the city,

[44] Yıldırım Yavuz, *İmparatorluktan Cumhuriyete Mimar Kemalettin* (Ankara: TMMOB Mimarlar Odası ve Vakıflar Genel Müdürlüğü Ortak Yayını, 2009), 45

which were opening to urban streets, piazzas and most importantly to the building complexes within the city.

In this period, Nuruosmaniye Complex located in the historic urban centre has especially left a powerful mark behind it with its unusual plan scheme and its curvilinear eaves. It immediately became the symbol of the New Ottoman State. [45] In this mosque, obvious baroque characteristics can be easily observed with its site planning, stairs on the main entrance, orienting to the portal, and the interior arrangement and ornamentation. Laleli and Ortaköy Mosques are also the most outstanding examples built in this period.

19th Century was dominated by the eclectic style in Ottoman Architecture. Aksaray Valide Mosque is one of the most characteristic buildings of this era. A hybrid style was dominant in this century, which consisted marks from various styles, extending a wide range from gothic architecture to Indian style. [46] This eclectic style was dominant in whole Europe, as well as the Ottoman State in that period. Outstanding examples in this era are Aksaray Valide Mosque, Konya Aziziye Mosque and Kağıthane Sadabad Mosque.

[45] Doğan Kuban, *Osmanlı Mimarisi* (İstanbul: Yapı Endüstri Merkezi Yayınevi, 2007), 518
[46] Oktay Aslanapa, *Osmanlı Devri Mimarisi* (İstanbul: İnkilap Kitapevi, 2004), 538

### 2.1.6. Mosque in 20th Century Turkey

Most of the mosques built in the final stage of the empire in the 20th century are small-scaled mosques.[47] These mosques, realized with the nationalist enthusiasm of that time, could not reach far beyond being miniature buildings, which are trying to reflect the glorious past with their forms influenced a lot from Classical Ottoman Architecture. [48] 20th century is accepted as the age of Ottoman Revivalism or the Neo-Ottoman style. It was the product of a reaction against the dominancy of Baroque and Rococo elements in the architectural world of the Empire. Under these circumstances, Turkish architects have started to examine and study the innumerous monuments of history and tried to start a Turkish Renaissance, which has led to a neo-classic style. This style is also called as the First Nationalist Movement by architectural historians.[49]

Mimar Ahmet Kemalettin Bey and Vedat Tek were among the prominent representatives of Ottoman Revivalism, who gave examples in early 1900's. Mimar Kemalettin Bey was trying to revive the Classical Ottoman style and has built hundreds of monuments in the mainland of the Ottoman Empire. In Bebek Mosque, in 1913, he has simplified and unfolded the core of traditional mosque architecture in Turkey with a single domed main prayer hall and Classical Ottoman latecomer's portico. Kartaltepe Amine Hatun Mosque, Bostancı Kuloğlu Mosque and Yeşilköy Mecidiye Mosque are some of the outstanding works of Mimar Kemaleddin Bey.[50] Built

[47] Yıldırım Yavuz, *İmparatorluktan Cumhuriyete Mimar Kemalettin*, 45
[48] ibid. 45
[49] Oktay Aslanapa, *Osmanlı Devri Mimarisi* (İstanbul: İnkilap Kitapevi, 2004), 554
[50] Yıldırım Yavuz, *İmparatorluktan Cumhuriyete Mimar Kemalettin*, 47

by Mimar Kemalettin Bey, these are the final religious buildings of the Empire and they are remarkable for trying to be more monumental than Kemalettin Bey's other buildings. [51] Mimar Vedat Tek is also another important representative of this era, although he had never designed a religious building.[52]

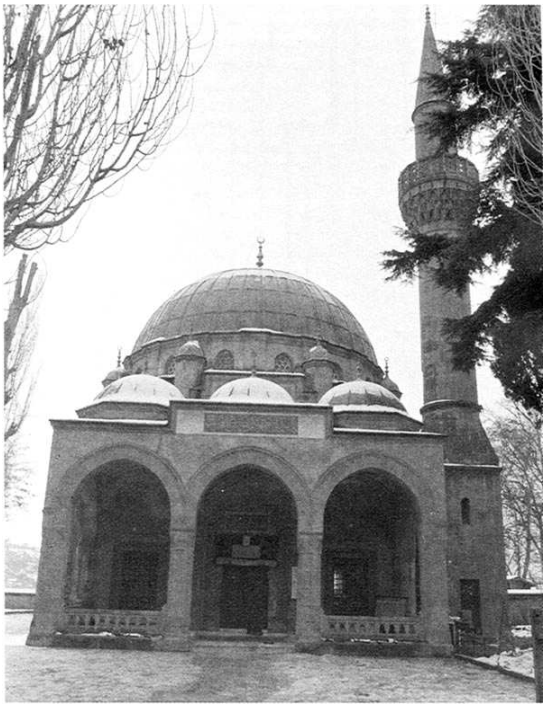

**Figure 12. Bebek Mosque** (Source: Yıldırım Yavuz, *İmparatorluktan Cumhuriyete Mimar Kemalettin,* 141)

After the foundation of the Republic, the Ottoman Revivalist style lost its appeal due to its forms and images reminiscent of the Ottoman Empire. It gave way to an architectural approach that was prioritizing the rational-functional attitude, which gave importance to function as the prime bearer of forms and to forms that have simple and straightforward appearances. After this architectural approach that possessed a Westernizing attitude

[51] ibid. 147
[52] Oktay Aslanapa, *Osmanlı Devri Mimarisi*, 562

between 1920's to 1940's, a Second Nationalist approach was observed in architecture between 1940's and 1950's, which attempted to create a Turkish architecture that was focused mostly on civil architecture. In this era, the importance given to the construction of religious buildings and mosques has decreased and other building types, such as schools or hospitals, started to be built extensively.[53] The exploration of new forms in mosque architecture lost its importance and the mosques that were built were stereotyped typical mosques that imitated the Classical Ottoman mosque architecture. Şişli Cami by Vasfi Egeli can be given as an example to this era.

In 1950's, Turkish architecture gave examples under the influence of Modern Architecture, which was spreading in the Western World. After the Second World War, Turkey got closer to the Western World and Turkish architecture fed itself from foreign publications by producing buildings under the strong influence of Modern Architecture. As contrary to 1950's, 1960's became an era when the importance given to rationalism had decreased. Starting from 1970's, post-modern examples of pluralism have increased, which were developed under the influence of western styles and based on the use of foreign sources. Turkish Architecture was influenced badly from the rapid and disorganized development of society in these times, caused by the social and economical upheaval in the country. Developing under the effect of this pluralist setting, contemporary Turkish Architecture was not able to develop a

[53] Metin Sözen, Cumhuriyet Dönemi Türk Mimarisi, (Ankara: Türkiye İş Bankası Yayınları, 1984), 43-85.

common stylistic tendency. This has also expressed itself in the mosque architecture of our time. [54]

As noted by Erzen and Balamir, the mosques have demonstrated either 'modern' or 'traditional' looking forms, depending on the architects' choices. This has put forward the problems of function and meaning. A formal determinism, which was created by "the established functional and symbolic significances", has made the creation of new forms difficult.[55] The forms of the Classical Ottoman mosque architecture have proven to be overriding in the collective memory of the public and "the symbolic significance of the dome, accentuated with at least one minaret, has been of utmost importance". [56]

As Erzen and Balamir states, the exploration of new forms and search for identity in contemporary mosque architecture has been expressed in the interpretation of the secondary elements, like the replacement of the curves by straight lines or applying a strict, formally simplified language in the name of being modern. As Erzen and Balamir notes, the attempts of architects searching for contemporary suitability have been to "interpret or totally avoid traditional elements that are today practically obsolete, such as the dome and the minaret" and they were generally not able to "break the stronghold of the image of the traditional mosque, which has become indispensable and inseparable from meaning".

[54] İbid. 43-85.
[55] Jale Erzen and Aydan Balamir. "Case Study IV: Turkey". in *Architecture of the Contemporary Mosque*, edited by İ. Serageldin and J. Steele (London: Academy Editions, 1996), 102.
[56] Ibid. 102.

[57] Kınalıada Mosque, TEK Mosque, TBMM Mosque, Yeşilvadi Mosque, Buttim Mosque or Derinkuyu Mosque can be given as examples to these approaches of contemporary mosque architecture in Turkey, which will be studied in the following chapters.

## 2.2. Traditional Mosque as Part of Medieval Town

It is widely accepted by scholars that Islam is an urban religion that regulates the collective living of its believers.[58] The prayer times dictated by the religion function as to give the opportunity to its believers to communicate and socialize with each other in the context of the mosques. This social function of mosques serves the same purpose with the piazzas or squares of the Western city and at the same time it is used by the ruling governmental authority for directing and regulating the people in its sovereignty. It could be rightly argued that the social context that the mosque provides to the society was the only mass communication method used in the Islamic city at the time. As the functioning of the mosque and the formation of the Islamic city go hand in hand with each other, when we speak about the mosque, it is almost indispensable to talk about the Islamic city.

The assertion that Islam is essentially an urban religion is supported by two ideas that are connected to the early beginnings of the religion. It is stated that, since the leadership cadres of the early Islamic proselytizers were members of the urban bourgeoisie of the Arabic Peninsula, there was already a tradition of urban living right

[57] Jale Erzen and Aydan Balamir. *Architecture of the Contemporary Mosque*, 102.
[58] J.L. Abu-Lughod, "The Islamic City-Historic Myth, Islamic Essence, and Contemporary Relevance" *International Journal of Middle East Studies*, Vol.19, No.2, (1987): 156

from the very start. And secondly, as the requirement of the Friday communal prayer to be realized at a congregational mosque was a necessity for the Muslim life, the urban living was essential starting from the beginning. Therefore, As Abu-Lughod states, "the mosque, like the synagogue and the Church, became a thing that is essentially urban *(citadine)* and Islamism became a religion of cities". [59]

This existential connection between Islamic religion and the city shows itself in the way the city lives through its civil and religious structures like the mosques. In contrast to Christian or Western traditions, which give importance to the effectiveness of spatial organization to facilitate production and consumption and live a life where constant change is a tradition in itself, the Islamic tradition produces an urban paradigm within the Islamic city that "expresses the high value accorded to spiritual factors and the search for harmony based permanent values".[60]

The Islamic city can be described through several different aspects and can mean a number of different things. As Hourani informs us, historically what is called the 'Islamic city' existed approximately from the seventh century A.D. until the emergence of a single worldwide society of our own times.[61] In this long period there happened several phases. Five main periods are said to mark these phases, which are basically those of the early Caliphate, the

[59] J.L. Abu-Lughod, "The Islamic City-Historic Myth, Islamic Essence, and Contemporary Relevance", 156
[60] E.Y. Galantay, "Islamic Identity and the Metropolis: Continuity and Conflict", *The Middle East City* , A.Y.. Saqqaf ed. (New York:Paragon House Publishers, 1951), 5
[61] A. H. Hourani, "Introduction: The Islamic City in the Light of Recent Research", *The Islamic City: A Colloqium*, A.H. Hourani and S. M. Stern ed. (Oxford:Bruno Cassier Publishers and University of Pennsylvania Press, 1970), 9.

anarchy, which came when it disintegrated, the Turkish dynasties, the Mamluks and the Ottomans.[62] Geographically, Islamic cities are found today in different parts of the world: in Spain and North Africa, Egypt, Syria and Asia Minor, Iraq, Iran, Central Asia and the Indian Sub-Continent.[63]

It is widely accepted that the spread of Islam by the Arab armies brought a remarkable urban development. This spread and development first occurred in three areas that the Arab occupation initially reached: the Sasanid Empire in the north-east (Mesopotamia and Iran), the Byzantine Empire (Syria and Egypt), and the previously Romanized west (North Africa and Spain). There, new towns, such as Kufah and Basrah, were founded during the caliphate of 'Umar', basically in the form of fortified camps.[64]

As told by Elisseeff, in the fifth and sixth centuries, town planning and mosque building in Arabic regions degraded, since the Near East started to experience a significant decline because of the wars between Byzantium and Persia. However, starting from the second quarter of the seventh century, the Islamic conquers began to restore the richness of Eastern experience through prosper towns with monumental architecture and especially mosques. New cities were created in lower Iraq, but in Palestine/Syria, the Roman cities abandoned by the Byzantines were reoccupied. According to Elisseeff, Arab domination did not originally bring with it any modifications in town planning. The Umayyads constructed great

[62] A. H. Hourani, "Introduction: The Islamic City in the Light of Recent Research", 10.
[63] Ibid. 11
[64] J. L. Michon, "Religious Institutions", *The Islamic City*, R.B. Serjeant ed. (Paris:Presses Universitaires de France, 1980), 14-15

mosques and some new buildings but did not do much about town planning. They basically gave importance to agriculture as a source of revenue. It was basically after eight century that the Islamic cities began to mature and embellish themselves in prosperity with great mosques, owing to the stable atmosphere created by the sense of a well-developed religious realm.[65]

Islamic cities are basically categorized into three forms according to their origins of growth. The first are 'artificial cities' that were founded as the consequence of a decision taken by a person or ruler at a location where there was previously no city, such as Kufah, Basrah, and Fustat, the Round City of Baghdat and Samarra. The other category contains 'spontaneous towns', which were developed as connected to an element such as a castle, as in Safitah, around which a town with circular plan develops.[66] The third category includes cities handed down by Seleucids on the shores of Mediterranean, and restructured by the Romans, such as Alexandria, Antioch, Aleppo, Damascus, Homs, Jerusalem and others.[67]

Climatically, most of the great cities of the Islamic world were founded in a hot, arid zone that spreads out from the Maghreb to, Afghanistan between the 10th and 35th parallels north of the equator. As Elisseeff states, within this great area, a common

[65] N. Elisseeff, "Physical lay-out", *The Islamic City*, R.B. Serjeant ed. (Paris:Presses Universitaires de France, 1980), 92
[66] N. Elisseeff, "Physical lay-out", 90-91
[67] Ibid. 91

"pattern language" that contains a unity has developed in some sense in spite of everything.[68]

However, as Hourani rightly warns, the urban life does not take exactly the same form in all these regions, because of many factors such as the 'national character', different soils and climates, different inheritances and involvement in various commercial systems.[69] Basically, three physical factors are thought to have produced the built form of Islamic cities. The first is described as the climate: distinctive responses, such as introverted courthouse, the use of roof-terraces, wind catchers, and the close grouping of cubic volumes to make the most of shading are all responses to climate. The second factor is the preference of particular building techniques and materials. The resource constraints such as the scarcity of timber or stone, for example, makes the use of brick and of vaulting a rational choice.[70]

However, the city itself could also be seen as the symbol and material expression of the religious, social, political and spiritual norms of the society.[71] Therefore, in developing the physical description of the city, it would be a legitimate question if we ask whether or not there are any common features in the cities of the Muslim world that make them Islamic cities and whether or not those features can be explained in terms of Islam. The answer to

[68] E.Y. Galantay, "Islamic Identity and the Metropolis: Continuity and Conflict", *The Middle East City* , A.Y.. Saqqaf ed. (New York:Paragon House Publishers, 1951), 7
[69] A. H. Hourani, "Introduction: The Islamic City in the Light of Recent Research", *The Islamic City: A Colloqium*, 11.
[70] N. Elisseeff, "Physical lay-out", 90
[71] Ibid. 90

these questions can be given after the societal formation of Muslim societies is described in general terms. [72]

In societal terms, the formation of Islamic cities basically depends on the interactive relationship of the settled urban society and the government. More specifically, it depends on the religious practices and legal traditions of Islam and a lifestyle based on separate roles of men and women in Islamic society.[73] As Hourani describes, before the Islamic times, the basic unit of the Near Eastern society was the 'agro-city', which was the urban accumulation together with the rural hinterland, from which it obtained its food and to which it sold some of its manufactures. Between the urban society of this agro city and the government, there existed a basic harmony, in which the government protected the society and benefited from its resources in return. [74] In the Islamic period, this relationship was given a more distinct shape. The monopoly of political power over the Islamic world and the urban dominance of the closely related societies of the bourgeois and the *ulema*, who were the educated people in law and religion that were gathered around mosques and schools, defined the scene of the Islamic city. This societal structure has its serious markings in the physical shape of the Islamic city. [75]

The other factor, which worked in the formation of the Islamic city, was the legal system or the Islamic law *sharia*. In *sharia*, the individual belongs to *umma*, which is the religious community, but

[72] A. H. Hourani, "Introduction: The Islamic City in the Light of Recent Research", 9-24.
[73] E.Y. Galantay, "Islamic Identity and the Metropolis: Continuity and Conflict", 8
[74] A. H. Hourani, "Introduction: The Islamic City in the Light of Recent Research", 12.
[75] Ibid. 12-19.

more importantly to his family that is a smaller unit within it. The religious rules that dictate the family to live enclosed in its house led to the separation of the private and the public realms most distinctively and this by itself formed a very major quality of the Islamic city, where the private life turns inwards to the courtyards and public is lived in the controlled streets, bazaars and mosques. [76]

This segregation of the sexes or the creation of male and female turf is one of the most important elements defining the structure of the Islamic city and the distinctive character of spatial organization.[77] The rules of segregation create physically and visually distinctive or insulated regions, where the physical contact was prevented and visual privacy was protected by the line-of-sight. This requirement controlled the placement of windows, the heights of adjacent buildings and the shared responsibilities of neighbors toward each another in order to guard visual privacy. As Abu-Lughod mentions, architecture helped this process, by using devices such as of *mashribiyya* (lattice wood) screening and developing layout of houses and quarters according to a bizarre asymmetrical planning that women could see men but men could not see women, except those in certain relationships with them. [78] The women`s part in mosques, which collects women praying in mosques as separate from men, is the direct indication of this segregation between men and women.

[76] A. H. Hourani, "Introduction: The Islamic City in the Light of Recent Research", 24.
[77] J.L. Abu-Lughod, "The Islamic City-Historic Myth, Islamic Essence, and Contemporary Relevance" *International Journal of Middle East Studies*, Vol.19, No.2, (1987): 172
[78] Ibid. 167.

However, as Hourani rightly warns, thinking of the physical shape of the Islamic city just as an expression of its societal structure and listing some rough generalizations that would describe its form would be a major mistake that would undermine the actual complexity of the Islamic city. Nevertheless, some common features can still be observed in Islamic cities that help us detect them. According to Hourani there are typically five main features that construct the medieval Islamic city in general terms: *the citadel*, which is built on some natural defense work of the city, *the royal city or quarter*, which is a grouping of royal residence, administrative offices, and places for the troops, *the central urban complex*, which includes the great mosques, religious schools, central markets, places for craftsmen or traders, and the houses of the merchant and the religious bourgeoisie, *the core of residential quarters*, which is marked by religious, ethnic or local differentiation and the separateness of each quarter by inward looking private residences, and finally *the suburbs or outer quarters*, where recent immigrants come and live by.[79]

Likewise, Abu-Lughod also presents several characteristic elements of the city of Islam. They are the congregational Friday mosque, the nearby market/chief bazaar or the *jami suq* (mosque-market) complex, which is not far from the mosque, and the public bath *(hammam)*. However, according to many scholars, the mosque is obviously the most fundamental element here, which can create the Islamic city all by itself. It generally occupies the old religious, political and intellectual center of the city.[80] It should be noted

[79] A. H. Hourani, "Introduction: The Islamic City in the Light of Recent Research", 20-23.
[80] J.L. Abu-Lughod, "The Islamic City-Historic Myth, Islamic Essence and Contemporary Relevance", 157.

here that different type of mosques are built in different type of cities by different cultures. For example, there were mainly two types of mosques in the Karahan State: the bigger Friday mosque types were built in city centers, whereas the relatively smaller `Namazgah` type mosques were built in rural areas. A similar mosque understanding was accepted by Anatolian Seljuks with that of Karahan State; they have exercised the great mosque type, which was also built by Early Ottomans too. Another example for this tendency can be the Sultan Mosques, in Ottoman Empire. Existence of Sultan Mosque points out that, the city hosting the mosque is a very important city. This does not have to be the capital, or an ex-capital. A city like Amasya hosting a sultan mosque indicates the importance of the urban settlement.

Hourani warns us that many of these features that we mark the Islamic city with is in fact the features of the medieval city. Nevertheless, it is true that they continue to live on and strengthen existence still in the Islamic city. Defining the Islamic civilizations as 'urban' is valid only due to these Islamic institutions, namely the mosques, schools and zaviyas, which define and construct the life in the city. They have a regulating power in the society that can be neglected neither by the ruled nor the ruling class. In Hourani's words, "these institutions provide a framework for the urban life and through them the ruler's acts could be legitimized, the city dwellers could take corporate action and the two could be morally linked". 81 No need to say, the place of the mosque in this context is primary as it is the sole element that connects the political, religious, societal and cultural realms together.

[81] A. H. Hourani, "Introduction: The Islamic City in the Light of Recent Research", 23-24.

The mosque finds place for itself in the Islamic city with various functions, other than being just a temple; it defines the city centre as a primary landmark, serves as a social-gathering place with its courtyard and serves as a religious school when needed.

Also, by gathering the people from the neighborhood five times a day to pray, the mosque helps to define the neighborhood with the hand of community who is using it daily. It collects the local people of a specific zone in one place and forms a community spirit. And besides the normal days, it collects a more crowded group in special religious days such as "Bayrams" and again becomes the focal point of the city it is in.

# CHAPTER 3

# THE ELEMENTS OF TRADITIONAL MOSQUE ARCHITECTURE

## 3.1. Hypostyle Hall

A hypostyle hall is a space covered with a flat ceiling, which necessitates the use of numerous columns and supports. As a type, hypostyle mosque was applied especially in the first years of Islam, especially under Umayyad Period. Its emergence is closely related with the available materials in the desert as well as with the possibility it carries in terms of enlarging the available praying space due to the geometrically increasing number of Muslim population. Most of these mosques are square or rectangular in plan and most has an enclosed courtyards and a covered prayer hall. This courtyard also serves as a praying space during crowded Friday prayers, in the warm climate of the Middle East. [82]

In the beginning, believers used palm trunks as columns and palm branches as ceiling, which are the only available materials in the desert. As time passed, this has become the most preferred mosque type in Arabia and the usage of palm trunks left its place to stone or marble columns. Mosques from this tradition can be seen in a variety of lands, other than Arabia, like Spain, Anatolia an even in Iran. Cordoba Great Mosque, Great Mosque of Samarra and Alaaddin Mosque in Konya are some of the typical examples of this kind.

[82] George Michell, ed., *Architecture of the Islamic World* (London: Thames and Hudson, 1995), 97-98

### 3.2. Iwan

An iwan is defined as a vaulted hall or space, walled on three sides, with one end entirely open. Iwans generally open into a central courtyard and have been used in both public and residential architecture. In Islamic architecture, iwan is a vaulted space used as an entrance, or, if closed at one end, it is a hall facing a court, usually in a madrasa or mosque. From 11th Century onwards, using four iwans disposed on axes on each side of a court became usual in mosques, madrasas and caravanserais. The vaults could be plain, half-elliptical barrels, or more ornately decorated with muqarnas.[83]

Iwans were used during Sassanian Period, before Islam. Islamic world has adopted this element, and used it widely, mostly in Iran. This has reached to a peak in Seljuk period during 10th Century, mostly with the effect of Iranian architecture and became one of the basic units of Islamic architecture. Many iwan mosques are converted Zoroastrian fire temples where the courtyard was used to house the sacred fire.[84]

### 3.3. Maqsurah Dome

A maqsura is an enclosure near the mihrab in early mosques that is intended to protect the ruler against assassination. [85] Maqsurah

[83] James Stevens Curl, "Iwan," in *A Dictionary of Architecture and Landscape Architecture 2000, http://www.encyclopedia.com/doc/1O1-iwan.html.*
[84] R. Hillenbrand, "Masdjid In the Central Islamic lands", in *Encyclopaedia of Islam Online*, P.J. Bearman, Th. Bianquis, C.E. Bosworth, E. van Donzel and W.P. Heinrichs, *ed.*, (Brill Academic Publishers, 1960).
[85] George Michell, ed., *Architecture of Islamic World* (London: Thames and Hudson, 1996), 281.

Dome is a dome located in front of mihrab, which creates a special area, serving as a space for caliph or the imam during the first years of Islam. In following centuries, this has turned in to Sultan's lodge in Ottoman Architecture.

The early use of a dome over the mihrab points its significance as the place assigned to the leader of the religious community. With this importance given to it, the maqsura dome became a standard feature of the mosque design.[86]

The use of the dome over the maqsura that became so characteristic as a feature of later Islamic mosque architecture, was borrowed from the Syrian wooden dome tradition. Symbolically, it was connected with the caliph's spiritual as well as political power.[87]

### 3.4. Courtyard

Being an indispensable element in mosque architecture, courtyard is the preparatory space of the mosque, which functions as the gathering place of the mosque's community. It can also serve as the prayer space when the mosque is full or closed to the public. Physically, courtyards are mostly simple, rectangular spaces, surrounded by arcades. However, as will be explained in the following sections, the understanding of courtyard concept may be actualized with different and sometimes unique interpretations of design of outdoor spaces.

86 Doğan Kuban, *Development of Religious Architecture in Later Periods*, Vol 2, *Muslim Religious Architecture* (Leiden: E. J. Brill, 1974), 8.
[87] Kuban, *Development of Religious Architecture in Later Periods*, p16.

### 3.5. Open Courtyard

Tradition of open courtyard dates to the House of Prophet. Following Prophet's House, most of the hypostyle mosques built in Arabia had open courtyards. Basically, an open courtyard is an open space, which is surrounded by a wall, or mostly a colonnaded arcade, roofed with domes It is also called as the porticoed courtyard. Nearly all open courtyards are in the shape of rectangle or square.

Courtyards acted as open-air gathering spaces for Muslim people where they can enjoy the shade especially in hot climates. Also, during the Friday prayer times, this space serves as an accommodation space for large number of worshippers, who are too crowded for the enclosed space of the mosque. Later, ablution facilities and iwans are included in this space.

### 3.6. Courtyard with Four Iwans

Courtyard with four Iwans is a type of open courtyard, which has four iwans on the four sides. They are usually placed right opposite of each other, to create two perpendicular axes. One of these axes is in the direction of Kiblah. Iwans are roofed with a dome, semi-dome or a vault. They also functioned as classrooms for religious students as well as extra praying space.

The courtyard of four iwan style mosque was introduced and finalized by Seljuks in Iran, however courtyards of this design were known from Parthian Palaces built in Persia in the third century. The

reason for adapting the idea for use in mosque is unclear. It has been proposed that the four iwan courtyard became popular with aesthetic reasons.

Within the courtyard, a boldly scaled arched opening provides the builders with an opportunity to exercise their skills in geometric ornament and interrupts the regular rhythm of the colonnades.[88] Friday mosque of Isfahan has one of the most outstanding examples of this courtyard.

### 3.7. Enclosed Court

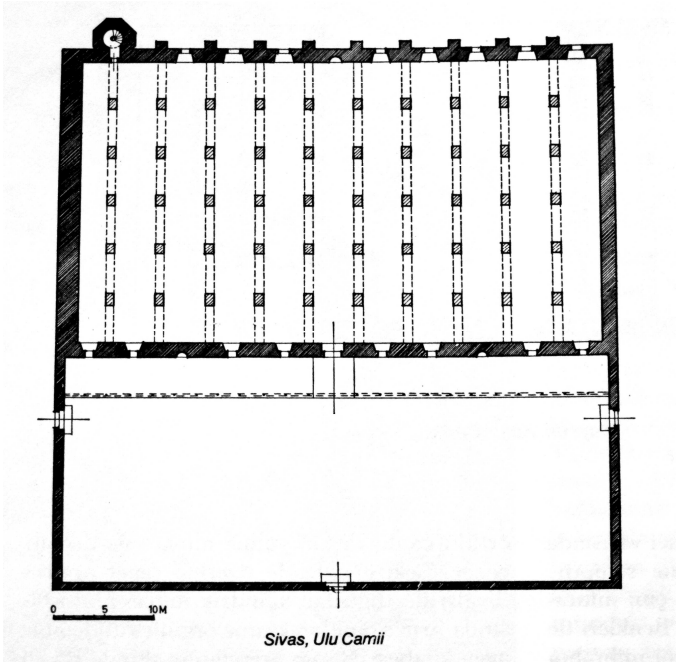


**Figure 13 Sivas Great Mosque, Plan**

(Drawn by Oktay Aslanapa; Source: Oktay Aslanapa, Türk Sanatı, (İstanbul: Remzi Kitabevi, 1997) 124.)

[88] Marian Moffett, Lawrence Wodehouse and Michael W Fazio, ed., A World History Of Architecture, (London : Laurence King, 2003),172.

"Enclosed Court" is a mosque type, which has a courtyard enclosed with walls, as well as the mosque itself. Sivas Great Mosque is an example for this kind of mosque.

### 3.8. Inner Court

In this type of mosque, building has a courtyard, which is enclosed by the building itself. In other words, the courtyard looks as if it is carved from the bulk massive structure of the building. There are functional spaces of the mosque behind walls of the courtyard. Mosque generally has an iwan attached to this courtyard. Malatya great mosque is a good example for this kind of mosque.

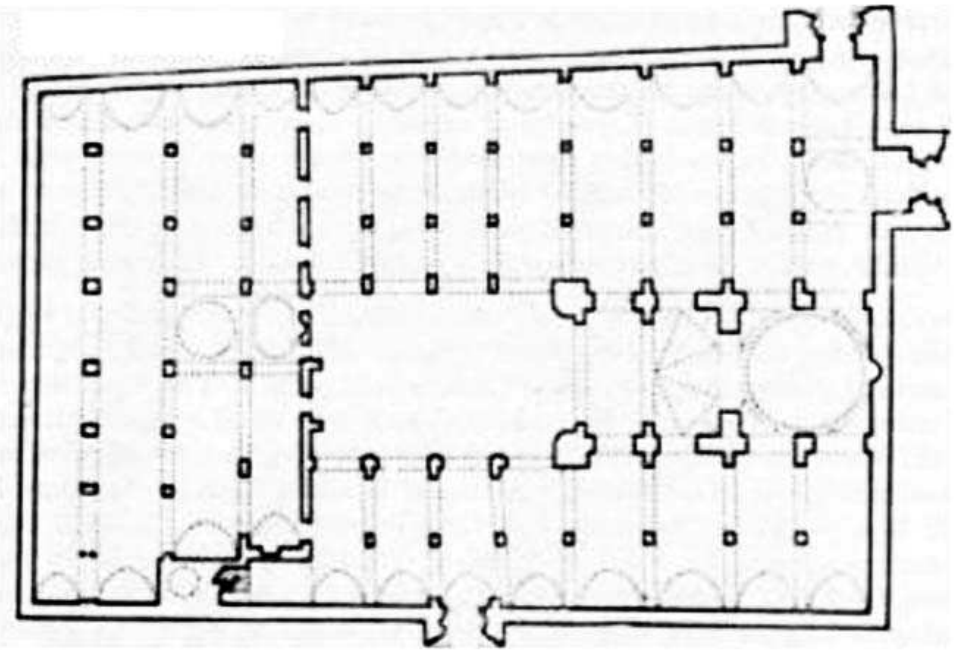

**Figure 14 Malatya Great Mosque, Plan**

(Drawn by Oktay Aslanapa; Source: Oktay Aslanapa, Türk Sanatı, (İstanbul: Remzi Kitabevi, 1997), 110.

### 3.9. Ablution Fountain

Ablution fountains are the source of fresh water that is used for Muslims to clean themselves in an ablution process before the prayer. As a ritual of purification, ablution is the crucial part of the believer's prayer exercise. Ablution fountains or other amenities for washing are generally located in the entryways or courtyards of the mosques. In traditional mosques, ablution fountains are generally seen as freestanding buildings, which are called *sadirvans*, in the middle of the courtyard. There can also be supplementary ablution units, which are mostly located on the sides of the mosque. However, smaller mosques generally do not have ablution fountains; instead they have restrooms to enable the ablution process. In contemporary mosques, this element either not exists or exists in varied forms, rather than the traditional forms as the free standing ablution fountains.

### 3.10. Main Prayer Hall

Main prayer hall is the primary space, where the actual praying activity takes place. It is generally a single, unified space where the believers are gathered in an ordered way, directed to Qibla to perform the prayer. It is generally a covered space with or without a dome above, however, in some climatic regions the covering can be varied, it can be seen as an open space covered with tents or even as a fully open space that is not covered at all. Nevertheless, the understanding of the single, unified space understanding of the main prayer hall does not change from the traditional mosques to the contemporary age.

In traditional mosques, the main prayer hall is generally covered with carpets and the people are not allowed to step in to the hall with their shoes. This requirement is closely related with the strict codes of cleanness and purification ideals declared in Islam.

### 3.11. Mihrab, minber, respondent's platform

Mihrab is the directional niche in the wall of the mosque that indicates the qibla. It points towards the direction of the Kaaba in Mecca to be faced during prayer. The wall in which the mihrab appears is therefore defined as the qibla wall. The imam may position himself in front of it to lead the congregation in prayer. Because of the fundamental role it carries, mihrab is the chief feature within the mosque. According to Micell it is the liturgical axis made visible in the mosque. As it is shaped to bounce the sound back and amplify it, it is also an acoustic device or a resonator for the voice.[89]

The mihrab may appear in the shape of an arched niche and can be framed by one or more pairs of colonnettes. It may vary in size but is often elaborately decorated and designed to give the feeling of an arched doorway or a passage to Mecca.[90]

As a word, *mihrab* initially had a non-religious meaning and plainly indicated a special room that has the most honorable location in a house such as the throne room in a palace.[91] According to Kuban, the term was used by the Prophet to denote his own private prayer

[89] George Michell, ed., *Architecture of Islamic World* (London: Thames and Hudson, 1996), 22.
[90] Michell, ed., *Architecture of Islamic World*, 33.
[91] Ernst Diez, "Mihrāb", *Encyclopaedia of Islam*, vol. 3 (Leiden: Brill, 1936), 559–565.

room from which he could enter the adjacent mosque. In Qur'an, *mihrab* is used to denote a sanctuary or the place of worship.[92]

As Michell indicates the mihrab is a later innovation in Islamic architecture. The earliest mosques do not have mihrab within them and in the Prophet's mosque at Medina a block of stone on the floor was used for the purpose of indicating the direction of Kaaba. According to Michell *et. al.* the mihrab with its concave form came into Islamic Architecture in 707-9 when the caliph to be, Umar ibn Abd al-Aziz, brought Coptic masons to Medina for the purpose of rebuilding the Prophet's Mosque. These masons created a niche in the qibla wall similar to those in the Coptic churches they worked on.[93]

However there are also different ideas concerning its appearance. According to Grabar the first appearance of mihrab was in the al-Walid reconstruction of Umayyad Mosque in Medina, as a result of the employment of the Jewish masters. Grabar thinks that the use of mihrab was to honor the place where the Prophet, as the first Imam, used to stand in his original house to lead the prayer.[94]

As Ernst Diez expains during the reign of the Uthman Ibn Affan (644-656), the Caliph gave the order to put up a sign on the wall of the mosque at Medina to enable pilgrims to effortlessly recognize the direction of Kaaba to direct their prayers. However it was just a sign on the flat wall. Later, during the renovation of the mosque of the Prophet, Masjid al Nabawi in the reign of Al-Walid ibn Abd al-Malik

[92] Doğan Kuban, *The Mosque and Its Early Development*, vol 1, *Muslim Religious Architecture* (Leiden: Brill, 1974), 3.
[93] Michell, ed., *Architecture of Islamic World*, 33.
[94] Oleg Grabar, *The Formation of Islamic Art* (London: Yale University Press, 1987), 115.

(705-715), the governor of Medina, Umar Ibn Abdul Aziz, gave the order of building a niche in the *qibla* wall to show the direction and Uthman's sign was placed within this niche. In time, the niche became identified with the *qibla* wall across the world and implemented as an essential element in all the other mosques.[95]

The mihrab can also have different implementations. If the mosque has a royal lodge or iwans on the transversal axis, in that case these supplementary areas are also supplied with mihrabs. In extraordinary cases, the *mihrab* might not follow the qibla direction. The Great Mosque of Córdoba, Spain is an example within which the mihrab indicates South rather than Southeast. The suggested explanation to that is the position of the ancient Roman cardo street besides the old temple that the Mosque was built upon.[96]

Since mihrab is the visual focal point of the interior space, its design is usually made with utmost care and detail. This understanding does not continue in contemporary examples, especially in the ones, which has accepted a simple interior decoration. But, this does not mean that it is not the focal point of the mosque. It is still given the biggest importance, but it is emphasized in different ways in the contemporary age.

Minbar is the raised platform from which an imam speaks to the congregation and gives his Khutbah. It is generally positioned at the right of the mihrab and is in the form of a staircase leading to a small platform from which the imam can lead the prayer and give his Khutbah. It is also stated that in actuality, the imam mostly leads

[95] Diez, "Mihrāb", *Encyclopaedia of Islam*, 559–565.
[96] Diez, "Mihrāb", *Encyclopaedia of Islam*, 559–565.

the prayers a step below from the platform at the top of the minbar, as the platform itself is symbolically kept for the Prophet himself.[97]

According to Frishman, the minbar was introduced in Mohammed's house in Medina at a time when his followers were increased in numbers. In order to make his words more easily heard, the minbar was built to enable him to locate himself above the heads of his audience.[98]

The height and size of the minbar may differ according to the size of the congregation. It may be monumental, may have only a few steps, or in very small mosques it may not exist at all. The minbar can have handrails going up the staircase to the platform. The small platform is usually enclosed with a striking shape, such as the ornated cupola style roof. [99]

The respondent's platform (*muezzin mahfili*) or *dikkah* on the other hand, is the most noticeable element inside the mosque. It is a platform like wooden piece lifted by columns at the center of the prayer hall, usually in line with the mihrab or at the opposite of it. From there a respondent may copy Imam's words to transmit them to the congregation that is out of the audible range. It may also hold muezzins vocalizing in harmony the responses to the Imam's prayers.[100]

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[97] Michell, ed., *Architecture of Islamic World*, 33.
[98] Martin Frishman, "Islam and the Form of the Mosque", *The Mosque: History, Architectural Development and Regional Diversity*, Martin Frishman and Hassan-Uddin Kahn, ed. (London:Thames and Hudson, 1994), 35.
[99] Michell, ed., *Architecture of Islamic World*, 34.
[100] Ibid. 34.

### 3.12. Minaret

Minaret is the characteristic architectural feature of the mosque, which is principally used for the call to prayer (*adhan*). With its visually striking figure being either free standing or taller than any connected support structure, minaret provides a visual focal point to the community and acts as a landmark. In the old times, the prayer used to be called from the gallery encircling the shaft of the minaret by the muezzin, however today it is usually called from the prayer hall and transferred to a speaker system on the minaret.[101]

Although its style differs according to the region and the period it is built, its basic form is comprised of a base, shaft, and gallery. Within the shaft, the stairs circle upwards counter clockwise and offer the necessary structural support to the shaft. On the outside, the gallery, or galleries, exists encircling the shaft as a balcony. Minarets are generally covered by an ornate roof and decorated with brick or tile work, cornices, arches and inscriptions. The transition from the shaft to the gallery is characteristically made with muqarnas. The level of flamboyance of a minaret generally determines its origin and period.[102]

Norberg Shulz describes minaret as a "mere reminder of heaven". Being a vertical axis positioned comparatively free with respect to the nearby buildings, it is thought to express an a priori link between

[101] Douglas Harper, "Minaret", *Online Etymology Dictionary*, http://www.etymonline.com/index.php?term=minaret.
[102] Ibid.

earth and sky.[103] Likewise, in Arabic liturgy, it is also defined as the "gate from heaven and earth" and identified with the Arabic letter *alif* (which is a straight vertical line).[104]

The earliest mosques were built without minarets and the call to prayer was carried out in another place. As it is stated in hadiths, the Muslim community of Madina was called to prayer from the roof of the house of the Prophet. It is indicated that the first known minarets appeared approximately eighty years after the Prophet's death.[105] About their appearance there is a theory that states that the first example of minaret was formed by the reutilization of the watchtowers of the Roman temenos.[106]

According to Creswell, the minaret is generally accepted as to appear in the Abbasid period. Even though the mosques of Damascus, Fustat and Medina had towers during the Umayyad period, it is agreed by and large that the minaret came to the scene during the Abbasid period (i.e. after 750 CE). For Creswell, six mosques belonging to that period all have a single minaret connected to the wall opposite the mihrab. In these mosques, the intention for building the minaret was to reveal the power of Abbasid authority in religion. People opposing to the Abbasid power like Fatimids were not using minaret as it was their symbol of power. Thus Fatimid mosques did not have towers.[107]

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[103] Christian Norberg-Shulz, "The Architecture of Unity", *Architecture Education in the Islamic World - proceedings of seminar ten in the series of architectural transformations in the Islamic World sponsored by Aga Khan Award for Architecture* (Singapore: Concept Media, 1986), 12.
[104] Paul Johnson, *Civilizations of the Holy Land* (London: Weidenfeld and Nicolson, 1979), 173.
[105] Johnson, *Civilizations of the Holy Land*, 173.
[106] Robert Hillenbrand, *Islamic Architecture: Form, Function and Meaning* (Edinburgh, 1994).
[107] K. A. C. Creswell, 'The evolution of the minaret with special reference to Egypt', *Burlington Magazine*, no. 48 (1926), 134-40, 252-8, 290-8.

In later periods minarets varied in shape and size according to the period and region they were built into. They were made conical, square, cylindrical, or polygonal. In post-Fatimid Egypt, minarets acquired a complex and characteristic form. Each tower is comprised of three separate sections: a square section at the bottom, an octagonal middle section and a dome on the top. The transition zone between each section is enveloped with a band of muqarnas decoration.[108]

The traditional Syrian minaret included a square plan tower, which is made out of stone. It is thought that this form is obtained from the traditional Syrian church tower of the Byzantine period. The oldest minaret in Syria stands opposite the mihrab in the Great Mosque of Damascus, which dates from the early ninth century. It is believed that the square tower was abandoned for the octagonal or cylindrical minaret during the Ottoman period. [109]

The square tower form of Syria is also shared by North Africa and Spain. It is believed that this form is obtained from the identical source, which is the Syrian church towers and was adapted by Christians in Spain for use as church bell towers eventually. The earliest minaret in North Africa is the Great Mosque of Qayrawan, which was built in 836.[110]

Originally created in Iran, the cylindrical minaret form proliferated over a vast area with the Seljuk conquests of Syria, Anatolia, Iraq, Afghanistan and India. The brick was the common material. Some

[108] Creswell, 'The evolution of the minaret with special reference to Egypt', 134-40, 252-8, 290-8.
[109] Ibid. 134-40, 252-8, 290-8.
[110] Ibid. 134-40, 252-8, 290-8.

structures consisted plain brick shafts while others were elaborately ornamented with complex brick patterns. The appearance of various forms of cylindrical fluting came as an alternative of the standard from. The oldest known minaret in Iran is the congregational mosque at Siraf, which was built in the ninth century. [111]

It is accepted that the Seljuks built the earliest minarets in Anatolia. These minarets were generally pairs of towers with a brick shaft and a stone base. Some of them however were built with single minarets such as the Alaeddin Mosque at Konya. [112]

Ottoman mosque architecture could be distinguished with its use of the tall pointed minarets and large lead covered domes. In a majority of small Ottoman mosques there was a single minaret attached to the corner of a mosque. However, in bigger mosques built in major cities there were two, four or even six minarets. It is indicated that only a reigning sultan could erect more than one minaret per mosque. A distinguishing characteristic of these minarets is the utilization of multiple balconies. This feature was first introduced in the Uc Serefeli Mosque in Edirne, built in 1447.[113]

In Arabia, outside Mecca and Medina, minarets were quite scarce before the nineteenth century. The surviving few minarets are often with a faintly narrowing profile with either a square or a circular plan. [114]

[111] Ibid. 134-40, 252-8, 290-8.
[112] Ibid. 134-40, 252-8, 290-8.
[113] Ibid. 134-40, 252-8, 290-8.
[114] Ibid. 134-40, 252-8, 290-8.

### 3.13. Qibla axis

Basically, Qibla is the direction of Mecca that determines the direction of prayer. The Qiblah, for any point on the Earth, is the direction of the Kaaba.

The qibla is the prime factor in the orientation of mosques and is usually marked by a mihrab. It simply directs worshippers to Macca. Originally, the direction of the Qiblah was toward the Noble Sanctuary (Temple Mount) in Jerusalem (and it is therefore called the First of the Two Qiblahs) in early times of islam, instead of Mecca. In Great Mosque of Wasit, three different qibla orientations can be observed. It is likely that, the idea of qibla orientation comes from Jewish practice, which indicates the direction of Jerusalem in their temples. In 629, Mecca replaced Jerusalem as the focus of prayer, and it turned to the religious capital and a destination of pilgrimage.

The notion of a directional axis operates on two levels: socially as a focal point in relation to which the entire community, umma, is balanced; and liturgically as the focus of prayer. In its simplest terms a mosque is a building erected around a single horizontal axis, the qibla. Therefore the mosque is in right angles to the qibla axis.[115]

The perimeter wall, on the qibla direction of a mosque is also called the Qibla wall. Qibla is generally indicated with a mihrab, which is basically a nish on this wall, as well as some few other attempts could be seen.

[115] Michell, ed., *Architecture of the Islamic World*, 33.

### 3.14. Porch

The word "porch" originally derives from the latin word porticus, or the greek word portico, both of which signify the columned entry to a Classical temple. As history unfolded and the Middle Ages arrived, the porch came to represent a cathedral's vestibule, "where worshippers could gather to socialize before and after the service". [116]

A porch is a structure attached to a building, forming a covered entrance. It is extended as a colonnade, with a roof structure over a walkway, supported by columns or enclosed by walls.

This element is widely used by Ottoman Mosques, as covered with a dome. In some examples, it is a part of the courtyard colonnade. It functions like the narthex of a church and serves as a transition space. This element cannot be observed in early Arabic or Iranian mosques.

### 3.15. Latecomers' Portico

Latecomer's portico is a transitional space, located on the entrance of the mosque. Different than the porch, which is located in the outside of the mosque, latecomer's portico is a closed space inside the mosque that is attached to the main prayer hall. Besides being a transitional space, it may also function as a praying space like a courtyard as well as containing the place for taking off and storing shoes. Like the porch, latecomer's portico is also a

[116] Madhav Vakil, "Verendah", http://www.archnet.org/forum/view.jsp?message_id=11372

characteristic component, which is widely seen in Ottoman mosques, generally in the form of an arcaded colonnade. It is also widely seen in the contemporary examples, but in different architectural forms.

### 3.16. Material

Available building materials have dominated the preferences of the mosque builders most of the time. During the early years of Islam, palm tree trunks and palm tree branch and leafs were used, since it was easily accessible, and construction was fast and easy enough for rapidly increasing Muslim population. Mud brick was also available when needed. Prophets House was also built with this technique.

Cut-stone masonry is the material that was used mostly. Examples of mosques from this material can be seen in nearly all Islamic world, from Spain to Anatolia, to Iran and Central Asia. Except Iran and Central Asia, cut-stone masonry was the primary preference for state mosques, like great mosques, Friday mosques, or sultan mosques. Applications of domes, arches and vaults were the normal outcome of advancing this technique.

In Iran and Central Asia, there was a deep tradition of terracotta clay brick. This has lead people of these regions to build with these bricks mostly. Stone masonry was also available, but not primarily preferred. Glazed mosaic tiles were widely used in most of the surfaces, for ornamentation.

In Anatolia, during the reigns of both Anatolian Seljuks and Ottomans, stone masonry was the primary building material. During Seljuk and Early Ottoman periods, minarets were continued to be built with brick.

Timber structured mosques can also be seen in Anatolia. Sivrihisar Great Mosque is the most important example for this kind. They have a hypostyle hall with tree trunks, and enclosure with stone masonry wall.

We can also see the usage of materials from an ancient building. Pillars, or cut-stones from an older building are widely used by Seljuks and Ottomans.

### 3.17. Vaults and Domes

Domes became increasingly characteristic features of Islamic architecture after Seljuk times. [117] Dome of the Rock, for instance, being one of the most important buildings for Islam, has a very wide and shiny dome.

Vaults and domes were always one of the most important structural elements of mosques. They were extremely useful for spanning distances with stone or brick. Combining a dome with a square base was not easy, and creative solutions were applied for this problem. Squinch and pendentive were the inventions.

[117] George Michell, Architecture of Islamic World, London:Thames and Hudson 1996, 124

Ottomans has built the biggest domes, and advanced its technique by using combinations of domes, semi-domes and small domes. Pinned domes were mostly preferred in Iran and Central Asia, whereas Ottomans and Seljuks mostly used pinned arch in their mosques.

### 3.18. Adjacent buildings (Complexes)

Tradition of complex buildings started in Seljuk Period. When state decided to build a mosque, they started to add some other functions, like madrasas, hospitals, hamam, mouseloum or even commercial buildings.

Huand Hatun Complex in Kayseri is a typical example for this kind. Having a hamam and a madrasa beside a mosque, it is the oldest Seljuk building of this kind.

Ottomans have embraced the principle and advanced this idea. In Sultan Beyazid II Complex, Edirne, we see a hospital and a madrasa. Suleymaniye Complex is one of the most outstanding examples for Ottoman complex architecture. Just like other state mosques in Istanbul, the Süleymaniye Mosque was designed as a complex with adjacent structures to serve both religious and cultural needs. The complex consists of the mosque, a hospital (darüşşifa), madrasa, hamam, a Caravanserai, a medical college, and a public kitchen, which served food to the charity. Laleli Complex, and Nurosmaniye Complex are examples, in which the commercial functions have higher priority.

### 3.19. Siting and Planning

In the first complex buildings in Seljuk and Ottoman Era, mosque and other buildings were in equilibrium in the sense of size and mass. As time passed, gravity of mosque increased in these complexes and it has become the dominating element that is located as the centre of the complex. The difference between site planning understanding is easily visible between Huand Hatun Complex by Seljuk, Bayezid II Complex by early Ottomans and Suleymaniye Complex. Free standing mosque and other buildings, planned carefully on a site has turned to a complex that has a big mosque in the core, which is enclosed by other functions like madrasa and hospitals.

In the following years, due to decrease in the size of most state buildings, we see examples like Laleli Complex, which is basically a two storied building, where ground floor functions as a commercial zone, and upper floor functions as mosque and its courtyard.

# CHAPTER 4

# CONTEMPORARY MOSQUE ARCHITECTURE IN TURKEY: A SURVEY OF SELECTED CASES

## 4.1.Kınalı Island Mosque (İstanbul, 1964)

### 4.1.1 General Characteristics of the Mosque

Kınalı Island Mosque was designed by the architects Turhan Uyaroğlu and Başar Acarlı in 1964. It is on one of the five Prince's Islands in Istanbul called Kinali, which is 200 meters away from the Bostanci port, generally visited by people of Istanbul for recreational purposes. Having a capacity of 100 people, the mosque is located on the eastern shore of the island, on the seaside, near the main axis of the Island extending all way parallel to the beach. [118]

**Figure 15. Main entrance, Kınalıada Mosque (Photograph by Özgür Ürey)**

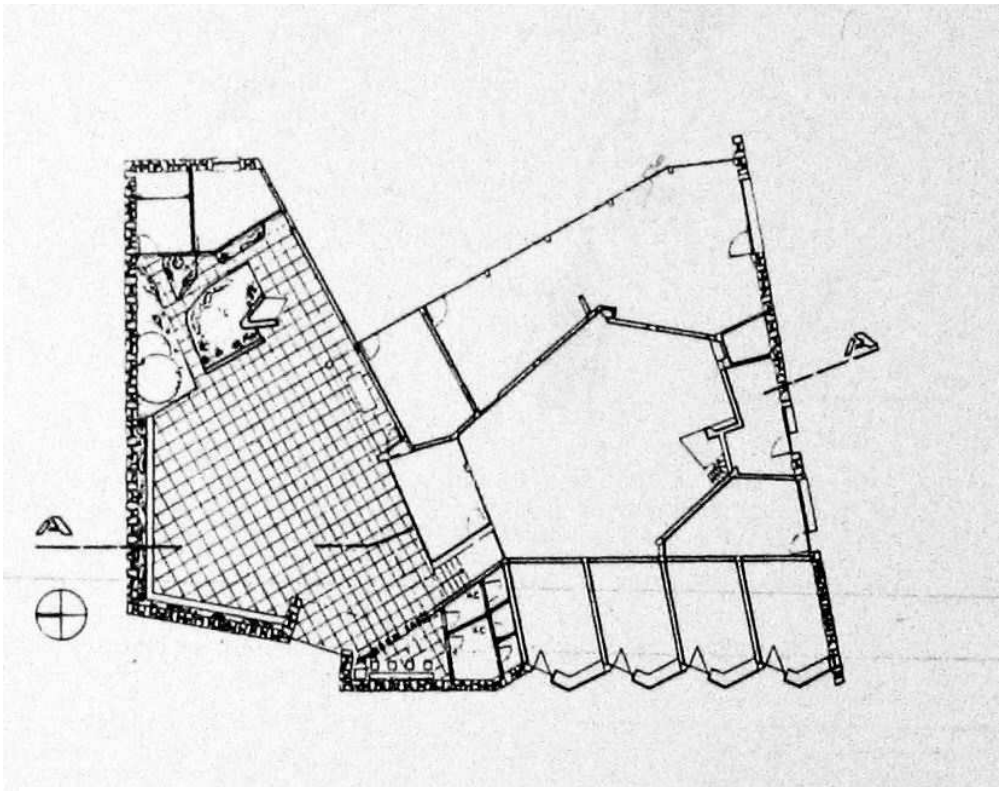

**Figure 16. Plan, Kınalıada Mosque**
(Drawn by Turhan Uyaroğlu and Başar Acarlı: Source: Jale Erzen and Aydan Balamir, "Kinali Island Mosque, Istanbul ", 112-114.)

Kınalıada Mosque is located at the central commercial zone of the district it is in. It is built to serve the general public. In terms of its place within the urban context, it has a dominant and active role in the life of the town it is in. Since it has a capacity to serve only for the neighborhood, it may be accepted as a neighborhood mosque. Shops attached it also increases this sense of publicity.

The mosque is visible from the sea, especially while approaching from Istanbul by boat. As Erzen and Balamir notes, the silhouette of the mosque puts itself forward by way of the prominent forms of the

[118] Jale Erzen and Aydan Balamir, "Kinali Island Mosque, Istanbul ", in *Architecture of the Contemporary Mosque*, edited by İ. Serageldin and J. Steele (London: Academy Editions, 1996), 112-114.

minaret and the roof that is covering the prayer hall. [119] Made of reinforced concrete plates, the roof has a pyramidal form, which is covered with glass mosaics and finished with a classical *alem* on top.

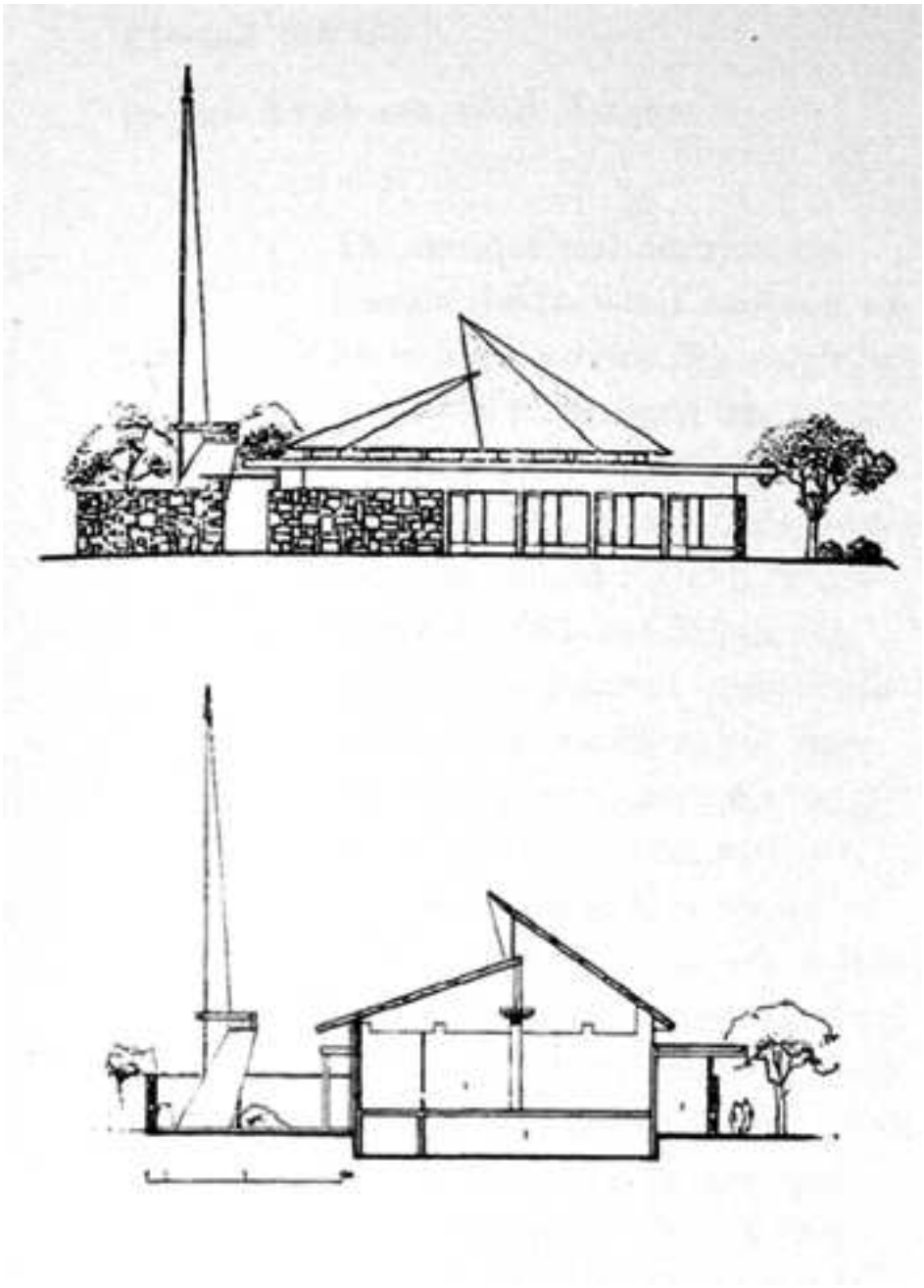

**Figure 17. Elevation and Section, Kınalıada Mosque**
(Drawn by Turhan Uyaroğlu and Başar Acarlı: Source: Jale Erzen and Aydan Balamir, "Kinali Island Mosque, Istanbul ", 112-114.)

[119] Jale Erzen and Aydan Balamir, "Kinali Island Mosque, Istanbul ", 112-114.

The mosque is surrounded by various functions that envelope it. With shops around, a house for imam and other auxiliary spaces, it may be called as a complex in this sense. According to Erzen and Balamir, as the building is intended to serve as a community centre, the auxiliary spaces are exposed to the quay and to the surrounding street while the prayer hall is internalised. [120]

The mosque has a hexagonal courtyard on the north side, which is defined by a wall on the north side and by the prayer hall on the south. The outstanding minaret of the mosque is on the east side of the courtyard. The house of imam is also located on this corner, behind the minaret. Entrance to the mosque is on the west side, while the bier is located on the south side of the courtyard, right in front of the main building.

A stone-masonry wall defines both the north side of the mosque and also a part of the west side, which contains the toilets and the ablution fountains. These walls on the north and west sides, are not very high and in fact low enough to look from above. The entrance to the courtyard is sheltered by a reinforced concrete plate, which continues and covers the ablution fountains and the toilets.

[120] Ibid. 112-114.


**Figure 18. East Façade, Kınalıada Mosque (Photograph by Özgür Ürey)**

**Figure 19. West façade, Kınalıada Mosque (Photograph by Özgür Ürey)**

There are four shops, situated on the west side of the main prayer hall. These four shops themselves form the west facade. This is also true for the south façade, where two shops and a pastry shop are located right behind the main praying hall, forming the south, or the qibla, wall.

### 4.1.2 The Way Tradition Interpreted

As one of the outstanding contemporary mosques in Turkey, Kınalıada Mosque has borrowed and used most of the major elements from historical examples. Most of these elements preserve their historical shapes and forms.

**Figure 20. Minaret from courtyard, Kınalıada Mosque (Photograph by Özgür Ürey)**

Being enclosed from all four sides by the walls of the mosque, the courtyard of Kinaliada Mosque resembles the traditional "enclosed courtyard" type. Functioning just like the traditional courtyards by acting as the gathering place of mosque community and as the extra praying space when mosque is full or closed to the public, its form shows differences from the traditional courtyards by being polygonal in shape, and not rectangular as in most of the traditional examples. The cover on top of the entrance of the courtyard leads people to the stairs of the main praying hall while covering the ablution fountains.

The ablution fountains of Kinaliada Mosque are placed on the walls of the courtyard. In this respect the mosque shows a difference from the traditional mosques, where the ablution fountain is generally positioned in the center of the courtyard as a freestanding element and the supplementary ones are placed on the sidewalls of the mosque.

A small transition space located in the courtyard, which allows people to enter into a room in front of the main prayer hall connected to it, functions like the "*son cemaat yeri*" or the "latecomer's portico" of the traditional mosques. This is a bright space, with windows on two sides. The side looking to the main prayer hall is covered by glass and a timber grid, which is applied to decrease the relation between the main prayer hall and this space. As in the traditional examples, the believers take off and store their shoes here and also use this space for praying, when the main prayer hall of the mosque is closed to public. Therefore, this

space has the same characteristics with the traditional examples in terms of its function.

The architect has used a modest entrance for the main prayer hall. This approach is in contradiction with most of the historical examples, while it is in harmony with its decade and contemporary understanding of mosque architecture in terms of its attitude of replacing the monumental portal of traditional mosques with a human scale, inviting entrance.

Functioning just the same as the prayer halls of the traditional mosques, the main prayer hall of Kınalıada Mosque differs from the traditional examples by its plan type, which is not rectangular but hexagonal. Inside this uneven hexagonal planned space of the main prayer hall, the pyramidal shape of the roof covering and the exterior structural shell is immediately perceived. It is interesting that, although this roofing structure is very different in structure and exterior perception from the dome, it gives a feeling similar to a domed space inside.

Dome interpretation of this mosque is acquired with reinforced concrete plates, arranged in a pyramidal manner with varying heights. Feeling of a domed, unified-space is sensed both from main prayer hall and from the whole mass-façade organization of the building. Such interpretation of dome has affected spatial quality in a positive manner because of its three dimensional articulation of space. Spatially, with its plan being an uneven hexagon, the light coming from the north entering the space from the openings on the roofing structure and being reflected from the

white-washed surface to the main prayer hall, the space is experienced as a well defined unified space, which is luminous and introverted. The height differences of the reinforced concrete plates covering the main prayer hall create a similar spatial effect with that of a domed space.

In Kınalıada Mosque, it is not possible to observe an exposed mihrab, as seen in some of the other contemporary examples; this mosque is unique in this study with this feature. The mihrab of the mosque is integrated to the timber covering of the qibla wall and appears as a void on this wall. There is a faint door, opening to a small room used by the imam on its left and a recessed library with a glazed cover on its right. With abstracted mouqarnas-like shapes on it, the mihrab is modestly built when compared to the traditional examples.

The form of minbar in Kınalıada Mosque is very familiar with the traditional ones and naturally carries the same function. Integrated to the timber covering of the south wall like the mihrab, it is in its classical form. Although it does not have any ornamentations on it as in traditional examples, it is still not undergone a special interpretation to alter its form. Designed and built especially for this building, it is made as a built-in item made of timber. In contrast to most of the mosques, where only the marble minbars are made as built in parts of the mosques and the timber minbars are generally built as self-standing furniture-like items, this mosque displays a new approach, where the timber minbar is made as built in.

The pulpit or the respondent's platform is located on the east wall as a self-standing item. It functions just the same as the traditional examples; however it is very unique in terms of its ornamentations, which are in the form of high reliefs, looking very different from Islamic motives.

Minaret of this mosque is a very outstanding element in terms of its design. Looking very different from the traditional minarets, it has plastic values that make it look very avant-garde. It is basically formed by two elements. One of them is the main component of the minaret, which reaches the highest point of the mosque complex; while the other regulates the verticality of the minaret with the pyramidal form of the mosque building. There are some textures applied on the longer element by using the potentials of concrete, but the secondary component is left blank, which creates a stronger differentiation between the components. As generally seen in most of the contemporary mosques, the minaret is a self-standing structure, freed from the main building. Unlike the traditional examples and just like many of its contemporary relatives, there are no stairs in its inside and it is not possible to go up to the minaret. There is a small room in the ground floor of the minaret, where the muezzin enters and makes the call for prayer by the help of the loudspeakers. There is also a traditional *alem* located on top of the minaret, emphasizing the verticality. With these features, the minaret is treated as a symbolic element, which carries the function of being a landmark for the mosque.

Some later additions to the minaret, its proximity and the mosque, which are completely alien both to the minaret and the mosque,

are also observed in the overall look. One of these additions is the before mentioned loud speakers, which is a problem seen on most of the mosques, both on new and old ones. Being a very common problem that we face in most of the examples, very few architects have attempted to solve it and this mosque was not one of these rare examples. It is an interesting point that the architect knew about the need of loudspeakers, but did not take them into consideration in the design process, which finally made them look alien on the exterior.

The other addition is the chimney of the imam's house, which is rising to the sky with the minaret, only being smaller from it for a few meters. Although this is a small effect, it bruises the overall look of the minaret harshly.

Although not in the proximity of the minaret, but in the main prayer hall, heating installation is also another noticeable later addition with its pipes and radiators around. No heating system was designed with the mosque and the present system again looks alien and disturbing. [121]

[121] This same problem will also be seen in Derinkuyu Mosque, by Hakkı Atamulu, in the coming years, as there is not a heating system designed for it. Unlike these however, this problem is solved in Buttim Mosque, Bursa by applying ground heating system during the construction process.

**Figure 21. Pulpit, Kınalıada Mosque (Photograph by Özgür Ürey)**

**Figure 22. Qibla wall, Kınalıada Mosque (Photograph by Özgür Ürey)**

**Figure 23. Interior, Kınalıada Mosque (Photograph by Özgür Ürey)**

Because of the surrounding elements (the shops), this mosque has a very introverted interior space. The only powerful light income is from the top, the space between roofing plates. This triangular opening, covered with stained glass ornamented with some motives and Arabic letters, provides most of the light. Besides this opening, some light also infiltrates from the northern façade. Although the facade is built of glass, the timber grid in front of it forms a serious barrier to the light coming from that side. There are also some striped windows on top of the walls, parallel to the

inclined roof. However, because of the shops in front of them, the light income from there is so weak that it is negligible.

Classical, crystal-diamond looking chandeliers are used inside for the artificial illumination at night. There are also, huge-candle looking lighting elements on both side of the mihrab, imitating the huge candles in the traditional mosques.

There is not a dominant colour inside the Kınalıada Mosque. The walls and the ceiling are white, as appeared from outside, but the floor is covered with a green carpet, which has red lines on it in order to regulate the rows while praying. This is a general tendency seen in all the mosques in Turkey, both in the traditional ones and the new ones. The Presidency of Religion of the Government of Turkey orders the use of such carpets in all of the mosques.

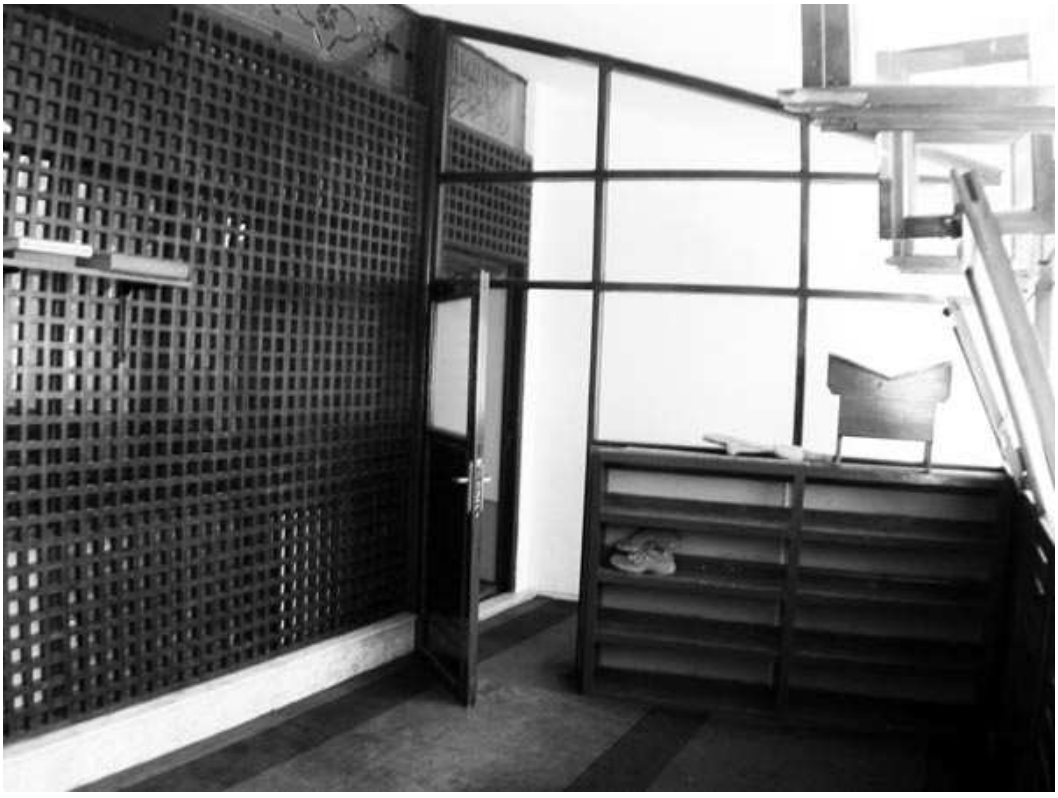

**Figure 24. Entrance, Kınalıada Mosque (Photograph by Özgür Ürey)**

**Figure 25. Mihrab, Kınalıada Mosque (Photograph by Özgür Ürey)**

To conclude, it can be argued that the architect of this mosque has used the historical elements and articulated some of them in order to create a well-balanced composition in the overall form. He has achieved a serious articulation quality in the overall form of the mosque, in the minaret, in the polygonal planning of the courtyard and the main prayer hall. However he did not make a serious attempt of interpretation in the design of minor elements, such as the mihrab or minber. The transformations in them could be described as superficial at its best.

**Figure 26. Roofing from exterior, Kınalıada Mosque (Photograph by Özgür Ürey)**

**Figure 27. Roofing from interior, Kınalıada Mosque (Photograph by Özgür Ürey)**

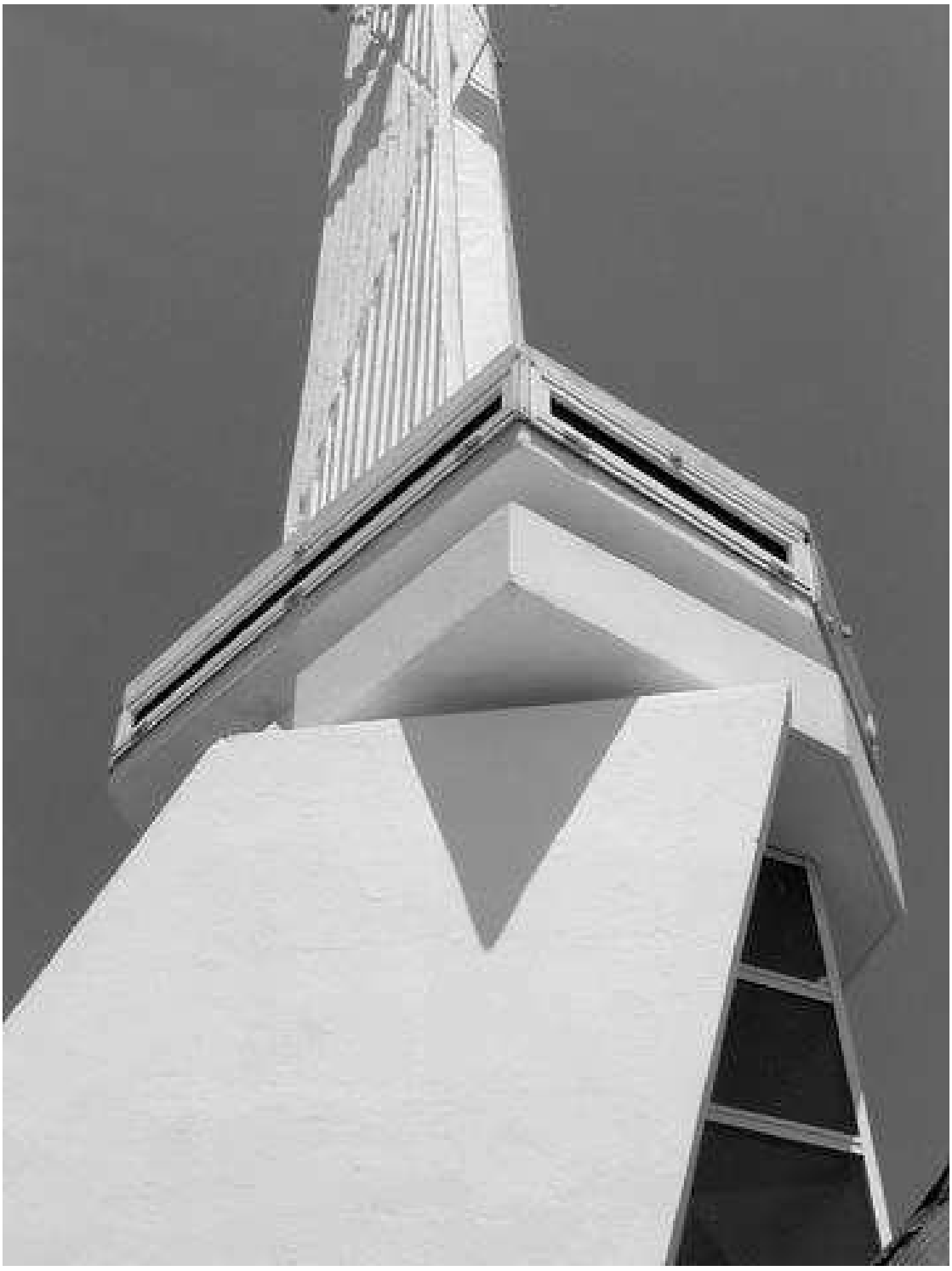

**Figure 28. Minaret Detail, Kınalıada Mosque (Photograph by Özgür Ürey)**

## 4.2. Turkish Institution of Electricity Mosque (Ankara, 1988)

### 4.2.1.General Characteristics of the Mosque

Tek Mosque is situated on top of a hill in TEK Campus, overlooking a huge part of its immediate environment. It was built in 1988 in Gölbaşı, a district of Ankara. The building, which is designed by Cumhur Keskinok, has a capacity of 400 people in 500 m2. It is located in a staff-housing complex of the governmental institution of TEK *(Türkiye Elektrik Kurumu*) and accordingly it is a small mosque due to the limited number of its users.[122]

**Figure 29. North Façade, TEK Mosque (Photograph by Özgür Ürey)**

[122] Jale Erzen and Aydan Balamir, "TEK Mosque, Golbasi, Ankara", in *Architecture of the Contemporary Mosque*, edited by İ. Serageldin and J. Steele (London: Academy Editions, 1996), 116-117.

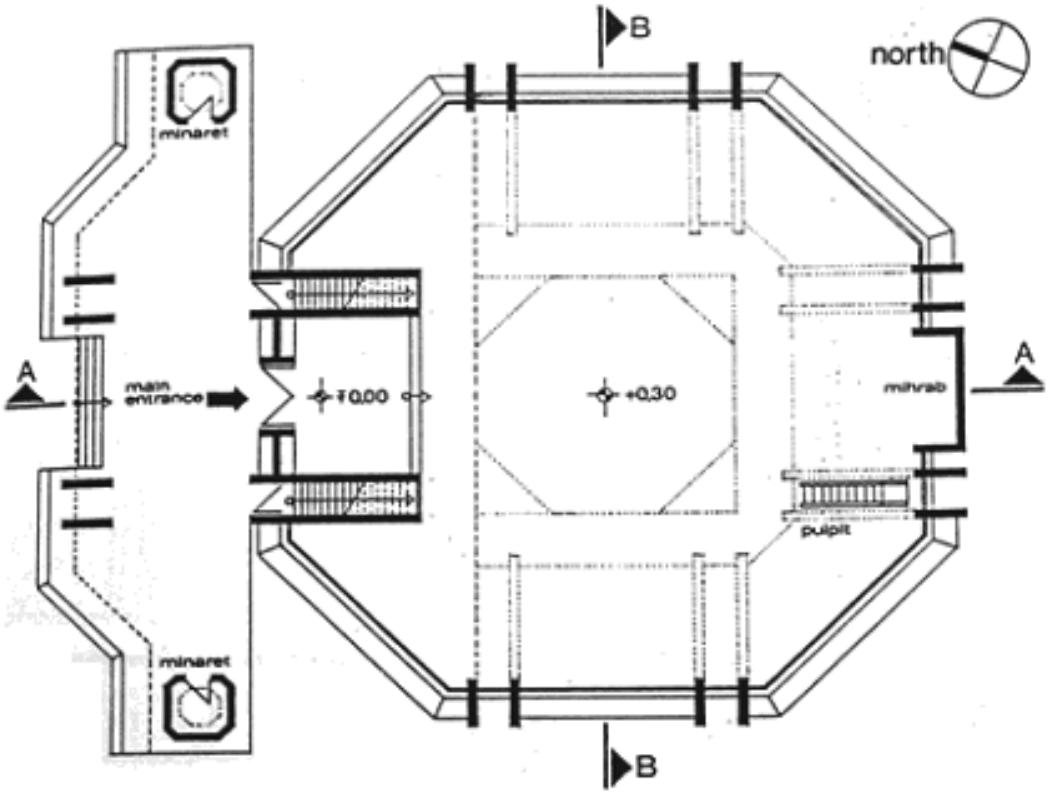


**Figure 30. Plan, TEK Mosque**

(Drawn by: Cumhur Keskinok, Source: Ayşen Öz, "*Survey on Mosque Design in Turkey in Republican Period Case Study: Ankara". (*Unpublished Master's Thesis in Architecture, Middle East Technical University,1992)

TEK mosque is designed as a private facility for the residential zone it is located, which makes it actually a non-public mosque. In terms of its place within the urban context, it does not have an active role in the life of the town it is in. The mosque is functioning as a neighborhood mosque, but it has a private neighborhood that can not be used by the general public. This is a manner which is not seen in any of the historical mosques, but is a tendency of last decades.

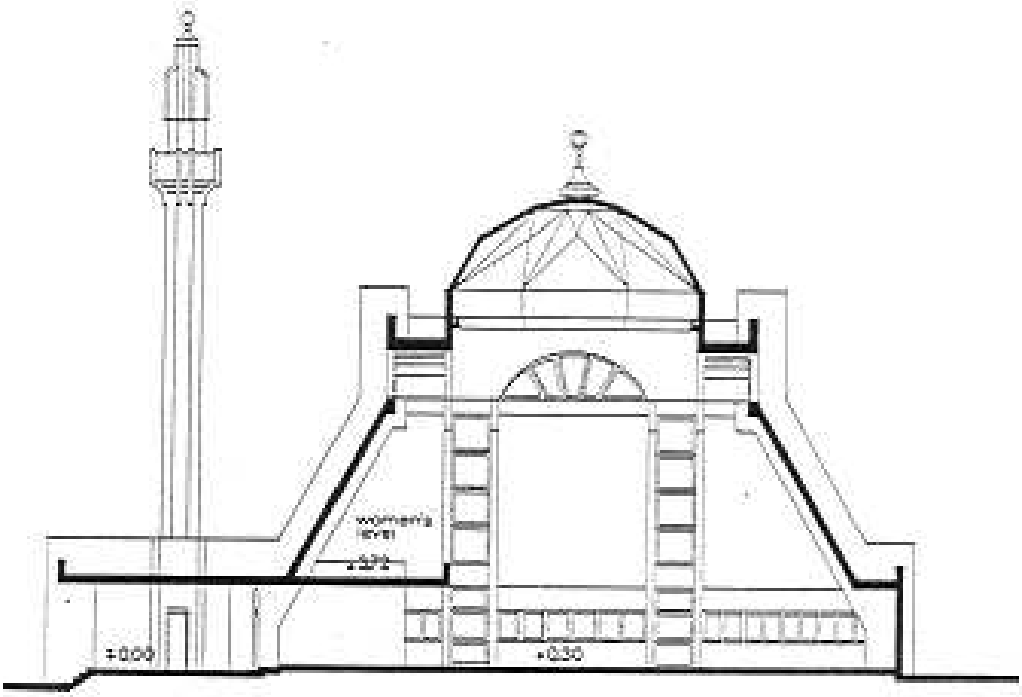

**Figure 31. Section, TEK Mosque**

(Drawn by: Cumhur Keskinok, Source: Ayşen Öz, "*Survey on Mosque Design in Turkey in Republican Period Case Study: Ankara". (*Unpublished Master's Thesis in Architecture, Middle East Technical University,1992)

Foots of the hill, on which the mosque is situated, is a green area, full of trees. There is a pedestrian way up to the hill, which reaches to the piazza of the mosque in between the trees. This is the main axis leading to the main entrance, continuing towards the mihrab niche, showing the qibla direction. Following this route, the main entrance façade appears and it looks well cared.

The Piazza in front of the mosque is in a rectangular shape. Trees on the north, east and west, together with the mosque on the southern side, determine the boundaries of the piazza. On the western side, there is an extension to the piazza where the funerals are made.

**Figure 32. Minaret Detail, TEK Mosque (Photograph by Özgür Ürey)**

Hill is filled with earth here in order to gain a flat surface and a bearing wall was constructed for this purpose.

The mosque is made of reinforced concrete skeleton system, coated with plaster and painted white. The minarets however were not coated with plaster, but directly painted white. Although the major building material is concrete, and white surfaces attract

attention on the exterior, the use of brick can also be seen. There is a strip, made of brick at the half bottom part of the façade that surrounds the whole building. The zinc dome also appears as another façade element that is not white.

A sensitivity and tendency to balance vertical and horizontal lines and elements can be observed in the mosque. The verticality of buttresses, minarets and openings on the minarets are balanced by adding some horizontal stripes, which are made of brick. These stripes create a sharp contrast with the white mass of the mosque and also give textural values.

**Figure 33. Interior, TEK Mosque (Photograph by Özgür Ürey)**

As Erzen and Balamir note, this mosque is designed with an 'adaptive modern' approach. Among the examples of small local mosques designed in this approach, "this one stands out as a

unique design integrating traditional structural ideas and new technology".[123]

### 4.2.2 The Way Tradition Interpreted

TEK mosque stands as an abstracted form of a Classical Ottoman Mosque with its mass, façades and proportions. In Peker's words, because of the direct reference it makes to the idealised forms of early Ottoman Mosque, by means of its octagonal baldachin, dome and symmetrical minarets moulded in reinforced concrete, it exists as a modern abstraction of the Ottoman Classical mosque.[124] Although the forms have more linear lines in this mosque than the traditional examples, most of the classical elements are still at their places. In fact, the only curvilinear elements are the four arched windows on four sides. Even the dome does not have any curvilinear edges or elements; but it is integrated to the rest of the building with flat slabs in a new manner. By these characteristics, the mosque displays the formal expression of the reinforced concrete structural system.

A courtyard, in its traditional form, does not exist in this mosque. However, an extended canopy in the piazza of the mosque takes over this function, as in the Derinkuyu mosque. Very different in its configuration from the traditional examples, it still realizes the functions the traditional courtyard fulfils. Additionally, the canopy

[123] Jale Erzen and Aydan Balamir, "TEK Mosque, Golbasi, Ankara", in *Architecture of the Contemporary Mosque*, edited by İ. Serageldin and J. Steele (London: Academy Editions, 1996), 117.
[124] Ali Uzay Peker, "The Historical Evolution of the Turkish Mosque Architecture", *Proceedings of the Symposium on Mosque Architecture*, Vol. 2B, College of Architecture and Planning, King Saud University (1419H-1999), 89-111.

that forms this courtyard also binds the main mass with minarets, although not fully integrating them.

On the east side of the piazza, there is a self-standing, octagonal ablution fountain, covered with a pinned dome, which is covered with zinc and a traditional *alem* on top. With all its formal qualities and position, the ablution fountain seems to embody the traditional aspects of old ablution fountains, which are applied in an abstracted manner.

The latecomers' portico can also be seen in this mosque in a newly interpreted way. As in the traditional examples, it functions as a transition space in the entrance of the main prayer hall. However, it does not fulfil all the functions of the latecomers' portico, such as the extra praying space, but mostly as a preparatory space for believers to take off and store their shoes while praying. The access of women's part is also provided from this space.

Main prayer hall of the mosque has an uneven octagon plan. It is surmounted by the dome above and the women's part is over its main entrance axis. Inside, some triangular elements are used to support the dome, as well as providing the transition between the square base and the dome. This usage resembles the usage of Turkish triangles in the traditional mosques. Being a single unified space, the main prayer hall functions with the same principles in the traditional mosques and has the same formal understanding. It is an interpretation in terms of its use of the reinforced concrete system.

TEK Mosque is an example that resembles the Classical Ottoman Mosque Architecture both in the sense of dome usage and also with the existence of semi-domes on its sides. Abstraction of semi-domes made from slanted reinforced concrete plates on the sides, creates this feeling immediately and supports the pyramidal mass-façade organization. Spatially, its even octagon base plan and the height increasing at the centre of the main prayer hall strengthens the feeling of the centralized single-space inside the mosque. The unified space experience of semi-domed mosque space is created by imitating the plan scheme of a semi-domed mosque by way of using the slanted reinforced concrete plates on the sides.

The mihrab of the mosque is exposed to outside in a very modest way, as an extruded rectangle. It is covered with İznik style tiles, like the walls on its both sides. Minbar and the pulpit, on the other hand, are self-standing elements as in most of the other contemporary mosques in Turkey. These are also made of timber with ornamentations on them, resembling the Seljuk style. These elements display a very classical style by way of their material, ornamentation and settling. However, it must be stated that the utilization of a classical minbar in such a mosque has created a design difficulty. It became impossible to place the minbar very close to the wall due its slope and for that matter the minbar was placed a few meters away from the wall in a rather disturbing way.[125] In brief, the minber, mihrab and pulpit, all reflect a

[125] Such a design failure is also seen in Yetmişevler Mosque in Eskişehir. Although TEK Mosque displays a rather high quality of design in comparison to Yetmişevler mosque, it is striking to see the same design fault in both of them.

traditional design understanding, with Ottoman Classical ornamentations on them. They are not interpreted in any way.

Like most of the contemporary mosques built in Turkey, the minarets of this mosque are self-standing elements, away from the main building. They keep the same proportions with traditional Ottoman minarets, but are slightly abstracted with their sharp-hexagonal shapes. Although the minarets are somewhat freestanding, it is seen that the architect had attempted to connect them with the main structure, by using a reinforced concrete slab connecting them to the structure. By this way the architect also formed the ceiling of the "son cemaat yeri" (or the latecomers portico) and sheltered it on both sides. Like the plan of the main space, the minarets also have octagonal cross-sections. Loud speakers and light sources are seen on them, which appear absolutely un-designed and alien to the project. The Şerefes of the minarets have a completely new design understanding and over them the minaret ends with an alem, which is very similar to the ones used on the dome.

**Figure 34. South and west wall, TEK Mosque (Photograph by Özgür Ürey)**

The modern look of the form is reflected to the interior and the very classical way of ornamentation creates a sharp contrast in the interior space. Ornamentations, resembling the 16th Century Ottoman Classical style are applied on the panels in the main space and this mosque is unique for this feature. Whether this is a synthesis of historical and modern style or only an idiosyncratic way of designing a new style of mosque is open to discussion. Besides these decorations, classical İznik-style tiles can also be observed on the underside of the qibla wall. In fact, there is nothing special in the south wall except the mihrab and these tiles.

**Figure 35. Minbar, TEK Mosque (Photograph by Özgür Ürey)**

**Figure 36. Minbar and Mihrab, Yetmişevler Mosque, Eskişehir (Photograph by Özgür Ürey)**

This mosque receives an adequate amount of daylight from the vertical and horizontal strip windows. In addition to that, a large amount of light is also received from the arched windows under the dome. What seems interesting about the policy of the architect concerning the openings is that all openings that are positioned in eye level are covered by some semi-transparent material, which lets light in, but never lets people see outside. Direct sunlight can only be received from the arched windows, which are on the top.

The big chandelier, which is hanged to the midpoint of the main dome, is the main artificial illumination element. There are also some small, subsidiary light sources around the space, especially around mihrab, which are mounted on the wall, and some others under the women's section. Furthermore, two spotlights, which look quite powerful, can be seen in front of the slab of women's section, which are directed to the dome.

Inside the building, the blue colour dominates and acts as the ambient colour of the whole space. This happens because of the blue carpets on the floor, the ornamentations that contain blue parts and also the blue glasses on the vertical stripe windows on four sides, two being on each side.

As a final point for this case, it is clearly seen that TEK mosque borrows the whole mass, façade and proportion understanding of a traditional Ottoman mosque and contented only with a superficial abstraction. The architect of this mosque did not bring deep interpretations to mosque design. Like the previous examples,

he just did it on façade-mass organization of the building, and did not try to interpret the minor elements.

**Figure 37. Dome, TEK Mosque (Photograph by Özgür Ürey)**

**Figure 38. Interior, TEK Mosque (Photograph by Özgür Ürey)**

## 4.3.Grand National Assembly Mosque (Ankara, 1989)

### 4.3.1.General Characteristics of the Mosque

Grand National assembly Mosque is located in Ankara, at the southern side of the TBMM (*Turkiye Buyuk Millet Meclisi*) campus. Designed by Behruz and Can Çinici in 1989, it immediately became one of the outstanding contemporary religious buildings in Turkey and a focus of discussion among scholars, because of its unique innovative values.[126] Also named as TBMM Mosque, this mosque is worth to study not only for its original architectural values, but also for its significant construction quality and application.

**Figure 39. North Facade, TBMM Mosque (Photograph by Özgür Ürey)**

TBMM mosque is located at the TBMM Campus and it is definitely a private facility only for the employees of the parliament of Turkey and not for the general public. Therefore, in terms of its place within the urban context, it can be rightly argued that it does not have any role in the life of the city it is in, although it is located in a densely populated urban zone in Ankara between a commercial and a residential zone.

[126] Jale Erzen and Aydan Balamir, "The Parliament Mosque, Ankara", in *Architecture of the Contemporary Mosque*, edited by İ. Serageldin and J. Steele (London: Academy Editions, 1996), 104-106.

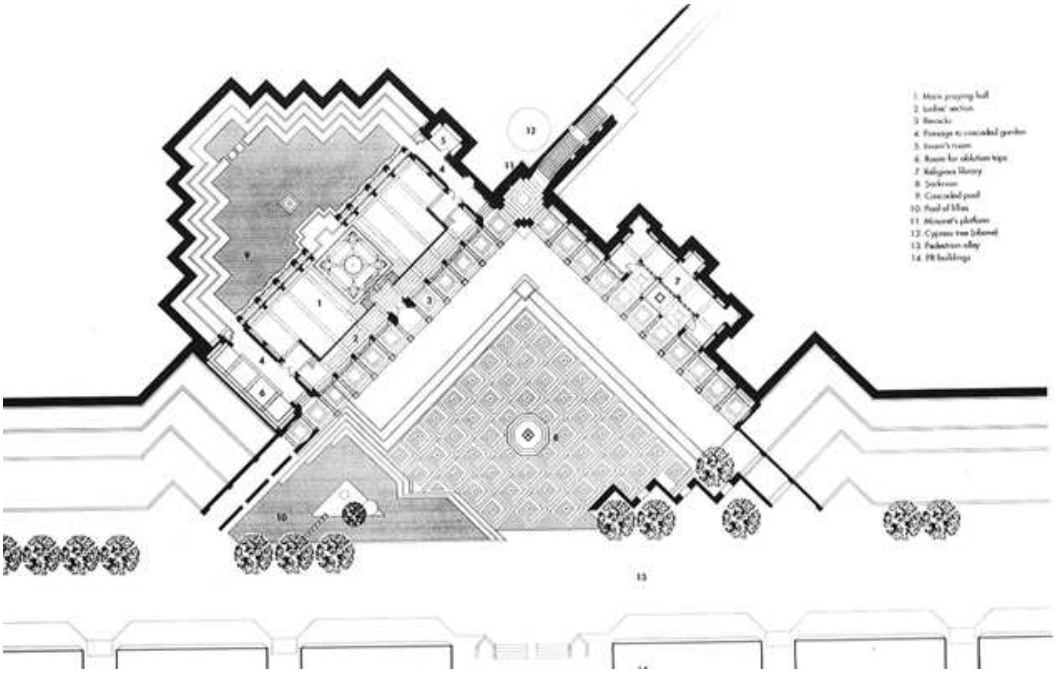

**Figure 40. Site plan, TBMM Mosque**

(Drawn by: Behruz Cinici; Source: Uğur Tanyeli. *Improvisation: Mimarlıkta Doğaçlama ve Behruz Çinici* (İstanbul: Boyut Kitapları,1999).

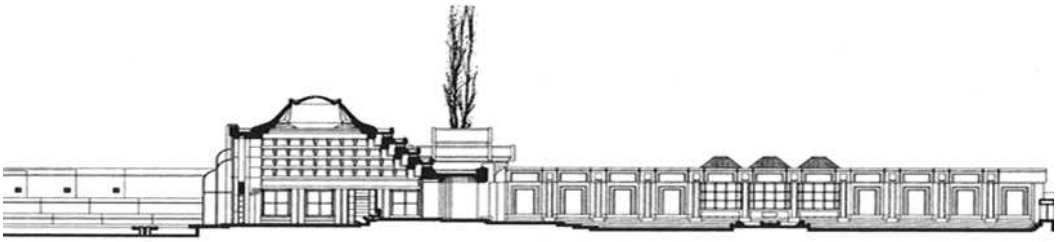

**Figure 41. Longitudinal section, TBMM Mosque**

(Drawn by: Behruz Cinici; Source: Uğur Tanyeli. *Improvisation: Mimarlıkta Doğaçlama ve Behruz Çinici* (İstanbul: Boyut Kitapları,1999).

The Mosque is situated on the south part of a triangular piazza at the south section of the TBMM campus. It is at the end of the main pedestrian alley from the central parliament building, in front of the public relations building. The mosque and the piazza is the focal point of this pedestrian alley. This triangular piazza is somewhat designed for aligning the kiblah wall of the mosque with that of the piazza itself. In other words, the kiblah wall is considered as the

main dominating element of the design of the piazza, even if it is not seen. Water element, which is a sacred element in Islam, is used on one corner of the piazza by creating a triangular pool that orientates people. The capacity of the mosque is 500 people.

The mosque is in harmony with the topography, as inserted onto a hill. While approaching the building, it is not possible to perceive its actual scale. A library is also attached to the mosque and they are designed collectively to surround the piazza from the two sides. Both the mosque and the library have a portico in front of them. As noted by Balamir and Erzen, the architects have used the idea of kulliye in their design, by designing a large courtyard and two surrounding buildings having a mosque and a library. [127]

The mass articulation of the building denotes the form of a pyramid. This effect is most dominantly sensed in the south and the north facades. Self-standing walls, defining the way leading to the arcades in front of the mosque, completes this pyramidal effect on the east of the building. The structure gradually rises from the ground and the pyramidal effect is completed with a rectangular prism at the top of the Mosque.[128] This effect can be interpreted as the abstraction of Classical Ottoman style mosque design, in which the pyramidal effect is originally created by domes and semi-domes.

[127] Jale Erzen and Aydan Balamir, "The Parliament Mosque, Ankara", in *Architecture of the Contemporary Mosque*, edited by İ. Serageldin and J. Steele (London: Academy Editions, 1996), 105.

[128] This happens in a similar way as in Buttim Mosque in Bursa, which will be discussed in the following section. Different than the TBMM mosque however, a sharp top appears on the cover of the Buttim Mosque.

**Figure 42. Courtyard, TBMM Mosque (Photograph by Özgür Ürey)**

The north façade of the mosque is formed by the repetition of the same element by nine times. These are mostly blind walls, which have very limited openings on them. Contrary to this, the kiblah wall on the south façade of the building is a very translucent one. The east and west facades on the other hand are not possible to discuss, since they are sunken and can not be observed.

**Figure 43. Courtyard, TBMM Mosque (Photograph by Özgür Ürey)**

Another tendency within the façade composition is the horizontal regulating lines, which control the monumentality of the mosque and bring it to human scale. This kind of a similar use of horizontal lines in the façade were also seen on the façade of Derinkuyu Mosque, where the kiblah wall is covered with alternating coloured stones placed in horizontal strips, to establish the horizontal effect inside.

The mosque has a reinforced concrete structure, which is exposed both in the inside and the outside of the building. In accordance with this, the main building material is bare concrete, which creates harmony among the space, form and structure.

Uncoated prefabricated concrete elements and glass are the only elements that are used on the façades of the mosque. The ground of the piazza on the other hand is covered with pink Ankara stone. This brutalist tendency, which is also seen in the library building, attributes grey as the dominant colour of the mosque.

### 4.3.2 The Way Tradition Interpreted

As Balamir and Erzen states, this mosque succeeds in conserving the traditional elements of mosque design while using a contemporary architectural language. It creates a successful modern synthesis that utilizes the references and foundational concepts of the Islamic place of worship, not by taking the easy way out through using the well-known Islamic motifs such as the arch or the dome. It successfully creates a unique formal understanding, which grasps the quintessence of the Islamic prayer atmosphere. [129]

In order to refrain from using the direct references of Ottoman mosques, the architects did not use traditional dome and the minaret forms. For Balamir and Erzen, the references to traditional mosque architecture in TBMM mosque are "far from being literal; on

[129] Aydan Balamir and Jale Erzen. "TBMM Halkla İlişkiler Kompleksi", Arredamento Dekorasyon 25 (Nisan 1991): 80-81.

the contrary the generic elements of the mosque such as mihrab and minaret have been generously abstracted".[130]

Entrance of the TBMM mosque can be considered as an obscure one, which creates a contradiction with mosque architecture tradition and even with the contemporary examples. It is hidden under the canopy, remaining in the shadow, differentiated only with its colour difference and some vertical elements. The courtyard is in front of this entrance, which acts according to the same principles with the classical mosque courtyards.

As in the traditional examples the latecomers' portico is at the entrance of the main prayer hall and used again for taking off and storing shoes before the prayer. Formally and functionally it is built with very minor interpretations.

The main prayer hall has a rectangular plan, which is parallel to the kiblah wall. Inside, it has two levels, both of which can be used for praying purposes. The upper level runs all along the north wall. East, west and north walls make the people perceive the pyramidal shape of the building and the height of the kiblah wall varies only in the east-west direction. The rectangular prism on the top of the building is seen as a dome when looked from inside, acting as the highest point of the mosque. The rectangular shape of the main prayer hall is in line with traditional mosques and although there is a level difference in its space, the single unified space understanding is still appearent.

[130] Jale Erzen and Aydan Balamir, "The Parliament Mosque, Ankara", in *Architecture of the Contemporary Mosque*, edited by İ. Serageldin and J. Steele (London: Academy Editions, 1996), 105.

Concept of domed space is interpreted with a ziggurat-like shape in this case. The gradually increasing height through the mihrab dominates the space of main prayer hall, as well as the main mass-façade articulation of the mosque, which is capped off with a small dome. Spatially, these height differences existing in the main prayer hall that are created by the gradual arrangement of the reinforced concrete beams, forms an abstraction of a domed space, which supports the experience of a single domed prayer hall.

The mihrab on the south wall is made of glass. Designed as a transparent element, it brings a unique and successful interpretation of the traditional mihrab form and attracts attention with all the symbolic values loaded on it. From this glass mihrab, and also through the large windows all along the south wall, the users of the mosque are able to see the sunken garden with flowing water on the back while praying.

The mosque has a timber minber, which is designed in a new form and shape. The amount of ornamentation on the minber is considerably less in comparison to historical examples and cross designs on it resembles the abstracted Seljuk geometric decoration.

The two-stepped pyramid on the corner intersecting the mosque and library, symbolises the minaret. On top of this pyramid, a tree, which is also contributing to the expression of verticality, is planted so as to remind the form of a minaret. The pyramid naturally does not serve as an actual minaret, but carries the needed symbolic function by its abstracted form. This is again a very unique

approach in terms of its interpretation of the traditional minaret form. In TBMM Mosque, the abstraction of minaret climbs to its peak and makes the attempt of change in mosque design very obvious.

**Figure 44. Interior, TBMM Mosque (Photograph by Özgür Ürey)**

The design of the mosque displays positive aspects in terms of the use of daylight. In contrast to the other walls, kiblah wall is very translucent and lets big amount of light coming from the south into the building. The mosque gets some additional light also from the spaces between the prefabricated structural elements.

**Figure 45. Interior, TBMM Mosque (Photograph by Özgür Ürey)**

**Figure 46. Roof structure from interior, TBMM Mosque (Photograph by Özgür Ürey)**

**Figure 47. Mihrab, TBMM Mosque (Photograph by Özgür Ürey)**

For artificial illumination, there are lamps hanging from the dome in a circular form. The wall fixtures on each of the columns are the other important illumination elements alongside this typical, circular chandelier. These elements are integrated with the building and it is obvious that they are considered within the design procedure of the building as a part of it.

Due to the use of prefabricated concrete blocks, grey is dominant inside the mosque. However, the blue-purple carpets and blue writings on the wall decrease the domination of grey.

To conclude, it can be argued that all the traditional elements referenced in this mosque are interpreted in an extensive and elaborate manner. The architects have interpreted traditional mosque architecture comprehensively, from mass-façade proportions to internal elements. Despite the previous examples, they paid the same attention to all of the elements and created a balanced composition and working plan.

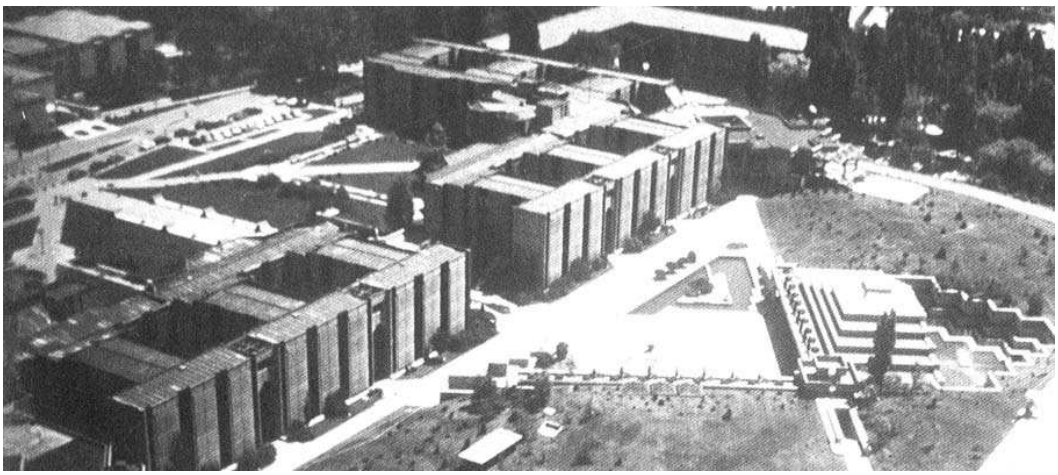

**Figure 48. General view, TBMM Mosque**

(Source: Uğur Tanyeli. *Improvisation: Mimarlıkta Doğaçlama ve Behruz Çinici* (İstanbul: Boyut Kitapları,1999).

**Figure 49. Minbar, TBMM Mosque (Photograph by Özgür Ürey)**

**Figure 50. Latecomers Portico, TBMM Mosque (Photograph by Özgür Ürey)**

### 4.4.Buttim Mosque (Bursa, 1996)

### 4.4.1.General Characteristics of the Mosque

Designed by Yücel Sertkaya, Buttim mosque was built in 1996 in Bursa by Arı İnşaat. It is situated at the north side of Bursa, as a part of a big commercial complex, called Buttim. The word 'Buttim' is formed by the initials of Bursa *Tekstil Ticaret İş Merkezi*, which is a complex aiming to gather all textile merchants of Bursa in a single, huge commercial complex. The complex is composed of a skyscraper, which contains the office units, one shopping mall, which is serving only for the textile industry and trade, and a mosque of 300 people capacity.

**Figure 51. General view, Buttim Mosque (Photograph by Özgür Ürey)**

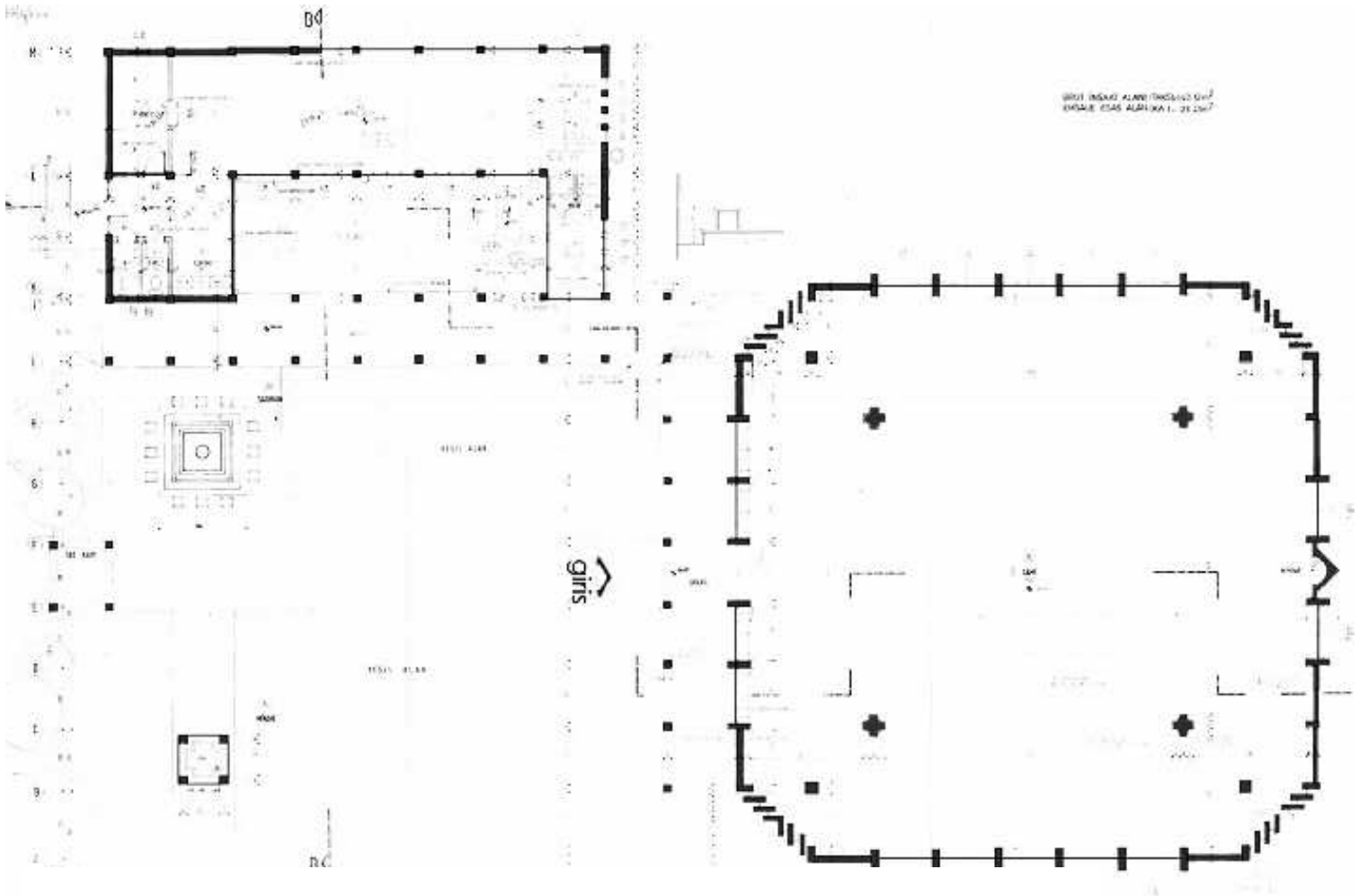


**Figure 52. Ground Plan, Buttim Mosque** (Drawn by: Yücel Sertkaya; Source: Buttim Construction Office)

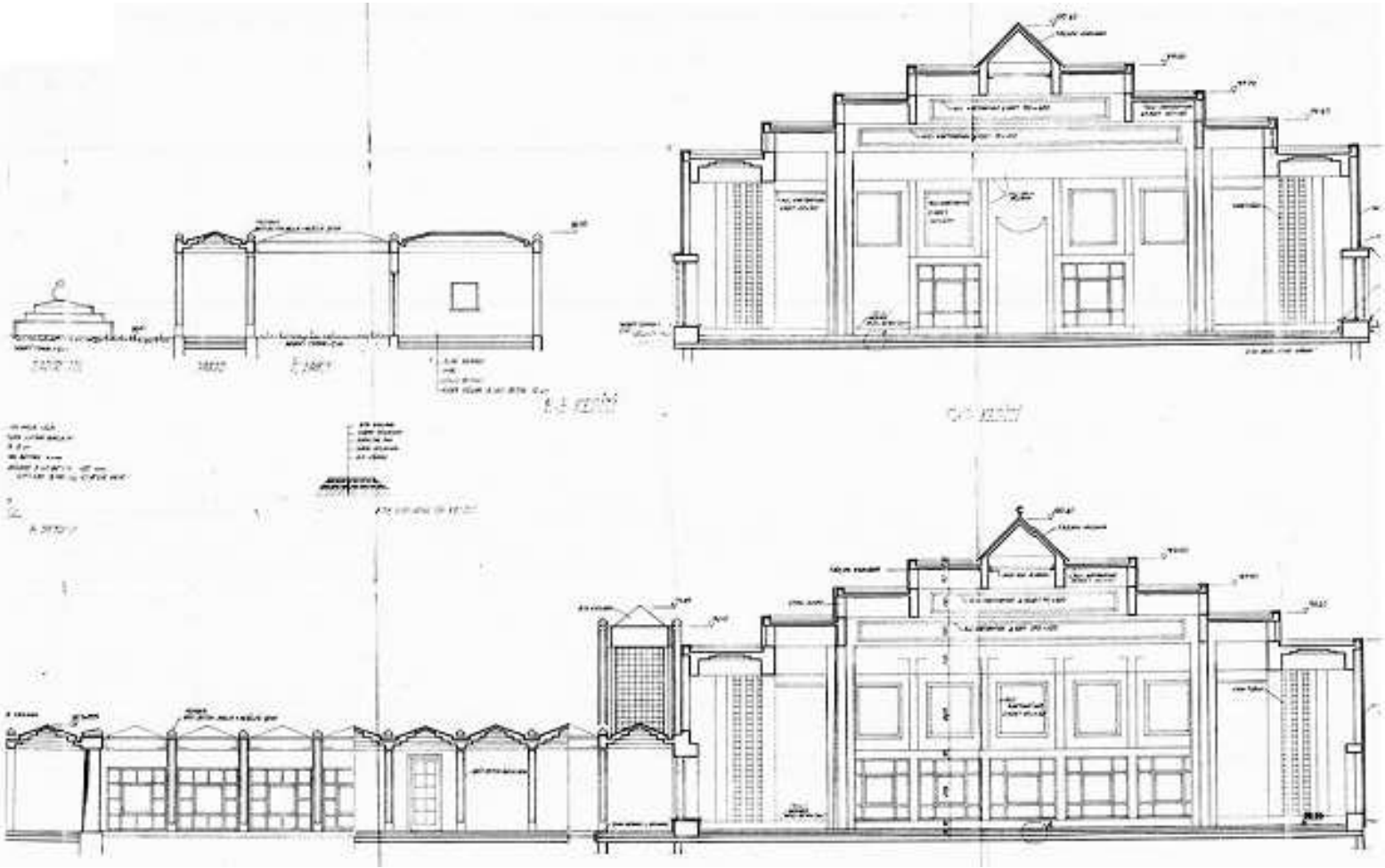

**Figure 53. Section and North Elevation, Buttim Mosque** (Drawn by: Yücel Sertkaya; Source: Buttim Construction Office)

This mosque is located within a low density urban context at the suburbs of Bursa, within the commercial complex of Buttim. This makes Buttim Mosque a private mosque for its immediate neighborhood. On the other hand, despite TBMM mosque, it is definitely open to the general public. However, in terms of its place within the urban context, it can be argued that it does not have a dominant and active role in the life of the context it is in.

The mosque is located at the south of the commercial centre at the corner of a huge open area that is serving as a car park for the building complex six days a week. On Saturdays, it turns into a great open-air textile market that surrounds the mosque. Buttim mosque is a medium sized mosque with 800 m2 closed area, when compared to mosques in Bursa.

The mosque complex is constructed on an unequal, four-sided lot. In order to position it towards qibla, it is placed diagonally, which results in the formation of undefined empty spaces around the mosque. The two buildings, minaret and the small kiosk in the complex roughly define three spaces on the site, one of which is converted to a courtyard of the mosque. Rest of the site is left as a green area, decorated with landscape elements.

In terms of its mass articulation, we can see a tendency of gradual placement of concrete roof elements positioned in order to create a pyramidal look. This approach is similar to the TBMM mosque in its resemblance of the pyramidal mass articulation of the traditional mosques. We observe in both of these mosques, the dome-like elements with traditional alems on their tops as finishing. Observing

this building from a distance, one can also see that the mass of this mosque is in harmony with the mountains behind it.

**Figure 54. Entrance Portal, Buttim Mosque (Photograph by Özgür Ürey)**

Buttim Mosque is a reinforced concrete, simple post and lintel structure. The structure stands on eight columns, which can be observed in the main prayer hall, except the ones on the perimeter walls. Four of these have a cross-shaped section while the other four are rectangular. These columns are the result of the special roof cover structure, which tries to imitate the spatial effect of a dome in the interior and the pyramidal view in the outside.

**Figure 55. Minaret, Buttim Mosque (Photograph by Özgür Ürey)**

Modular construction technique can be observed in all facades of the building. They are fragmented into square shaped elements and the openings on the facades are suited in these by creating square windows. Grid-iron bars are placed on these windows. This is a tendency, which is seen in the windows of the historical mosques. Thus, the windows of this mosque also resemble historic mosque windows by their scale, but not by their shape. These windows are also the major light source of the mosque during daytime. On the qibla wall, the mihrab appears as exposed to outside, being the only façade element that is not in harmony between the modules of the façade; it is in between two windows.

Concrete building elements are used in the floor of the mosque, gradually at the corners. The same is applied also in the roofing. By this way, strong corners are broken into softer ones and charming lighting effects are created inside the main prayer hall.

### 4.4.2 The Way Tradition Interpreted

Buttim mosque includes nearly all of the traditional elements of mosques in different forms and interpretations. The courtyard is different from that of the traditional mosques in terms of its form, but it takes on the same function with them. In fact, calling this space a courtyard would not be totally right, as it is not a real courtyard, but only a place that gives the feeling of a courtyard successfully. Colonnades surround two of its sides, defining the edge of the courtyard. On the entrance, there is a freestanding portal, without a wall. This pure-symbolic function of this structure is worthy of attention. Although it is small in scale, it embodies some certain symbols and functions and defines the entrance, while complimenting to its traditional task as the courtyard portal.

Functionally, the courtyard meets all the requirements of a typical Turkish mosque, such as having an ablution fountain, extra prayer space when needed by acting like the latecomers' portico and semi open porches. It is possible to compare the spatial qualities and the open space understanding of the courtyard of this mosque to the parliament mosque in terms of its formal understanding. In both of the mosques, the courtyards are defined by two buildings on two sides, which leave the other two sides open. This is different

than the courtyards of the Ottoman mosque tradition where all the four sides are closed.

Nevertheless, it can be argued that TBMM Mosque has a more defined positive outdoor space, since there are other buildings in its range to limit the visual view and define the space. When we observe Buttim mosque in this perspective, we see that it is also not as successful as the TBMM mosque, since the only building around it is the big skyscraper of the commerce centre and as it is not close enough, it does not help to create an integrated space. It is seen that, being aware of this problem, the architect had tried to overcome it by positioning the minaret in a particular way, placing a portal on the entrance of the courtyard and creating sharp texture differences on the ground so as to define the space.

Another point, which is comparable with the TBMM mosque, is the colonnades running in front of the buildings on the two sides of the courtyard, acting as the porch. In Buttim mosque, these colonnades are made of a repetition of a single element, while in TBMM mosque, a single long element runs all along in front of the mosque. In both mosques however, gradually deepening, square shaped carvings can be seen under the colonnades, which resemble the ones widely seen in ancient Greek temples.

In this mosque, there is not a transition space between the outside and the main prayer hall. This function is met by the porch, which serves as the latecomers' portico. Passing through the portal and the porch, one directly enters into the main prayer hall.

Main prayer hall has a rectangular plan scheme, whose corners are chamfered. Long side of this rectangle is the qibla wall. A single unified space understanding is applied in the interior space as in the traditional mosques. The mosque is made up of two main parts. The big one is the main prayer hall of the mosque, reserved for men. It has only one entrance, which is defined by a modest portal when compared to the traditional examples. The portal is in the middle of the north wall and there are muqarnas abstractions on it made of blue glass bricks on a steel structure. The blue glass bricks create some charming light effects, with the changing angles of the sun. There are also some halogen reflectors in between those glass bricks, which create some other lighting effects during nights. As learned from the imam of the mosque, they are turned on all month long during the Ramadan. This practice of turning on lights for Ramadan month resembles the illuminated *mahya* tradition seen on most of the other mosques as a continuation of that tradition.

The second block, which is a smaller one, is the secondary prayer area for women only. It is situated on the east side of the courtyard and has a porch in front of it. This porch is an extension of the main porch in front of the entrance of the main prayer hall and acts as the secondary one. This block has a portal on the north wall, but it is much more modest than the main one. This block also serves as a storage space, where small carpets, prayer beads and other equipment are stored in a room within it.

The spatial quality of a domed space is easily felt in the Buttim Mosque. In this mosque, we see that the center is the highest point

of the main prayer hall and increases gradually by the design organization of beams. This design also read as a ziggurat type pyramidal form on the façade of the mosque. Spatially, with its plan being a square and with the gradually increasing height of the main prayer hall that creates centrality, the space is experienced as a well defined unified space, which is introverted. The height differences of the reinforced concrete beams covering the main prayer hall create a similar spatial effect with that of a domed space.

Minber and pulpit in the prayer halls are self-standing elements, which are not made as built in, as in Bursa and Seljuk mosques. While their forms are completely classical, after a closer examination, it is seen that the ornamentations applied on them are quite modest, when compared to the traditional examples. There is not any extra ornamentation or decoration on or around the mihrab. It is only a niche, pointed in pink, which creates a great contradiction with most of the mosques in Turkey, traditional and contemporary ones.

Buttim Mosque has a symbolic minaret that does not have access to the top. As a very common tendency in contemporary mosque architecture, it is a free, self-standing structure in square shape, which is made of four posts on each corner. The posts are connected to each other at three points, in order to brace the long, self-standing structure. The minaret has a narrow pyramidal cap on top of it with a traditional alem. Alltogether, it has a very abstract form. The architect Yücel Sertkaya has shown sensitivity to the common problem of loud speakers and has designed suitable

places for them on the minaret. They are placed on top of the minaret, in between the iron grids that continue to the top of the minaret from the bottom.

**Figure 56. North façade and courtyard, Buttim Mosque (Photograph by Özgür Ürey)**

Buttim Mosque makes use of daylight effectively by its large windows. East and west façade is completely made up of glazing on the ground level, except the vertical load bearing elements. Same organization is also valid for north façade, but the porch decreases the amount of light flowing from that side. There are only two windows on the south wall at two sides of the exposed mihrab. Since every wall is surrounded by large open areas, without any buildings or big trees, the mosque can receive direct sunlight in any time of the day. It especially receives light from the east and west because of the big openings on sidewalls. On the chamfered corners, we again see some light effects created by light blue glass brick blocks.

Artificial illumination is provided by a big chandelier, hanging from the centre, and some small wall lamps, mounted on the walls and

columns. The main chandelier has a reversed pyramidal shape, with a light source in it, directed to the ceiling.

Interior of the mosque is painted with light blue, nearly cyan. Over this blue background, Arabic letters are attached on pink surfaces, framed by thin, white lines. Usage of colours in such a courageous way is also a new manner in mosque architecture. This attitude of the architect also creates a dilemma in the mosque, since the construction material is used brutally on the exterior. Moreover, the inharmonious relation between the blue walls and the green carpets can easily be observed at first sight in the interior. It is guessed that, although the colour of the interior walls are decided by the architect, the carpets are sent by the Ministry of Religious Affairs.

**Figure 57. North façade and courtyard, Buttim Mosque (Photograph by Özgür Ürey)**

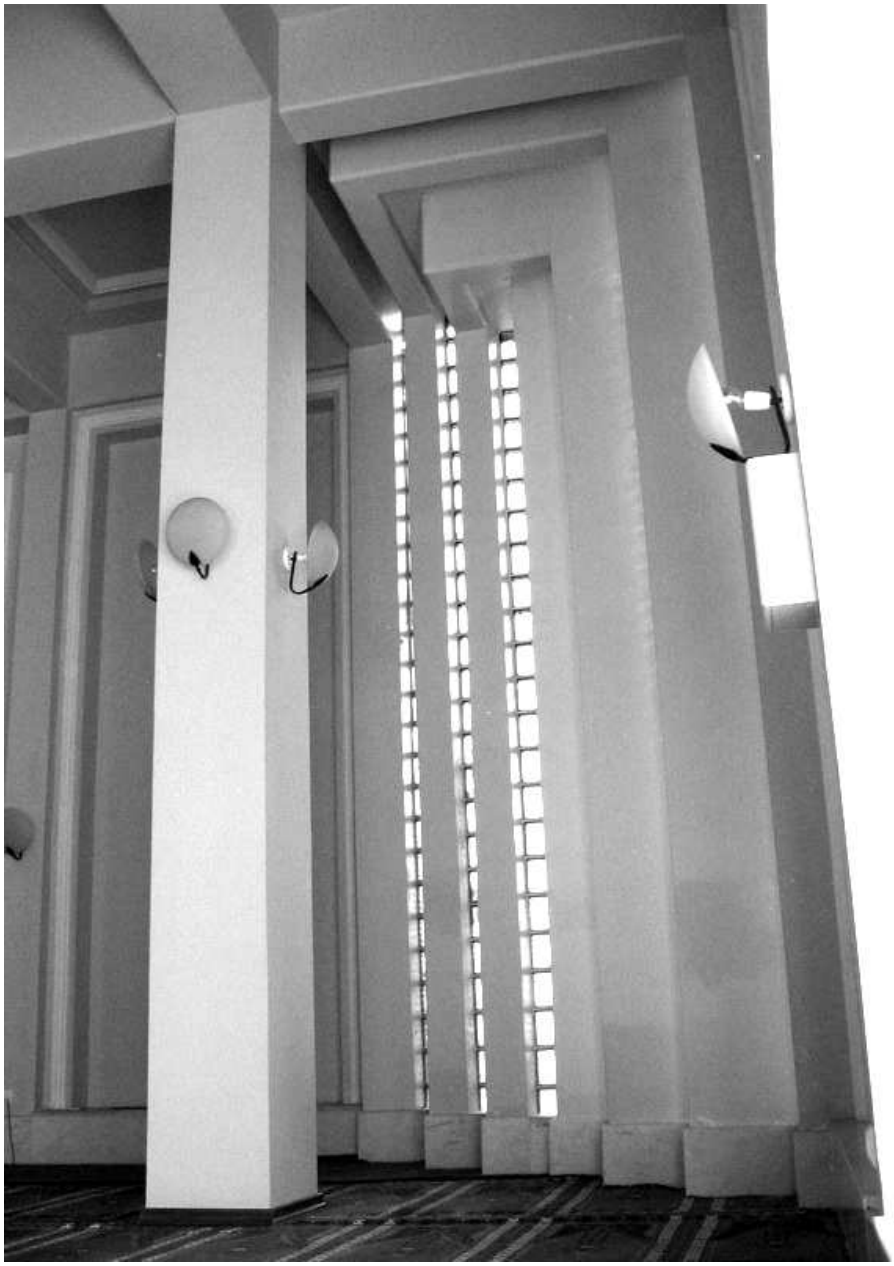

**Figure 58. Indirect lighting, Buttim Mosque (Photograph by Özgür Ürey)**

In conclusion we can see a widely seen tendency in this mosque as in other contemporary examples, where the main mass-façade of the building is worked on and interpreted and the elements like minbar, mihrab and pulpit are kept in their traditional forms.

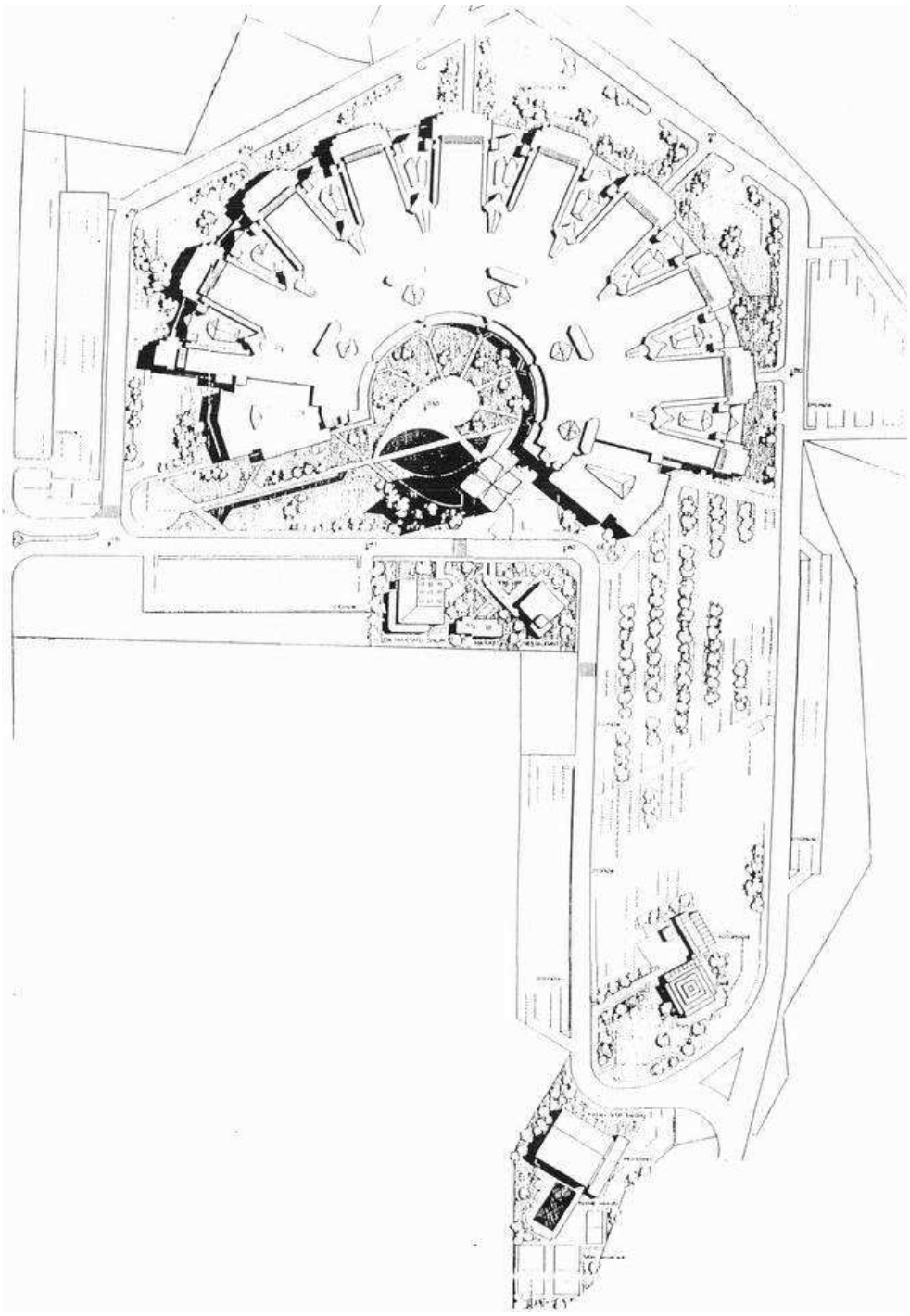

**Figure 59. Site Plan, Buttim Mosque**

(Drawn by: Yücel Sertkaya; Source: Buttim Construction Office)

## 4.5.Yeşilvadi Housings Mosque (İstanbul, 2004)

### 4.5.1. General Characteristics of the Mosque

Yeşilvadi Mosque is designed by the architect Adnan Kazmaoğlu from Kiptaş Architecture Office. It is situated in a mass housing project in İstanbul, Ümraniye, which is ordered by the Municipality of Istanbul. Consisting of 450 housing units, the complex is planned to embody social and cultural functions, commercial activities and a mosque.

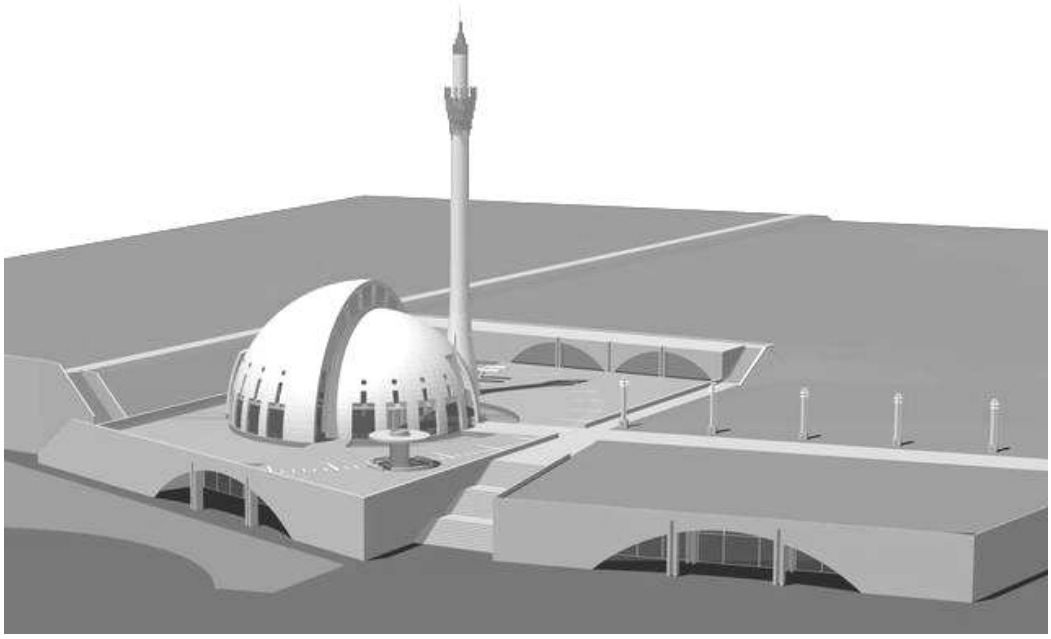

**Figure 60. General View, Yeşilvadi Mosque**
(Drawn by: Adnan Kazmaoğlu; Source: Adnan Kazmaoğlu )

Yeşilvadi Mosque is in the scale of a typical neighborhood mosque, located in a private residential zone. It is a private mosque for the inhabitants of the housing complex it is in. In this sense, it functions as a neighborhood mosque, but only in its private neighborhood. Therefore, in terms of its place within the urban context, we can say that it does not have an active role in the life of the city it is in.

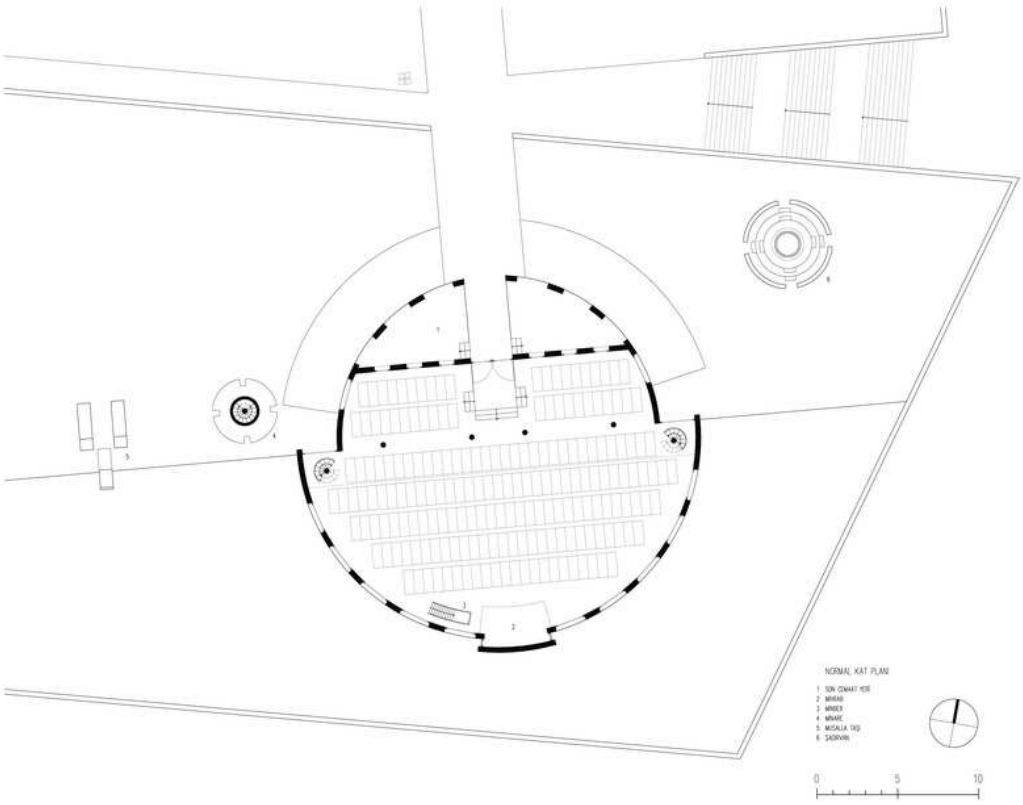


**Figure 61. Ground floor plan, General View, Yeşilvadi Mosque**
(Drawn by: Adnan Kazmaoğlu; Source: Adnan Kazmaoğlu )

This mosque is planned for 150 – 200 people, with 120 m2 closed area. It contains a multipurpose hall under its main space, which is designed by utilizing the potential of the level differences in the topography. The visitors enter the mosque after passing through the main piazza. While the multipurpose hall is entered from the east side, from the lower level, the mosque's main entrance is on the north, on the upper level.

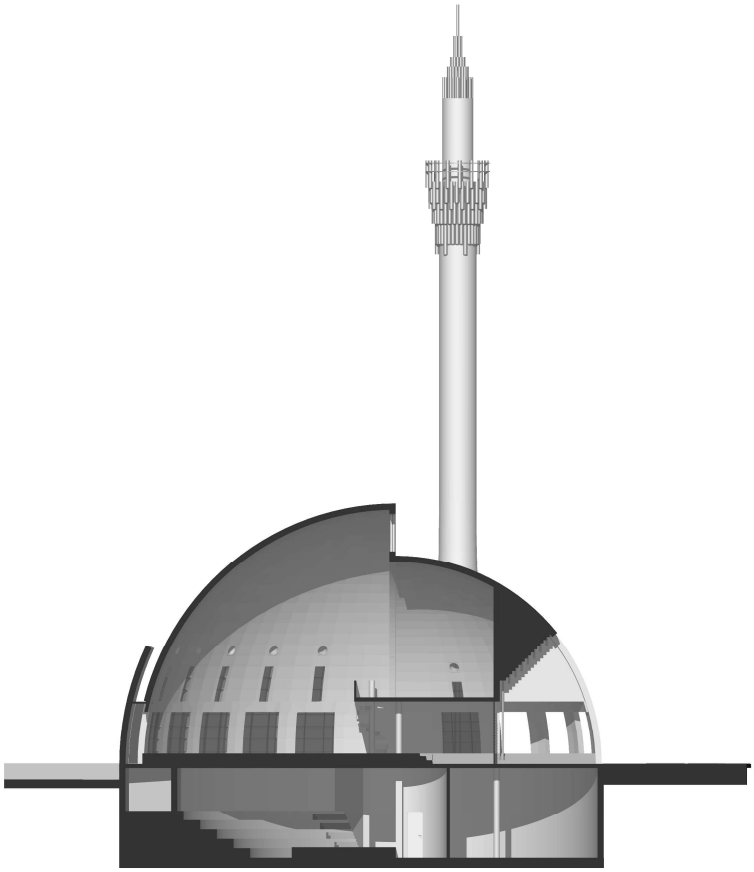

**Figure 62. Section, Yeşilvadi Mosque**
(Drawn by: Adnan Kazmaoğlu; Source: Adnan Kazmaoğlu )

The mosque has a well-defined uneven four-sided piazza that surrounds it. Half of the piazza is converted to a pool, from the central east-west axis passing from the intersection line of the two hemispheres. There is also another pool in front of the mosque, above which the visitors pass by a small bridge. Four shops on the west side define the piazza. Ablution fountain is on the east of the mosque, which is sunken into the ground. It is planned to have a simple, circular covering on top.

Main mass of the mosque is made up of two basic semi-spheres, one smaller than the other. This shape is made up of two basic

forms. This basic mass shape is articulated in two points only. These are, the entrance, as a void and the mihrab, which is exposed outside from the qibla wall. Except these, there are only the openings on the walls.

As the architect states, the mosque is built as a reinforced concrete shell structure. Its main construction material is concrete and it is dominated by a white look.

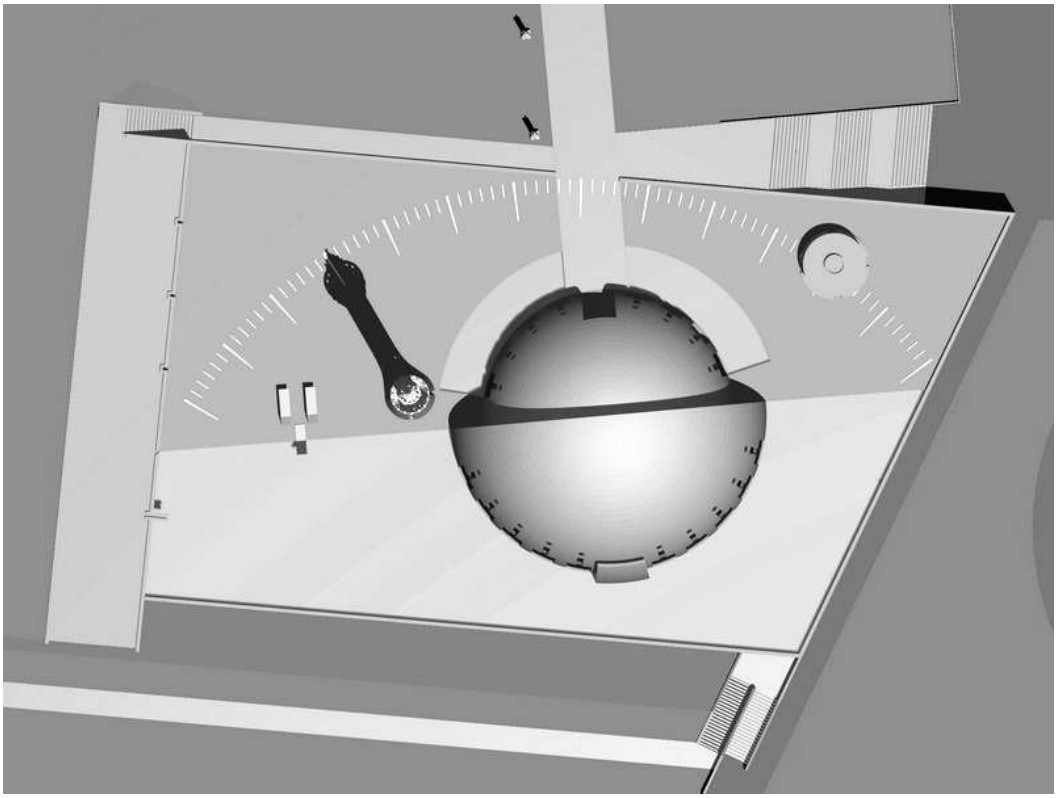

**Figure 63. Top view, General View, Yeşilvadi Mosque**
(Drawn by: Adnan Kazmaoğlu; Source: Adnan Kazmaoğlu)

### 4.5.2 The Way Tradition Interpreted

In this mosque, the traditional elements are used in a totally new and innovative way, both in terms of their forms and the materials used. The entrance of the mosque appears as a big void on the small sphere at the north on the central axis. On the entrance, there are the same galvanized metal tubes. Here, as architect declares, these forms are abstract interpretations of the traditional stalactites.

A "*son cemaat yeri*" or the latecomers portico is placed at this entrance under the main sphere, as divided from the main space. As people walk directly into the building, they realize the elevation of the both sides by three steps. Such an application reminds the typical Bursa Mosques. Since this is a semi-open space, it is also used for taking off shoes and storing them.

Main prayer hall of the mosque has a shape close to a semi-circle in plan. Especially the column row on the boundary of the bigger semi-sphere strengthens this feeling. A mezzanine floor is planned over the entrance, like in the women's part of the TEK Mosque. The spiral staircases on both sides reach the mezzanine floor.

Yeşilvadi Mosque is an interpretation of a domed mosque, which is made up of two different sized domes brought together in order to increase the spatial quality. Spatially, with its circular ground plan and its spherical main prayer hall, the mosque creates a strong centralized space experience and forms the feeling of an infinite

space. Also, the direct light coming from the intersection of the domes helps to increase the space quality of the mosque.

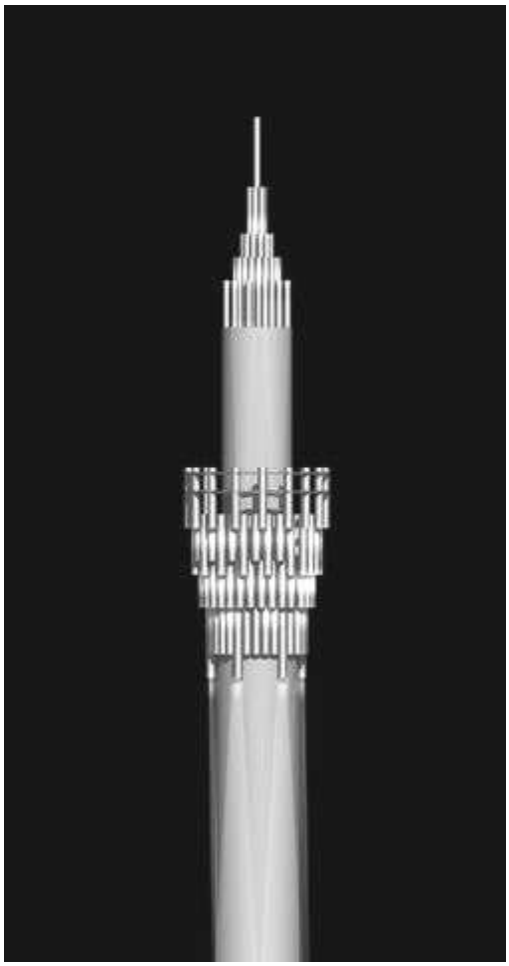

**Figure 64. Minaret detail, Yeşilvadi Mosque**
(Drawn by: Adnan Kazmaoğlu; Source: Adnan Kazmaoğlu )

Minbar is designed as a transparent element, which is in harmony with the rest of the mosque. It has white stairs and transparent-glass sides. We can see the same approach in pulpit too which is also in white colour. This is a brave interpretation of the traditional mimbar and pulpit.

Like most of the contemporary mosques built in Turkey, the minaret of this mosque is separated from the main mass. It appears as a self standing, vertical element, which has basically a symbolic function.

As a similar feature among other contemporary examples, it is likely that the architect interpreted the design of the minaret with great care. What is innovative in its design is the integration of illumination to the main design of the minaret. Galvanized metal pipes are shaping the minaret balcony and they are also hiding the light sources and the loud speakers. By this way, the architect prevents some common unplanned and undesired later additions, which are widespread in most of the mosques in Turkey. As a very innovative function, the minaret is also serving as a sundial. By its shadow falling onto the markings inscribed to the ground of the main piazza, it is planned to show the time.

Inside of this building is bright and gets enough sunlight from the large opening between the semi-domes and many smaller windows covered with glass bricks. Especially, direct sunlight is received from the top opening, at the intersection of the hemispheres. Beside the windows, by shifting some part of qibla wall to outside and leaving a gap there, another light source is created. This touch creates a sweeping illumination on the qibla wall, inside the mihrab as well as creating the mihrab itself.

Interior of the mosque is designed in a minimalist and elegant manner. Architect has avoided too much ornamentation for not to hide the main mass and structure of the building. Mostly bright colours are preferred on the surfaces, which helps to create a luminous and spacious space. Golden-yellow is a secondary colour used inside the mosque. Inscriptions in Arabic are applied on the white mihrab in this colour. There are also some other Arabic inscriptions seen on the inner surface of the dome.

Green carpets regulate the position of praying people in the main praying area. This is another similarity between the majority of contemporary mosques as well as the traditional, historical examples.

In this mosque, the usage and interpretation of historical elements has reached to a high level. Every element was approached and interpreted with the same understanding and finally a consistent mosque design was acquired. It is clearly visible that, the architect has designed the interior elements by taking into consideration the whole of the project. Therefore, consistency is seen all over the project. Even the coffin rest, which is on the courtyard, is in harmony with the rest of the building with its form and colour.

**Figure 65. Interior, Yeşilvadi Mosque** (Source: Adnan Kazmaoğlu )

**Figure 66. General View, Yeşilvadi Mosque**

(Drawn by: Adnan Kazmaoğlu; Source: Adnan Kazmaoğlu )

### 4.6. Derinkuyu Mosque (Nevşehir, 1971)

#### 4.6.1. General Characteristics of the Mosque

Derinkuyu Mosque, or the Park Mosque as some call it, is situated at the southern side of the town of Derinkuyu. Being administratively within the Nevşehir province, Derinkuyu is located at the south of the city of Nevşehir as an attraction point for tourists because of its largest and deepest underground city in the Cappadocia region. Derinkuyu Mosque is situated in a large recreational area, called the *Kültür Park*. The mosque itself is a part of this recreational area, which hosts social and cultural activities and contains a children's playground in its green area.

**Figure 67. General view, Derinkuyu Mosque (Photograph by Özgür Ürey)**

Derinkuyu Mosque is in the scale of a neighborhood mosque, as a part of a recreation park. There are no other buildings in the immediate neighborhood and it is open to the general public. Therefore, in terms of its place within the urban context, it could be argued that it has a dominant and active role in the life of the town it is in.

The mosque is designed in 1971by Hakkı Atamulu, who was one of the former mayors of Derinkuyu. He designed not only the mosque, but also the whole park and the recreational area surrounding it. As Atamulu is a well-known sculptor, the park also contains some of his recent works.

The mosque has its own land in the park that is surrounded by a wall. Besides the mosque itself, there is also the house of imam, placed in the garden of the mosque. Since the mosque itself rises in the middle of a rectangular garden, which is enveloped by a stone masonry wall, it is not possible to observe a well-designed outdoor space around it. The imam's house located in the garden is especially an obvious, un-designed and uncontrolled later addition, which is harmonious with the city, but looks pure alien when placed so close to this mosque. There are also some trees planted on the garden of the mosque, which will possibly close most of the view of the mosque in the future when they grow up.

Designed by a sculptor instead of an architect, the mosque immediately attracts the observers' attention with its extraordinary and unique plastic qualities. The possibilities of reinforced concrete

are used in an artistic way by the designer and created one of the most unique forms examined in this thesis.

The mosque is designed as one single mass, which takes the form of the minaret in one end in a plastic way. Its façade organization is very simple. Vertical windows are placed on the sidewalls in an order, whose heights gradually increase through the qibla wall. Apart from being in visual harmony with the minaret, this window composition is very reasonable for the reinforced concrete structural system of the whole mosque while creating a naturally illuminated interior space.

**Figure 68. Qibla wall, Derinkuyu Mosque (Photograph by Özgür Ürey)**

Qibla wall outstands in this façade organization. Contrary to the others, this wall has a curvilinear shape, mostly a fragment of an arch in plan. On this wall, there is no trace of mihrab – it is not exposed to outside. It is a clean wall, only disturbed with small square windows on the upper part of it. Covered with different coloured stones, it immediately displays its importance as the qibla wall. It is the only wall that is covered with stone from both sides.

The whole structure is made of reinforced concrete with mortar applied on it, which can be called as today's most typical building technique in Turkey. Using the potentials of the reinforced concrete system, a large eave exists in the design, which is carried by the minaret and the circular mushroom column of the ablution fountain. This eave protects the entrance, ablution fountains and the space between them. The roof structure on the other hand, is carried by the exterior walls and two other columns.

### 4.6.2 The Way Tradition Interpreted

In this mosque, we see nearly all of the traditional elements of mosques, except the courtyard. In fact, we see a space that acts as a courtyard, but it is not in its traditional formal configuration. The space that can be called as the courtyard is under the large eave, in the form of an extended canopy. It carries most of the functions of a courtyard seen in the traditional mosques and in this sense it is a unique interpretation of it. The position of the ablution fountain in this space, with benches around, especially emphasizes this

characteristic by creating a well-defined gathering place for the community.

The ablution fountain is underneath this canopy, on the big column carrying the large eave. Although it is in a very different plastic form integrated with the structure, it still resembles the freestanding ablution fountains of the traditional mosques. In other words, if the space underneath the eave is accepted as the abstraction of the courtyard, then the ablution fountain is accepted as the abstraction of the traditional freestanding ablution fountains.

Even though Derinkuyu mosque contains most of the traditional functions of a mosque, the triangular plan of the mosque seems to be quite an unusual approach. Despite the impression of having only one space under the roof, there are two different spaces in the building in reality. First one is the entrance room, which serves for taking off and storing the shoes. In terms of its function and position, this room could also be called as the latecomer's portico, even though it has a very different formal configuration than the traditional ones. It acts as the transition zone like the latecomers portico and also functions as a wind trap, which prevents the loss of the warm air inside in harsh winters when the outer door is opened.

A door from this room leads to the main prayer hall. In this space, the concept of making a one, big and single space for the prayer can be observed immediately as in the traditional mosques. While the shape of the plan is revolutionarily new, main idea of the traditional praying hall is still preserved. The women's section next

to it, on the other hand, is definitely a later addition, and is damaging the design by undermining the uniqueness of its approach.

**Figure 69. Canopy, Derinkuyu Mosque (Photograph by Özgür Ürey)**

Derinkuyu Mosque is the only case in this study which does not have a dome or an interpretation of a dome. This can easily be observed in the difference of the spatial quality of the main prayer hall. Although the understanding of single unified space continues in this mosque, it is not created or supported by the roofing. Moreover, although the feeling of single unified space still exists, it is rather weak when compared to the other examples where the dome is interpreted. It could be argued that the ethereal feeling that could be experienced through the spatial quality provided by a dome or an interpretation of a dome could not be experienced here in this mosque under its unique roofing. The quality of the single space

experience in this mosque is also weakened by the triangular plan of the main prayer hall.

Despite the brave innovations made in the design of Derinkuyu mosque, the same tendency cannot be observed in mihrab and minber; they exist in their classical forms. Minber is made of variable colours of marble and it is the only part, in which muqarnas motifs can be detected in this mosque. Minber and pulpit on the other hand, are made of timber and they are in their traditional forms.

**Figure 70. North and East facades, Derinkuyu Mosque (Photograph by Özgür Ürey)**

As the mosque is designed as one single mass, it takes the form of the minaret in one end in a plastic way. It exists as the tallest part of the mosque on the north with a traditional *alem* on top of it. With this plastic quality, the design of the minaret stands as a very

innovative and unique interpretation of the traditional minaret form. As mostly seen in the contemporary examples, it exists again as a symbolic element and also as the part of the mosque that makes it a landmark. Again, it is not possible to get on top of it, but as usual it has audio speakers on top of it in order to call the community to prayer, in accordance with its traditional function. Those loud speakers are later additions, which were possibly installed without

**Figure 71. South and west facades, Derinkuyu Mosque (Photograph by Özgür Ürey)**

the permission of the designer. This is again a common design fault as in most of the contemporary mosques. But in this case, since the designer is not an architect, it is not a big surprise to see such a defect, especially when we think that even experienced architects make similar mistakes.

The main natural light source of the mosque is the vertical windows in gradient height on east and west facades. Other then these windows, there are small, square shaped windows on the top of qibla wall. Although it is not very bright, these windows provide enough sunlight to the main prayer hall, even in cloudy wintertime.

Inside, walls are painted a pale yellow. Only, the qibla wall is covered with pink stones. This cladding on the wall is composed in such a way that it gives a horizontal effect inside, with horizontal strips made from different colours of stone. Reasons of this consciously produced horizontality can be debated, but it was most likely made in order to decrease the feeling of monumentality. Derinkuyu Mosque is, surely, not a monumental building, but it is possible to say that it is the primary mosque and a landmark in Derinkuyu.

The floor is covered with different carpets in various sizes and colours like the traditional way of covering the grounds of mosques in the old times. This is different than what is applied generally in most of the contemporary mosques, in which the ground is covered with one big carpet with a repetitive pattern that creates a very orderly look in the interior, while increasing the monumentality of

the space. This is not observed in Derinkuyu mosque, where the organic look of the traditional way of covering the floor is preferred.

To conclude, in Derinkuyu mosque, we see the same tendency as in Kinaliada mosque, where the interpretation and articulation attempts are made basically in the elements forming the main mass of the building. While we can observe a high-quality of interpretation there, it is not possible to observe this tendency in the minor elements inside, such as the mihrab or the minber.

**Figure 72. Kiblah wall, Derinkuyu Mosque (Photograph by Özgür Ürey)**

**Figure 73. Minbar and Mihrab, Derinkuyu Mosque (Photograph by Özgür Ürey)**

**Figure 74. Minbar and Mihrab, Derinkuyu Mosque (Photograph by Özgür Ürey)**

# CHAPTER 5

## CONCLUSION
## TRADITIONAL ELEMENTS AND MODERN EXPRESSIONS

In conclusion, this thesis indicated that contemporary mosque architecture in Turkey is in search for new and innovative forms that would improve the mosque design in contemporary age. In such an attempt, it is observed in this study that the architects have considered and solved most of the established functions; but what they did was basically offering new forms for traditional functions. This search for innovation has mostly leaded the architects to approach to the matter from different angles and to produce different interpretations, although in some cases similar solutions and standpoints also took place that gave this search a shared outlook.

This search for "newness" was generally offered in the name of being modern or trying to build something different. Since the "mosque" as a building has the potential of being a landmark or a visual attraction point in urban spaces, it became a suitable building type to try new forms. Most of these innovations appeared as new interpretations or the abstractions of the traditional elements of mosque architecture.

It is true that some of the users of mosques are conservative about mosque architecture, but, very surprisingly, in some cases, the demand for "newness" comes from groups that are known as truly

conservative.[131] For instance, Yeşilvadi Mosque is ordered by the Municipality of Istanbul for its employees. Although the administrative staff is known as a conservative group, the architectural expression of the mosque seems to claim the opposite. Yeşilvadi Mosque has very contemporary and innovative formal aspects as well as having new interpretations of some traditional architectural elements, such as the additive function of its minaret.

It is possible to observe similar tendencies and problems as well as different solutions for the same problems in the cases selected for this study. These comparisons are explained through specific characteristics, such as the site planning, understanding of courtyard, mass and façade articulation, materials, latecomer's portico and porch, plan layout, natural lighting and artificial illumination, mihrab, minber, respondent's platform, color usage and ornamentation, and also through their reference to the traditional elements of mosque architecture.

A special attention given to site planning can be observed immediately in all cases, except Derinkuyu Mosque. In Derinkuyu Mosque, the design approach was more building oriented. As the designer of the mosque was a sculpture and not an architect, he designed the mosque as an object in itself, focused onto it, but not much to its surrounding.

[131] Tolga Işıkyıldız, *Contemporary Mosque Arcitecture in Turkey*, Unpublished Master's Thesis in Architecture (Ankara: Middle East Technical University, 2000)

The cases show differences in terms of their relations to their immediate urban contexts. With their scale and position, Kınalıada and Derinkuyu mosques are designed as local mosques that serve mostly to their immediate neighborhoods. Different than these, TEK and Yeşilvadi mosques are designed as parts of two introverted residential zones, which embody them as their private mosques. Buttim and TBMM mosques on the other hand, are designed as parts of large complexes that contain numerous buildings. While Buttim mosque is located in a specialized commercial complex in the industrial zone of Bursa, TBMM mosque is located in the campus of the Parliament in the governmental center of Ankara. As a commonality, both of them serve mainly to the employees of the complexes they are in.

In all the cases there is a tendency to define a courtyard, in addition to a garden, as in traditional mosques. In Kınalıada Mosque, the courtyard is created by self-standing walls. In Buttim Mosque, courtyard function has been realized by the special design of the minaret with an entrance kiosk and low fences. In TEK mosque, it is defined by surrounding trees. And in TBMM and Yeşilvadi Mosques it was defined by surrounding buildings. In Derinkuyu Mosque however, which is a very exceptional case, there is a unique interpretation of the courtyard. Here, the mosque does not have a well-defined courtyard, but it only has a wall on the perimeter of its lot, where the space under the canopy on the entrance undertakes the function of a courtyard.

In all examples, a search for new forms is obvious. This is mostly achieved by abstracting historical forms in different ways. In TBMM

and Buttim mosques, there is an interpretation of pyramidal form achieved by gradually diminishing roofing elements. In TEK mosque, curvilinear appearance of a traditional dome is reformed by linear elements. In Yeşilvadi mosque, the exaggeration of the dome in size and shape has caused the covering of the mosque to be formed as two uneven semi-spheres. In Kınalıada Mosque there is a covering made from reinforced concrete plates in a triangular shape, displaying a pyramid-like form in the whole. Unlike the cases above however, Derinkuyu mosque has a covering made of a single reinforced concrete slab, instead of an abstracted dome like covering. In the overall, it seems that a general demand for a single-central space for the main prayer hall, as in the traditional mosques, is still valid, which is reflected also in the mass articulations and coverings.

There is not a common tendency on façade articulation in the selected cases. In some cases big openings appear on the façades to let in a large amount of sunlight, as in Buttim, TBMM and Yeşilvadi Mosques, and in others there are limited number of openings, as in Derinkuyu, Kınalıada and TEK mosques.

Among the mosques examined in this study, the use of alternating materials, implemented on the exterior surfaces as a contribution to façade articulation and composition, and as a reference to traditional mosques, can only be seen in TEK and Derinkuyu Mosques. In TEK Mosque, there is the use of brick strips in between concrete plates on three sides except the entrance. In Derinkuyu Mosque on the other hand, a variety of building materials are used on different façades, in which only the qibla wall is made of stone

masonry, while the other façades display white washed concrete surfaces.

With the exception of Derinkuyu Mosque, designing the minaret as a self-standing element is the common tendency in the cases examined in this study. Derinkuyu Mosque, on the other hand, has a unique interpretation, where the minaret is integrated to the main mass and is extended vertically as a part of the covering. In all the cases, there is only one minaret, which is treated as a purely symbolical element referencing to tradition. In none of the examples there is an access for the *imam,* or any other person, to top of the minaret; they are used mainly for the placement of the loud speakers for the call of prayer. The position of these speakers is also an important problem for the minaret design. As can be seen in Kınalıada, Derinkuyu and TEK mosques, the addition of these elements to the mosques are out of control of the architects and therefore has caused undesired appearances on the minarets. Nevertheless, this problem is noticed and evaluated by the architects of Buttim and Yeşilvadi Mosques and they had offered suitable solutions.

In all cases, a preparatory space, commonly known as latecomers' portico, exists on the entrance. This space also serves for praying when the mosque is closed or full, and also taking off and storing the shoes of the users. In TBMM and Buttim mosques, this space appears as a colonnaded porch, similar to the applications seen in traditional mosques. In TEK and Derinkuyu examples, these spaces are closed rooms through which one passes, instead of being semi open spaces as in the above examples. In Kınalıada case, on the

other hand, there is not a gradual procession in entrance. There is a small and incapacious space in front of the main prayer hall, from which one can access to the hall directly. This small space may be said to function as the latecomers' portico, but since there is not a processional approach, it does not serve as a preparatory space, but only as a transitional space for the circulation.

Interior lighting is well designed and balanced in all the cases, apart from Kınalıada mosque. This quality is achieved by using both direct and indirect lighting both from sides and top. In Derinkuyu Mosque, direct light enters from the sides, from the vertical strip windows. Direct light is supplemented with indirect light coming from small square shaped openings on top of the qibla wall. In TEK Mosque, the only direct light source is from the top, under the 4 arches below the main dome. Besides that, it can receive indirect light from the side openings, which are placed vertically on the corners, closed with a translucent material.

As a unique approach, TBMM Mosque has transparent qibla wall and mihrab, from which the light enters directly. The only direct light source here is from this façade. In addition to this, indirect light comes from thin vertical stripe openings on the north wall and from narrow openings between the roofing elements. Buttim Mosque has the capacity of receiving direct sunlight from 3 sides, except for the north wall. All three walls have large scaled openings. Moreover, it gets some extra indirect light from thin vertical strips, covered with blue glass bricks on the corners. Unlike TBMM Mosque, this building does not receive any light from the top.

In Kınalıada Mosque, there is only one light source, which is from the top. Although this is the only source, it gives an even lighting inside, since the main prayer hall is very small and opening is a rather big one. This building does not have the chance to receive light from sides, because shops surround its main prayer hall. Finally, Yeşilvadi Mosque receives direct sunlight from both top and sides, from the opening between the two hemispheres. Also, large-scale windows are placed on the sidewalls.

When the mosques are examined according to their mihrab, minber and respondent's platform, a general approach can be detected, where minbar and minber are built in timber instead of marble in all the cases. These elements are integrated in the design of the mosques in a very similar fashion with the traditional mosques.

As seen in traditional mosques and in most of the mosques in Turkey today, the floors of all of the cases, except Derinkuyu Mosque, are covered with standard big stripes of carpets in various colors. In Derinkuyu mosque however, the floor is covered with different, home scaled carpets. Thus in all the cases, the floors are covered in accordance with the traditional way of floor covering in mosques with carpets.

Considering the ornamental aspects, the examined mosques display modest tendencies. They are rather simple with their compositional features and except TEK Mosque, they contain a little amount of ornamentation when compared to historical examples. In TEK Mosque, on the other hand, surfaces of the main

prayer hall are covered with ornamentations, which resemble classical Ottoman way of applying ornamentation.

In conclusion, what these examples reveal is that there is a pursuit of new and innovative forms that would develop the mosque design in contemporary age in Turkey. In all the cases, the attempt of interpreting the traditional mosque design and its elements is apparent. Each of them were designed in a innovative manner by consciously re-thinking the prevalent influential factors shaping the architectural formation of mosques in Turkey; such as the traditional mosque architecture produced during Seljuk and Ottoman periods and the public pressure to see the already established architectural forms of traditional mosques. All the cases reveal the design decisions and specific approaches of their architects.

All through the selected cases, it becomes obvious that even though the change of functions and new requirements were anticipated in time, the traditional elements of mosques, such as the minaret, latecomers' portico or the minber, still continued their existence. The table below displays the presence and characteristics of those elements used in the selected cases, sorted and listed respectively.

Consequently, this study demonstrates that the main elements, organization schemes and planning setups of Classical Ottoman Mosque are preserved in the studied mosque examples. The novelty brought to their design is basically the usage of modern materials and techniques, which are introduced to the construction world in the 20$^{th}$ century. They are used both for the structural and

ornamentational purposes. Reinforced concrete is doubtlessly the most important feature in this aspect. The basic approach taken by the architects in the improvement and interpretation of the contemporary mosque design was mainly the exploration of the potentials of this material and the utilization of its advantages in the construction of mosques. This has resulted in the extensive use of flat slabs in various forms, horizontal beams spanning long distances arranged in innovative ways and even in the re-arrangement of domes.

In some cases the interpretation has led to the replacement of the curves by straight lines in the name of applying a formally simplified language, and in some other, the interpretation has led to the creation of new curves by the efficient utilization of the plastic potential of reinforced concrete. These are the novel interpretations brought to mosque architecture, differentiating them from the traditional examples of Classical Ottoman Mosques. Albeit the differences of interpretation, we can still see that both the traditional monumentality, which provides the feelings of divinity and sublimity in the mosque space, and also the basic elements of the traditional mosque, are preserved and utilized.

Therefore, it can be observed at the end of these examinations that the common design approach in the selected cases was basically offering new shapes to old forms. In this framework, in terms of the transformations that took place in the traditional elements and the design decisions of the architects, the development seen in these cases could be called as a formal exploration in mosque architecture.

The interviews made with Turgut Cansever and Adnan Kazmaoğlu, which are included in the appendix, display in live dialogue an explanation of how this search takes place and how the design understanding can change from one professional to the other in mosque design.

| | | MINARET | COURTYARD | | HOUSING UNIT | LATE COMERS | | MIHRAB | | MINBAR AND PULPIT | | | INTERIOR DECORATION | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | | Self-Standing | Closed | Open | Exists | Exists | Exists with a Porch | Exposed | Ornamented | Timber | Marble | Ornamented | Simple | Highly Decorated |
| KINALIADA | (1964) | ■ | ■ | | ■ | ■ | | | | ■ | | | ■ | |
| DERINKUYU | (1971) | | ■ | | | ■ | | | | ■ | | ■ | ■ | |
| TEK | (1988) | ■ | | ■ | | ■ | | ■ | ■ | ■ | | ■ | | ■ |
| TBMM | (1989) | ■ | | ■ | | ■ | ■ | ■ | | ■ | | | | |
| BUTTİM | (1996) | ■ | | ■ | ■ | ■ | ■ | ■ | | ■ | | | | |
| YEŞİLVADİ | (2004) | ■ | | ■ | | ■ | ■ | ■ | | N/A | | | ■ | |

**Table1. A Comparison of the Selected Mosques According to their Characteristics and Elements**

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# APPENDIX 1

## TWO DIFFERENT APPROACHES TO TRADITIONAL MOSQUE ARCHITECTURE: INTERVIEWS WITH TURGUT CANSEVER AND ADNAN KAZMAOĞLU

These interviews are made to bring forward approaches of two different architects to mosque design and the reference to tradition. Turgut Cansever is interviewed as an authority in terms of his architectural approach to tradition. Adnan Kazmaoğlu on the other hand, is interviewed to learn more about his approach in design, his mosque and his attitude towards traditional architecture in general. These interviews bring forward their differences in the reference made to tradition.

Turgut Cansever, an esteemed authority in Turkey, believes that basic principles of regionalism concept should be accepted and applied in mosque architecture. According to him, traditions, formed in hundreds of years should be respected. Architects should firstly learn and understand the reasons that formed these traditions. For him, what should be done is not directly copying the historical models, but understanding the local needs and local solutions in the area. This knowledge, then, can be used to build the new. He also believes that, modesty is a very important attitude. What is built should be what is needed. For Cansever, extreme, imposing attitudes are wrong. Noting that the same is also true in mosque architecture, he talks about his mosque in Antalya and how he has adapted these principles when designing and constructing it.

Adnan Kazmaoğlu, on the other hand, the architect of Yeşilvadi Mosque, believes that a mosque should have some visual characteristics, as well as a perfectly functioning schema. He says that a contemporary mosque should cover the traditional elements in a modern way. In other words, a mosque should not be built by imitating the traditional elements, but should be built by understanding its soul and philosophy. Moreover, it should also be perceived and accepted by a large variety of people. Kazmaoğlu thinks that the minaret is the most crucial traditional element in mosque design. According to him, a dome never symbolizes a mosque alone, since a lot of building types use dome, but a minaret does. Therefore for him, the symbolic element of a mosque is the minaret. He says that in Yeşilvadi Mosque, all elements coincide with traditional ones, but the total image is completely different. He concludes that a contemporary mosque should contain elements, which resembles the traditional ones, so that it can be observed as a mosque by people.

## APPENDIX 2

## INTERVIEW WİTH TURGUT CANSEVER ON 06/13/2004:

**Turgut Cansever:** Mimaride düşünceler öyle çabuk gelişmediği için biraz daha uzun bir vadeyi hesaba katmaya ihtiyaç var. Diyelim ki, ikinci dünya savaşından sonrası desek, elli, 50, 60 sene ediyor. Simdi bu 50 – 60 sene içerisinde bir kere toplumun kültürel yönelişi cami mimarisini etkiledi değil mi? Toplumun kültürel ve sosyal yapısı beraberce etkiledi. Bir bakıma yasaktı değil mi? Yani, daha fazla cami yapmak son derece hor görülen bir şeydi.

**Özgür Ürey:** Evet, Cumhuriyetin ilk yıllarında öyle birşey var?

**T.C.:** O devam etti 20 sene evvelsine kadar? O zaman halk, aklına gelen yerde kalfalarla uydurma şeyler yapıyorlardı. Tabi, Mimarlık da tamamen bir aristokratik bir faaliyetle bir aryalar faaliyeti halinde cereyan ettiği için. Kaçak yapılar, kalfalar, mühendisler tarafından yapılan apt.lar vs. Öbür tarafta da devlet yapıları, devlet memurlarının kooperatifleri filan. Zenginlerin apt. ları. Bu çerçeve içerisinde mimariyi, özellikle de cami mimarisi gibi tamamen istisnai, saf kültürel tercihlerin meydana getirdiği bir ürünü, elbette ki fonksiyonel meselesi var ama çok saf bir fonksiyon o. 20 odanın yan yana gelmesi meselesi değil o. Bir hacim meydana getiriyorsunuz. Dolayısıyla, o hacme verdiğiniz biçim, onun örtülmesi, onun mimari ifadesi, dış biçimi, çevreyle ilişkisi tamamen saf formlar. Şimdi, diyebilirim ki, bu konuda ilk çarpıcı yaklaşım, bir Ankara için...

**Ö.Ü.:** Etimesgut camisi olabilir mi?

**T.C.:** Hayır, simdi Ankara'da kocaman bir cami var ya?

**Ö.Ü.:** Kocatepe camisi

**T.C.:** Kocatepe camisi için açılan müsabakada gündeme geldi. O bir proje müsabakasıydı. O sırada, proje müsabakaları üzerine konuşuluyordu. Değişik, Teğfik İleri bayındırlık bakanıydı. Bayındırlık bakanlığı, Meclis teknokrasisi, ve onun mağrur baş vekili Orhan herşeyi kontrol etmek istiyordu. Velhasıl, müsabakalarla mimarlar odası ilgili olarak Orhan Alsaçla çarpışıyordu. Tabi, Orhan Alsaç da Bayındırlık Bakanlığının en güçlü adamı olduğu için bakanlıkla çarpışılıyor gibi gözüküyor. Bakanın kendisiyle yapılan yazışmalar sonunda bir mütabakata varıldı. Bakan bir seyahate gitti. O. Alsaç o mutabakatı hemen bozdu. Bu Kadıköy'de moda koleji ile ilgili bir proje müsabakasıydı. Jüri üyelerinin seçilmesiydi, bütün mesele. Yani jüri üyeleri ahbapları para alsınlar diye jüri seçildiği zaman proje o ahbaplardan birine veriliyordu; yani müsabaka filan olmuyor, iş/teşhib delaveresi oluyordu. Orada çarpıştı ve jüri üyeleri mimarlık camiasının içinden seçmek için bir usul de geliştirdi. Tevfik İleri ile yarışmalarda kabul edildi. Anadolu Seyahatine çıkacağı için bunlar üçü birbirini ihlal ettiler. O ihlal edince, bakanlıkla mütabık olan şeyi, biz de müsabakayı durduruyoruz diye karar aldık. Gazetelerde, tek gazete çıkıyordu o zaman Türkiye'de, Cumhuriyet Gazetesi, ve gazeteye ilan verdik müsabaka bakanlıkla mutabık kalınan esasları ihlal ediyor, ve o müsabakaya mimarlar girmeyecektir dedik. Girenler,

**Ö.Ü.:** Nasıl mimarlar girmeyecek?

**T.C.:** Çünkü müsabaka, mimarlar odasıyla, Bayındırlık Bakanlığı arasında alınmış kararı ihlal ederek açılmış.

**Ö.Ü.:** Evet

**T.C.:** Odanın bu kararına aykırı hareket eden mimarlar da hareketlerine göre cezalandırılacaktır dedik. T. İ. Telgraf çekti. V geldi, ankara'da. Sizi hapsederim dedi, herkes terbiyeli olsun dedi.

Neyse affedildi. O gene konuşuluyordu. O sırada bu Kocatepe Cami müsabakaya çıksın mı çıkmasın mı tartışması/lafı var. E, yani işte bu caminin de yapılmasını başbakan istiyor. Başbakanın istediği gibi cami olmayacak mı bu dedi. Kim oluyor başbakan dedik. Caminin nasıl olacağını tayin etmek için başbakan kim oluyor dedik? Ne anlar başbakan dedik? Yo, Yo, dedi katiyen dedi başbakanın böyle birşeyi söylediği filan yok; ve öyle mimariye bir politik kurumun kendi ideolojisine göre, ilakseliyesine göre, müdahale etmemesi kuralıyla, bayağı emniyetliydi; iki kademeli bir müsabaka açıldı. Müsabakada da

**Ö.Ü.:** Sonucu biliyoruz zaten,

**T.C.:** Sonucu biliyorsunuz, Allah rahmet eylesin Vedat tabi, arkadaşım, ama birinci kademe projeleri, ilk kademede seçilen 6x6, 8 proje mi olacaktı, onlar 2. kademede müsabakaya girenleri göstermeyecekti.

**Ö.Ü.:** Peki daha sonra ne oldu bunun temelleri ?

**T.C.:** Simdi doğrusu, bir temel düşünce eksikliğinden söz etmek isterim. Bu, özellikle İslam kültürleri için çok önemli birşeydir. Dinin, din, amel ilmidir. Öyle tanımlanır. Hz. Peygamber tarafından da. Yani amel ilmi, işlerin nasıl yapılması lazım geldiğinin ilmidir, bilgisidir. İşlerin nasıl yapılması gerekir? Sorusu ile ilgili olarak bir ayeti kerime, insanların işlerinin kolay olmasını sağladık der. İnsanların işlerinin kolay olmasını temin etmeye çalıştıkları için şartları kontrol eder. Aslında, yapılacak işin kolay olmasıdır, esas. Bir gotik katedralin işi kolay olmayan bir iştir. Yani, Süleymaniye'nin detaylarını, bir cephesini düşünün, değil mi?

**Ö.Ü.:** Evet

**T.C.:** Bir büyük payeli caminin, diyelim ki Beyşehir Eşrefoğlu Cami'sini biliyor musunuz?

**Ö.Ü.:** Evet.

**T.C.:** Evet, yani onun dışının filan hiçbir zor tarafı yok değil mi? İşlerin kolay olmasını sağlamaktır. Halbuki, Türkiye'de esen rüzgar, teknolojik cambazlıktı. Yani, o şunu yapmış, daha kocaman yapmış; bugün de aynı hikaye devam ediyor. Dolayısıyla bir kabukla, koskoca bir açıklığı örtmek, akıl almaz bir kalıp işidir.

**Ö.Ü.:** Kocatepe'den bahsediyorsunuz?

**T.C.:** Herhangi bir başka şey de olsa, bir kubbeyi, betonarme olarak yapmak isterseniz, akıl almaz yoğunlukta bir kalıp gerekir. Halbuki, Süleymaniye camisinin kubbesini kalıpsız örer. Çünkü cami tamamen kalıpsız meydana getirmiştir. Yani, simdi orada Vedat, bir kubbe düşünüyor, ve onu kalıpla yapmayı düşünüyordu; ben de bir kubbe düşünmüştüm; bu bir jeodezik kubbeydi. Jeodezik kubbe, maden parçalarından olduğu gibi, daha yeni betonarme parçalardan meydana getirilebilirdi ve bir jeodezik kubbeydi. Öyle bir takım projesi değerlendirildi. Ama bir kere bu teknik açıdan ortaya çıkan zorluk, Türkiye'de mühendislerin bu Vedat'ın projesinin hesaplanmasına imkan bırakmadı, korktular.

**Göze Üner.:** Kaç senesiydi?

**T.C.:** 1957-58 seneleri, Menderes Dönemi. İşte, Meclis kurultayı ile temasa geçildi. Onlar da pek altından kalkamadılar. Bu arada, tabi, binanın da görünüşü de çok iri bir nesne. Üzerinde onu ölçülendirecek yan parçalar filan eksik. Çok fazlasıyla teknolojik bir irilik hakim. Halkın cami imajından çok başka bir şey. Cami planı da, yitirilen tercih nedeniyle, asli cami planından biraz aykırı. Daha enlemesine bir şey olması lazım; daha uzunlamasına bir çözüm üretmiş Vedat; dolayısıyla tonoz, ekler filan var. Onlarla bir katedral ifadesine benzer bir ifade de var. İşte Türkiye'de hep mimariden de söz edildiği zaman, Büyük Osmanlı ananesiyle bir ilişkisi olmayan

çözümlerin yavanlığından şikayet var. Burada bir grup muhafazakar kesim, pek memnun olmadıklarını ifade ettiler Vedat'ın çözümünden. Vedat, da cami kiliseden neden farklı olsun diye bir laf mı söyledi bilmiyorum. Şimdi tam ne söylediğini hatırlamıyorum. Ama buna benzer bir laf söyledi. Ve bu lafa bir politik-kültürel yaygara koptu. Şimdi, Vedat temiz bir insandı. Mühendisler odasına kayıtlıydı, hem de mimarlar odasına kayıtlıydı. Ama müthiş bir ahlak savaşı verdi. Bunun yanında da işte biraz marksist, sosyalist rüzgarlar esiyor; Gericilik şikeleri var; Vedat'ın bu konularda böyle hırlı çıkışları da var; bir sert ifadesi. Camiye gelip namaz kılacaklarla Vedat'ı karşı karşıya getirin. Ve geldiler. Şu an Ankara'daki replika. Dam olsa onu da başımızın üstüne koyuyorlar da, acure imar ettirildi. İktidarın yakınlarına.

**Ö.Ü.:** Ben onun inşaatını hatırlıyorum biraz.

**T.C.:** Doğrusu ben, kesin olarak biliyorum, ne Selimiye'nin kubbesi kalıplıydı; ne Ayasofya'nın

**Ö.Ü.:** Uzun bir süre, brüt beton olarak bırakılmıştı, sonradan boyandı. Tabi beton olarak kalması da bence iyi birşeydi.

**T.C.:** Ama bir şey söyleyeyim, onun mimarları, onu öyle brüt beton filan bırakmayı düşünmüş mimarlar değiller. Başkaları gelip taşla kaplayınca kanıksanmıyor.

**G.Ü**_ Taş mı kaplı şu an?

**Ö.Ü.:** Yok, boya,

**T.C.:** Taş değil mi, ben pek sevimli bulmadığım için çok incelemedim. ..Taş kaplama filan gibi geldi bana. Üç büyük cami olayı bu, bir evvelkisine gidersek Kemalettin Bey'in bu küçük vecibleri ? var, Erenköy'de, Bebek te filan, onlar, Cemalettin Bey, Mimarisini, tarihi çözümlemenin unsurlarını kullanarak, tekrar ettiği şeyler. Bunlar, küçüklükleriyle, ananenin biraz aşırı değerlerinden

biraz koparak meydana getirilmiş; çevresiyle iyi uyum içerisinde olan küçük yapılar.

**G.Ü**_ Bebek'te bir kubbeli cami var.

**T.C.:** Ondan bahsediyorum. Kemalettin Bey'in 16. yy mimari elemanlarını kullanarak, yaptığı bir şey.

**Ö.Ü.:** Peki o Cumhuriyet dönemi mi? Yoksa?

**T.C.:** Cumhuriyet dönemi tabi. Ben öyle biliyorum. Evvel de olabilir. Kemalettin Bey, Cumhuriyet döneminde, 1930 lara kadar filan bir 10 sene faal oldu.

**Ö.Ü.**_Bu Antalya'da yaptığınız cami, Eski teknikler kullanılarak yapıldı değil mi?

**T.C.:** Hayır, yani, bahçe duvarlarını köylüler hala öyle yapıyorlar.

**Ö.Ü.:** Orada böyle bir yaklaşım sergilediniz mi yani bu yaklaşım üzerine mi?

**T.C.:** Şimdi doğrusu onun nasıl düşünüldüğünü isterseniz, simdi bir kere o camiyi yaptırmak isteyen dernek, bir 10 sene, belki daha fazla, bir çok proje yaptırmış. Bu projeler, yerinde iki örtülü bir ahşap mescit varmış, mesciti yıkmışlar. Kim yıkmış onu da bilmiyorum, çok da harapmış galiba. Sonra 10 sene işte Ankara'daki caminin yavrusu daha yozları, büyük 16. yy. Osmanlı mimarisinin yozlaşmış replikaları yapılmış ve bunlar, belediye tarafından, kurul tarafından sürekli reddedilmiş. Bu arada Baran İdil, Antalya için Kale İçi Koruma Planı diye bir koruma planı yapmış. Bu koruma planının bir bölümünde cadde boyunda Hadrian Kapısının karşısındaki bir yapı adasına da cami özel planlama alanı demiş. Antalya belediye başkanının bir danışman kurulu varmış. Bu grup demişler ki burada böyle bir cami olmaz, burası Hadrian Kapısı gibi çok önemli bir tarihi kalıntının karşısı. Burada yapılacak işin özel bir biçimde ele alınması lazım. Nasıl olur filan diye konulmuş bir 9- 10 kişi, grup içerisinde,

hatırlayabildiğim kadarıyla Cengiz Bektaş var, Antalya mimarlar odasından birileri var, bir iki hoca var, galiba Nezih Eldem var. Bunlar demişler ki böyle bir işi yapacak bir mimar seçelim. O bir proje hazırlasın. Eğer kabul edilirse, devam eder, eğer kabul edilmezse, başka çare ararız. Hadrian Kapısının ve çevresinin düzenlenmesi. Devamı da özel planlama alanı. Herşey spekülatöre hizmet için. Cami yerinden başka özel plana bağlı kalmadı hiç. Velhasıl, ben bir çalışma yaptım. 1/200 ölçekli bir ön projeydi. İçerisinde bir vaziyet planı istenmişti. O, böyle bir heyecanla kabul edildi. Belediye başkanına anlatıldı. Bir maket yapıldı. Bu maket halka gösterildi. 6 ay 1 sene filan. Sonra belediye bir de mukavele yapıldı. O plana göre, o plan evvel Anıtlar Kuruluna geldi. Anıtlar Kurulu kabul etti. Sonra anıtlar kurulu yapılacak caminin 1/50 planlarını istedi. Belediye projeleri mimarlar odasından geçirdi. Mimarlar Odası heyeti projeyi kabul etti. Anıtlar Kurulu heyetine aldı. Sonra Mimarlar Odası, cami için ruhsat verdi. Şimdi anıtlar kurulu dosyasında o cami için çizdiğimiz minare var. Onu onayladıkları yazı var. Yalan söylüyorlar. Mimarlar Odasında onların kopyaları var. Çevre kasabaların hepsinde 70 sene evvel 1950 lerde yapılmış 40, 50 tane minare var ve o minareler o kadar kötü inşa edilmiş ki, muhtemelen bir sarsıntıda hepsi yıkılacak. Derzlerin arasından dışarısı gözüküyor taşların, o kadar kötü. Böyle ilave edilerek yapılmış bir minare. Velhasıl, biz onun içerisini muhafaza ediyor, dışarısını tekrar güçlendiriyorduk. Yaptırtmadılar onu. Konu, davalar konusu oldu. İdare Mahkemesinde. Danıştay karar verdi, tasdik etti. Mahkeme kararlarını bizim lehimize. Avukat itiraz ediyor. Bizim avukatımız.

**Ö.Ü.:** Niye?

**T.C.:** Ne bileyim, benim avukatım değil, Cami Yaptırma Derneği'nin avukatı. Şimdi onunla uğraşıyorlar. O, Anıtlar Kurulu sekreteri, o cami yapılmasa kadın bayram edecek.

**G.Ü.**_ Neden peki karşı çıkıyorlar? Ne öneriliyor? Minarenin restore edilmesi mi?

**T.C.:** Hayır, minare anıttır diyorlar. Yaptığın minare anıtmış. Velhasıl, bu şartlar altında Cami Yaptırma Derneğinin başkanı, bir general, emekli, müthiş ciddi, gören bir yanı var. Bunlar, daha proje meydana çıkmadan evvel, müthiş tereddütler içerisindeler. İstanbul'dan bir adam geliyor, ne yapacak? Velhasıl, bunlarla konuşmalarımız cereyan ediyor. Ve bu camiyi anlatıyoruz. Neden bir dönemin yapısını aynen tekrar edip koymak istemiyoruz. Ama eninde sonunda bir din, bir inanç sistemiyse, o inanç sisteminin bazı temel tercihleri varsa temel tercihleri hatırlanmalıdır; mimariye yansıtılmalıdır. O temel tercihler, işte Kuran-ı Kerim'de, hadislerde ve onlardan tasavvufa yansımış olan temel tercihlerdir; bilmiyorum hiç meşgul oldunuz mu ?

**Ö.Ü.:** Yeteri kadar değil

**T.C.:** Mesela bir tasavvufu öğrenmek, yaşamak belirli aşamalarla olur. Kuran-ı Kerim'de takva öğrenilmeden, ondan sonra bir başka şeyin öğrenilmesine geçilmez. Bu tekkelerin tedrisatıdır. Takva, mutlak doğruya olabildiğince yakın olma ihalesidir. Mesela bunu, müslümanın tavrı olarak yorumlayabiliriz. Mimariye yansıması. Mutlak bir teknolojik doğruluk, ve onun içerisinde de en kolay anlaşılır. Bu mutlak doğrunun en kolay biçimde anlaşılmasına imkan veren bir mekanlar düzenlemesi. Ondan sonrası, yani ikincisi, ihlastır. Her türlü yanılgıdan uzak durmak öğretilir. Eğer ananeyi kültürle,-bir din adamları yaşamış,- dindarsanız, bir cami yaptırıyorsanız, kalkıp İstanbuldaki Sultanahmet caminin bir kopyasını, bir parçasını buraya

getiremezsiniz. Onun asli değerleri ne ise, tekrar etmekle mükellefsinizdir. Bazı malzemelerini kullanabilirsiniz ama mutlaka bütün malzemeleri kullanmanız da gerekmez. Bir de çok önemli olan bir şey, her Osmanlı eseri, her ev, her mescit, her cami bulunduğu yere göre tasarlanmıştır. Çünkü yer, bir hakikattir. O yerin hakikatine mutlak uyarak mimariyi yürütebilmiştir. Dolayısıyla oradan alıp, buradaki yere oturtamazsınız. Bu yer için bir şey yapmalısınız. Bütün bunları kabul ettiler. O zaman biz o özel planlama alanının bir kenarına camiyi koyarsak, kıble yönünü göz önünde bulundurarak, caminin avlusu filan olursa, önünde bir cami meydanı olabilir. Bu cami meydanı Hadrian Kapısına bir şekilde yolun altından geçerek bağlanır. Hadrian Kapısı önündeki yüksek seviye, tamamen son 100 senede doldurulmuş topraktır. O küçücük merdivenle inilen. Tüm o fazla toprağı kaldırıp tarihi çevreyi elde ederseniz, o zaman yolun altından geçmek imkanı vardır. Yani tarihi şehir, mekanlarıyla bu cami ilişkilendirilmiş, yaşatılmış olur. Antalya Korumaya konu olan meşgali yerleşkesi ilişkilendirilmiş olur. Trafikten aşağı. O zaman burada kare planlı bir enlemesine cami yapmak doğrudur. Enlemesine cami planı da asli plandır. Yani cami planı uzun saflar teşkil etmeyi amaçlayan bir ibadet şeklinin planıdır. Gayet iyi, o zaman böyle bir plan yapılabilir. Böyle bir plan yaparsak, işte siz şöyle 200 kadar kişinin namaz kılmasını istiyorsanız, 200m 2 lik bir yer takriben ayırmak gerekir; o da 10m ile 20 m.lik bir plan olur. 10x20m. lik bir planla 3 tane kubbeyi örtemezsiniz. O zaman bunun ortasını bir büyük kubbeyle örtüp, yan taraftan da iki tane küçük kubbeyle örtmek, doğru yaklaşım gibi gözüküyor. Bu bir rasyonel, yerin çarklarından hareket ederek, planı, çevresiyle birlikte belirlenen bir yaklaşımın sonunda ortaya çıkmış bir planimetredir. Şimdi, burada bu plan fikri kabul edildi. Vaziyet planı kabul edildi. Peki bunu nasıl

inşa edelim? Uzatmak isteyenler, cami yöneticileri, paşa, başkan, burada yapılacak şeyin, yapılacak en iyi şey olmasını istiyoruz. Bakın yerde, girişte, yivli minarenin yanında küçük bir medrese odası, kütüphane odası, küçük bir yapı var; bembeyaz taş mermerle son derece hassas kesimlerle bir mermer taş duvar var. Bakın bu ne kadar mükemmelse, biz de o kadar mükemmel bir şey istiyoruz. Ben dedim ki, bir sey de tasarruftur. Gereksiz para harcamamaktır. Süleymaniye'de Selimiye'de Sultan Ahmet'te hiçbir hiçbiri öyle mermerden değildir. Yani, onun için ben o kadar pahalı bir malzemeyi, kullanmayı istemem. Bir de bir rezalet. Bunun yanında onun yüksekliğinde bir yapı yapıyoruz. Kubbeler gelecek. Bunun yanında bir tane 10 katlı bir rezil beyaz duvar var. Öbür tarafta da Hadriyan Kapısının müthiş hassas işlenmiş mermer işleri var. Onun yanında da kalenin böyle 80 cm yüksekliğinde, böyle 1m iki sathı olan muazzam taşlardan yapılmış bir dokusu var. Şimdi bir tarafta rijit bir anlamsız düzlük, öbür tarafta koskoca ölçüler, öbür tarafta da son derece büyük hassasiyetle işlenmiş bir şey. Ne yaparsınız? Ben dedim ki bakın içini betonarme yapmamak lazım. Betonarmenin ne olduğu o zaman Türkiye'de pek bilinmiyordu. Yani depreme dayanıksız olması gibi. Ama işte demir, betonun ömrünün ne olacağını dair kimse bir şey bilmiyor. Betonarmenin sağlam olması için daha kalın duvarlar kullanmak. Yani betonun kendisi öyle tapılacak bir şey değil ki. İlk açık betonu ben kullandım Türkiye'de. Boyadık. Antalyanın iç kalenin sokaklarında bahçe duvarları akıl almaz güzellikte. Hele Alanya da. Kaç tanesi kaldı bilmiyorum.Yükseklik, doku: renkli taşlar, kiremitler var. Bunlar müthiş bir duyarlılıkla o ustalar tarafından konularak, harika, binbir çeşitlilikte, her köşesi ayrı güzellikte olan dokular. Biz unsurlarıyla taşlarının büyüklüğüyle, kalenin taşlarıyla rekabet edebilir miyiz?

Edemeyiz. O zaman ona hiç benzemeyen bir şey yapmamız lazım. O da küçük taşlar olmalı. Bizim tercihimiz onun tam tersi olmalı.

**Ö.Ü.:** Kontrast olsun.

**T.C.:** Tamamen aslında o kaba iriliğinden eğer kendisine kıymet çıkarıyorsa, biz insani özelliklerden ortaya çıkarılan bir güzellikten yana tercihi ortaya koymalıyız. Birkaç ay sürdü tabi bu konuşma. O adamlar kabul ettiler. Peki o doğru yapacak insanı nereden bulacağız? Hayır, benim anlattıklarımı aynen uygulayacak bir genç mimar bulacaksınız. O genç mimar,ben, ustaları eğiteceğiz, o genç mimar da söylenenleri aynen tatbik ettirecek. Tabi, kesme taşlarla, mermerle örtmekten daha zor bir iş bu.

**G.Ü**_ Peki o taş ustalarının duvar örme tekniklerini, siz aynı tekniği kullanmıyor musunuz?

**T.C.:** Aynı tekniği kullanıyoruz ama o duvarı ören aynı usta yok ki. Tabi, bitmiş, köylerden duvar ören insan toplandı. Onlardan da bu kendi köylerinin daha sade tekniklerini kullanıyorlar. Buraya renkli taşların, kiremit ve tuğla parçaşarının kullanılmasıyla. Mesela beyaz harçı tam gerektiği gibi kullanamadılar. Nerdeyse tek kuruş almadım. Adamlar nerdeyse ibadet eder gibi. Bunun böyle yapılmasına çalıştılar.

**Ö.Ü.:** Hangi yıl yapıldı inşaatı?

**T.C.:** (75 te imar planı)80 lerin başında herhalde. Şimdi böyle olunca, bakın o küçük taşlar cami kitlesine olduğundan büyük olma ifadesi veriyor. Sonra bunların birbirlerine eklenmesiyle meydana gelen cami kitlesi kadar da saf prizmatik bir başka kitle orada yok. Böylece cami kitlesi sur duvarlarından daha büyük bir monumentallik kazanıyor. O yan taraftaki çok katlı apartmanlar da tam tenekeden yapılmış mafsallıklar haline geliyorlar. Şimdi bir kere cami kitlesini meydana getiren böyle bir yaklaşım, böyle bir tercih, Türkiye'de

cami mimarisinde, cami inşaatında böyle şeyler lafı edilmedi di mi ? Ne mimarlar, ne başkası bu tür işleri düşünmediler. Ama Sinan'ın hangi kompleksine giderseniz gidin, esas yapının teknolojisi, duvarlar, daha tarihi duvarlar, vs. müthiş bir malzeme kullanımı hiyerarşisi ile mimarinin tamamlandığını görüyorsunuz. Burada içinde bulunduğumuz şartlarda nasıl bir teknikle bu işi yapmamız geldiğini kararlaştırmamız icab ediyordu. Tabi, orada bir ahşap yapı gibi, Eşrefoğlu gibi, tarih kurumundaki gibi, ahşap yerine betonarme boyanarak, çok yüksek vasıflı betonarmeyi dökmeyi garanti ederek, boyanarak, onun içerisine dolgu kısımlarında seramik kullanarak, vs. bununla çok hafif bir kiremitle örtülmüş bir tarihi cami de yapılabilirdi. Ama eski cami bu türdendi ve bu insanlar o caminin gelip kaybolmuş olmasından rahatsız. Burada daha kalıcı birşey yapalım istediler. Belediye başkanı aynı isteği ortaya koydu. Beni davet edenler de, böyle bir talep var; buna uyulmasını istiyoruz dediler. Böyle bir konsensus olunca da o zaman bu taş duvarı da süs diye yapmadık biz. Bütün bina yığma olarak inşa edildi.

**Ö.Ü.:** Herşey duvardan başladı yani. Çevreden?

**T.C.:** Evet, çevre içine nasıl bir bina koyarız ve nasıl inşa ederiz? Bu, müşterinin sorduğu sorulardı. Tabi örtü olunca, doğrusu, beyşehirde olduğu gibi, strüktür, ahşap kirişlerle filan da geçilebilirdi, ama ortada 10x11 mekan teşekkül edince, 10x10 mekanı ahşapla geçmek o kadar kolay değil. Kendiliğinden bu mekanı kubbe ile geçmek en kolayıydı. Velhasıl, kalıp yapmadan kubbenin inşaatı, sırasında herkes hayretten şaşkına döndü. Betonarme yapmaya çalışsanız dünyanın kalıbını kullanırsınız orada.

**G.Ü.**_Nasıl bir harçla yaptınız peki?

**T.C.:** bütün duvarlar az miktarda çimento, bol miktarda kireç ve kiremit kırığı ile yapıldı. Horasan ile yani.

**Ö.Ü.:** Spiral olarak mi yapılıyor o kubbe?

**T.C.:** Hem kubbe öyle, hem de taş duvarlar da öyle yapıldı.

**Ö.Ü.:** Yok ben şeyi merak ettim, kubbe kalıpsız nasıl yapılıyor?

**G.Ü.:** Her yönden yavaş yavaş örüyor. Biraz bekliyor, donuyor

**T.C.:** Şimdi şöyle, bir kere, daireyi, kareyi sekizgene getiriyorsunuz.

**Ö.Ü.:** Köşeyi getiriyorsunuz. Onları betonarmeyle yaptık. Yani onların da tuğla ile yapılması mümkündü.

**T.C.:** Bir tane yaptık. Tek kalıbı, mimar arkadaş 4 defa dolaştırdı. Diğer şeylerde de 16 defa dolaştırdı. Küçük kubbelerin köşe kalıbını, onlar da 4,5 tu. Sekizgen meydana gelince onun üzerine bir küre imal edildi. 16 köşe. Onun üzerine de yuvarlak kubbe kaidesini yerleştirdik. Dışa doğru itme etkisi var. Dışa doğru itme etkisi, 1509 depreminden sonra çelik çemberler konmaya başlanmış. Hassa Mimarların Ocağı çember yerleştirmeye başlamışlar. Ondan sonra yıkılmamış.

**Ö.Ü.:** Onu da koydunuz?

**T.C.:** Biz betonarme yaptık, betonarmenin içerisine koyduğumuz teçhizatı birbirine bağladık. Dolayısıyla bir kubbenin açma etkisini karşıladık. Bu da teknoloji. Mies Van Der Rohe'nin tavrı.

**G.Ü**_ Peki onu en alta mı koydunuz? Çünkü o çatlamayı en alta koyduğuzda portakal kabuğu gibi, dikeyden yataya geçerken bir kuvvet..

**T.C.:** En alta.

**T.C.:** Arada bir tane daha koyduk, yani kubbenin yattığı yerde bir tane daha koyduk çünkü orada ortanın çökmesi artıyor. Bir de ortanın fenerin kaidesinde ortanın da ezilmesi ihtimali var. Bir tane de oraya koyduk. Yani tuğlaya nazaran daha sağlam bir şey.

**G.Ü**_ Bunlar da beton hatıllar mı?

**T.C.:** Beton hatıllar, en küçüğü 15x15 lik bir şey. Teknoloji sorunları bu şekilde ele alındı. Galiba yanlış yapmadık. Açıklıklar, cephe mimarisine gelince, pencere pencereydi

**Ö.Ü.:** Yığma bir binada olduğu gibi.

**T.C.:** Neden olmasın? Bugün deprem sorunu düşünüldüğünde, betonarmeciler, biliyorsunuz, uhri pencerelerden de dehşetle kaçıyorlar. Kesme noktaları oluyor.

**T.C.:** Zamanında keyifli geliyordu onlara.

**Ö.Ü.:** Sonra kötü oldu onlar.

**T.C.:** Evet, yani öyle bir pencerenin tabii tavrına tekabül etmiyor.

**Ö.Ü.:** Zaten onların amacı, tabii tavrı reddetmekti.

**T.C.:** Tabii tavrı reddetmekti, tabi henüz deprem olmayan yerlerde, hala o tavır devam edebiliyor. Ama gerekli olan da tabii tavrı teşhis etmektir. Yani işin kolay olarak yapılmasını sağlamaktır. Ayrıca pencere Osmanlı cami mimarisinde çok önemli bir unsur. Namaz kılan insan selam verdiği zaman sağına ve soluna bakıyor ve orada pencereden ötede sonsuzluğu görüyor. İlk büyük camiden sonra sudede camidir. Bu islam düşüncesinin radikalist bir yorumundan doğan bir hareket var. Hariciler. Bir bakıma 1900 lerin anarşistlerine tekabül ediyorlar. Eğer insan esassa, fert herşeyse, devlet olmaz diyor değil mi anarşistler? Aynı laflar o zaman da tartışılıyor. Hz Ali yi öldürenler de onlar: anarşistler. Hariciler bir cami yapıyorlar. Onlar da Rohe gibi radikalist. Cami şöyle: Rohe'nin tıpa tıp o camiye benzer bir eseri var, direkler var, direkler bir çatıyla örtülüyor. Bir alan var o direklerin altında, alanın 3 tarafı hendekle alçaltılmış, girilen tarafta hendek yok, cami bundan, ibaret. Rüzgarın zararı yok, iyi ama insan sonsuzluğun içerisinde bulunuyor tek başına.

**G.Ü**_ Ahşap mı?

**T.C.:** Ahşap mı bilmiyorum, şimdi cami yok. Belki ahşap, belki kagir. Tariflerden çizilen görüntüler var. Esas olan insanın kainata bütünlüğü içerisinde kendisinin şahsının varolduğunu hissetmesi. Öyle olduğu zaman, yaratılışla, bütün metafizik alemle karşı karşıya bulunuyor. Bu bakımdan Osmanlı camileri hem enlemesine hem de sağında solunda bol penceresi bulunan yapılar, sağında ve solundaki pencereler bu bakımdan önemliydi. Tabi karşıdaki pencere de önemli. Sadece sağına soluna bakmıyor, karşısına da bakıyor; orada da sonsuzluğu hissetmesi önemli.

**Ö.Ü.:** Meclis camindeki gibi mi? Orada mihrap pencere şeklinde.

**T.C.:** Ben ona katılmıyorum. Orada yalnızca karşıda biryer açık. O zaman heryer kapalı. Orada açılma fikri gündeme gelmemiş oluyor.

**Ö.Ü.:** Sadece mihraptan açılıyor.

**T.C.:** Sadece mihrap olsa, ona da kabul. Fakat arkasındaki bahçeye açılıyor. Adeta bahçeye hitap ediliyormuş gibi oluyor. Bahçeye ibadet ediliyormuş gibi oluyor. Bahçe, ilgi noktası haline geliyor. İçerisindeki oyunlar da tamamen gereksiz. Mies Van der Rohe nin bir müze binası var biliyor musunuz?

**Ö.Ü.:** Hangisi?

**T.C.:** Berlin'de bir tane müzesi var. Direkler var, yerden 1m. yüksekte bir platformu var. Oraya merdivenlerle çıkıyorsunuz. Direkler var, üzerinde de saçak var.

**Ö.Ü.:** Evet, biliyorum.

**T.C.:** Biliyorsunuz, tavansız. Kendiliğinden yükseltilmiş. Öyle mescitler var.

**Ö.Ü.:** Tabi, kervansarayların mescitleri öyle.

**T.C.:** Tabi, kervansarayların mescitleri var. Doğrusu, bakın iki şey mimarlık yapmak için önemlidir, tavsiye ederim. Bir kere çok tenkitçi gözle mimarlık tarihini, sanat tarihini bilmek gerekir. Yani, insanların

tercihleri nerelerden nereye doğru olmuş, ve bugün neyin yapılması lazım geliyor sorusunun cevabını doğru olarak vermek üzare.. yani dergilere bakıp cart curt bir şey çizmek maymunluk. Yani Pazar işi, işportacılık, yani mimarlıkla ilgisi yok. Maalesef mekteplerimiz sahtekar işportacılar üretiyorlar. Hakikaten bana geldiğiniz için anlatıyorum. Gerçekte, farklı bir mimarlık eğitimine ihtiyaç var. 1955-65 yılları arasında on sene amerikada bir genç adam resim tahsiline başlamış. Daha evvel nasıl bir eğitim görmüş olmalıdır sorusu tartışıldı. Natinal library den bulabilirsiniz. Arts and Architecture diye Los Angeles'ta küçük bir mecmua yayınlanıyordu. Bir onbeş sene yayınlandı. Los Angeles'ta birkaç felsefeci, mimar, düşünür yayınlıyor. Resim tenkitleri yer alıyordu. Artık resim tenkiti sanatı yok. Başka yerde var mı? Fransa'da olmayınca,hayır, ..avrupa da tenkit sanatı sona ermiştir. Artık Avrupa'da resim tenkiti yapılmıyor.

**Ö.Ü.:** Neden sizce?

**T.C.:** Yani toplum artık ileriye bakmasını unutmuş. Pek çok şeyi matlaştırmış.

**Ö.Ü.:** Bu modern resim diye birsey var

**T.C.:** modern resim bir yere geldikten sonra zaten ondan sonrası artık Amerika'da yaşanıyor. Velhasıl, mecmuada bu yazı bunun üzerine tartışıldı. Adam bir on sene amerikada tahsilden sonra varılan sonuç, bir adamın resim tenkiti eğitimi için en az iki, üç felsefe sertifikasına sahip olması gerekiyor. Bu ressam için söz konusuysa, mimarın nasıl bir kültür seviyesine gelmesi gerektiği aşikar. Tabi mimarı da iki düzeyde geliştirmek gerekir. Yani kalfa dediğimiz insanlar, Osmanlı kalfaları bugün okullarımızın yetiştirdiği mimarlardan çok daha yüksek mimarlık bilgisine sahipti. O insanlar duyarlılıklarıyla o şehirleri meydana getirdiler; ama o insanlar Mies Van der Rohe nin söylediği birşeye sonuna kadar inanıyorlardı. "We just solve problems" biz

yalnızca meseleleri çözüyoruz. Onlar evleri, evlerin bahçelerinin, sokaklarının mahalle meydanlarının meselelerini çözmeyi biliyorlardı ve yapıyorlardı. 1960'ta bölge planlaması yapılamaya başlandı. Aydın Germen ODTÜ'de oluşumda etkin olmuş olan (şehir ve bölge plancısı) üç tane farklı diploma sahibi. Bölge ve şehir plancısı, ekonomi, sosyal bilim ve tarım diplomaları var. Bölge planlamayı, Aydın'la beraber hocalardan birisi Esat Durak, Turan Çora (daha sonradan) ilk şeyi başlattık. Aydının bir sürü Amerikalı tanıdığı vardı. O günlerde bizi araması lazım, bir arkadaş dünya şehirlerini geziyor. Türkiye'ye de uğrayacak, İstanbul'u da görmek istiyorum, İstanbul'daki arkadaşlarla da buluşurum diye mektup yazdı dedi. Bundan onbeş gün, bir ay sonra bir telefon Bursa'dan. Bütün Avrupa'yı gezdim, dünyayı gezdim. Dünyada iki tane şehir var. Biri Fransa, biri Bursa. Bursanın sokaklarını cetvelle yeniden çizdiler; Kalfalar o şehri yapmışlardı.

**Ö.Ü.:** Eski fotoğraflarını gördüm Bursa'nın ,tepe üzerinde, yeşillikler içinde..

**T.C.:** O Bursa'da hiçbir kalfa yeni inşaat sistemi icat etmedi. Hiçbir kalfa yeniden pencere üretme marifetine girişmedi. Büyük bir tevazuyla bunlar Bursa mimarisinin yapıtaşlarıdır: İşte odalar bütünüyle cumba olarak şu şartlar altında oluşturulurlar, işte küçük cumbalar şu şekilde odalara ilave edilirler, işte şu şartlarda zemin kagir olarak inşa edilir, üst kat ahşap olur. Bu insanlara, kitapta değil bunlar, bilfiil o binayı inşa ederler. Yanlarında genç nesilleri çalıştırarak öğretiyorlardı. Eğer bu yapı o zaman o şartlar içinde başarıldıysa, her zaman o şartlar içinde öğretilir. Kendisi binayı yapmamış bir adamın hocalığıyla mimariyi öğrenmez. Bugün Türkiye mimarlığı, hatta dünya mimarlığı da çok farklı değil. Eğer Bursa gibi şehirleri inşa etme imkanı vermiyorsa, üretemiyorsan, işte 1926'da

avaz avaz bağırıyor: mahallelerimizi, inşa etmek filan diye. Bilfiil yapıcılar yetiştirmeliyiz

**Ö.Ü.:** Ve şu anda mimarlar bina yapmaktan çok yazmakla meşguller.

**T.C.:** Doğrusu, düşündüklerini yazıyorlar deseniz ona da razı olurum ama düşündükleri de önemli tabi, onları nakletmek de önemli ama pek fazla da düşünerek yazmıyorlar. Yani orada da ve bir üniversite de kanunla yazılmaz.

**Ö.Ü.:** Ama başka kanunları vardır onların da.

**T.C.:** Hayır, ..onların servetleri var.

**G.Ü.**_ Ama günümüzdeki şartlar çok farklı bence, herkes bir parçasından tutup bütünü oluşturmaya çalışıyor; bir kısmı teorisyen belki olurken bir kısım pratisyen de birleşerek bir şeyler üretmeli.

**Ö.Ü.:** Özelleşme..

**T.C.:** İşte şimdi tam bu nokta, çağın mimarlık tasavvurunun yanılgısına tekabül ediyor, tam bu nokta. Yani bu, adeta Stalin gibi kendisinin merkezde olduğu kocaman devleti yapmak üzere gibi. Benim gençliğimde de mimar, hep bir orkestra şefi. Hayır, öyle büyük orkestra şefleri filan olmamalı. Milyarlarca insana konut ve şehir inşa etmek mecburiyetindeysek bugün, her bir yapıyı öyle primadonna mimarın orkestra şefliğiyle üretemeyiz. Bunun organizasyon biçiminin farklılaşması mecburiyeti var. Hemen bir kere o orkestra şefi yaklaşımının karşısındaki, insanlık tarihinde, birkaç kere, bir kere de 20. asırda dile getirilmiş çok önemli bir gerçekliği hatırlamak lazım. "Küçük güzeldir". Söylediğiniz sahne gündeme geldiğinde, işte o primadonna mimar neler neler ilave ediyor, yarabbim. Kepazelik. Onun yerine tevazu, küçük ölçünün güzelliği, sadeliğin mimariye yansımasını sağlamak lazım. Ölçü meselesi hariç diğerleri Mies Van der Rohe tarafından söyleniyor. Şimdi bakın,

daha çok bir kere dünya ne kadar konut ihtiyacı ile karşı karşıya hiç biliyor musunuz? Habitat konferansından hiç takip ettiniz mi? Üniversite kütüphanesinde birşeyler var mı Habitat konferansından?

**Ö.Ü.:** Var

**T.C.:** Karıştırın. Bence içinde bulunduğumuz çağın en büyük en önemli fikri atılımlarından bir tanesidir. Şimdi bugün Habitat konferansı sırasında on sene, sekiz sene evvel, dünya nüfusu, altı milyardı. Bunun bir milyar ikiyüz milyonu şehirlerde. Kırk sene sonra dünya nüfusu on milyar kişi, şehirlerdeki nüfus sekiz milyar kişi. Şimdi, o zaman nasıl üretiriz? İlk gelen şunlar, katılımcı, sürdürülebilir, O zaman ev yapımına oturanların katılması lazım, evin oluşumuna. Çünkü öyle olmadığı zaman, bütün Amerika tecrübesine göre bu evler kullanılmıyor. Yani şimdi toplu konut idaresi tarafından yapılan gökdelenlere benzer gökdelenler 1930'larda R. Nudill tarafından yapıldı. O binalar, Amerika'da en çok cinayet işlenen yer.

**Ö.Ü.:** Güvenlik sorunu mu var?

**T.C.:** Bakınız, bütün mesele, mesafeleri düzenlemektir. İnsanlar arasında, insan gruplarının başka gruplarla olan mesafeyi düzenlemektir. Siz yaradılışın zaruri kıldığı topluluk birimlerini var olduklarını inkar ederseniz; yani marksist aptallığın bir parçası olarak. Marx'ın söylediklerinin çok çok önemli olduğuna inanıyorum ama gurur, insanları dünyayı görmekten alıkoyar. İnsanların geçmiş kültürlerini, dinlerini görmekten alıkoyduğu için Rusya'nın felaketine sebep oldu. Şimdi bu insanlar kendi evlerinin yapılmasına katılacaklarsa, o ev üretimi çok katlı apartman olmaz. Amerikada evlerin % 97 si ev olarak inşa ediliyor. Ne için? Hem halk bunu tercih ediyor; hem de en ucuzu. Almanya da % 87 si mesela. Japonya da % 97 si. Niçin zengin bu ülkeler? Paralarını ziyan etmiyorlar da onun için. Tabi, ev, böyle tek tek inşa edildiği zaman, her ev içinde

bulunduğu yerin şartlarına göre yapılabiliyor, ama evin parçaları da fabrika tarafından imal ediliyor. Hafif aletlerle ya da insan gücüyle takıldığı için ağır parçaları on kat yukarıya götürmek, yahut 10. katın yükünü taa zemin kata taşıtmak gibi terslikler, aptallıklar olmadığı için çok daha ucuz oluyor. Şimdi 1915 te Afyon Karahisar'da 70 ev yanmış. Birinci Dünya Savaşı, herkes askerde. 8 ayda hanımlar, ihtiyarlar ve çocuklar, 700 evi yeniden inşa etmişler, çünkü evlerin bütün iskeletleri, parçaları, ormanda, ev parçaları kesilirken o boyda kesilerek tahtadan, hazır bulunuyormuş. Kirişler böyle hazırlanıyor. Pencereler imal edilmiş gerçekten. Afyon Karahisar'dan, tahta kalelerinden parçalar getirip inşa etmişler. Her biri mimarlık şaheseri çünkü, hiçbir kalfa kendisi uydurmuyor. Bu parçalar, bir nevi endüstriyel üretimle meydana getirilmişse, o endüstriyel üretimle meydana getirilen mimarinin ne tür bir şey olacağını başka birileri belirlemiş bulunuyor.

**Ö.Ü.:** Modüler mimarlığın bir uygulaması?

**T.C.:** Bir Standartlar düzeni. Şimdi bu modüler mimarlık, modülleri çizip, ondan sonra ona göre sanayinin parça imal etmesine dayanıyor. Bu küçük birimleri meydana getiren modüler sistematikle yerleştirecek ve farklı şartlara uyabilme kabiliyeti olan bir inşaat sisteminin malzemesini yerinde birbirine takarak bu şehirleri meydana getirmeyi bilen mütevazı insanlar. Ama bu insanlar sokağın mimarisini düşünüyorlar. Yalnız onlar düşünmüyorlar, ev sahipleri, hanımlar da sokağın mimarisini konuşuyorlar 1930'larda. Velhasıl, orada bir mimarinin, insanların en iyisi alemin en iyisi; insanların en kötüsü, alemin kötüsü diyor Hz. Peygamber. Tabi, iyisi, en merkezi konumda bulunuyorsa, en fazla etkili olma imkanına sahip oluyor. O, standartları üretiyor; kötüsü de söz konusu olmuyor. Kendisinin bildiği alanı biliyor, kalfa, ev yapmayı biliyor. Önemli

insanlarından birini hatırlıyorum. Babam inşaat kalfasıydı. onunla beş-on evi birlikte yapmıştık, birisinin sözü varmış yine. Dolayısıyla bir bilgi temelinin, bir duyarlılık temelinin geliştirilmesine ihtiyaç var, bu olduğu zaman tarihi malzemeyi kullanmanız sizi çağdaş olmaktan alıkoymaz. Nitekim Mies Van der Rohe. 1949 da apartmanları için çizdiği pencereleri her yerde kullanıyor. 1970 lerde Mies Van der Rohe'nin atölyesine girmişler, bir onbeş-yirmi kişilik ingiliz mimar grup varmış. Bir tarafta çizim yapılıyor; öbür tarafta, dolap, vb. tesisat, diğer tarafta da maketler yapılıyor. Bir pencereye su sıkılmış. "Ne yapıyorsunuz" demişler "Pencerenin kusurunu arıyoruz" demiş. Peki bu, apartmanda 1959 da üstadın kullandığı pencere değil mi? "Evet o demişler". İngilizler, demiş, "yeni bir şey yapın da onun kusurunu arayın". Biz, demiş, bunun kusurunu arıyoruz ki, kusuru yoksa yeni bir şey aramaya ne gerek var. Eğer bunun kusuru varsa, onu iyileştirmektir görevimiz demişler. Temelsiz araştırma, temelsiz yaratma lafları filan, palavralar. Dolayısıyla tarihi malzeme, pencere güzelse, o pencereyi kullanıyoruz ama hoşumuza gittiği için Antalya'da da bir ufak işareti olduğu için seramiğin dış cephede kullanılmasıyla ilgili, evet oraya da doğrusu seramiği de kullanarak, seramiğin parlak niteliğini, taşının dış sathı, ve öbür tarafta kıpırdanan duvarın karşıda onu yan yana getirerek bir çözüm üretiyoruz. Nasıl tarihi malzemeyi kullanıyorsak, aynı zamanda bu binayı aydınlatmak için de büyük pencere kullanıyoruz. Tophane'nin büyük pencerelerini de yukarıya koyarak, kullanıyoruz. Bu da yapının aşağıdan yukarıya doğru hafiflemesini böylelikle depreme daha dayanıklı hale gelmesini sağlıyor.

## APPENDIX 3

## INTERVİEW WİTH ADNAN KAZMAOĞLU ON 06/13/2004:

**Özgür Ürey.:** Turgut bey Antalyada bir cami yapmış , biliyormusunuz? Hadriyanus Kapısının karşısında. Tamamen eski yöntemlerle, bize niye eski yöntemlerle yaptığını anlattı.

**Adnan Kazmaoğlu.:** Bırakırsanız bu konularda haftalarca konuşabilirim .

Çalışmanızın amacı nedir? Niçin bu konuda konuşmak istiyorsunuz.

**Ö.Ü.:** Sizin projenizi gördüm. İlgimi çeken bir yaklaşımı vardı. Hoşuma gitti. Sizin tasarım yaklaşımınızı öğrenmek istiryorum.

**A.K.:** Bende onu sormak istedim. Tasarım süreci yaklaşımı anlatacağım. Şimdi masa başına gidelim daha iyi konuşuruz.

Son dönemlerde grup ağırlıklı çalışıyoruz. Kapitolün arkasında projelerimiz başladı, Altunizade Konaklar Sitesi, Akatlarda Sarı Konaklar, Bahçeşehir'de işler yaptık, bu süreç içinde o dal bizim kapsamımızda ağırlıklı giden bir tasarım dalı oldu.

Fakat bir şekilde İstanbul Belediyesi bize bulaştı. Bir konut konusu olduğunu aktardılar. Bizde onun üzerine bir çalışma yaptık. Bu çalışmanın perspektifi 450 birimlik bir konut yerleşim sitesidir.

Onu çalışırken çıkış noktasını anlatmak için belirtiyorum.

Bizden cami talebinde bulunmadılar. Fakat arsanın içinde bir cami yeri vardı, ayrıca birde sosyal tesislerin kulüp binası için bir alan vardı.

Biz projeyi şekillendirirken hep beraber gece geç saatlere kadar çalışıyoruz, sonra canımız sıkıldı bir de cami tasarlayalım dedik.

Çok teorik olarak başladık, kendimiz için başladık. Hep tartıştık kendi aramızda, öyle bir şey yapalım ki çağdaş nitelikleri taşıyan bir cami olsun. Ama bunu esas kullanıcıları tarafındanda çok aykırı hissedilmesin.

Çünkü ne oldu Türkiyede, bakıyosunuz mimari programın içinde genelde bir mimar yok, yani Sinan'da kalmış, Sinan ekolünde kalmış. Sonra Avrupa etkisinde camiler yapılmış sonra kesilmiş. Ondan sonraki bütün camileri Ermeni inşaat mühendisleri, Ermeni mimarları kendilerine göre bir standardı tutturmuş, vakıflar yoluyla inşaatlar yapılmış. Onlarında hepsi betonarme eski camilerin taklidi camiler.

Bizde öyle bir cami yapalım dedik ki hem çağdaş nitelikli bir yapı tekniği olsun hem de simgesel olarak çağdaş özellikler taşısın. Ama aynı zamanda da herkes tarafından kabul görsün.

Biz mimar olarak yanlış bir şeye kapılıyoruz, modern bir şey yapacağız, bunu da kullanıcılar beğensin diyoruz ve yapılan camilerde hakikaten iyi ve modern değil. Vedat Dalokay Kocatepe Camii'ni Ankara'da yaptı muhakkak görmüşsünüzdür. Modern diye 1950 lerin moderni gibi adeta, yani kötü. Tamam bir kabuk var, bir şeyler biliyor ama formu ile vs. İle çok iyi olmayan bir şey. Zaten yadırganacak şekilde iyi olmadığı zaman dahada yadırgatıcı oluyor.

Sonra arkadan Vedat Bey aynı konseptte Pakistan'da İslamabad Cami'sini yaptı. O daha gelişmiş, daha yerine oturmuş, daha çağdaş bir cami oldu. Ama ilk camii bana sorarsanız kötü. Eski mimarlık değerlerini modern anlamda taşıyan bir şey değil, yani taklidi kasdetmiyorum, işin özünü doğru olarak taşıyan oranlarıyla, içiyle, fonksiyon yapısıyla yerine oturmuş bir şey değil.

Biz dedik ki bu bağlamda öyle bir şey yapalım ki hem o değerleri taşır olsun, hem oranıyla, şekliyle, hem çağdaş olsun, hem de benimsenir olsun.

Bu bağlamda baktığım zaman camiye olan yaklaşıma hepimiz çok uzağız. Mesela herhangi bir mimara sorarsanız, minarenin boyu ne kadar çapı ne kadardır diye, kimse cevap veremez. Ben denemeler yaptım kimse bilmiyor. Yani nosyon olarak hiç birimizin kafasında böyle bir şey yok. Yeltenmemişiz. 500 kişinin ibadet alanı ne olur? Kimse bilmiyor, ne standart var, ne fikir var. Buraya yıllar önce bir sergi gelmişti. İtalyanlar öğrenci ve hocalarıyla yaptıkları çalışmalarını sergilemişlerdi. Süleymaniye Cami'sinde, Sultanahmet Cami'sinde çalışmalar yaptılar ve sergilediler. İnanılmaz güzel bir şeydi. O zamana kadar böyle güzel çizimler, öyle güzel grafikler, dini mimari üzerine yapılmış o tarz bir çalışma görmedim.

Biz burada böyle bir çalışma yapmadık ama fikren aklımızda bulunuyor.

O bağlamda işte bu denemeyi yapalım bakalım, nereye gidecek.

Bütün dini konseptleri göz önüne getirerek o şekillendirmeye bir adım attık. Özet olarak şöyle bir şey oldu.

Projesini şimdi anlatırım amma, biz konut projelerini de bitirdik, cami projesini de bitirdik ve bunun ekspozesini yapmaya Belediye'ye gittik. Konut projesini anlattık, ama cami projesini yaparkende en büyük merakımız insanların buna tepkisinin ne olacağı idi. Biliyorsunuz şimdi belediyeler AKP'nin elinde. Oralarda öyle bir ekol var. Onlar bu işi hem kabul edecekler, hem inşa edecekler, hem de böyle bir projeye nasıl tepki verecekler diye merak ettim. Her grubun içinde akıllı insanı var, doğru dürüst düşünebilenleri vardır. Hakikaten bu işe inanmış insanları vardır. Tür tür insan var.

Projeyi anlattıktan sonra konuşuldu. Ben, en son panoda caminin projeleri var, bunu size hediye olarak yaptık dedim. Buna bir bakın, projeyi önlerine koydum ve anlattım. İnanılmaz kabul gördü, hepsi çok beğendi. Beğenmeyen olmadı. O bizim için bir deneydi. Çünki bilinçli ve bilinçsiz olarak modern anlamda yapılmış bir camiye itiraz oluyor. Yapılan çalışmanın hoş bir sonucu oldu. Hemen yapalım, inşa edelim gibi bir formata girdiler. O süreçten sonra biz projeyi bir tur daha elden geçirdik. Genel olarak bizim dini mimari algılamamızda bir yanlışlığımız oluyor. Cami deyince kubbe baskın bir şey gibi geliyor insanlara, benim için caminin simgesel unsuru minaredir. Minare camiyi tanımlıyor. Bakıyorsunuz hamamda da kubbe var kervansarayda da kubbe var. Ama minare caminin simgesidir. Bir yandan şöyle bir çelişki var, bu devirde modern bir şey yaptığın zaman ben bir mekan yaparım, bir de ses unsuru minare değil ama en basit demir çubuk üzerine hoparlör olur, veya farklı bir ses düzeni olur, o sesi duyurmayı farklı bir şekilde çözersin, minareyi koymam dersin. Fakat caminin toplum içerisinde simgesel bir yeri var, bir imajı var kafalarda, o imajı o çağrışımı yakalatmak lazım yapılan mimaride. O netice itibariyle uhrevi yaklaşımın unsurları aynı zamanda görsel unsurlardır. Her dinde bu böyledir. Kilisede haçı arıyorsunuz. Kiliseden haçı çıkarttığınız zaman o başka bir yer olabiliyor. O simgeyi muhakkak göz de beyin de istiyor.

Bütün bunların dışında bizi şehirci ve mimar olarak ilgilendiren bir şey daha var. Genelde şehirler artık çok kimliksiz, İstanbul'un varoşlarından merkezine kadar kimliksiz bir doku oluştu.

Camiler, hasbelkader alışveriş merkezleri, kamusal binalar bir röper niteliği taşıyor, şehirsel simgeleri var. Dolayısıyla görsel unsur olarak, röper unsur olarak yön verici olmalı. O yapılar, sıradan yapılan yapılardan farklı malzemelerle, farklı formlarda, farklı kalitelerle

yapıldığı için şehrin bir simgesel ögesi niteliğini taşıyor. Bu bağlamda, onuda vurgulayan bir şey yapmak lazım diye düşündük. Şimdi projenin üzerinden gidersek, düşündüğümüz şeyleri biraz daha açmaya yarayabilir. Arazinin yoldan gelirken onun algılanması söz konusu. Aynı yerde yüksek kulelerimiz var ama kendi içinde kontraslık yaratıyor, zaten bu cami Sultanahmet camii gibi büyük ebatlı bir cami değil. Mahalle yerleşiminin camii niteliğinde bir yapısı var. Caminin[132] yapılacağı alan konut alanından ayrı daha yüksek bir tepede.

Yaptığımız ana kütleyi bir su unsurunun içine yerleştirelim. Bu camiyi çerçevelesin. Genel konsept olarak dünyevi alanı uhrevi alandan ayıran bir unsur olsun. Kitleyi çevreden ayıran bir unsur olsun. Bu kütle iç içe geçen iki adet yarım küreden oluşuyor, aradan da içeriye süzülen bir ışık alıyor, ışık kubbeyi yalayarak içeriye dağılıyor. Işık alınan alanda 11 e bölünmüş bir dilimlenme var. Bunlar üzerine konulmuş camlara yazılan duaların arasından süzülerek giren ışıkla aydınlatma yapmayı düşündük. Ana projeye dönersek bir ana kütle var, bir su elemanımız var, minare Osmanlı mimarisinde yapışıktır ve dikkat ederseniz o detaylar çözülmemiş detaylardır. Minberde öyledir. Bina içinde yerini bulamamıştır, mobilya gibidir. Biz forma yapıştırmadan fakat yakınlık ilişkisi ile o ilişkiyi kurarak denge oluşturmak istedik. Minare öğesi burada önem taşıyor. Minarenin gölgesi ile güneş saati işlevini bahçede minareye gördürmek gibi bir konsept geliştirebilirmiyiz diye baktık. Biliyorsunuz namaz saatleri güneşin hareketi ile tesbit ediliyor. Bir anlamda onu simgeleyen bir unsur olarak düşündük. Kütle belli yükseklikte olduğu için ayrıca belirleyici ilave bir yüksek duvar oluşturmayı düşünmedik. Şimdi burada bir şadırvanımız var. Şadırvanın anfi şeklinde çökertilmiş

[132] Yeşilvadi Camisi, Ümraniye

nitelikte abdest alırken hem rüzgara karşı hem de herkes birbirini görmeden daha korunaklı mekan içinde oluyor.

**Ö.Ü.:** Gerçekten orjinal bir fikir. Ben ilk defa gördüm.

**A.K.:** Evet bir çok orjinal şey var.

**Ö.Ü.:** Şadırvan bir elemanlık bir yere konur.

**A.K.:** Evet biz onu çökerttik.Hem rüzgara karşı koruyan hem insanı rahat ettiren görsel olarak ayağını bacağını kaldırırken başkası görmemiş oluyor.Minare önemsediğimiz bir unsur artı böyle bir işlevide yüklemek istedik. Burada iki musalla taşımız var. Musalla taşları beton üzerine taş kaplama heykelvari bir kalkış yapan üzerinde fatiha suresi olan bir özel formdadır.Bilgisayar çizimlerinden daha detaylı görebilirsiniz. Bunun dışında gasilhanesi, hocaların, müezzinlerin odalarının bulunduğu bir bina bölümü var. Onun üstünde çatıda çörtenli bir su elemanı var.oradan suyun üzerine şıkırtı ile su dökülüyor.

Yunus Emre nin dizeleri

Şol cennetin ırmakları

Akar allah deyu deyu

Yani cennete doğru yaklaşmanın bir unsuru olarak yani yolculuğu tamamlamış oluyoruz orada. Genelde bizim Osmanlı'da pencere dizileri üç sıralıdır. Yani altta bir sıra onun bir üst onunda bir üst penceresi vardır. O bağlamda bizde kabuğun içinde farklı üçlü kademe oluşturarak o dizilmeyi formel ve fonksiyonel olarak böyle sağladık.

**Ö.Ü.:** Malzemesi nedir?

**A.K.:** Beton

**Ö.Ü.:** Karelajlı birşey görüyorumda.

**A.K.:** O şeyden dolayı modelin kendinden çıkan bir şey, ama malzeme yorum pozisyonunda, bir çalışma yapılmadı. Şu nedenle

bizim belki beyaz brüt betondan dökmek gibi bir fikrimiz var, olmazsa bunu cam mozaikle kaplamak (sırlı olmayan matlaşmış) veya metal kaplama. Bunlar homojen bir kaplama imkanı veriyor.
Ben onbeş yirmi yıldır normal brüt betonu müteaahhide döktüremiyorum, yapılan imalatlar o kadar kötü ki.

**Ö.Ü.:** Bunun da dönüşü yok.

**A.K.:** Evet, ya panel panel oluşturulmuş birşey yapılacak veya her panelin üzerine sonradan kaplama yöntemi ile yapacaksın.

**Ö.Ü.:** Prefabrike beton parçalarla yapılabilir.

**A.K.:** Evet öyle birşey olabilir. Malzeme ve detay çalışması henüz başlamadı. Bunun altında biz bir bölüm daha yaptık. Caminin altına girdiğinizde iki tane konferans salonu var, bir sergi salonu var.
Burada çeşitli kültürel faaliyetlerin yapıldığı bir alan olarak düşündük. Dini konunun dışında da yapılabilecek kültürel faaliyetler burada olabilecektir. Minareye gelince, şöyle birşey yaptık. Betondan döktüğümüz kule var. Onun şerefesini tamamen paslanmaz çelik tüplerden oluşturduk. Şerefeyi aşağıda inşa edip, vinç yoluyla yukarı çekip (prekast eleman gibi) monte etmeyi düşündük. Şerefelere bakıyorsunuz, sonradan ampuller takılmış, yarısı çarpık çurpuk. Eski camilerde kandil yakılıyormuş. Bu tüplerin altından ve üstünden ışık verebilir konumdayız. O bağlamda yaptığımız bir tasarım. Üstüne de hoparlörleri görünmeyecek şekilde yerleştirdik.

**Ö.Ü.**_ Diğer bütün modern camilere göre, bir tek sizin minareye çıkılıyor.

**A.K.**_ Evet, eski camilerin de minaresine çıkılmıyor. Yani, bir müezzin minareye çıkıp ezan okumuyor. Ama, üstte bir problem çıkınca oraya bir şekilde çıkmalısınız. Vinç mi getireceksiniz? İskele mi kuracaksınız ? Hiç olmazsa Cuma günleri çıksın okusun. Dini faaliyet sürdürülecekse, ve camiye yerleşim yerleri çok yakınsa, hoparlörler

insanların kulağının dibinde böğürüyor. Bu, ezan okumak değil. Bu, dindar olanı dinden çıkarır. Onun için, zaman zaman oraya çıkıp, ezan okunmalıdır. O, seramonial olarak ta, dini olarak ta güzel olur. Yukarıya çıkışı kolaylaştırmak için hidrolik asansörde koyabiliriz. İç mekan düzenine baktığımız zaman: Esas ibadet alanının üstünde asma kat, kadınlar mahvili olarak kullanılan alan var. İçeriye girişte son cemaat yeri olarak kullanılan alan var. Minareye, caminin içinden inerek (dışarı çıkmadan) ulaşabiliyoruz. Burada da, oranlarını yakalarken kullandığımız büyük kubbenin teğetinden gelen kareye bağlı olarak minarenin boyunu da onunla orantılı olarak denge kurmaya çalıştık.

**Göze Üner.:** Bir kenarı kaç metre idi ?

**A.K.:** Ölçüleri tam hatırlamıyorum, ayrıca bakarız. Genel olarak şuraya bakalım. Biz camiye girerken bir de portal oluşturalım dedik. Bu portalin niteliği de minarede sürdürdüğümüz tutumu sürdürsün. Burada da gene paslanmaz tüplerden bir portal yaptık. Onun arasındada hoparlörler var. Aynı zamandada camiye girerken, içerideki duayı izleyerek içeri girmiş oluyorsunuz. Son cemaat yerine girdikten sonrada çok ağır kapılar vardır (klasik olarak) Burada iki durum var. Ya o özellikte bir yapı olacak, ama çağdaş bir malzeme kullanılacak. Veya, otomatik açılan bir kapı düzeni kuracağız. Kesitte portalin durumunu görüyorsunuz.

**Ö.Ü.**_ Portalin boyu derin.

**A.K.**_ Evet, sonra da asma kata geliyoruz. Alt katta konferans salonları var. Kabuktan bir parçayı geri çekiyoruz, yanı cam tuğla veya opak camla kaplı. İçeriye yanlardan ve üstten ışık alıyor. Bir de brüt betonun kendi içinde yine iki yönlü olarak besmele yazılmış kısımlardan da ışık mihraptan süzülerek geliyor. Fonksiyonel unsurlarla, hem ışığı, hem strüktürel yapıyı dengeleyerek bir tasarım

oluşturulmaya çalışıldı. Bir cami tasarımına girdiğiniz zaman, Behruz Bey'in projesini incelediniz herhalde, orada farklı bir yaklaşım var. Yurt dışında yapılan camilerde farklı yaklaşımlar var. Eski öğeleri hatırlatır bir şeyler yapınca sanki yanlış yapılıyormuş gibi düşünceler var. Ama, yapılan yapının bazı imajları hatırlatır unsurlar taşıması gerekir diye düşünüyoruz. En azından bu dönem için daha farklılaşmış yapısı olan camiyi henüz görmedik. Meclis'te, Bursa'da, Kınalıada'da modern camiler var.

**Ö.Ü.**_ Ankara TEK' te, Etimesgut'ta, Derinkuyu'da var. Derinkuyu'daki nin formu kütle geliyor, sonra birden minareleşiyor. Yapan heykeltraşmış.

**A.K.**_ Evet, ama üzerine haç koysan kilise olabilir.

**Ö.Ü.**_ Doğru.

**A.K.**_ İnce nokta burası. Cami imajı taşıması lazım biraz. Biraz derken illa kubbe, minareyle değil, o camidir demelisin.

**Ö.Ü.**_ Bütün fonksiyonlarınız tarihi camilerle birebir örtüşüyor. Son cemaat yerine kadar. Ama imaj kesinlikle çok farklı.

**A.K.**_ Onu yapmaya çalıştık. Hiçbir öğe birebir öbürünün taklidi yada tekrarı değildir. Ama, o fonksiyonlar var. Son cemaat yeri lazım. İçeride yer bulamadığını zaman, orada namaz kılacak, musalla taşı yapmayalım diyebilirmisiniz ? Minare simgeseldir. Şu dönemde binlerce cami var. İçinde mimarlar tarafında yapılmış birkaç tane cami sayabiliyorsunuz. Demekki bir kabul ettirememe de var işin içinde. Veya,

**Ö.Ü.**_ Bence böyle bir talep gelmiyor.

**A.K.**_ Ben şuna inanıyorum. Siz gerekli fonksiyonu iyi bir şekilde çözdüyseniz, çok değişik bir şey olsada kabul görebiliyor. Bu bir fabrika binası da olabilir, ama ben değişik yapıyorum diye yarım yamalak yapılmış bir şeyi insanlara kabul ettiremiyorsun. Bu bizim

konut projelerinde de karşımızda. Modern mimarlık tarzında, veya post modern (post modern daha kabul görüyor) yaptığımız bir konut var. Bir müşterinin önüne çıktığınız zaman, eğer üzerinde klasik unsurları taşıyorsa, daha barokvari şeyleri seviyorsa, asla böyle bir projeyi kabul ettiremiyorsunuz. Hele hele, bu yerine oturmamışsa hiç kabul ettiremezsiniz. Çünkü nedir mesela, bir konut yerleşkesi yapıyorsunuz, müşteri Türk mimari tarzında olsun diyor. Böyle derken neyi kastediyor ? Cumba, saçak vs. alışılmış bir beğeni var. O tabii ki yerine oturmuştur. Yüzyıllardır kullanılıyor. Onların hazırlanması çok daha kolay. Kültür bağlamında onunla şartlanmış. Onun karşısına değişik birşey koyduğunuz zaman ya çok güçlü olması lazım yaptığın modern tasarımın boğazdaki klasik bir yalı tasarımı gibi olması lazımki rahat kabul ettirebilesin. Dolayısıyla, eski imajları kırabilmenin yolu biraz hem eski imajları farklı anlamda ele alarak, onu iyi çözümleyerek insanın önüne koymak gerekir. Biz o çabayı gösterdik. Acaba nasıl bir reaksiyon alacağız ? Aldığımız reaksiyon çok olumlu oldu.

**Ö.Ü.:** Size şöyle söyleyebilir miyim, şu cami yapılması gereken fonksiyonu ve imajı yerine oturttuktan sonra, her istenen yapılabilir. İmajdan kastım, cami olduğunu farkettirmek.

**A.K.:** Camide cemaatle namaz kılma kuralları var. Camilerin mekanları var. Yıllarca kullanılmış bir niteliği var. Bu niteliği gerçekleştiren unsurlar var. Onları çağdaş anlamda ele alıp, yine insana farklı imaj veren bina olması lazım. Yoksa yanlış oluyor.

**G.Ü.:** Kubbe, saray camilerinde daha anıtsal, sizin caminiz küçük yerleşim yerinin camisi. Buralarda kırma çatı, vs kullanılabilir. Neden burada kubbe gibi bi formu üretmeyi tercih ettiniz ?

**A.K.**_ Bunu etrafında zaten konut niteliğinde kırma çatılı yapılar var. Zaten, cami yapı olarak onlardan ayırt edilmelidir. Büyük açıklığı da, çağdaş bir şeyle, bir kabukla geçmek gerekir. Ayrıca, bir heykelsi unsuru tamamlama niteliği de taşıdığı için, elbette kubbe tek başına camiyi ifade etmiyor. Ama, minareyle birlikte olunca caminin tamamlayıcısı oluyor. Bu piramit de olabilirdi (Vedat Beyin yaptığı gibi), dikdörtgen prizmanın çarptırılmış formu da olabilirdi, veya yumuşak geçişi sağlayan bir unsur da olabilir. İki türlü yumuşak geçişi kastediyorum. Biri, araziden gelen çevrenin yukarı doğru yumuşak geçişini sağlayan birşey, iki cami yapılmasının geçişinin yumuşak geçişi olarak da düşündük. Bu sadece yapısal ve sosyal bağlamlarıda içermiyor. Bir anlamda, kubbe bütün evrenin, uzayın kurgusunun bir imajı oluyor.

**Ö.Ü.**_ Bunu kullanmak sorunlu değil ama, en iyisi bu diyorsunuz ?

**A.K.**_ Tabi, pantolon giymek zorunda değilsin ama, iki bacağından geçen şey bu. Ama o fonksiyonu bununla belirli bir ölçüde tamamlıyorsan, o bu işin içinde var. Şunu söyliyeyim, bir ahiret düşüncesi, bir ikinci yaşam düşüncesi, yani maddi yaşamın dışında bir manevi yaşam düşüncesi belirsizlik içerir, yani sınırı yok. Öldükten sonra nereye kadar gidiyor bilmiyorsun. İşte bu sınırsızlık bir dikdörtgen mi? Dikdörtgenle bunu veremezsiniz. Dikdörtgen tamamlayıcı bir formdur, ama daire ve kubbe sınırsızlıktır. Yani, köşesi yoktur. Bağlayıcı bir tanımı yoktur. Neon ışıkla da kuvvetlendirildiği zaman tamamen sınırı olmayan bir meçhule doğru sizi yönlendirir. Dolayısıyla, çok temel unsur olarak, biz tasarıma girerken buydu unsur. Ama, diğerleri de pay sahibiydi. Yani, bunun herkes tarafından kabulü, konstrüktif nitelikleri, eskideki imajın taşınması, ama bence halen psikolojik olarak bir insanın dikdörtgen bir kapıdan geçerken, ya da kemerli bir kapıdan geçerkenki hissi

farklıdır. Birisinden daha rahat geçersin, öbürü sana basıyordur görsel ve psikolojik olarak. Dolayısıyla, kubbe formunun böyle bir özelliği var. Sürekliliği ve genişliği bilinmeyen bir mekana sizi götürüyor. Akustik özellikleri de olan birşey. Bir de kilise mimarisiyile bizim Osmanlı mimarisindeki camiyi kıyaslarsanız, müslümanın yapısında şu var: Dini mimaride bizim camilerimiz önsüzdür. Genel olarak bir kare gibi sizi doğmatik olarak bir yere yönlendirmez. Ama, bir kiliseye girdiğiniz zaman, son derece doğmatik bir yapısı vardır. Sizi oraya zorlar. Artı, nedir, çok loştur. Karanlıktır. Bizim camiler daha dünyevi, ışıklıdır. Tepeden, yandan ışık alır. Yani normal hayatın içinden gelirsiniz. İbadetinizi yaparsınız, gidersiniz. Bu ürkütücü veya korkutucu değildir. Son dönemlerde, yüksek tekniklerle yanlışa düşüldü. Esasında ayağı takılan birşeydir. Orası, Osmanlı toplumunda toplanma yeridir. Cemaat olur. Bir anlamda kent merkezi işlevini görür. Kent meydanı yoktur bizim yerleşimlerimizde. Yani, cami içinde herşey yapılabilir. Sohbet yapılabilir, toplantı, eğitim de yapılabilir. Dolayısıyla, caminin o yönsüz özelliği dinin de doğmatikliğinin olmadığı ifadesinin formu olduğu için burada dikdörtgen, kare veya herhangi başka bir formu kullanmama tercihi, onun yerine daire veya kubbe kullanma tercihi bu bağlamlarla geliyor. Yani, mekanla felsefesinin bağı, bir uhrevinin de mekanınında olduğu, artı, konstüriktif değerler artı imajı (insanın kafasındaki imajın) bağlantı kurmasını temin etmek ve de simgesel olarakda bu tanımları daha kuvvetlendirmek üzere yapılmış bir tercih. Sırf, ben bunu beğendim diye yaptığınız bir şey değil formun ele alınışı.

**G.Ü.**_ Sosyal yapı gerektiriyor diye değil

**A.K.**_ Evet, şu değil: Ben insanlara kubbeyi önereyim, onlar kubbeye alışkın, beğeniyorlar, onun için kubbe yapıyorum değil.

Aynı zamanda, ben o mekanda şunu çözebilirsek, hakikaten bir yerden sonra kuramlanmamış bir mekan elde edebilirsek başka formlarla da yapabiliriz. Ama bizim düşüncemizin içinde onun payı var büyük ölçüde.

**G.Ü.**_ Minber ve müezzin mahvilini tasarladınız mı ?

**A.K.**_ O da tasarlandı, ama şöyle: Çok prensip olarak, onu idareyle tartışmak üzere şu anda bırakmış vaziyetteyiz. Ama minberi çizdik, buna bir kaç kişi itiraz etti şimdiye kadar konuştuklarımızdan. Ama konuyla direk bağlantısı olan birisi değil. Minber nedir ? Netice itibariyle hocanın oraya çıkıp vaaz verdiği bir yer. Cemaatten daha yüksekte bir şey okuduğu yer. Onun illa, mihraba dik olması gerekmiyor. Oturduğu yerdede olabilir. Ama oraya çıkışı yandan niye vermeyelim biz. Kubbeye paralel bir beton sistemle oraya çıkışı temin etmek, o şekilde biçimlendirmek üzere bir detay çalışması yapacağız.

**Ö.Ü.**_ Binanın malı.

**A.K.**_ Evet, binaya bütünleşmiş, bize sıkıntı veren unsurlardan bir tanesiydi. Niye takma bir şey var ?

**Ö.Ü.**_ Selçuklu camilerinde tamamen bağımsız ahşaptan oluyor. Osmanlı camilerinde mermerden ve binanın malı oluyor. Benim gördüğüm yeni camilerde, Selçuklu camilerine dönüş var.

**A.K.:** Evet. Biz onu strüktürün kendisiyle bütünleşmiş bir eleman olarak, belki de heykelvari bir eleman olarak yapacağız yine. Yine simgesel özelliği olacak, ama asla yapıştırma olmayacak. Yani, sonradan oraya alıp getirilmiş bir mobilya gibi olmayacak. Şimdi, zaten şöyle bir şey yapmayı düşünüyoruz, şimdi uygulama projelerine geçeceğiz onun, bir ucundan başladık ama araya bir sürü başka konumuz girdi. O yüzden beklemeye aldık. Önce yerleşmenin projelerini bitirdik, onlar şimdi inşa ediliyor, sonra

başlıyoruz. Doğru dürüst, düzgün dini bilgisi olan birkaç kişiyle bunun bazı noktalarını tartışmamız gerekiyor. Yani şöyle, birçok şey biliyor insanlar, fakat mimariyle bunun bütünleşmesinde nasıl bir bağlamı olduğunu kimse bilmiyor. Yani, 'neden mimberi öyle yapmışlar' diye ne bir bilgi var ne de anlatabilecek bir adam var, ne de itiraz edebilecek bir adam var bana sorarsan. Ben böyle yaparım diyorum, ama niye itiraz ettiğini bilen yok. Dolayısıyla bu konuların, eğer bu bağlamda birşeyler yapılacaksa, tartışılması lazım. Yani, öyle bir iki tane adam bulabilirsek bu konuyu tartışacağız.

**G.Ü.:** Turgut Cansever ile tartışın.

**A.K.:** Bilemiyorum. Yani, Turgut Cansever nasıl bişey yapıyor bilmiyorum, ne düşünüyor onu da bilmiyorum ama bu ögelerin de…

**G.Ü.**_ Bir sebebi vardır gibi geliyor bana, yani onun oradan dik çıkmasının.

**Ö.Ü.:** İlk öyle yapılmıştır, ondan sonra öyle gitmiştir, bence.

**A.K.:** Yani şimdi, şöyle bişey söyleyeyim, bu konulardan o kadar uzağız ki, yani bilmiyorum siz ne kadar çalışma yaptınız, neler bulabildiniz. Mesela camiler üzerine yapılmış bir şey çalışması yok doğru dürüst, yani cami oranları nedir, kubbesi nedir, kubbenin oranı nedir, hangi ebattadır, cami kademelerinin oranları nasıl, yani çok basit çalışmalar yapılmış ama doğru düzgün, yani kapsamlı bir çalışma asla yok. Yani bunu üniversitede her kürsü çeşitli araştırmalar yaptırıyor, röleveler yaptırıyor ama bunlardan oluşmuş sistematik bir database yok.

**Ö.Ü.:** ODTU'de öyle bir tez var, yeniler hakkında. Yani tam dediğiniz gibi bir database.

**A.K.:** Yeniler hakkında?

**Ö.Ü.:** Evet, yeniler hakkında.

**A.K.:** Ama, yani hilal ne oluyor?

**G.Ü.:** Evet, asıl yani, yenilere sembol teşkil eden, model teşkil eden.

**A.K.:** Eskiler için hiç bir çalışma yok.

**G.Ü.:** Ben de şimdi restorasyonda yüksek lisans yapıyorum da, hakikaten öyle bir problem var. Her konuda. Yani, bu tarihi yapılarla ilgili her türlü bilginin bölük pörçük olması, herkesde ufak tefek bilgiler olması, işte bu, bir şekilde gücün dağınık olması ve onların kopuk olması. Vakıflarda mesela camilerin röleveleri vs. ama onlara ulaşmak mümkün değil. Vakıfların arşivine girmek mümkün değil. İşte Ankara'ya gönderiyor bişeyler, ordan çıkarmak çok zor. Kurulun arşivi var. Onda da ancak işte bir müdahale yapıldıysa, kuruldan geçtiyse. Şimdi mesela benim bildiğim bir arkadaşım Süleymaniye Camii'nin rölevesinin alınmasında çalışıyor. Hop o sırada, R. Tayyip Erdoğan Kasımpaşa'lı olduğu için, Piyale Paşa Camii'nde namaz kılınmış, işte orayı hiç beğenmemiş, çok kötü durumda diye hemen o işi bırakıp öbür tarafa geçtiler. Şimdi oranın rölevesi alınıyor mesela. Ben mesela Piyale Paşa Camii üzerine çalışacak olsam o röleveye ulaşmak mümkün olmaz herhalde. Ki en modern teknoloji ile yapılıyor yine, optik okumayla ölçüyorlar ama, kimsenin haberi olmayabilir.

**A.K.:** Esasında en az bilgi olan şey, dini mimari şeyler, unsurlar. Bir Süleymaniye'ye gidiyorsunuz, rezil vaziyette şu an. Yani bahçesi, kendisi…

**Ö.Ü.:** Çevresi çok kötü.

**A.K.:** Bunun kadar korkunç bişey olamaz. Ben birkaç kişiye söyledim yani. Gidip abuk subuk şeylere harcamalar yapıyorsunuz, Süleymaniye işte, dünya mimarisinde yeri olan bir şey, yapı. Geçtik diğer tüm herşeyi bir yana bırakın, sadece onu hiç değilse bir şekilde korumak lazım veya bilgisini edinmek lazım. İnsanlar tarafından kullanılabilecek bişey olması lazım. Doğa kullanım

çalışmaları şusu busu var ama teknik anlamda bir çalışma yok. Mesela, Beyrut Camii'ni restore eden müteahit benim öğrencim. Uzak ya da yakın böyle bir konuyla alakası olmayan birisi. Herşeyi yeniden keşfederek yerinde yapmaya çalıştı. Yani, müteahit olarak, iyi niyetli olduğu için düzgün yapmaya çalışan bir adam. Şimdi böyle binalar, bu tarz, konuya hiç uzmanlık açısından uzak ya da yakın alakası olmayan biri tarafından mı yapılmalı? Yani böyle bir cinayet olabilir mi? Cinayet yani.

**G.Ü.:** Türkiye'de hep öyle yapılıyor.

**A.K.:** Resmen cinayet. Dolayısıyla mesela yıllar önce ben Yıldız Teknik Üniversitesi'nde Süleymaniye çevresinin bütün etüdünü yaptırdım. Ve orasının tarihi evlerinin korunması için, bu bahsettiğim 1978'ler, korunması için projeler yaptırdım öğrencilerime. Kapsamlı çalışmalardı. Biz onları yaptık, sonra aradan yıllar geçti, teknik üniversite (İTÜ) bir parti yaptırdı. Aradan yıllar geçti, Güzel Sanatlar Akademisi (MSÜ), ben de oradan mezunum, onlar yaptırdı. Sonra arkadan İstanbul Belediyesi yaptırdı. Bu dökümanların hepsi ayrı ayrı yerlerde. Belki onlarda olmayan bunlarda var. Böyle bir şey. Şimdi oranın restorasyonu ve koruması gündeme geldi tekrar. Tekrar bu çalışmalar yapılacak. Halbuki bütün arşivler birleşebilse, o bilgiler bir yerde toplanabilse, ondan istifade edilebilse, yani hem öğrenciler olarak hem de inşaat…

**G.Ü.:** Araştırmaya katkı olarak.

**A.K.:** Müthiş bir şey olur.

**G.Ü.:** Çok eski çizimlerden faydalanıyor hala

**A.K.:** Onlar var başka bişey yok yani.

**G.Ü.:** Ki onda da yanlış bir sürü şey var. Mesela çok basit yanlışlar, işte, böyle dış revak tonoz olarak gösteriliyor. Halbuki kubbe. Mesela

insan ona bakıp şüpheleniyor, acaba bu mu doğru, yoksa değişti mi diye böyle bir eleştirel gözle bakmak gerekiyor. Bir belge yok.

**A.K.:** Sistematik olarak bir şey yapılması lazım, çalışma yapılması lazım. Çünkü şöyle, bazı şeyleri de gerisine doğru gidip incelemediğiniz zaman onun üstüne bişey yapmak zor. Şimdi oturuyorsunuz masanın başına, eğer siz bir minarenin yüksekliğinin bişeyinin oranının ne olduğunu bilmiyorsanız en azından kaleminiz oynamaya başlayamıyor. Yani, ne yaparsınız, sallarsınız bir eğri, üstüne cami yazarsınız, olur. Orda yaptığımız gibi. Veyahut, bütün onları silip, felsefenin özünden çıkıp bambaşka bir şey yapacaksınız. Devamlı bir imaj aradığınız zaman bazı şeylerin bilgi olarak olması lazım en azından. Yani şimdi, dini bilgiye de, bu mesleği yaparken her türlü binayı yapıyoruz. Fabrika yapıyorsunuz, okul binası yapıyorsunuz, konut yapıyorsunuz, kimya fabrikası yaparken kimyager olmak gerekmediği gibi cami yaparken de dindar da olmak gerekmeyebilir. Ama bilgi varsa onu değerlendiririz bir mimar olarak. Ne bileyim bir Hristiyan, zaten Ermeni mimarlar yapmış çoğu camileri, son dönemlerde özellikle. Yani Hristiyanken onu yapıyor netice itibariyle. Ama bilgi donatısı gerekiyor. Hem felsefesiyle hem pratiğiyle hem de eski yapıların bilgisiyle hepsini homojen bir potada eleyip yeni görüşlerle beraber bir şekle sokulması gerekiyor. Bu, bütün bunların ilk denemesinin bir örneğiydi. Yani bizim gece saat 23.30'dan sonra bir yarım saat bir saat çalışarak Onur'la beraber… Yani biz, sıkıldıkça, tartışmasını yapıp kalem oynattık falan. Öyle bir deneme yaptık. Şimdi, şunu gördüm ben. Bu noktadan sonra, bu kabulden sonra ben çok daha farklı bir çerçeve çizebilir durumdayım. İkinci bir cami yapmaya kalktığımda ben…

**G.Ü.:** Bu olmayacak.

**A.K.:** Belki başka bişey olacak. Ama bu temellerden gelen yine, ama başka bişey olacak. Ama bu deneme belki şu anda birçok şeyi toparlıyor gibi geliyor bize. Her ne kadar Turgut Cansever kubbeyi eleştirse de. Ben onu kabul ediyorum. O kubbe o kubbe değil çünkü.

**Ö.Ü.:** Onun kabul etmediği şey, betonarme kubbe.

**A.K.:** Ha, o tabi, onu ben de kabul etmiyorum, betonarme kubbe…

**G.Ü.:** Ama o Vedat Dalokay'ın kubbesine söyledi onu.

**A.K.:** Taşıyıcı büyük açıklığı olan şeye itirazı olmaması lazım. Ama mesela, Şişli Camii'ni yaptılar, yine betonarme kubbeli ilk camilerdendir o.

**G.Ü.**_ Bu form ama bana mesela betonarmeden ziyade, bir çelik strüktür ve kaplamayı çağrıştıran bişey. Öyle bir hafiflikte duruyor. Böyle iç içe geçmişliği falan.

**A.K.:** Şöyle, yani esasında iki türlü düşündük. Çelik strüktür olarak da yapmayı düşündük, fakat, ben epey bu işlerin içerisinde olduğum için, yapı konusunda, Türkiye'de çok zorlanıyoruz bu konuda. Şimdi mesela, Bilboa'da bir müze yapıyor adam onun içerisine koyacağı heykeli, herşeyi montesini falan bilgisayarla hesaplayıp yaptırıyor adam. Türkiye'de böyle bişeyi yaptırmak mümkün değil. Dolayısıyla, yapılabilecek bişeye yaklaşmak zorunda kalıyorsunuz bir yerden sonra. Ve, diyelim ki becerdiler çelik strüktür olarak, üstünün kaplaması olarak herşey tamamlandı. Onun detaysal çözümlerinin de çok oturmuş olması lazım ki uzun soluklu bir yapı, bir çok insana hitap edecek bir yapı, dolayısıyla sarkmaması lazım. Bir de ilk denemelerden biri olmasının bir sorumluluğu var. Yani işte şu oldu, bu oldu, damı akıyor v.s. bir cami falan. Onun için belki en az risk taşıyan hali bu. Ama halen dışını metal kaplama şeyi var, hani nasıl ki kurşun bizim camilerin kaplama ögesidir.

**Ö.Ü.:** Gridler baya şey, yani bence güzel görünüyorlar. Ben onları tasarlanmış bir şey zannettim.

**A.K.:** Yo, o zaten bizi yönlendiren bişey. Çizimler o gridleri, o dilimleri düşünerek şekillendi. Alternatifli şekillendirdik ama konstrüktif olarak cesaret edemedik çelik yapmaya. Başımıza iş açar diye.

**Ö.Ü.:** Ankara, Karşıyaka'da öyle bir cami yapılıyor şu anda. Yani, kubbesi çelik sadece. Ben inşaatına falan girdim, gerçekten de her tarafını sabunlamışlar yaparken.

**A.K.:** Yapı tekniği olarak, bir sacı silindirik kıvırmak mümkün. Tamburlar var, kıvırıyorsunuz, çok iyi bükebiliyorlar. Fakat, burdaki hareket şey değil. Bu üç boyutlu bir bükme hareketi. Onu sactan o şekilde yapmamız çok zor. Onu yapamazsınız. Yaptıramazsınız. Ya özel döküm teknikleriyle bişeyler yapmak lazım, yahut da bir strüktür yapacaksınız, o daha farklı bir kırılmalar gösterecek, üstüne de daha hafif bir malzeme ile kaplayacaksınız…

**G.Ü.:** Çokgen olacak.

**A.K.:** Çokgenler şeklinde. Aynı bir futbol topu dokusunda bir çözümleme yapmak gerekecek. Biz onun için şey araştırdık, onu beton yaptıktan sonra paslanmaz çelik altıgen şeyler var, kaplama malzemeleri var. Onlarla belki kaplar mıyız belki diye düşündük. Ama bu daha araştırma safhasında.

**G.Ü.:** Mozaik gibi.

**A.K.:** Mozaik gibi, evet. Onlarla kaplar mıyız diye, daha bunu netleştiremedik. Mesela bunu yaptıktan sonra bir dergi geldi. Richard Mayer Roma'da bir kilise yapmış. Yanılmıyorsam Roma'da. O da böyle kabuklardan oluşan bişey. Beyaz brüt betondan yapmışlar. Pırıl pırıl yapmış adamlar. Burda daha ne olur, başımıza ne gelir bilmiyoruz. Hatta biz onu gördükten sonra şeye mail attık,

beton firmasına mail attık. Onlar çünkü çeşitli yerlere sponsorluk, danışmanlık falan yapıyorlar. Dedik biz böyle bişey yapıyoruz…

**Ö.Ü.:** Çimsa mı?

**A.K.:** Çimsa değil, İtalyan Ital Çementi diye bir firma var, o yapmış. İşte onlara bi mail attık ama bir cevap alamadık henüz.

**G.Ü.:** Türkiye'de temsilcilikleri var o firmanın.

**A.K.:** Öyle mi? Yani, arada kaldı yani. Yani böyle net bir…

**Ö.Ü.:** Fransızlar da var, Türkiye'de de Lafarge var.

**A.K.:** Lafarge var evet, ama işte zaten çalışıyoruz bazı şeylerle de bu safhaya yeni girdik biz. Yani ancak bu işler bitti, şimdi bu araştırmaları yapıp hani şu da olur bu da olur diye bir etüt yapacağız. O bağlamda bir kademe daha geliştirilip neticelendirilecek. Bizim caminin bağlamları bunlar. Tabi ki şey de olabiliyor, dıştan bakıldığında bu bağlamların hepsini bu ifadelerle görmüyor olabilir herhangi birisi. Yani işte, netice itibariyle bir kubbe var, bir minare var diye çok basit bir şeyle bakılabilir ama onu burada da anlattığım gibi, şimdi de söylediğim gibi bizim açımızdan farklı bağlamları var. Keşke, yapıp inşa edip bitirip bir görsek hep beraber. Ondan sonra artık ikinci bir cami için ya şu olur; bir daha yaptırmazlar bize, yahut da daha yaparız. Bilemiyorum.

**G.Ü.:** Nerede burası?

**A.K.:** Burası, yeni otoyoldan giderken Ümraniye Carrefour var, Carrefour'un tam karşısındaki arsa. Çekmeköy'e dönen yol şu alttan geçen yol. Yeni bir gelişme yeri var Çekmeköy ve o çevrede. Onun dibinde bu belediyeye ait bir arsaydı.