PHYSICAL EXPRESSION OF SOCIAL ORGANIZATION AND SOCIETAL STRUCTURING IN MOSQUE ARCHITECTURE: EVALUATION OF CONTEMPORARY MOSQUES IN ANKARA, TURKEY

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ABSTRACT

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This dissertation examines three "modern" mosques in Ankara, the capital city of Turkey, as examples of innovative and authentic mosque architecture, which considerably varies from traditional "Ottoman-type" mosques that heavily dominate the inventory of mosques in Turkey. The Republican period after the Ottoman Empire in Turkey witnessed an ongoing debate and rivalry between "modern" and "traditional" examples of mosque architecture. Although this problem has been considered in different dimensions, it has generally been discussed by classifying the mosques as "modern" or "traditional" in the academy. It is thought that this classification should be based on the different physical characteristics of mosques, which form the repertoire of tradition in mosque architecture. In this study, the exemplar mosques selected for the inquiry were examined according to 18 different factors that were grouped under six categories considering the physical and interior features of the mosques: namely, mass and facade design, spatial organization, interior forms, architectural program, material selection, and ornament details. On the one hand, the research aims to contribute to the discussion on "modern" and "traditional" representation in mosque architecture and clarify the ambiguity in understanding and distinguishing between "tradition," "traditional," and "modern," which are essential meanings in mosque architecture

On the other hand, the core of the thesis aims to find out the actors, conditions, and mechanisms that helped these "modern" mosques implemented before "Ottoman-type" mosques that dominate the inventory of mosques in Turkey in addition to recognizing "modern" mosques based on a concrete analytical framework.

The thesis study reviews mosque architecture as an enduring built form that reflects patterns of social relations, networks, hierarchies, and various roles that we may categorize as social organization and societal structuring. The actors of the social organization and societal structuring, considered influential in the emergence of mosques and belief structures, are determined as congregations on the user-demand side; and as constructors, religious authorities, charity organizations, and architects-designers on the developer-supply side.

In line with that, the actors taking part in decision-making, fundraising, design and planning, and constructing the selected mosques were conducted to understand the social organization and societal structuring behind the emergence of "modern" mosques and belief structures.

The research results revealed that the most critical factor contributing to the emergence of mosques and belief structures with innovative forms is the architect of the building. The selected "modern" mosques and belief structures would not have been built if it were asked of the congregations and the imams who are regular users of the mosque. The results also convey that architects confident in their decision to design an innovative, unique mosque and belief structure could convince the decision-makers and the clients, well-educated people with distinguished careers and success stories in the selected mosques. Conducting empirical research has given certain clues in considering how and in which mechanisms parts of the community who hold a liberal stance and do not strictly follow the Islamic faith attend, count up, and may, in some instances, participate and add up a surplus in the construction of mosques and belief structures.

Keywords: Contemporary mosque architecture, Modern and traditional representation, Ottoman-type mosque, Physical expression of mosque architecture

ÖZET

SOSYAL ORGANİZASYON ve TOPLUMSAL YAPININ
CAMİ MİMARİSİNDE TEMSİLİ:
ÇAĞDAŞ CAMİLERİN DEĞERLENDİRİLMESİ. ANKARA, TÜRKİYE

MERTYÜREK, Serkan
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Bu tez Türkiye'nin başkenti Ankara'da üç farklı modern cami incelemektedir. Özellikle, Türkiye'de cami envanterinin önemli bir bölümünü oluşturan "Osmanlı" tipi camilerden farklı, yenilikçi ve özgün cami örneklerini araştırmaktadır. Osmanlı İmparatorluğu sonrası Cumhuriyet dönemi, cami mimarisinde "modern" ve "geleneksel" örnekler üzerinden süregiden bir tartışma ve rekabete tanıklık etmiştir. Aslında bu problem farklı yönleriyle ele alınmış olsa da, akademide genellikle camilerin "modern" veya "geleneksel" olarak sınıflandırılması üzerinden tartışılmıştır. Oysa, bu sınıflandırma cami mimarisinde geleneğin repertuvarını oluşturan camilerin farklı fiziksel özelliklerini temel almalıdır. Bu çalışmada camiler kütle ve cephe tasarımları, mekansal organizasyon, iç mekan formları, mimari program, malzeme seçimi ve bezeme, süsleme detayları olmak üzere camilerin fiziksel özelliklerine göre altı gruba ayrılmış, 18 farklı faktöre göre değerlendirilmiştir.

Tez bir taraftan cami mimarsinde "modern" ve "geleneksel" temsil biçimleri tartışmasına katkı koymak ve bu tartışmada "gelenek", "geleneksel" ve "modern" kavramlarının ayırt edilmesi ve anlaşılması konusundaki bulanıklığı gidermeyi amaçlamaktadır.

Diğer taraftan, "modern" camilerin somut analitik bir çerçeve içinde fark edilmesi yanında, tezin çekirdeği "Osmanlı" tipi camilerin önünde uygulanmış "modern" camilerin arkasındaki aktörleri, koşulları ve mekanizmaları bulmayı amaçlamaktadır.

Bu tez kümülatifte sosyal organizasyon ve toplumsal yapı olarak sınıflandırabileceğimiz sosyal ilişki ağları, hiyerarşiler ve farklı toplumsal rolleri yansıtan kadim cami mimarisini incelemektedir. Cami ve inanç yapılarının ortaya çıkmasında etkin olan sosyal organizasyon ve toplumsal yapının aktörleri kullanıcı-talep eden tarafında cemaatler ve geliştiren-arz eden tarafında da cami yaptırma dernek ve yönetimleri, mimarlar, diyanet konusunda yetkili kamu görevlileri ve yapıcı ustalar olarak belirlenmiştir.
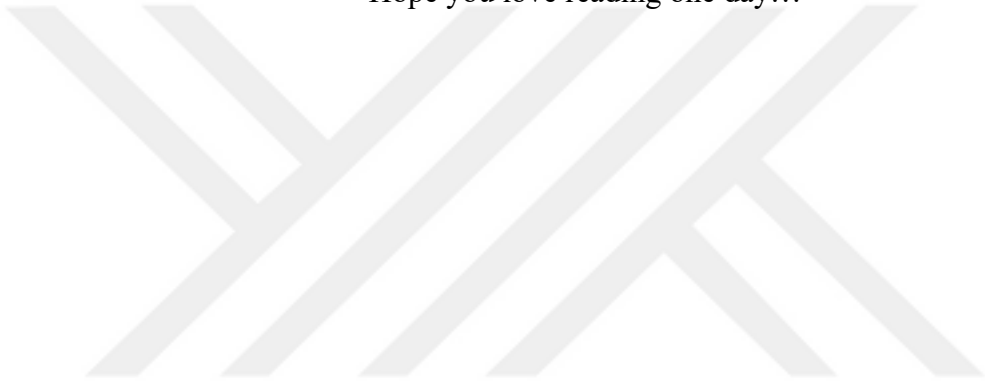
Bu çizgide, "modern" camilerin ortaya çıkmasının gerisindeki sosyal organizasyon ve toplumsal yapıyı anlamak için seçilmiş camilerin inşa edilmesinde karar alma, fon yaratma, tasarım ve planlama ve inşa etme süreçlerinde yer almış aktörlerle görüşülmüştür.

Araştırma sonuçları yenilikçi formlardaki cami ve inanç yapılarının ortaya çıkmasına katkı sağlayan en önemli etkenin yapıların mimarları olduğunu ve çalışmada örnek olarak seçilen "modern" camilerin düzenli kullanıcılarına -cemaat mensupları ve imamlar- danışılarak inşa edilemeyeceklerini açık etmiştir.

Sonuçlar aynı zamanda yenilikçi, özgün cami ve inanç yapıları inşa etme konusunda kararlı olan mimarların işverenlerini ikna edebilecekleri fikrini taşımaktadır. Çalışmanın örnek camilerinde işverenler başarı öyküsü olan, kariyer sahibi ve eğitimli kimselerdir. Ampirik çalışma toplumun dindar olmayan kesimlerinin de cami ve inanç yapıları inşa edilmesi süreçlerinde sayılıp, yer alabilecekleri ve bazı durumlarda süreçlere katılarak, katma değer sağlayabilecekleriyle ilgili ipuçları vermektedir.

Anahtar Kelimeler: Çağdaş cami mimarisi, Modern ve geleneksel temsil, Osmanlı tipi cami, Cami mimarisinde fiziksel anlatım

To my beloved,

Hope you love reading one day…

ACKNOWLEDGMENTS

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CHAPTER I

INTRODUCTION

1.1   MAJOR CONCEPTS AND EPISTEMOLOGICAL BASE

Many of us would recognize the distinguishing feature of our era as the enormous change in technology and communication. Technological developments in many fields have made the world smaller. They eased the transfer of knowledge and information. Cities have grown in size and most intensely faced the outcomes of this development. In effect, cities have become grounds where populations with diverse interests meet, negotiate, reconcile, participate, or withdraw.

On the one hand, city life has become more complex and challenging; on the other hand, public life in cities has been contracted. The stressful situation has directed people to become themselves and develop more introverted and individual stances and ways of life. As a result, the public sphere has contracted, and public-private spheres intermingled (Forsyth 2013). Accordingly, our cities and public spaces, specifically central built forms, have been transformed.

The transformation takes place in many of the institutions and central built forms. The advent of the apartment house in America (Hancock 1980), and the vacation house (King 1980), are examples of changed forms of shelter. The evolution of modern hospitals as a central built form in contemporary societies is another example of transforming the built environment out of the domestic sphere (Forty 1980).

Central religious built forms and adjoining belief structures have also transformed within that wide variety of built forms and environments. Religious built forms and structures are architectural examples that carry the characteristics and effects of the period in which they were built.

Mosques and belief structures are types of religious built forms in Islamic societies. The emergence of this archetype -the mosque architecture- dates back to the birth of Islam. From birth to the present day, mosque architecture has experienced many transformations conditioned by the factors concerning the philosophy of Islam.

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The political, social, cultural, and geographical factors also affected the transformation of mosque architecture and conditioned the spread of Islam across an extensive geographical area, including the Anatolian region.

The arrival of Islam into the Anatolian territory marks the beginning of a specific period of mosque architecture covered in this study. The Turkoman tribes and the domination of Seljuks had increased the pace of the spread of Islam in Anatolia. The period that started almost with Seljuk domination in the region and continued onwards to the present day paved the path of development of mosque architecture, characterized by progress and failure. In the development history of mosque architecture, the considerably younger Turkish Republic occupies a ground much larger than the timespan it occupies in the history of the spread of Islam in the Anatolian region.

In particular, the construction of new mosques and belief structures in the young Turkish Republic halted until the 1950s (Batuman 2016). After this period of pause, building new mosques and belief structures has speeded up. This period is generally characterized by examples that mimicked classical Ottoman architecture, appeared as inferior imitations of the past. While most of the newly constructed mosques and belief structures in this period pursued the seemingly traditional line, some examples went beyond and broke the line (Akbulut and Erarslan 2017). The Turkish Parliament Mosque, designed by Behruz and Can Çinici, is an example of a radical breakdown in mosque architecture and a sound interpretation of tradition. (Çinici 2021). Especially after the 2000s, the pace of mosque construction has gained considerable momentum (Batuman 2016).

Many examples of mosque architecture during this era vary in size, style, and function. The considerable differentiation of these structures built to serve the Islamic faith in one society can be explained by the differences in the characteristics and organization of the social masses that build these structures. As buildings portray clear reflections of the social life of the societies that build them up, "*architecture is the physical mirror of the socio-economic, cultural and technological reality of a society*" (Serageldin and Steele 1996: 12).

In Islamic societies, the mosque is the center of Islam and the house of the deity. In this respect, the mosque is the physical space for religious rituals and worship. On the side of religious functions, the mosque plays a central role in the social life of Islamic societies. It is an influential figure that structures social life.

More than a religion, the Islamic belief proposes a way of life. The mosque is the physical space of Islam, where its particular rules and regulations are exercised. It strongly reflects the spatial nomenclature of the proposed social life.

As a physical setting, it contains many symbolic meanings associated with Islamic belief. However, the mosque is a built environment with built forms and connected open spaces reflecting various forms of social order and organization. A web of particular features of social organization: relations and networks, social roles and cooperation, social distinction and hierarchies, and more are projected onto its physical space.

As there is much to speculate on the influence of built environments on behavior, there is also as much to speculate on the effects of the accommodated social groups on the built environment. So, the built environment reflects much more than required to cater to behavior and activity. Rapoport (1990) asserts that the process is a two-way relationship. Built environments also represent and communicate social norms and status. They reflect roles and social organization.

A mosque is an enduring form of the built environment and yet one of the main stages of the vernacular. Vernacular architecture is critical in the relationship between the built environment and human behavior. First of all, it is more sensitive to human behavior. As Rapoport (King 1980: 161) puts it, "…*there is a good fit between physical space and behavior and a clear communication*" in vernacular architecture in comparison to contemporary examples. Second, it brings much from the past and possibly reflects layered information regarding the social context of each physical penetration/addition beneath their existence.

The study will concentrate on belief structures, particularly the mosque as one of the central forms in the non-domestic sphere in Islamic societies. In its current existence, it represents society; without speaking formally but by communicating through architectural forms, patterns, and economic costs. Also, by communicating with the lifestyles, socio-demographic composition, social organization, and solidarity patterns of the intended groups participating in its production. They are powerful indicators that carry the potential to portray specific reflections of the built form and human behavior relationships.

The study will help view and recognize an interesting culture-specific instance of the relationship between the built environment and human behavior by considering mosques and belief structures. This culture-specific example would allow confident

steps to be taken regarding the generalizability of the information obtained from recent studies in this field. The cross-cultural character of the research would also allow for tracing instances of mosque architecture. Accordingly, the study will help researchers and colleagues discover and recognize fresh insights and new dynamics concerning mosque architecture in Turkey.

1.2 STRUCTURE OF THE STUDY

The study aims to sketch an informative general framework on built form/environment and human behavior studies and define a culture-specific research problem. Also, it seeks to explore possible and creative ways of inquiring into the problem that would render the case into an interesting potential research substance to follow for the scientific community.

In this framework, the introduction of the study gives general information and identifies significant concepts and the epistemological base of the field. It introduces the problem definition that clarifies why and on which grounds mosque and belief structures define a problem to be validated as a potential research substance for successful inquiry. Theoretical framework chapters concentrate on relating and embedding the problem in theory. The empirical research describes the research substance and draws a general framework for the research plan. Finally, the results are discussed in the discussion/conclusions chapter.

1.3 AIM AND SCOPE OF THE STUDY

This study intends to find parallels between social and spatial organization. In line with that, the study's objective is to conduct empirical research on several mosques constructed in Ankara to find clues to the link between society and space. The mosques and belief structures constructed in similar periods, specifically after the 2000s, will be considered. The selected mosques for the inquiry will comprise authentic interpretations of mosque architecture regarding the minaret, mass, facade design, interior organization, interior and open space geometries and relationships, material selection, and ornamental details. The mosques built with similar architectural programs will be investigated concerning the social structure and organization of the congregations and the surrounding populations and the role of charity organizations and professionals in constructing these buildings. The problem definition chapter comprises further refinements to determine the research's specific features.

This research would make it possible to investigate the relationship between built form and human behavior by presenting examples of mosque architecture and representing culture-specific instances of the relationship between built form and human behavior out of the domestic sphere.

This research aims to contribute in two ways: First, it would provide fresh insight and new findings and contribute to the ongoing multi-faceted discussion about the linkages between built form and human behavior. Significantly, the mosques and belief structures as forms of the built environment have not been subjected to a spatial analysis concerning their physical/architectural qualities in Turkey. Portraying particular transformations of these structures linked with the societal groups that build them up might lead us to new conclusions about the built environment and human behavior relationships.

The second would be to explain and relate the existence of "modern" mosques and belief structures in Turkey to theory and address their existence as a concurrent corporality of social organization and societal structuring in a different cultural milieu.

1.4   PROBLEM DEFINITION

The mosque and belief structures are built on the rituals and belief system of the Islamic faith upon a tightly defined architectural program. The minaret, dome, mihrab, and minbar are established religious forms in Islam that make up the mosque's image. These physical elements can describe and represent the image of mosques and belief structures alone. Similar architectural programs supported with strong and established physical structure elements that gained imaginary value can still not prevent some newly built mosques from going beyond existing and traditional patterns (Gür 2017). This differentiation can be brought up even in the same neighborhood. The differentiation of belief structures built in the same society, upon the same belief system, and with the same architectural program provides opportunities to explain that the built form is socially produced and may represent societal structuring.

The emergence of mosque projects built or planned in the same neighborhood as different interpretations of the established mosque images create research opportunities. As mentioned earlier, the foremost opportunity is to conduct detailed examinations to identify and recognize institutions and actors that bring out the differences. Cumulatively, these factors determine the character, scale, structure, and

similar essential parameters concerning the functioning of mosques and belief structures.

Then one facet of the problem can be formulated: Under what kind of social influence and dynamics can the mosque and the belief structures change their traditional building forms, even those supported by established images of the subordinate religious forms and cliches?

Upon first observation, the differences are visible in the built form of mosques and belief structures in the regions with different demographic characteristics in Ankara. It is especially possible to see examples that diverge from traditional mosques and belief structures in the Çayyolu and Bilkent regions of the Çankaya district in Ankara. The western development axis of Ankara is part of the Çankaya district, consisting of several neighborhoods. Alacaatlı, Yaşamkent, and Üniversiteler (Bilkent) neighborhoods are fast-developing areas that resemble similar socio-economic characteristics and discriminate from the formerly built, relatively central neighborhoods of the Çankaya district in Ankara. With this geographical data, it is possible to attribute the differences in the built form to the demands of the surrounding populations that would use the newly built mosques and belief structures. However, some of the recently constructed mosques and belief structures still built in the traditional styles in these neighborhoods falsify the argument, and the issue gains depth to have different dimensions. Thinking that the construction of mosques and religious structures in Turkey is often funded and organized by social solidarity, the differentiation in the built form is expected to be relational to a cooperative action that takes part and responsibility in carrying out the development of mosque projects. Accordingly, it may not solely be steered by a social demand on the user account.

Then another facet of the problem is: What is the interaction between the social actors on the user-demand and the production-supply account that lead to the emergence of belief structures through new and innovative forms? How much and under which conditions does the built form represents the social identity of both accounts?

Research questions may be duplicated:

- Is there a relationship between mosques and belief structures and their communities? Are mosques built according to the wishes, tastes, and value patterns of the communities that will use them?

- Or do the built mosques and belief structures build their communities, especially with the messages they give to society over their architectural style?
- Do the built mosques invite a community with similar socio-economic characteristics according to their architecture and/or interior design?
- Could the communities of mosques be categorized into lifestyles symbolized by a template of tastes concerning the architectural and structural features of mosques?

CHAPTER II
MOSQUE ARCHITECTURE IN HUMAN BEHAVIOR – BUILT ENVIRONMENT INTERACTION DEBATE

2.1   HUMAN BEHAVIOR – BUILT ENVIRONMENT STUDIES

This study considers how different forms of the built environment concerning human behavior emerged and were affected by social organization and societal structuring patterns. At this point, it would be helpful to open a discussion and make clear what constitutes the built environment. Built forms may exist at the end of the design activity and with professional assistance. However, traditional structures and specific forms of settlements are also examples of built forms. Lawrence and Low (1990) state that a built environment contains built forms, not necessarily entities that propose an enclosure. In that sense, open spaces that integrate with specific forms constitute the built environment. Lawrence and Law also mentioned that the building components such as doors, windows, walls, and floors might also refer to built forms (1990).

Many disciplines and social scientists have worked on the relationship between built forms and human behavior. King (1980) compiled numerous essays on how different forms of the built environment have emerged and transformed into contemporary forms in interaction with their users. The examples cover a wide variety of built forms and environments, both indoors and outdoors. From office buildings (Duffy 1980) to the 'places of refreshment' such as restaurants (Thorne 1980), we are surrounded by examples of built forms that take form along with the dynamics and behavior patterns of societies and social institutions. Mainly, researchers attempt to understand the relationship between the built environment and human behavior in the domestic sphere.

We would become familiar with the findings and focus of these disciplines and learn from the criticisms and the perspective recommendations made in these fields for future research by tracing a general framework that clarifies their research perspectives.

Anthropology and anthropological research rely on archeological data and developed theories regarding the built form, the physical environment, and human behavior (Jameson 1990). The anthropological understanding of the built environment has distinguished built forms as deliberately produced entities that house and facilitate social and ritual activities. Research in anthropology has mainly concentrated on shelter and domestic built forms –mostly primitive and vernacular (Donley Reid 1990). They even helped "shelter" remain the central area of interest and almost a tradition in built form/environment and human behavior studies (Rapoport 1969). However, a body of criticism and commentary has grown to move future research out of the shelter and domestic built forms. In that sense, King's (1980) compilation book "Building and Society" contains essays focusing on different non-domestic built forms and recent contemporary dwellings. In light of the discussions, the research substance of the study is chosen as a non-domestic built form.

Architectural stance has seen the built environment as an outcome of design activity, conditioned by user needs and comfort, climate, topography, and many other factors. From this perspective, architectural understanding of the relationship between built form and human behavior is a deterministic approach in which mostly form dictates what to do. Architects and other design professionals stay at the core of this activity while *"...built forms accommodate social groups and are integrated into the cultural whole.*" (Lawrence and Low 1990: 458). This argument states that the relationship is not deterministic. Moreover, it is conditioned and sculpted by the accommodated social groups' intentions, values, and norms.

Similarly, Lawrence (1990) mentioned that no mechanical working principle exists between the built environment and human behavior as architecture tightly encloses behavior. The relationship is more of an anisotropic nature expressed with tacit imprints of social norms, values, and many symbolic and ritual habits of the society. This situation distinguishes the built forms and environments with similar programs and functions from others in different cultures.

Rapoport concentrates much on the effect of culture in attempting to explain how various built forms have come out as distinct characters (1969). He moves from

the deterministic stance of architectural studies, explaining the emergence of built forms with "…*socio-cultural factors modified by architectural responses both to climatic conditions and to limitations of materials and methods*" (Rapoport 1990: 458). In this respect, he concentrates on socio-cultural factors and multi-causal explanations that stem from the interplay of different factors and institutions. Moreover, Rapoport emphasizes socio-cultural factors as superior to material factors in the emergence of the built form: "…*socio-cultural factors in the broadest sense are thus more important than climate, technology, materials and economics in influencing built form*" (Rapoport 1980: 159).

As an aggregate of built form, the built environment and the city have also been considered a social setting in urban studies. In these studies, the production of the built environment has also been considered from economic and political perspectives. King (1980: 3) suggests, "… *in every society, economic and political power is a major – probably the major- factor explaining the actual form of the built environment; the way such power is expressed varies from culture to culture*". As the reference implies, power relations in society and their exercise in different cultures are essential factors that should be analyzed to understand the relationship between built form and human behavior. Although the field of research shows resemblance, the actual physical form, as it appears, has fallen out of the concern of urban studies. Along with the physical form, the internal organization and human dimension have not been the focus subjects in urban studies. From this perspective, extending the field of research along this line and around similar topics concerning interior architecture seems promising.

Finally, it would fill a gap in our discussion to mention that the relationship between the built form and human behavior has also been the subject of historical research. Viewing all social, economic, and political effects as an ingredient and influence in the emergence of built forms is essential. Equally important is to recognize the effects of time and to focus on the interaction of such built forms' capacity to affect other structures and social institutions. In the meantime, we may be confident in capitalizing on our argument to consider the relationship between the built environment and human behavior. Furthermore, we may speak of the societies through the built environment they have created. Conversely, we may talk about the built environments resembling societies. In this sense, choosing the research substance from the alternatives that trace a comparably long-time span is crucial, which would help explain and discuss transformations in the built form and the physical environment.

2.2 CENTRAL RELIGIOUS FORMS AS NON-DOMESTIC BUILT FORMS

Religious forms and belief structures are at least as old as shelter and forms of housing (Özalp 2016). In this sense, they should be regarded as primary forms reflecting human behavior and the built environment relationship throughout history. Nonetheless, research on the relationship between human behavior and the built environment has continued as an area dominated by domestic built forms.

Although the issue would be elaborated on in much detail, it is timely to remind that the perspective and direction of the new efforts in the field are directed toward the non-domestic sphere (King 1980). To gain depth into built forms and human behavior relationships, central religious forms and belief structures are potential research substances as they are non-domestic built forms in different societies. This character makes belief structures culturally distinct and interesting for the scientific community.

Mosques and belief structures are types of religious built forms in Islamic societies. The emergence of this archetype -the mosque architecture- dates back to the birth of Islam (Ürey 2013). From birth to the present day, mosque architecture has experienced many transformations conditioned by the factors concerning the philosophy of Islam. Even more potent than that, the political, social, cultural, and geographical factors also affected the transformation of mosque architecture (Hoteit 2015). Likely, alongside mosque architecture, these factors cumulatively condition the spread of Islam across an extensive geographical area stretching from the Arab peninsula to far Asia on the east, Africa and the outskirts of Europe on the west, and the Anatolian region on the north.

This extensive expansion gave way to Islam meeting with many societies having different faith and belief systems, which had built various religious forms and belief structures for centuries. The interaction between societies intermingled unique architectural styles, and the practice of building up in each society flourished. The encountering of the societies has brought interaction and the blending of architectural styles, and finally, the transformation of religious forms and belief structures. The transformation showed itself in changing forms and how the societies gathered and organized to build mosques and belief structures.

Meanwhile, the actors and institutions producing mosques and belief structures also gather in different organizational patterns. These organizational patterns have determined many features concerning mosques and belief structures. This covered a

wide range of decisions, from choosing specific architectural styles and aesthetic character to determining the mosques' scale, architectural program, administration, and maintenance.

In this context, the congregations and the social groups that cooperate to build mosques and belief structures stand out as determinative agents in chosen architectural styles and the accompanying forms. In this process, religious communities' beliefs, norms, values, and tastes that affect the physical form should be brought to the front in the relationship between the built environment and human behavior. In this sense, mosque and belief structures stand out as one of the building forms in which social organization and societal structuring of the societies could be tracked effectively in determining the form.

Mosques are the dominant form of belief structures in Turkey. The mosque, which became a place of collective worship with the birth of Islam, has remained not only a place of worship. Parallel with the regulatory role of the Islamic faith towards social life, it also grew as a social and cultural structure consisting of intertwined building sections that also function as a building complex for education and social assistance. In Turkey, this became primarily a revisited phenomenon in the 1990s with the shift in politics and the process of capital accumulation, which in effect have helped rebuild large-scale mosques and multi-functional religious complexes (Andersen 2019).

Far from the necessities of Islamic belief and diverging from the early examples, the mosques and belief structures are in a spatial transformation that reflects the social and political dynamics of the society in Turkey. Spatial change in mosque architecture can take the form of extensive transformations, ranging from scale and interior organization of structures to creating revolutionary forms, space geometries, and facade design and reinterpretation of established sub-images such as minaret and dome. It is possible to figure out innovative examples of mosque architecture resembling the aforementioned spatial change (Kavas and Şekerci 2019). However, a significant part of the new examples appears as imitations of the "Ottoman-type" mosques in Turkey (Batuman 2017). Even the formal organization of these Ottoman-type mosques gives the impression that they resist change; an elaborate look at these structures shows their transformation to reflect the political climate and the corresponding organizational forms in society.

2.3   MOSQUE AS THE STAGE OF EVERYDAY POLITICS

Political processes and components strongly condition the architectural differentiation of mosques and belief structures. Recent discussions that we have made on mosque construction in Turkey have shown how state-oriented political influences affect and control the emergence and production processes of mosques and belief structures. However, apart from the state or power-centered political effects, it is thought that the transformation of mosques and belief structures can also be read through the transformation of the everyday life practices of the society.

Refined by the works of Cohen (1985) and De Certau (1994), New Social Movement literature analyzes the transformation of society through the transformation of everyday life practices without confronting the established focus of power. Ignoring the state and the establishment in the architectural differentiation of mosques and belief structures might help us understand the process from a different perspective.

Cohen (1985) states that the New Social Movement targets the social domain of civil society. Considering the central place of mosques in social life in Islam, this perspective can trace an original framework in the spatial transformation of mosques and belief structures. The second perspective that the study can benefit from is the identity formations and lifestyles defined through the transformation of everyday life practices. It is thought that identity formations and lifestyles constitute a functional theoretical infrastructure to define the architectural identities of mosques and belief structures on the one hand and to understand the bonds and relationships they establish with their congregations on the other hand.

As Tuğal has based on his long-term survey in the Sultanbeyli district of Istanbul (2009a), he proposed that the politics of Islam in Turkey targets everyday life and practices through routine times and places of worship rather than targeting the state and the established. With the information collected from the field through participant observation and in-depth interviews, the research speculates on the politics of space through different places such as streets, houses, workplaces, coffee houses, and mosques as the stages of transformation of everyday life practices. However, in Tugal's work, especially the mosque and belief structures are not subjected to a spatial analysis connected with identity formations and definition of lifestyles through the transformation of everyday life practices. In this regard, it is thought that this study can find and exhibit examples that portray spatial transformations of mosques and

belief structures to reflect the social transformations as put forward by Tugal in his work.

CHAPTER III
THE EVOLUTION OF THE MASJID TO CONTEMPORARY MOSQUE
ARCHITECTURE

3.1 THE EARLY MOSQUE AND SPATIAL CONFIGURATION OF MOSQUE ARCHITECTURE

The prophet's *masjid* in Madinah is the early mosque. It was a half-shaded, semi-open structure enclosed with a transparent wall at the outset. The primary function of the early mosque was a publicly shared prayer space. In addition, it was also a space for social gatherings and a center of civic activity. Moreover, being the house of the Prophet, "*it was the seat of temporal power*" (Serageldin 1996: 116) and functioned for educational purposes in which people learned from the Prophet and his followers. It was even open for overnight stays and served as a soup kitchen for people experiencing poverty (Kuban 1974). Over time, specialized structures appeared for each of these secondary functions that altered the program of the mosque to a multi-functional building complex.

Before coming to Madinah, there was no particular place for prayer, and "*any temple built in previous periods could fulfill the function of prayer space, the masjid.*" (Kuban 1974: 1). It was not the *masjid* that was founded first. It was the Prophet's house. The *masjid* then appeared as an adjoining structure to the Prophet's house. Specifically, it was named *Zulla,* a sun shield made of palm tree leaves and mud carried with palm tree trunks and a wall facing north Jerusalem -the earliest qibla of Islam. Afterward, when the qibla was redirected to Mecca, another portico was built on the south side. Although even the ruins of the Prophet's mosque do not exist today, it has been an inspiration to hypostyle mosques in the Arab Peninsula, and it determined the program of the mosque that is brought to the present day -the spirit- almost unchanged but reinterpreted in many various forms and architectural styles in many different.

cultures, geographies, and climates. Being the house of the Prophet, it had a political function and resemblance. This political function came to the fore in the following years, leaving even the primary function of the mosque in the background. With this shift in meaning, mosques began to have been built as structures reflecting the dominant political power rather than being places of worship for believers. Mosque structures grew in scale to reflect this development with massive minarets and domes.
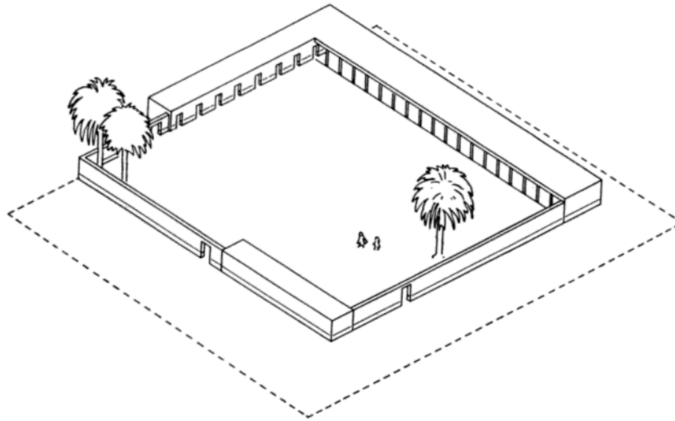
Figure 3.1: Reconstruction of the House of the Prophet, the Early Mosque. (Kuban 1974: 2)

The architectural program of the mosque is designed according to the requirements of the Muslim prayer, *Salah.* A high platform that was needed for the call made to the prayer to be heard transformed into a minaret in time. The Muslim has to be cleansed before attending prayers. So, a water facility in the form of fountains and ablution rooms has been placed outside the prayer halls. As the congregation has to follow the imam during prayers, his place in front of the community before the qibla wall during praying is accentuated by a niche, *mihrab.* A sermon is delivered to the congregation on Friday prayers, which is an obligation to all Muslims. For this sermon to be followed, the imam has to be placed on a higher platform, the *minbar.* Being not added to the mosque's architectural program during the Prophet's lifetime, a secluded space -*maqsura*- was required for the governors within the prayer halls.

The mosque's layout has been shaped with a covered prayer hall -*haram*- and a semi-open courtyard -*sahn*- open to the sky, isolated by either colonnaded or semi-transparent vaulted wall structures -*riwaqs, iwans*-. The covered prayer hall has a wall that faces Mecca, where the worshippers align and stand before it in rows. This wall has a niche -*mihrab*- to accentuate the imam's place during prayers.

3.2 CONTEMPORARY MOSQUE ARCHITECTURE–WORLD EXAMPLES

A significant influence comes from the locals when discussing the development and transformation of mosque architecture worldwide. The local architecture, the structure of the local community, the period passed under the influence of the Islamic religion, and the effective and dominant political power and culture in that period are necessary parameters to understand contemporary mosque architecture worldwide.

In general, architectural styles have diversified in lands that have an Islamic religious background in their origins. From the Arab peninsula, where Islam was born, to Egypt, Tunisia, Algeria, and Spain in the west; to Iran and India in the east; and Mesopotamia and Anatolia in the north, different and unique mosques emerged. However, in Europe and in America or elsewhere, where Christianity or another religion is widely accepted, mosque architecture could not be based on a tradition, which gave way to mosques and belief structures gaining a singular character defined through individual examples.

Many mosque projects built in the 20th century in the Arab peninsula, including the holy cities where Islam was born, are located within the borders of the Saudi Arabian state. These projects were financed by the Saudi Arabian government or by members of the royal family in the country. Muslim architects of Egyptian and Jordanian origin designed and produced many examples of mosque architecture in the country. There are also mosque projects in which renowned Western architects and building firms have been involved.

Notable projects of various sizes on different scales existed in the region. The projects adopted different design approaches and architectural styles. For example, the Prophet's Mosque in Madinah gained an eclectic character by expanding the existing structure with porches to include open courtyards and with technological additions to maintain protection from sunlight (Serageldin 1996).

Figure 3.2: The Prophet's Holy Mosque, Madinah. Technological Umbrellas Maintain Shade from the Sun (Serageldin and Steele 1996: 25).

The mosque built at Riyadh King Khaled Airport bears traces of classical Ottoman mosque architecture with its striking dome and the inner courtyard surrounding the closed prayer volume. Although the visible and grand dome of the mosque has shown a resemblance with the Ottoman mosque architecture, the mosque has gained a contemporary character with unique interpretations, such as the arched structure attached to the dome that gives access from the entrance of the covered prayer area to the inner courtyard from all directions (Steele 1996).

Figure 3.3: The Mosque at King Khaled International Airport (Serageldin and Steele 1996). (URL-1)

The Qasr Al-Hokm Mosque in Riyadh, designed by Rasem Badran – a Muslim architect- was awarded the Aga Khan Award for Architecture in 1995. Badran's humble and unique design seeks historical continuity and aims to understand earlier architecture in the district. Its standing represents a reinterpretation of the hypostyle arrangement of the first mosque in stark contrast to copied monumental mosques and structures (Serageldin and Steele 1996).

Figure 3.4: Qasr Al-Hokm Mosque, Riyadh. Exterior (Left) and Interior (Right) Views. (URL-2)

Another important figure in mosque architecture in Saudi Arabia is the Egyptian Muslim architect Abdel Wahed El-Wakil. He designed several of the most-known examples of mosque architecture in Saudi Arabia, those of which considerably varied in scale and style. From the humble Corniche Mosque in Jeddah, selected for Aga Khan Award in 1989 -among the thirteen of his mosques nominated that year- to King Saud and Quba Mosques, his works reflect many different perspectives and interpretations of former styles of mosque architecture in considerably varied scale (Steele 1996c).

Figure 3.5: Corniche Mosque in Jeddah. (URL-3)

Mosque architecture in Egypt, one of the first places where Islam spread from the Arab peninsula, bears traces of the architectural vocabulary of the Mamluk and Ottoman periods as the dominant character. But the mosque architecture in Egypt also reflects the historical influences of the pre-Mamluk caliphate and the Fatimid period.

The construction of mosques in Egypt is similar to the production of mosques in Turkey. It is carried out on the land acquired through grants from the state by the associations established by private individuals and entrepreneurs and with the funds

generated from the contributions made to these associations (El-Sadek and Serageldin 1996).

Among these examples, the Egyptian-Muslim architect Hassan Fathy's New Gourna Mosque, built in Luxor in 1948, differs from others with its unique approach that adapted local materials and vernacular architecture to synthesize an innovative example of mosque architecture (Steele 1996a).

Figure 3.6: New Gourna Mosque, Luxor. (URL-4)

Due to its proximity to the island of Sicily and the Iberian Peninsula, mosque architecture in the Maghreb region has acquired a distinctive architectural style. This architectural style continues today with original contemporary examples that gained character with open spaces and courtyards, such as King Hassan II Mosque in Casablanca and the Lalla Soukaina Mosque in Rabat (El-Sadek and Serageldin 1996). Also, massive towers we encountered in medieval Italian cities were used as minarets; while flat, hipped roofs covered areas instead of domes in the interior. The absence of the dome highlights an interior setup characterized by dense columns. Another striking feature in the architecture of the Maghreb mosque is the detailed decorative covering of the columns and the column heads, which turned into an element that characterizes the architectural style in the interior and exterior. In addition to decorated columns, the original arch and cornice typologies, which differ from the mosques and architectural styles in the nearby regions, contribute to the originality of the mosque architecture.

Figure 3.7: King Hassan II Mosque in Casablanca. (URL-5)

Iranian mosque architecture has a unique style that distinguishes it from other regions and shows itself in plan layouts, authentic typologies, and decorative aspects. Although it is possible to find individual examples with different characteristics that existed under historical influences reflecting different periods in traditional Iranian mosque architecture, the most important feature that characterizes the architectural style in the region is the open courtyard and the four *Iwans*. In Kuban's definition, "…*a domed chamber before the mihrab approached by four iwans courtyard has been …. the principal model for all the major mosques of Iran and Central Asia.*" (Kuban 1974: 10). Another feature that characterizes Iranian mosque architecture is the earthen materials used. The technological development achieved in the production of brick materials and the development of techniques necessary for constructing complex architectural structures such as domes and arches using bricks emerged as another feature that gave character to traditional Iranian mosque architecture. In addition to these, another striking feature of Iranian mosque architecture is the advanced ceramic art, which manifests itself in blue, turquoise, and white colors on wall and surface coverings. The typology created by the authentic interpretation of the sphere in the dome is a distinguishing feature of Iranian mosque architecture. Finally, minarets have fallen a step back in traditional Iranian mosque architecture, lost their visibilities and dominance "*incorporated in the general bulk of the mosque*" (Kuban 1974: 11).

The Al-Mahmoud Mosque at Isfahan, inaugurated in 1988, differentiates from the classic examples of Iranian mosque architecture with its innovative plan layout. Still, the appearance of the dome and the *iwan,* together with the ceramic surface coverings, strongly gives the impression of traditional Iranian mosque architecture (Diba and Azarakhshi 1996 a).
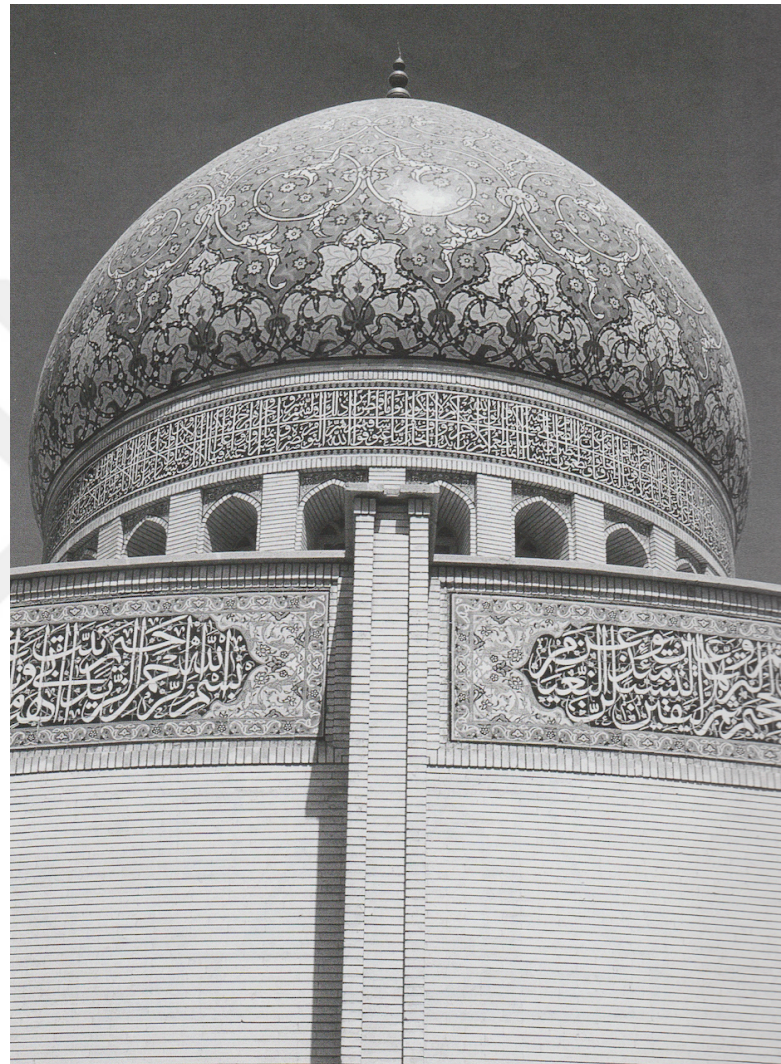
Figure 3.8: The Al-Mahmoud Mosque at Isfahan (Serageldin and Steele 1996: 118).

The Al-Ghadir Mosque in Tehran is another example of contemporary mosque architecture in Iran. The brick material and the techniques used in bonding bricks that created unexpected motifs and small openings on the façade echo traditional Iranian mosque architecture, which excelled in using brick material. On the other hand, the skillful construction of the flat roof of the mosque that "*steps up from its dodecagonal perimeter ... and ultimately reducing*" to a four-sided rectangle creates a unique

interpretation of the dome that is visible both from the interior and the exterior (Diba and Azarakhshi 1996 b: 128).
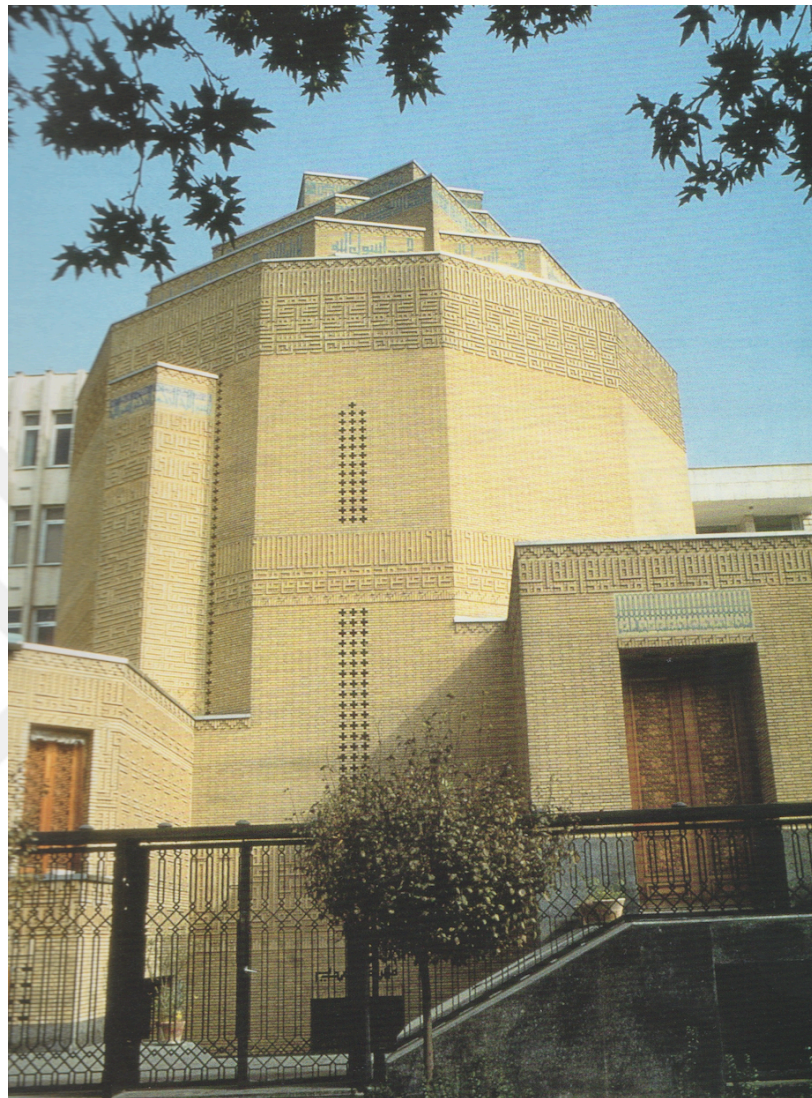
Figure 3.9: The Al-Khadir Mosque in Tehran (Serageldin and Steele 1996: 129).

It is possible to notice growing Muslim communities worldwide. Islam has flourished in the lands, not necessarily with an Islamic origin or Islam being the mainstream belief system in these regions. These Muslim communities that come from different countries and cultures and which do not resemble a homogeneous social group face the problem of finding out and drawing on an indigenous tradition of mosque architecture in their attempts to construct mosques in their vicinity. This is well represented by the examples of mosque architecture built in different parts of Western countries and cultures (Steele 1996 b).

One of the earliest examples of such mosques and belief structures is the Islamic Center, which was built in Washington DC, America, with the cooperation of the Muslim community in the region and with supranational support. The Egyptian Ministry of Awqaf prepared the project, and Irwin Porter & Co, a well-known contractor in the area, carried out the construction. The center is a building complex that houses an Islamic Institute containing offices, classrooms, a library, and a prayer hall (mosque) connected by an arcade accessed through five horseshoe-shaped arches. "*The architecture and decoration of the building conform to the conventional mosque architecture of the Middle East and North Africa with echoes of Andalusia*" (Hamed 1996a: 149). The building complex reflects the vision and culture of the group that had actively taken part in planning and design. The initiative did not strive to find an authentic form that drew on local context and vernacular architecture. In this respect, the process had been an adaptation of an architectural style that was alien to the local context, and the resulting building was a singular example of mosque architecture in the West that was created by the efforts of Muslim communities that reside out of the hometowns of Islam (Hamed 1996a).

Figure 3.10: The Islamic Center, Washington DC. (URL-6)

On the contrary, the second Islamic Center built in Washington DC, America, in the 1980s resembles a different example of mosque architecture. The Dar Al-Hijrah was created by the Muslim community in the region who were unwilling to go to the

existing mosque within the first-built Islamic Center on Massachusetts Avenue. Apart from the first initiative, this group rejected the possible influence of governments and organizations willing to fund the project. They preferred independence and to proceed with community support. The supervising committee delegated a local Greek American architect to the project. In the beginning, the project proposal was considered "*compositionally weak and an inadequate expression of the cultural heritage of Islam*" (Hamed 1996b: 161). It was forced to be revised after the construction had started. Although some revisions were made, and the resulting building emerged in a different form from the one envisaged in the first proposal, it was not a pastiche of architectural styles of other Islamic regions. This example is relational to our context and shows how the social organization and societal structuring of the societies might create different forms in terms of architectural style (Hamed 1996b).

Figure 3.11: The Dar Al-Hijrah Islamic Center, Washington DC (URL-7)

Turkish society has centuries-old Islamic history in Anatolia. In addition, Turkey was established as a secular democracy as the continuation of the Ottoman Empire, which had political power and influences worldwide and had given remarkable examples of mosque architecture. In this respect, the debate on mosque

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architecture in Turkey has come to the fore with its different dimensions. An important part of the debate has taken place as a critical discussion on the grounds that a contemporary mosque architecture could not be created. Additionally, identifying and examining architectural examples seen as "contemporary" constitute another essential part of the discussion. Mosque architecture emerges as an area that establishes close ties with tradition by its very nature and makes it very difficult to reinterpret tradition with the concern of abandoning it. Although this situation is not unique to the conditions of Turkey, it is especially felt in our society with the longing for the Ottoman period and the unique architectural works created by the chief architect Sinan. The development of mosque architecture in Anatolia and the contemporary Turkish Republic will be discussed in detail.

3.3 HISTORY, TRADITION, AND DYNAMICS OF MOSQUE ARCHITECTURE IN ANATOLIA–THE OTTOMAN PERIOD

Islam is widespread across extensive geographies, as are many distinguished mosques and adjoining belief structures with different architectural styles that existed elsewhere (Hillenbrand 1999). According to As (2006), mosques and belief structures are expected to be innovative and adaptive insofar as they are constructed with inspiration from vernacular architecture and concerning the cultural dynamics of the societies that build them up.

Parallel to the rising influence of Islam across extensive geographies, the architecture of the mosque has been impacted by the vernacular architecture of the new regions and by the experiences of the communities reached, both in terms of architectural styles and the construction technology. The praxis of mosque architecture and the accompanying tradition has shown itself with different representations in different geographies, simultaneously or at different time periods.

Kuban (1974: 18) scrutinized the development of mosque architecture concerning different periods and dominating groups across extensive geographies stretching from North Africa to Iran, Middle Asia, and Afghanistan, which he defined as the region of Irano-Turkish Culture, to Indian sub-continent and to Anatolia and the territory under Ottoman control and impact which he described as "*Anatolian-Turkish region.*" Narrowing down the description of this vast area to the "*Anatolian-Turkish region*" would give us a better understanding of the phenomenon considering the focus and the aim of the study. This definition would help us derive much more contextual

information in attempting to understand the emergence of different forms of representations to define tradition in mosque architecture and accordingly provide ground in marking some mosques as modern interpretations of tradition in our surroundings.

Kuban (1974) states that the development of mosque architecture in the Anatolian-Turkish region differs from the other areas and periods. While mosque architecture was shaped under the effect of the recent periods in different areas, the development in the Anatolia - Turkish region were sourced both by the accumulation of recent periods that came with Islam and by the experience of the late Roman and Byzantine, which represent a different cultural environment.

Mosque architecture in Anatolia before the Seljuk domination occurred as simple large-pillared halls, exemplified by Kuban (1974) with Sivas Ulucami, Silvan, and Kızıltepe Mosques and with Diyarbakır Ulucami.
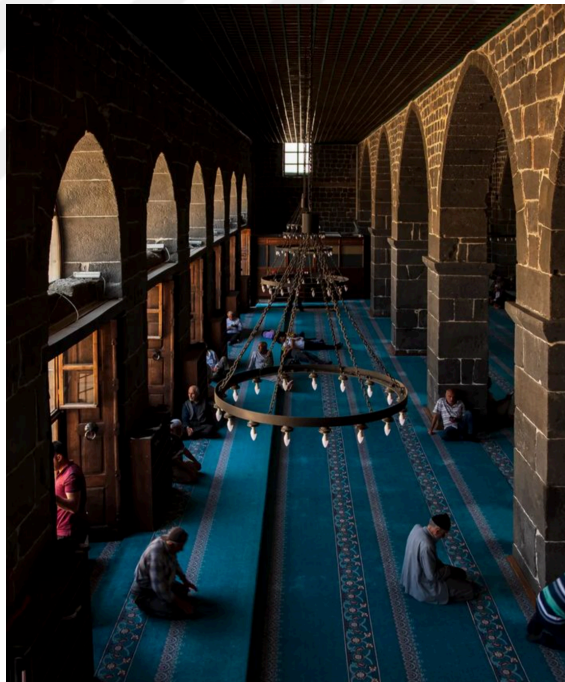
Figure 3.12: The Mosque of Diyarbakır Ulucami (URL-8)

Eliminating the courtyard was an innovation brought to mosque architecture during Seljuk's domination. The mosques built in this period emerged as massive rectangular prisms that had no interference with their immediate surroundings (Yetkin 1959). Many examples of the mosque architecture of the period carry the imprints of the Persian *Iwan* on their walls as entrance portals (Caner and Bakırer 2009). A dome-

roofed mihrab bay is added to the design vocabulary in this period. Another addition was an open bay in the center that brought daylight to the interior strengthened the effect of a reduced courtyard (Güler and Aktuğ Kolay 2010).

After the Seljuk reign, Anatolia's political and physical domination was fragmented among small autonomous Turkoman tribes, including the Ottomans. As the Ottomans got in touch with Byzantine and the Balkans, they found the chance to see and augment different architectural perspectives and styles and reached synthesis in mosque architecture.

Although Ottoman mosque architecture had been under different influences, in principle, it had been shaped by the idea of organizing the entire interior under one roof, a dome-roofed structure. The Ottoman mosque architecture had been defined by a dual approach, namely by the combination of the experience considering the use of the dome in Anatolia with the accumulation of knowledge brought by the tradition of mosque architecture on one side; and by changing the function of the mosque from being as a mere place of worship to a multi-functional, religious social complex (*kulliye*) that also serves for educational purposes along with several other supplementary ones on the other. This approach had been maintained by using and differentiating an old schema over time, represented by the form that places a *maqsura* in the center with a dome-roofed structure that projected the *maqsura* upwards. The *Ucserefeli* Mosque in Edirne, built-in 1437-47, is a good example that culminated this approach, which also had been "*the starting point of a style of which the finest statement was to be made in the 16th century*" (Kuban 1974: 20).
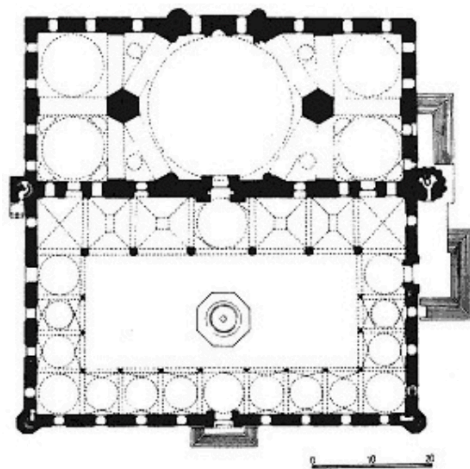
Figure 3.13: The Mosque of Ucserefeli, Edirne. The plan (Kuban 1974: 20)

Finally, according to Kuban (1974: 26),

"*the hallmark of the Ottoman Architecture was the structural clarity of development of a domed space and its crystalline configuration as an exterior. In the history of Islamic architecture, the Turkish-Ottoman style was the most Mediterranean and least medieval in conception and spirit*."

The lineage that started with the Seljuk domination had matured in time with many distinguished examples, such as the Mosque of Sultan Bayazid II (1501-06). The trend continued and culminated with the architect Sinan during politically the most powerful period of the Ottomans. The *Şehzade* (Mehmed) Mosque (1543-48) and *Süleymaniye* (1550-57), which are the works of the renowned architect Sinan also represent the features of the lineage. So do the *Selimiye* Mosque, which is the masterpiece of Sinan and is treated as "*the supreme religious monument of Turkish style*" (Kuban 1974: 21).
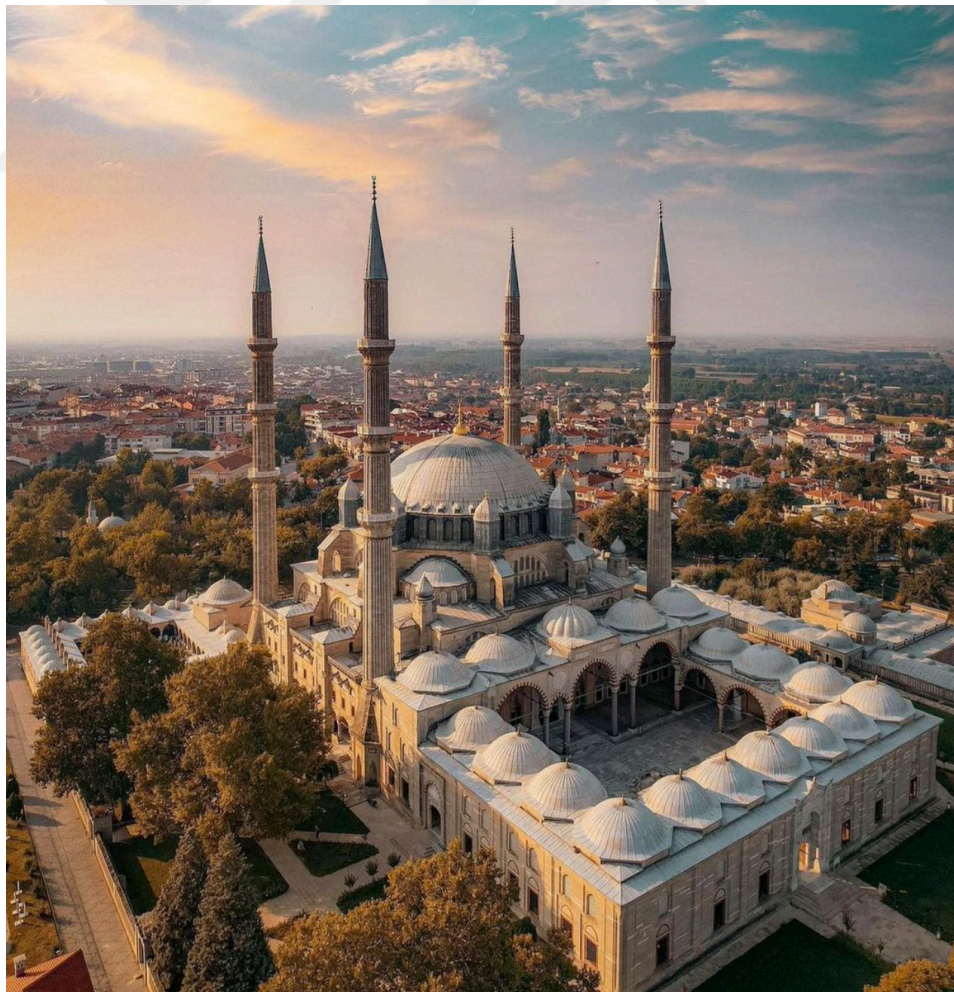
Figure 3.14: The Mosque of Selimiye, Edirne (URL-9)

After the 16th century, the Classic Ottoman mosque architecture started to drift away from the point of synthesis reached by combining different effects. It became more eclectic with the impact of other influences and currents from the West, such as the effects of Baroque, which are more apparent in *NuruOsmaniye*, *Nusretiye* (As 2006: 55) and in *Ortaköy* Mosque (Dündar 2013). Combined with the heavy influence of Sinan's masterpieces, it entered a self-repetition process characterized by the domination of examples with slender minarets and highly visible domes from the exterior that mainly define the character of these structures.

3.4 CONTEMPORARY MOSQUE ARCHITECTURE IN TURKEY

When the new republic was founded, new voices and ideas were heard about mosque architecture. However, the early republican era cannot be regarded as a prosperous period that broke the ongoing process of repetition and revival of Ottoman mosque architecture. In fact, in this era, concerning the secular state policy and due to accepting belief in a private sphere and "*denying the mosque as a place in the public realm*" (Batuman 2018: 270), mosque architecture was not a much-debated item of the agenda (Akar and Pilehvarian 2019). Public investments were made to erect schools, hospitals, medical centers, theaters, and opera houses, which were believed to add to the surplus of modernization of society. As a result, mosques and belief structures were not built as public buildings, and activity for new mosque construction was halted (Özaloğlu 2011). Accordingly, they had lost their visibility in the newly developing parts of the cities and public spaces. This was much visible in the specifics of Ankara, the capital city of the new Turkish Republic.

With the change in the political system in Turkey after World War II and the replacement of the government by another and much more liberal party, the stance and politics of the state toward secular institutions and public investments had changed. Building mosques with public funds was then re-entered into the agenda. The city of Ankara, where the so-called tensions were much felt, has been the grounds for this competitive process between strict secularism and counter forces and political impacts. The unbuilt mosque project of Vedat Dalokay in a newly developed region in the 1960s of Ankara is a good example and a turning point for some (As 2006) to exhibit the relationship of state politics on religion and the contrary effects on fostering mosque construction in the coming years.

In the designated area, a visible hilltop in the city center known as Kocatepe, the project of Hüsrev Tayla and Fatin Uluengin was a typical revival of the classical Ottoman mosque architecture was implemented instead of the modernist project of Vedat Dalokay.
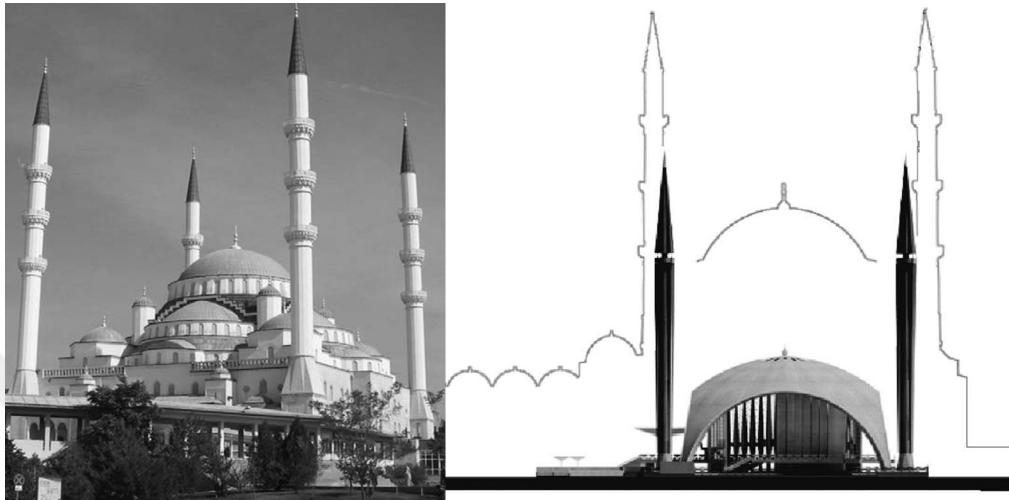
Figure 3.15 Implemented Kocatepe Mosque by Tayla and Uluengin in Comparison with Unimplemented Proposal of Dalokay (As 2006)

Undoubtedly, favoring classical Ottoman mosque architecture in a publicly funded large-scale mosque project was an essential shift in giving the lead to future architectural development and appeal. This was also an essential shift in secular stance and state politics toward religious affairs. Accordingly, this has shifted paradigms on mosque architecture and then, in effect, structured Turkey's contemporary politics and public spaces.

In the following years, Vedat Dalokay won the International Islamabad Mosque project competition, whose scale was much larger than the Kocatepe Mosque. The project has been implemented and evaluated as an important achievement of Turkish architects in mosque architecture at the international level. Because the 2nd and 3rd places of the project competition in which Vedat Dalokay was deemed worthy of the first place were also among the Turkish architects. After winning the project, Vedat Dalokay stated in an interview that the failure of his Kocatepe Mosque project and then his pioneering of giving a modern and contemporary example in the field of mosque architecture in another country overshadowed his joy of winning the project. In the same interview, he stated that the unimplemented Kocatepe Mosque influenced him in the Islamabad Mosque project, which was deemed worthy of first place in the

international large-scale project competition, showed a missed opportunity to build modern mosques and belief structures in his homeland (Şenyapılı 1969).

Unfortunately, time has shown that Vedat Dalokay was right. Because the period between the 1960 and 2000s witnessed particular interest in replicating classical Ottoman mosque architecture, which also ended up with many degenerative examples.

Kuban (2011) states that many new mosques and belief structures built during this period -referring to the so-called Ottoman period and Sinan's works - have turned into the richest ugly building collection in the world. At the same time, he attributes the emergence of these structures, which he accuses of being imitations, not due to a lack of trained architects but to society's inability to be open to innovation in this concern. Similarly, Eyupgiller (2006) has drawn attention to the pressure and limitations put on the architects by the congregations in mosque architecture. He has seen these factors as the reasons and impediments behind the emergence of limited numbers of modern mosques and innovative examples.

Viewed from this perspective, the rise of mosques and religious structures that were merely degenerate imitations of the 16th-century Ottoman mosque can be attributed to a societal lack of need for innovation and the search for contemporary new typologies. When it is considered that mosques and belief structures in Turkey are brought to life by the social organization and solidarity, it is understandable how social demand rapidly transformed into more effective social organization models that facilitated the emergence of these structures.

As it is mentioned, generally, volunteer organizations have taken the initiative in the construction and implementation of new mosques. The Directorate of Religious Affairs has handed out sample projects to these volunteer organizations during this period to discipline and prevent degenerate mosques from being built (Özaloglu 2017).

Especially after the 2000s, the process of building new mosques has been speeded up by state and civil initiatives this time. Özaloğlu (2017) reports the number of registered mosques in Turkey as 75.941 in 2002. It jumped up to 88.681 in 2018 (DRA 2021). In line with this, many large-scale mosque projects were undertaken alongside many small-scale mosques realized by civil initiatives and charity organizations. The examples of emulating Ottoman and Seljuk architecture in this period stand out as imitations, primarily degenerate and devoid of architectural value.

However, it is noteworthy to figure out several qualified mosque projects and original architectural examples realized after the 2000s. The Ahmet Hamdi Akseki Mosque, constructed by the hand of DRA on the prestigious western development axis of Ankara, could be shown as an example. In the beginning, the project started to create a mosque with a contemporary design. Salim Alp's proposal had been chosen. He was an architect who had also worked in Vedat Dalokay's office during the design and construction of the King Faisal Mosque. The unimplemented mosque proposal of Kocatepe inspired his design. Soon after the start of the construction, the architect lost control of his plan due enforcement of DRA. Although the final implementation of the project has many deviations from the original design, it still represents an innovative interpretation that goes beyond traditional practices (Özaloğlu 2017). It is also noteworthy to remind Sancaklar Mosque in Istanbul, which Emre Arolat Architecture designed as a distinctive mosque project in 2014 (Gür 2017).

A detailed look at the city of Ankara may help recognize innovative mosque projects, where unique searches have emerged in parallel with the neighborhood and district patterns reflecting the socio-economic structure of the city of Ankara. This impression suggests that the source of the difference might relate to the socio-economic conditions of the city. However, it is impossible to see a homogeneous pattern regarding mosque architecture in neighborhoods and districts where authentic interpretations and "modern" mosques emerged. More clearly, "Ottoman-type" mosques exist (See Yaşamkent Nur Mosque), on the side of innovative ones (See Salih Bezci Mosque Complex), in the same neighborhood. It is possible to see these two contrasting types of examples in the same areas and districts of the city. This shows that factors other than a region's socio-economic pattern might also play a role in these buildings' construction and production processes.

Figure 3.16 Yaşamkent Nur Mosque on the Left and Salih Bezci Mosque Complex on the Right

Conversely, it is almost impossible to notice innovative approaches and search for authentic examples of mosque architecture in regions of the city resembling different socio-economic patterns other than the Çayyolu and Bilkent regions in Ankara. This situation suggests that community profile is still valuable and effective in the emergence of original and innovative searches in mosque architecture.

CHAPTER IV
TRENDS AND TENSIONS IN MOSQUE ARCHITECTURE

4.1 'TRADITIONAL' AND 'MODERN-CONTEMPORARY' IN MOSQUE ARCHITECTURE

Traditional or modern influences on mosque architecture are extensively discussed in the literature (Serageldin and Steele 1996; Jahic 2008; Moustafa 2013). Among the researched examples, it was impossible to find a systemic study that specifies the factors that can help define a mosque as "traditional" or "modern." This study is intended to concentrate on making such a specification. The selected mosques for inquiry in the empirical study will be distinguished with the particular features that would help classify them as "modern."

Basing the discrimination between "traditional" and "modern" on some physical and symbolic features of mosques and belief structures may be a method of a systemic study. However, before going deeper in evaluation, describing tradition in mosque architecture in Turkish society, and in Anatolia, starting from the Seljuk domination onwards, would be a better first step.

From the viewpoint of the thesis and concerning mosque architecture, tradition is characterized by experience and accumulation of knowledge, while "modern" is characterized by innovation and production of knowledge. In this respect, "modern" cannot exist without tradition, and concomitantly, tradition cannot proliferate in the absence of "modern." As "modern" does not restore and redefine tradition, tradition becomes an insurmountable heavy burden that dictates a sharp prospect instead of being an institution that offers a loose vocabulary that is open to interpretation.

Concerning mosque architecture, Serageldin describes tradition to be "*represented as the recapturing of a romanticized and idealized past*" and modernity

"*…associated with the contemporary*" (Serageldin 1996: 12). In the case of mosque architecture, experience, and accumulated knowledge create an architectural vocabulary that continuously intervened and reshaped by recent efforts to design new mosques and belief structures.

Ürey (2010) refers to "traditional mosque architecture" as classical Ottoman mosque architecture in his study, in which he scrutinized traditional elements in contemporary mosque architecture. He saw the elements of Classical Ottoman mosque architecture as the elements of "traditional mosque architecture."

Addressing the inauguration of the Prophet's Mosque in Madinah in 622 AD, the tradition of building mosques and belief structures dates back almost 14 centuries. Bearing in mind the expansion of the Islamic faith through widespread geography, this long-lasting tradition is expected to gain a multicultural character and flexible compatibility to tolerate and adapt to various occasions and situations.

Although the Ottoman reign lasted centuries across a vast piece of land, Ürey's perspective that equates the tradition of mosque architecture to classical Ottoman mosque architecture developed in a relatively short period and across a narrower area may seem problematic at first sight. However, Ürey's pragmatic approach finds a typical, popular response that recently shapes the contemporary and almost every one of the newly built mosques and belief structures in our society.

In his article, Khan (1990) portrayed numerous examples of mosque architecture worldwide, which vary considerably in form and style from classical Ottoman architecture. Following his research, one reveals that the mosque architecture tradition has multicultural facets and is much broader than classical Ottoman architecture. Also, it finds many formal expressions which cannot be represented by particular regional outcomes that reflect a certain period alone.
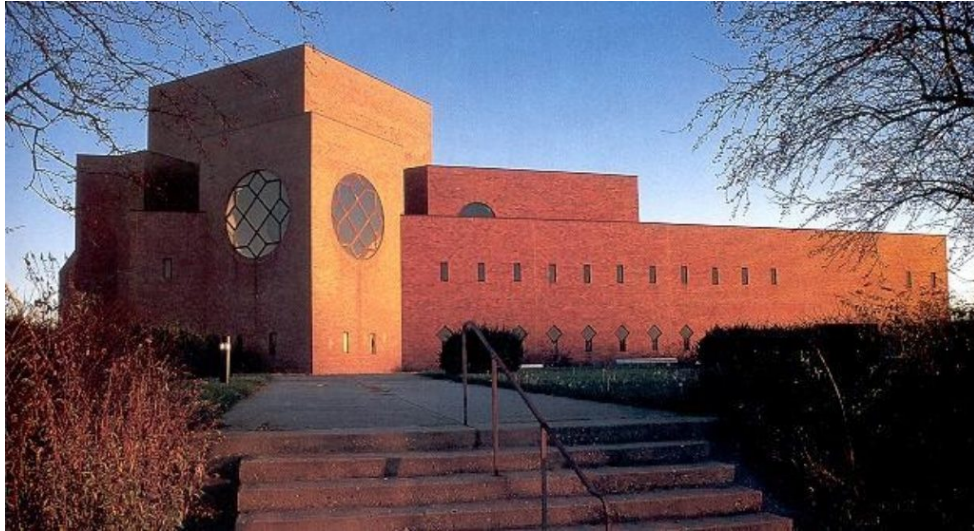
Figure 4.1: An Example Reviewed by Hasan Uddin Khan: The Mosque Designed for the Headquarters of the Islamic Society of North America in Indiana (URL -10)

Most of the criticisms about mosque architecture in Turkey are related to the lack of new and creative contributions to the architectural vocabulary of mosques and belief structures. In other words, mosque architecture has transformed into a strictly ruling tradition due to not being fed by designs of newly built mosques and belief structures, which are expected to bring innovation, new ideas, and sound interpretation.

Karaelmas (2014) examined the mosques of Ankara beginning with the 1950s until 2010. She worked on the complete list of the inventory of mosques built during a particular period. Although her work aimed at understanding the relationship that exists between patronage and architecture within a specific archetype – mosque architecture-, which shifted her focus to consider the number of built mosques and their patrons to realize how the pressing political climate is represented in the production of mosques; her work also portrays by numerous images of the mosques in the inventory that the particular period had been a period which almost totally mimicked the classical Ottoman mosque architecture. Although this situation continues and strongly affects the present day, thereby deepening the problem, there were also mosques and belief structures with unique interpretations that could grasp the meaning and core of the tradition of mosque architecture.

Considering the lack of a systemic study on the debate of 'traditional' and 'modern' in mosque architecture, it is required to reflect and understand the perspectives of the studies in the discussion. Khan (1990: 124) classifies mosques - from the 1940s to 1990s- as; 'vernacular,' 'historicist,' 'contemporary classic,' and

'modern.' He defines 'modern' as an outcome of "*the domain of the formally trained architect (in the Western sense) and the educated client,*" which breaks from the past in terms of "*design, image, and technology.*"

Çinici (2021), who won the prestigious Aga Khan Award in Architecture in 1995 with his renowned National Assembly Mosque in Ankara, mentioned some mosques and belief structures as mosques that were not designed by architects. What was concealed behind his statement was the inadequate knowledge of the architects who did not know mosque architecture tradition and, typically, architects who were unaware of the typologies that came with mosque architecture tradition. In the interview, Çinici (2021) said that they had moved from specific typologies which already existed in mosque architecture tradition in designing the National Assembly Mosque. They had manipulated built typologies of mosque architecture by "*abstraction, deformation, and simplification,*" which were finally articulated in a new context to reach a unique interpretation.

Figure 4.2: Aga Khan Awarded Turkish Parliament Mosque – Day View (URL-11)

Figure 4.3: Aga Khan Awarded Turkish Parliament Mosque– Noon View (URL-11)

In the interview, Çinici was asked whether they had a minaret and dome in their design, which were dominant structural elements with high representational value in mosque architecture. In response, Çinici mentioned that their proposal had a minaret as designed balconies and platforms for the imams to call for prayer. Similarly, the dome with an abstracted form shows itself from the exterior and is accordingly felt in the interior. This dialogue shows that the established formal image of the minaret and dome surmounts these structural elements' meaning in terms of function and symbolic value. In a way, it shows that the representation of the knowledge that forms the tradition may suppress the knowledge itself and the meaning behind it.

Specifically, the architectural elements of mosques and belief structures reflect the cumulative knowledge and tradition of mosque architecture. In line with this, the features of particular mosques and belief structures that differentiate them as modern examples should be laid down more robustly concerning elements of mosque architecture. From the viewpoint of the thesis, it is thought that the primary factor in differentiating a modern mosque from others we define as traditional is the appearance of the shell form. The shell form effectively shapes the first impression, enabling us to perceive the structure differently from similar others.

As an assertion of the study, the shell form and the analysis of Ottoman mosque architecture will be discussed in detail.

4.2 ANALYSIS OF THE OTTOMAN MOSQUE ARCHITECTURE

Ottoman mosque architecture started as a continuation of the mosque-building tradition in Anatolia. The first examples of Ottoman mosques we encountered in the first half of the 14th century are the Alaeddin Bey Mosque in Bursa and Hacı Özbek Mosque in Iznik. They were built as a continuation of the single-unit mosque examples before them. They reflect the main idea of the domed-square unit. This idea remains the main motive behind Ottoman mosque architectonics that matured over time and was used in the 16th-century mosques, representing the most advanced period of Ottoman mosque architecture.

One of the reasons behind the transformation of Ottoman mosque architecture is the growth of the scale of mosque structures. Specifically, adding compartments to the main prayer hall to meet the need for enlarging the prayer area in the interior is an essential factor that changed the mosque's form. Bilecik Orhan Gazi Mosque is a leading example of this change, in which extensions are covered with flat roof structures. A developed example of this change can be seen in Iznik Green Mosque. The main prayer area is extended with a three-bay vestibule along the mosque entrance and the mihrab axis (longitudinal axis). This trend culminated with many other examples, and the extensions are covered with forms/derivatives of domes (Kuran 1968)

The need to meet the new functions added to the program of mosques, which started with a simple and static prayer area (*Harim*), can be seen as another important factor that transformed the Ottoman mosque architecture. The addition of semi-open spaces between the courtyard and the enclosed spaces of the mosques is an example of this change. Another change may be exemplified by the expanded main prayer hall for educational purposes.

From the viewpoint of the study, it is thought that the primary factor in differentiating a modern mosque from others we define as traditional is the appearance of the shell form. The shell form effectively shapes the first impression, enabling us to perceive the structure differently.

As a definition asserted by the study, shell form emerges as a gathering of architectural elements in a series that conceal layered meanings. The mentioned architectural elements are the central mass of the building, the minaret, and the dome. It could be argued that these three architectural elements collectively constitute the characteristic shell form and the image of the mosque in classical Ottoman mosque

architecture. Minor formal manipulations made in these architectural elements cannot overthrow their characteristic outlook and provide an escape from the orbit of classical Ottoman mosque architecture.

Observing the much-imitated 16th-century examples of Classical Ottoman mosque architecture, which were designed by the chief architect Sinan, one can reveal that the central mass of the building in classical Ottoman mosque architecture could be defined as a deformed spheric volume. This volume that starts with rectangular, square, and different polygonal base projections of a prism is felt both from the interior and exterior. As the building rises and base forms mature into three dimensions, it is structurally supported by domes and spring-formed elementary structures that help it lose its prismatic origin and transform into a spheric volume. The minaret is a long, thin, vertical element positioned on the perimeter of the massive body of the mosque. In this respect, it is also a constituent part of the central mass that may appear both as a single element or as a repetitive one, as several may exist in one design. The dome is the fundamental element that determines the perception of the building from the interior and exterior; used in the hemisphere form to end the building at different heights and sculpt it to reveal the central mass of the building (Özçakı 2018). It is even possible to assert that the dome and the minaret, on their own, assemble the mosque image with their influential and dominant role in classical Ottoman mosques.

From the perspective of the thesis, to define a particular mosque and belief structure as "modern," the building has to exist in a different conceptualization from the above interpretations of the tradition in Classical Ottoman mosque architecture and synthesize an authentic understanding that is represented at first sight in the shell form.

4.3 CONTEMPORARY MOSQUE ARCHITECTURE IN TURKEY AS POTENTIAL RESEARCH SUBSTANCES

In Turkey, mosque architecture is discussed at the forefront on various platforms with different actors and, naturally, with many different views and perspectives. The discussion on mosque architecture in Turkey started with the critics of the newly emerging mosques and belief structures, especially after the 1950s, which was mentioned earlier in this work. The discussion also has repercussions on the academy, which occupied ground as a problem researched in Master/Ph.D. studies since the 2000s. A brief review of the academic studies and critical thinking about

them may help develop a further understanding of the broad discussion. Thereby, it would allow us to differentiate our work and better situate between similar others.

Duysak (2000) researched mosque architecture and traditional mosques in Turkey in the 20th century. She started by investigating typologies and architectural elements that revealed the mosque's shell form and interior space. Afterward, she considered the approaches in mosque architecture at the national/international level. While bringing these tendencies to the forefront, she discussed ready-made projects handed out by DRA, the processes regarding mosque construction in Turkey, and the problems of quality in production. Finally, she classified the major mosque projects implemented after the 1950s in Turkey under the name of "traditional and modern approach," which became the basis of her research.

Although, modern and traditional mosques are frequently referred to in Duysak's work, the criteria considering which mosques are classified as "modern" or "traditional" were not laid down. Instead, architectural descriptions of mosques classified as "modern" or "traditional" were given.

Duysak's work provides a detailed investigation of the archetype -mosque architecture. It considers the forms associated with the archetype at the national/international level and recognizes the tendencies that helped the mentioned forms emerge. In this way, it appears as a descriptive study that aims to analyze and understand the mosque architecture.

In her work titled "*An Approach to the Contemporary Mosque Architecture through the 20th Century Samples of Ankara*" (2006), Haseki examined the historical development process of mosque architecture and the architectural elements that form classical mosque architecture. She considered examples of mosque architecture in Turkey addressed after the 1950s by classifying them as "*typical projects, classical and modern approaches.*"

The significant difference between this study and the other studies realized in this field before and after her time came from efforts to reveal different groups' opinions and likes/dislikes on mosque architecture.

Ürey (2010) researched the "*Use of traditional elements in contemporary mosque architecture in Turkey."* Like Haseki, Ürey started by considering the historical development of mosque architecture and the architectural elements in traditional mosque architecture. He surveyed several cases of contemporary mosque architecture in Turkey, which are much-reviewed examples of modern mosques in the

literature. The creative approach of Ürey's work comes from analyzing how tradition can be interpreted with an innovative approach to create different and unique expressions in mosque architecture.

After briefly considering the discussion on mosque architecture in Turkey, Atlı (2011) described the actors and their roles in the production of mosques and belief structures. He examined in detail the positions and opinions of the architects between these actors. This is a different approach between researchers in attempting to discover actors and particular roles, especially those played by his colleagues -the architects- whose casts are decisive in the process.

Gürsoy (2011), in her Ph.D. study titled "*İzmir Mosques during the Contemporary Architecture,*" classified 93 different mosques in the city of İzmir under categories of "*traditional,*" "*modern,*" and "*no principle.*" She made brief architectural descriptions of these mosques.

Moustafa (2013), in his thesis, "*Contemporary mosque architecture in Turkey,*" narrated the story of Turkey's modernization. He investigated the particular effects of the modernization of the Turkish Republic on modern architecture and, specifically, mosque architecture in Turkey. He finally classified the examples of mosque architecture in Turkey and identified nine mosques he believed to represent the "*current/modern approach.*" He analyzed these mosques and provided information about their location, history, and brief architectural descriptions.

Karaelmas (2014) examined the mosques of Ankara from the beginning of the 1950s until 2010. She worked on the complete list of the inventory of mosques built during a particular period. Her work aimed at understanding the "*relationship between patronage and architecture*" within a specific archetype – mosque architecture-, which shifted her focus to consider mosques and their patrons to realize how the pressing political climate is represented in the production of mosques.

4.4   CRITICAL DISCUSSION ON RECENT MASTER/PH.D. RESEARCH

The results obtained from a critical evaluation of the similarities and differences between researchers in Master/Ph.D. studies would help place our work at a distance from similar others. At the same time, it would provide data and insight to control and appropriate our research parameters.

The common similarity of the six researchers evaluated in this context is that they all considered a problem based on the mosques and belief structures constructed from the 16th century to the present day, especially after the 1950s.

In general, the researchers concentrated on the problem of mosque architecture that halted in the Anatolian-Turkish region after the 16th century and remained the mimicry of 16th-century classical Ottoman architecture.

Although every study addressed the problem with a different name, category, and perspective, all of them reflected the problem of stagnation of mosque architecture in the Anatolian-Turkish region after the 16th century. Especially its distant fall back from the 16th-century classic Ottoman mosque architecture with the crude imitations of Ottoman-type mosques constructed after the 1950s.

Another similarity in the studies arises from the similarity of the categories created for the samples selected for the field study. Even if the sub-categories designed for the classification of mosques by five of the six researchers have different names, such as "*modern,*" "*traditional,*" "*no principal,*" "*typical,*" "*classic,*" and "*contemporary,*" their classification essentially focused on three categories, which might be regrouped as "*modern-contemporary,*" "*traditional-classic*" and "*typical-no principle.*"

The researchers were concerned with the examples under the category regrouped as "modern-contemporary." This category represents the appeared solution to the main problem. More clearly, the proposals realized in this group stand as an antithesis to the failure of mosque architecture in the Anatolian - Turkish region that could not create new, authentic examples for centuries.

In discussing the theory, researchers mostly referred to the elements of mosque architecture and the historical development of the mosque. Pursuing this objective, the researchers have investigated various typologies, the development and tendencies that affected mosque architecture throughout history. Seemingly, by categorizing mosques and belief structures, they both tried to reflect the problem while showcasing the efforts given for the solution.

Another shared similarity in the studies is the selected method. All the researchers, except Karaelmas (2014), concentrated on mosques and belief structures categorized as "modern." However, any researchers attempted to define particular features that define "modern" in mosque architecture. In this respect, the method followed by all researchers was trying to understand the phenomenon by examining

an example that is supposed to be modern. Instead of making a definition of "modern" and then moving from this definition to find examples that fit, researchers seemingly preferred to work on images or representations of the essence.

The significant difference between the studies is exhibited in the number of selected samples. The number of samples investigated by researchers varies between six to ninety. Also, the selection of the same examples for similar categories in the studies shows the consensus on the characteristic of these examples.

The researcher's ideas and the studies exhibited some perspectives and concepts that were of particular interest and value to our research. In this respect, we may refer to Ürey's, Haseki's, and Atlı's efforts and perspectives in their research. Atlı (2011) has distinguished his work from similar others with his perspective that concentrated on the actors and their roles in the development of mosque architecture.

Ürey's (2011) study contains an analysis-based interpretation. More clearly, accepting the tradition of mosque architecture as typologies defined by classic Ottoman architecture and then showcasing "modern" mosques; he proposes a method to find new forms and bring innovation to mosque architecture by interpreting the elements of classic Ottoman mosque architecture. He defined specifically the way tradition is interpreted to reach contemporary forms. This approach has been expressed similarly by Can Cinici in a TV interview (2021), one of the architects of the renowned Parliament Mosque, -a outstanding example of a modern mosque.

Finally, the discriminating value in work done by Haseki (2006) is keeping count of the user's likes/dislikes and attempting to get their voices heard.

Table 4.1: Comparison of Recent Master/PhD. Research Studies

AUTHOR	UNIVERSITY	YEAR	MAIN FOCUS / THESIS TITLE	THEORETICAL DISCUSSION	METHOD	CRITICAL APPROACH
Nazan DUYSAK	ITU/Master	2000	*MOSQUE ARCHITECTURE AND TRADITIONAL MOSQUES IN TURKEY OF 20TH CENTURY.*	*Typologies and architectural elements of mosque architecture*	*CATEGORIZATION and COMPARISON MOSQUES*	*Lacking criteria considering which mosques are classified as "modern" or "traditional"*
				Approaches in mosque architecture at the national/international level	*Classified the major mosque projects implemented after 1950s in Turkey under the name of **"traditional and modern approach"***	*Gave the architectural descriptions of mosques classified as" modern" or "traditional"*
				Processes regarding mosque construction in Turkey.		
Sezin HASEKİ	GAZİ/Master	2006	*An APPROACH to the CONTEMPORARY MOSQUE ARCHITECTURE through the 20th CENTURY SAMPLES of ANKARA*	*The historical development process of the mosque architecture*	*CATEGORIZATION and COMPARISON MOSQUES*	*Efforts given to reveal the opinions and likes/dislikes of different groups on mosque architecture*
				Architectural elements that form the "classic" mosque architecture	*Examined examples of mosque architecture in Turkey addressed after 1950s, by classifying them as "**typical** projects,**classical and modern** approaches"*	

Continued Table 4.1

Özgür ÜREY	METU/Master	2010	*USE of TRADITIONAL ELEMENTS in CONTEMPORARY MOSQUE ARCHITECTURE in TURKEY*	*The historical development process of the mosque architecture*	*CATEGORIZATION and COMPARISON MOSQUES*	*Analyzed how tradition can be interpreted with an innovative approach to create different and unique expressions in mosque architecture.*
				Architectural elements in traditional mosque architecture	*Made a survey on several cases of "**contemporary**" mosque architecture in Turkey".*	
Mehmet ATLI	YTÜ/Master	2011	*90'LARDAN GÜNÜMÜZE TÜRKIYE'DE CAMI MIMARLIĞI TARTIŞMALARINA MIMARLARIN KATILIMI.*	*Actors and the roles they played in the production of mosques*	*HISTORICAL RESEARCH*	*Attempted to discover actors and particular roles played by these actors; especially those played by his colleagues, the architects whose casts are decisive in the process.*
				Positions and opinions of the architects between these actors	*Narrated and commented on the speech and interviews made with the architect of distinguished modern mosques*	

Continued Table 4.1

Elif GÜRSOY	EGE / PhD	2011	*İZMIR MOSQUES DURING THE CONTEMPORARY ARCHITECTURE*	*Historical development process of the mosque architecture*	*CATEGORIZATION and COMPARISON MOSQUES*	*Made a classification of an extensive list of İzmir mosques and gives short descriptions of each mosque in the list.*
				Architectural elements in traditional mosque architecture	*Classified 93 different mosques in the city of İzmir under categories of "**traditional**," "**modern**," and "**no principle**".*	
				History and movements in architecture	*Made brief architectural descriptions of these mosques.*	

Continued Table 4.1

Sama MOUSTAFA	American University in Cairo /Master	2013	*CONTEMPORARY MOSQUE ARCHITECTURE in TURKEY*	*Modernization history of Turkey*	*CATEGORIZATION and COMPARISON MOSQUES*	*Made an extensive theoretical discussion.*
				Effects of Republican modernization of Turkey on modern architecture and modernization of mosque architecture	*Reviewed examples of mosque architecture in Turkey and identified nine different mosques that he believed to represent the **"current/modern approach".***	
Elif KARAELMAS	METU/Master	2014	*MOSQUES of ANKARA: OBJECTS of IDEOLOGICAL REPRESENTATION since the 1950S*	*,Historical development process of the mosque architecture*	*DOCUMENTATION and ANALYSIS*	*Aimed at understanding the "relationship that exists between patronage and architecture within a specific archetype – mosque architecture" to showcase the political climate of Turkey*
					Worked on the entire list of the inventory of mosques built after 1950s	
					Provides a historical account of mosque architecture in Ankara	

CHAPTER V
SOCIAL AND LEGAL ORGANIZATION OF MOSQUE CONSTRUCTION
IN TURKEY

Municipalities determine the demand for mosques by designating areas in the city's zoning plans under the name of belief structures from 2003 onwards, in Turkey. Areas designated as places of worship in the zoning plans are generally constructed by charity organizations and with the support of associations and foundations. These organizations also continue to take part in creating funds for operational costs and maintenance of mosques after that.

Until 2013, The Directorate of Religious Affairs (DRA) distributed ready-made projects to these voluntary organizations. In addition, the DRA's construction department gave consultancy and advice to projects whose architectural projects have been delivered by the institution (Özaloğlu 2017). Typical projects distributed by DRA are implemented on the site regardless of terrain and parcel geometry, climate characteristics, and social structure of the community. Naturally, they repeated each other. The typical projects distributed are in the order of a classical Ottoman mosque typology consisting of a dome covering the prayer hall with one or more minarets on the exterior.
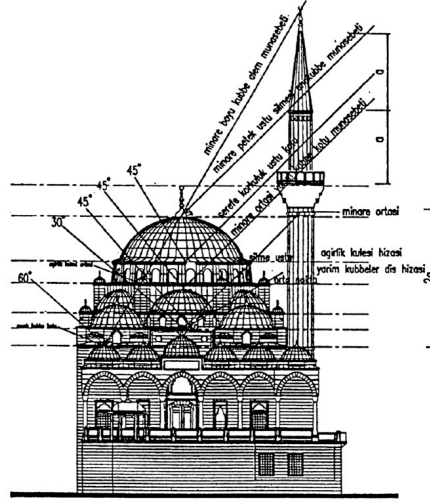
Figure 5.1: DRA's Concept Projects (As 2006)

As addressed by Özaloğlu (2017), after the 1970s, there has been no professional mechanism to put this uniform, printed mold mosque architecture and extensive mosque constructions into a quality control that is also expected to perform a test on the original content of the proposal. This lack of supervision resulted in the degeneration of iconic architectural elements, such as domes and minarets, to reflect personal tastes.

Moreover, these structures degenerated in terms of their functional misuse with commercial uses on the lower floors or basements and the motive to yield rental income from a place of worship. Although Çalışkan (2007) saw and accepted the degenerative effects of the phenomenon, he justifies the coexistence of prayer and commercial spaces. He thinks the two uses have organically been related, and at least their coexistence should not be rejected categorically if seen from a historical perspective. He mentioned that designing an open relationship between the mosque and public space would be a better choice if seen from a secular perspective. He also saw the problem as a matter of urban planning and control, which - if exercised successfully- might well serve the strategy to unite the mosque with the city context.

Figure 5.2: Beğendik Mall Situated on the Basement Floor of Kocatepe Mosque

Another issue that should be mentioned in the discussion of mosques and belief structures is the additional functions added to the program of mosques, which was built as a prayer structure. Mosques also claim to be a social complex or a campus and a living center known as "*Külliye*" by assuming additional functions such as a library, meeting, and soup kitchen (Mateo 2019). Taking the mosque as a social complex and a gathering space, which in part comes from the Ottoman tradition, has turned out to be a revisited phenomenon and a visible strategy of DRA in Turkey after the 2000s. There are multiple articles and ready-to-print material on the website of DRA that exhibit this strategy.

Figure 5.3: Ready-Made Posters on DRA's Website (URL-12)

Biondo analyzed similar examples in America and Britain (2006). The motivation for turning mosques into living centers by providing additional functions in addition to their functions as a place of worship brings different dynamics worth discussing Erzen and Balamir (1996) state that the interior organization and

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configurations of multifunctional mosques and belief structures are arranged according to inward and outward function groupings. Accordingly, while the places of worship constitute the inward core, additional functions are located in the outward-facing shell.

CHAPTER VI
EMPIRICAL RESEARCH

6.1 PERSPECTIVE OF THE RESEARCH

The empirical study moves from the discussions made in the theoretical framework of the thesis towards analyzing innovative examples of mosque architecture in Ankara out of the mainstream "Ottoman-type" mosques that mimic the classical Ottoman mosque architecture and the mosques of chief architect Sinan. These innovative examples of mosque architecture are referred to as "modern" mosques both in the academy and in public aphorisms.

The essential physical elements that form the mosque image, such as the dome, minaret, mihrab, and minbar, are repeated in every newly constructed mosque. They cumulatively establish the powerful image of the archetype and religious forms in Islam. The interpretation of these essential physical elements of mosque architecture forms the physical expression of mosques and belief structures. At first hand, the empirical research aims to recognize "modern" examples of mosque architecture by analyzing the physical expressions of selected mosques and belief structures in a site survey.

The surveyed mosques are selected from the Çayyolu and Bilkent regions of Ankara. These neighborhoods in Ankara have relatively close and homogeneous cultural and socioeconomic characteristics and higher standards.

In addition to recognizing "modern" mosques based on a concrete analytical framework, the core of the thesis aims to find out actors, conditions, and mechanisms that helped these "modern" mosques implemented before "Ottoman-type" mosques that dominate the inventory of mosques in Turkey.

In this respect, the main perspective of the study is to understand and analyze recently built "modern" mosques and belief structures in the region. Especially by focusing on the process from the beginning -decision, project, and design phase- to

the end -implementation and construction- and by recognizing participants and stakeholders, the study aims to learn lessons that will contribute to finding out specific conditions that gave way to the emergence of "modern" mosques -innovative examples of mosque architecture. Also, the purpose of this site survey was to recognize the parameters effective in the field but are not envisaged in the proposed analytical framework of the study.

It is thought that each example reviewed will give specific information about how mosques and belief structures with different architectural styles have emerged in their particular contexts. In this sense, selecting examples that shelter similar dynamics in different contexts is expected to help distill generalizable information about the variables and functioning mechanisms that differentiate mosque architecture in Turkey.

6.2   ORGANIZATION OF THE RESEARCH PLAN

The mosques and belief structures in the Çayyolu and Bilkent regions of Ankara are researched according to a plan structured in stages to explain the research questions formulated in the thesis from the perspective of the study. The research is planned to realize in four stages.

The inventory of the mosques and belief structures in the Çayyolu and Bilkent regions was scrutinized in the first stage. The inventory work aims to figure out the mosques and belief structures built as "modern" examples of mosque architecture out of the mainstream "Ottoman-type" mosques. The results of the inventory work helped select the mosques and belief structures to be surveyed in the research. Also, the outcomes and the acquired information regarding the architectural and structural features of the mosques and belief structures were utilized to lay down the research criteria to define the "modern" in mosque architecture.

The selected mosques and belief structures were examined in the second stage, from the project phase to implementation. Recognizing the actors and institutions that actively participated in these processes helped understand the circumstances and the social organizations in the background of the construction of the mosques and belief structures. Also, getting acquainted with these processes revealed how particular mosques emerged with different features and architectural styles from others built in the same neighborhood. The answers to many questions starting from the acquisition of the parcel, design of the building, acquiring building construction permits,

establishing the necessary technical organization for building construction, determining deviations from the projections, and providing funds and resources to the project, were all questioned at this stage.

In the third stage, the spatial analysis of the selected mosques was performed. To perform the analysis, the study asserts several parameters that would help recognize modern and traditional forms of representations in mosque architecture as a matrix. This matrix provides the concrete basis for classifying the mosques as "modern." The parameters of the matrix are selected from the architectural elements and considerations, furniture, and ornaments, all of which have become the established and inseparable parts of the mosque image that form the tradition in mosque architecture.

The relationships between the mosques and their communities were investigated in the fourth stage. It is thought that the mosques and belief structures built with different architectural perspectives have symbolic meanings and political calls to society that are crystallized and manifested by the lifestyles of their congregations. Although every building has political calls to the society it serves, they are much more significant and decisive for building up mosques and belief structures. Also, they are thought to determine the ties and relationships established with mosques and belief structures by the interacting communities.

The design of the empirical research is given in the research plan. The tabulation shows in columns the tasks and sub-tasks; they are the things to do. The scope & merits column represents the things that we expect to get/learn by carrying out the designated tasks and sub-tasks. Finally, the method column shows the proper methods that would be utilized in each phase.

Table 6.1: The Research Plan of the Study

ORGANIZATION of the RESEARCH				
STAGE	**TASK**	**SUB TASKS**	**SCOPE & MERITS**	**METHODS**
	LITERATURE REVIEW	- FINDING OUT INFORMATION ABOUT THE FOUNDATION, AND CURRENT ORGANIZATION OF BUILDING and RUNNING MOSQUES in TURKEY	- DEMONSTRATE THE ORGANIZATION OF BUILDING and RUNNING MOSQUES in TURKEY - RECOGNIZE STRUGGLES and DYNAMICS BEHIND	DOCUMENTATION
STAGE 01	INVENTORY BUILDING FIELDWORK & OBSERVATION	- CONSTRUCTING INVENTORY	- PROVIDE INFORMATION to SET RESEARCH PARAMETERS TO GET MORE ACQUAINTED WITH NATURE AND OPERATIONAL DYNAMICS of SELECTED MOSQUES AND BELIEF STRUCTURES	PHOTO DOCUMENTATION AUTOETHNOGRAPHY

Continued Table 6.1

STAGE 02	CONDUCTING with ARCHITECTS and PLANNERS CONDUCTING WITH REPRESENTATIVES of CHARITY ORGNIZATIONS	- DEVELOP AN ORGANIZATION and WORKFLOW CHART REGARDING MOSQUE CONSTRUCTION	- UNDERSTANDING THE PROCESSES BEHIND MOSQUE CONSTRUCTION - DETERMINING THE ACTORS and INSTITUTIONS	IN DEPTH INTERVIEWS
STAGE 03	FIELDWORK, ANALYSIS & OBSERVATION	- SPATIAL ANALYSIS of SELECTED MOSQUES	- UNDERSTAND the WORKING MECHANISMS of RESEARCH PARAMETERS. ATTRIBUTE THE DIFFERENCES	OBSERVATION PHOTO DOCUMENTATION AUTO ETNOGRAPHY
STAGE 04	CONDUCTING with PRAYERS and IMAMS	- PROVIDING DETAILED INFORMATION ABOUT REGIME AND PATTERN of USING SELECTED MOSQUES - SPECIFYING USER PROFILE	- KNOW MUCH ABOUT PRAYERS - HELP RECOGNIZE THE BONDS BETWEEN USERS and SPACE	QUESTIONNAIRES IN-DEPTH INTERVIEW PARTICIPANT OBSERVATION

6.3 METHODOLOGY

The study relies on a deductive and analytical approach to reach descriptive explanations. The research started with exploring tensions and tendencies and continued by recognizing mechanisms and actors that situate the production of mosques and belief structures. For this purpose, observations were made, and data was gathered from the mosques and belief structures in the researched districts using photo-documentation and autoethnography techniques to provide material for further research and presentation.

Mainly, interview techniques were utilized with stakeholders, which are members of the social organization and societal structure that the study suggests as the central institution determining the form of emergent mosques and belief structures. Formal-focused interviews were done with the architects of the selected three mosque projects. The interview with Esra Aydoğan Moza, -the architect of Alacaatlı Uluyol Mosque- and Erkut Şahinbaş -the architect of *Doğramacızade* Mosque- was made on a distant video meeting platform. They were videotaped and recorded. The interview with Ali Osman Öztürk -the architect of Salih Bezci Mosque, was conducted in a face-to-face meeting. This meeting was audio-recorded.

Similarly, semi-structured focused interviews were done with the imams of the mosque projects. Neither of the imams wanted the interviews to be recorded. No audio-visual recording was made in these interviews. All the interviews were made face-to-face in the mosques after prayer times. Note-taking was the method of documentation during the interviews.

Informal unstructured interviews were conducted with members of the congregations either individually or in groups. Generally, the members of the congregations were conducted in their simultaneously growing small-scale gatherings that especially took place before prayer times. Open-ended questions were asked to the community as discussion topics; participant and non-participant observation and interview techniques were utilized to realize different opinions that grew in these group discussions. No audio-visual recording was made in these meetings. Note-taking was the method to document discussion topics and raised issues.

6.4   DISTILLATION OF THE RESEARCH PARAMETERS

The empirical study analyzed mosques and belief structures on two bases. At first, the physical expressions of selected mosques and belief structures were evaluated on how they interpret the main architectural elements that establish the tradition in mosque architecture. In that respect, the parameters that define mosque architecture to recognize modern representations in mosque architecture and differentiate between examples of modern and traditional mosques were laid down.

For this purpose, the study asserts several parameters that would help recognize modern and traditional forms of representations in mosque architecture as a matrix. This matrix provides the concrete basis for the classification of the mosques. The parameters of this matrix are selected from the architectural elements and considerations, furniture, and ornaments, all of which have become the established and inseparable parts of the mosque image that form the tradition in mosque architecture.

The site survey in the study is carried out to recognize the specific interpretations of the research parameters in different contexts. The analysis aids the "Ottoman" mosque typology discussion in theory as a reference to acknowledge modern representations in contemporary mosque design in Turkey. Practically, from the viewpoint of the thesis, a mosque must exist in a different conceptualization from the interpretations of the tradition of mosque design in classical Ottoman mosques to be classified as "modern."

An analytical framework is proposed to define the physical expression of mosques and belief structures. The mosques were selected concerning the research parameters of the proposed analytical framework of the empirical study.

Table 6.2: The Research Parameters Considering the Physical Expression of Mosques.

CONCEPTS & PARAMETERS	PHYSICAL EXPRESSION					
	PHYSICAL SPACE CHARACTERISTICS					
	MASS & FACADE DESIGN	**SPATIAL ORGANIZATION**	**INTERIOR FORMS**	**ARCH. PROGRAM**	**MATERIAL SELECTION**	**ORNAMENT DETAILS**
	MOSQUE and ADJOINING BELIEF STRUCTURES					
	CRITICAL EVALUATION of MAJOR ELEMENTS (FACADE, MINARET, DOME)	ALLOCATION SCHEMA	SPACE GEOMETRIES	SCALE	EXTERIOR FINISH MATERIALS	STYLE
	CRITICAL EVALUATION of MASS	INTERIOR - EXTERIOR RELATIONSHIP (INTEGRATION)	CRITICAL EVALUATION of MAJOR ELEMENTS (INTERIOR: MINBAR, MIHRAB)	FUNCTION	INTERIOR FINISH MATERIALS	RATIO
	CRITICAL EVALUATION of OPENING TYPOLOGIES (DOORS, WINDOWS)	CIRCULATION PATTERN	CRITICAL EVALUATION of FURNITURE	HIERARCHIES	SUSTAINABILITY	AUTHENTICITY

After identifying and analyzing "modern" examples in mosque architecture based on an analytical framework, the research aims at distilling parameters considering the social organization and societal structuring behind the emergence of "modern" mosques. The discussion revealed that the emergence of mosques and belief structures in Turkey is accompanied by a multi-actor, multi-component and multi-faceted process heavily influenced by tradition as a component of culture. Briefly, it is thought that Turkey's mosques and belief structures emerge in an interactive process between community stakeholders: congregations, religious institution authorities, construction masters, charity organizations, fundraisers, and decision-makers, and finally, the designers and architects. The process develops in a cultural milieu in which tradition is very effective. In line with this, the empirical research identifies research parameters to determine the forces mentioned above in an acting model.

The model that references the empirical research to the theoretical discussion is believed to shed light on the factors and concepts that condition the design and construction of mosques and belief structures in Turkey.

The below tabulation shows the research parameters and the model in an interactive matrix that identifies the sub-parameters and the concepts that would help understand the mechanisms thoroughly.

Table 6.3: Actors and Parameters of the Social Organization and Societal Structuring behind the Emergence of "Modern" Mosques.

		SOCIAL ORGANIZATION and SOCIETAL STRUCTURING					
		USER-DEMAND ACCOUNT		DEVELOPER-SUPPLY ACCOUNT			
		CONGREGATION	COMMUNITY	CHARITY/ FUND-	ARCHITECT	CONSTRUCTORS	DRA
CONCEPTS & PARAMETERS	VALUES & TASTES	X	X	X	X	X	X
	RELATIONS, NETWORKS & AFFILIATIONS	X		X	X	X	X
	EXPERIENCE & EXPERTISE			X	X	X	
	LEGAL ASPECTS, ASPIRATIONS & LIMITATIONS			X	X	X	X

As proposed by the study, the table shows the possible interfaces and correlations between the research parameters and the actors of the social organization and societal structuring, which took place in the background of the emergence of modern mosques and belief structures.

6.5   SITE SURVEY

A site survey was conducted in the Çayyolu and Bilkent regions of Ankara to understand the emergence of mosques and belief structures that go beyond degenerate imitations of the Ottoman period.

The survey is carried out on the western axis of Ankara, specifically in the Çayyolu and Bilkent regions, which are developing areas that resemble similar high socio-economic characteristics. First of all, it should be noted that the Çayyolu and Bilkent regions consist of several neighborhoods. The region consists of Çayyolu, Mutlukent, Ümit, Ahmet Taner Kışlalı, Koru, Konutkent, Yaşamkent, Alacaatlı, and Dodurga neighborhoods, is cumulatively known as Çayyolu -the first development on the west axis of Ankara. The development of Çayyolu region started in 1985 with the construction of the *Koru* neighborhood (MESA 2020). With the beginning of the 1990s, this development has gained momentum and continued to the present day by leaping to different neighborhoods named above.

The Bilkent region consists of Üniversiteler and Beytepe neighborhoods. Three of Turkey's top-ranked universities, namely, Middle East Technical University, Hacettepe, and Bilkent universities, were founded in different periods after the 1950s befell in this region. Although there is no official neighborhood name as Bilkent, the region with residential and commercial areas adjacent to Bilkent University is recognized as the Bilkent region.

The researched mosques and belief structures are within the boundaries of Alacaatlı, Yaşamkent, and Bilkent (Üniversiteler) neighborhoods. Residential use mainly characterizes Alacaatlı and Yaşamkent neighborhoods. They also contain commercial areas that give service to the population within themselves. Bilkent (Üniversiteler) neighborhood also has residential areas, but it is simultaneously a central business district of Ankara. So, it caters to a population that comes to work in office blocks and commercial areas that mainly concentrate on retail and service. In this respect, the Bilkent neighborhood differs from Alacaatlı and Yaşamkent neighborhoods, catering to a day-night population with different purposes. Bilkent

(Üniversiteler) neighborhood is also a residential area for high-income families in Ankara like Alacaatlı and Yaşamkent neighborhoods

The following map shows the district of Çankaya within the provincial boundaries of Ankara. The uniform, green-painted districts are peripheral districts with a rural character. As mentioned earlier and seen on the map, Çankaya is the city's most densely populated district. Çankaya district is also the earliest area that developed following the foundation of the Republic of Turkey. It was designed as an administrative center. In that, it represented the secular and modern values of the Republic of Turkey. Therefore, it had been likely the most contested piece of land between modernists and traditionalists in Turkey. As mentioned, this controversy was much visible in the construction of mosques and belief structures.
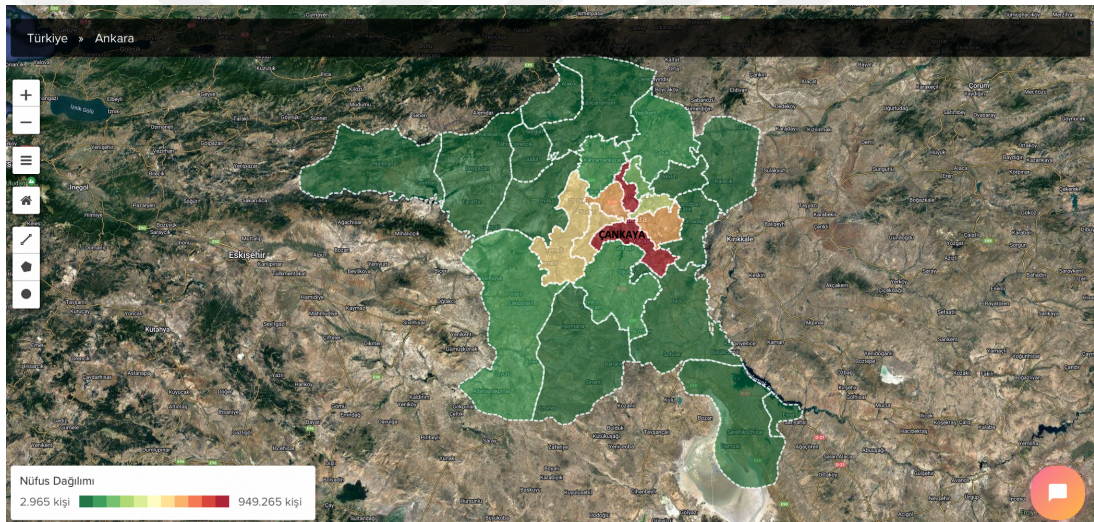
Figure 6.1: Çankaya District in the City of Ankara (Endeksa 2022)

The following map shows the Çankaya district at large. The densely plotted areas in the center of the district are neighborhoods of early development. The neighborhoods to the west -names written- developed beginning in the 1990s, represent the site survey area.
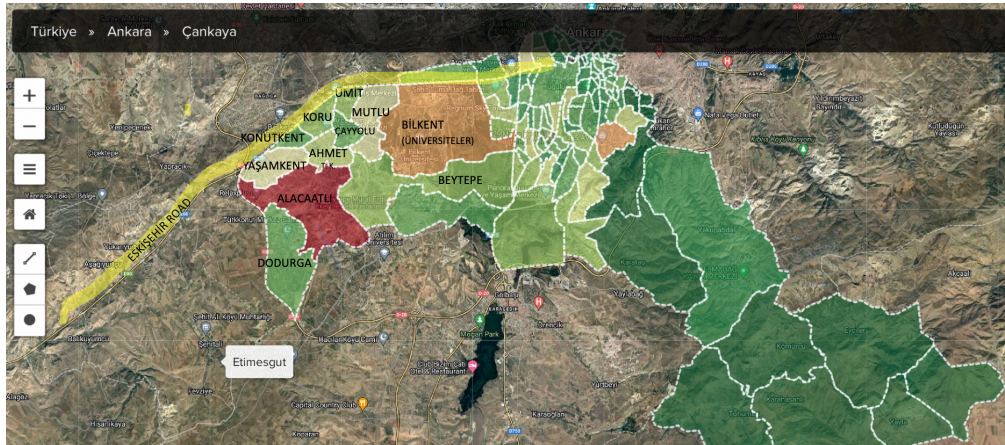
Figure 6.2: Neighborhoods of Çankaya District (Endeksa 2022)

For the site survey, a selection was made among mosques and belief structures in these neighborhoods. The entire inventory of mosques and belief structures in the region were categorized as "modern," "hybrid," and "Ottoman" type mosques. Among 39 mosques plotted in Fig. 6.3 in the research area, the three mosques classified as "modern" concerning the proposed analytical framework of the study, namely the Salih Bezci (1), Alacaatlı Uluyol (2), and Doğramacızade Ali Pasha (3) mosques, were selected for further inquiry in the empirical research.

Table 6.4: Categorization of Mosques in Çayyolu and Bilkent Regions

CATEGORIZATION OF MOSQUES in ÇAYYOLU and BİLKENT REGIONS		
MODERN	**HYBRID**	**OTTOMAN**
ALACAATLI ULUYOL MOSQUE	AHMET HAMDI AKSEKI MOSQUE	JULY 15th ÖMER HALISDEMIR
ALACAATLI NEIGH. MOSQUE	AYŞE HATUN MOSQUE	ABDURRAHMAN SEMA KARAMANLIOĞLU
ANGORA EVLERI MOSQUE	BEYTEPE NEIGHBOURHOOD MOSQUE	ALACAATLI SIBLINGS' MOSQUE
BEYTEPE CAMPUS MOSQUE	ÇAYYOLU EMLAK KONUT MOSQUE	BEYSUKENT MOSQUE
ÇAYYOLU HACI AHMET ÖZTÜRK	ÇAYYOLU HACI İBRAHIM AYDIN MOSQUE	ÇAYYOLU HACI ORHAN AYHAN
DOĞRAMACIZADE ALI PAŞA	COASTAL SAFETY MOSQUE	ÇAYYOLU HZ. MEVLANA MOSQUE
SALIH BEZCI MOSQUE	SADIK KALEMCI MOSQUE	ÇAYYOLU MERKEZ MOSQUE
TÜRK KONUT 2 CENTRAL MOSQUE	COASTAL SAFETY ACADEMY MOSQUE	ÇAYYOLU YUNUS EMRE MOSQUE

Continued Table 6.4

MODERN	HYBRID	OTTOMAN
	SOLMAZ AKDUMAN MOSQUE	ÇAYYOLU ZÜMRÜTKÖY MOSQUE
		DODURGA NEIGHBOURHOOD
		DR. EMIN ACAR MOSQUE
		ECDATLAR MOSQUE
		VETERANS REHABILITATION
		GÜNEYCE MOSQUE
		HACI YUNUS KOÇ MOSQUE
		IMAM BUHARI MOSQUE
		İNCEK TOKI 2nd STAGE MOSQUE
		KONUTKENT İBRAHIM AZMI BEĞEN MOSQUE
		VILLAGE SERVICES DIRECTORATE
		PARK MOSQUE
		MINISTRY OF AGRICULTURE AND
		YAŞAMKENT CENTRAL MOSQUE
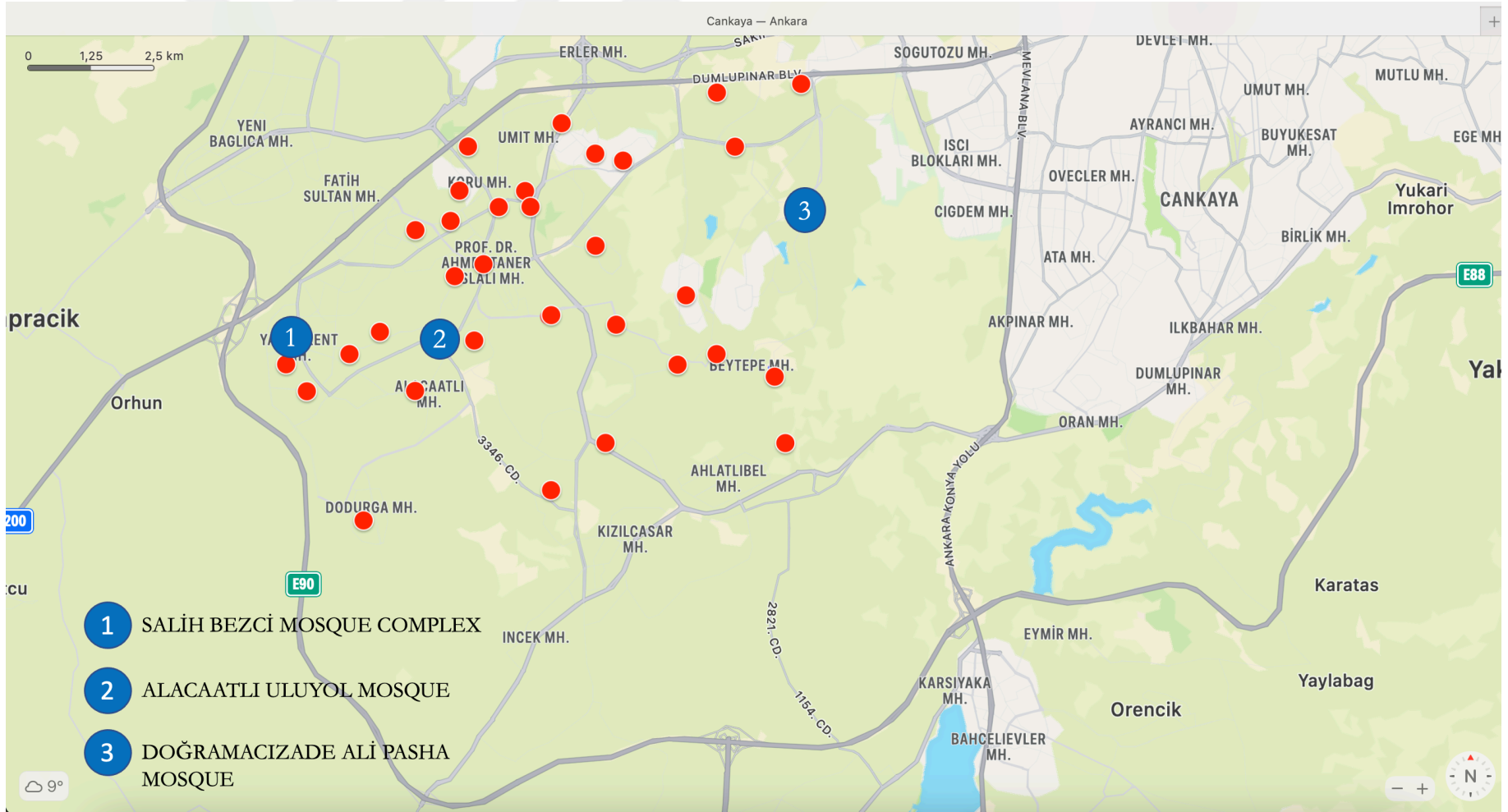
Figure 6.3: Spotted Map Graph of Mosques in the Research Area. The Blue Spotted Points Refer to Selected Mosques.

Table 6.5: TUIK's Population Statistics of the Çayyolu and Bilkent Regions Based on 2021 Address Based Census

| | | NEIGHBOURHOODS | | | | | | | | | | | BİLKENT | | |
| | | ÇAYYOLU | | | | | | | | | | | | | |
		ÇAYYOLU	MUTLUKENT	ÜMİT	AHMET TANER KIŞLALI	KORU	KONUTKENT	YAŞAMKENT	ALACAATLI	DODURGA	TOTAL	ÜNİVERSİTELER	BEYTEPE	TOTAL
POPULATION STATISTICS	**POPULATION** (PERSON)	6.701	20.316	14.302	19.338	14.350	8.929	**22.573**	**41.522**	10.938	**158.969**	**30.148**	13.180	**43.328**
	GENDER (FEMALE/MALE) **%**	53 / 47	54 / 46	54 / 46	54 / 46	55 / 45	53 / 47	52 / 48	52 / 48	52 / 48		55 / 45	52 / 48	
	AGE DISTRIBUTION (YOUNG/MIDDLE-AGE/OLD) **%**	28 / 51 / 21	28 / 47 / 25	25 / 50 / 25	23 / 49 / 28	24 / 49 / 27	23 / 53 / 24	28 / 52 / 20	32 / 56 / 12	28 / 55 / 17		23 / 70 / 7	34 / 56 / 10	

Continued Table 6.5

HOUSEHOLD SIZE (PERSON)	2,77	3,02	2,70	2,57	2,58	2,21	2,76	2,86	2,87		2,36	3,02	
POPULATION DENSITY (PERSON/KM2)	2.691	2.853	7.334	4.945	4.914	4.650	4.307	2.187	898		1.027	593	

6.5.1 Alacaatlı Uluyol Mosque

Alacaatlı Uluyol Mosque was designed by Esra Moza Architecture Office. The land Alacaatlı Uluyol Mosque implemented was obtained by an allocation from the General Directorate of National Real Estate. It was carried out by Alacaatlı Uluyol Mosque Construction and Sustenance Association on a parcel, which was shown as a prayer area in the zoning plan.

Alacaatlı Uluyol Mosque has been built as an innovative and unique mosque, which differentiates with its architectural character, interior-exterior and open/semi-open space integrations, interior spaces, and its interpretations of iconic symbols of mosque architecture. Also, the approach and control of the architect over figures and ornaments of the Islamic faith that has iconic and representational value have helped the project place itself at a respectable distance to be recognized at first glance. These characteristics of the Alacaatlı Uluyol Mosque have also been effective in being selected as one of the examples of the site survey.

Alacaatlı Uluyol Mosque is in the Alacaatlı district of Çayyolu region. Alacaatlı Uluyol Mosque was built on a sloping land of approximately 2775 m2 as a structure of about 3350 m2 including prayer, Quran course, and service spaces. The building construction started in 2013 and was put into service in 2016.

Alacaatlı Uluyol Mosque was designed by Esra Moza Architecture Office. The mosque was built on 3 stories; the sub-basement floor is designed for car parking, technical rooms, and large areas for commercial storage, which are rented out to provide income for the mosque.

The basement floor consists of two separate sections, accessed from the main road by stairs and separated by an inner courtyard. There is a section where a prayer hall is placed that constitutes the central mass of the building and is entered from the left side of the courtyard in the street approach. Part of the hall is separated for administrative purposes and the Quoran course. These sections were also devoted to women as gathering and social spaces. The triangular-shaped area, which is entered from the right of the same courtyard, detached from the central mass of the mosque, is used as ablution rooms. In this inner courtyard, the wide body of the mosque minaret is positioned as an element that gives character to the courtyard. The inner courtyard can be reached by two stairs approaching from the street and side street facades.
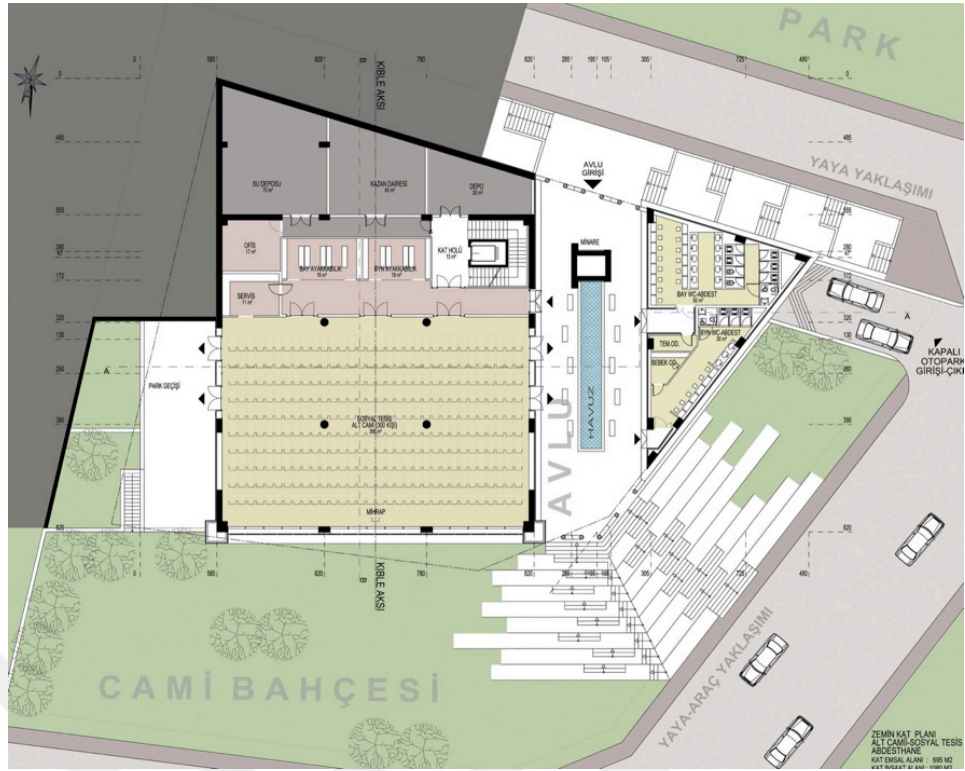
Figure 6.4: Uluyol Mosque Basement Floor Plan (Moza 2020)

The first floor of the building contains the main prayer spaces of the mosque. This section is entered through a semi-open courtyard, which is located on the north rear facade of the building. This section has a women's prayer space placed on a mezzanine floor above the main prayer hall. As other floors in the building, these floors can also be accessed directly from the underground garage by a separate staircase and elevator. The interior space stands out as simple and pure with its transparent glass window openings on the left and right sides of the mihrab. The interior is designed as a bright space that receives natural light.
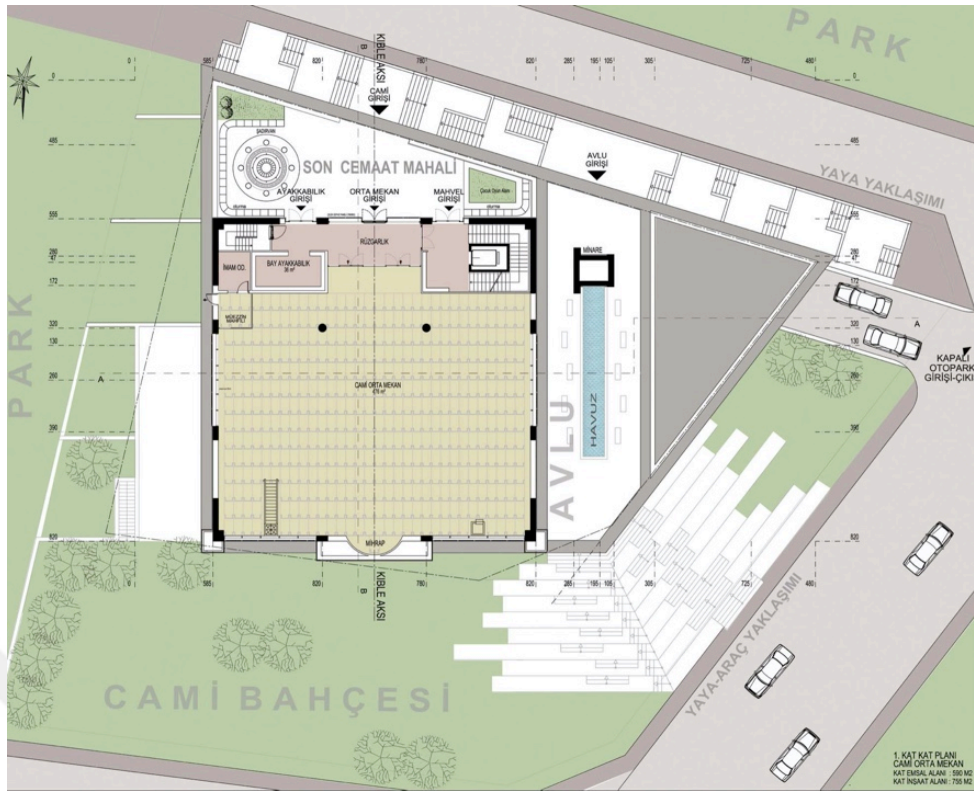
Figure 6.5: Uluyol Mosque First Floor Plan (Moza 2020)

The sections taken in the north-south and east-west axis of the mosque can give further information about the vertical allocation, heights, and interior spaces.
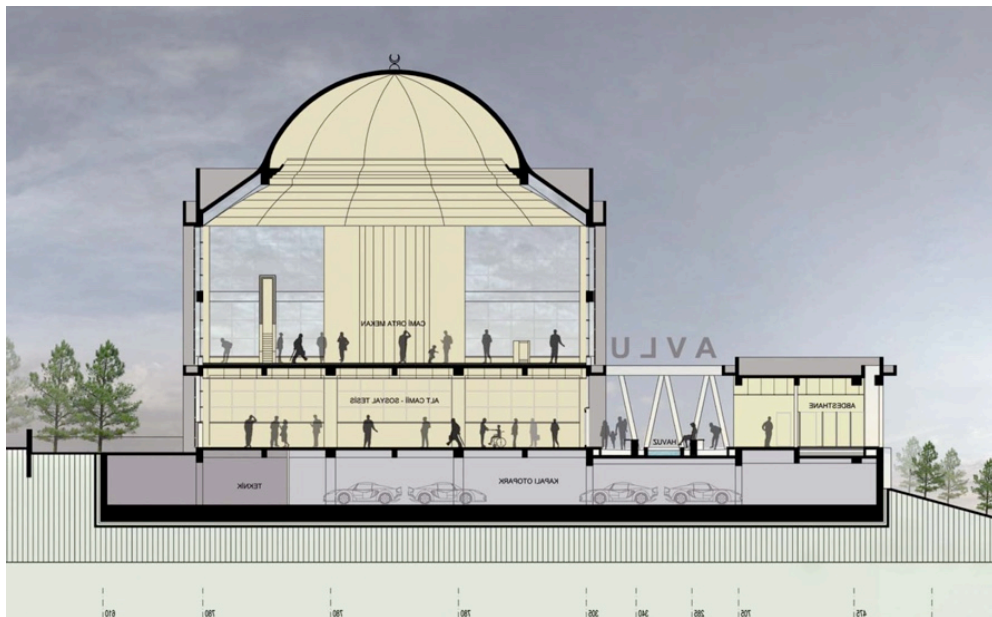
Figure 6.6: Uluyol Mosque B-B Section (Moza 2020)

73
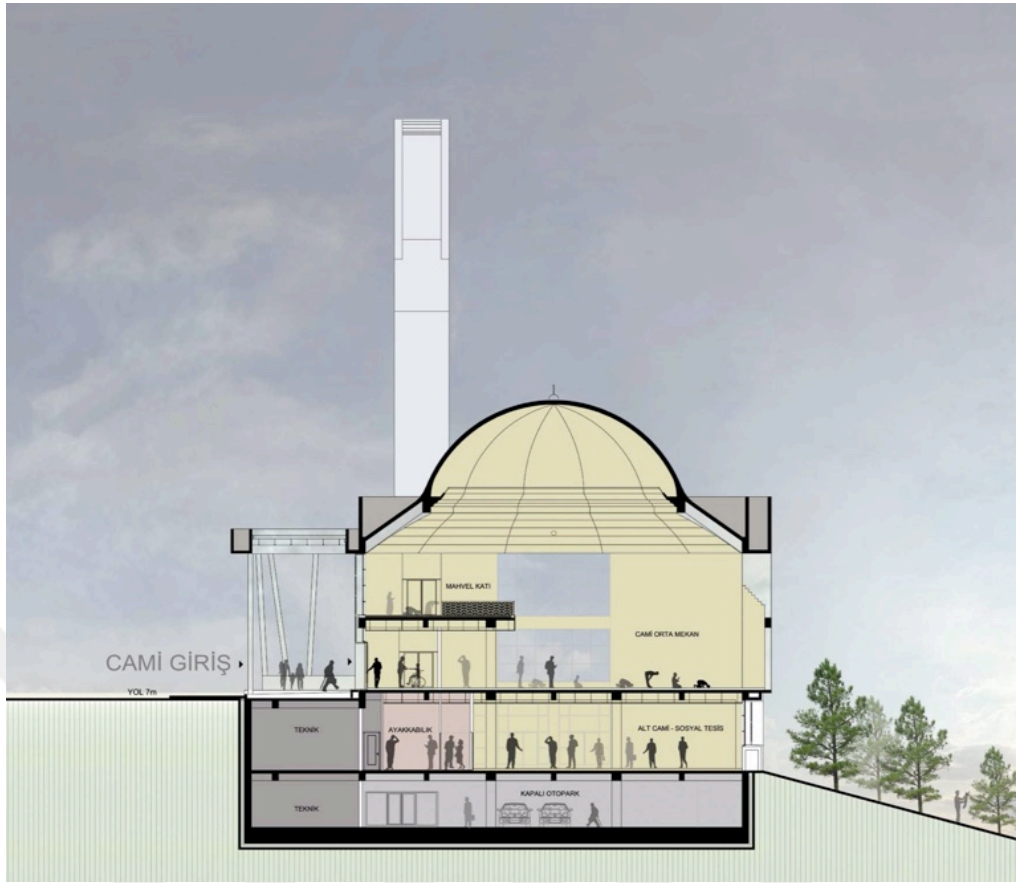
Figure 6.7: Uluyol Mosque A-A Section (Moza 2020)

6.5.1.1 Interview with Esra Aydoğan Moza – The Architect of Alacaatlı Uluyol Mosque

Esra Aydoğan Moza is the chief architect of Esra Moza Architecture Office, which has undertaken the responsibility of getting architectural projects of the mosque ready for construction. She has taken an active role not only in the project phase but also in the project implementation and construction phase of the building as the project designer. She has witnessed the processes from the project phase to the emergence of the building until the day it was put into service. Even after the building was put into service, she continued her connection and control with the building to preserve the philosophy and character of the first-day appearance of her building. (Moza 2020)

The project is funded and carried out by Alacaatlı Uluyol Mosque Construction and Sustenance Association. The association's management board comprises five people; five siblings from Alacaatlı who were born and raised in the district and who built the mosque on behalf of their father. The president of the association is Sezai Aydoğan. He is the father of Esra Aydoğan Moza, the architect of the building, while the other four members of the association board are her uncles.

The kinship between the architect and the president and members of the board of the association that built up the mosque makes the project interesting from the approach of the thesis parameters, which investigates the social organization behind the emergence of such structures. In the interview, the architect gave detailed information about building up the mosque from the design stage to the construction until putting the mosque in service.

When the family members had the idea of building up a mosque in memory of their father in the neighborhood where they grew up, the proposal to make the project was conveyed by the architect of the building to the board of the association, who were also her close relatives. The first reaction of the association members against this proposal was to ask the architect, who had just set up her office at that time, whether this project could be overcome in her office. From this point on and after being entitled to the project, the architect of the building has gained the trust of the employer by standing behind her idea and clearly defining, explaining, and communicating her project in the later stages of building up the mosque. The attention and the time she devoted to her project ensured her reputation and decisions were implemented faster.

The architect negotiated her ideas and decisions with her employer. For example, the idea of using the ready-made projects of DRA was negotiated between the members of the association board. At this point, she informed the association's management that she would not continue on the road if such a decision were taken and would not compromise her ideals of creating an original mosque project.

After the association management understood the architect's opposing stance and decided to proceed with the architect and her proposal, the architect and the association management chose to examine some mosque projects. Architect and members of the association board had visited Bilkent Doğramacızade, Ahmet Hamdi Akseki and Millet Mosques in Ankara. They also decided to examine the Şakirin Mosque in Istanbul. The architect of the building stated that they found the Millet Mosque inside the Presidential Complex very gloomy, although it was built with much more funds than they intended to invest. They criticized the Şakirin Mosque's interior in Istanbul for using very gaudy materials in the interior. Also, they found that the materials used mainly in the exterior would not be long-lasting. She stated that they generally liked the Bilkent Doğramacızade Mosque. But, they criticized issues such as insufficient daylight and women's presence in the mosque hidden by screens. She explained that they regarded Akseki Mosque as a successful example in that it received

sunlight from transparent window openings. Bringing daylight into the interior was necessary for the architect as she proposed "sustainability" as one of her primary design goals. She saw bringing sunlight into the interior space as an essential component of sustainable design in architecture

The place of women in the mosques and belief structures, and precisely issues concerning how women would use these structures, have been criticized because women are left behind in the mosque, and their visibility is reduced with building design principles. (Özaloğlu and Gürel 2011) This situation prevented mosques and belief structures from emerging as innovative structures, which were open to new interpretations that broke the influence of tradition. The firm belief that mosques and belief structures will be handled by a woman architect with a more accurate, egalitarian, and innovative perspective is also one of the reasons behind selecting Alacaatlı Uluyol Mosque as one of the examples of the site survey.

Before discussing the different influences that might be input into the architect's design in this story, one should recognize the active decision mechanism and an interactive relationship between the architect and the employer regarding the mosque proposal.

6.5.1.2 Interview with Mevlüt Bolat and Mustafa Sarıkaya – The Imams of Alacaatlı Uluyol Mosque

The size of the congregation following the daily prayers in mosques is far below the mosque's capacity. It is stated that this number is 15-20 people for Alacaatlı Uluyol Mosque. It is striking that there were significant changes in the conditions of the COVID-19 Pandemic at the time of the study considering the interval of open hours of the mosque and the congregation's presence in the daily prayers. In this sense, it was possible to take their opinions about what they think and how they feel in Alacaatlı Uluyol Mosque in the interviews made with the mosque community.

Mosques face an intense demand during special prayer times such as Friday, Eid, and Tarawih. Even the congregation cannot fit inside the mosque, and the open spaces are also available to worship during these special prayer times. At this point, it is believed that the approaches of the congregations attending prayers at different times should be accounted, when evaluating the views of the mosque community,

The head of the mosque community is the imam of the mosque. Imam knows the members of the community and is respected by the congregation. The imam of the congregation deals with the problems related to the Islamic beliefs of the members of the mosque community and gives advice, which in fact, partly determines and reflects the lifestyle and behaviors of the members of that community. The mosque community members also share their problems concerning their daily lives and ask for assistance with the proper ways of behaving according to Islamic belief. These dialogs and socialization possibilities between the imam and the mosque community outside the prayer spaces reflect the mosque community's perspective and shape the congregation's life view.

First, imams and muezzins working in the mosques are civil servants whose personal rights are paid by the DRA. We had an interview with the mosque imam, Mevlüt Bolat, who started to work in 2017—similarly, less than a year passed since the mosque muezzin Mustafa Sakarya began his duty there.

In the interview, the mosque's Imams highlighted Alacaatlı Uluyol Mosque as a functional building produced by quality craftmanship and materials. They said they admire keeping ablution and cleaning places separate from prayer spaces. These wet areas are built with hygienic materials and details such as a hot water facility and floor heating, which add comfort to interiors. They stated that the mosque community's socializing spaces, staff working rooms, and sections intended for women and children provided with daylight and separate entrances from the places of worship prevented the mosque from being a structure used only during prayer hours by men.

In addition, they stated that the average age of the congregation following the daily prayers of the mosque is high, and they generally have to come to the mosque with their vehicles, a situation specific to the Çayyolu region. They stated that they attach great importance to the fact that there is a closed car parking lot where they can enter with their vehicles without maneuvering from the side street approach. More importantly, all mosque floors have elevator access from the closed car parking lot. They stated that this accessibility encouraged people to use this mosque, especially users with a high age average.

The mosque imams were asked to share their feedback about the Çayyolu community's perspective on the mosque and the comments they heard from commuters of the region other than the mosque community. They mentioned an interest in the architectural style of the mosque. Also, they reported people taking photographs in

front of the mosque, most of whom were women. However, they stated that the interest they observed from outside did not increase the size of the mosque community.

The mosque imams reported that the mosque community criticized Alacaatlı Uluyol Mosque for being a mosque far from the classical mosque image. The critics primarily concentrated on the form of the mosque's minaret. They complained about the mosque's transparent windows and façade openings in terms of disrupting the concentration of the prayer. They expressed that this created a sense of being watched and distracted. Although not expressed openly, the imams seemed to find classic examples of mosque architecture more appropriate and comfortable.

The mosque community also stated they would prefer the mosque typology they defined as Ottoman in the interviews. They criticized the minaret of the Alacaatlı Uluyol Mosque. They found it inappropriate. Alaacatlı Uluyol Mosque was criticized not as a building that is not functioning but as not being able to help the mosque community to feel the spirituality expected from an Islamic temple. The members of the mosque community stated that they would build an Ottoman-type mosque if they had the chance.

6.5.1.3 The Physical Expression of Alacaatlı Uluyol Mosque

Alacaatlı Uluyol Mosque has a different facade design from traditional mosque facades in Turkey. The façade design of the mosque does not repeat itself but is firmly based on discipline. The square inscription on the front of the building, in which the name of Allah is written in Arabic letters, stands out as a modern facade element detached from the context of the traditional mosque. Also, it strengthens the effect of central cubic mass of the building. The frame beams foster the impact of the cubic mass.

The cubic mass of the mosque is covered with a half dome that can be felt both from the inside and outside. The dome is positioned as a less interpreted part of the building in terms of detaching from the traditional compared to the facade and minaret design.

On the other hand, the mosque's minaret has a unique interpretation that emerged with the intertwining of primary geometric forms used in an original structure. The minaret design, assembled with the forms from the building design, takes its final form by establishing a relationship with the Quran's first letter.

The façade of the building is cladded with stainless façade panels in front of the window openings. These panels are perforated and made transparent by cutting the form of an octagonal star. They became essential building elements that give the building its main character inside the dark painted frame beams.

Figure 6.8: Façade Design of Alacaatlı Uluyol Mosque from which the Cubic Mass of the Mosque is Most Felt

On the one hand, the mosque has a shell and facade design that is far more different from an "Ottoman-type" mosque. On the other hand, it was inspired by the cube form of the Kaaba, which is the center of Islam. As the architect puts it, it has a form and concept that does not break its ties with tradition (Moza 2020).

The cube form, which forms the central mass of the mosque, is easily recognized from the outside. The mosque's dome falls behind the visibility of the cube form when approached on the main road from the Southeast direction. The metal-covered dome of the mosque is visible from the Southwest approach.

Figure 6.9: Looking at Uluyol Mosque from Southeast and Southwest Directions

6.5.1.4 Quantitative Evaluation of the Physical Expression of Alacaatlı Uluyol Mosque

The cells filled with blue show the different content and interpretation that help the Alacaatlı Mosque distinguish from the lineage of the classical Ottoman-type mosques. The cells filled with gray show the parameters that still carry features of the lineage.

Table 6.6: Quantitative Evaluation of the Physical Expression of Alacaatlı Uluyol Mosque

	PHYSICAL EXPRESSION OF ALACAATLI ULUYOL MOSQUE					
	PHYSICAL SPACE CHARACTERISTICS					
	MASS & FACADE DESIGN	**SPATIAL ORGANIZATION**	**INTERIOR FORMS**	**ARCH. PROGRAM**	**MATERIAL SELECTION**	**ORNAMENT DETAILS**
	MOSQUE and ADJOINING BELIEF STRUCTURES					
CONCEPTS & PARAMETERS	CRITICAL EVALUATION of MAJOR ELEMENTS (FACADE, MINARET, DOME)	ALLOCATION SCHEMA	SPACE GEOMETRIES	SCALE	EXTERIOR FINISH MATERIALS	STYLE
	CRITICAL EVALUATION of MASS	INTERIOR - EXTERIOR RELATIONSHIP (INTEGRATION)	CRITICAL EVALUATION of MAJOR ELEMENTS (INTERIOR: MINBAR, MIHRAB)	FUNCTION	INTERIOR FINISH MATERIALS	RATIO
	CRITICAL EVALUATION of OPENING TYPOLOGIES (DOORS, WINDOWS)	CIRCULATION PATTERN	CRITICAL EVALUATION of FURNITURE	HIERARCHIES	SUSTAINABILITY	AUTHENTICITY
	3	1	3	1	3	1
	12					

6.5.2 Salih Bezci Mosque Complex

A Design Architecture designed the *Salih Bezci* Mosque Complex between 2009 and 2011. It was built in the *Yaşamkent* neighborhood of the *Çayyolu* region by the Ankara Ataşehir Mosque Construction and Sustenance Association, founded and supported by *Salih Bezci*, a renowned developer. The construction and commissioning of the building lasted until 2015. The building was built on a land of 4239 m2, with a total construction area of 2685 m2. In addition to the primary prayer hall, the building consists of the ablution rooms, the sections reserved for the mosque survival association, the lodgings of the imam and muezzin, the library, the Qur'an course, and sub-sections reserved for other functions.

Figure 6.10: Looking at Salih Bezci Mosque Complex from West-Northwest Directions (Öztürk 2021)

The main prayer hall can host a congregation of approximately 1000 people. Except for the pandemic conditions, the building reaches the maximum capacity on Friday and Eid prayers. The building was built on a separate 4239 m2 parcel adjacent to a park area between the residential areas of high-density and partly high-rise buildings. Initially, the architect had suggested altering the approved development plans, in which the parcel application was decided to lie close to the road and the neighboring villa parcels. With changing the application plans, the proposed design of

the complex was isolated from the housing parcels and integrated better with the park and topography. The project preparation phase took about two years, including the modifications made to the Zoning Plans.

The Salih Bezci Mosque Complex is currently part of the adjacent park area. It serves as a building within the park without being separated from the park by walls or similar structures. The Salih Bezci Mosque Complex was designed as a two-story structure accessed from different levels on the road. The building can be accessed through the library entrance on the lower levels of the primary road approach from the Northwest (Fig. 6.9). From the library, which receives natural light, it is possible to move towards the parts of the building underground and pass to the sections devoted to Quran course and other educational purposes. These sections can also receive sunlight through cascades (Fig. 6.10). The ceremonial monumental open space and the inner courtyard, which provide access to the main prayer rooms of the building, can be accessed either via the internal or external stairs that are connected with the library entrance.
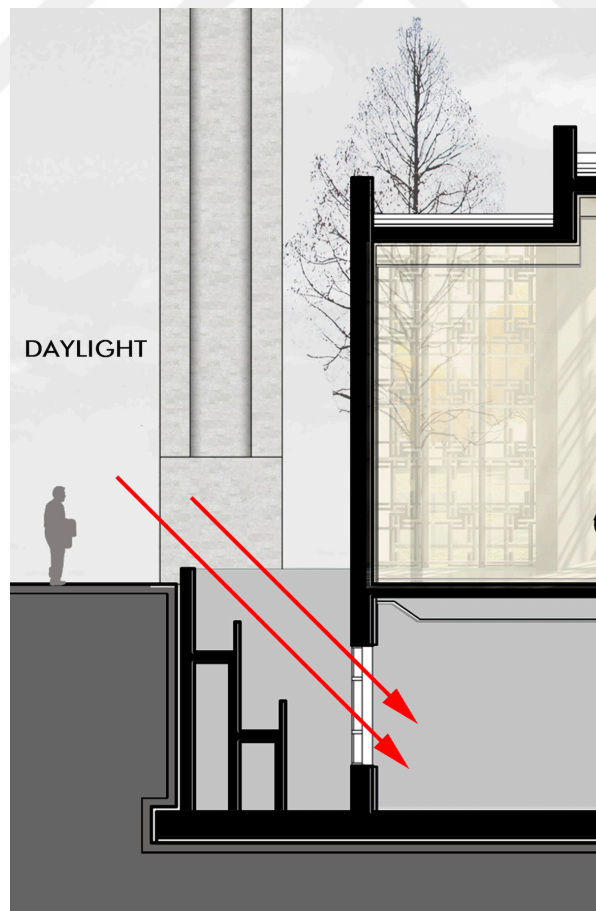
Figure 6.11: Sub-basement Floors Receiving Sunlight through the Cascades (Öztürk 2021)

At first glance, the Salih Bezci Mosque Complex appears on the primary road approach (3251. Street) as a simple and impressive structure defined by brutal style and materials. It looks far more different from the "Ottoman-type" mosques. The dome, which is one of the two essential elements that will enable the building to be perceived as a mosque, cannot be seen from the primary road approach leading up the slope (Fig. 6.9). The second essential element, the minaret, with its uniquely interpreted form distinguishes the building as a unique example of mosque architecture. The facility provides ground access to the library at the lower levels of the primary road approach and the function areas in the background. The primary road approach on the upper levels provides ground access to the main prayer halls.

The main prayer areas of the building are accessed through an inner courtyard connected to the ceremonial open space with a large opening. (Fig. 6.11) visible on the main road approach facade
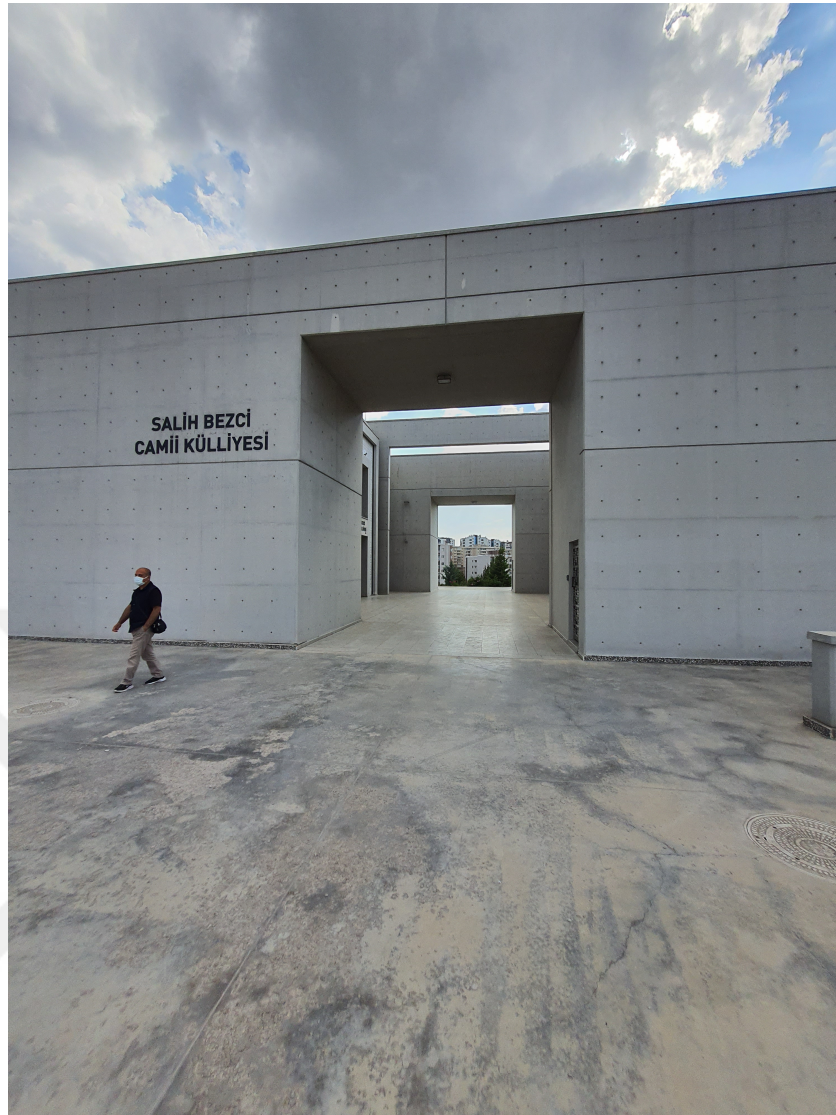
Figure 6.12: Looking at the Inner Courtyard of Salih Bezci Mosque Complex from the Ceremonial Open-Space.

The inner courtyard, which is connected to the open area on the road facade on one side and the park on the other side with identical openings in size, also gives access to the administration sections reserved for the management of the mosque association, to the ablution room, imam and muezzin lodgings. A monumental entrance is defined as the transition from the inner courtyard to the main places of worship. While this entrance is reminiscent of the '*Iwan*' form used to describe the monumental entrance in pre-Islamic Iranian-Persian architecture and later in Seljuk architecture, it was designed uniquely by the strong modern linguistic context of the Salih Bezci Mosque Complex (Figure 6.12).

Figure 6.13: From the Inner Courtyard of Salih Bezci Mosque Complex and Looking at the Monumental Entrance of the Main Prayer Hall.

The relationships described can be followed more easily on the plan and section drawings of the building (Fig. 6.13). In particular, as can be noticed in the plan drawings, the design and structure of the building are established by parallel vertical wall elements. Vertical walls parallel to each other add form and functionality to both the shell and interior of the building. At the same time, it helps the user and viewer feel the strong orientation of the building towards the qibla both from inside and outside the building. In the section where the interview with the architect of the building is evaluated. A broader evaluation will be made on design parameters and conceptual construction of the mosque in considering the perspective of the architect.

KIBLE YÖNÜ

1- SAHIN
2- YANGIN KAÇIŞI
3- KASKATLI IŞIKLIK
4- ISI MERKEZİ
5- MAĞAZA
6- PANO ODASI
7- HOL
8- ABDESTHANE
9- MAĞAZA
10- DEPO
11- TEKNİK MERKEZ
12- MAĞAZA

BODRUM KAT PLANI

KIBLE YÖNÜ

1- MİHRAB
2- MERKEZ SAHIN
3- KASKATLI IŞIKLIK
4- OFİS
5- SON CEMAAT YERİ
6- AYAKKABILIK
7- AVLU
8- ABDESTHANE
9- KÜTÜPHANE

ZEMİN KAT PLANI

KIBLE YÖNÜ

1- HANIMLAR BÖLÜMÜ
2- AYAKKABILIK
3- ODA
4- KONUT
5- BALKON

1. KAT PLANI

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Figure 6.14: Plan and Section Drawings of Salih Bezci Mosque Complex (Öztürk 2021)

The modern line and simplicity in the exterior of the building are felt in the interiors as well. The interior of the building is much brighter than the usual mosque interiors, and the choice of materials and colors is much simpler. The interior has no typical calligraphy decorations and ornaments. The mihrab and pulpit have critical symbolic value in supporting and forming the image of mosques and belief structures in the interior. They are expressed in a completely original, unconventional, and modern line with their positioning and physical features within the Salih Bezci Mosque Complex (Figure 6.14).

Figure 6.15: A view of the Interiors showing the Mihrab, Minbar, and Shiny Atmosphere of the Salih Bezci Mosque Complex

6.5.2.1 Interview with Ali Osman Öztürk – The Architect of the Salih Bezci Mosque Complex.

Salih Bezci Mosque Complex is a project designed and implemented by A Design, an architecture firm based in Ankara. The company took part in the project from the beginning to the end by providing consultancy services in the construction timeline. They ensured the implementation of their project as laid on paper to a large extent. The founder and chief architect of the company, Ali Osman Öztürk, and the architect Nil Ece Beken, stated that they took an active part in the design, project, and construction processes of the Salih Bezci Mosque Complex until the building was put into service. Salih Bezci Mosque Complex stands out as one of the projects of the A Design firm, which has been awarded the right to be a WAF finalist twice in different categories, both as a project and as a realized building. Thus, it acquired international recognition. A Design has designed many buildings with different functions and scales and contributed to these buildings' realization by giving consultancy services. However, Ali Osman Öztürk said they did not participate in many mosques and belief structures projects. He also stated that they see such structures as social responsibility projects, so they served voluntarily in the projects they agreed to participate in. In addition, he said that the Salih Bezci Mosque Complex project is a special project for them and that they have been working meticulously and lovingly since the first day

the project came to them. At the same time, he underlined that they are most satisfied with the results of the Salih Bezci Mosque Complex project compared to similar projects they participated.

The project came to A Design from one of their clients with whom they work frequently and in harmony. Ali Osman Öztürk said his client is an architect and a renowned developer. He stated that his client had heard of the parcel reserved as a place of worship on the Zoning Plans. The parcel was adjacent to a park area, which he saw as an opportunity. However, they requested a change in the Zoning Plans that placed the mosque at the park's edge near neighboring villa parcels and the dividing road. The project was implemented after this modification that altered the clearances of the parcel to the immediate surrounding and the neighboring parcels.

Ali Osman Öztürk stated that they were inspired by the religious structures designed by Japanese architects. Also, the Doğramacızade Ali Sami Pasha Mosque in Turkey emerged as an encouraging example for them. First, the employer was informed and persuaded about these case studies, through which a design line of gross concrete as the dominant material was adopted. He stated that his client played a positive critical role in encouraging him to design a "modern" mosque and belief structure with exposed concrete materials.

Ali Osman Öztürk thought that the feeling of the prayer in the mosque is the critical dimension in the design of mosques and belief structures. He believed that although mosques and belief structures are public places where a community with similar beliefs assemble, they should also embrace even only one comfortably. He said he once used the Doğramacızade Mosque as a single person and was very impressed by this experience. This, in one sense, is proof of fulfilling the function expected from a holy, sacred space. On the side of functional schemes and the technical expectations from these structures as essential items in the design agenda of such buildings, they take with almost equal importance that these structures should allow their users to feel and concentrate spiritually.

The architect of the building stated that the relationship of the Salih Bezci Mosque Complex with the park gave them more opportunities than the condition of producing a similar structure on a parcel within the city. He explained that they had the chance to think and design this building as one intertwined with nature, brighter and more transparent. They stated that they generally pay attention to natural light and the interaction of the building with its environment in building design. But, if the

environmental context of this example were different, a different mosque and belief structure could have emerged. He also added that they received positive feedback from users about this bright and transparent structure.

He stated that in the design of mosques and belief structures, the linearity that comes from the direction of the qibla and a major effect strengthened by the space geometry and presence of the dome in the main prayer hall creates the central conflict in the interior of such structures. Ali Osman Öztürk stated that while the vertical walls strengthen the sense of direction and the orientation towards the qibla in their design, the geometry of the main prayer hall and the dome balance them. He thought that the dome in their proposal help tidy up the interior.

Ali Osman Öztürk and Nil Ece Beken stated that the Kufic writing style was another factor that influenced their design. They said they have also pursued the approach of writing the suras and verses from the Qur'an and the name of Allah on the walls inside the mosque and belief structures. Inscriptions in Kufic's writing style containing quotations from the Qur'an can often be seen inside the Salih Bezci Mosque Complex. They added that the pattern on the facade panels, an essential inspiration for the architectural design of the mosque complex, was also derived from the inscription of Allah's name in the Kufic script.

The architects of the building stated that before starting the design of the Salih Bezci Mosque Complex, they examined qualified traditional mosques and belief structures. In these analyses, they said they tried to understand various functions and the forms attached to them, deciding on the neighborhood and interaction of different functions, and finally, their distribution to the entire building. These approaches can be seen in more detail in the presentation and analysis sheets prepared for the WAF participation in the project.

6.5.2.2 Interview with the Imam of Salih Bezci Mosque Complex

The imam of the Salih Bezci Mosque Complex resides in the lodging reserved for him. During the meeting, he stated that the mosque congregation found 10-15 people in the time prayers and that it served at its capacity for Friday and Eid prayers. He noted that the mosque complex could not yet put into service. Because, the construction of the complex's ground floor, which is partially underground, has not been completed.

He said that the form of the Salih Bezci Mosque Complex would not be his choice concerning its form. He stated that he disagreed with the view that such mosques are "modern" mosques. He also added that he thinks that building such mosques cannot be equated with being open to innovation. He said that he found the building dull and dry and could not get the inspiration he expected from the atmosphere of the mosque. He added that the transparency of the Salih Bezci Mosque Complex also contributed to the loss of concentration. He also criticized writing the suras and verses in Kufic writing style that he could not recognize them.

He said that the mosque community also thinks in parallel, and they liken the mosque to a church. He noted that the mosque's minaret does not look like a minaret and that the dome is obscured and cannot be seen from the outside. The mosque community conducted in the garden before the prayers expressed similar views. The method of conduct was an unstructured group conversation. As some group members chose to refrain from speaking and commenting, these views do not represent the opinions of the entire congregation in the interview. The group appreciated the building for its cleanliness, heating performance, and accessibility.

6.5.2.3 The Physical Expression of Salih Bezci Mosque Complex

Although the Salih Bezci Mosque Complex appears to be very modern and innovative, it is not a structure designed with the approach of breaking away from the traditional. On the contrary, the design emerged at the end of a process that started with the analysis of the traditional and proceeded with the essence and content derived from it. In the Salih Bezci Mosque Complex, almost all the elements that make up the tradition have been preserved as a part of the structure and design. Dome, minaret, open and semi-open positionings and space typologies, main prayer hall's geometry, the orientation of the building, space-function relationships, essential reference points such as altar and pulpit, scripts and written information that establish the spatial meaning, interior and exterior material selections and many more can be counted as important parameters that give reference to the traditional. Traditional references in the Salih Bezci Mosque Complex seem to have been refined and interpreted. As they described, "…*the Salih Bezci Mosque Complex represents a conscious quest to create continuity between traditional and modern values of cultural accumulation.*" (Öztürk 2021).

Salih Bezci Mosque Complex gives ground-level access from its different sections and sub-spaces with multiple functions. The building is connected to the main road via an ample open space at the upper level. At the same time, this open space, planned for funeral prayers, isolates the main structure from the road and city context in a controlled way that makes the mosque complex much more visible and capable of exhibiting its identity. This space allows the building to breathe and allows the viewer to see and perceive the entire building from the primary road approach.

The dome, which cannot be felt or seen from many approaches to the building, is an essential structural element in the interior. It enriches the interior spaces of the building, especially the main prayer hall as a physical element. This is partly controversial compared to traditional mosques and belief structures where the dome is placed both as an essential physical structure and as an element with powerful symbolic meaning. This positioning of the dome in the design of the Salih Bezci Mosque Complex is different and unique compared to the double-functional positioning of the dome. In a sense, it is more straightforward, functional, and more honest.

The interior of the building is distinguished by being unusually bright compared to mosques and belief structures, as well as not being decorated with traditional calligraphy and decorations. The suras and verses from the Quran, the word of Allah, are not written in Arabic calligraphy, which has become an integral part of mosques and belief structures. But they are written in a Kufic writing style that is plainer. Kufic script style has also been a source of inspiration for the design of architectural structural elements in the building. In particular, the minaret of the building emerged with the interpretation of the Kufic writing style. Apart from this, the Kufic script style was also influential in designing the facade panels that refract the natural light entering the building.

6.5.2.4 Quantitative Evaluation of the Physical Expression of Salih Bezci Mosque Complex

The cells filled with blue show the different content and interpretation that help the Salih Bezci Mosque Complex distinguish from the lineage of the classical "Ottoman-type" mosques. The cells filled with gray show the parameters that still carry features of the lineage.

Table 6.7: Quantitative Evaluation of the Physical Expression of Salih Bezci Mosque Complex

	PHYSICAL EXPRESSION OF SALİH BEZCİ MOSQUE COMPLEX					
	PHYSICAL SPACE CHARACTERISTICS					
	MASS & FACADE DESIGN	SPATIAL ORGANIZATION	INTERIOR FORMS	ARCH. PROGRAM	MATERIAL SELECTION	ORNAMENT DETAILS
	MOSQUE and ADJOINING BELIEF STRUCTURES					
CONCEPTS & PARAMETERS	CRITICAL EVALUATION of MAJOR ELEMENTS (FACADE, MINARET, DOME)	ALLOCATION SCHEMA	SPACE GEOMETRIES	SCALE	EXTERIOR FINISH MATERIALS	STYLE
	CRITICAL EVALUATION of MASS	INTERIOR - EXTERIOR RELATIONSHIP (INTEGRATION)	CRITICAL EVALUATION of MAJOR ELEMENTS (INTERIOR: MINBAR, MIHRAB)	FUNCTION	INTERIOR FINISH MATERIALS	RATIO
	CRITICAL EVALUATION of OPENING TYPOLOGIES (DOORS, WINDOWS)	CIRCULATION PATTERN	CRITICAL EVALUATION of FURNITURE	HIERARCHIES	SUSTAINABILITY	AUTHENTICITY
	3	1	3	1	3	3
	14					

6.5.3 Doğramacızade Ali Pasha Mosque

The Doğramacızade Ali Pasha Mosque was designed by Erkut Şahinbas - SFMM Architecture and was constructed between 2009 and 2010. It was built in the Bilkent region of Ankara by the İhsan Doğramacı Foundation. The construction and commissioning of the building lasted until 2010. The building was constructed on a land of approximately 50.000 m2, with a total construction area of 4500 m2. In addition to the main prayer hall the building consists of the ablution rooms, the study room reserved for the mosque imam, and the multi-functional seminar halls.

The main prayer hall can host a congregation of approximately 800 people. This may extend to 1000 people while the building reaches the maximum capacity foreseen on Friday and during Eid prayers.

The main junction on Bilkent Boulevard reached from Eskisehir Road is the entrance gate of the Bilkent district, which includes the university, residential and commercial areas, public campuses, and tourism and sports areas. Coming from the direction of Ankara, the parcel to the right of this intersection is planned as a park area that includes the Doğramacızade Ali Paşa Mosque. This large area of 50,000 m2, seen as a parking area in the zoning plans, does not function like a public park; instead, it functions as the land reserved for the mosque; as the garden, parking lots and open spaces of the Doğramacızade Ali Paşa Mosque.

Doğramacızade Ali Paşa Mosque was built on the west end of this tiny land stretching nearly from east to west. The mosque is situated on almost the highest altitudes of this parcel, a hilltop from many approaches. Thus, Doğramacızade Ali Paşa Mosque is visible from the city side and many parts of the Bilkent region. This maintains the mosque in a position to be a part of the silhouette of the area. However, as one approaches the intersection with a vehicle, the mass of the mosque disappears, and the mosque remains palpable only with its minaret and part of its dome. The mosque can be accessed via Bilkent Boulevard by a car when coming from the direction of Ankara or from the 1597th Street that turns right from the intersection to the public campuses and Bilkent-1 residential areas. At the entrance from both directions, the road leads the visitors to the open parking lot. In addition, there is a pedestrian connection on 1597th Street for those who want to reach the mosque from different parts of the Bilkent region on foot.

Figure 6.16: A view of the Doğramacızade Ali Pasha Mosque in Approaching the Monumental North-West Entrance.

The building consists of two separate sections separated by an inner courtyard, accessed on foot from the 1597ᵗʰ street approach on the west by stairs and ramps. Also, it can be accessed from the east on foot after parking in the open parking lots. On the south which constitutes the central mass of the building, the prayer hall and the minaret is placed on one side of the inner courtyard. On the north, the multi-functional seminar rooms and the monumental entrance block which constitute the secondary mass of the building, is placed on the other side of the inner courtyard. The inner courtyard can be reached from a number of approaches and function areas. Also, it is connected to a secondary ceremonial courtyard which can be accessed from the eastern approach and is connected to open parking lots.
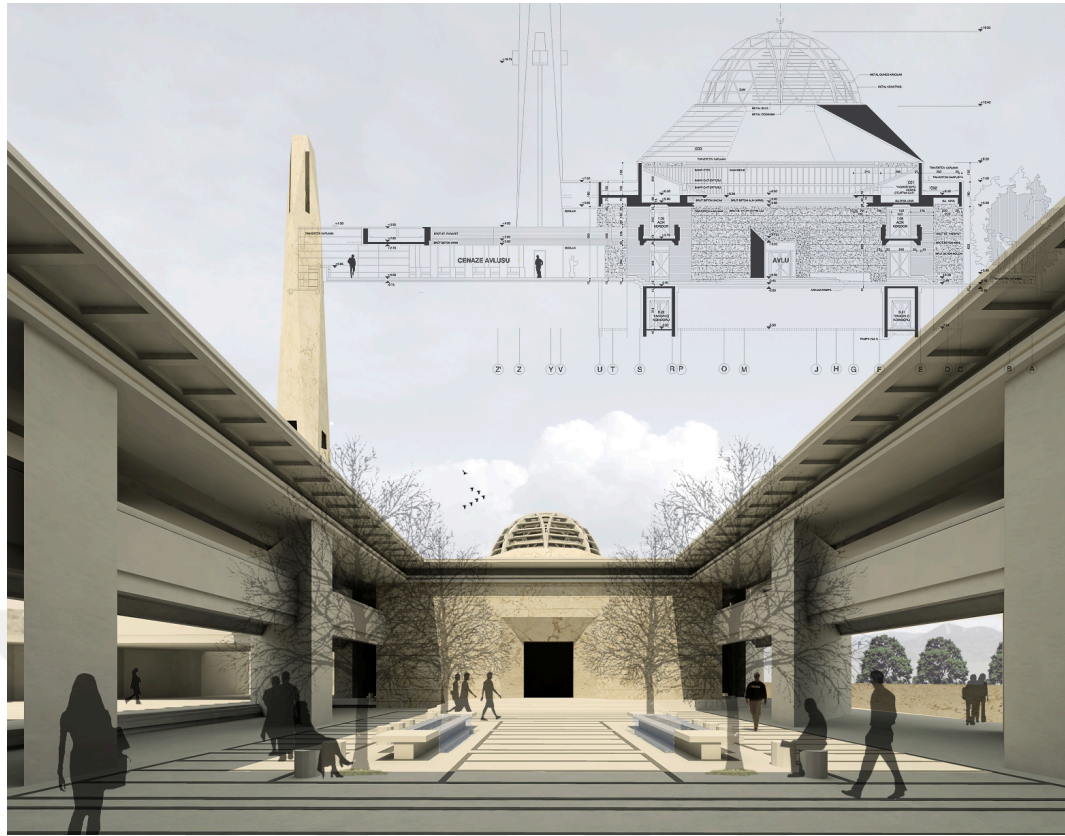
Figure 6.17: A View of the Inner Courtyard of Doğramacızade Ali Pasha Mosque Showing the Main Prayer Hall Ahead (Şahinbaş 2022)

6.5.3.1 Interview with Erkut Şahinbaş – The Architect of Doğramacızade Ali Pasha Mosque

Doğramacızade Ali Paşa Mosque has been designed by architect Erkut Şahinbaş in 2007. Erkut Şahinbaş mentioned that when he was offered to design such a building by his client, he told his client that he had not designed a mosque and belief structure until then. Erkut Şahinbaş also mentioned that he had known his client, İhsan Doğramacı whom he had the opportunity to work with in different projects countless times and that he had respected him.

Erkut Şahinbaş said that when he did the research before designing the building, he realized that the dome had not been an architectural element in the mosque and belief structures that received light from themselves. He stated that this is then possible with the technological improvements of the day, and he decided to take light from the dome by installing a steel roof and dome structure.

He explained that he thought the mosque should have a scale and that the mosque should not be too big. Therefore, he said that they designed the mosque for a congregation of 800-1000 people. In this context, he added that the belief structure

that impressed him the most was a one-man church he encountered in Greece. He aimed his mosque to give a feeling of satisfaction and fulfillment to even a single prayer in the mosque. He thought that he would be successful only under this condition.

He said that it is also valid for mosques and belief structures that the quality of the client who commissioned the building determines the quality of the work done. In this sense, he honored his client by stating that the success here has to go first to Ihsan Doğramacı, who had prepared a democratic working environment for him and communicated with him respectfully. He underlined his employer's contributions to the process at many points in the interview.

He explained that while they were designing the building, they attached great importance to the light and the movement of light in the mosque; and that he was very impressed by the movement of light on the wall of a church in Finland. He underlined that the buildings live together with the light and that if an ornament is sought in the belief structures, it should be the light itself.

He explained that the relationship of the building with nature should also be respectful. He stated that he wanted nature to pass through this structure and leave, just as people come and pass-through this structure and the world. For this purpose, he said he aimed to design the building as an open structure integrated with nature from many points. Specifically, he intended to design the building as a whole intertwined with nature via the open and semi-open areas of the mosque and the landscape elements here.

He stated that they prepared the layout and architectural program of the building themselves and that they saw no pressure from their client regarding financial issues and time.

He said that he knew the building looked brutal from the outside. Still, he mentioned that they tried to break this with landscape elements in open and semi-open areas in the exterior and by using warm materials such as wood in the interiors.

Finally, especially in the specifics of a mosque and belief structures: He said, "*... some people may like a building, and some may not; but it is not that important. In fact, how the user feels in such a structure is important*" (Şahinbaş 2021)

6.5.3.2 Interview with Furkan Karaca - The Imam of Doğramacızade Ali Pasha Mosque

An interview was made with Furkan Karaca, the imam of Dogramacızade Ali Pasha Mosque, in the mosque's inner courtyard, together with a member of the mosque community. He came to this mosque willingly and by choice. He said he found more than he expected. He stated that there is no lodging for the imam and muezzin at the Dogramacızade Ali Pasha Mosque, but they provided accommodation for the imams at the university. However, he added that the mosque does not have a permanent muezzin, as muezzins are not given this opportunity. In addition, he stated that the mosque has a service team that is well above the mosque standards in Turkey, consisting of five security guards, three cleaning staff, one gardener, and one administrator. He added that the İhsan Doğramacı foundation covered the salaries of the mosque staff.

The imam of the Dogramacızade Ali Pasha Mosque mentioned that the mosque community loved the mosque and spent time together having conversations outside of prayer times. He finds the mosque a place where he can work peacefully. He stated that the mosque provided him a spiritually satisfying environment while worshiping. He added that there are many women in the mosque community and that the women's community continues to participate even during Friday prayers.

A member of the mosque community who attended the meeting said that he loves Dogramacızade Ali Paşa Mosque and visits the mosque whenever he has the opportunity. He added that he and his wife sometimes come to worship together and that his wife also enjoys using the mosque. He described his experience at the mosque as satisfying. He also stated that using natural light in the mosque is impressive, and the importance given to letting daylight through the mosque, even in wet spaces, is precious. He also evaluated the timber claddings and atmosphere in the mosque's interior as relaxing and peaceful. He thought that everything in the mosque fits. He stated that the mosque is a very well-designed structure that provides its users with countless corners and the opportunity to be together with its landscape elements and fixed furniture, such as the bench we used in the interview. He added that he wanted to get to know the architect of the building very much.

Ali Osman Öztürk also stated that as an architect, he appreciated the design of the Dogramacızade Ali Paşa Mosque, and as a believer, he was fulfilled spiritually in

the mosque. He said he could pray alone in the mosque, where he came out of time. He defined this experience as having a profound effect on him.

6.5.3.3 The Physical Expression of Doğramacızade Ali Pasha Mosque

The building was designed as a long, stone-cladding structure in the direction of the Qibla. The monumental staircase of the building is given from the northwest direction, opposite the qibla. Also, there are sloping ramps curtained by the massive monumental entrance walls for the disabled on each side of these stairs. In front of the impressive massive walls of the monumental entrance, the user loses the connection with the rest of the building. Even the long minaret vanishes at one point from this approach. When one enters the structure from this point, users enter a tunnel-like corridor, where multi-functional sections devoted to non-Muslim prayers are located on the right and left wings. At the same time, this corridor helps the user reach the inner courtyard, which is the entrance to the main prayer space of the mosque. This point is directly opposite the entrance axis and the main door of the mosque and prayer rooms of the building. Advancing from this point and even if the visitor does not intend to enter the main place of worship, s/he is repelled and almost involuntarily captured by the orbit and the gravitational effect of the mosque. The main element that attracts the visitor from this point on is the sense of curiosity that develops as a result of seeing, losing, and re-finding an element of the building at every step taken in a time-lapse cycle.

Figure 6.18: A View of the Monumental Entrance of Doğramacızade Ali Pasha Mosque. User Looses the Connection with the Rest of the Building

The inner courtyard of the building, which provides access to the main prayer room, is also open to the approach from the west. When entering the courtyard, the visitor can see the minaret again, lost from the vision on the monumental entrance stairs. However, the minaret he sees at this point differs from the one he left behind as long as the minaret is shown to the visitor in a new scene and context as part of an interrupted fragment.

The inner courtyard of the building is mapped as a special location in the visitor's mind as a nodal point that allows passage to different functional areas of the mosque. The main prayer halls of the mosque, the adjoining ceremonial courtyard, and the open park area on the western approach can be accessed from the inner courtyard. The inner courtyard of the mosque is designed as a hard paved nodal point that is framed by the main prayer hall on the south, with the masses coined with a monumental entrance on the north, and with semi-open balcony structures located on the second floor of the building on the east and west façades. In this context, the semi-open inner courtyard, which could have been more brutal and emotionless, is warmed with water and greenery elements placed on a rectangular scheme in the center of the courtyard. The wisely positioned greenery warms up the space and reduces the enclosed mass to a human scale.

Figure 6.19: A view of the inner courtyard of Doğramacızade Ali Pasha Mosque Showing the Main Prayer Hall and the Minaret in a New Fragment

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As you move towards the main prayer hall from the monumental entrance of the building, get in the inner courtyard and then turn on your left; you pass on to the adjoining ceremonial courtyard under the massive effect of balcony structures carried by again massive columns. The columns are placed at angles to the rectangular form of the inner courtyard, which firmly directs the visitor to exit from the inner courtyard. At this point, the visitor changes position and context in a time-lapse again, which throws him to get stuck and relaxed, just like the fiction he experiences while passing through the massive main entrance blocks and tunnel-like corridors. As the visitor moves with jerks and revelations and passes under the massive balcony structures towards the adjoining ceremonial courtyard, s/he loses the primary reference of the building-minaret- once again for a short while until s/he finally finds it in the side courtyard in a totally different new context. In the adjoining ceremonial courtyard, one gets the most dominant view and effect of the minaret. However, it loses the dome this time, the second essential reference of the building. The dome is not seen and exists in this context.

Figure 6.20: A View from the Adjoining Ceremonial Courtyard to the east of Doğramacızade Ali Pasha Mosque Showing the Minaret of the Mosque

6.5.3.4 Quantitative Evaluation of the Physical Expression of Doğramacızade Ali Pasha Mosque

The cells filled with blue show the different content and interpretation that help the Doğramacızade Mosque distinguish from the lineage of the classical Ottoman-type mosques. The cells filled with gray show the parameters that still carry features of the lineage.

Table 6.8: Quantitative Evaluation of the Physical Expression of Doğramacızade Ali Pasha Mosque.

	PHYSICAL EXPRESSION OF DOĞRAMACIZADE ALİ PASHA MOSQUE					
	PHYSICAL SPACE CHARACTERISTICS					
	MASS & FACADE DESIGN	**SPATIAL ORGANIZATION**	**INTERIOR FORMS**	**ARCH. PROGRAM**	**MATERIAL SELECTION**	**ORNAMENT DETAILS**
	MOSQUE and ADJOINING BELIEF STRUCTURES					
CONCEPTS & PARAMETERS	CRITICAL EVALUATION of MAJOR ELEMENTS (FACADE, MINARET, DOME)	ALLOCATION SCHEMA	SPACE GEOMETRIES	SCALE	EXTERIOR FINISH MATERIALS	STYLE
	CRITICAL EVALUATION of MASS	INTERIOR - EXTERIOR RELATIONSHIP (INTEGRATION)	CRITICAL EVALUATION of MAJOR ELEMENTS (INTERIOR: MINBAR, MIHRAB)	FUNCTION	INTERIOR FINISH MATERIALS	RATIO
	CRITICAL EVALUATION of OPENING TYPOLOGIES (DOORS, WINDOWS)	CIRCULATION PATTERN	CRITICAL EVALUATION of FURNITURE	HIERARCHIES	SUSTAINABILITY	AUTHENTICITY
	3	1	3	2	2	0
	11					

6.5.4 Results and Discussion

The three selected mosques and belief structures in the research were distinguished from other traditional examples with the different outlooks that make them appear unique. But the difference did not come only from the appearance of the exterior. The interior organization of these mosques and belief structures, the chosen materials, furniture, colors, and many other factors concerning the interiors were also assembled to prepare an atmosphere that gave one the feeling of being in a new genre of place. On the other hand, the usual functional organization of mosques and belief structures ensured familiarity and balanced the feeling of being in a new place. Thus, each researched mosque in the study inherently resembles features of both dynamics. To precisely figure out how particular features of the mosques demonstrate one of both dynamics, the exemplar mosques selected for the inquiry were examined according to 18 different factors that were grouped under six categories considering the physical and interior features of the mosques: namely, mass and facade design, spatial organization, interior forms, architectural program, material selection, and ornament details.

Considering mass and façade design, the first category for evaluating researched mosques, all the mosques seem to differentiate and diverge from the perspective that builds up the "Ottoman" mosques by bringing different interpretations in all three parameters under this category.

The spatial organization of the researched mosques resembles the "Ottoman" type mosques, with slight differences in the circulation patterns of all three examples.

The interior forms in all three mosques are unique and different from those that one might come across in "Ottoman" type mosques. This is another category that features different interpretations in all sub-parameters.

The architectural program of the three mosques resembles similarities in terms of functions and hierarchical organization. Only Doğramacızade Mosque differentiates from "Ottoman" type mosques and other researched mosques by proposing prayer spaces for Christian and Jewish societies. Due to the dynamics imposed by parcel geometries, hygienic priorities, and space requirements for technological installments, the scale of the architectural program of the researched mosques is different from the "Ottoman" type mosques.

The unique character of the selected mosques and their differences from the "Ottoman" type mosques are ensured by the use of material. Also, with the design

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philosophy adapted and by the contrary material selection, these mosques are sustainable buildings that conform to different climatic conditions and topographical-geometrical requirements. Especially in Alacaatlı Uluyol Mosque and Salih Bezci Mosque Complex, one consequence of the choice of material brings indoor plenty of daylight that creates a bright, well-lit interior. From the viewpoint of sustainability and aiming to maximize the benefit of using daylight, this strategy might be found rational. But this situation should also be considered concerning functional requirements, whether a bright, well-lit interior is part of an ideal atmosphere of a mosque and belief structure. On the other hand, it should be noted that the symmetrical form and space organization of the "Ottoman" type mosque makes it challenging to be adaptive and sustainable.

Considering the religious scripts' writing style and the mosques' ornamentation, Salih Bezci Mosque Complex differentiates from the "Ottoman" type mosques by adapting the Kufic script style. The appearance of the tablets in Doğramacızade Mosque resembles similarities with the "Ottoman-type" mosques in terms of the scripts' color and writing style. However, they have balanced this similarity with other innovative design decisions. At the end, they could escape from the dominating effects of established interpretations of tradition in mosque architecture It should also be noted that the interior of the Doğramacızade Mosque still represents a unique and authentic atmosphere that differentiates from the characteristic interior of the "Ottoman" mosque. The appearance of the tablets in Alacaatlı Uluyol Mosque also resembles similarities with "Ottoman" type mosques in terms of the writing style of the scripts. However, the size and the number of these tablets are controlled and kept at a minimum.

The architect of the building is the most critical factor contributing to the emergence of mosques and belief structures with innovative forms. In all of the cases reviewed, the architects were confident with their decision to design a unique mosque and belief structure that would be unique and carry the imprints of their signature and would not imitate examples from the past.

All of the architects were not experts in the design of mosques and belief structures. Esra Aydoğan Moza declared that Alacaatlı Uluyol Mosque was her first project concerning mosque and belief structures. At the time when Erkut Şahinbaş was asked to design Bilkent Doğramacızade Ali Paşa Mosque, he was then a renowned architect who had carried out many projects and designed many buildings with

different functions in different contexts. In the interview, he said he was reluctant to accept the request and told İhsan Doğramacı -his client- that he did not design such a building until then. Ali Osman Öztürk was also a renowned architect when asked to design the Salih Bezci Mosque Complex. He also had to think before accepting the offer, as he did not design a mosque and belief structure until then.

It is seen that designing a mosque and belief structure is a challenging job for even experienced architects. Both Erkut Şahinbaş and Ali Osman Öztürk, as experienced architects at the top of their careers, stood reluctant to accept the request from their clients to design a mosque and belief structure. They had much time designing these mosques and belief structures. In the interview, Erkut Şahinbaş said it was almost twenty years had passed since he started to develop Bilkent Doğramacızade Ali Pasha Mosque. Thinking that he completed the design in 2007, it could be inferred that he may have worked designing the mosque and belief structure for three to four years. They worked on every tiny detail of the building, such as timber claddings inside the main prayer hall, one of the tiring jobs he remembered concerning the design and construction period of the mosque. Similarly, Ali Osman Öztürk stated that they worked for almost two years on the design of the Salih Bezci Mosque Complex. He realized the complexity stems from the necessity of practicing centuries-long traditions in designing mosques and belief structures. He thought that a unique example of mosque architecture, original in content and form, could be accomplished by wisely understanding the tradition and bringing them to their time, to the contemporary, with interpretation and innovation. Of course, the ultimate challenge for the architects was to carry all the burden under the heavy influence of 500 hundred years of domination of tradition in their field. All three architects felt this responsibility and produced sound examples of the mosque and belief structure design and enlarged the borders of the mosque and belief structure design.

However, not every architect who embarks on the design of mosques and belief structures is given the opportunity and freedom to design a building with an innovative form outside the usual mosque architecture. In an interview, Vedat Dalokay complained that the mosque project to be built in his hometown was not given to him, even though he declared that he would do it without charge. (Şenyapılı 1969). In the Alacaatlı Uluyol Mosque case, the relationship between the architect and the employer continued with a struggling process that came to a breaking point from time to time, despite the same bloodline. In this sense, it is not possible to talk about a building

construction process in which the architect's decisions for the building are accepted directly without questioning by the patrons who are officially in charge of building up the mosques.

In the example of Alacaatlı Uluyol Mosque, it is observed that the architect was very effective and intervened in all kinds of decisions concerning the building. Her effectiveness is ensured by her relationship with the board of the association but also by the autonomous economic power of her employer, the Construction and Sustenance Association of Alacaatlı Uluyol Mosque. The architect of the building stipulated that the association management would not accept donations in kind of construction materials for the mosque's construction. Thus, materials not on the architect's choice list were not used in the building. In addition, the association management did not raise this issue as charity work in their bargains with the construction companies to establish a professional working environment. This uplifted the quality of the construction work.

In Doğramacızade Ali Paşa Mosque, it is seen that the architect does not spend much effort to persuade the client; the client's trust in the architect and shared horizons regarding the mosque and belief structure to be built ensures a harmonious work. Erkut Şahinbaş, the architect of the building, stated that his client wanted him to design a modern and exemplary mosque and that he primarily focused on hygiene. He mentioned that hygiene and cleanliness are a criterion for them at every point of the building, so they had to deal with heavy mechanical loads to ventilate the main prayer halls of the mosque. But in general, it is seen that the client granted the architect freedom and did not interfere with the architectural works.

Considering the scale and economy of the building, it is seen that the architect of Doğramacızade Ali Paşa Mosque had the opportunity to work freely and without being affected by the restrictions that may arise due to economic factors. As a smart structure, the building is equipped with materials, details, and cutting-edge technological hardware to ensure the quality of work being done.

It is understood that the design of the Salih Bezci Mosque Complex and its approval by the employer took place in a collaborative process between the architect and his client, who is also an architect. At the beginning of the design process, the architects of the building presented the main idea and the inspirations concerning the design of the mosque complex. Here, the architect and the client co-worked in the creative conceptual phase of design. This collaboration determined the line of design;

tiny details came afterward. Ali Osman Öztürk stated that the client did not have a traditional mosque in mind and did not impose an opinion on the design elements. The architects worked freely on their proposal.

After mentioning the architects of the building, it is necessary to mention the clients in the background who built up the mosque and belief structures. For Alacaatlı Uluyol Mosque, the construction and sustenance association was responsible for every decision and provided the necessary design and construction funds. The association management decided on many issues concerning the development of the Alacaatlı Uluyol Mosque by interacting with the architect and the actors involved. This model takes hold for much of the development regarding the production of mosques and belief structures in Turkey. In the Alacaatlı Uluyol Mosque case, the association has the economic power to sustain the project without compromising its ideals and quality. Also, they collaborated with the architect and ensured her active participation. But in most cases, these associations do not have financial autonomy and professional expertise, giving way to particular problems concerning the design and the quality of the construction works.

İhsan Doğramacı Foundation built the Doğramacızade Ali Paşa Mosque. Although the employer of Doğramacızade Ali Paşa Mosque appears to be an institution, it was only one person with whom the architect interacted and communicated. In this example, the project's patron also controlled a large-scale expert construction company, and the foundation took part in implementation.

Although the official employer of the Salih Bezci Mosque Complex is a mosque construction and sustenance association, the mechanism is similar to the structure in Doğramacızade Ali Paşa Mosque regarding the relationship between the architect and the employer. In this example, the employer also owns organizations and firms experienced in construction.

Speaking for the cases of Salih Bezci Mosque Complex and Doğramacızade Ali Paşa Mosque, it seems that if experienced architects could meet with employers who respect their professional expertise and provide the necessary funds for the construction, unique examples of mosques and belief structures with original content and form could emerge.

In Alacaatlı Uluyol Mosque, the architect had to convince and inform the board of directors formed by the association members. In the example of Alacaatlı Uluyol Mosque, the architect tried to persuade the client, which sometimes even came to a

breaking point as the architect refused to compromise on designing a modern mosque and belief structure with unique interpretations. So, it could be inferred that the presence of an architect willing to create a unique proposal may not suffice for a modern mosque and belief structure to emerge in case the client resists.

In all of the mosques and belief structures reviewed, DRA did not suggest any favor or disadvantage that would guide the architect during the design and construction of the building. Both Esra Aydoğan Moza and Erkut Şahinbaş stated that they did not implement some recommendations of DRA officials because they did not find them appropriate. After opening ceremonies, as in every other mosque in Turkey, all the mosque and belief structures have been transferred to DRA and continue their activity with the appointed personnel of the DRA. However, in all cases, the association's activity that completed the building's construction continues. In this framework, the umbrella and values of the organization and the architect are preserved, and it is recognizable that the building is still in its first-day appearance and condition.

Excluding Doğramacızade Ali Pasha Mosque, the other two examples, built in a modern and original style, could not create a different community profile. Mosque imams stated in their interviews that the size of the mosque congregation was not less or more than other mosques. The mosque community did not state that they preferred Alacaatlı Uluyol Mosque or Salih Bezci Mosque Complex because it has a different architectural style than the surrounding mosques. On the contrary, the mosque community criticizes the main features that make the mosque different. Nevertheless, the social environment created by the healthy socializing spaces of the building, its central location, functional and comfortable design gathers the users and holds the mosque community together. The case in Doğramacızade Ali Pasha Mosque seems different. The mosque's imam clearly stated his appreciation along with several members of the congregation who were able to be conducted in the condition of Covid 19 epidemic.

CHAPTER VII
CONCLUSIONS

The thesis study specifically reviewed mosque architecture as an enduring built form that reflects patterns of social relations, networks, hierarchies, and various roles that we may cumulatively categorize as social organization and societal structuring. The actors of the social organization and societal structuring, considered influential in the emergence of mosques and belief structures, are determined as congregations on the user-demand side; and as constructors, religious authorities, charity organizations, and architects-designers on the developer-supply side.

Specifically, it researched examples of mosque architecture that were innovative and authentic and which considerably varied from the majority of the "Ottoman-type" mosques and belief structures in Ankara, Turkey. At first sight, the researched mosques and belief structures were distinguished from the "Ottoman-type" mosques with different outlooks that make them appear unique. Although, the difference did not come only from appearances on the exterior. The interior organization of these mosques and belief structures, the chosen materials, furniture, colors, and many other factors concerning the interiors were also assembled to prepare an atmosphere that gave one the feeling of being in a new genre of place, on the one hand. The usual functional organization of mosques and belief structures that remained almost unchanged for centuries ensured familiarity and balanced the feeling of being in a new place, on the other hand.

Initially, user demand was thought to be the most influential factor in the emergence of these innovative and authentic "modern" mosques and belief structures. This assumption moved from the fact that almost all the different "modern" mosques and belief structures have emerged in the city's regions with higher socio-economic standards. Specifically, the researched examples in the thesis are in the Çayyolu and Bilkent neighborhoods of Ankara, both of which are known as areas with the highest socio-economic standards in the city

This situation helped actualize a distinction in considering user demand for new mosques and belief structures. More clearly, it revealed that the commuters of a region, along with the regular users or, say, potential congregations of the mosques and belief structures, might also condition the demand for a new mosque. Those community members might have never used or visited such mosques and belief structures as Muslim prayers due to their lifestyle and distance from religious beliefs. Still, they could be influential in shaping the demand for a new mosque and belief structure that would be built in a neighborhood.

The members of the mosque communities of the selected mosques and belief structures surveyed in the empirical study have mentioned that their building choice would not be the constructed modern mosque and belief structure. Depending on the interviews, the mosque imams also shared the choice and particular thoughts of the mosque communities. It should also be noted that the basic factors such as the minaret, the main mass, and the facade design that helped the researched examples emerge as innovative mosques and belief structures were not adopted by the congregations of the mosques. Moreover, they were even harshly criticized. The standing of the imams and the mosque community against selected "modern" mosques is considered one of the essential horizons gained in the empirical study as it verifies the standing of different social groups and mechanisms behind constructed "modern" mosques.

Put forwardly, different societal groups and forms of social organization must exist behind the researched "modern" mosques and belief structures, as they would not be built if it were asked of the mosque communities and the imams who would become regular mosque users.

The negative feedback of the mosque communities on the selected "modern" mosques pushes us to think about commuters of a region who never used these "modern" mosques and belief structures as prayers. It was revealed that the commuters of an area could also manipulate the demand they did not generate. Such a demand coming from the commuters of a region. Actually, not demanding the construction of a mosque and belief structure at all, or demanding a reconciliation between mosques built as innovative structures and the degenerate examples of "Ottoman-type" mosques in their neighborhood, only in case they cannot prevent their realization.

Conducting empirical research has given certain clues in considering these issues; clearly, how and in which mechanisms do parts of the community who are not religious attend, count up, and may, in case, add up surplus and participate in the construction of mosques and belief structures?

It is discovered that the ongoing struggle between the secular and religious parts of the society is strongly exhibited outwards over the design and construction of mosques and belief structures in Turkey. It brings the two opposing camps of this struggle closer in both camps with generational differences and the new generations' decisions to build their daily lives according to secular and democratic values. This outward expression that is portrayed as a social organization and societal structuring by the construction of exemplar mosques and belief structures in the study shows that the parts of the community that even cannot be defined as pious could attend, count up, and participate, in building up new mosques and belief structures.

There are well-educated society members with distinguished careers as clients behind the selected "modern" mosques and belief structures. It is also recognized that the family ties of these people and the memory or testament of their deceased elders stand out as the main factor motivating the particular segments of society -educated, secular, modern- with different worldviews to participate as investors in such traditional projects. Also, it is seen that the architects and professionals in charge were on top of their careers and know the ethical codes of their profession. As expected, the participation and social organization of these groups reflect their lifestyles and horizons. This situation, exemplified in the specifics of the examples in the thesis, can make this complex, seemingly difficult-to-understand structure more understandable.

The architect of the building is the most critical factor contributing to the emergence of mosques and belief structures with an innovative form represented by a cliché -modern- in mosque architecture. In all of the cases reviewed, the architects were confident with their decision to design a unique mosque and belief structure that would be unique and carry the imprints of their signature and would not imitate examples from the past.

From the viewpoint of the thesis and concerning the cases reviewed, "modern" mosque architecture shall be rooted in tradition. So, a "modern" mosque can only exist if it is designed by architects who know the tradition of mosque architecture. It demands the architect to manipulate and sculpt particular knowledge by paying attention to contemporary dynamics and changing user needs to reach a unique

interpretation that shall be distinguished by its unique form that does not typically imitate the ancestors or even resemble them. The interpretation shall go beyond creating forms and different outlooks. It shall deal with the interior organization of the mosque to create an atmosphere that would help inspire the worshippers to feel the spirit of the prayers and rituals. The particular point of view is also supported by Çinici (2021) in a TV interview, in which he shared his experiences and mentioned the processes and methods they applied in designing the Turkish National Assembly Mosque.

After mentioning the architects of the building, it is necessary to mention further the clients who built up the mosque and belief structures and provided the funds needed. The employers in the projects, except Alacaatlı Uluyol Mosque, thought parallel with the architects in charge of their projects. They let the architects work freely on their subject and did not put sharp budget constraints on their proposal. The patrons of these projects owned and controlled expert organizations and firms which took part in and completed the construction. In these cases, it seems that if expert designers could meet with employers who are decided to produce modern and contemporary examples of mosques and belief structures, unique mosques with original content and form could emerge. Whereas in Alacaatlı Uluyol Mosque, the architect challenged seriously to convince the client, the board of directors of the charity association. So, it could be inferred that the presence of an architect willing to make a unique proposal may not suffice for a modern mosque and belief structure to emerge in case the client resists. So, the outcome is a result of harmonious communication between the client and the architect.

On the other hand, DRA is one of the decisive actors in building up mosques and belief structures in Turkey. As discussed in the theoretical framework concerning the construction processes of Kocatepe and Ahmet Hamdi Akseki Mosques, the rivalry between two different schools, innovative and traditionalist, seems to take hold in this institution as well. In the interviews held at DRA, it was stated that their focus in the design and construction of mosques and belief structures was on the functional features of the buildings rather than their architectural style. It has been stated that DRA does not suggest a specific architectural style to charity organizations and associations that will build these mosques. They indicated that their inspections focused more on technical and functional issues such as disabled access, fire safety, and the particular features of the sections reserved for women and children. Oral also confirms that DRA

preserves its distance to the construction of mosques and belief structures in a modern line while never placing itself in a position of totally rejecting similar projects (Oral 2020).

An evaluation was also made of the personal tastes and values of DRA officials regarding mosques and belief structures. During the interview, the architect in charge showed his designs of mosques and belief structures, all of which took their inspiration from Classical Ottoman mosque architecture. However, this situation does not reflect the official view and perspective of the DRA. It cannot be generalized, as many architects and technical staff work in the relevant unit of the DRA.

It seems that DRA has a human source and organization that encourages "Ottoman-type" mosques built in front of "modern" mosques and belief structures. Despite everything, depending on the opinion in the interviews, it is seen that DRA still does not prevent or resist the emergence of mosques and belief structures in an innovative line. It is considered that DRA's policy of not objecting to the construction of "modern" mosques that foster innovative forms, even if they are incompatible with its preferences and value patterns, might be relational to consideration of the user demand and the socio-economic standards of the commuters of a region or a neighborhood.

The research could not find enough evidence to verify a relationship between mosques and belief structures and their communities to address the choice behind particular architectural styles and tastes in favor of "modern" mosques. Conversely, the imams and the prayers as members of the congregation declared distaste for the interpretations of particular architectural forms and the atmosphere of the selected "modern" mosques. Accordingly, the architectural style and the atmosphere of the selected mosques and belief structures in the research do not reflect the wishes, tastes, and value patterns of the communities that use them. This conclusion is much recognized in Alacaatlı Uluyol and Salih Bezci Mosques compared to Doğramacızade Ali Pasha Mosque. Due to the COVID-19 pandemic, the congregations of the selected mosques were conducted with unstructured interviews in simultaneously growing groups before prayer times. This condition should be accounted for as a limitation, and the conclusions of the study in this respect should be considered with caution.

The selected mosques and belief structures distinguished by specific interpretations of the established religious forms resembled a modern approach to mosque architecture. They conveyed messages to society with their architectural

styles. Despite the different calls they made to society coined with innovation and contemporary interpretation of architectural values, these "modern" mosques could not build a different profile than the profile of the congregations of "Ottoman-type" mosques. It is seen that the profile of the mosque communities of the selected "modern" mosques are similar to "Ottoman-type" mosques -retired men coming from short walking distances in the vicinity of the mosques-. Neither of the selected mosques attempted to demolish the woman's standing in the mosque during the prayers – a segregated area upstairs mostly separated by panels-. In that respect, the architecture and the architectural program of these "modern" mosques did not change the status quo or show an incentive to invite more women to the mosques. However, it should be noted that the research did not specifically aim at drilling information about the profile of the users of the selected mosques. The conclusions considering the profiles of the mosque communities depend on the observations and interviews made with the imams and members of the congregation attending daily prayers. In that respect, they only represent a specific period of the functioning of the selected mosques and belief structures. These limitations should be considered, and more direct methods of conducting with the members of the congregations should be applied in further studies that concentrate more on the profile of the regular users of the mosques.

Also, the results of this study making evaluations on the proposed research parameters to classify the selected mosques as "modern" depend on one expert's evaluation. Further investigations are required to eliminate this methodological limitation and generalize the findings of this study. The methodology unique to the study might be replicated in other studies depending on multiple experts' evaluation of different mosques in various cities.

Consequently, considering the possible shifts in society and public space concerning political grounds that Islamization in Turkey has gained, one can recognize that it transforms Turkish society, societal structures, and, ultimately, the public space. The so-called transformation, on one side, changes the everyday life of the people and the society, and on the other side, transforms the spaces of everyday life practices. In the definition of public space, the center of gravity changes, and the use and control of public space gain new meanings. It might be possible to follow these changes through mosques and belief structures in Islamic societies' social and everyday life. It is considered that analyzing the transformations of mosques and belief structures by

associating them with the communities they interact with can shed light on the changes that may occur in different forms of the built environment with similar user definitions.

Finally, in the atmosphere of almost 2000 new mosques constructed each year in Turkey, the last perspective is related to providing content to assess the demands, expectations, and tastes of the prayers that use these mosques and belief structures. It is evident that each newly built mosque would provide different levels of satisfaction in the community. Although rating the performances of mosques and belief structures and detailed post-occupancy evaluations is out of the scope of this study, it is thought that future efforts should be given to sensing the effects of newly built mosques and belief structures. Especially, researching those categorized as "modern-contemporary" mosques in the thesis would bridge the societal gap in understanding the reflex of rejecting innovative and authentic examples in mosque architecture.

Thereby, it may help understand the physical differentiation of these structures and the bonds and relationships they establish with their congregations and society.

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