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The American University in Cairo

School of Humanities and Social Sciences

Contemporary Mosque Architecture in Turkey

A Thesis Submitted to

The Department of Arab and Islamic Civilization

In Partial Fulfillment of the Requirements

For the Degree of Master of Arts

By

Samaa Moustafa Ahmed Moustafa

(Under the supervision of Dr. Bernard O’Kane)

May/ 2013

The American University in Cairo

i

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In partial fulfillment of the requirements for

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DEDICATION

In memory of my dear parents, no matter the many years that passed since your departure; you live in my heart, with my soul. I can only recall the words of God and his orders: “My Lord! Have mercy on them both as they did care for me when I was little.”

Qur'an, (17:24)

Amen

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Abstract

Early in the twentieth century in a quest for national identity and a need for modernity –both are products of the west - Turkey among many other Islamic countries embarked on a massive building project as part of its broader process of modernization. While new forms and styles were incorporated to mirror the modern and civilized vision of the new nation-state, the architecture of the mosque remained conservative with a few exceptions which started to appear only in the last quarter of the same century. The architecture of the medieval mosque has enriched our minds with knowledge about Islamic religious values, social cultures, local architectural traditions and craftsmanship. Today, the architecture of the contemporary mosque confronts us with stirring debates between binary opposing perspectives such as modernity versus tradition, nationalism versus religion and state versus society.

As a case study Turkey has a strong history of nationalism. Its westernization began in the eighteenth and nineteenth centuries and its modernization in the first half of the twentieth century. There have been two national revivals in its architectural culture. It is perhaps Turkey more than any other country that can shed light on how secularization brought about a profound effect on the role of religion and the mosque as evident from the ongoing controversies regarding the design, the location and even the number of mosques.

Other than religion, social and architectural cultures are other important areas where change and transformation as the impact of modernization is greatly manifested.

The new architecture and city planning changed the built environment; the mosque as one of its many other elements was affected by the change. Furthermore new institutions emerged and took over the social and educational role of the mosque and its place in public social life.

Were all these changes expressed in the architecture of modern mosques? What kind of approach has been taken in the design of modern mosques? What is the role that the strong Ottoman architectural tradition came to play in the architecture of modern mosques? What kind of religious, social and political implications do the new examples yield? Have the new examples expressed the spirit of Islam since the mosque's primary function is a place of worship? Equally important have they expressed the spirit of the time?

It is within the inseparable political, social, and cultural contexts that this research seeks to study and analysis the architecture of the modern mosque - "the most Islamic building par excellence" - in Turkey.

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Introduction

Numerous scholarly views stressed the importance of social and cultural contexts in the study of architecture, and their relevance to a better understanding of it. For example: “The study of architecture cannot be undertaken without an understanding of the society that produced it. Thus here the evolving socio-cultural milieu and the changing functions of the mosque in a changing society must be considered.”¹ Other views referred to different political ideologies, their impact on societies, culture and religion and their various expressions that cannot be underestimated. Out of these ideologies, two, namely secularization and nationalism, come to the fore; while some detected their impact on architecture, particularly of the mosque, its nature and typology,² others reached the same conclusion in regards to many other aspects including architectural approach, size, number and quality,³ as well as its changing role and meaning as a sacred place of worship in changing societies.⁴

Besides the two above-mentioned ideologies a third one came into being. Out of the conviction by Islamic countries and their Muslim citizens of Islam as a religion and a culture shared by all, Islam emerged as “one major ideology and source for shaping the modern identity.”⁵ This in turn explains the ongoing trend of a pan-Islamic design; it indicates “the new meaning acquired by ‘Islamic’ when applied on contemporary visual manifestations,”⁶ as well illustrating a shared desire for a new

¹ Serageldin, “A Critical Methodology,” 15.

² Holod and Hassan-Uddin Khan (eds.), *The Contemporary Mosque*, 17.

³ Arkoun, “Islamic Cultures, Developing Societies,” 52.

⁴ Arkoun, “The Metamorphosis of the Sacred,” 268

⁵ Holod, “Architecture and Community,” 16.

⁶ Ibid, 14.

“Islamic” image,⁷ and how this may be reached “through the development of the pan-Islamic contemporary mosque.”⁸ The debate between Islam and secularism, given the very “characteristic of secularism as an ideology, treating religion as a rival to itself, and attempts to offer a total explanation of its own,” was felt and its impact was detected.⁹ This was reflected as followers of each ideology strived to get a firmer hold over society and a wider space for their own expressions.¹⁰ To this is added the impact of secularism on religion and the spiritual aspect of the mosque as a result of the privatization of faith and the control over its manifestations along with the marginalization of spirituality.¹¹

The prevalence of new set of social values such as human rights, gender equality, and the preservation of nature and the environment all now are highly valued and observed by various sects of society regardless of their different ideologies and political stance; these were considered as challenges to architecture that must be addressed.¹² The inclusion of some of these such as nature and water in mosque architecture – two features with a long history in the architecture of the mosque as paradisiacal representations – became affirmations of the modern ethos, universal messages transmitted through architecture. Similarly, designations of proper spaces

⁷Ibid, 13.

⁸Ibid, 15.

⁹ Esmail, “Comments on Contemporary Expressions of Islam in Buildings,” by Serageldin, 24.

¹⁰ Arkoun, “Islamic Cultures, Developing Societies,” 52.

¹¹ Ibid, 53; Esmail, “Comments on Contemporary Expressions of Islam in Buildings,” by Serageldin, 25.

¹² Serageldin, “Watering the Garden,” 11.

for women's prayer in new mosques were conceived as recognition of the new place achieved by women in today's societies and answers to their rights.¹³

These extra dimensions to mosque architecture provided multiple meanings and interpretations to its different aspects. Mosques continued to be an expression of identity, but also a manifestation of present-day culture,¹⁴ while changes in their design became "an important indicator in understanding Muslim societies today."¹⁵

In accordance with the above, the first chapter examines the political, social and cultural milieu in Turkey's modern history since the foundation of the republic in 1923 until the present. The second chapter investigates the changes and transformation of the built environment through modernization, and examines whether the mosque as one of its elements was affected by this change. In the third chapter, the spiritual aspect of the mosque and the most prevalent approaches are considered before a number of modern mosques are presented as examples to help us trace whether a continuation or a break from earlier traditions is evident.

¹³ Holod, Hasan-Uddin Khan (eds.), *The Contemporary Mosque*, 20.

¹⁴ Ibid, 21

¹⁵ Hassan-Uddin Khan, "An Overview of Contemporary Mosques," 247.

Chapter One

The Making of the Turkish Republic: Islam, National Identity and the Society

1.1 Islam in the New Republic: “Nominal, Marginal Islam”

On October 29, 1923 Mustafa Kemal proclaimed the Turkish Republic. In an attempt to establish the new nation-state, he firstly aimed at secularization of the country. In Mustafa Kemal’s view the separation of state and religion was a modern principle and a progressive idea: “Our principles should not be confused with the dogmas of the books supposed to have come down from heaven. We derive our inspiration not from heaven and the other world, but directly from life.”¹⁶

Shortly after the proclamation of the Turkish Republic, he imposed a set of reforms which were commonly described as the most radical among Muslim countries.¹⁷ Many of these reforms were already launched at the end of the Ottoman Empire. Mustafa Kemal continued the earlier process, however, with enormous energy: “Our standards should be based not on the lethargic mentality of the past centuries but on the concepts of speed and movement that define our country.”¹⁸

The reforms targeted three distinct areas: the secularization of state, education and law.¹⁹ Unlike the preceding period of the late Ottoman Empire during which traditional Islamic education coexisted with the new Western-style education, the centralized education system now controlled educational institutions and the materials taught within them. During this process secularism in all textbooks was hailed as “the

¹⁶ Mango, “Introduction: Atatürk and Kemalism,” 3.

¹⁷ Göle, “Authoritarian Secularism and Islamist Politics,” 19.

¹⁸ Kasaba, “Kemalist Certainties and Modern Ambiguities,” 26.

¹⁹ Zürcher, *Turkey*, 194.

foundation stone of the modern present and future;”²⁰ it elevated the urban, secular educated citizens over the traditionally religious and ethnically different citizens.²¹ The reforms thus undermined the traditional hold of Islam and reduced its influence on both official and private spheres; religion as a subject which was already eliminated from all schools except the university level was further relegated to the past.²² Instead of religion, secular myths, symbols and rituals were now promoted.²³ Pre-Islamic history and culture of Turkish tribes were introduced to replace Islam-centered culture and history.

By the end of the Ottoman Empire the role of the *sharī‘a* (Islamic law) was already limited to matters concerning only family law, which was kept under the jurisdiction of the *ulema*. The declaration of the invalidity of the *Sharī‘a* and the adoption of an amalgam of Western civil laws demonstrated that the Turkish Republic viewed secularization as the state’s control over religion rather than the separation of religion from the state.²⁴

The second area targeted popular Islam. Dervish lodges, mystic brotherhood sects, and holy sheikhs gathered the mass of the rural population around them throughout the Ottoman period. “They offered them a mystical and emotional dimension that was lacking in the high religion of the *‘ulama* and served as networks offering cohesion, protection and social mobility.”²⁵ The secretive character of these sects, their popularity and the obedience of their followers triggered the leader and

²⁰Ibid, 24.

²¹Ibid, 24.

²²Ibid, 25; Kucukcan, “Foundation of Civil religion in Turkey,” 964.

²³Ibid, 963.

²⁴Zürcher, *Turkey*, 195.

²⁵Ibid, 200.

officials of the new Turkish state: “The Turkish republic can not be a country of sheikhs, dervishes, devotee, and lunatics. The truest and the most authentic *tarikat* is that of civilization; none of us needs the guidance of “*tekkes*”, we drive our strength from civilization and science.” stated Mustafa Kemal in a harsh tone.²⁶ They deemed their practices unacceptable to modern society, and viewed folk Islam as the prime culprit behind the popular ignorance and irrationality of thought.²⁷ By attacking and suppressing folk Islam, the officials of the new state removed the impact of popular Islam in everyday life and cut the ties between them and a large section of society represented in the rural population.²⁸

The third area did not directly target religion. The replacement of religious symbols with those of Western civilization, such as the adoption of the Latin alphabet, meant that the Turkish people would no longer be able to write in Arabic (the alphabet of the Qur’an); and their links to Ottoman chronicles would be severed.²⁹ Other interventions, such as adopting European measurements gave Turkey a European image, facilitated its communication with the west, cut its links with the Islamic world and reduced the influence of Islam in Turkish society.³⁰

Religion became one among many other factors in society; its rules and regulation no longer held a central position in everyday life. Consequently, instead of being the chief marker of social and cultural identity, religious faith now was

²⁶Sakallioğlu, “Islam-State interaction,” 236.

²⁷Toprak, “Secularism and Islam,” 30.

²⁸ Zürcher, *Turkey*, 201.

²⁹ Cagaptay, *Who is a Turk?*, 14.

³⁰Zürcher, *Turkey*, 196; Toprak, “Secularism and Islam,” 32.

relegated to a personal and private issue which only concerned God and the individual, leading to what may be called the “privatization of religious faith”.³¹

Atatürk differentiated an Islam which was rational, positive and did not reject progress.³² He employed religion to justify secular state policy in education, gender equality and technological investments. For instance, in 1930 during the month of Ramadan, mosques were used as billboards where a message which encouraged people to buy local goods was displayed in lights between minarets. During Friday sermons, imams educated people about other important issues of the time, such as the economy and capital accumulation.³³ In view of this, Atatürk established the tradition of employing Islam to promote the ideas and secular measures taken by the state.

Atatürk’s rapid and radical reforms were based on his ideology regarding secularization and modernity and his hostile attitude towards religion. Islam occupied a central point in the state’s policy, though to serve different ends. The end result was that religion was pushed outside the public domain, marginalized, and only a modified “nominal Islam remained central to Turkish society as its culture and identity.”³⁴

³¹ Imamoglu, “A Synthesis of Muslim Faith and Secularity,” 52.

³² Sakallioğlu, “Islam-State interaction,” 236.

³³ Ahmad, “Islamic Reassertion,” 754.

³⁴ Cagaptay, *Who is a Turk?*, 15.

1.1.2 Islam after 1950: “Time of Reconciliation”

Atatürk’s death in November 1938 ended the authoritarian single-party regime. Although the Republican People’s Party (RPP) which was established by Atatürk stayed in power under the leadership of Turkey’s second president Ismet İnönü until 1950, under internal and external pressure Turkey was forced to allow for more democracy into its political system.³⁵ In 1946 twenty-four opposition political parties were founded with competitive political programs to challenge the government.³⁶ During this time religion again acquired a focal point in state policy. The rising pressure of the opposition parties forced the government to moderate its stance regarding religion and religious expressions. For instance, religious education was reintroduced in schools; training programs for preachers were launched. Ankara University established a Faculty of Divinity. Tombs and holy shrines (türbe) were reopened for visits in 1949. Meanwhile, in fear of extreme religious reactions, the government enacted article 163 of the penal code, which forbade acts attacking the secular character of the state.³⁷

The general election of 1950 brought to power the Democratic Party (DP) which criticized the repressive secularization process of the republicans and were in favor of more tolerant discourse. Soon after they came to power, they carried out a set of changes in the domain of religious affairs. For example, they increased the number of religious schools and built around 15,000 new mosques.³⁸ Religious education was made compulsory in primary schools and was extended to secondary schools. They allowed the optional use of the Arabic version of the call to prayer (*azan*) beside the

³⁵ Zürcher, *Turkey*, 215-19.

³⁶ Toprak, “Secularism and Islam,” 33, 38.

³⁷ Zürcher, *Turkey*, 244.

³⁸ Jenkins, “Muslim Democrats in Turkey?,” 48.

one in Turkish. State radio was allowed to broadcast prayers and Qur'an recitation during religious holidays. Muslims who wanted to go to pilgrimage were allowed to transfer Turkish liras into foreign currency. They extended the number of institutions which carried out training programs for religious personnel, and increased the budget of the ministry of Religious Affairs.³⁹ The government also showed tolerance regarding the reemergence of mystical orders (*tarikats*), which had gone underground and kept working secretly since the establishment of the republic. Political leaders such as the prime minister and leader of the Democrat Party Adnan Menderes turned to them to gain their support and votes during election. Their shrines were opened for visits two months before the 1950 election.⁴⁰

Still committed to the main secular character of the state and in keeping with its basic principles, the government took harsh measures against the troublesome *tarikats* such as the Ticanis and the Nurcu who exhibited anti-Atatürk activities, and further issued an "Atatürk Bill" to fight the anti-Kemalists.⁴¹

In 1960, the government was overthrown by the first military coup in the Turkish Republic. Menderes was accused of exploiting religion for political purposes; his party was banned, he and other ministers and deputies including president Celal Bayar were imprisoned.⁴²

Before the next election, which was planned to take place in 1961, a new constitution was introduced that gave more political freedom for parties to form and civilians to adopt different political ideologies.⁴³ Under the leadership of Suleyman

³⁹Toprak, "Secularism and Islam," 34.

⁴⁰Ahmad, "Islamic reassertion," 756.

⁴¹ Sakallioğlu, "Islam-State Interaction," 237.

⁴² Zürcher, *Turkey*, 252.

⁴³Ibid, 259.

Demirel, who openly stressed the Islamic orientation of the party and their support of traditional values the Justice Party (JP) won the election. It stayed in power either alone or in coalition with other parties until 1980. During its rule the JP built many new mosques, religious schools, restored shrines and enlarged the educational curriculum for preachers by including new subjects such as law, economics, and sociology in an attempt to modernize and widen their knowledge.⁴⁴ Suleyman Demirel was the first prime minister to lead the Friday prayers amid a wide congregation of traditionalist officials from within the party.⁴⁵

The period of democracy and political liberation witnessed the rise and struggle of many radical right- and left-wing political parties and organizations.⁴⁶ Both the military and the government tried to combat such currents and their activities by turning to Islam, which acquired a new ideological dimension as “anti-liberal, anti-radical and anti-socialist.”⁴⁷ In 1970, the first explicitly Islamic political party the National Order Party (NOP) was formed by Necmettin Erbakan, a member of the Naqshbandi order. The party, which was closed down a year later by the military, was reestablished in 1973 as the National Salvation Party. They won the general elections in 1973 and 1977 and participated with other parties in several governments until 1980.⁴⁸ By the late 1970s other external factors, particularly the Islamic revolution in Iran, led to the spread of fundamentalist Islamic currents and groups in many Islamic countries including Turkey.⁴⁹ The “save Jerusalem” rally which was organized by Erbakan and his opposition party in Konya where demonstrators

⁴⁴ Ibid, 259.

⁴⁵ Sakallioğlu, “Islam-State Interaction,” 240.

⁴⁶ Zürcher, *Turkey*, 276.

⁴⁷ Ahmad, “Islamic Reassertion,” 757.

⁴⁸ Jenkins, “Muslim Democrats,” 48; Toprak, “Secularism and Islam,” 38.

⁴⁹ Zürcher, *Turkey*, 282.

appeared in the Ottoman attire of long robes and fezzes demanding the restoration of an Islamic state was viewed by the military and the secularist circles as a threatening fundamentalist act.⁵⁰ It led to the third military intervention in Turkey, upon which the government was overthrown, parties were suspended and their leaders were brought to trial.⁵¹

The religiously oriented Motherland Party (MP), under the leadership of Turgut Özal who later became prime minister, won the 1983 election with 45 per cent of the vote. Özal, who was known to have connection with the Nakshbandi order, was also influenced by the “Turkish-Islamic Synthesis”, a theory which was proposed by Ibrahim Kafeşoğlu, a leading ideologue of the “Hearths of the Enlightened” organization. The theory advocated an Islam which appealed to and was thus adopted by the Turks because of its close similarities to Turkish pre-Islamic culture which cherished justice, monotheism and a belief in mortality; consequently Turkish culture was built on two pillars: “a 2500- year-old Turkish element and a 1000-year-old Islamic element.”⁵² The theory, which became influential in the late 1970s on many political parties and individuals including prominent military leaders such as general/president Kenan Evren further, gained official status when the military regime adopted it to combat the spreading socialist and communist currents.⁵³ The Motherland Party essentially continued the same policies of its conservative or right-wing predecessors; adding to the number of new mosques and religious schools whose graduates were now allowed to join universities. Sufi orders and other religious groups were permitted to open unofficial religious institutions offering religious

⁵⁰ Ahmad, “Islamic Reassertion,” 762.

⁵¹ Zürcher, *Turkey*, 293.

⁵² Ibid, 297, 303.

⁵³ Sakallioğlu, “Islam-State Interaction,” 246.

courses and accommodation for the needy; bans were lifted on their publications which grew in number and became available to the public.⁵⁴

The Islamist Welfare Party (WP) led by Erbakan, who within two years in 1996 became Turkey's first Islamist prime minister, won the general election of 1994 with an overwhelming success. During the election, Erbakan vowed that the Islamist would come to power even if they had to shed blood.⁵⁵ He repeatedly defined the mission of his party as "waging a *jihad*." On taking office, he made a tour of Muslim countries including Iran, Libya and Nigeria. He declared the government's intention to form a trade union with eight Muslim countries in substitution for the European Union, Turkey's main trading partner, reasoning that Turkey's membership of the EC (the European Community of which Turkey was an associate member) would result in a loss of independence and Islamic consciousness. Other members of the government held the same view that such membership would be a "total submission to Europe not only in terms of Turkey's political independence and economic interest, but also in terms of its indigenous culture shaped by Islam."⁵⁶ Erbakan's radical policies antagonized the military and initiated anger and discontent among secularists who doubted the party's real intention. They filed a case against the party accusing them of manipulating religion for political gain. Accordingly, the party was closed down; Erbakan was forced to resign and banned from practicing politics for five years.⁵⁷

From 2002 to present, Turkey has been governed by the Justice and Development Party (JDP) under the leadership of Prime Minister Tayyip Erdoğan and President Abdullah Gul, who was nominated the eleventh president of the Turkish Republic in

⁵⁴Zürcher, *Turkey*, 303; Sakallioğlu, "Islam-State Interaction," 244.

⁵⁵Toprak, "Secularism and Islam," 40.

⁵⁶Jenkins, "Muslim Democrats," 50; Toprak, "Islamist Intellectuals," 255-56.

⁵⁷Jenkins, "Muslim Democrats," 51.

the 2007 election and the first in Turkish history to be elected by the National Assembly and not by the Turkish military.⁵⁸ Previously Erdoğan, as a member of the Welfare Party, shared views declaring “There is no room for Kemalism or other official ideology in Turkey’s future.”⁵⁹ He forbade alcohol in all municipal facilities and announced that “All schools should be religious schools, praise to God, we support *shari’a* law, and Parliament should be opened with prayers.”⁶⁰ He was convicted of stirring religious hatred and sent to ten months imprisonment when during a speech he recited a poem which included the lines “The mosques are our barracks, the minarets our bayonets, the domes our helmets and the believers our soldiers.”⁶¹

Since his release and upon taking the post of prime minister, he claimed he had changed; he asserted the conservative and democratic character of his party by broadening its appeal to encompass “human rights, freedom of belief and equality of opportunity.”⁶² In an effort to avoid the fate of his predecessors, Erdoğan tried to skip direct questions and discussions about the role of Islam in Turkish society.⁶³ He stressed the party’s commitment to the state and its founder; in a conference that was held to launch the party, a huge portrait of Atatürk dominated the hall and the attendees were asked to stand a minute in silence, following the conference by a visit to Atatürk’s mausoleum. Erdoğan also moderated his ideology and announced that he fully supported Turkey’s bid for EU membership, which he had earlier opposed.⁶⁴

⁵⁸ Göçek, *The Transformation of Turkey*, 143.

⁵⁹ Jenkins, “Muslim Democrats,” 52.

⁶⁰ Ibid, 52.

⁶¹ Ibid, 52.

⁶² Ibid, 53.

⁶³ Toprak, “Secularism and Islam,” 41.

⁶⁴ Jenkins, “Muslim Democrats,” 53.

In summary then, during the process of democratization, which first took the shape of political reforms, the state allowed opposition parties and movements to form, including those that were religiously oriented. The latter then gained official status and were integrated into state polity as they came to power leading or participating with other parties in governments. Religious political parties and movements raised awareness about the important role of Islam. Both Islamists parties and the military used Islam to their advantage. Although Islam was reincorporated into the public domain and polity, nonetheless it remained under state control acquiring different political ideological dimensions. The relation of political Islam to the accelerated role of the state in patronizing new mosques, and the large number of these mosques raises questions however, about how much attention was given regarding their architecture, or was there any concern at all for the design and the quality of work?

1.2 Kemalism and the Turkish National Identity. “The New Turkish Religion”

Kemalism which derives its name from Mustafa Kemal became the dominating political ideology of the Turkish Republic. Its six basic doctrines, which included secularism, nationalism, populism, republicanism, statism and revolutionism, were incorporated in the Turkish constitution and were illustrated as the Six Arrows (the *Alti Ok*) symbolizing the party's emblem.⁶⁵ Second in importance to secularism was nationalism, which was added to the government program in 1927.⁶⁶

Nationalism did not originate with the project of Mustafa Kemal. The nationalistic trend made its way to the Ottoman Empire as a cultural import from Europe; it was promoted through the western-style schools and foreign schools which were founded as part of the modernization process of the Ottoman Empire during the eighteenth and nineteenth centuries.⁶⁷

Influenced by western concepts such “Liberty”, “Equality”, and “Nationality”, both non-Muslim and Muslim graduates of these schools formed secret organizations and launched nationalist political movements. The ethnic segmentation and religious differentiation that were embodied in the Ottoman *millet* system led each group to reach a different interpretation of these concepts. While the non-Muslim minorities aspired for independence from the Ottoman Empire, the Muslims tried to alter it.⁶⁸

This was met on the part of the Ottoman rulers and officials by adopting and propagating different political ideologies. Ottomanism which prevailed during the first period of reforms (1839-71) aimed to transform the empire into a nation and the

⁶⁵ Zücher, *Turkey*, 189-190.

⁶⁶ Cagaptay, *Who is a Turk?*, 44.

⁶⁷ Göçek, “Nineteenth-Century Ottoman Society,” 526.

⁶⁸ *Ibid*, 533.

subjects of the empire into equal citizens regardless of their faith, ethnicity, and language, thus ensuring their alliance and loyalty.⁶⁹

The period of the Young Turks was characterized by a cultural debate about which political ideology would prevent the dismemberment of the empire. While the Young Turks at first opted for Ottomanism, by 1913 after they seized power they supported Turkism, which emphasized and propagated the ethnic element and pre-Islamic Turkish folk culture among Turks.⁷⁰

The leading members of the Young Turks, the Committee of Union and Progress led by Mustafa Kemal turned to Islamism during the periods of the war of independence and national struggle (1919-22). They founded organizations which held the name of the National Muslim Council, and launched several congresses through which they defined their aims.⁷¹ According to the reports of these congresses, the words Muslims and Islam occurred numerous times, for instance the CUP described their goal as to “defend the historic and national rights of the Muslim population”, they portrayed themselves as the “guards of the Islamic Caliphate and the Ottoman Sultanate”, they recognized the enemies as nationalist Armenians and Greeks who entered the “innermost shrine of Islam in Western Anatolia” and strove to establish “separate entities on Ottoman soil” which “belonged to the Muslims.”⁷² Mustafa Kemal accepted the title *ghāzī* (a Muslim warrior fighting for Islam) which was given to him in 1921 and he kept it until his death.⁷³ However, in his speech addressed to notables in Ankara, he constantly used the term “nation” and “Turkey”,

⁶⁹ Karpāt, “Historical Continuation and Identity Change,” 6.

⁷⁰ Ibid, 25.

⁷¹ Zürcher, “Identity Politics 1908-1938,” 161

⁷² Ibid, 163-67.

⁷³ Kasaba, “Kemalist Certainties and Modern Ambiguities,” 22.

which indicated his determination to establish a new Turkish state to replace the Ottoman Empire.⁷⁴

The policies of the Young Turks, the later Unionists, which shifted between political ideologies, clearly indicate that they used these ideologies as a means to serve their goals during specific times. Their ideology was not particularly shaped by any of the three political identities of Ottomanism, Turkism or Islamism; rather, in essence, it was basically nationalist and consequently made the establishment of a Turkish national state “the logical outcome” of this process.⁷⁵

On the establishment of the Turkish Republic, the governing People’s Party issued a list of laws. According to them, the party identified the “*millet*” nation as “a social and political community of citizens connected to one another through language, culture and ideals” thus emphasizing the cultural-linguistic element in Turkish national identity.⁷⁶ In their program they stressed the importance of teaching the citizens the “ancient history of the Turks” and turning Turkish into a national language.⁷⁷ In order to achieve these goals, the government founded the Turkish Hearths or Committee for the Study of Turkish History, which later changed its name into the Society for the Study of Turkish History. The members of the Turkish Hearths included prominent historians, intellectuals, and ideologues of Kemalism. As per Atatürk’s instruction, their task was to return Turkish national history “to its real owners, the Turkish people”, to prove true that the Turkish language was the mother tongue of the great civilizations; and that their work should be produced as *The Main*

⁷⁴ Zürcher, “Identity Politics 1908-1938,” 168.

⁷⁵ Ibid, 172-73, 75.

⁷⁶ Cagaptay, *Who is a Turk?*,44.

⁷⁷ Ibid,44.

Themes of Turkish History.⁷⁸ The first revised version of their work was presented to high school teachers and university professors in a conference, which was later, titled the First Turkish History Congress sponsored by the Ministry of Education in July 1932.⁷⁹

1.2.1 The Turkish Nation Myth

Atatürk's real initiatives were to create an ideology of nationalism that would legitimize the rule and policies of the now leading architects of the new Turkish nation-state; he sought out a national identity that would unite and ensure the loyalty of the citizens and foster their sense of pride.⁸⁰ Atatürk wrote an account of the foundation of the Turkish nation in which he elaborated on his role during the Independence and National Struggle movement, relating the birth of the Turkish nation to his endeavor. He described the earlier Ottoman rulers as treacherous and their institutions as backwards and useless in a state that allowed for no recovery; in this case they stood as a hindrance to progress and ought to be removed. In doing so, Atatürk secured legitimacy for his rule.⁸¹

1.2.2 The Turkish History Thesis

The Turkish History Thesis may be considered as a second complementing part of the Turkish nation myth of Atatürk. The Thesis is attributed to Afet Inan who worked as a high school teacher in Turkey before she was granted a scholarship by the government and went to Switzerland where she wrote her doctoral dissertation on the Turkish race. In 1929 Inan met with Atatürk in Bursa and asked him his opinion

⁷⁸Ibid, 50.

⁷⁹Ibid, 50.

⁸⁰Göçek, *The Transformation of Turkey*, 122.

⁸¹Ibid, 123-24.

about the claim that the Turks belong to the yellow race and are thus secondary people. Atatürk acted angrily and asked her to prove the opposite.⁸²

The Thesis claimed that the Turks who were a great and ancient race belonging to the white brachycephalic and Indo-European race originally from Central Asia where they established a great civilization. The Thesis then continues that although the Turks due to climatic change were forced to leave their original home they did not leave behind their civilization taking and spreading it to all the different places of the world they emigrated to, from China in the East; India in the South; and to Egypt, Mesopotamia, Persia, Anatolia, Greece and Italy in the West. Consequently they civilized the rest of the world with their contribution and thus became the inheritors of all the glories of ancient civilizations such as Sumerians, Egyptians, and Greeks.⁸³ Furthermore, the thesis stressed the legitimacy of the Turks' claim of Anatolia as their homeland since they were the founder of its earliest civilization which dates back to the Bronze Age, the Hittites.⁸⁴

1.2.3 The Sun-Language Theory

The Sun-Language Theory derives its name from a theory which proposes that primitive man was inspired by the sun; he produced his first ever speech sounds. The first sound which was an exclamation was followed by other related syllables connected with fire, light, heat, etc.⁸⁵ The roots of these syllables were recognized in the Turkish language thus proving that "Turkish is the mother tongue of the Sumerians, the Hittites, and the other ancient Anatolian civilizations, of the ancient Egyptians and the Cretans and of the Aegean, who were the founder of the Greek

⁸² Cagaptay, *Who is a Turk?*, 53.

⁸³ Ibid, 51.

⁸⁴ Ibid, 53.

⁸⁵ Webster, "State Control of Social Change," 256.

civilization, and the Etruscans, the founder of the Roman culture.”⁸⁶ The theory was further supported by similar views of scholars, which were expounded in the First Turkish Language Congress organized by the Society for the Study of Turkish language in Istanbul in 1932. They declared that the Turkish language which was rich and ancient was distorted during the Ottoman period due to the impact of Islam. They explained that while the Turkish language survived and flourished in the spoken language; it died out in the written language creating a gap between the two. They strongly recommended purification and revival of the Turkish language, claiming that the Ottoman Turkish which was taught at present in schools was unintelligible since it related to only one-tenth of the population.⁸⁷ The Organization took the first initiative by changing its name from *Türk Dili Tetkik Cemiyeti* to *Türk Dili Araştırma Kurumu* thus replacing the words of Arabic origin *Tetkik* (study, research, investigation) and *Cemiyet* (society) with Turkish ones.

Accordingly on the recommendation of the TADK, parliament decreed an order to all the governmental institutions requesting them to collect Turkish words which were not included in dictionaries. The newly compiled words were examined by school teachers for mistakes or duplications before they were published. The first edition of the work was published in 1934 and included 125,000 new words. At the same time, the organization asked for public input in the campaign which aimed to find equivalent Turkish words to replace foreign ones. The Organization then published the foreign words mainly of Arabic and Persian origins with their Turkish equivalents in the *Tarama Dergisi* or Journal of Gathered Words.⁸⁸

⁸⁶ Cagaptay, *Who is a Turk?*, 50

⁸⁷ *Ibid*, 55.

⁸⁸ *Ibid*, 55.

The efforts of the language purification movement were echoed extending outside the governmental offices. Different groups, streets, banks and neighborhoods adopted Turkish names including Atatürk, who changed his name Kemal, supposedly of Arabic origin, to Kamâl which means fortress in Turkish.⁸⁹ In 1934, the government enacted the “Law on Last Names” according to which every Turk had to bear a Turkish last name in addition to his first name.⁹⁰

The two myths of the History Thesis and the Sun-Language Theory were created with the intention of building a nationalist ideology based on “all-inclusive Turkishness.”⁹¹ They emphasized the superiority of the Turks, the antiquity of their civilization and the uniqueness of their language and culture to prove that their history was superior to Ottoman history as well as Islamic history, which they may have influenced, yet were not part of. The two myths were presented as scientific and historical facts; they were regenerated and transmitted to society over time through the education system and the media; the outcome was their continuing impact to the present.⁹²

Kemalism with its Turkish nationalism enjoyed the vacant place of religion to the extent that it was referred to as the “Turkish religion.”⁹³ Atatürk who orchestrated the foundation of the Turkish state and fabricated the history of the Turkish nation was realized as The Father of the Turks, hence his title. He was venerated by a special

⁸⁹ Ibid, 56.

⁹⁰ Ibid, 61.

⁹¹ Ibid, 14.

⁹² Göçek, *The Transformation of Turkey*, 126.

⁹³ Zürcher, *Turkey*, 190.

cult and was buried in a mausoleum. His cult became part of the official culture of Turkey, and survives to this day.⁹⁴

⁹⁴Ibid, 190.

1.2.4 Turkish National Identity under the Justice and Development Party. The “Rise of Neo-Ottomanism”

Unlike the national, secular vision of Atatürk the government led by the Justice and Development party from 2002 to the present, challenged this with a neo-Ottomanist vision which brought the Ottoman past again to the foreground in both external and internal spheres.⁹⁵ Interestingly, in a recent interview, Ahmet Davutoğlu, Turkey’s Foreign Minister rejected the term “neo-Ottoman” further explaining his country’s vision which viewed cooperation with Arab and Middle Eastern neighbors as opportunities that promised fruitful results for both sides.⁹⁶

However, the term is widely used to describe the present government of the Justice and Development party’s domestic and foreign policies. Neo-Ottomanism was generally defined as “about projecting Turkey’s “soft power” – a bridge between East and West, a Muslim nation, a secular state, a democratic political system, and a capitalistic economic force.”⁹⁷ Interest in neo-Ottomanism first began in 1980s under Turgut Özal on recommendations by his liberal advisors to boast neo-Ottomanism in his policies, which viewed Ottoman Islam as a source of flexibility and tolerance and Ottoman cosmopolitanism as a paradigm of a pluralistic outlook of political and cultural appropriates.⁹⁸ It was also discerned in other parties’ politics such as the Erbakan Welfare Party’s Islamic stance which advocated a Muslim Union with Turkey assuming a leading role to replace its commitment to the EU; or when Erbakan symbolically declared that “honoring the tomb of early Turkic poet and sūfi

⁹⁵ Göçek, *The Transformation of Turkey*, 1.

⁹⁶ Cook, “Vintage Davutoğlu,” Interview with *Cairo Review of Global Affairs* (Winter 2012).

⁹⁷ Göçek, *The Transformation of Turkey*, 1.

⁹⁸ Onar, “Echoes of a universalism Lost,” 233.

mystic Ahmed Yesevi in Kazakistan was “intertwined” with honoring the Ka‘ba in Mecca.⁹⁹

In the case of the Justice and Development party neo-Ottomanism is discerned in the guiding principles by which the party justifies its policies and views. For instance, at the domestic level Erdoğan once commented “The New Year is celebrated by the secularist and not by us.I cannot, however, say to the secularists that they are not Muslims just because they celebrate the New Year. Only Allah is entitled to bring in a verdict on the matter.”¹⁰⁰ Another example is the party’s statement regarding the ban on the headscarf: “Our party refused to take advantage of sacred religious values and ethnicity and to use them for political purposes. It considers the attitudes and practices which disturb pious people, and which discriminate against them due to their religious lives and preferences, as anti-democratic and in contradiction to human rights and freedoms.”¹⁰¹

It is, thus, the way in which the JDP combines Islamic values and traditions along with modern political values such as civil liberties, human rights, and social justice all as part of a broader program of democratization; or as the party program asserts: “One cannot attain liberty unless everybody enjoys it”.¹⁰² Similar ideology was indicated by Turkey’s participation in an Arab league summit held in Riyadh in March 2006, and by sending a delegation to Israel to observe archaeological work near the al-Aqsa Mosque in Jerusalem on behalf of the Muslim world.¹⁰³

⁹⁹ Ibid,

¹⁰⁰ Heper, “Islam and Democracy,” 37.

¹⁰¹ Jenkins, “Muslim Democrats,” 53.

¹⁰² Çaha, “The Rise of “Moderate” political Islam,” 95, 108.

¹⁰³ Ibid, 96.

In the economic sphere Turkey's trade, with Middle Eastern countries including Syria, Iran, and Iraq nearly doubled between 2005 and 2008. This included cultural products such as soap operas and popular songs which were dubbed into local dialects and found ready audiences in Arab countries.¹⁰⁴

The issue of that "the Turks can be proud of the Ottoman legacy" is the central point of contradiction in the readings of the Islamists including the JDP and the Kemalists of the Ottoman past. For the Kemalists the recent Ottoman past brought memory of violent wars which resulted in territorial loss for the Empire.¹⁰⁵ But for the Islamists and the JDP the Ottoman past is the lost paradise and Islam is a substantial element of Turkish national identity; they aspire to revive the "golden age" of the Ottomans from the "*Fetih*" conquest of Istanbul in 1453, through the zenith period of Süleyman the Magnificent (1520-1566) to the Tulip Period (1718-1730).¹⁰⁶

The Islamists and the JDP claim their interest in the Ottoman past to correct Kemalist misconceived interpretation. They presume to speak on behalf of the wider rural population who were disconnected and forced to forget this past. They use it as a means to enhance their appeal among the conservative and traditionalist segment of society and as a way "to assert their "authenticity" vis-à-vis rivals, especially ultranationalists, who accuse them of betraying the Turkish-Muslim nation."¹⁰⁷ They find the "liberal neo-Ottoman approach touts the ideal of multicultural citizenship and economically porous borders as the best way to promote Turkey's interests in the era of globalization."¹⁰⁸

¹⁰⁴ Göçek, *The Transformation of Turkey*, 7.

¹⁰⁵ Onar, "Echoes of a Universalism Lost," 233.

¹⁰⁶ Ibid, 235.

¹⁰⁷ Ibid, 237.

¹⁰⁸ Ibid, 237.

1.3 Social Culture in Modern Turkey

1.3.1 Social Liberalization during the Period of Democracy. “Islamization from Below”

The period of liberal democracy and free elections from the 1950s onwards is characterized by the emergence of politicians of Islamists parties who criticized the authoritarian secularizing regime of the Kemalist for granting free expression of religious beliefs to non-Muslims while denying it to Muslims.¹⁰⁹ Their policies took a moderate stance towards expression of religious beliefs; they shaped their strategies on answering the demands of the traditional rural masses that now constituted the majority of their electorates and whose votes started to count, thus bringing back the latter from the periphery to a place comparable to that of the modernized urban class.¹¹⁰ The impact of this took the shape of social and cultural retransformation, consequently generating debate and culture tension between different actors and groups.

In addition to policies of Islamist politicians and the nature of the demands from the provincial rural electorates, there emerged the influence of the newly formed “Islamist counter-elites” of professionals, intellectuals and technical intelligentsia. They played a similar role to that of the republican elite, being endowed with the same “cultural capital”, rights and prestige; they acted as agents and propagators of the Islamists’ policies and ideologies.¹¹¹

The significant outcome of this socio-political arena is discerned in various practices and reactions of the participants that captured different interpretations and

¹⁰⁹Toprak, “Islamist Intellectuals,” 241.

¹¹⁰Sakallioğlu, “Parameters and Strategies of Islam-State Interaction,” 236.

¹¹¹Göle, “The Making of Elites and Counter-Elites,” 54-55.

reflected diverse attitudes. Although Islamists politicians moderated their policies, this did not, however, prevent hot debates accompanied with antagonizing reactions taking place from time to time. For instance, an Islamist party which ruled in a coalition government in the late 1970s required a liquor permit for the sale of alcohol beverages, and proposed sex-segregated public transport. Other examples included a proposed ban on the teaching of Darwin's theories in secondary schools by the Minister of Education of one of the Islamist parties, and the plea of Islamist students of medicine which demanded the dressing of cadavers in briefs, panties and bras during anatomy lessons.¹¹²

On the other side, Kemalist responses were noticed in the rise of a number of social organizations to defend secularism and restore Kemalist hegemony against social and political threats aiming to turn the country into an Islamic state.¹¹³ Leaders and members of these organizations organized a number of gatherings which they entitled "Republic Meetings" and followed them by a visit to The Memorial Tomb of Atatürk. A similar response is sensed from the reaction of Kemalists regarding a film named "Mustafa" about the life of Atatürk which was released in 2008. They rejected the claim of the producer and director of the film that their aim was to portray Atatürk as a human being as well as a hero and national leader. Kemalists argued that the film showed Atatürk as a womanizer with smoking and drinking problems. Some even went further in their views stating that the film was part of a "Western-backed plot to weaken Turkey's Kemalist army." Their accusation was taken so seriously by the authorities that the director of the movie was put on trial.¹¹⁴

¹¹² Toprak, "The Building of Modern Turkey," 35.

¹¹³ Kucukcan, "Foundation of Civil Religion in Turkey," 969.

¹¹⁴ Ibid, 970-71.

Kemalists considered the spread of traditional religious values and their manifestation in social culture, politics and public policies as threats; their response was expressed in myriad ways. The use of the Atatürk pins, and the pins of crescent and star as fashion accessories, the appearance of the Turkish flag on license plates, liberal views regarding sexuality, alcohol consumption, arts and music were the means through which the modernized Kemalists verbalized their rejection to the Islamic way of life.¹¹⁵ Islamists likewise became more assertive, a resurgence of Islamic values and traditions became the means through which they made themselves more apparent and reaffirmed their claims.¹¹⁶

Ironically, in the last decades of the twentieth century new liberal democratic norms from the West such as respect for human rights, women's rights, the rule of law, equality of minorities, freedom of thought and expression and protection of the environment influenced all segments of society from political leaders to individuals whether western-oriented or traditionalist. Such norms became part of the political agenda of all parties; rigidity gave way to a more liberal and tolerant stance. Rejection of authoritarian processes of secularism and Islamism alike gained ground; while fervor for a socially diverse and pluralist form of modernization became dominant.¹¹⁷

On the side of Islamists, the emergence of what may be called "civil Islamism" is a noteworthy development.¹¹⁸ They refused the subjugating process imposed by former Islamists, which was driven by the traditionalist interpretation of Islam, particularly the concept which states that Islam is *Dīn, Dūniya, and Dawla* meaning

¹¹⁵ Göle, "Authoritarian Secularism," 34.

¹¹⁶ Ibid, 24.

¹¹⁷ Sakallioğlu, "Parameters and Strategies of Islam-State Interaction," 247.

¹¹⁸ Göle, "Authoritarian Secularism," 27.

that unlike any other religions, Islam is not confined to religious matters only but rather it addresses political and earthly matters as well.¹¹⁹ Contemporary Islamists are more positive about the possibility of a combination of the modern and the local or perhaps the “Islamic and modern”.¹²⁰ The “Islamic and modern” ideal is recognized in the modern “look” of the present Islamist politicians, professionals and intellectuals as they appear on television debates clean-shaved, well-dressed, having self-confidence and high esteem. Turgut Özal, the prime minister, president and leader of the Motherland Party in the 1980s and 90s defined himself as both “a Muslim and modern.”¹²¹ The diffusion of the modern and local has been compared to postmodernism in its hybridity; it extended to encompass all cultural expressions, from literature and music to architecture and cinema challenging both official modernism and radical Islamism.¹²²

¹¹⁹ Göle, “Authoritarian Secularism,” 27.

¹²⁰ Keyder, “Whither the Project of Modernity,” 38.

¹²¹ Göle, “Authoritarian Secularism,” 29, 32.

¹²² Bozdoğan, “The Predicament of Modernism,” 147; Keyder, “Whither the Project of Modernity,” 38.

1.3.2 Social Cultural during the Present Justice and Development Party. The Trend of “Ottomania”

Neo-Ottomanism, the official vision closely associated with the present government of the Justice and Development Party seems to have taken hold of the whole Turkish society producing fruitful expressions including interest in the Ottoman past. The international fast food chain Burger King offered a selection of famous Ottoman dishes in a specially designed “sultan menu” for the month of Ramadan. Young people passionately expressed their interest by raising slogans like “The Empire Strikes Back” written on trendy T-shirts.¹²³ New generations who did not get the chance to know about Ottoman history through their educational years are now able to do that by watching exciting films such as *Fatih 1453*, *Muhteşem Yüzyıl* or *The Magnificent Century*; a TV series which covers the golden period of the Ottoman history during the reign of Sultan Süleyman the Magnificent was broadcast on a number of Arab satellite channels at time of writing this research.

Conservation and redevelopment urban projects of major historical sites in Istanbul were undertaken by the governments since 1980s to resurrect the Ottoman capital to its previous glory, turning it into a first class tourist destination. In the early 1980s, the *Turizm Teşvik Yasası* (Tourism Enticement Act) transformed forty historical urban lands and gardens into sites for investment. A number of Ottoman imperial palaces and sites were thus turned into five star hotels: the Swiss Hotel (Dolmabahça Palace Garden), Four Seasons Hotel (Sultanahmet Imperial Prison), and Conrad Hotel (Yıldız Palace

¹²³Göçek, *The Transformation of Turkey*, 7.

Gardens).¹²⁴ Other preservation projects succeeded in saving deteriorated Ottoman houses in Soğukçeşme Street around Topkapı Palace in the Old City, while the renovation of historical buildings in areas such as Örtakoy, Cihangir and Pera boosted such neighborhoods, turning them into areas of attraction for the *nouveau riche*.¹²⁵

¹²⁴Potuoğlu-Cook, “Beyond the Glitter,” 637.

¹²⁵Ibid, 638, 642.

Chapter Two

Issues Concerning the Design of the Modern Mosque

2.1 Architectural Culture in Modern Turkey and the Mosque

2.1.1 Architectural Culture in the Early Republican Period. Ankara “A City without Minarets”

On the establishment of the Turkish Republic, the state embarked on a massive building project as part of its broader process of modernization. The government developed a framework within which laws and governmental agencies oversaw all building programs and activities.¹²⁶ As such the government created a centralized system that would direct all architectural production and have control over its various aspects including the types, functions and styles of buildings.¹²⁷ The main goal of the state was to insure organized practices and uniform products that would become representatives of the new regime and would help in the transformation of the built environment, society and the creation of a new lifestyle.¹²⁸ Consequently most major projects were in the public sector whereby social institutions, schools, national banks, factories and public parks played a crucial role in projecting the new image of a civilized society and a modern state.¹²⁹

On October 13, 1923, the announcement of Ankara as the new capital was another important event which greatly effected the development of modern Turkish

¹²⁶Batur, “To Be Modern,” 69.

¹²⁷Ibid, 69.

¹²⁸Ibid, 69.

¹²⁹Ibid, 70.

architecture.¹³⁰ However, there were many who criticized the choice and described Ankara as “poor, malaria-ridden and waterless, with narrow streets and flimsy wooden houses and unequalled in nastiness.”¹³¹ Instead they argued in favor for Istanbul for its historical significance and the sacredness of its character as the heart of the Caliphate.¹³² However, the choice of Ankara may have been justified for a number of reasons. These included, along with its significance as the hosting city of the Turkish army during the War of Independence,¹³³ the desire of the new regime to cut ties with the Ottoman past. Additionally, unlike Istanbul – a harbor city dependent on European Powers – Ankara’s location in the interior of the country may have offered opportunities for the emergence of a strong and independent national economy.¹³⁴

The government thus launched a mass building project. A Planning Directorate to facilitate work, a bank to fund building activities, factories to manufacture building materials and housing facilities for accommodation of workers, all were founded as part of the government’s efforts in order to insure a speedy process.¹³⁵ Priorities were given to city planning and the formation of new model urban settlements to meet the rising population and terminate the haphazard growth of Ankara.¹³⁶ Since the country lacked the needed experience and expertise, a specially designed international competition that was confined to European architects only was launched in 1928. The winner of which

¹³⁰Yavuz and Özkan, “Finding a National Idiom,” 51.

¹³¹Batur, “To Be Modern,” 71.

¹³²Ahmad, *The Making of Modern Turkey*, 91.

¹³³Batur, “To Be Modern,” 71.

¹³⁴Tekeli, “The Social Context,” 10.

¹³⁵Batur, “To Be Modern,” 72.

¹³⁶Ibid, 71; Tekeli, “The Social Context,” 15.

was Hermann Jansen, a German architect and former winner of the Berlin Plan competition.¹³⁷

At first and for a brief period the Republican regime utilized the “first national style”, the Ottoman revival style of the late nineteenth century.¹³⁸ In principle the style - also termed the National Architecture Renaissance - entailed the use of Ottoman architectonic elements and decorative motifs in combination with beaux-arts or fine arts principles especially symmetry and axially, and new construction techniques and materials of the time, namely reinforced concrete, iron and steel.¹³⁹ Despite a nostalgia for the Ottoman past – the very past denied by the new regime - that examples of the first national style may have reflected; it may have offered a needed political legitimacy for the new regime until the consolidation of their authority between the majority traditional mass of population.¹⁴⁰

The most important examples in the first national style are attributed to four architects: the Italian Giulio Mongeri whose name was associated with major buildings in Istanbul during the late Ottoman period, the Turkish Kemalettin Bey, Vedat Tek known as the founder and advocator of the style and Arif Hikmet Koyunoğlu, a student of Kemalettin Bey and Mongeri.¹⁴¹

Two of the earliest examples of the first national style are the first National Assembly building (1926) attributed to Vedat Tek, and the Ankara Palas Hotel (1924-

¹³⁷ Tekeli, “The Social Context,” 18-19.

¹³⁸ Bozdoğan, *Modernism and Nation Building*, 36.

¹³⁹ Ibid, 18.

¹⁴⁰ Ibid, 42.

¹⁴¹ Yavuz and Özkan, “Finding a National Idiom,” 58; Tekeli, “The Social Context,” 12.

1927), a joint project of Vedat and Kemalettin Bey.¹⁴² Both buildings have simple rectangular plans of two storeys surrounding a central hall reminiscent of Ottoman caravanserais, and contained many Ottoman architectural elements such as brick arched windows, wooden eaves, loggias, and projecting central portals.¹⁴³ The Assembly building though is more modest than the Ankara Palas Hotel due to a limited budget, while the latter was described as the most modern building of the time mainly for its fashionable outlets and modern service facilities (figs 1-2.).¹⁴⁴

Other striking examples included the Turkish Business Bank (İş Bankası) (1928), the Agricultural Bank (1926-1929), and the General Directorate of the State Monopolies by Mongeri.¹⁴⁵ Their large scale, imposing towers, and intricate decorative details recall Ottoman monumentality (figs. 3-5).¹⁴⁶ Those examples designed by Koyunoğlu such as the Ministry of Foreign Affairs (1927), the Museum Of Ethnography, and the Turkish Hearth are characterized by their formal architectural vocabulary, palatial façades, and lavish decoration; they also evoke Ottoman imperialism and grandeur (figs 6-8).¹⁴⁷

By the end of 1927, for a number of reasons the first national style was rejected. It failed to provide the capital Ankara the modern image desired by the new regime.¹⁴⁸ Its products were described as “caricature of a mosque missing a minaret on the outside and a *minbar* inside...”¹⁴⁹ The Islamic and Ottoman image that examples of the style evoked

¹⁴²Bozdoğan, *Modernism and Nation Building*, 38.

¹⁴³Yavuz and Özkan, “Finding a National Idiom,” 53, 54, and 56.

¹⁴⁴Ibid, 52, and 56.

¹⁴⁵Ibid, 61.

¹⁴⁶Ibid, 62.

¹⁴⁷ Ibid, 62-65.

¹⁴⁸ Tekeli, “The Social Context,” 15.

¹⁴⁹Ibid, 15; Bozdoğan, *Modernism and Nation Building*, 16.

contradicted the chief goals of the new regime who wanted to free themselves from the Ottoman past and Islamic cultural traditions.¹⁵⁰ Additionally, there was a rising demand for more specialized buildings in many sectors from public to industrial and residential.¹⁵¹ Given the impact of the economical turmoil on the national Turkish economy, and the limited industrial and technological abilities of the country; an urgent need for a change to a more functional, economical, and faster procedures arose.¹⁵² Under these circumstances, the government called for help from European architects and experts who came to Turkey; they took important positions in ministries and education.¹⁵³ They were commissioned for most of the most important building projects in Turkey where their role in the introduction of modern architecture is documented.¹⁵⁴

Modern architecture appealed to both politicians and professionals for its merits of being rational and scientific and above all for its claim of universality.¹⁵⁵ The main principles that modern architecture advocated such as functionality, technology, materiality and geometry accorded with the “positivism of the Republicans.”¹⁵⁶ The Employment of modern architecture coincided with the formulation of the two main theories, the Sun Language Theory, and the Turkish History Thesis, which confirmed the connection between the west and the Turks, their roots, culture and civilization. At this junction, the new movement was viewed as a further step in the same direction to the link

¹⁵⁰ Tekeli, “The Social Context,” 15.

¹⁵¹ Batur, “To Be Modern,” 77.

¹⁵² Ibid, 77.

¹⁵³ Yavuz and Özkan, “Finding a National Idiom,” 65.

¹⁵⁴ Batur, “To Be Modern,” 76.

¹⁵⁵ Bozdoğan, *Modernism and Nation Building*, 4.

¹⁵⁶ Tekeli, “The Social Context,” 16.

with western culture and civilization.¹⁵⁷ This link aimed at proving that Turkish culture, art and architecture unlike Oriental and Islamic ones was already modern since they embodied qualities such as rationality, purity, functionality, and simplicity.¹⁵⁸

Modern architecture was further propagated by Turkish architects who praised the Modern Movement in a series of articles, which they published in their newly launched architectural journal *Mimar*.¹⁵⁹ The articles, which had titles such as “How Old Ankara Is Becoming Younger,” and “A European City in Asia”, clearly reflected the celebratory tone of the authors.¹⁶⁰ In the meantime the regime employed its unique theme of “old versus new” in the official Republican publication *La Turquie Kemaliste*, where photographs of the modern schools, houses and clean roads of Ankara appeared in contrast to those of the outlawed religious schools, old wooden houses and dusty roads of Istanbul; texts which accompanied these photographs further described Ankara as the city of the future while Istanbul was that of the past.¹⁶¹

Certain types of buildings that were built in the new style became symbols of the Republicans. Given the place of science and technology in the Atatürk regime, schools, universities and factories were the first buildings to acquire modern architectural features; others included a chain of ministries, banks, railroad stations and governmental agencies.¹⁶² The work of four European architects: Theodor Post, Ernst Egli, Clemens Holzmeister, and Hermann Jansen, was recognized as that which “shaped the face of

¹⁵⁷ Tekeli, “The Social Context,” 16.

¹⁵⁸ Bozdoğan, *Modernism and Nation Building*, 244-248.

¹⁵⁹ Ibid, 59.

¹⁶⁰ Ibid, 68,70.

¹⁶¹ Ibid, 67.

¹⁶² Batur, “To Be Modern,” 73.

Ankara.”¹⁶³ Out of these four architects, the nature, number and scale of the buildings designed by Holzmeister made him the most powerful and active architect of the period. His work was very much influenced by the Vienna School;¹⁶⁴ it included the Ministry of Defense (1927-1931), the General Staff Building (1929-1930) (fig. 9-10), the Ministry of the Interior (1932-1934), the Officers’ Club (1929-1933), the Presidential Palace (1930-1932) (fig. 11), the Central Bank (1931-33) and the Emlâk Bank (1933-34) (figs. 12-13).¹⁶⁵ Ernst Egli took educational and consultancy posts; the majority of the buildings designed by him were thus schools such as the İsmetpaşa Institute for Girls (1930) (fig. 14).¹⁶⁶ His designing approach gave great attention to economical aspects through the use of inexpensive building materials; hence it was considered the one that most represented “the spirit of the young Republic.”¹⁶⁷

By 1940, interest in the Modern Movement started to decrease leading to a second National Architectural Movement, when Turkish architects played a major role organizing seminars and developing new curricula in architectural education.¹⁶⁸ They openly criticized examples of the modern style especially their flat leaking roofs and dark colors.¹⁶⁹ In an attempt to avoid an Ottoman Islamic image, as well as proving that national architecture was modern architects mainly looked for inspiration in Ottoman civic architecture.¹⁷⁰ The Movement was represented by a group of buildings which differed greatly from one another in regards to approach and source of inspiration, thus

¹⁶³ Tekeli, “The Social Context,” 16.

¹⁶⁴ Ibid, 16.

¹⁶⁵ Batur, “To Be Modern,” 78-81.

¹⁶⁶ Ibid, 82.

¹⁶⁷ Ibid, 83.

¹⁶⁸ Tekeli, “The Social Context,” 20.

¹⁶⁹ Ibid, 19.

¹⁷⁰ Ibid, 20.

reflecting more the confusion than the agreement of its participants.¹⁷¹ While some buildings considered the use of local materials and climatic conditions, others reflected past nostalgia.¹⁷² Additionally, there were others which reflected their designers' attempts to refashion the urban environment according to that of the traditional Anatolian.¹⁷³ Examples of the Second National Movement included the State Railroad Headquarters, the Faculty of Science Buildings in Istanbul and Ankara Universities (figs. 15-16), the Saraçoğlu Quarter (fig. 17), the Atatürk Mausoleum (Anitkabir) (fig. 18), the Çanakkale Unknown Soldier Monument and the Oriental Café.¹⁷⁴ The movement had but a short history as criticisms appeared arguing that "National architecture... does not mean borrowing elements from traditional buildings that seem beautiful to us today and attaching them onto new buildings."¹⁷⁵

With so much happening in the field, the absence of the mosque was not a coincidence. "Not a single mosque of any size was built during the twenty-seven years of RPP rule,"¹⁷⁶ furthermore many neighborhood mosques were closed down by the government for being too small or historically insignificant.¹⁷⁷

The absence of the mosque was most noticeable in the countryside, for it is documented that none of the sixty-nine model villages which were built by the government in its attempt to modernize the countryside included a mosque. This has been viewed as "a strong architectural statement affirming the secularizing agenda of the

¹⁷¹Ibid, 22.

¹⁷²Ibid, 21.

¹⁷³Ibid, 22.

¹⁷⁴Ibid, 22.

¹⁷⁵Ibid, 23.

¹⁷⁶Ahmad, *The Making of Modern Turkey*, 92.

¹⁷⁷Kezer, "Familiar Things in Strange Places," 112.

RPP.”¹⁷⁸ While some professionals clearly supported the government’s policies further arguing that mosques were built in the Anatolian villages with the main purpose of securing the religious loyalty of the peasants to the sultans; it was argued that the most negative aspect of these religious, social and cultural centers was that they served as a fertile place for producing “the reactionaries who are the organizers of oppression and ignorance.”¹⁷⁹

¹⁷⁸Bozdoğan, *Modernism and Nation Building*, 100.

¹⁷⁹Ibid, 101.

2.1.2 Architectural Culture in 1950s and the International Style. An Attempt to Modernize Mosque Architecture

Architectural culture being influenced by new political and economic policies of the ruling government of the Democratic Party, the Second National Movement was abandoned thus giving way to the International Style which dominated for nearly two decades.¹⁸⁰ Such a shift in architectural culture was connected to a number of factors. Unlike the early Republican regime, the Democratic Party shifted their politics towards the United States instead of Europe.¹⁸¹ As a result, the country's economy became more integrated into the international economy and community, thus resulting in an increase of foreign aid.¹⁸² However, leaders of the government did not clearly dictate a cultural change or express a "philosophical preference."¹⁸³ However, the import of two American products, the "modernization theory in social science, and the "international style in architecture,"¹⁸⁴ along with the government's aspiration to turn Turkey into "a little America" were believed to have a great impact on social and architectural cultures.¹⁸⁵

The impact of the modernization theory on Turkish society was mainly felt through the way in which American social values with their emphasis on democracy and freedom of expression were perceived as the most appropriate ideals by different members of society.¹⁸⁶ Adoption of the international style was further accelerated through a number of exchange training programs for Turkish architects which was

¹⁸⁰Tekeli, "The Social Context," 23; Bozdoğan, "Turkish Architectural Culture in the 1950s," 117.

¹⁸¹ Tekeli, "The Social Context," 24.

¹⁸²Ibid, 24.

¹⁸³Ibid, 24.

¹⁸⁴ Bozdoğan, "Turkish Architectural Culture in the 1950s," 116.

¹⁸⁵Ibid, 117.

¹⁸⁶Ibid, 118.

funded by the American government, the establishment of a new school of architecture in Ankara with an exclusive American curriculum (cofounded with the university of Pennsylvania), in addition to famous publications of the time on American architecture which became popular among Turkish architects.¹⁸⁷

The liberal economic policies of the Democratic Party resulted in intensified economic activities and increase of private enterprise;¹⁸⁸ consequently the private sector and its clients emerged as strong forces dictating style and taste through their commissions.¹⁸⁹ The large number of private architectural firms that were formed following the government economical strategies had a major role in further promoting the international style especially in the commercial and residential sectors.¹⁹⁰

The basic stylistic and constructional tenets of the International Style included functional geometrical plans, simple and rational treatment of façades, extensive use of grid patterns, reinforced concrete frames, glazed surfaces, and horizontally arranged slab-blocks.¹⁹¹ The first building to acquire these features was the Istanbul Hilton Hotel (1952-55), designed by Skidmore, Owings and Merrill with collaboration of Sedad Hakki Eldem (fig. 19).¹⁹² It occupied a significant place and was considered as “a turning point in modern Turkish architecture,” and a source of national pride as clearly expressed by members of professional circles: “High above the minarets of the Ottoman Empire, modern Turkey builds a symbol of progress, a focus of entertaining, and a magnet for the tourist trade...to many Turks, who long

¹⁸⁷Bozdoğan, “Turkish Architectural Culture in the 1950s,” 123; Tekeli, “The Social Context,” 26.

¹⁸⁸Bozdoğan, “Turkish Architectural Culture in the 1950s,” 116.

¹⁸⁹Tekeli, “The Social Context,” 23.

¹⁹⁰Bozdoğan, “Turkish Architectural Culture in the 1950s,” 123.

¹⁹¹Tekeli, “The Social Context,” 24; Tapan, “International Style,” 107; Bozdoğan, “Turkish Architectural Culture in the 1950s,” 122, 124.

¹⁹²Ibid, 24; ibid, 107; ibid, 119.

ago discarded the fez and the veil in favor of western ways, the new Istanbul Hilton symbolizes something else: the hope that Turkey, once called the ‘sick man of Europe’, will become a healthy, wealthy and much visited member of the international family.”¹⁹³

The Hilton Hotel became a paradigm whereby many of its features were employed on other buildings. Some of these features were a set of oriental-inspired elements such as curved lines and non-orthogonal forms such as sculptural shells, domes, vaults and spirals.¹⁹⁴ The orientalist evocation of these elements was thought of as a way to attract tourism; yet their internationalist connotations, since they were used in similar ways worldwide, were more important. Additionally in their modern guise these elements were considered the most technologically advanced innovations of the time.¹⁹⁵

Besides the elevation of Turkish architecture to the international level, the 1950s witnessed the first attempt to modernize mosque architecture. After a period of absolute rejection of religion and religious expressions including architectural representations during the early Republican period, the decision to build the first state mosque in the Republican capital Ankara was definitely an important measure by the ruling government in order to restore the Islamic character and image of the state. This may be concluded through the political stance of the Democratic Party, which gave greater freedom for religious expressions, and more rights to participate in the public and social spheres for the traditional majorities of people who voted for them.¹⁹⁶ Additionally, the government had aspirations for a bigger regional role in the

¹⁹³ Balamir, “Turkey Between East and West,” 85.

¹⁹⁴ Bozdoğan, “Turkish Architectural Culture in the 1950s,” 125.

¹⁹⁵ Ibid, 128.

¹⁹⁶ Ibid, 117; Balamir, “Turkey Between East and West,” 85-86.

Middle East with neighboring Islamic countries.¹⁹⁷ Consequently, many religious activities, themes, and feelings were regenerated on the part of the government, a move that appealed to and was provided backing by the religious and conservative factions.¹⁹⁸

Two renowned Turkish architects Dalokay and Tekelioğlu won a design competition which was announced by the Ministry of Religious Affairs in 1957. The chosen site of the mosque was on top of a dominant hill within the city recalling the popular Ottoman practice of building mosques on prominent locations. Reminiscent of the classical Ottoman mosque complex (*külliyeye*), the project was supposed to include other buildings beside the mosque.¹⁹⁹ Noteworthy is the inclusion of modern building types such as a museum, a tourist market, a polyclinic, a conference room, the campus of an advanced Islamic Institute and a two-hundred-vehicle car park along with other buildings such as a library, a kitchen, and the offices of the Ministry of Religious Affairs. Although the proposed design of Dalokay was a reinterpretation of the classical Ottoman mosque, its innovative approach was realized in the use of a thin-shell concrete dome touching the ground on four sides for the prayer hall (fig. 20).²⁰⁰ Each façade of the prayer hall assumed a different design, which was either fully transparent or half-transparent through the employment of vertical wall slots to get the best benefit of the changing sunlight conditions during the day besides providing visual aesthetic (fig. 21).²⁰¹ Horizontal openings were employed in order to

¹⁹⁷ Bozdoğan, "Turkish Architectural Culture in the 1950s," 117.

¹⁹⁸ Ibid, 117; Balamir, "Turkey Between East and West," 85-86.

¹⁹⁹ Meeker, "Once There Was, Once There Wasn't," 176.

²⁰⁰ Bozdoğan, "Turkish Architectural Culture in the 1950s," 127.

²⁰¹ As, *Emergent Design*, 38.

develop a visual connection between the interior of the prayer hall with the green exterior of the mosque.²⁰²

Unfortunately the experiment of Dalokay for the Kocatepe Mosque, which signified Turkish architects' challenges to modernize a traditional type of building such as the mosque, was rejected.²⁰³ The foundations of the project were torn down in 1964 and a new competition was announced. The rejection of Dalokay's design was related to many social, political and technical factors. The design received wide criticism from conservatives, some of whom described the general profile of the mosque of having a garage-like look, and minarets like rockets, while others found close similarities between the design of the mosque with a pub in Belgium (fig. 22.).²⁰⁴ It was also criticized by renowned professionals for the architect's misinterpretations of historical elements, which enjoy high symbolic qualities such as the dome and the muqarnas. They questioned how far it was right to put the dome on the ground: "Should the dome, which is more than a plain structural element and carries rich allusions, be taken in hands irrespectively [sic] and 'put on the ground?'"²⁰⁵ Due to technical reasons a number of attempts inside Turkey and internationally to construct a shell roof failed, such as the case in a sports hall in Ankara and the Opera House in Sydney; a matter that caused a rising concern in the ability to realize that suggested for the Kocatepe Mosque.²⁰⁶ Other reasons concerning the architect in person may have had a share in the rejection of his design as well. Dalokay's comment on the issue of turning back the Hagia Sophia from a museum into a mosque in which he stated that "the Hagia Sophia should become a

²⁰² Ibid, 40.

²⁰³ Bozdoğan, "Turkish Architectural Culture in the 1950s," 127.

²⁰⁴ As, *Emergent Design*, 11.

²⁰⁵ Ibid, 33-34.

²⁰⁶ Ibid, 27.

church and people who want to transform it to a mosque should visit it for confession” stirred the anger of the Ministry of Religious Affairs who declared in their funding brochure that only believing architects should be allowed to design mosques.²⁰⁷

Ironically Dalokay’s design was celebrated outside his home country; his proposal for the King Faisal Mosque, the state mosque of Pakistan in which he suggested a similar model of the Kocatepe Mosque only with the variation of employing a tent instead of a dome for the prayer hall, won the 1969 international competition first prize (fig. 23).²⁰⁸ Although Dalokay’s international success was a source of national pride inside Turkey, yet it was a moment of incomplete joy. Turkish architects expressed their regret about the unfinished Kocatepe Mosque project describing the experience as a lost opportunity for the country to assume a leading role in architecture: “Kocatepe could have been a sample of a transition period. How good it would have been if this transition had started from Turkey. We have lost this opportunity.”²⁰⁹

²⁰⁷ Ibid, 28-29.

²⁰⁸ Naz, “Turkish Architects in Pakistan,” 59.

²⁰⁹ Ibid, 68.

2.1.3 Architectural Culture in the 1980s and the Post-Modernist Discourse. A “notable experiment in mosque design” does not pass without a battle

By the late 1960s and 1970s, there were already increasing critiques regarding the International Style; its examples were described as faceless and lacking either Turkish identity or any definite identity at all.²¹⁰ Antagonized by other feelings of discontent with the politics and policies of the former Democratic Party which produced congested urban settlements after historical ones were demolished, architects concentrated on finding solutions.²¹¹ While some were preoccupied with pressing problems of urbanism, housing, construction and infrastructure, others focused on finding alternatives to the International Style.²¹²

By the beginning of the 1980s, two issues occupied the central attention of professionals regarding Turkish architectural culture. The first was a reemerging concern regarding identity with varying views about the concept of cultural identity itself countered by a rising interest in cross-cultural experiments and new identities where quality and character were the defining criteria.²¹³ In addition to the academic debate, the 1980s were characterized by the expansion of construction activities; their architectural products which varied in building types as well as in architectural style are the defining features of the “post-modern” discourse in Turkey.²¹⁴

²¹⁰ Bozdoğan, “Turkish Architectural Culture in the 1950s,” 134; Balamir, “Turkey Between East and West,” 88.

²¹¹ Ibid, 135; ibid, 86-87.

²¹² Ibid, 134-35; ibid, 87.

²¹³ Balamir, “Turkey Between East and West,” 88.

²¹⁴ Bozdoğan, “The Predicament of Modernism,” 148.

Building types such as banks, high rise-rental blocks, towers, skyscrapers and commercial complexes reflected the influx of foreign and private capital into the construction market.²¹⁵ International five-star hotels, resort villages, holiday houses and business centers reflected Turkey's further integration into the international world.²¹⁶ Their pluralist architectural styles included freely formed, odd-shaped forms that surprised the public. A curious mix of eastern and western elements including Ottoman motives (Ottomania) especially in the housing sectors were designed for the rich, aspiring for the new and unique.²¹⁷ Regionalist and vernacular approaches reflected the reemergence of popular culture and its expressions due to the rising number of rural migrants to the cities.²¹⁸

It is important to note that neither of the different approaches was determined by a specific ideology especially that of the Özal government of 1980; it was rather dictated by clients' own preferences.²¹⁹ Yet post-modernism manifestations were compared to the politics and policies of the ruling regime, which endorsed opposing and different values: "conservatism and progressivism, spiritual and market values, the old and the new, East and West," under one tenet of democracy and cultural tolerance.²²⁰ Given plurality and eclecticism, the characteristics of post-modernism, it is equally important to note the way by which different approaches were justified. There were those who sought change to new identities and cultures through experimenting in different new sources; they sought

²¹⁵Yavuz, "Atatürk's Influence on the Initiation of Modernism," 707.

²¹⁶Bozdoğan, "The Predicament of Modernism," 148.

²¹⁷Balamir, "Turkey Between East and West," 91.

²¹⁸Bozdoğan, "The Predicament of Modernism," 148.

²¹⁹Balamir, "Turkey Between East and West," 89.

²²⁰Ibid, 90; Bozdoğan, "The Predicament of Modernism," 147-148.

“liberation from the sterility and facelessness of international modernism.”²²¹ Others considered Turkish national identity and culture through the regional and vernacular claimed that even in cases of producing kitsch “it belonged to people.”²²² Post-Modernism plurality and eclecticism did not confine itself to social and architectural cultures but spread to include other cultural expressions including art, literature, music and cinema.²²³

In regards to mosque architecture, the Post-Modernist discourse was represented in the large number of cheaply built small mosques with false domes and minarets,²²⁴ or badly designed mosque-complexes that usually included a mosque-office and a shopping mall.²²⁵ Mostly built in unauthorized urban settlements for rural migrants, these mosques may be viewed as examples of popular culture expressions, where the mosque was a “cultural anchor for the community.”²²⁶ An increasing number of mosques adopting the classical Ottoman style reflected the prevailing traditional approach; while the opening of a big shopping mall under the Kocatepe Mosque complex is an example of a Post-Modernist attempt to connect “faith with consumerism.”²²⁷ The winner of the Agha Khan Award for Architecture for 1995, the Parliament Mosque in Ankara, is another example of the Post-Modernist current. Free of any historical connotations, the bold and modern design of the mosque is an architectural statement, which on the one hand reaffirmed the modernist image of the secular state. On the other hand reflected the

²²¹Bozdoğan, “The Predicament of Modernism,” 148.

²²²Ibid, 148.

²²³Ibid, 147.

²²⁴Balamir, “Turkey Between East and West,” 89.

²²⁵Bozdoğan, “The Predicament of Modernism,” 148.

²²⁶Balamir, “Turkey Between East and West,” 89.

²²⁷Ibid, 90.

architect's tactful response to the public controversy, which viewed the building of a mosque within the parliament complex as a break from and a threat to the secular character of the state, through willingness to experiment with a variation of sources to be able to produce the most sensitive and appropriate design.²²⁸

²²⁸Ibid, 89.

2.2 The Role of the Client in the Architecture of the Mosque

In the review of architectural culture earlier discussed in the beginning of this chapter, it was explained how architecture was conceived and utilized by the republican regime of Atatürk as an important tool in the transformation of the built environment, modernizing society and projecting a modern image of the new nation-state. As previously mentioned during the building project, the state became the prime client patronizing major projects, the majority of which were in the public sector.

It is worth mentioning that this was not unique to Turkey since many other new nation-states followed the same practice. However some of these states, such as Indonesia, Malaysia, Algeria and Pakistan, where leaders considered Islam as an important component of national identity, sought to identify themselves as both modern and Islamic. Consequently the mosque was included as one building type on top of the list of other buildings to represent the state.²²⁹ These new state mosques shared many similarities with their historical models such as being landmarks, having a large scale and sometimes acting as multifunctional institutions.

²²⁹Ibid, 11.

However they, unlike their predecessors, were isolated from their surrounding urban fabric.²³⁰

In Turkey, the inclusion of the mosque as an embodiment of the state took place with the multi-party system in the 1950s, and the coming and succeeding of Islamist political parties to power.²³¹ Mosque-building projects were one of many several means by which Islamists sought to claim legitimacy, power and authority.²³² Such messages were clearly represented in the second state-mosque, the Kocatepe, which in its traditional design was intended to surpass both historical examples and modern Republican icons.²³³ The utilization of the classical Ottoman design in the Kocatepe was not only represented inside Turkey, at the Suleyman Demirel Mosque in Ashgabat (1993) and the Sabanci Mosque in Adana (1998); but is also found in as other Islamic countries as well as non-Islamic ones such as the case of the Great Mosque in Tokyo (2000) (figs. 24-26)²³⁴

The limited role of the state still persisted, yet due to population increase, a need for more mosques for new urban settlements in new towns or suburbs arose.²³⁵ This demand for more mosques was met by governmental bodies which were formed through the governmental centralized control system. Although they acted as representatives of the state, they were strained by their inability to raise of their own revenue, hence work had to be compromised according to limited funds from the central government.²³⁶ Additionally, the locations of newly built mosques were

²³⁰ Ibid, 63.

²³¹ Balamir, "Turkey Between East and West," 86.

²³² Şimşek et.al, "The Mosque as a Divine Symbol," 496-498.

²³³ Further information regarding the Kocatepe Mosque in chapter three of this research, 83-89.

²³⁴ As, *Emergent Design*, 35.

²³⁵ Holod and Khan, *The Contemporary Mosque*, 107.

²³⁶ Ibid, 107.

determined by zonings of cities and districts.²³⁷ In some cases their number was tied to a fixed number of people specified by the planning authorities.²³⁸

The descending role of the state in mosque building gave opportunities to other clients to take on the task and join the decision-making circle; they raised funds, assigned architects, and stipulated designs.²³⁹ Their nature, political status and financial capabilities directed certain mosque aspects especially their design and number and to some extent function in times when the mosque was used as a place for propagating Islamist ideologies.²⁴⁰ Neighborhood mosques were built in large numbers by members of local communities and mosque-building associations; most members and inhabitants of these communities were conservative with a humble educational and social background.²⁴¹ Consequently, most mosques especially those in squatter settlements were small and had a traditional design; in some cases, they shared some similarities with historical examples in having shops as revenue generating for the mosques.²⁴²

Other groups such as different public and commercial institutions including social services, health care and higher education became involved in mosque-building, which included large scale mosques and more frequently a small prayer hall for the use of members and officials of these groups.²⁴³ On one hand, the inclusion of these mosques within other social and healthcare services reflected a long historical tradition. On the other hand, because of the differences including design, size and

²³⁷Ibid, 184.

²³⁸Ibid, 108.

²³⁹Ibid, 184.

²⁴⁰Ibid, 11; Imamoglu, "The Anatolian Case," 52, 53.

²⁴¹Ibid, 183; *ibid*, 53.

²⁴²Ibid, 184.

²⁴³Ibid, 151.

function between the new institutions and the historical ones, it was perhaps more a retrieval of a tradition than a continuation of it.²⁴⁴

In modern times, in a similar fashion to that of historical elites, rich individuals patronized mosques as an act of piety, a reflection of social status and sometimes in commemoration of family members.²⁴⁵ Generally mosques under this category did not yield a total departure from the traditional image and design of the mosque; yet in some cases clients expressed a desire for the inclusion of modern services and the use of new technologies and materials. Hence, there may in the future be more chances and space for producing innovative and modern designs that may positively add to contemporary mosque architecture.²⁴⁶

²⁴⁴Ibid, 151.

²⁴⁵Ibid, 23.

²⁴⁶Ibid, 24.

2.3 The Role of Technology in the Architecture of the Mosque

The importance of modern technology and its capacity to transform every sphere of contemporary life is beyond denial.²⁴⁷ In modern times, architecture benefitted not only from new technological interventions, but also from the use of modern technology.²⁴⁸ The same is true for mosque architecture, although both clients and worshipers were hesitant about the degree of accepted innovation in mosque design since it was rejected by the Islamic clergy.²⁴⁹ Yet, in regard to the use of technology, it was desired by all including the religious authorities.²⁵⁰ The use of modern technology and the inclusion of modern facilities even with a traditional mosque design became a way to represent Islam as tolerant and Muslim societies as modern and progressive.²⁵¹ In Turkey and perhaps as well in most Islamic countries deficiencies in building technology and production of modern materials were considered the factors among others behind the scarcity of worthy modern examples of mosques.²⁵² In the meantime, professionals and scholars raised a warning regarding the use of modern technology as an end; instead they advised that modern technology should be just an instrument for achieving better architecture.²⁵³

Mosque architecture benefitted from modern materials and structural systems offered by modern technology, which afforded the possibilities of building large prayer spaces with minimum support elements thus adding to the used space,

²⁴⁷Özkan, "Complexity, Coexistence and Plurality," 23.

²⁴⁸ Serageldin, "A Critical Methodology," 12.

²⁴⁹Fethi, "The Mosque Today," 59; Grabar, "The Mosque in Islamic Society Today," 245.

²⁵⁰Ibid, 59; *ibid*, 245.

²⁵¹ Balamir, "Turkey Between East and West," 90.

²⁵²Erzen and Balamir, "Contemporary Mosque Architecture in Turkey," 102.

²⁵³ Fethi, "The Mosque Today," 60.

providing a sense of spaciousness to interiors and reducing visual obstruction.²⁵⁴

Additionally, the aid of modern technology in minimizing support elements or at least in some cases the reduction of their sizes, such as the columns supporting the dome in the Kocatepe Mosque, proved helpful in reducing acoustic distraction.²⁵⁵ Other modern technological interventions were the use of acoustic computer models and simulations, which proved to be efficient and reliable tools in investigating and assessing the acoustical performance of mosques.²⁵⁶ Interestingly the same technology helped researchers in analyzing and evaluating the acoustic characteristics of ancient mosques. The CAHRISMA (Conservation of the Acoustical Heritage by the Revival of the Sinan's Mosque's Acoustics) project was initiated with the aim of investigating and preserving the acoustical qualities of Sinan's mosques.²⁵⁷ Studies of the CAHRISMA project and other ones indicated that architectural elements that were used as transitional zones, such as stalactites, had acoustical purposes beside their structural role and aesthetic appeal.²⁵⁸

Other studies compared the acoustical performance of new mosques with those of ancient ones; according to them ancient mosques had a better performance. Unlike ancient materials which proved to be more efficient, new materials such as concrete, especially in the domed area, had a negative effect on the clarity of speech.²⁵⁹

²⁵⁴ Fethi, "The Mosque Today," 61.

²⁵⁵ Sü and Yilmazer, "The Acoustical Characteristics of the Kocatepe," 23.

²⁵⁶ Abdou, "Comparison of the Acoustical Performance of Mosque geometry," 39.

²⁵⁷ Sü and Yilmazer, "The Acoustical Characteristics of the Kocatepe Mosque," 21.

²⁵⁸ Ibid, 27.

²⁵⁹ Ibid, 27.

2.4 The Role of the Mosque in Contemporary Society

Although the primary purpose of the mosque is a place of worship, its usage was extended to include many other activities which varied in nature from educational, charitable, judicial, and political to social such as public announcements and marriage ceremonies or even festive such as celebration of major religious events and succession of a new ruler to the throne.²⁶⁰ Even later when some of these functions were taken over by separate institutions they remained connected to the mosque since in most cases these buildings took the shape of extra elements that were added to the core design of the mosque.²⁶¹ As such the mosque played a major role in society corresponding to the role of religion and the traditional nature of society.

In modern times, in a similar way a number of factors are associated with the change of the role of the mosque in contemporary society. Secularization and modernity are commonly viewed as major contributors of a big part in this change. On one hand, since secularization separated religion from the government, the latter directed its energy in the construction of new buildings for many non-religious functions; in the meantime this was

²⁶⁰ Hillenbrand, *Islamic Architecture*, 59-62.

²⁶¹ *Ibid*, 42.

accompanied by a rising trend of separating functions and assigning each to a specified building.²⁶² Consequently, the mosque lost many of its earlier functions. Its traditional role as a place of worship and a social and cultural center was reduced to a place for prayer.²⁶³

The reduced role of the mosque led to a decrease in demand for single mosque-buildings and an increase in the number of mosques which were built as part of different institutions offering various services.²⁶⁴ This development perhaps contributed to the sacredness of the mosque,²⁶⁵ and liberated its architecture. However, in effect; it also limited it to “a set of predetermined architectural idioms.”²⁶⁶ In other words, the mosque ceased to be a landmark and an organizer of space.²⁶⁷ It became a building among many others, some of which perhaps exceeded it in importance. Its size and design became connected with whatever institution it was associated with as a reflection of its importance and size.²⁶⁸ This however excludes some outstanding examples such as the Jondishapur University Mosque (Iran, 1979) (fig. 27), the Namez-Khaneh Carpet Museum (Tehran, 1978) (fig. 28), the King Khaled International Airport Mosque (Riyadh, 1983) (fig. 29),²⁶⁹ and in Turkey the Etimesgut Armed Forces Mosque (Ankara, 1966), Grand National Assembly Mosque (Ankara, 1989), and Yeşilvadi Housing Mosque (Istanbul, 2004).

²⁶²Cantacuzino, “Continuity and Change,” 15.

²⁶³Serageldin, “Contemporary Expressions of Islam,” 14.

²⁶⁴Ibid, 14, 15.

²⁶⁵Ibid, 28.

²⁶⁶Ibid, 14.

²⁶⁷Ibid, 14; Imamoglu, “The Anatolian Case,” 52.

²⁶⁸Hasan-Uddin Khan, “An Overview of Contemporary Mosques,” 249.

²⁶⁹ Ibid, 249, 261

The impact of secularization and modernity on society was also felt on the role of the mosque. Due to change in the nature of modern societies and the introduction of new lifestyle, people became less tied to religion and more engaged with newly generated different activities; thus limiting the time for religious rituals and decreasing the number of people attending mosque prayers.²⁷⁰

Unlike cities and big towns, the mosque continued to play a traditional role similar to that of the past; its role as a cultural center and a source of identity became even more potent in villages and rural settlements of cities and towns.²⁷¹ This is mostly related to the religious and conservative nature of inhabitants of these areas, and the conflict they might have encountered with the more educated and cultured residents as they moved to cities. Consequently mosques in these areas were built in traditional design reflecting both the nature of the surrounding environs and their residents.²⁷²

²⁷⁰ Imamoglu, "The Anatolian Case," 52.

²⁷¹ Hasan-Uddin Khan, "An Overview of Contemporary Mosques," 250.

²⁷² Balamir, "Turkey Between East and West," 89.

Chapter Three

3. Examples of Mosques from the Twentieth and the Twenty First Centuries

Amid the most debated issues concerning the architecture of the contemporary mosque these come to the fore: modernity versus tradition, nationalism versus religion and state versus society; how and which identity should the architecture of modern mosques express? Yet, however historical or modern a mosque is, the spiritual aspect of it remains an important one since its primary role is a place of worship. The first few pages of this chapter consider how earlier examples expressed this aspect and whether it was further realized in modern examples.

3.1 Introduction: A note on the Spiritual Aspect of the Mosque

A number of scholars share a view that Islam did not develop a system of visual symbolism in architecture, and that Islamic culture did not associate specific meanings of the sacred with architectural or ornamental elements.²⁷³ This view is supported by religious texts such as the *hadiths* of the Prophet which forbade exaggerated embellishment of buildings.²⁷⁴ Yet, there is also a general agreement on the symbolic quality of some architectonic elements such as the gate, the dome, the minaret, the *mihrab*, and the courtyard; although the method by which an element gained its symbolic quality is debatable.

²⁷³Grabar, "Symbols and Signs in Islamic Architecture," 31; Frishman, "Islam and the Form of the Mosque," 32.

²⁷⁴Hillenbrand, "The Mosque in the Medieval Islamic World," 49.

The result of a study of one hundred and thirteen major mosques in the Islamic world showed that these elements appeared in nearly 83% of the surveyed mosques. Their repeated appearance was connected to the evolution of an “Islamic language of visual forms for mosque design.”²⁷⁵ Other scholars pointed to the role of function in maintaining the symbolic value of forms. Taking the minaret as an example, it appeared in various forms, but remained “emblematic for it served an Islamic function”.²⁷⁶ Consequently, it would be function which provides and sustains the symbolic meaning of a form. Noteworthy is the role that culture played in determining the meaning, which is subjected to change according to different religious or secular contexts.²⁷⁷ As for cultural inquiry the role of written sources, which might have documented the views of those who created the form and/or the way users and viewers, perceived and understood them was highlighted.²⁷⁸ For example, the dome of the Suleymaniye Mosque which rests on four piers and its four minarets were interpreted as the Prophet Muhammad (the dome of Islam) surrounded by the first four Caliphs by contemporary writers.²⁷⁹

This interpretation was confirmed by Sinan in his autobiography regarding the Selimiye Mosque who further explained that its dome and minarets were employed as the “symbols of Islam’s victory under the Ottoman rule.”²⁸⁰ Yet rarely do we have readings of viewers corresponding with the intended meaning of the architect, like Sinan, who created the building.

²⁷⁵Ardalan, “The Visual Language of Symbolic Form,” 22.

²⁷⁶Kuban, “Symbolism in Its Regional and Contemporary Context,” 12.

²⁷⁷ Ibid, 13-14.

²⁷⁸Grabar, “Symbols and Signs in Islamic Architecture,” 31.

²⁷⁹ Necipoğlu, “Anatolia and The Ottoman Legacy”, 154.

²⁸⁰Ibid, 155.

Religious texts are clear regarding figural representations and their potent association with idolatry. In substitution for imagery, different forms of decoration, whether floral, geometric or epigraphic might have acquired some symbolic values and thus played a greater role in providing a spiritual dimension to architectural representations than their mere aesthetic appeal.²⁸¹ In their endeavor to find significant meanings of decorative elements some scholars for example associated floral motives with expressions of the paradisiacal and the richness of the creation of God, while the extension of geometrical ornaments outside their frames was viewed as a suggestion of “infinity.”²⁸² Other scholars related some geometrical shapes like the circle to the Islamic doctrine of unity “*tawhid*”.²⁸³ Similarly, multiplicity of patterns whether applied on geometrical or floral decoration could refer to the same doctrine of unity “found in multiplicity and multiplicity in unity.”²⁸⁴ Another view generally takes geometrical decoration especially in mosques as an attempt to create a meditative atmosphere; yet this was rejected by some Muslim groups who found in these decorations possibilities of causing distractions during prayers.²⁸⁵

Unlike geometrical and floral decoration, the role which calligraphy played in providing a contemplative atmosphere to mosque architecture is more secure. The selected texts were mostly quotations from the Qur’an or the *hadith*; hence they are of sacred character by nature since they are the words of God and his Prophet.²⁸⁶ Similar to

²⁸¹Hillenbrand, “The Mosque in the Medieval Islamic World,” 49.

²⁸²Ibid, 49.

²⁸³Al-Asad, “Applications of Geometry,” 70.

²⁸⁴Burckhardt, “Perennial Values in Islamic Art,” 136.

²⁸⁵Al-Asad, “Applications of Geometry,” 70.

²⁸⁶Arkoun, “The Metamorphosis of the Sacred,” 269; Kuban, “Symbolism in Its Regional and Contemporary Context,” 15, Thackston, “The Role of Calligraphy,” 45.

reading the Qur'an or building a mosque, inscribing texts from the Qur'an in the most perfect manner is considered an act of piety.²⁸⁷

The numerous examples of texts which clearly illustrate that they were selected to suit their locations proves their validity for architecture, and perhaps as well their symbolic quality or as Hillenbrand puts it "the Muslim answer to (not the equivalent of) icons."²⁸⁸ The fact that in most cases texts appeared to be difficult to be read due to their locations, treatment or style illustrates that ornamentality was given priority. Since in pre-modern societies the Qur'an constituted the core of elementary education this would have improved the ability of onlookers to read Qur'anic texts.²⁸⁹

The debatable nature of the subject of symbolism or what defines Islamic architecture led some scholars to consider the whole issue mainly theoretical.²⁹⁰ Other scholars criticized the way the subject was approached, giving great attention to forms, their functions and meanings and little notice to what may be called the "intellectual vision in Islamic art."²⁹¹ Logic, rhythm, perfection, and rationality are the main principles that characterize Islamic art and architecture; they accord with the Islamic values of beauty and wisdom cherished in the Qur'an and the *Hadith*.²⁹²

²⁸⁷Thackston, "The Role of Calligraphy," 44.

²⁸⁸Hillenbrand, "The Mosque in the Medieval World," 49; Grabar, "Symbols and Signs in Islamic Architecture," 29; Thackston, "The Role of Calligraphy," 45.

²⁸⁹Thackston, "The Role of Calligraphy," 45.

²⁹⁰Kuban, "Symbolism in Its Regional and Contemporary Context," 16.

²⁹¹Burckhardt, "Perennial Values in Islamic Art," 132.

²⁹²Ibid, 137-38; Nasr, "Toward an Understanding of Architectural Symbolism," 2.

In the past, signs and symbols urged individual believers to think and reach deeper meanings.²⁹³ They “transcended time and space and spoke to Muslims and non-Muslims alike.”²⁹⁴ In modern times there is an even greater necessity for powerful symbols that may denote self-identity of the Islamic societies and emphasize spirituality to stand against an increasing materiality.²⁹⁵ Unfortunately though, the architecture of most contemporary Muslim societies today suffers from “disorder, loss of architectural expression, and degradation of symbols to signs and signals.”²⁹⁶ Some contemporary mosques in different Islamic countries were taken as examples that testify to the fact that the mosque suffered the same fate. In the past mosques occupied central locations and were closely integrated within their surrounding urban context thus reflecting the central role that the mosque and religion played in society.²⁹⁷ New mosques such as the Um al-Tubool Friday Mosque in Baghdad and the Hilali Mosque in Kuwait have been built as free-standing monuments, are isolated from the urban surroundings and hard to reach due to their locations within multileveled traffic intersections.²⁹⁸ The same manifestation also led to the disappearance or degradation of the symbolic value of certain key elements such as the courtyard which was either omitted or reduced, or the gate which became “artistically unimportant or visually insignificant.”²⁹⁹

Other examples - despite their architectural traditional approach and lavish decorations – more reflect the authority and richness of the ruling dynasty rather than

²⁹³ Arkoun, “The Metamorphosis of the Sacred,” 271.

²⁹⁴ Serageldin, “The Contemporary Mosque,” 14.

²⁹⁵ Ibid, 15; Id, “Contemporary Expressions of Islam in Buildings,” 12.

²⁹⁶ Ibid, 16; Nasr, “Towards an Understanding of Architectural Symbolism,” 1.

²⁹⁷ Fethi, “The Mosque Today,” 57.

²⁹⁸ Ibid, 58.

²⁹⁹ Ibid, 58.

being works of piety. For example the Grand Mosque in Kuwait and the King Hassan II Mosque in Morocco have been described as “symbolic statements of power with a subsidiary role for worship.”³⁰⁰ Similarly the Great Mosque in Riyadh is seen to belong to the same category; “it failed to deliver an authentic spiritual message.”³⁰¹ But an innovative modern example such as the Grand National Assembly Mosque in Ankara rather reflects the “priority – but not necessarily the primacy – of people’s sovereignty in a secular state, and the privatization of religious belief or God’s sovereignty.”³⁰²

Other examples were cited in a questioning manner in regards to the appropriateness of some of their architectural expressions: a *mihrab* with Latin inscriptions in one of the mosques in Turkey,³⁰³ another *mihrab* in the Bait al-Mukarram Mosque at Dacca which is 99 feet in height as an assumption of the ninety-nine names of God, and a mosque in Saudi Arabia in the form of an open book with inscriptions, supposedly imitating the Qur’an.³⁰⁴

The poor quality of architecture in Islamic countries in general including the mosque has been related to several factors. Modernization and state education, which gave priority to modern science and technical training and less attention to theological matters led to a degradation of Islamic values and traditions and loss of an “inner sense of beauty” of architects, clients and consumers.³⁰⁵ Citizens of these countries especially the

³⁰⁰ Arkoun, “The Metamorphosis of the Sacred,” 271.

³⁰¹ Id, “Spirituality and Architecture,” 19.

³⁰² Ibid, 19.

³⁰³ The *mihrab* is in Armed Forces Mosque in Ankara. Öz, *Survey on Mosque Design in Turkey in Republican Period*, 179.

³⁰⁴ Fethi, “The Mosque Today,” 62.

³⁰⁵ Nasr, “Toward an Understanding of Architectural Symbolism,” 2; Arkoun, “The Metamorphosis of the Sacred,” 271.

younger generations in their struggle for a better life are less interested in religious matters. They worry more about the political, economical and social problems that most of their countries suffer from, and the inability of their governments to come up with solutions to urgent issues such as housing, employment, social welfare and fair distribution of local income.³⁰⁶ Secularization, which led to privatization of religious faith and suppression of religious freedom along with the rise of Islamist movements which started to use the mosque as a place for rallying had a negative effect on the role of the mosque as a spiritual source and a place of worship.³⁰⁷ Finally, due to the scientific, technological and industrial advancements of the West most Muslim societies today turned to the West as a model in everything including architecture with little concern regarding the validity of the imported forms.³⁰⁸

³⁰⁶Arkoun, "The Metamorphosis of the Sacred," 271.

³⁰⁷Ibid, 272.

³⁰⁸Nasr, "Toward an Understanding of Architectural Symbolism," 4.

3.2 Architectural Approaches of the Modern Mosque

Based on the available data of different examples of new mosques five popular design trends in contemporary mosque architecture were identified.³⁰⁹ The importance of studying architectural approaches lies in their relevance to mosque design.

Architectural Approaches

The Traditional/Vernacular Approach: Modern examples in this approach are distinguished by their regional characteristics and heavy dependence on traditional building techniques, styles and local materials.³¹⁰ Such characteristics may have strengthened their intended message making it clearly and completely understood by their communities.³¹¹ The majority of the identified examples were built in rural areas and less modernized Islamic regions.³¹²

There exists an ongoing debate about the validity of the regional and vernacular approaches now. On the one hand, the availability of local materials and craftsmanship, and the developments that are globally taking place make building in a purely regional mode near to impossible.³¹³ On the other hand, if a recycling of regional and vernacular

³⁰⁹Fethi, "The Mosque Today," 54; Serageldin, "Contemporary Expressions of Islam in Buildings," 18.

³¹⁰Fethi, "The Mosque Today," 55, the Great of mosque of Niono in Mali (1973), the New Gourna Mosque in Egypt (1945), the Molundo New Mosque in Philippines (late 1970s), the Timimoun New Town Mosque in Algeria (1930), the Sidi Salim (1963), Zamzamia (1963), the Shanini (1958) and Sidi Makhluif (1966) mosques in Tunisia are some examples.

³¹¹Serageldin, "Contemporary Expressions of Islam in Buildings," 19.

³¹²Ibid, 55.

³¹³Hassan-Uddin Khan, "An Overview of Contemporary Mosque," 253-4.

architectural language is still valid in a contemporary context, it should be at least blended within a “neutral and technologically standardized international style.”³¹⁴

The Conservative/Conventional: regional historic examples are the main source of inspiration for architects and clients who opt for the traditional approach.³¹⁵ Mosques in this approach are characterized by their dependence on traditional architectural forms and new building materials and techniques.³¹⁶ Various causes may have contributed to the popularity of this approach in comparison to the other ones. It has been argued that since religious behavior including the building of a place for worship is closely tied to a long-established tradition, architectural approaches of the past which proved appropriate and were appreciated by past generations should continue to be the same for the present and future.³¹⁷ The familiarity that these approaches acquired over time provided a sense of comfort to the following generations, being less distracted by new elements. The Islamic concept, which rejects novelty and defines innovations as *bid'a* that lead to condemnation and punishment is supportive of the choice of the traditional approach and its popularity.³¹⁸

Other political and social factors are the failure of modernism in many aspects, which forced traditionalism to be a solution.³¹⁹ Also, traditional elements proved vital in defining national identities.³²⁰ Finally, the continuity of the traditional role of the mosque as a place for propagating traditionalist and Islamist thinking gained greater importance

³¹⁴Frishman, “Islam and the Form of the Mosque,” 41.

³¹⁵Serageldin, “Contemporary Expressions of Islam in Buildings,” 19.

³¹⁶Fethi, “The Mosque Today,” 55.

³¹⁷Grabar, “The Mosque in Islamic Society Today,” 242-3.

³¹⁸Ibid, 243; Frishman, “Islam and the Form of the Mosque,” 41.

³¹⁹Özkan, “Complexity, Coexistence and Plurality,” 24.

³²⁰Holod and Hasan-Uddin Khan (eds.), *The Contemporary Mosque*, 13.

than ever before with the rise of Islamist movements.³²¹ The majority of new mosques in the traditional approach were built in countries which enjoy a strong architectural tradition than countries which do not enjoy the same privilege.³²² Despite its popularity, the traditional approach received more criticism than praise from both scholars and architects. They argued that while the reproduction of traditional elements may be maintained, they should be interpreted without degradation; success in this case is dependent on the skill and the depth of understanding of the architect who can recognize the difference between “kitsch and creativity.”³²³ Unfortunately though, many cases reflect the architects’ inclination to the traditional approach as a safe way that on the one hand would ensure validity and acceptance of their work, satisfaction of the clients and on the other hand would provoke minimum controversy.³²⁴ Architects have been encouraged to develop a synthesis in their work that would respond to the realities of the present and meet the expectations of the future as much as it recognizes the values of the past, which is now closely associated with the traditional approach.³²⁵

The Contemporary/Modern Approach: The significance of mosques under this category lies in their innovative designs, modern architectural vocabulary of pure geometric and abstract shapes, and corresponding construction techniques and

³²¹Ibid, 11.

³²² Fethi, “The Mosque Today,” 60, 55, some examples are Abi Abbas al-Mursi Mosque in Alexandria (Egypt, 1945), Omar Mukarram Mosque, Muhammad Karim Mosque, Salah al-Din Mosque, Sayida Safiya Mosque, Sports Club Mosque (Cairo), and Fooli Mosque (Al-Minya), Ramadan Mosque (1957), Assafi Mosque (1957), and Qazaza Mosque (1966) in Baghdad, Iraq, Nakhouda Mosque (1942) in Calcutta, India, Habibiya Mosque (1961), Sidi Daoud Mosuqe (1964), and Bourguiba Mosque (1967) in Tunisia, Ottoman Mosque (1974) in Damascus, and Tauheed Mosque in Aleppo, Syria.

³²³Serageldin, “Contemporary Expressions of Islam in Buildings,” 17.

³²⁴ Fethi, “The Mosque Today,” 62.

³²⁵Özkan, “Complexity, Coexistence and Plurality,” 25; Grabar, “The Mosque in Islamic Society Today,” 245.

materials.³²⁶ The evidence points to a desire to break from the past; where their modern and progressive appearance is a portrayal of the “modern Muslim in a progressive light.”³²⁷ Successful examples of this approach are valued for the degree of originality and creativity of their designs; yet in comparison with the other approaches they are less in number. Both the interpretation of some Islamic texts on innovation as an act of condemnation, and the nature of clients who seem more positive regarding adopting new technology but uncertain about the degree of innovation that should be accepted when it comes to the architectural design of the mosque seem to be behind the scarcity of examples in the modern approach.³²⁸ At this juncture, scholars warn against the use of technology as an end rather than a means that benefits the overall architecture of the built environment including that of the mosque.³²⁹

The Eclectic/Arabian Nights Approach: mosque designs in this approach display a combination of different historical architectural styles, decorative motifs and symbols which belong to different Islamic regions and cultures.³³⁰ The trend of incorporating a wide range of symbolic elements with peculiar shapes such as “multifarious onion domes, frilly minarets and curious arches” in this approach perhaps attests to a wide

³²⁶ Fethi, “The Mosque Today,” 56.

³²⁷ Hassan-Uddin Khan, “An Overview of Contemporary Mosque,” 254.

³²⁸ Grabar, “The Mosque in the Islamic Society Today,” 245; Fethi, “The Mosque Today,” 59.

³²⁹ Cantacuzino, “Continuity and Change,” 15. The Grand National Assembly Mosque (1989) and The Etimesgut Armed Units Mosque (1967) in Ankara, Turkey, The Jondishapur University Mosque (1974) in Tehran, Iran, The University of Baghdad Mosque (1963) in Iraq, King Abdullah Mosque (1979) in Amman, Jordan, Osman ibn-Affan Mosque (1981) in Doha, Qatar, King Faisal Mosque (1973) in Islamabad, Pakistan, Safia Mosque (1974) in Khartoum, Sudan, Riyadh Railway Station Mosque (1978) and Riyadh Conference Center Mosque (1976) and King Khalid Airport Mosque (1984) in Saudi Arabia are some examples, Fethi, “The Mosque Today,” 56.

³³⁰ Fethi, “The Mosque Today,” 57.

imaginative ability of the architect. But it has also been viewed as evoking Hollywood images of the Arabian nights and despite its popularity has been described as an unserious attempt towards religious architecture.³³¹

The New Classic Islamic Approach: Both adapted classical Islamic architectural vocabulary and symbolism and modern construction techniques and architectural services play a great part in the architecture of mosques under this category.³³² As such, they stand in the middle between modernity and traditionalism.³³³ The re-use of classical architectural vocabulary in these mosques was viewed as an attempt to fit them with their locality in the cases when these vocabularies belong to the architectural tradition of the same region.³³⁴ In other cases though, it reflects a growing desire of different Muslim societies to define them selves as if they all belong to one Islamic “*umma*” or community where past glories, traditions and cultures are a shared inheritance.³³⁵ Hence the term pan-Islamic or post-Islamic was taken to refer to this approach. A concern arises though regarding the integrity of that link with the past and its role in generating “the new ‘Islamic’ image”.³³⁶ However, can this be differentiated from the previous eclectic approach? Seemingly disconnected with the present, dismissing all the transformations that accrued to the Islamic societies and their localities; it could be considered as a

³³¹ Fethi, “The Mosque Today,” 56-8, some examples are: The Queen Aliya Mosque (1980) in Amman, Jordan, Omar Bin al-Khattab Mosque (1980) in Sur, Oman, Aboudiya Mosque in Malaysia, Jeem Mosque in Pakistan, and Great Mosque in Brunei.

³³² Ibid, 55.

³³³ Ibid, 56.

³³⁴ Ibid, 55.

³³⁵ Holod and Hasan-Uddin Khan (eds.), *The Contemporary Mosque*, 13.

³³⁶ Ibid, 13.

“willfully manufactured myth”, which was especially tailored to express the pan-Islamic desire architecturally.³³⁷

Architectural vocabulary from the Ottoman, Mamluk, Andalusian/Maghrebi and the Indo-Persian traditions is recurrently used in the new classic Islamic approach.³³⁸

³³⁷ Ibid, 13-14.

³³⁸ Ibid, 13, the State Mosque (1978) in Kuwait, the Mosque and Islamic Cultural center (1975) in Rome, Italy and the Khulafa Mosque (1964) in Baghdad, Iraq are some examples, Fethi, “The Mosque Today,” 56.

3.3 Examples of Modern Mosques in Turkey

3.3.1 Kinali Island Mosque (Istanbul, 1964)

Location and Building History. The mosque is situated on the eastern shore of Kinali Island, one of a group of five islands that are known as the Prince's Isles in the Marmara Sea, near Istanbul, which is a popular recreational destination.³³⁹ The idea of building a mosque on Kinali Island was in compensation for the historical Koçamustafa Paşa Mosque, which was demolished in the early 1960s – the period during which Istanbul experienced major traffic planning changes.³⁴⁰ Construction of the mosque began in 1964 and took one year for completion.

At first Adnan Menderes, the Prime Minister at that time favored a design similar to the demolished mosque, and for that reason some remains of its materials such as relief marble, I-beams and timber woodworks were saved for reuse in the new mosque. Instead, Turhan Uyaroğlu and Başar Acarlı, the architects of the mosque, proposed a modern design, which in the end was welcomed by the governmental authorities, other architectural consultants and the consultant in religious affairs.³⁴¹

Description and Analysis. Located at the central commercial zone of its district, the mosque constitutes a part of a community center which includes a library, a lounge, meeting room, health center, shops and a room for the Mosque Association.³⁴² In this regard the mosque follows the Ottoman tradition in two aspects; the concept of *külliyeye*

³³⁹Erzen and Balamir, "Kinali Island Mosque," 113; Ürey, *Use of Traditional Elements*, 69.

³⁴⁰Erzen and Balamir, "Kinali Island Mosque," 113

³⁴¹Ibid, 113.

³⁴²Ibid, 113; Ürey, *Use of Traditional Elements*, 70.

complexes which entail the combination of the mosque with a group of other buildings that provides health and social welfare facilities for the community, and the proximity of these complexes to local markets -the areas where a high density of population is expected and in addition to prayer would thus most benefit from the services offered by these complexes. Since the whole building was intended to serve as a community center, the architect utilized its architecture in a successful manner by opening the service units and shops, which surround the prayer hall on three sides, to the quay and to the surrounding streets, while the prayer hall is introverted (figs. 30-32).³⁴³

The mosque consists of a prayer hall with a capacity of one hundred people, which takes the shape of a hexagon (figs. 33-34). The hexagonal plan of the prayer hall differs from the traditional rectangular plan.³⁴⁴ While the plan may be in harmony with the pyramidal shell of the roof and the V-shaped minaret,³⁴⁵ yet architects of some of the modern mosques received criticism for adopting certain plans, which “emphasize the centrality of the space instead of the axiality.”³⁴⁶ This in turn reduces the sense of direction towards the Ka‘ba, which is provided by the *qibla* wall and which constitutes the essence of the symbolic quality of this part of the prayer hall.³⁴⁷ Additionally, some shapes which include the circle, octagon and hexagon proved to negatively affect the acoustic performance of mosques.³⁴⁸

³⁴³Ibid, 113.

³⁴⁴ Ürey, *Use of Traditional Elements*, 76.

³⁴⁵Ibid, 113.

³⁴⁶ Fethi, “The Mosque Today,” 61.

³⁴⁷Ibid, 61.

³⁴⁸Ibid, 61; Abdou, “Comparison of the Acoustical Performance of Mosque Geometry,” 41, 43, 45-6.

A hexagonal courtyard which is surrounded by high walls precedes the prayer hall. Entrance to the prayer hall is located on the northern side of the courtyard, while the main entrance to the mosque is on its western side (figs. 35-36). The mosque is supplied with ablution fountains which are arranged on the walls of the courtyard instead of the central traditional pool (fig. 37).³⁴⁹ A small room in front of the prayer hall preceded by a small transitional space from outside in the courtyard serves as a special place for people arriving late to prayer (a latecomers' portico), also as an extra prayer space when the main prayer hall is full. There are two windows on the two side walls of this room through which light enters the space. One of them is covered with glass on a gridded timber frame acts as a screen that separates the room from the main prayer hall (fig. 38).³⁵⁰

The minaret is one of the prominent features of the mosque; it is located as a free-standing element on the east side of the courtyard.³⁵¹ The two elements which provide the minaret with its striking form are an obelisk like V-shaped slab which is fixed to the ground and forms the body of the minaret proper, and an oblique piece of freestanding wall, which is reclined over the first slab.³⁵² Other than its form which departs from those of the classical examples, the minaret lacks the inside stairs which lead to the upper levels usually found in the traditional examples. Instead, a small room is located in the base of the minaret from which the muezzin enters and makes the call for prayer with the

³⁴⁹ Ürey, *Use of Traditional Elements*, 75.

³⁵⁰ Ibid, 75.

³⁵¹ Ibid, 72.

³⁵² Erzen and Balamir, "Kinali Island Mosque," 113

help of loudspeaker. As such the minaret acts only as a landmark to the mosque, and is more valued for its historical symbolic merit (figs. 39-40).³⁵³

The other feature which contributes to the contemporary profile of the Kinali Island Mosque is the roof which covers the main prayer hall. Here a pyramidal shell that is composed of two triangles with one of them leaning over the other replaces the traditional central circular Ottoman dome. Such a new interpretation of the dome was praised for providing a three dimensional articulation to the space which in turn added to the spatial quality of the mosque (figs. 41-43).³⁵⁴

In the interior of the prayer hall, decoration is kept to minimum and as such is consistent with the overall approach of the mosque.³⁵⁵ Unusual carpentry is evident though in the timber wall covering the *qibla* wall with an integrated wooden *mihrab* being part of it, the inside of which is in the shape of abstracted muqarnas (Fig. 44-45).³⁵⁶ On the left of the *mihrab* a concealed door leads to a small room for the use of the imam, while on its right there is a recessed library with a glazed cover. Like the *mihrab*, a wooden *minbar* is designed as a built-in element which forms a part of the timber wall covering the *qibla* wall. In its lack of ornamentation and integration to the wall, a feature associated with marble *minbars*, it differs from traditional examples (figs. 46-47).³⁵⁷ A pulpit which is made of wood is located on the east wall of the prayer hall; it also differs

³⁵³ Ürey, *Use of Traditional Elements*, 78.

³⁵⁴ Ibid, 76.

³⁵⁵ Erzen and Balamir, "Kinali Island Mosque," 113

³⁵⁶ Ürey, *Use of Traditional Elements*, 77.

³⁵⁷ Ibid, 77.

from traditional examples in its decoration and form which takes the shape of high reliefs (fig. 48).³⁵⁸

The mosque is built in traditional local stone which is used partly for the construction of the load bearing walls, and contemporary building material of reinforced concrete for the rest of the building.³⁵⁹ In general the mosque can be viewed as a significant example of early modern architecture. Its sensitive design is achieved through a blend of “the straight and crooked, smooth and rough, the abstract and the symbolic.”³⁶⁰ It has been observed that few architects showed a tactful approach regarding the installation of new technological interventions such as heating and cooling systems or loudspeakers in a way that should not disturb the overall image of the mosque.³⁶¹ This applies to the Kinali Island mosque in regard to the loudspeakers visible on the minaret and the chimney of the imam’s house which is located behind the minaret and is only a few meters shorter than it; both damage the exterior of the minaret, while the heating system does the same in the interior of the prayer hall.³⁶²

³⁵⁸Ibid, 78.

³⁵⁹ Erzen and Balamir, “Kinali Island Mosque,” 113.

³⁶⁰Ibid, 113.

³⁶¹ Grabar, “The Mosque in Islamic Society Today,” 245.

³⁶² Ürey, *Use of Traditional Elements*, 79.

3.3.2 Etimesgut Armed Forces Mosque (Ankara, 1966)

Location and Building History. The mosque is situated within a military barracks sixteen km west of Ankara.³⁶³ The project was commissioned by Turkish Armed Forces whose requirements only included a prayer hall with ablution and toilets facilities.³⁶⁴ The mosque was designed by Cenkiz Bektaş; a renowned Turkish architect and one of the few architects who supported and designed mosques in contemporary approach.³⁶⁵ Work commenced in 1965 and was completed a year later.³⁶⁶ After the mosque was in use security and climatic reasons required some alterations on the original building, which included the covering of the entrance recess and the ablution area outside the mosque.³⁶⁷

Description and Analysis. Following early Anatolian tradition, the mosque consists of a single closed space without a courtyard. The plan of the prayer hall takes the shape of an irregular hexagon, which along with an additional outdoor praying area were designed to accommodate three hundred people (fig. 49).³⁶⁸ Along the *qibla* axes, the exterior walls of the mosque are defined by broken, angular projections and vertical openings allowing for a quality of movement on one side; while a reflection of solidity is maintained by a continuous wall on the other side.³⁶⁹ The two side walls meet at two east-facing corners, which are defined on one end by the main entrance, and the *mihrab*

³⁶³ http://archnet.org/library/sites/one-site.jsp?site_id=243.

³⁶⁴ Erzen and Balamir, "Etimesgut Armed Forces Mosque," 115.

³⁶⁵ According to Aysen Öz, *Survey on Mosque Design in Turkey in Republican Period*, architects who opted for the modern approach and actually designed mosques with contemporary profiles were minority. Whereas most mosques were built in the traditional design especially those constructed during the 1980s and 90s. Imamoglu, "The Anatolian Case," 53, and footnote 1.

³⁶⁶ Erzen and Balamir, "Etimesgut Armed Forces Mosque," 115.

³⁶⁷ Ibid, 115.

³⁶⁸ Ibid, 115.

³⁶⁹ Ibid, 115; http://archnet.org/library/sites/one-site.jsp?site_id=243.

projection on the other end. The prayer hall is covered by a flat roof; it takes the shape of a horizontal section, which is outlined and separated from the main vertical mass of the mosque by a continuous band of windows (fig. 50).³⁷⁰

The minaret is in the form of an open squat stair tower, whose side walls are a continuation of the horizontal roof slab. The advantages of having the minaret in this form included the concealment of the loudspeakers and providing access to the women's section through one of its landings.³⁷¹ Outdoor ablution fountains are placed next to the main entrance at a lower level, and are reached by a descending stairs from the entrance platform.³⁷²

The interior of the prayer hall is simple and plain; its walls are plastered and the ceiling is covered with timber. The *mihrab* is a small niche, which is emphasized through a vertical opening on one side;³⁷³ a similar treatment of the *mihrab* is also found in the Yeşilvadi Housing Mosque in Istanbul, though the latter has openings on both sides of the *mihrab*.³⁷⁴ The *minbar* is a group of concrete steps with an upper compartment with a traditional conical cap; its originally opened sides were later covered by curtains (fig. 51).³⁷⁵ During daytime, light is admitted through the vertical slots in the walls,

³⁷⁰Ibid, 115.

³⁷¹Ibid, 115.

³⁷²Ibid, 115; http://archnet.org/library/sites/one-site.jsp?site_id=243.

³⁷³http://archnet.org/library/sites/one-site.jsp?site_id=243.

³⁷⁴Yeşilvadi Housing Mosque in this research, 134-37.

³⁷⁵http://archnet.org/library/sites/one-site.jsp?site_id=243; Erzen and Balamir, "Etimesgut Armed Forces Mosque," 115.

which are set at different angles thus providing a sundial effect, while at night the interior is lit through chandeliers.³⁷⁶

The bold contemporary design of the Mosque accorded with the nature and status of the Turkish army, the secular guardian of the Republic.³⁷⁷ It was welcomed and appreciated in the community and became a model for other mosques especially those within military compasses.³⁷⁸

³⁷⁶Ibid, 115.

³⁷⁷Such status is based on the maxims of Atatürk which stated that “the military is the guardian of the Turkish republic,” Göçek, *The Transformation of Turkey*, 28.

³⁷⁸Ibid, 115.

3.3.3 Derinkuyu Mosque (Nevşehir, 1971)

Location and Building History. The mosque is located in the town of Derinkuyu south of Nevşehir city, which belongs to the region of Cappadocia.³⁷⁹ The mosque is designed as a neighborhood mosque and constitutes a part of the large Kültür Park for social and cultural activities in the southern side of Derinkuyu.³⁸⁰ In 1971, Hakkı Atamulu, a well-known sculpture and a former mayor of Derinkuyu was assigned the task of designing both the mosque and the park, which also houses recent examples of the artist's work.³⁸¹

Description and Analysis. The mosque stands in the middle of a rectangular garden exclusive to the mosque and surrounded by stone wall masonry. The signature work of the sculpture-designer of the mosque makes itself evident in the original exterior, which is a single mass with a flat roof that sweeps upwards into a minaret in one end, adding a plastic quality and a unique modern image to the mosque.³⁸² The façade of the mosque is articulated with vertical slots with windows whose height gradually increases as they approach closer towards the *qibla* wall. Horizontal square windows punctuate the upper part of the *qibla* façade, which is covered with different colored stone both from the outside and the inside and has a curvilinear form in an attempt to differentiate it from other sides of the mosque (Figs. 52-55).³⁸³

³⁷⁹ For more information about major sites in Cappadocia see <http://whc.unesco.org/en/list/357>.

³⁸⁰ Ürey, *Use of Traditional Elements*, 135.

³⁸¹ Ibid, 136.

³⁸² Ibid, 137.

³⁸³ Ibid, 138.

The mosque follows the early Anatolian and Turkish tradition of an entirely covered space with no courtyard, although the most preferred element of that tradition, the dome, is omitted in compensation for a contemporary profile. The Entrance to the mosque is preceded by a large eave or an extended canopy that is partially carried by the minaret and a circular mushroom column, which acts as the abolition fountain with fixed water taps and sitting benches around it (fig. 56).³⁸⁴ A transitional zone in the form of a small room, which serves as a latecomers' portico as well as a place for taking off and storing shoes precedes the main prayer hall.³⁸⁵ A small door from the latecomers' portico leads to the main prayer hall, the plan of which takes the shape of a "revolutionary new"³⁸⁶ triangle—but unfortunately belongs to a group of shapes that are deemed by some "unacceptable."³⁸⁷ The inside of the prayer hall is an open space that is only interrupted with two columns near the *qibla* wall, which along with the exterior walls support the flat roof of the prayer hall (fig. 57).

Except for the *qibla* wall which is covered with colored stone, the rest of the interior is painted pale yellow. Unlike the contemporary design of the exterior of the mosque and the minaret, in the interior, elements such as a *mihrab*, which is made of marble, appeared in its traditional form with a muqarnas conch and a crenelated crown. Similarly, the *minbar* is made of wood in its classical form (figs. 58-59).³⁸⁸

³⁸⁴Ibid, 138-9.

³⁸⁵Ibid, 139.

³⁸⁶Ibid, 139.

³⁸⁷Fethi, "The Mosque Today," 61

³⁸⁸Ürey, *Use of Traditional Elements*, 141.

3.3.4 Kocatepe Mosque (Ankara, 1987)³⁸⁹

Location and Building History. The mosque occupies a prominent location on top of a hill dominating the Yenisehir district in the capital Ankara – today a business district, which previously was a residential area for the Republican elite since the foundation of the Turkish Republic.³⁹⁰ The idea of building a state mosque in Ankara was only formulated in the late 1940s after a long halt of religious building activities. A claim that Ulus, the historical center, was sufficient to meet the required needs was recognized as the primary reason behind the mosque building suspension in Ankara.³⁹¹

The first project competition was initiated by the Association of Mosque Building in Yenisehir in 1947, when a simple and modest style design similar to early Ottoman mosques by Alnar and Ülgen gained considerable support.³⁹² It and none of the other proposed designs were selected. In 1957, a second competition was held; the design proposal of Vedat Dalokay and NejatTekelioğlu succeeded over the other thirty-six participating entries.³⁹³ In 1963 the foundation of the complex was laid down. The complex included a mosque with a prayer hall with a capacity to hold two thousand worshipers, a library, a conference room, a museum, a car park to accommodate two hundred cars, a tourist market, a kitchen, a polyclinic, offices for the Ministry of

³⁸⁹ For a virtual tour inside the mosque see <http://www.3dmekanlar.com>.

³⁹⁰ Erzen and Balamir, “Kocatepe Mosque,” 109.

³⁹¹ Ibid, 109.

³⁹² Meeker, “Once There Was, Once There Wasn’t.” 176.

³⁹³ Erzen and Balamir, “Kocatepe Mosque,” 109.

Religious Affairs, and a campus of an advanced Islamic Institute.³⁹⁴ A year later, in 1964, the project was rejected and the foundations were torn down for several reasons.³⁹⁵

In 1967, a third completion was initiated. The joint project of Hüsrev Tayla and Fatin Uluengin was nominated the winning design; work commenced in the same year, and a partial opening of the lower part of the mosque took place in 1969. In 1987, a full inauguration of the whole complex took place after a long period of twenty years of construction, mainly related to financial reasons.³⁹⁶ In 1993, “a late-modern European-style” shopping mall, the Begendik mall, was constructed underneath the mosque; thus providing a modern look to the traditional mosque-complex, representing a “physical combination of mobilized Islam and capitalism,”³⁹⁷ expressing “a perfect blend of faith and consumerism,”³⁹⁸ and displaying the “stylistic plurality and cultural tolerance of a Post-Modern Turkey.”³⁹⁹

Description and Analysis. The mosque shares several traditional characteristics with four masterpieces of the Ottoman imperial mosque, the Şehzade, Süleymaniye, Selimiye and Sultan Ahmed Mosques. Yet it was intentionally designed to surpass these in size and monumentality.⁴⁰⁰ Its floor area of over 36.000 square feet exceeds that of the

³⁹⁴Meeker, “Once There Was, Once There Wasn’t.” 176.

³⁹⁵ The reasons were mentioned earlier with more details about the design of the mosque in chapter two in this research, 43-46.

³⁹⁶Meeker, “Once There Was, Once There Wasn’t.”177; Erzen and Balamir, “Kocatepe Mosque,” 109.

³⁹⁷Ersan, “Secularism, Islamism, Emblemata,” 76.

³⁹⁸ Balamir, “Turkey Between East and West,” 90.

³⁹⁹Ibid, 90.

⁴⁰⁰Meeker, “Once There Was, Once There Wasn’t.”178; Stewart, “Turkey’s Largest Mosque Goes up,” 59.

Süleymaniye, and is twice the size of that of the Sultan Ahmed Mosque.⁴⁰¹ Similar to the Selimiye, four minarets frame the mosque, but with a height of 88 meters;⁴⁰² that exceeds those of the Selimiye, which were the “loftiest quartet of Ottoman minarets.”⁴⁰³ The mosque adopts the quatrefoil or clover-leaf cross-in-square plan of the Şehzade and Sultan Ahmed mosques, yet again, the central dome which covers the prayer hall challenges its predecessors in size with a diameter of 25.5 m. and height of 48.5m.⁴⁰⁴ Four pillars support the central dome of the prayer hall as in the Sultan Ahmed Mosque. Yet with the advantage of modern technology, those of the Kocatepe are less massive with a diameter of three meters; thus providing an extra sense of spaciousness to the interior, and diminishing the level of visual distraction (figs. 60-63).⁴⁰⁵ This sense of openness is further increased by the surrounding galleries in two stories on three sides of the prayer hall (figs. 64-65).⁴⁰⁶

The interior is illuminated by numerous stained-glass windows during the day and at night by one main chandelier, 32 satellite chandeliers, and 4 corner ones. The main chandelier has a diameter of 5.5 meters (fig. 66).⁴⁰⁷ The *mihrab* and the pulpit follow the Ottoman tradition (figs. 67-70).⁴⁰⁸ The materials and designs used in the decoration of the interior are a merging of the traditional and the modern. Those of the traditional are exhibited in the stained-glass windows, the gold plated brass calligraphy of the main

⁴⁰¹Stewart, “Turkey’s Largest Mosque Goes up,” 60.

⁴⁰² Erzen and Balamir, “Kocatepe Mosque,” 110.

⁴⁰³ Hillenbrand, *Islamic Architecture*, 122.

⁴⁰⁴Sü and Yilmazer, “The Acoustical Characteristics of the Kocatepe Mosque,” 23, Erzen and Balamir, “Kocatepe Mosque,” 110.

⁴⁰⁵Sü and Yilmazer, “The Acoustical Characteristics of the Kocatepe Mosque,” 23.

⁴⁰⁶Ibid, 23; Erzen and Balamir, “Kocatepe Mosque,” 110.

⁴⁰⁷Ibid, 23; ibid, 110.

⁴⁰⁸Erzen and Balamir, “Kocatepe Mosque,” 110.

dome, the marble covering the sides of the staircases, the glazed tile work, and the hand woven carpet of the prayer hall with similar patterns to that in Afyon Ulu Mosque.⁴⁰⁹

The modern is seen in the crystal balls and gold-plated frames of the chandeliers and the machine-woven carpets of the galleries (figs. 71-72).⁴¹⁰

A traditional colonnaded courtyard precedes the mosque. Instead of the traditional central ablution fountain, there are three large rooms with marble coving their walls; two of them are specified for the use of men and one for women (fig. 73).⁴¹¹ Entrance to the mosque is provided through five gates with the main entrance standing on the north side and four other side entrances placed on both the east and west sides.⁴¹² The exterior facades of the Kocatepe are similar to the Süleymaniye side facades;⁴¹³ likewise, they reflect the interior configuration, show a concern for facade organization, and exhibit a playful treatment of varying forms.⁴¹⁴ In a similar approach to Ottoman imperial mosques of the sixteenth and seventeenth centuries, monumentality is taken to a higher level with the existence of a large paved space surrounding the mosque; the plaza in the shape of an elevated platform surpasses its Ottoman predecessors providing “sweeping vistas of the surrounding city” (figs.74-75).⁴¹⁵ The space under the platform is used to accommodate other buildings of the complex including a two-story underground garage for eight hundred vehicles, an auditorium with seating capacity for six hundred people, administrative offices and later in 1993 a modern shopping mall. The complex also

⁴⁰⁹Ibid, 23; ibid, 110.

⁴¹⁰Ibid, 23; ibid, 110.

⁴¹¹Meeker, “Once There Was, Once There Wasn’t,” 179.

⁴¹²Erzen and Balamir, “Kocatepe Mosque,” 110.

⁴¹³Ibid, 110.

⁴¹⁴Erzen, “Sinan as Anti-Classicist,” 73.

⁴¹⁵Meeker, “Once There Was, Once There Wasn’t,” 179, 183.

includes a library and a place to wash the dead, both new building materials and other traditional ones are used; reinforced concrete for the building of the whole complex, artificial stone for covering of the facades, traditional materials such as lead covering the domes while the finials of both domes and minarets are of gold-plated copper.⁴¹⁶

Besides its dominant location and sheer size, the Kocatepe Mosque is characterized by the utilization of modern technology and advanced construction techniques. For instance its four minarets are equipped with automatic elevators. The mosque is provided with a centralized heating system.⁴¹⁷

As illustrated earlier the Kocatepe Mosque competed with the Ottoman imperial mosques, yet another important monument that the Kocatepe was intended to compete with is the Atatürk Memorial Tomb. Occupying a dominant site on top of a hill in Ankara, the *Anitkabir* was built in 1953 to honor Mustafa Kemal, the leader of the Turkish Republic, and keep his memory alive in the minds of next generations (fig. 76).⁴¹⁸ Its architectural style followed modern architectural principles of geometry and symmetry; it signified the place of rational science that was held in high regard by Mustafa Kemal and his regime.⁴¹⁹ Its architectural details and decoration featured Hittite lions, the Sumerian Ziggurat, and abstracted motifs of Turkish flat weaves in reference to the antiquity of Anatolian Turkish civilization.⁴²⁰ With the political climate current at time of building the Kocatepe Mosque, on top of another hill opposite the mausoleum of Atatürk - a place to dignify Islam, while its architectural design inspired by Ottoman

⁴¹⁶ Erzen and Balamir, "Kocatepe Mosque," 110.

⁴¹⁷ Meeker, "Once There Was, Once There Wasn't," 179.

⁴¹⁸ Ibid, 168, 170.

⁴¹⁹ Ibid, 174-175.

⁴²⁰ Ibid, 170.

classical mosques - it implied the return of “two key institutions, Ottomanism and Islamism”, which were earlier suppressed by Atatürk’s regime.⁴²¹ To some the representation of the two monuments opposite each other implied the “claims of two different ‘orders’ of meanings and values to a dominant position in the life of the Turkish Republic.”⁴²²

The Kocatepe Mosque is the largest state mosque of the Republican era. It became a major landmark of the capital Ankara mostly visited by government high officials.⁴²³ It as well attracted many worshipers and visitors from all parts of the country, who considered it a great accomplishment.⁴²⁴ Its traditional design expressed the inclination of the government at that time and their conservative supporters adding to the architecture of the mosque a political dimension as a symbol of the victory of political Islam. At the same time the use of advanced technological inventions and amenities in its building were acknowledged to represent the modern, progressive and tolerant image of political Islam.⁴²⁵ It was described by the Foundation of the Religious Affairs of Turkey as “a product of twentieth-century technology with a sixteenth-century sense of beauty.”⁴²⁶

The mosque received criticism from professionals and academics who disapproved its architecture and design that were inconsistent with the norms of modern architecture.

⁴²¹Ibid, 168.

⁴²²Ibid, 157.

⁴²³ Erzen and Balamir, “Kocatepe Mosque,” 110.

⁴²⁴Meeker, “Once There Was, Once There Wasn’t,” 180-81.

⁴²⁵ Balamir, “Turkey Between East and West,” 90.

⁴²⁶ Erzen and Balamir, “Kocatepe Mosque,” 110.

According to their view, the mosque failed in expressing the spirit of the time.⁴²⁷ It was considered a symbol of conservatism, and described as reactionary and anti-modern.⁴²⁸ The end result was that “Ankara has been deprived of its modern republican image and has acquired an Ottoman, Istanbul-like quotation.”⁴²⁹

⁴²⁷Ibid, 110.

⁴²⁸Isenstadt and Rizvi, “Modern Architecture and the Middle East,” 25.

⁴²⁹Holod and Hasan-Uddin Khan (eds.), *The Contemporary Mosque*, 100.

3.3.5 Turkish Institute of Electricity (TEK) Mosque (Ankara, 1988)

Location and Building History. The TEK Mosque lies in Gölbaşı, a rural district near Ankara. It was commissioned by a governmental organization, the institution of Electrical Works of Turkey (Türkiye Elektrik Kurumu), for the exclusive use of their staff in 1986.⁴³⁰ The initial design proposed by architect Cumhuri Keskinok was first rejected because of the unusual form of the crystalline dome that covers the prayer hall. After changing the shape of the dome to a regular hemisphere, the design was then accepted, construction commenced and the mosque was officially opened for use in 1988.⁴³¹

Description and Analysis. The mosque stands on top of a small hill, occupying the southern side of a rectangular open space (piazza), which is bordered by a green belt of trees on the eastern, western and northern sides, and reached by a flight of steps.⁴³² Recalling Anatolian mosques of the 13th century and early Ottoman mosques of the 14th century,⁴³³ the TEK Mosque is a tapered single structure, covered by a dome, and does not have a courtyard (figs. 77-78). Instead, a portico that occupies the entire façade precedes the mosque and prayer hall, which is designed to accommodate four hundred people.⁴³⁴ Two free-standing minarets border the mosque at both ends; they are attached to the main façade by an extension in the roof of the portico reaching their bases.⁴³⁵

⁴³⁰ Erzen and Balamir, "TEK Mosque," 117; Ürey, *Use of Traditional Elements*, 86.

⁴³¹ Erzen and Balamir, "TEK Mosque," 117.

⁴³² Ürey, *Use of Traditional Elements*, 89.

⁴³³ For examples of these, Hillenbrand, *Islamic Architecture*, 114-19.

⁴³⁴ Erzen and Balamir, "TEK Mosque," 117.

⁴³⁵ Ibid, 117.

The minarets are made of exposed concrete; they combine details that are similar to those found in the exterior of the mosque such as vertical windows, buttresses articulating their balconies, and horizontal stripes of brick. These details look harmonious; additionally, they provide a texture-like quality to the surface and contribute to the modern profile of the mosque (fig. 79).⁴³⁶

The plan of the prayer hall is an octagon, with eight pairs of buttresses that reach the drum of the dome from the exterior, while from inside they end at a beam surrounding the interior (figs. 80-81). A vertical band of windows is set between each pair of buttresses; these along with the four lunette windows in the space between the octagonal dome and the beam provide light to the interior of the prayer hall (fig. 82).⁴³⁷ Originally, the lunette windows were larger in size, covering the entire arched space between the inner buttresses. However, the amount of daylight coming inside the mosque was found too distracting, and necessitated the concealment of the windows between the buttresses with brick walls leaving only their upper part.⁴³⁸

The prayer hall is covered by a dome that is supported by concrete triangular slabs; from inside, these slabs were compared to the traditional Turkish triangles both in form and function as they formed the transition between the square base and the dome (fig. 83).⁴³⁹ In the exterior the slabs integrate the dome with the rest of the building in a new manner. In the interior of the prayer hall, both the *qibla* wall and the modest *mihrab* are

⁴³⁶ Ürey, *Use of Traditional Elements*, 90.

⁴³⁷ Erzen and Balamir, "TEK Mosque," 117.

⁴³⁸ Ibid, 117.

⁴³⁹ Ürey, *Use of Traditional Elements*, 92.

covered by tiles imitating the Iznik style (fig. 84).⁴⁴⁰ The pulpit and the *minbar* follow the traditional style in form and ornamentation though in wood instead of marble.⁴⁴¹ The placement of the *minbar* a few meters away from the sloping walls was found disturbing (fig. 85); the same design fault was encountered in other modern mosques such as Yetmişevler in Eskişehir.⁴⁴² A section in the prayer hall is signified for the use of women; the women's gallery is placed above the main entrance, and is reached through the portico (fig. 86).⁴⁴³ The mosque was also provided with an ablution fountain placed on the east side of the piazza; an octagonal structure with a dome that is covered with zinc and has a traditional finial with a crescent similar to the ones of the dome and the minarets.⁴⁴⁴

The TEK Mosque was praised for “its unique design, clear-cut structure, and direct expression.”⁴⁴⁵ It was also evaluated as an outstanding example of small local mosques in the “adaptive modern” approach.⁴⁴⁶

⁴⁴⁰Ibid, 93.

⁴⁴¹Ibid, 93.

⁴⁴² Ibid, footnote 125, 93.

⁴⁴³Ibid, 92.

⁴⁴⁴Ibid, 92.

⁴⁴⁵ Erzen and Balamir, “TEK Mosque,” 117.

⁴⁴⁶Ibid, 117.

3.3.6 Grand National Assembly Mosque (Ankara, 1989)

Location and Building History. The mosque is situated within the Turkish Parliament complex in Ankara, as part of the Public Relations Buildings (fig. 91-92).⁴⁴⁷ Primarily, the mosque is designated for the use of officials and administrative staff of the parliament. Although the assembly grounds and perhaps the mosque are open to public, with serious security measures around the complex access by the public remains theoretical.⁴⁴⁸ In 1985, Behruz Çiniçi, a renowned Turkish architect with the collaboration of his son, was commissioned to design the National Assembly Mosque. A student of Holzmeister, the Austrian architect who designed the National Assembly complex in 1937, and the designer of the Public Relations Buildings within the parliament complex in 1978, Behruz perhaps had the potential to overcome a set of challenges to the new project.⁴⁴⁹ These may be defined as a design that is sensitive to the view of the building of a mosque in the parliament complex as a threat to the secular essence of the country that fits in the available space within an already existing structure, and were in harmony with the surrounding buildings.⁴⁵⁰ Construction started in 1987; it was completed in 1989 at a cost of US\$ 1.7 million.⁴⁵¹ In late 1990, the project, which included a mosque and a library, was officially opened.⁴⁵²

⁴⁴⁷ Erzen and Balamir, "The Parliament Mosque," 105.

⁴⁴⁸ Davidson and Serageldin (eds.), "Mosque of the Grand National Assembly," 126.

⁴⁴⁹ Al-Asad, "The Mosque of the Turkish Grand National Assembly," 157.

⁴⁵⁰ Erzen and Balamir, "The Parliament Mosque," 105; Holod and Hasan-Uddin Khan (eds.), *The Contemporary Mosque*, 100.

⁴⁵¹ Holod and Hasan-Uddin Khan, *The Contemporary Mosque*, 100.

⁴⁵² Erzen and Balamir, "The Parliament Mosque," 105.

Description and Analysis. The design follows the traditional Ottoman *külliye* concept, it comprising a mosque and a library organized around a courtyard.⁴⁵³ The structure was allocated a triangular plaza south of the Public Relation Buildings, and separated from it by a pedestrian passageway. As such it was successfully integrated within the surrounding buildings (figs. 87-89).⁴⁵⁴ The mosque is situated on the north side of the triangular plaza, and the library is on the east side. The architect's clever use of the topography of the site, which rises towards the south, and has a sloping nature, is quite noticeable. On the one hand, the mosque occupies a prominent place acting as a terminus to the axis that connects the buildings of the Assembly complex.⁴⁵⁵ On the other hand, given the natural slope of the site, and by placing the mosque in the rise rather than above it,⁴⁵⁶ it is concealed from public view on two of its sides, leaving open the side facing the plaza.⁴⁵⁷ Additionally, the same approach left the mosque integrated in the surrounding site but not dominating it.⁴⁵⁸

The mosque consists of a triangular forecourt, a rectangular prayer hall and a triangular garden.⁴⁵⁹ A zigzag wall defines the forecourt and separates it from the adjacent pedestrian passageway on one of its three sides, on a second side; a reflecting pool separates the two, while the third side projects into the passageway (figs. 90-94). As such the courtyard differs from the Ottoman tradition by lacking a surrounding wall or

⁴⁵³Ibid, 105.

⁴⁵⁴Al-Asad, "The Mosque of the Turkish Grand National Assembly," 166.

⁴⁵⁵Ibid, 166.

⁴⁵⁶Ibid, 161.

⁴⁵⁷Holod and Hasan-Uddin Khan (eds.), *The Contemporary Mosque*, 101.

⁴⁵⁸Al-Asad, "The Mosque of the Turkish Grand National Assembly," 161.

⁴⁵⁹Davidson and Serageldin (eds.), "Mosque of the Grand National Assembly," 127.

clear edge to mark its boundaries.⁴⁶⁰ The forecourt is bordered on two sides with porticos, one on the west leading to the library, and a second on the south leading to the prayer hall.⁴⁶¹ Instead of the traditional domed or vaulted porticos whose roofs were supported on columns, the roof of the two porticos is flat and projects from the surrounding buildings.⁴⁶² A group of column bases whose shafts were eliminated stands in front of the porticos – a sense of ambiguity and a remote reference to the past (fig. 95).⁴⁶³

The rectangular prayer hall has a floor area of five hundred square meters organized on two levels.⁴⁶⁴ Its most distinguished feature is a stepped pyramidal roof, which rises gradually as it reaches the central part where the top of the pyramid takes the place of the dome in traditional mosques (fig. 96).⁴⁶⁵ The women's prayer area was allocated a narrow elevated section along the north wall of the prayer hall; its separation from that of the men by a few steps, which rise to about one meter, is another notable feature (fig. 97).⁴⁶⁶ The main entrance to the prayer hall is on the front north side (fig. 98). It is elevated above the main floor and connected to two outer side corridors, which act as side entrances as well as providing access to the imam's house on the west and the ablution

⁴⁶⁰Al-Asad, "The Mosque of the Turkish Grand National Assembly," 161.

⁴⁶¹Davidson and Serageldin (eds.), "Mosque of the Grand National Assembly," 127.

⁴⁶²Al-Asad, "The Mosque of the Turkish Grand National Assembly," 161.

⁴⁶³Ibid, 161; Davidson and Serageldin (eds.), "Mosque of the Grand National Assembly," 129.

⁴⁶⁴Holod and Hasan-Uddin Khan (eds.), *The Contemporary Mosque*, 105.

⁴⁶⁵Al-Asad, "The Mosque of the Turkish Grand National Assembly," 161.

⁴⁶⁶Ibid, 155; Davidson and Serageldin (eds.), "Mosque of the Grand National Assembly," 127.

fountain on the east.⁴⁶⁷ Glazed screens that rise to just above eye level flank the prayer hall on two sides of the steps linking the two level; they separate the prayer hall from both the main entrance and the women's prayer area.⁴⁶⁸

A sunken garden with a cascade pool is located in front of the prayer hall on the *qibla* side; it may be reached through the two side corridors, and is surrounded by a stepped retaining wall covered by climbing plants (fig. 99).⁴⁶⁹ Inside the prayer hall, an innovative treatment of the *qibla* wall and the *mihrab*, both made of glass, a remarkable original feature. Besides being a major source of daylight, they visually connect the exterior of the mosque with the interior;⁴⁷⁰ while the direct view they provide onto the sunken garden and the pool is an ultimate expression of paradise that is incomparable to traditional approaches (figs. 100-101). Additional indirect light filters to the interior of the prayer hall through horizontal glazed openings, which are placed between the beams that form the pyramidal roof.⁴⁷¹

In accordance with norms of modern architecture, the interior decoration is kept to a minimum. Even in cases where traditional elements are used; these are abstracted such as the muqarnas forms articulating the central part of the stepped pyramid.⁴⁷² The same geometric character, straight lines and right angles encouraged the choice of Kufic on the ceramic inscriptions, containing the names of God, the Prophet, and the four Orthodox

⁴⁶⁷ Ibid, 158; Holod and Hasan-Uddin Khan, *The Contemporary Mosque*, 105.

⁴⁶⁸ Erzen and Balamir, "The Parliament Mosque," 105.

⁴⁶⁹ Al-Asad, "The Mosque of the Turkish Grand National Assembly," 160.

⁴⁷⁰ Ibid, 161.

⁴⁷¹ Erzen and Balamir, "The Parliament Mosque," 105.

⁴⁷² Al-Asad, "The Mosque of the Turkish Grand National Assembly," 161.

Caliphs (figs. 102-103).⁴⁷³ A wood *minbar* that was specially designed by the architect is placed next to the *mihrab*;⁴⁷⁴ it has limited geometrical ornamentation in the form of cross motifs that can be compared to Seljuk geometric decoration (figs. 104-105).⁴⁷⁵

The minaret is represented by two superimposed balconies at the southwest corner of the forecourt, and a pine tree in substitution of its eliminated shaft – a surprisingly bold decision for the treatment of such a symbolic element (figs. 106-107).⁴⁷⁶ The mosque is built in reinforced concrete, which is exposed and has a roughly textured surface showing the pattern of the timber frame from the exterior, while in the interior the surfaces are smoother. Traditional materials such as marble are used for the door, windows frames and floors, Turkish tiles for decorative panels inside the prayer hall, and local stone for the pavement of the forecourt; all exposing a sense of classicism to the otherwise dominant modern image of the mosque.⁴⁷⁷

The mosque was unanimously praised for its unique and bold design; it was viewed as a strong statement regarding the capability of architects to modernize a traditional building such as the mosque and come up with examples that speak with its architectural vocabulary the spirit of their time, and separate with “its visual and symbolic expressions

⁴⁷³Ibid, 166.

⁴⁷⁴Ibid, 161.

⁴⁷⁵ Ürey, *Use of Traditional Elements*, 106.

⁴⁷⁶Ibid, 161; Davidson and Serageldin (eds.), “Mosque of the Grand National Assembly,” 127-28.

⁴⁷⁷ Erzen and Balamir, “The Parliament Mosque,” 106.

between the traditional past and today's present."⁴⁷⁸ In November 1995, the mosque was awarded the Aga Khan Award for Architecture.⁴⁷⁹

⁴⁷⁸Davidson and Serageldin (eds.), "Mosque of the Grand National Assembly," 129.

⁴⁷⁹Erzen and Balamir, "The Parliament Mosque," 106.

3.3.7 Buttım Mosque (Bursa, 1996)

Location and Building History. The mosque is located at the north side of Bursa. It was built in 1996 and takes its name “Buttım” from the neighboring commercial complex for textile merchants that it serves along with the surrounding locals (figs. 108-109). The word Buttım in itself is short for Bursa TekstilTicaret İş Merkezi in reference to the name and function of the complex.⁴⁸⁰

Description and Analysis. The mosque was allocated a corner slot in the huge open space that is south of the commercial complex, which serves as a parking place through the week except on Saturdays, when it turns into an open air market for textiles.⁴⁸¹ It comprises two separate blocks of buildings, different in scale (figs. 110-111). That which is larger in size constitutes the main prayer hall, and is specified for men.⁴⁸² The second one is set at right angle to the first, and serves as the women’s prayer hall.⁴⁸³ An interesting and perhaps rare feature of having a separate building for a women’s prayer area most likely is due to the availability of space; along with the main prayer hall they defined the open site of the mosque on two sides. A small open kiosk and the minaret next to it are placed on the north side, leaving the west side open (figs. 112-115).⁴⁸⁴ The two prayer halls are preceded by colonnades which border the open empty space between the prayer halls. The two colonnades and the small open kiosk, acting as an entrance portal, help define the empty space between the prayer halls thus giving it a sense of a

⁴⁸⁰ Ürey, *Use of Traditional Elements*, 112.

⁴⁸¹ Ibid, 112.

⁴⁸² Ibid, 120.

⁴⁸³ Ibid, 120.

⁴⁸⁴ Ibid, 115.

courtyard (figs. 116-117). This evocation of a courtyard is further complemented with an ablution fountain in the middle (fig. 118).⁴⁸⁵

The main prayer hall is a rectangle; it is supported on eight columns.⁴⁸⁶ Its roof is covered by a set of horizontal slabs that decrease in size as they rise up to the central point where a miniature pyramid stands (fig. 119). The stepped pyramidal roof of the prayer hall displays close similarities with the Parliament Mosque; its sources of inspiration may be pre-Islamic.⁴⁸⁷ The Entrance to the prayer hall is on the north side; a portal with abstracted muqarnas that is made of blue glass bricks on a steel structure articulates the north façade of the prayer hall (fig. 120).⁴⁸⁸ The blue glass bricks are also seen on the chamfered corners of the prayer hall; they are applied as decorative elements as well for the charming reflecting light they produce with the changing angles of the sun. At night the same visual effect is produced through halogen reflectors that are set in between the glass bricks.⁴⁸⁹ Large Square windows that are covered with iron-grids dominate the façades of the prayer hall on the exterior; they are major sources of light during the day.⁴⁹⁰ The *qibla* has only two of these windows since the projection of the *mihrab* is set in between them.

Inside the prayer hall, the minimal decoration consists of a light-blue paint for most of the walls. Sometimes additional inscriptions of Arabic letters in thin pink and white

⁴⁸⁵Ibid, 118.

⁴⁸⁶Ibid, 116.

⁴⁸⁷Davidson and Serageldin (eds.), "Mosque of the Grand National Assembly," 129.

⁴⁸⁸Ürey, *Use of Traditional Elements*, 120.

⁴⁸⁹Ibid, 120.

⁴⁹⁰Ibid, 117.

outlines are added.⁴⁹¹ The *qibla* wall is similar to the rest of the interior. It lacks the extra ornamentation that is mostly found in both historical and modern mosques. The *mihrab* is a small niche, which is painted in pink.⁴⁹² The choice of colors shows courage and presents a “new manner in mosque architecture”.⁴⁹³ Both the *minbar* and the pulpit are free-standing elements and display close similarities with traditional ones except for their modest ornamentation.⁴⁹⁴

The Women’s prayer hall is situated on the east side of the courtyard. It is smaller than the main prayer hall, and unlike it, has a flat roof instead of a pyramidal one. It has a modest entrance portal in the north façade. It has as well a special room for the storage of prayer carpets, beads, and the like.⁴⁹⁵

The minaret is in harmony with the overall design of the mosque. It is square and is characterized by its abstracted form and straight lines. Iron grids that match to those on the windows run in the middle of the open structure of the minaret, while a pyramidal cap with a traditional crescent forms its finial (fig. 121).⁴⁹⁶

⁴⁹¹Ibid, 123.

⁴⁹²Ibid, 121.

⁴⁹³Ibid, 123.

⁴⁹⁴Ibid, 121.

⁴⁹⁵Ibid, 120.

⁴⁹⁶Ibid, 121.

3.3.8 Yeşilvadi Housing Mosque (Istanbul, 2004)

Location and Building History. The mosque is situated in Istanbul within the premises of a private residential complex that was ordered by the municipality of Istanbul in 2004. The complex was to include 450 housing units, shops, social facilities, a sports center, an elementary school and the mosque (fig. 122).⁴⁹⁷

Description and Analysis. The mosque complex occupies an area of 120 square meters. It is designed on two levels and comprises the mosque with a prayer hall that accommodates 350 worshipers on the ground level. In the underground level there is a meeting hall of 250 seating capacity for social and cultural events, and a library.⁴⁹⁸ Entrance to the mosque is from the ground level to the north, while entrance to the meeting hall and the library is on the east side of the underground level (figs. 123-130).

The mosque is set in the center of a well-defined open piazza, half of which is turned into a pool that runs across the east-west axis (fig. 131). Four shops boarder the open piazza on its west side, while on the east side there is an ablution fountain.⁴⁹⁹ The prayer hall has a semi-circular plan; it is composed through the intersection of two semi-domes with different diameters.⁵⁰⁰ On the exterior, the circular mass of the prayer hall is accentuated by the entrance on the north, and the *mihrab* projection on the south (figs. 132-133).⁵⁰¹ Windows encircle the entire structural shell; they allow a considerable flow

⁴⁹⁷Ürey, *Use of Traditional Elements*, 126; <http://worldbuildingsdirectory.com>.

⁴⁹⁸Ibid, 127.

⁴⁹⁹Ibid, 128.

⁵⁰⁰<http://worldbuildingsdirectory.com>.

⁵⁰¹Ürey, *Use of Traditional Elements*, 129.

of daylight to the interior; while at night they provide a visual aesthetic in the form of a tiara to the prayer hall (fig. 134).⁵⁰²

The main entrance is surmounted with a group of metal tubes.⁵⁰³ It has a glazed sliding main door in two halves that is set within a stainless steel frame.⁵⁰⁴ A golden Kufic inscription decorates the glass doors and a marble plaque inscribed with the *basmallah* crowns the main entrance (fig. 135).⁵⁰⁵

Inside the prayer hall two spiral staircases on two sides of the main entrance lead to a gallery. This section is used as women's prayer area; it is separated from the rest of the prayer hall by its elevation on columns and low glass screens (figs. 136-137).⁵⁰⁶ The *mihrab* is a simple rectangular cut in the *qibla* wall, the inside of which has been pushed to the outside leaving a small open gap. Light that filters through the open space is reflected on the inside further highlighting the *mihrab* form and area and providing additional illumination on the *qibla* wall.⁵⁰⁷ Next to the *mihrab*, the *minbar* has a distinctive modern form and image; it is composed of a set of steps that is painted in white between two translucent sides.⁵⁰⁸ Similar to the exterior of the mosque, the interior walls are characterized by the color white, except the golden-yellow paint and the engraved Kufic inscription in the same color which decorates the *mihrab* as well the

⁵⁰²<http://worldbuildingsdirectory.com>.

⁵⁰³ Ürey, *Use of Traditional Elements*, 130.

⁵⁰⁴<http://worldbuildingsdirectory.com>.

⁵⁰⁵ Ibid.

⁵⁰⁶ Ibid, Ürey, *Use of Traditional Elements*, 130.

⁵⁰⁷ Ürey, *Use of Traditional Elements*, 132.

⁵⁰⁸ Ibid, 131.

interior of the dome; the latter consist of the Arabic letter “waw” (figs. 138-140).⁵⁰⁹ The letter “waw” draws its significance from being the first letter of number one in Arabic; it is used here as shortage of the sentence “God is one” in reference to the unity of God or *tawhīd*.

The minaret is a freestanding element; its cylindrical shaft is pierced with small circular windows. Stainless steel cylinder tubes form the balcony; this is circled by four tiers of the same tubes in imitation of muqarnas.⁵¹⁰ A similar set of tubes forms the cap of the minaret with a traditional crescent at its end. At night the minaret is illuminated by a number of fiber optic lighting elements that are fixed below the stainless steel tubes.⁵¹¹ Four loudspeakers are also attached to the cap of the minaret in a sensitive way in an attempt to avoid the visual distraction that is mostly found in other modern mosques.⁵¹² An interesting and innovative function was added to the minaret, which serves as a sundial by means of the reflection of its shadow on the inscribed markings on the ground of the main piazza (fig. 141).⁵¹³

The mosque is significant for its unique and picturesque design. Remembering the rejected design of the Kocatepe mosque, it seems here that the architect has done away with the view that opposes the placing of the dome on the ground. The use of water elements recalls the same approach in the Parliament Mosque of Ankara. Similar to this is the use of glass in the interior of the mosque although in both incidents the experience

⁵⁰⁹Ibid, 132.

⁵¹⁰<http://worldbuildingsdirectory.com>

⁵¹¹ Ibid.

⁵¹² Ürey, *Use of Traditional Elements*, 132.

⁵¹³Ibid, 132.

of the Parliament Mosque is more developed. Surprising though is the absence of greenery given the size of the available space. The Yeşilvadi Mosque has been shortlisted for the award of the World Architecture Festival Award in 2010.⁵¹⁴

⁵¹⁴<http://worldbuildingsdirectory.com>

3.3.9 Şakirin Mosque (Istanbul, 2009)⁵¹⁵

Location and Building History. The mosque is situated at one of the entrances of Karacaahmet Cemetery, a historical cemetery, which is located in Üsküdar in the Anatolian section of Istanbul and described as the oldest in Istanbul and the largest burial place in Turkey (figs. 142-143). The mosque was commissioned by the Semiha Şakir Foundation and was funded by Ghazi, Ghassan and Ghada Şakir in memory of their parents; Mrs. Semiha Şakir,⁵¹⁶ a Turk who was famous for her active charitable role and dubbed as “mother” in Turkey, and her husband, Sheikh Ibrahim Şakir, a Saudi businessman.⁵¹⁷

The construction and design team of the mosque included prominent professionals, among them Hüsrev Tayla, a famous Turkish architect and designer of the Kocatepe Mosque in Ankara, Zeynep Fadillioğlu, an interior designer whose name is as much well known on the international level as in Turkey, and who became the first woman to design a mosque in Turkey, and Tayfun Erdoğan who is a university professor and a painter who designed the significant *mihrab* and *minbar* of the mosque. The team also included international professionals such as the British artist William Pye who designed the unique fountain of the courtyard.⁵¹⁸

⁵¹⁵For a virtual tour inside the mosque visit www.sakirincamii.net.

⁵¹⁶www.semihasaki.org.

⁵¹⁷Demirer, “Constructing a High-Society Mosque,” 2.

⁵¹⁸www.semihasaki.org.

The mosque draws its name from its client Şakir, while the word Şakirin means in Arabic “Those who are thankful to God.”⁵¹⁹ Construction of the mosque took four and half years before completion and the mosque was officially inaugurated and opened for the use of public in May, the 8th, 2009.

Description and Analysis. The mosque occupies a total area of 10.000 square meters and has the capacity for 500 worshipers.⁵²⁰ Standing on a large plaza and reached by flight of steps, the Şakirin Mosque like many Ottoman royal mosques is composed of a domed prayer hall and a similar-sized arcaded courtyard (figs. 144-146). Instead of the hemispherical domes of the traditional, or the abstracted cantilevered of the contemporary, the arcades are covered by miniature barrel vaults forming with their edges a continuous festoon-like line around the courtyard and starting a series of other striking features (figs. 147-148). Three entrance portals provide access to the courtyard in the middle of which is a unique fountain of a spherical metal object in a circular pool where the mosque is reflected (figs. 149-150).

The square prayer hall is covered with a shell dome; with its four corners touching the ground it is a version of the earlier rejected and later regretted Vedat Dalokay’s design for the Kocatepe Mosque in Ankara . The prayer hall is flanked by two minarets; chamfered panels around the main body, projecting slabs of rectilinear lines in the most upper part and conical finials at the top articulate their otherwise plain cylindrical shafts (fig. 151). A flat-roofed corridor precedes the prayer hall and acts as a transitional space for worshipers to take off their shoes and store them in the specially designed wooden

⁵¹⁹Ibid, 2; www.majestad.wordpress.com.

⁵²⁰Ibid, 2; www.semihasakir.org.

compartments for that purpose (figs. 152-153). Inside the prayer hall, illumination and transparency creating an atmosphere of contemplation and adding to the spiritual aspect of the mosque are provided through its glass walls, an experience first encountered in the Parliament Mosque in Ankara; however, here it is further expanded to include three sides of the prayer hall. Such spirituality is further enhanced by the style of decoration on the glass walls taking the form of gilded inscriptions in imitation of pages from the Qur'an (figs. 154-155). A frieze of gilded inscription on a red background containing the ninety-nine names of God articulates the upper part of the glass walls (figs. 156-157). The interior of the dome is decorated with bands of epigraphy in the form of a medallion, it includes verses from Sura al-Mulk and a central medallion inscribed with verse 41 from Sura Fatir (fig. 158-159). The triangles in the corners are decorated with the names of God, the Prophet, the four Orthodox Caliphs and Hasan and Husayn (fig. 160).

The *mihrab*, *minbar* and pulpit appeared in sophisticated and revolutionary forms, an eloquent statement that contemporaneity does not clash with aestheticism. The *mihrab* has a form of a nearly circular center with a projecting oval frame; it catches attention with its unusual design and bright gold and turquoise colors (fig. 161). The *minbar* and pulpit are made of acrylic; their forms and decoration of pseudo-inscriptions and vegetal patterns are as unique as the *mihrab* (figs. 162-164). A huge bronze main chandelier is composed of three entwined circles made of Plexiglas and has crystal balls in the shape of raindrops; it is decorated with golden metal rings inscribed with verse 35 from Sura al-Nur. Its outstanding design is an evocation of God's compassion that shall fall on worshipers like rain (fig. 165).

The place of women in the mosque is a concern, which was expressed by scholars and is considered a challenge to professionals.⁵²¹ In the Şakirin Mosque, the interior designer answers this issue with a spacious women's prayer area. It is elevated, accessed through one of the side-doors of the main prayer hall and reached by flight of steps (figs. 166-169). In addition to its sheer size, it is characterized by the view of the whole prayer hall and the spectacular main chandelier it provides to women worshipers through its elevation and the surrounding lace-like metal grills (fig. 170). It has special compartments for storing of shoes and personal belongings such as handbags as well as closets for spare headscarves and beads.

The mosque has a private car park and an exhibition area for artistic and cultural events (fig. 171). It caught the attention of international as much as local media, and was described as most modern and radical. It also initiated a large dispute and was dubbed as a "high-society mosque; yet, it was considered by both professional and religious dignitaries as marking the beginning of a new era in contemporary mosque architecture in Turkey.

⁵²¹ Holod and Hassan-Uddin Khan, *The Contemporary Mosque*, 19-21.

Conclusion

4.1 Contemporary Mosque Architecture in Turkey

In describing Turkey's experience in contemporary mosque architecture and most probably that of many other countries, the first thing to be mentioned is perhaps the profound impact of different political ideologies on architecture in general and on the architecture of the mosque in particular. This is based not only on the unanimous view of scholars and practitioners,⁵²² but as well all concluding results, which vividly demonstrate the way by which certain ideologies of the successive regimes predestined mosque-building and architecture, even to the extent of stopping the building of mosque. During Atatürk's regime religious architecture declined, religion it self became a taboo,⁵²³ Islam was conceived as a threat⁵²⁴ and mosque-building was nonexistent;⁵²⁵ consistent with his radical secularization of the new Turkish state and his own view of religion.⁵²⁶

The expanding number of mosques erected from the 1950s to the present, the period of the multi-party system and the coming of Islamists to authority, was viewed as part of Islamists' political strategies to gain votes.⁵²⁷ In the same way, the architectural style of mosques was linked to political ideologies to such an extent that it became an indicator of

⁵²² Erzen and Balamir, "Contemporary Mosque Architecture in Turkey," 101; Hasan-Uddin Khan, "An Overview of Contemporary Mosques," 247; Balamir, "Turkey Between East and West," 86; Holod and Hasan-Uddin Khan (eds.), *The Contemporary Mosque*, 11.

⁵²³ As, *Emergent Design*, 12.

⁵²⁴ Şimşek et al., "The Mosque as a Divine Symbol," 501.

⁵²⁵ Chapter two in this research, 39-40.

⁵²⁶ Chapter one in this research, 4-7, 15-22.

⁵²⁷ Chapter one in this research 8-14.

both clients and architects' political inclinations: "Architects' choices of modern or traditional forms began to be coded as messages of commitments to one or the other political stand."⁵²⁸ The Kocatepe Mosque in Ankara eloquently showed how the classical Ottoman style was utilized to send messages of victory of political Islam, legitimate Islamist authorities and publicize their image.⁵²⁹

The majority of contemporary mosques categorized under the "adaptive modern" approach through which reinterpreted traditional elements were integrated with new technologies and new building materials illustrated clients' aspirations and architects' efforts in finding a synthesis between traditional and modern.⁵³⁰ A large number of mosques, which now dominate most big cities' urban landscape in Turkey, are built in the 16th century Ottoman style of Sinan and designated as "Ottomanesque",⁵³¹ they accord with the recent and rising trend of "Ottomania."⁵³² While they represent a crude imitation of the original⁵³³ they indicate the coming of Turkish society to peace with their Ottoman past, which started to gain wider interest and popularity among all segments of society. With this in mind, our interpretation of the utilization of the traditional style found in mid-twentieth century mosques should differ from that of the same style found in mosques of the late twentieth and twenty-first centuries. The former reflected an imposed identity by the regime and the nature of their supporters amid rejection of the

⁵²⁸ Balamir, "Turkey Between East and West," 86.

⁵²⁹ Chapter three in this research, 83-89.

⁵³⁰ Erezen and Balamir, "Contemporary Mosque Architecture in Turkey," 102, 103.

⁵³¹ Holod and Hasan-Uddin Khan (eds.), *The Contemporary Mosque*, 14.

⁵³² For more expressions of "Ottomania" chapter one in this research, 30-31.

⁵³³ Holod and Hasan-Uddin Khan (eds.), *The Contemporary Mosque*, 14; Balamir, "Turkey Between East and West," 89.

rest of society, the latter though reflected the pride of the whole society in this past and an interest to draw their national identity from it.

Architects were constrained and left with a limited space for freedom of expression and progress as a result of the ideological link with the architecture of the mosque.⁵³⁴ However, the most negative aspect is perhaps the disputes that such a link generated. This is more evident in Turkey than any other country where controversies regarding the design, the location and even the number of mosques recurred due to the division of society between secularists and Islamists. For instance, in addition to the debates regarding the modern design of the Kocatepe Mosque and the building of the Parliament Mosque,⁵³⁵ the Taksim Square Mosque (2001) and the Göztepe Park Mosque (2005) are two other mosque projects, which occupied the public arena for a long time and both projects were declined.⁵³⁶ As such mosques were locked into a political game and became either “instruments or targets” instead of being symbols of “unity and solidarity”.⁵³⁷ An example of this is the statement of Dalokay, the architect of the winning design of Kocatepe Mosque competition of 1957, who declared that he was explicitly asked to design a mosque which “overshadows the mausoleum of Atatürk.”⁵³⁸

At this juncture, it is worth mentioning the recent controversy about the Şakirin Mosque, the latest built mosque in Istanbul (2009). The mosque was described as the “most modern mosque in Turkey” for a number of reasons, which included along with its

⁵³⁴ Cantacuzino, “Continuity and Change,” 20.

⁵³⁵ Chapter two in this research, 43-46, 49-50.

⁵³⁶ Şimşek et.al, “The Mosque as a Divine Symbol,” 493-495

⁵³⁷ Ibid, 491.

⁵³⁸ Işıkyıldız, *Contemporary Mosque Architecture in Turkey*, 35

sophisticated design, the use of new technologies, new building material and service facilities.⁵³⁹ It is also famous for the spacious women's prayer section, which occupied a significant location and an excellent view of the prayer hall and the huge bronze central chandelier.⁵⁴⁰ The attention given to the design of the women's section, the inclusion of an exhibition area for display of artistic works and other facilities many mosques lack such as restrooms with urinals (figs. 172-173) and an organized and well kept closet with clean head scarves and skirts for the use of women worshipers and visitors, all were regarded as a serious effort taken to redefine and articulate the new Muslim identity in Turkey.⁵⁴¹ Strong messages of gender equality, the place of art, the importance of cultural activity and hygiene were made through its design; thus providing the mosque with "an alternative modern position" that appealed to religious and non-religious alike.⁵⁴² As such, competitions between secularists and Islamists were redirected into a different path, taking the nature of negotiations rather than clashing controversies.⁵⁴³

Other stimulating factors to these negotiations are the nature of the clients in whose memory the mosque was constructed, the participation of a woman as an interior designer of the mosque for the first time in Turkey and the wide praise of the mosque by important figures including the wife of the prime minister.⁵⁴⁴ Yet, the mosque was labeled a "high-society mosque" by some thus highlighting the effect of different political, social and

⁵³⁹Demirer, "Constructing a High-Society Mosque," 1. I would like to deeply thank Dr. Magdi Guirguis for informing me about this paper and actually forwarding it to me; I extend my thanks to the author for permitting me to include his paper in my research.

⁵⁴⁰Ibid, 4, 5.

⁵⁴¹Demirer, "Constructing a High-Society Mosque," 5.

⁵⁴²Ibid, 6.

⁵⁴³Ibid, 2.

⁵⁴⁴Ibid, 2.

economical forces on the perceptions of society of mosques and their design. Despite all efforts, controversies were initiated about the interior designer of the mosque who is also famous for designing extravagant bars and restaurants and about the similarity of the mosque and a restaurant that she designed by her in London.

Another aspect that Turkey shares with many other countries in the Middle East is the dominance of the traditional approach in the design of contemporary mosques. A question that was raised in a popular Turkish newspaper testifies to this fact: “Why are the mosques built in Turkey so incapable of reflecting the spirit of our time? This is a justified question, particularly in a county where the imitation of a sixteenth-century Ottoman mosque is built every six hours?”⁵⁴⁵ This was confirmed by academic research on contemporary mosques in Turkey,⁵⁴⁶ which further added that mosques in modern style in addition to being rare also lacked architectural refinement.⁵⁴⁷ The problem was related to misuse of mass produced materials such as kitchen or bathroom tiles for decoration, rectangular apartment windows and colored glass instead of artistically stained glass work.⁵⁴⁸ The question however reflected a concern regarding the ability of architects to come up with designs that would best fit within contemporary times and an aspiration to see these designs come to fruition. Such concern and aspiration may be the driving forces behind the development of mosque architecture and the realization of new idioms.

⁵⁴⁵ As, “The Digital Mosque,” 54; Balamir, “Turkey Between East and West,” 89.

⁵⁴⁶ Işıkyıldız, *Contemporary Mosque Architecture in Turkey*, 124; Öz, *Survey on Mosque Design in Turkey in Republican Period*, 182.

⁵⁴⁷ Öz, *Survey on Mosque Design in Turkey in Republican Period*, 218.

⁵⁴⁸ *Ibid*, 210.

Attempting to find solutions, a number of renowned professionals suggested certain measures that could be undertaken such as highlighting and encouraging the return of the *waqf* process as in the past. They also mentioned the peculiar role that myths played in propagating past achievements; adding that today's architects should create myths about their new mosques to attract worshipers?⁵⁴⁹ In modern time though, the role of media and academic research to bring the merits of successful examples to public attention seems more plausible. Other advice drew attention to the importance of the spiritual aspect of the mosque, which may be greater enhanced through utilization of transparent materials to achieve weightlessness, allow more illumination and integrate outside nature.⁵⁵⁰ Considering the *qibla* wall and *mihrab* of the Parliament Mosque in Ankara and the three surrounding walls of the prayer hall of Şakirin Mosque in Istanbul, it seems that this advice was acknowledged and the practice is getting more popular.

However, other than the above-mentioned ideological constrains, there are additional reasons behind the prevalence of the traditional approach that ought to be addressed. For instance, the weight of the past and the great legacy of Sinan were the first to be blamed.⁵⁵¹ However, this was related to the choice of architects rather than a limitation since neither the Islamic liturgy nor the functional requirement of the mosque specifies a certain architectural style.⁵⁵² Architects were as well blamed for their lack of interest,⁵⁵³ and their reluctant attitude in treating “the mosque as an important architectural type or

⁵⁴⁹Işıkyıldız, *Contemporary Mosque Architecture in Turkey*, 134

⁵⁵⁰ Ibid, 134

⁵⁵¹Serageldin, “The Contemporary Mosque,” 10; Erzen and Balamir, “Contemporary Mosque Architecture in Turkey,” 102; As, *Emergent Design*, 7.

⁵⁵² Serageldin, “The Contemporary Mosque,” 10.

⁵⁵³ Öz, *Survey on Mosque Design in Turkey in Republican Period*, 218.

design problem.”⁵⁵⁴ More important is the deficiency of architectural education, which does not teach traditional Islamic architecture in a serious manner.⁵⁵⁵ Traditional Islamic art and architecture were confined to historical courses, which in turn should emphasize the importance of the “social, cultural, and ecological factors that gave rise to specific architectural forms rather than treating these forms as purely plastic art.”⁵⁵⁶ Scholars urged for a good understanding and deep analysis of past architecture, which are essential for architects to reach interpretations and make choices of either inclusions or omissions of past elements.⁵⁵⁷

Worth noting however, is a view which does not identify the dichotomy between concepts such as traditional and modern, East and West, Islam and non-Islam as an architectural problem, which must be solved in order for architects to play a positive role.⁵⁵⁸ In Turkey, the start of the problem was related to the conservative nature of clients of mosques rather than the incapability of architects. According to the result of a questionnaire investigating the reasons behind the popularity of the traditional approach “57.5 % of participants viewed the traditional approach as holy and 35% thought that religion was in danger, while the rest denied the statement “because religion was in danger it is not favorable to modify the shape of mosques, as castles of religion.”⁵⁵⁹ The majority of participants were conservative about changing the design of the mosque, thus

⁵⁵⁴Bozdoğan, “The Predicament of Modernism,” 148.

⁵⁵⁵Nasr, “Towards an Understanding of Architectural Symbolism,” 2.

⁵⁵⁶Serageldin and Vigier, “Changing Roles and Procedures in the Design of Public Buildings,” 51.

⁵⁵⁷Ibid, 58; Al-Asad, “Comments on Expressions of Islam in Buildings,” 29.

⁵⁵⁸Kuban, “Modern versus Traditional,” 57.

⁵⁵⁹İşikyıldız, *Contemporary Mosque Architecture in Turkey*, 131.

indicating that society was yet not ready.⁵⁶⁰ Architects further explained that they found difficulties convincing clients to adopt modern designs.⁵⁶¹

The final issue to be discussed in connection with the popularity of the traditional approach, hence the development of mosque architecture and the introduction of new forms is the rejection of the Islamic clergy of innovation, which drew its strength from some of the sayings of the Prophet.⁵⁶² There are other numerous texts from the Qur'an and the tradition of the Prophet, which stress the importance of intellect, exhort beauty and perfection, and forbade and condemn blind conformity to the past. It is thus a matter of interpretation of religious texts and choice for whoever believes in progress, aspires to the new and is willing to take up the challenge.

As alternatives to the traditional design, two approaches are currently employed. The first aimed to maintain links with the past for the sake of identity and as cultural continuity; it basically offered reinterpretations of traditional elements in an abstracted manner.⁵⁶³ This approach is represented by a group of mosques which are characterized by use of new technology and building materials and minimum use of decoration, the few significant examples being the Derinkuyu, Kinali Island, and Yeşilvadi Mosques. In the second approach architects attempted to break all ties with the past and offered purely new modern designs and concepts. Their endeavor clearly expressed their willingness

⁵⁶⁰Ibid, 131.

⁵⁶¹Ibid, 127.

⁵⁶²Grabar, "The Mosque in Islamic Society Today," 243; Frishman, "Islam and the Form of the Mosque," 41; Fethi, "The Mosque Today," 62.

⁵⁶³Erzen and Balamir, "Contemporary Mosque Architecture in Turkey," 102.

and determination to “step outside the long shadow of Sinan”.⁵⁶⁴ Unfortunately though, mosques under this category are but few. At the end, with either a literal interpretation or a reinterpretation of the past and a scant number of the new, contemporary mosque architecture in Turkey as in other Muslim countries still demands more effort and talent from architects, clients and researchers as well given the challenging nature and the difficulty of the subject.⁵⁶⁵

⁵⁶⁴ Serageldin, Steele, *Architecture of the Contemporary Mosque*, 11.

⁵⁶⁵ Serageldin, Steele (eds.), *Architecture of the Contemporary Mosque*, 7; Grabar, “The Mosque in Islamic Society Today,” 242; Fethi, “The Mosque Today,” 54.

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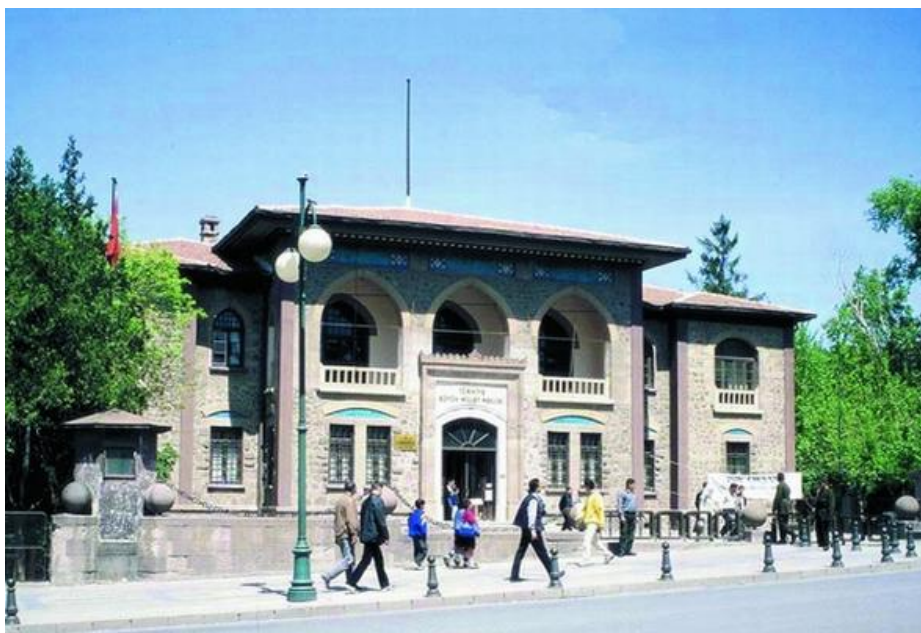


Fig. 1. Headquarters of the people's Republican Party, later the second national assembly (Ankara, 1924-26). www.archmuseum.org.



Fig 2. Ankara Palas Hotel (1927). www.archnet.org.



Fig. 3. Turkish Business Bank- İş Bankasi (Ankara, 1928).

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Fig. 4. Agricultural Bank (Ankara, 1926-29). www.archmuseum.org.



Fig. 5. Building of the State Monopolies (Ankara, 1928). www.archmuseum.org.



Fig. 6. Ministry of Foreign Affairs (Ankara, 1927). www.archmuseum.org.



Fig. 7. Museum of Ethnography (Ankara, 1925-28). www.archmuseum.org.



Fig. 8. The Turkish Hearth- Türk Ocağı (Ankara, 1927-30). www.archmuseum.org.



Fig. 9. General Staff Building (Ankara, 1929-30). www.archmuseum.org.



Fig. 10. General Staff Building (Ankara, 1929-30). Holod, *Modern Turkish Architecture*, fig.56.



Fig. 11 The Residence of the President (Ankara, 1930-32). Holod, *Modern Turkish Architecture*, fig. 59.



Fig. 12 Central Bank (Ankara, 1931-33). www.archmuseum.org.

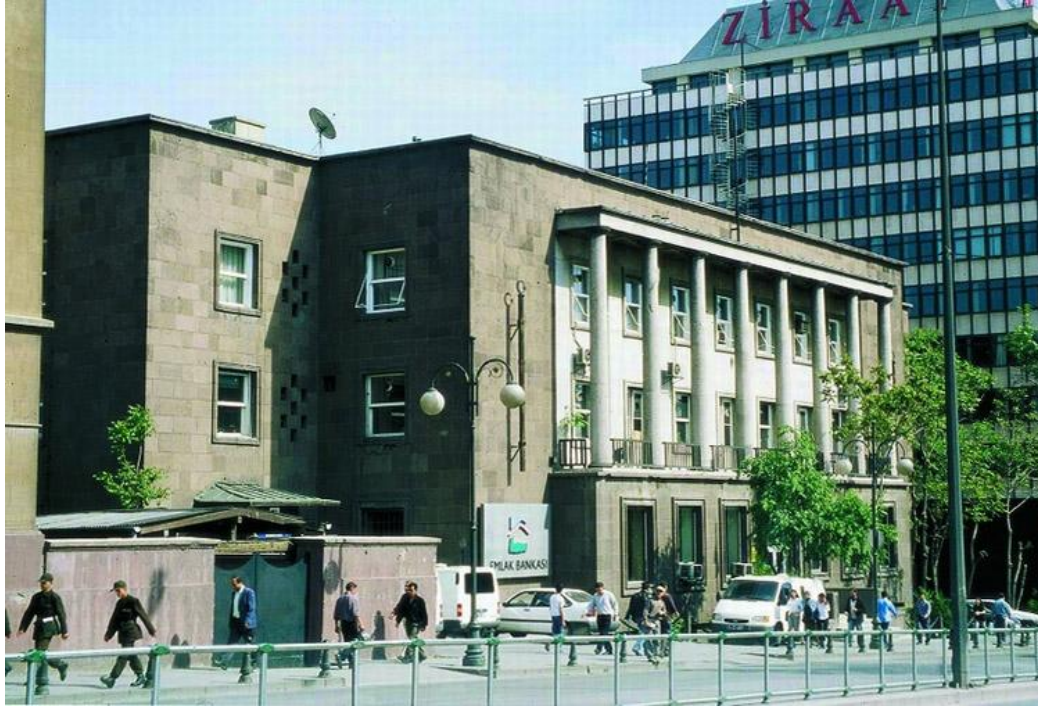


Fig. 13 Emlâk Kredi Bankasi (Ankara, 1933-34). www.archmuseum.org.



Fig. 14 Ismetpaşa Institute for Girls (Ankara, 1930). www.archmuseum.org.



Fig. 15 Istanbul University Faculty of Science and Letters (Istanbul, 1942-44).

www.archmuseum.org.



Fig. 16 Ankara University Faculty of Science (Ankara, 1945).

www.archmuseum.org.



Fig. 17 Saraçoğlu Quarter (1946). www.archmuseum.org.



Fig. 18 Atatürk Mausoleum. www.archnet.org.



Fig. 19 Istanbul Hilton Hotel (Istanbul, 1952). www.archmuseum.org.

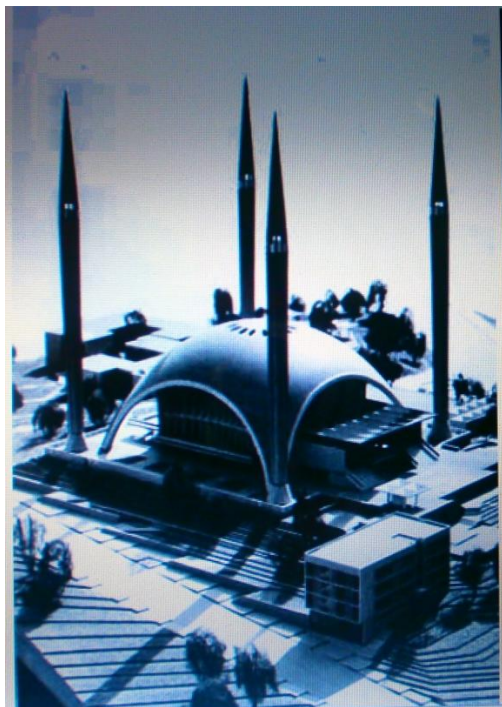


Fig. 20 Proposed model of Kocatepe Mosque Ankara 1957. After Naz, "Turkish Architects in Pakistan," fig. 3a., p. 59.



Fig. 21 Different openings on four sides according to sunlight reception. After As, *Rethinking Contemporary Mosque Architecture*, fig. 38, p. 38.



Fig. 22 Comparison of a pub in Belgium and Kocatepe mosque in Turkish newspapers. After As, *Rethinking Contemporary Mosque Architecture*, fig. 31, p. 32.

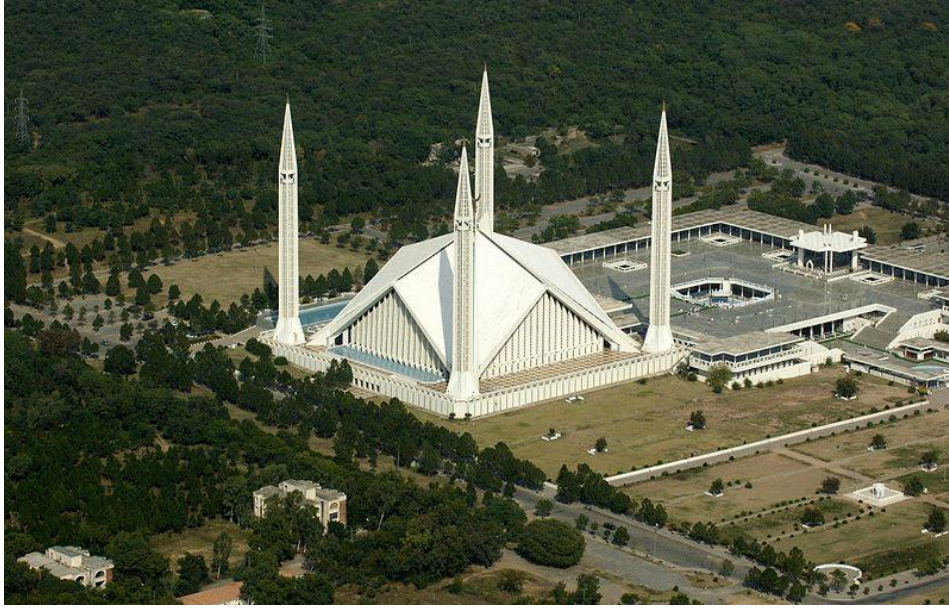


Fig. 23 King Faisal Mosque Islamabad, aerial view. <http://beautifulmosques.com>.



Fig. 24 The Tokyo Mosque. www.beautifulmosques.com.



Fig. 25 Sabanci Central Mosque, Adana. www.3dmekanlar.com.

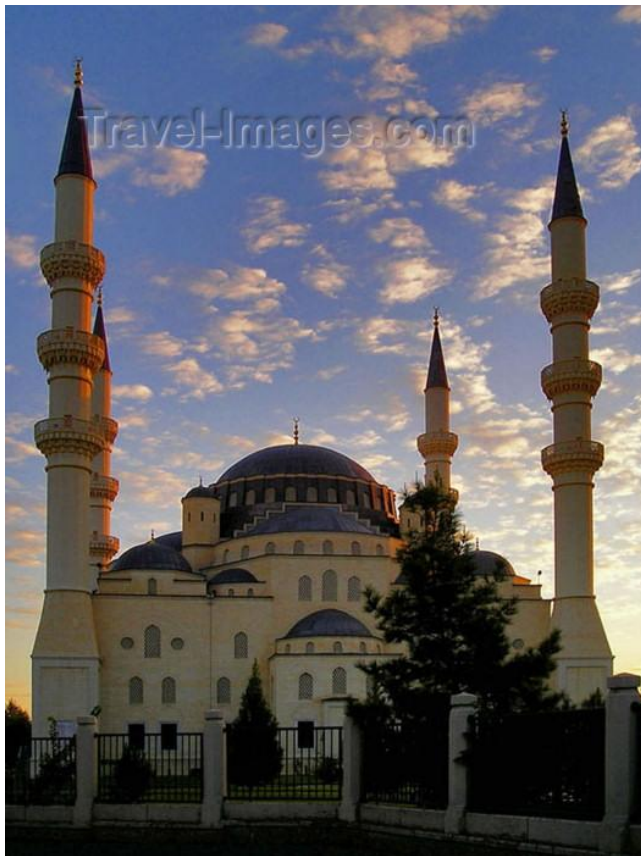


Fig. 26 Suleyman Demirel Mosque, Ashgabat, Turkmenistan. www.travel-images.com.



Fig. 27 Jondishapour University Mosque (Tehran, 1979). After O’Kane, slideshow spring 2011.



Fig. 28 Namez-Khaneh Carpet Museum (Tehran, 1978). After O’Kane, slideshow spring 2011.



Fig. 29 King Khalid International Airport Mosque (Riyadh, 1983).

www.wikipedia.org.



Fig. 30 Kinali Island Mosque, general view with adjoining park. (Photograph by Samaa Moustafa)



Fig. 31 Kinali Island Mosque, East Façade.



Fig. 32 Kinali Island Mosque, West Façade.

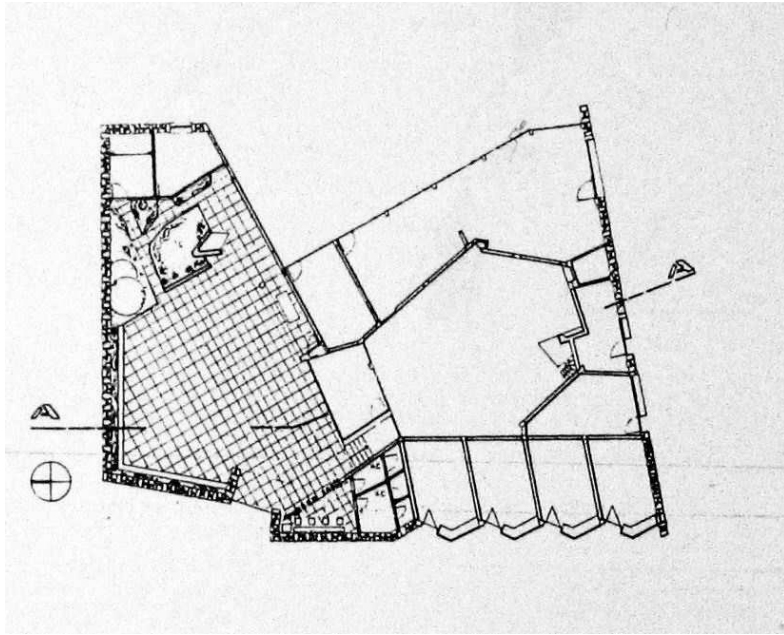


Fig. 33 Kinali Island Mosque, site plan. After Erzen and Balamir, 113

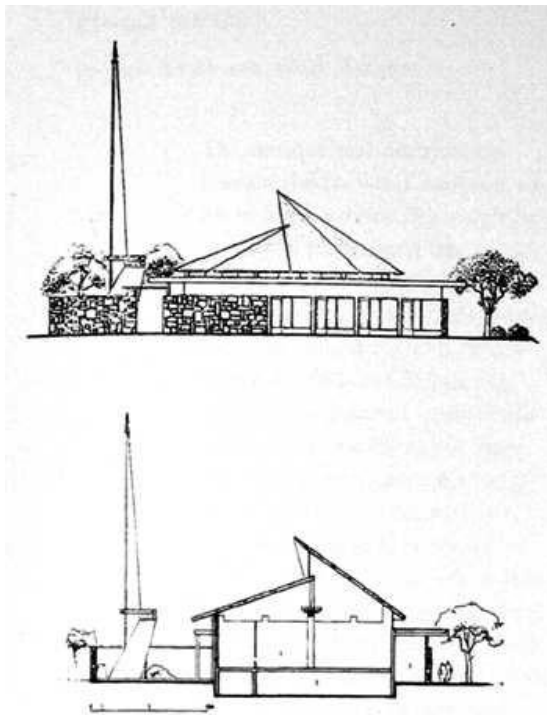


Fig. 34 Kinali Island Mosque, elevation and section. After Erzen and Balamir, 113



Fig. 35 Kinali Island Mosque, general view and main Entrance



Fig. 36 Kinali Island Mosque, entrance with steps leading to prayer hall from the courtyard



Fig. 37 Kinali Island Mosque, water taps in courtyard for ablution



Fig. 38 Kinali Island Mosque, small room before the prayer hall with screen



Fig. 39 Kinali Island Mosque, view of the minaret



Fig. 40 Kinali Island Mosque, minaret details



Fig. 41 Kinali Island Mosque, frontal and side view of the roof



Fig. 42 Kinali Island Mosque, roof details from exterior



Fig. 43 Kinali Island Mosque, roof details from interior



Fig. 44 Kinali Island Mosque, *qibla* wall with *mihrab* and *minbar*



Fig. 45 Kinali Island Mosque, view of the *mihrab*



Fig. 46 Kinali Island Mosque, view of the wooden minbar



Fig. 47 Kinali Island Mosque, side view of the *minbar*



Fig. 48 Kinali Island Mosque, pulpit

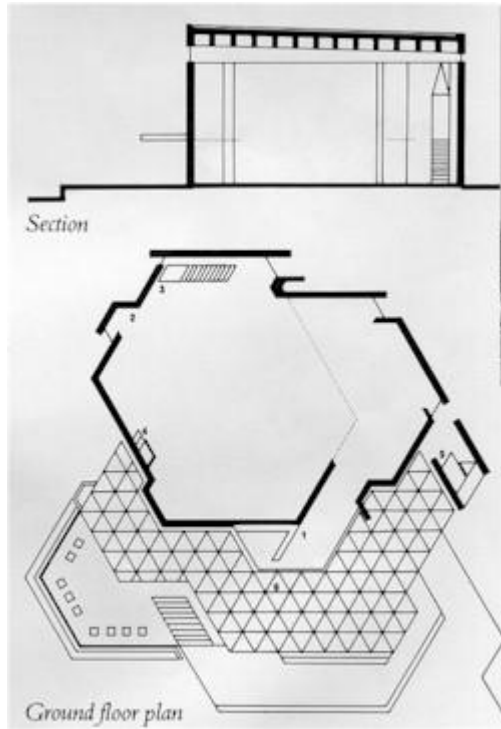


Fig. 49 Etimesgut ground plan and section. www.cengizbektas.com



Fig. 50 Etimesgut Mosque, view of the exterior walls www.cengizbektas.com.



Fig. 51 Etimesgut Mosque, view of the interior showing the *mihrab*, *minbar* and pulpit. www.cengizbektas.com.



Fig. 52 General view of Derinkuyu Mosque. After Ürey, fig. 67, 135



Fig. 53 Derinkuyu Mosque, exterior view of the *qibla* façade. After Ürey, fig. 68,

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Fig. 54 Derinkuyu Mosque, South and West facades. After Ürey, fig. 71, 142



Fig. 55 Derinkuyu Mosque, North and East façades. After Ürey, fig. 70, 141



Fig. 56 Derinkuyu Mosque, canopy and ablution fountain. After Ürey, fig. 69, 140



Fig. 57 Derinkuyu Mosque, interior of the prayer hall with view of the qibla wall.

After Ürey, fig. 74, 145



Fig. 58 Derinkuyu Mosque, frontal view of *mihrab* and *minbar*. After Ürey, fig. 72,

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Fig. 59 Derinkuyu Mosque, view of the *mihrab* and *minbar*. After Ürey, fig. 73, 145



Fig. 60 General view of Kocatepe Mosque. (Photograph by Samaa Moustafa)



Fig. 61 Kocatepe Mosque, general view of the mosque from the open piazza.

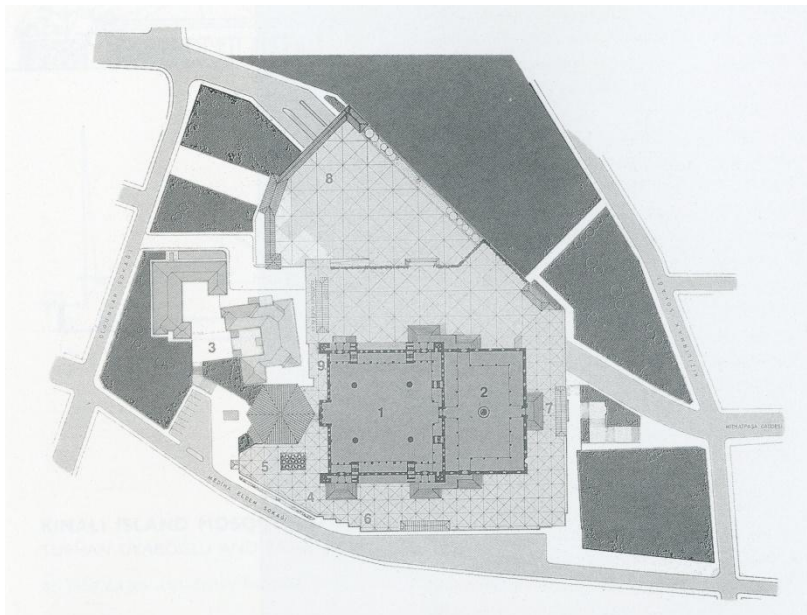


Fig. 62 Kocatepe Mosque, site plan. After Erzen and Balamir, 111

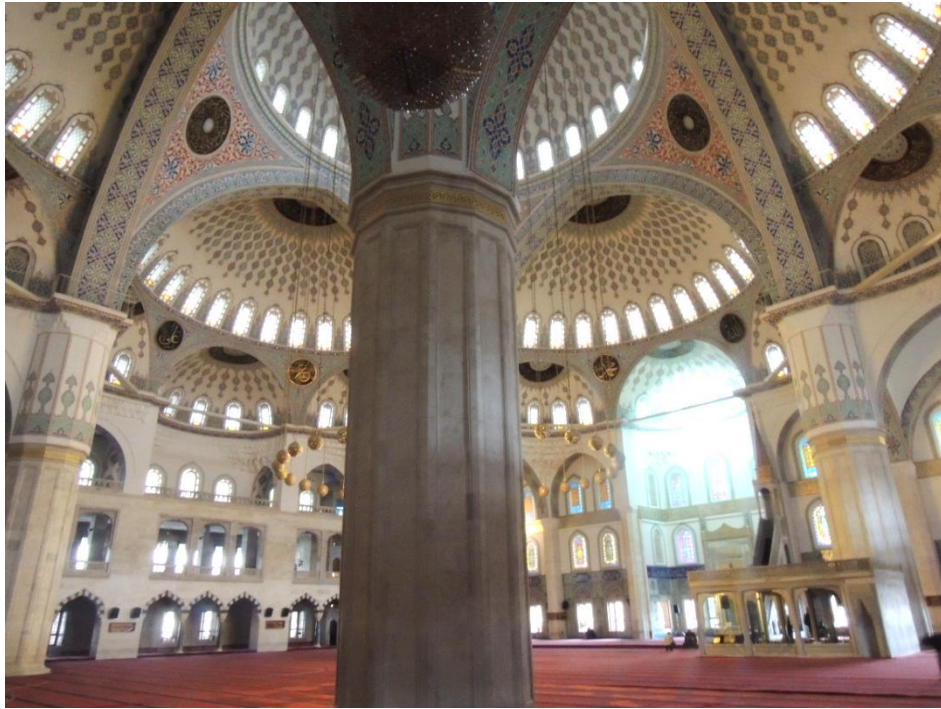


Fig. 63 Interior of the prayer hall showing supporting dome pillars. (Photograph by Samaa Moustafa)

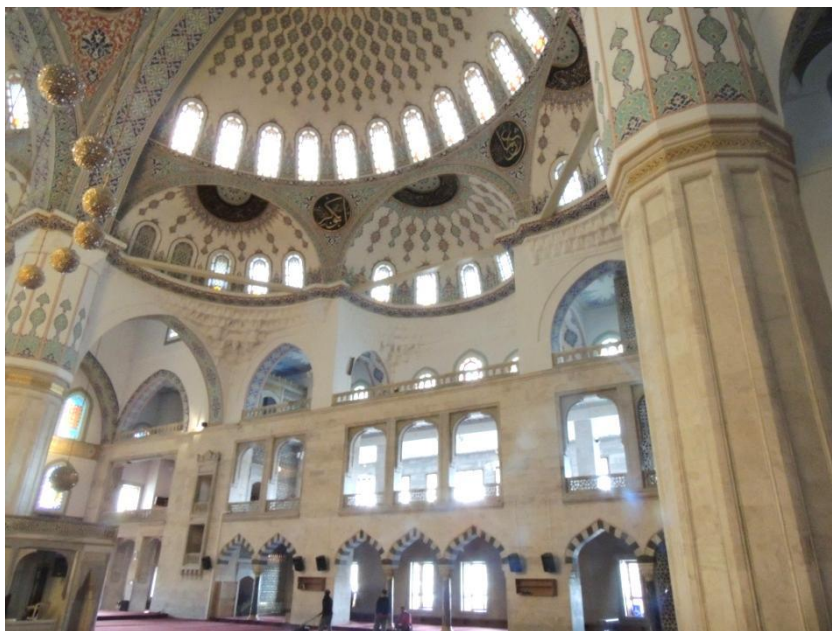


Fig. 64 Kocatepe Mosque, interior of the prayer hall with view of the side surrounding galleries.



Fig. 65 Kocatepe Mosque, interior of the prayer hall with view of side surrounding galleries.

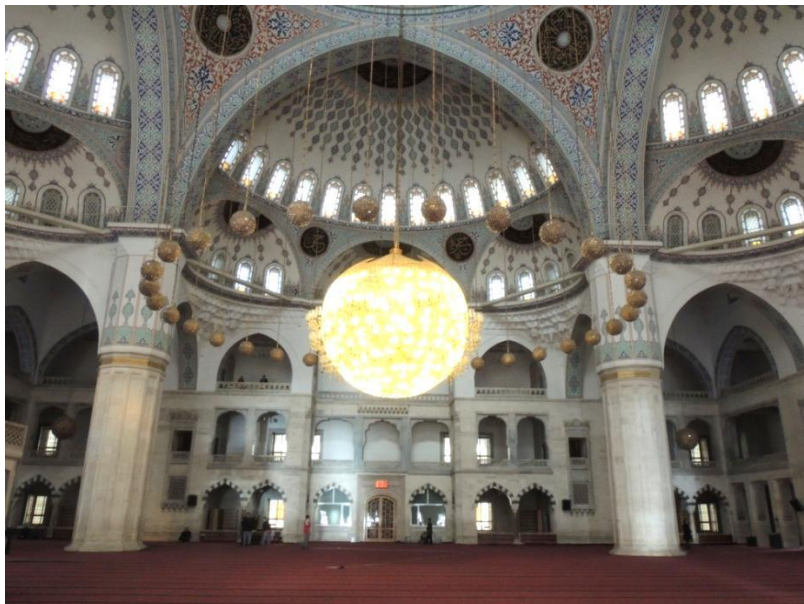


Fig. 66 Kocatepe Mosque, view showing the main central chandelier.

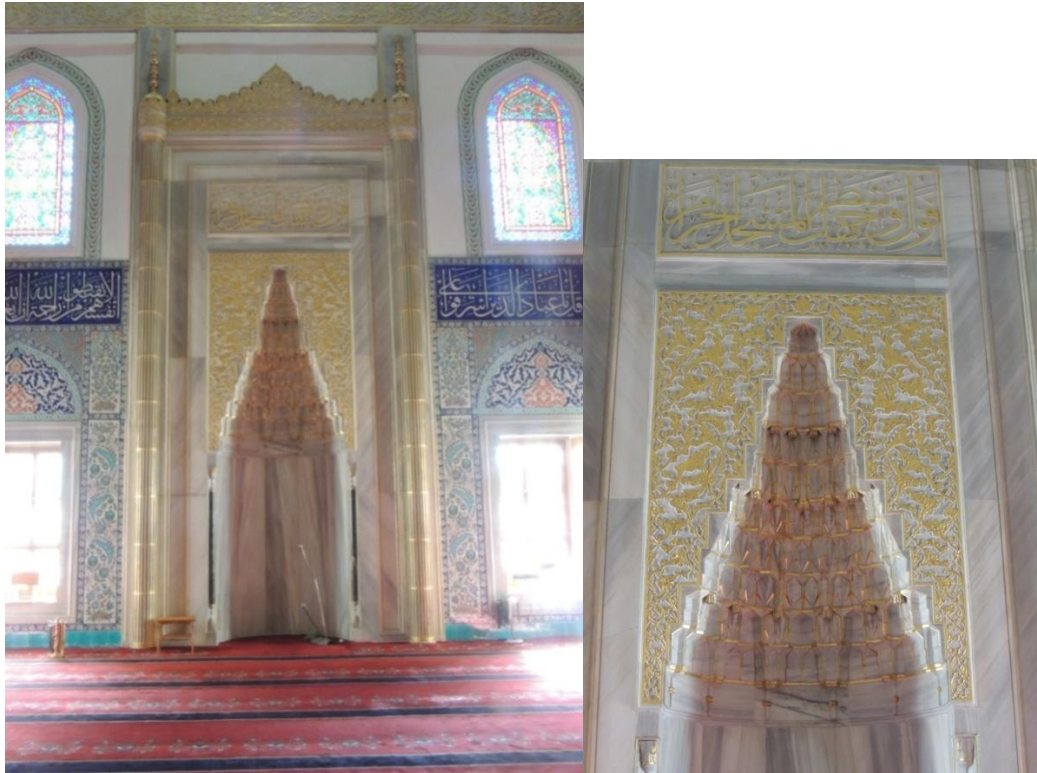


Fig. 67 Kocatepe Mosque, view of the *mihrab* and details.

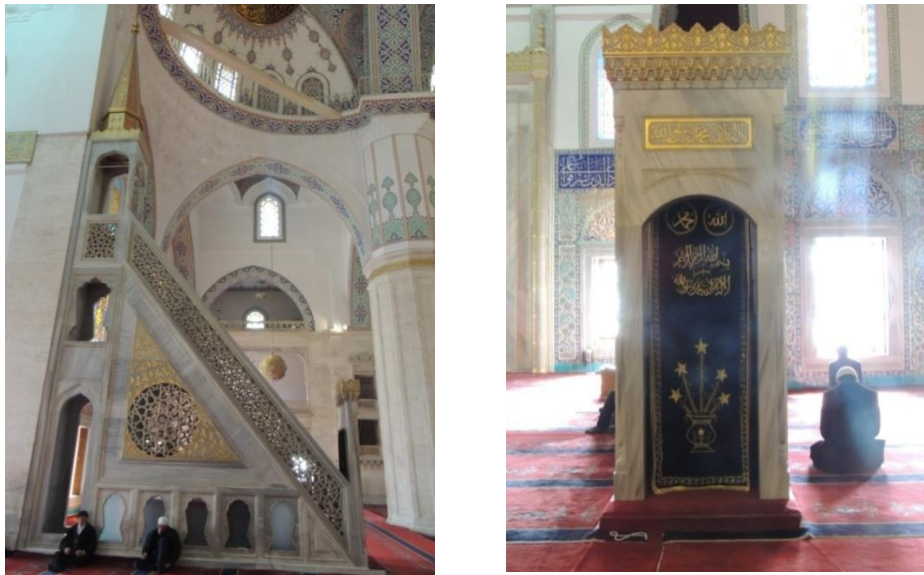


Fig. 68 Kocatepe Mosque, view of the *minbar*.

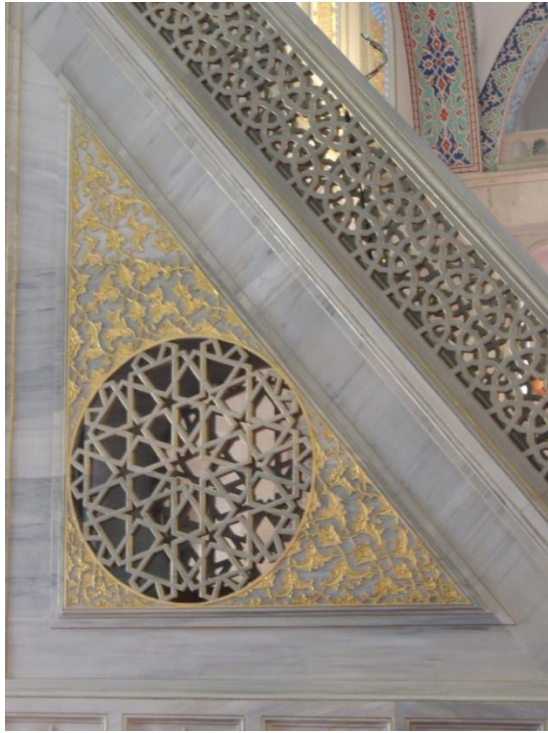


Fig. 69 Kocatepe Mosque, details of *minbar*.



Fig.70 Kocatepe Mosque, view of pulpit.

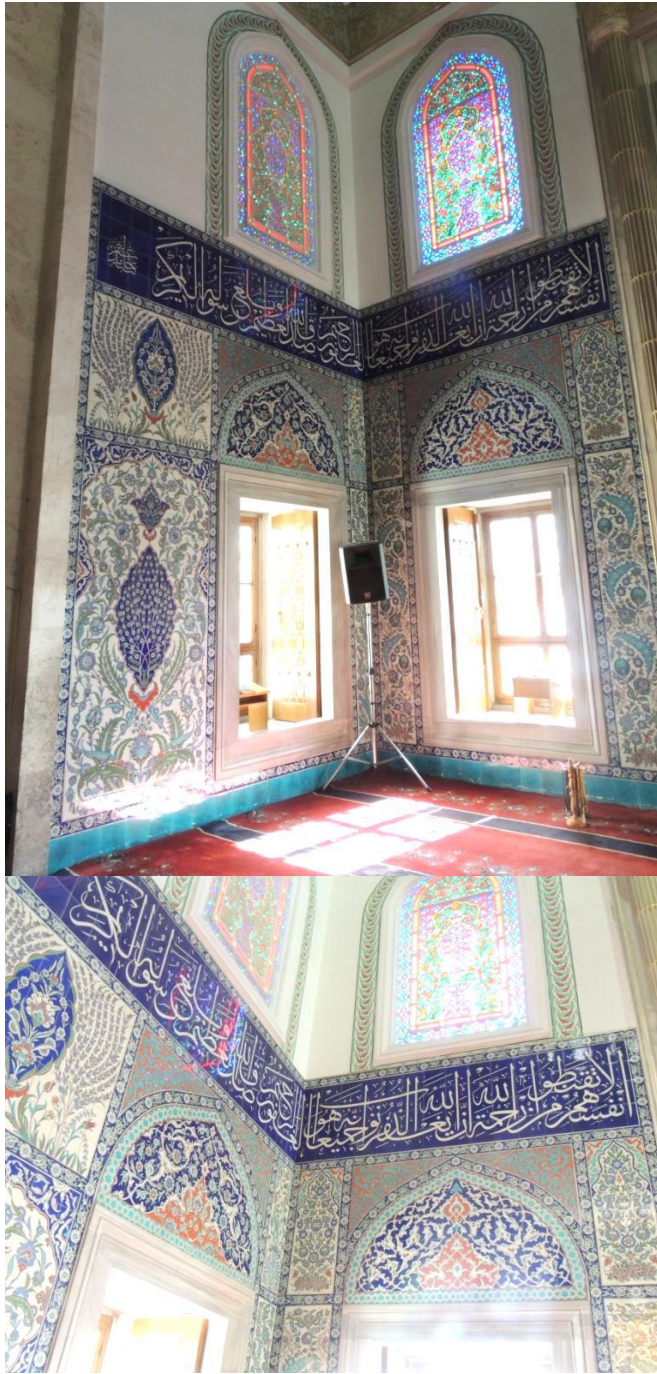


Fig. 71 Kocatepe Mosque, interior decoration.



Fig. 72 Kocatepe Mosque, interior decoration.



Fig. 73 Kocatepe Mosque, restroom and ablution taps.



Fig. 74 Kocatepe Mosque, view of the piazza.



Fig. 75 Kocatepe Mosque, view of the piazza.



Fig. 76 View of the Anitkabir. (Photograph by Samaa Moustafa)

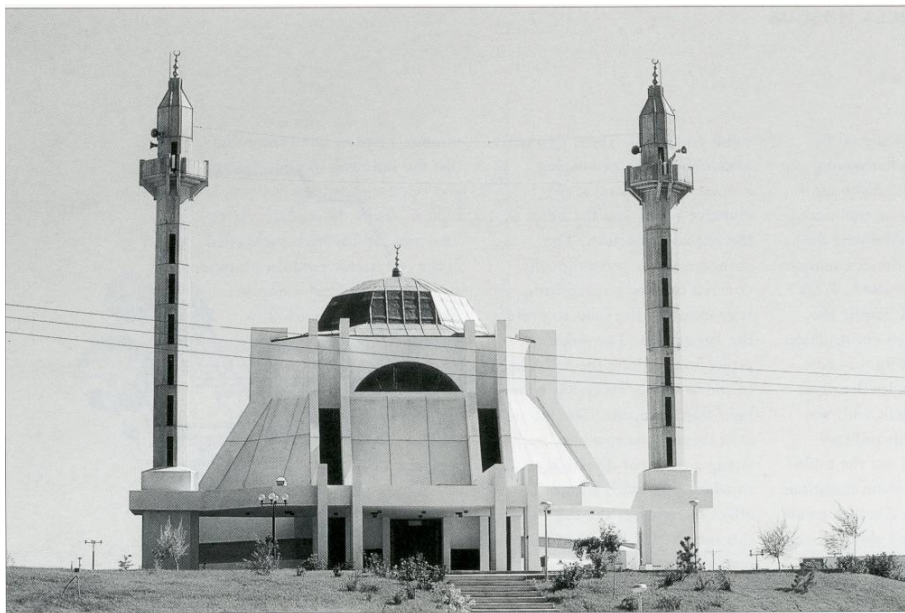


Fig. 77 TEK Mosque, main north façade. After Erzen & Balamir, 116



Fig. 78 TEK Mosque south façade. <http://www.pbase.com>.



Fig. 79 TEK Mosque, details of minaret. After Ürey, fig. 32, 89

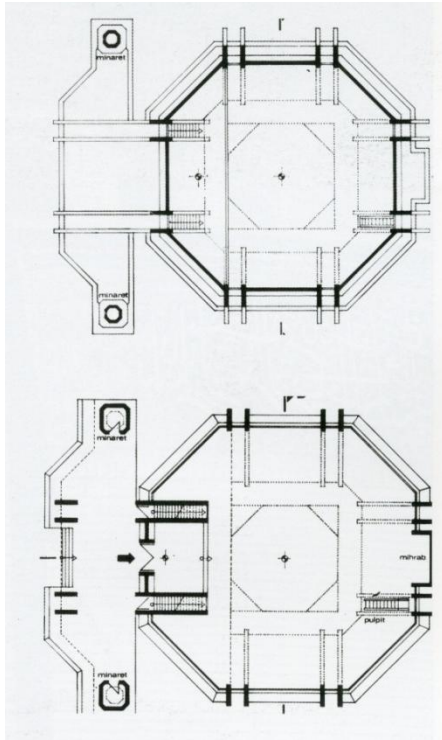


Fig. 80 TEK Mosque, women's level and main level plans. After Erzen & Balamir,

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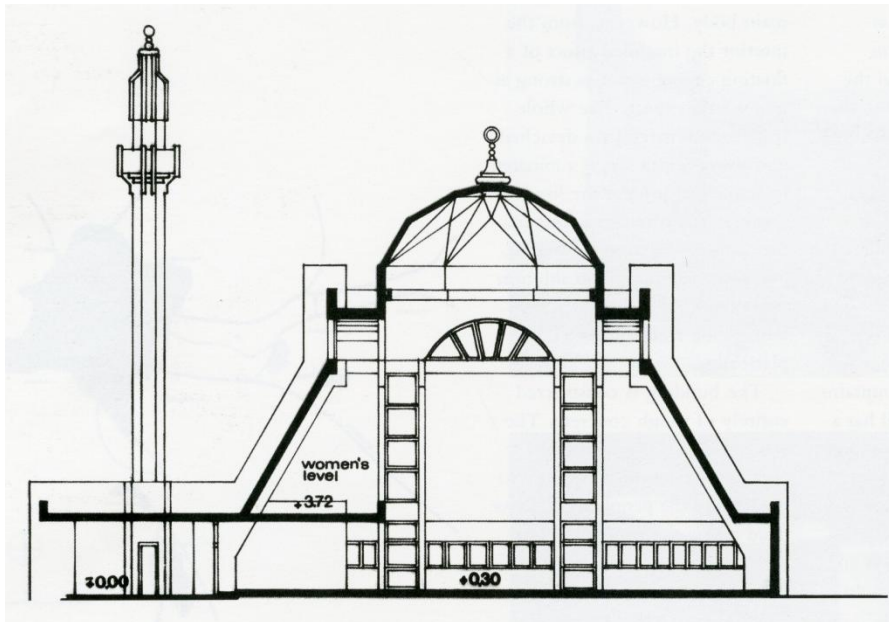


Fig. 81 TEK Mosque, section through main entrance to *mihrab*. After Erzen &

Balamir, 116



Fig. 82 TEK Mosque, exterior details of the dome. <http://www.pbase.com>

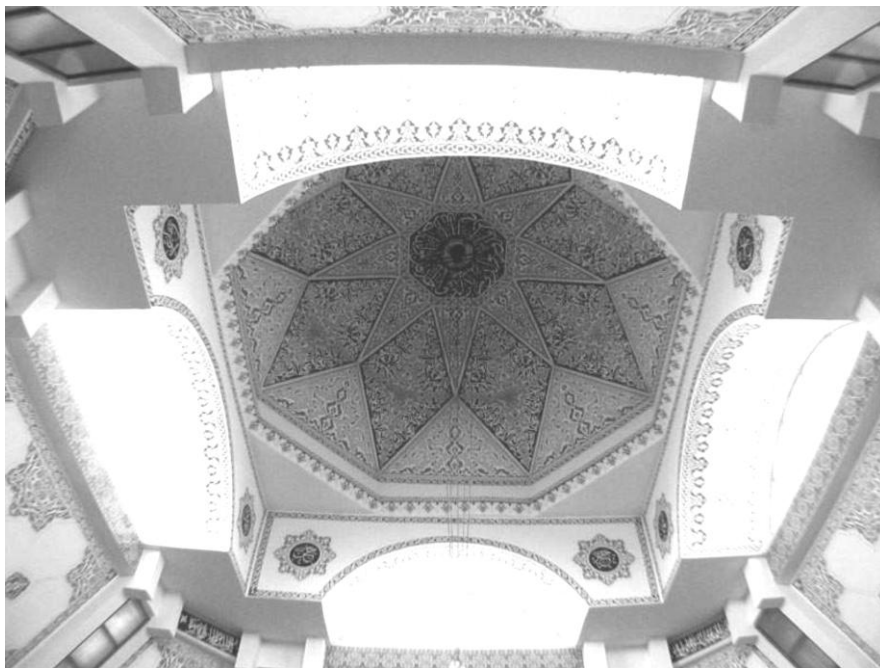


Fig. 83 TEK Mosque, interior details of the dome. After Ürey, fig. 37, 98



Fig. 84 TEK Mosque, *qibla* wall with *minbar*, *mihrab* and pulpit. After Ürey, fig. 33,

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Fig. 85 TEK Mosque, view of *minbar*. After Ürey, fig. 35, 96



Fig. 86 TEK Mosque, women gallery. After Ürey, fig. 38, 98

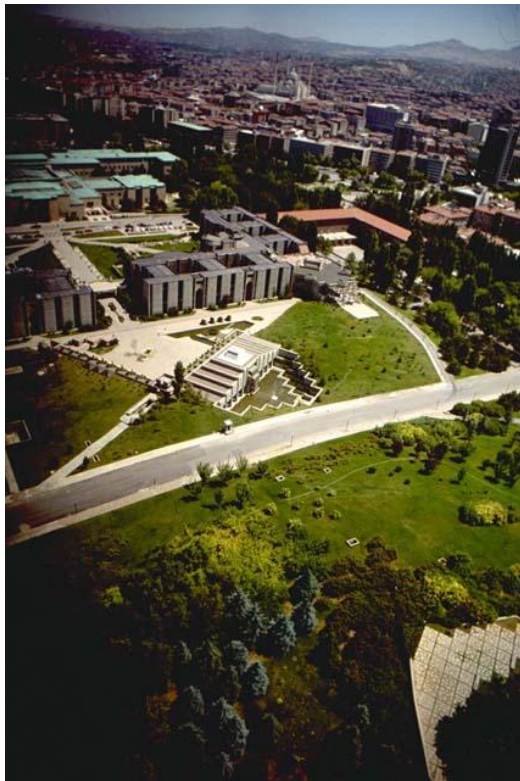


Fig. 87 Ariel view of the Parliament Mosque and buildings. <http://www.archnet.org>

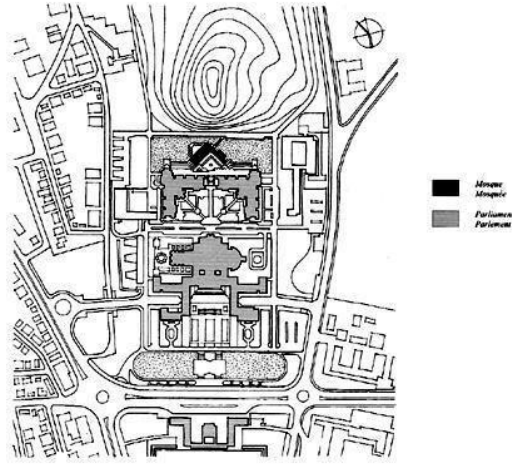


Fig. 88 Parliament Mosque, site plan. <http://www.archnet.org>

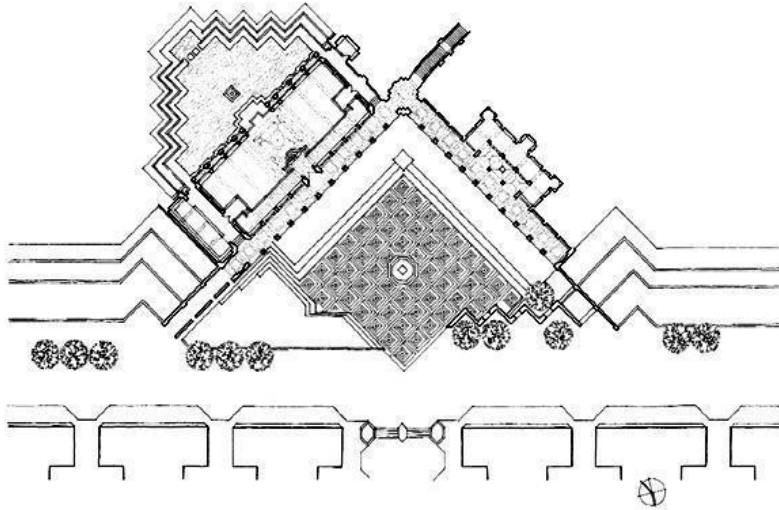


Fig. 89 Parliament Mosque, plan. <http://www.archnet.org>



Fig. 90 Parliament Mosque, view of the forecourt and pool, prayer hall, and library wings preceded by porticos. <http://www.archnet.org>



Fig. 91 Parliament Mosque, looking at the Public Relations Building from the forecourt of the mosque. (Photograph by Samaa Moustafa)



Fig. 92 Parliament Mosque, the pedestrian way connecting the mosque with the PR Building.



Fig. 93 Parliament Mosque, zigzag wall separating the mosque from the Public Relation Building.



Fig. 94 Parliament Mosque, pool in the forecourt.



Fig. 95 Parliament Mosque, bases of columns in front of porticos.

<http://www.archnet.org>.



Fig. 96 Parliament Mosque, view of the pyramidal roof of the prayer hall from inside.

<http://www.archnet.org>



Fig. 97 Parliament Mosque, women's section. (Photograph by Samaa Moustafa)



Fig. 98 Parliament Mosque, entrance to the prayer hall.



Fig. 99 Parliament Mosque, the sunken garden, pool and *qibla* façade.

<http://www.archnet.org>

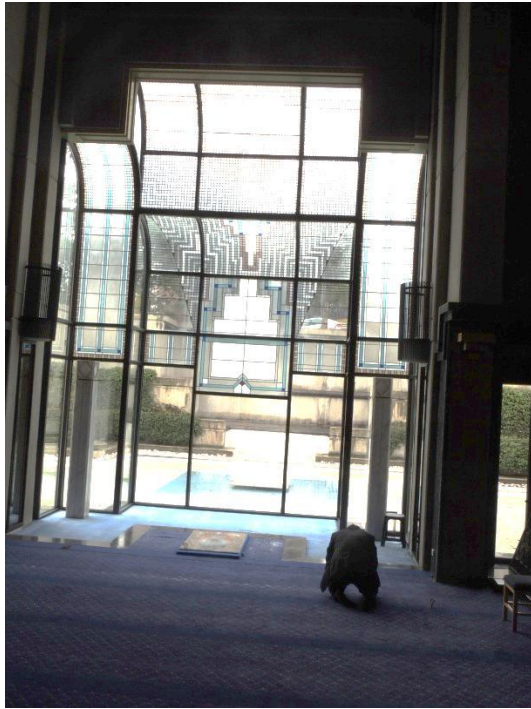


Fig. 100 Parliament Mosque, glazed mihrab, from inside of the prayer hall.

(Photograph by Samaa Moustafa)



Fig. 101 Parliament Mosque, mihrab and sunken garden with pool from outside.



Fig. 102 Parliament Mosque, interior of the prayer hall.



Fig. 103 Parliament Mosque, interior of prayer hall.



Fig. 104 Parliament Mosque, *minbar*.



Fig. 105 Parliament Mosque, side view of *minbar*.



Fig. 106 Parliament Mosque, view of the minaret from forecourt.



Fig. 107 Parliament Mosque, view of minaret.

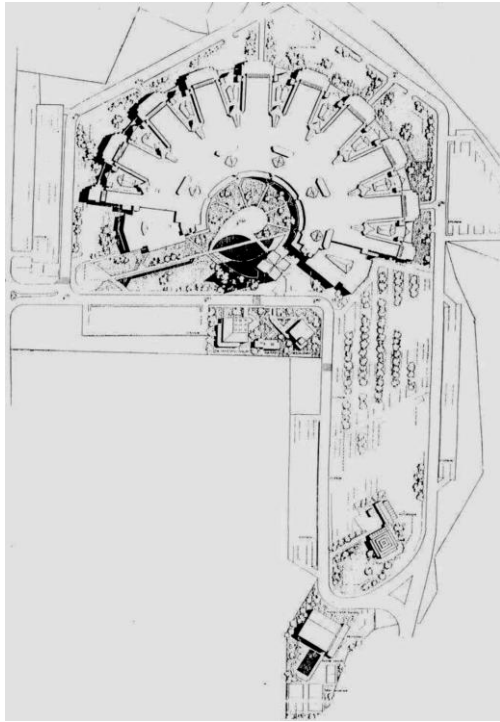


Fig. 108 Buttim Mosque, site plan. After Ürey, fig. 59, 125



Fig. 109 Buttim Mosque, general view of the mosque. After Ürey, fig. 51, 112

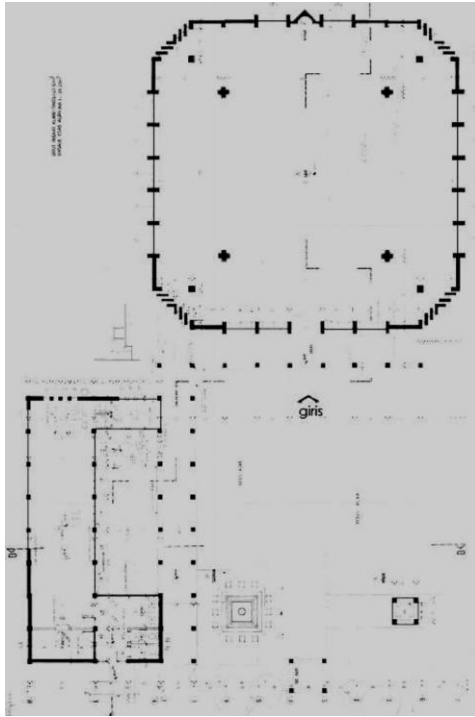


Fig 110 Buttim Mosque, plan of the mosque. After Ürey, fig. 52, 113

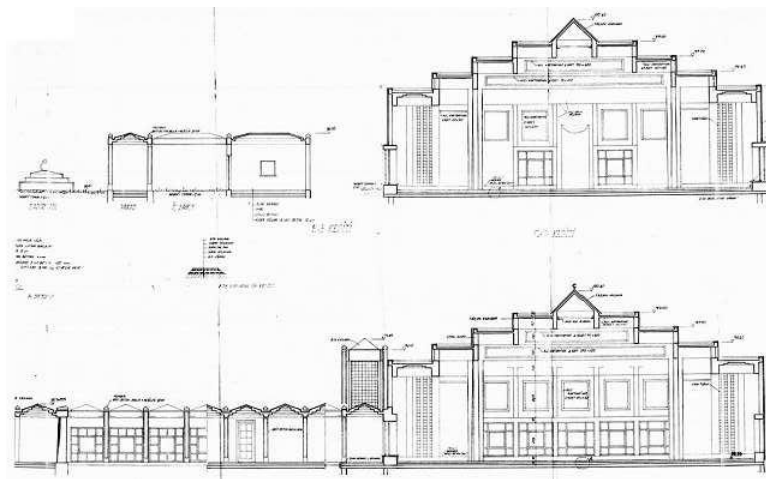


Fig. 111 Buttim Mosque, section and north elevation. After Ürey, fig. 53, 114



Fig. 112 Buttim Mosque, main prayer hall, women's prayer hall, and the minaret with the small kiosk next to it. (Photograph by Samaa Moustafa)



Fig. 113 Buttim Mosque, view of the main prayer hall for men.



Fig. 114 Buttim Mosque, view of the second prayer hall for women.



Fig. 115 Buttim Mosque, view of the minaret and kiosk.



Fig. 116 Buttim Mosque, colonnades connecting the two prayer halls.



Fig. 117 Buttim Mosque, colonnades preceding and connecting the prayer halls.



Fig. 118 Buttim Mosque, ablution fountain.



Fig. 119 Buttim Mosque, roof details of main prayer hall.



Fig. 120 Buttim Mosque, entrance portal of the main prayer hall.



Fig. 121 Buttim Mosque, view of the minaret.

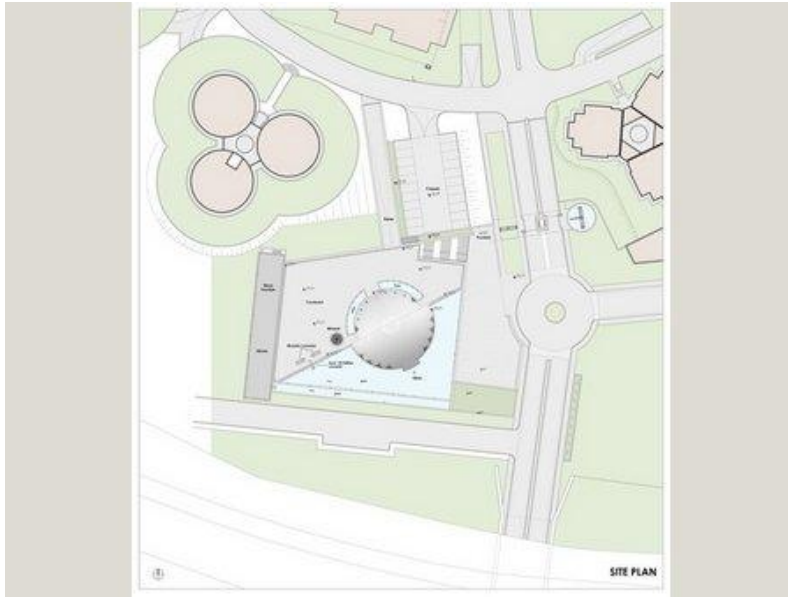


Fig. 122 Yeşilvadi Mosque, site plan. <http://www.worldbuildingsdirectory.com>

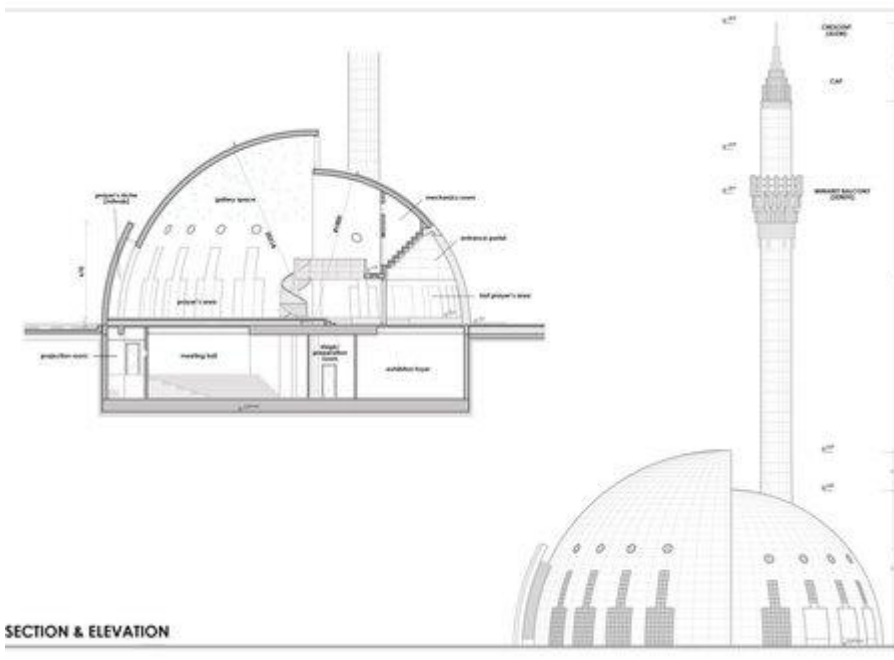


Fig. 123 Yeşilvadi Mosque, section and elevation.

<http://www.worldbuildingsdirectory.com>

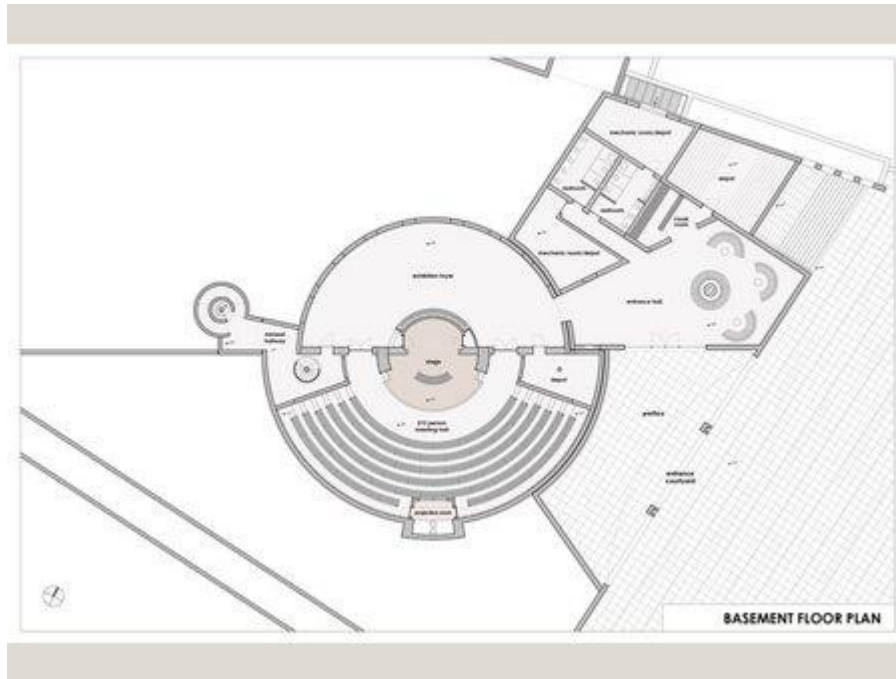


Fig. 124 Yeşilvadi Mosque, basement floor plan.

<http://www.worldbuildingsdirectory.com>.

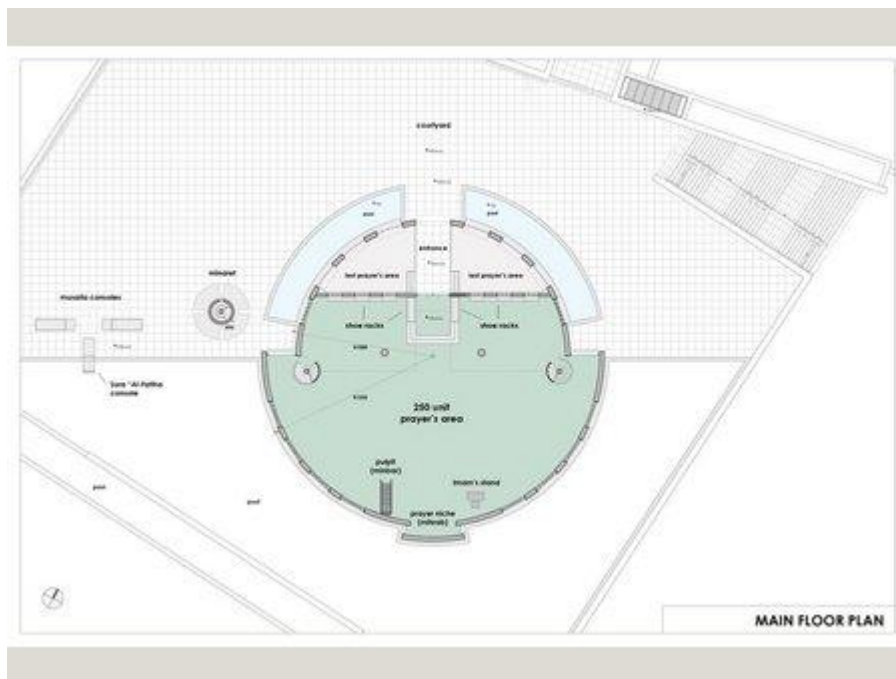


Fig. 125 Yeşilvadi Mosque, main floor plan.

<http://www.worldbuildingsdirectory.com>.

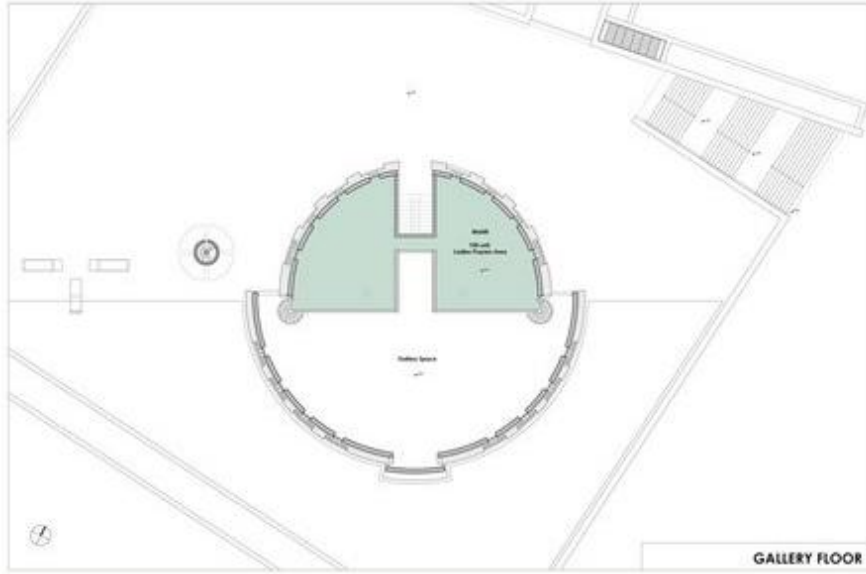


Fig. 126 Yeşilvadi Mosque, gallery floor. <http://www.worldbuildingsdirectory.com>



Fig. 127 Yeşilvadi Mosque, portico/Meeting hall entrance. <http://www.behance.net>



Fig. 128 Yeşilvadi Mosque, meeting hall with steps leading to mosque.

<http://www.behance.net>



Fig. 129 Yeşilvadi Mosque, meeting hall entrance and portico.

<http://www.worldbuildingsdirctory.com>



Fig. 130 Yeşilvadi Mosque, meeting hall entrance details of inscription.

<http://www.behance.net>.



Fig. 131 Yeşilvadi Mosque, general view of the mosque and the piazza.

<http://www.worldbuildingsdirectory.com>



Fig. 132 Yeşilvadi Mosque, north façade with entrance.

<http://www.worldbuildingsdirectory.com>



Fig. 133 Yeşilvadi Mosque, south façade with *mihrab* projection.

<http://www.worldbuildingsdirectory.com>.



Fig. 134 Yeşilvadi Mosque, open space between domes with glazed openings.

<http://www.worldbuildingsdirectory.com>, <http://www.behance.net>



Fig. 135 Yeşilvadi Mosque, main entrance to prayer hall and sliding door.

<http://www.behance.net>, <http://www.worldbuildingsdirectory.com>



Fig. 136 Yeşilvadi Mosque, spiral staircase leading to women's area.

<http://www.behance.net>

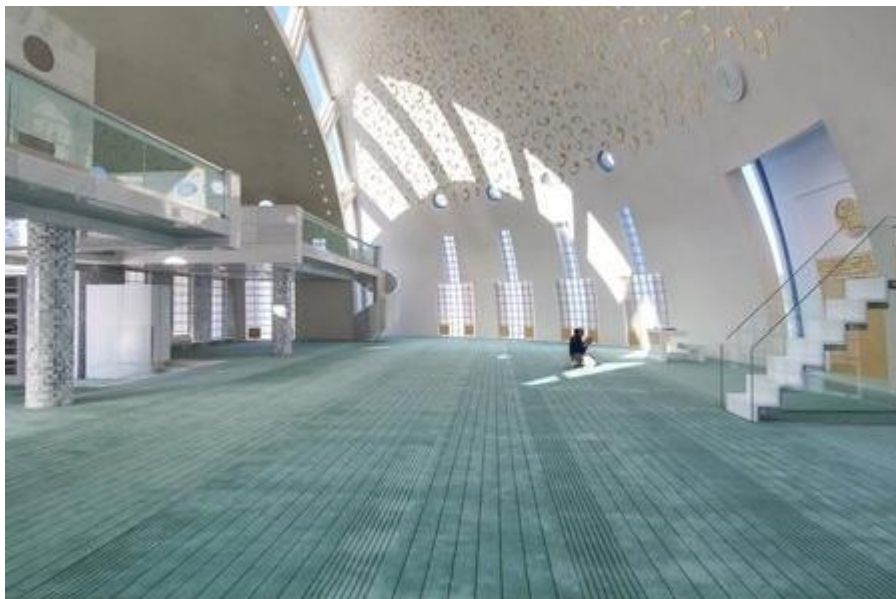


Fig. 137 Yeşilvadi Mosque, interior of prayer hall, *qibla* wall, and women's section.

<http://www.worldbuildingsdirectory.com>



Fig. 138. Yeşilvadi Mosque, pulpit, *mihrab* and *minbar*. <http://www.behance.net>.

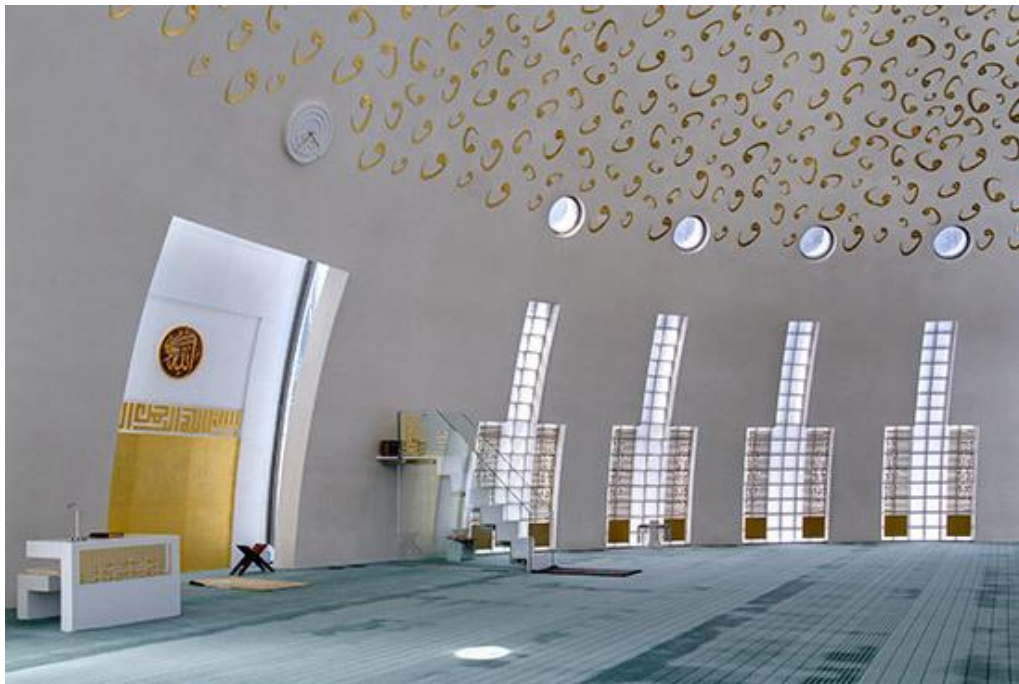


Fig. 139. Yeşilvadi Mosque, qibla wall with pulpit, *mihrab* and *minbar*.

<http://behance.net>.



Fig. 140 Yeşilvadi Mosque, view of *mihrab* from women's section and *mihrab* details. <http://www.behance.net>



Fig. 141 Yeşilvadi Mosque, view of minaret balcony and cap during day and night times. <http://www.worldbuildingsdirectory.com>

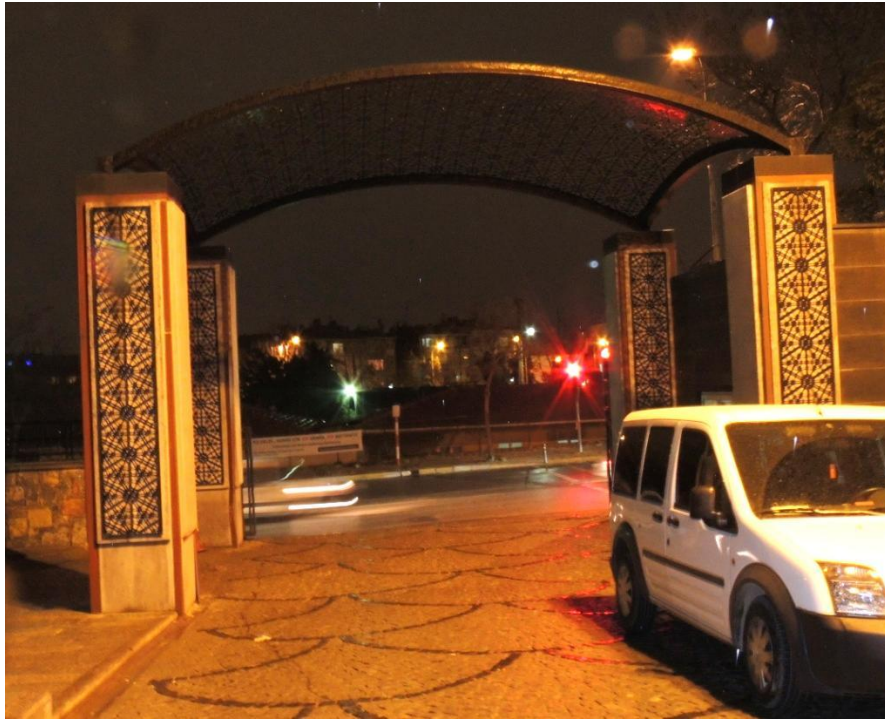


Fig. 142 Entrance to Karacaahmet Cemetery. (Photo by Samaa Moustafa)

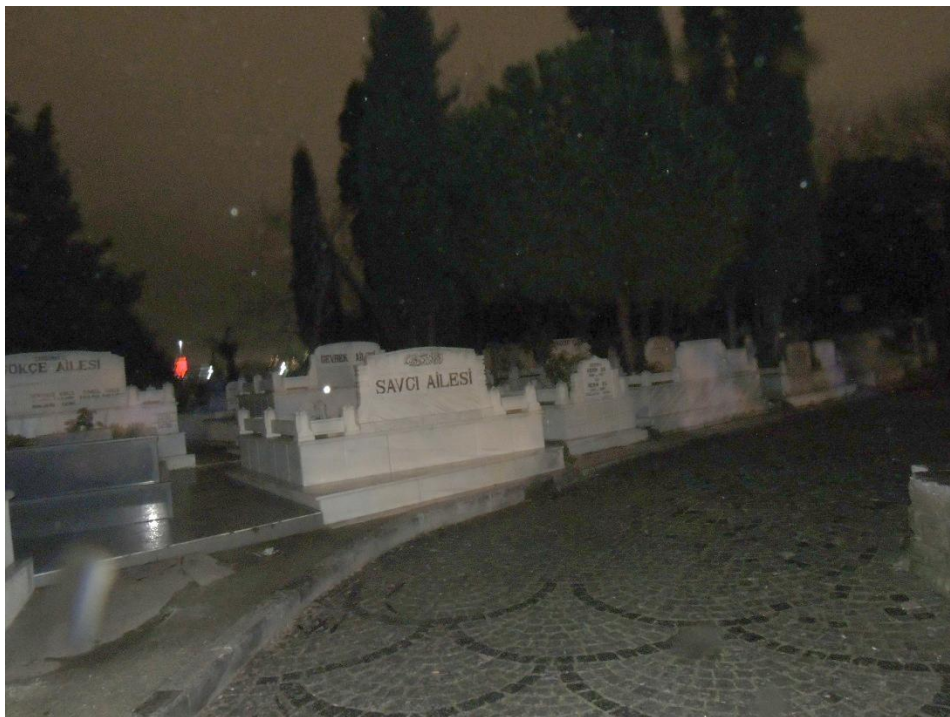


Fig. 143 View of the cemetery on the left to the entrance.



Fig. 144 Şakirin Mosque, view of steps leading to plaza and mosque.



Fig. 145 Şakirin Mosque, dedication plaque.

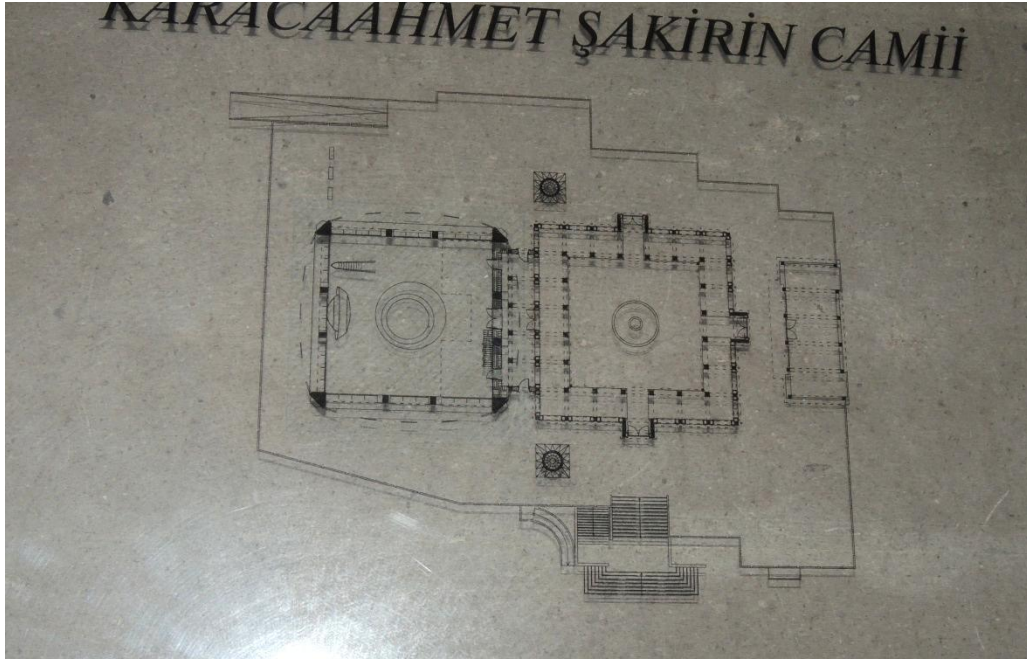


Fig. 146 Şakirin Mosque, main plan.



Fig. 147 Şakirin Mosque, view of the arcaded courtyard.



Fig. 148 Şakirin Mosque, epigraphy in the interior of barrel vaults around courtyard.



Fig. 149 Şakirin Mosque, main entrance to courtyard.



Fig. 150 Şakirin Mosque, fountain in the courtyard.

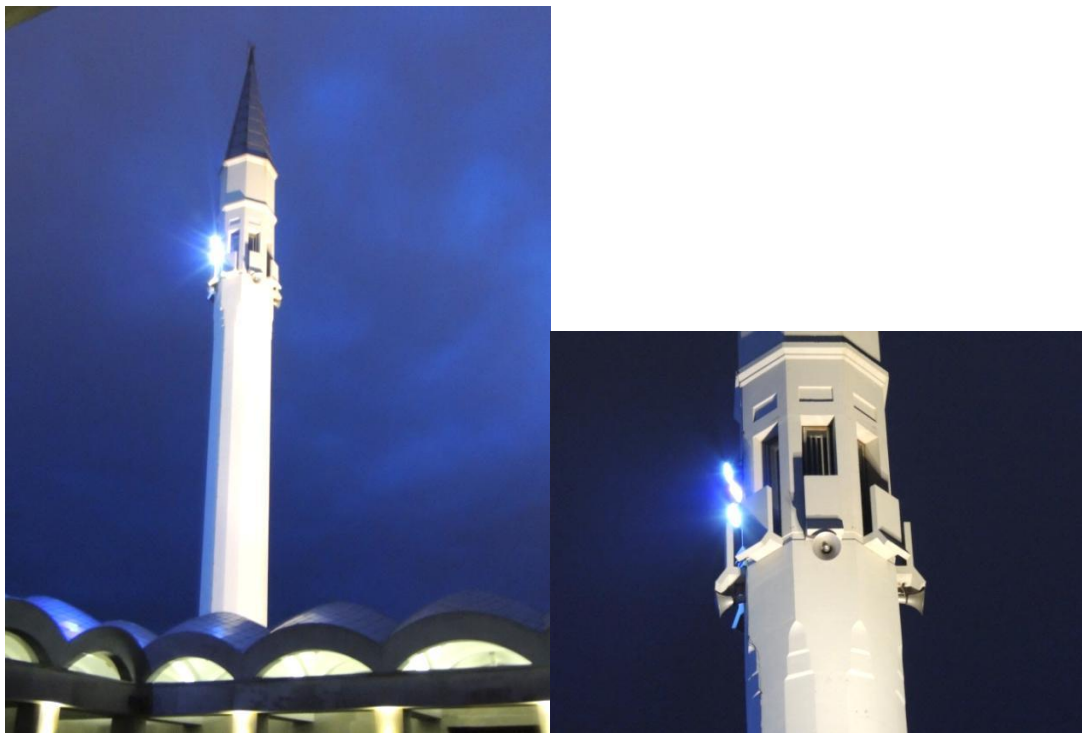


Fig. 151 Şakirin Mosque, minaret and details.



Fig. 152 Şakirin Mosque, entrance to corridor before main prayer hall and details.



Fig. 153 Şakirin Mosque, corridor preceding prayer hall.



Fig. 154 Şakirin Mosque, main central door of prayer hall.



Fig. 155 Şakirin Mosque, glass wall surrounding prayer hall



Fig. 156 Şakirin Mosque, inscription frieze around prayer hall



Fig. 157 Şakirin Mosque, inscription frieze around prayer hall

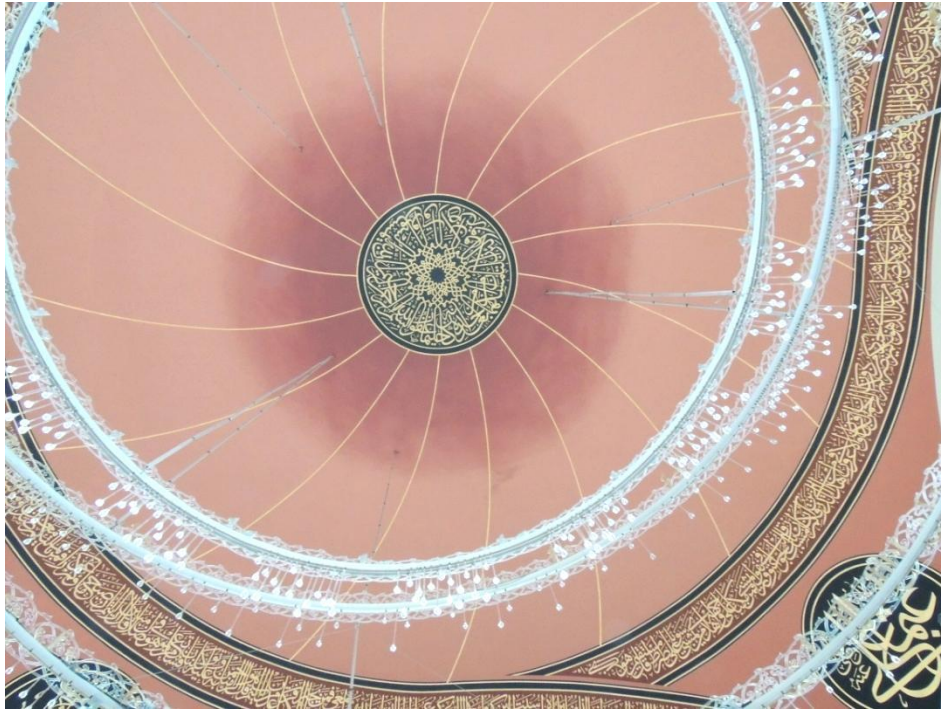


Fig. 158 Şakirin Mosque, interior of dome



Fig. 159 Şakirin Mosque, central medallion of the dome



Fig. 160 Şakirin Mosque, corner medallions



Fig. 161 Şakirin Mosque, frontal and side views of the *mihrab*

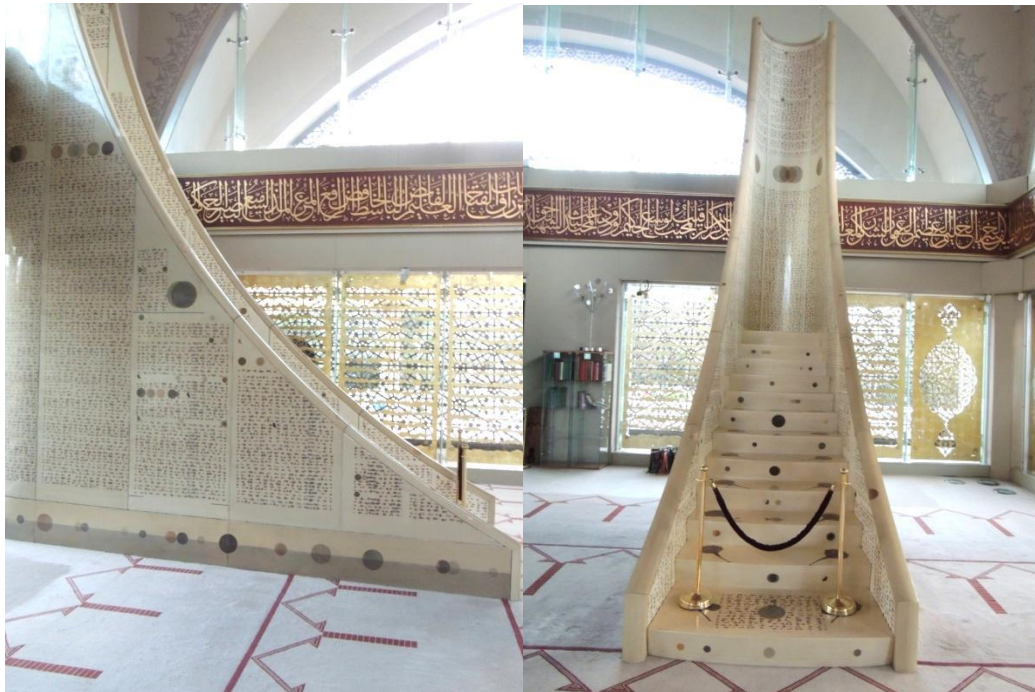


Fig. 162 Şakirin Mosque, view of the *minbar*



Fig. 163 Şakirin Mosque, details of *minbar*



Fig. 164 Şakirin Mosque, view of pulpit



Fig. 165 Şakirin Mosque, inscription on main chandelier



Fig. 166 Şakirin Mosque, entrance to women's section



Fig. 167 Şakirin Mosque, steps leading to women's prayer area



Fig. 168 Şakirin Mosque, women's prayer area



Fig. 169 Şakirin Mosque, women's prayer area

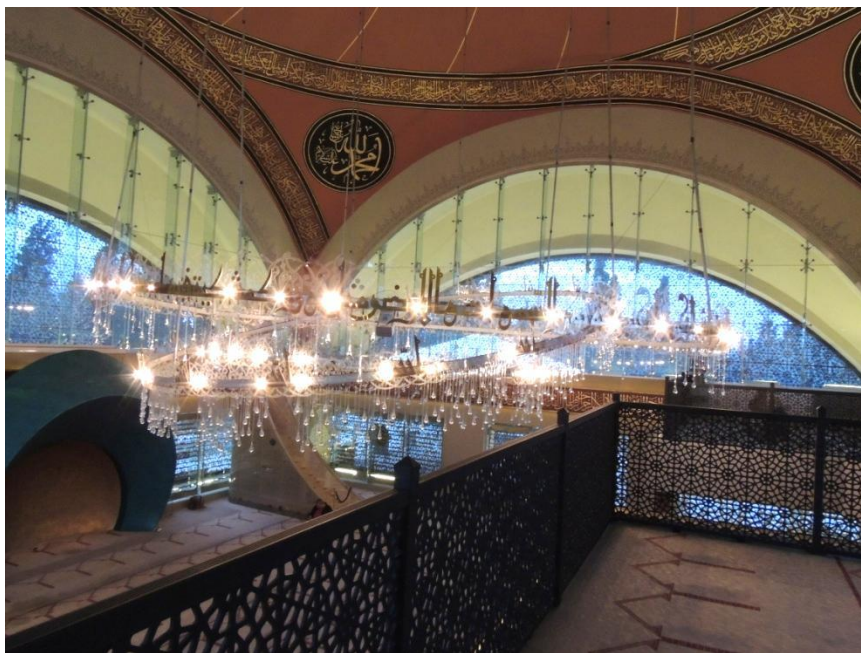


Fig. 170 Şakirin Mosque, view of main prayer hall from women's prayer area



Fig. 171 Şakirin Mosque, car park



Fig. 172 Şakirin Mosque, women's restroom and ablution facilities



Fig. 173 Şakirin Mosque, men's restroom. www.flicker.com