



THE EVOLUTION

OF MOSQUE ARCHITECTURE IN
ISTANBUL, TURKEY

ABSTRACT

The understanding of Architecture History on the evolvement of architecture through generations and cultures is a fundamental tool to gain knowledge about our past, ourselves and the world around us. The topic that will be touched upon in this thesis is the architectural evolution of mosques in Istanbul between the last regime of the Ottoman Empire and the Turkish Republic. The aim of the research is to investigate how mosques evolved in Istanbul between the regime of the Ottoman Empire (1839-1922) and that of the Republic of Turkey (1923-2022). Furthermore, the correlation between Ottoman mosques and Post-Ottoman mosques within the research area, and the influence of politics on their development will be analyzed for a better understanding of the mosque architecture in Istanbul. The methodology is a descriptive comparative analysis, supported by photographs and architectural drawings. Additionally, case studies (Ortakoy Mosque (1856), Ertugrul Tekke Mosque (1896), Sisli Mosque (1949) and Marmara İlahiyat Camii (2015)) will be conducted on various architectural scales; urban context, morphology, exterior and interior, and an investigation on the political background of the reigning era. Based on the research it is concluded that the mosque has evolved through mimicking the mosque architecture of the Ottoman Empire, this movement was influenced by the political system of the early Republican era. However, the contemporary mosque does not literally replicate the grandiose mosque of the past. It includes the modern innovations and trends of its time: a modern interpretation of the past glory of the Ottoman architecture.

KEYWORDS

Ottom Mosques, Post-Ottoman Mosques, mosque architecture, architectural mimicry, Istanbul, Ottoman Empire, Republic of Turkey

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1. INTRODUCTION

“If you want to understand today you have to search yesterday” - Pearl S. Buck, American novelist (1892-1973). Studying history is a never-ending process whereby people seek to understand how events in the past shaped the present. The knowledge gained from learning about the past is the most fundamental tool for understanding ourselves and the world around us (Al-Mughrabi, N. T., 2022). Architecture History is the study on the evolvement of architecture through generations and cultures. The recorded architectural achievements of human civilization can be described as related to one-another and complementary to each other, for example the Greek temples and Roman theaters, byzantine churches and Islamic mosques. These architectural products were all based on past landmarks and on the available ground of knowledge (Al-Mughrabi, N. T., 2022). In this thesis the architectural evolution of mosques in Istanbul between the last regime of the Ottoman Empire and the Turkish Republic will be investigated.

Mosques have been around for many centuries. The first mosque, al-Quba, was built in the outskirts of Medina by the Prophet Mohammad (SAW) (Ali, A., 2017) in the 7th century. The earlier mosques were very austere and simple in its architecture. As the Islamic world started growing more robust forms with heavily ornamented interiors of mosques came into the picture (Ali, A., 2017). The several forms of mosques were developed due to different climatic conditions, the material available and vernacular architecture of the new regions. One major style of mosque architecture became the Turkish style characterized by central massive dome supported by lateral half domes and pencil shaped minarets. The Turkish style originated from the Ottoman Empire, which was established in Northwest Anatolia in the late 13th century by Osman. During the 16th century the Ottoman Empire reached to its peak in architecture (Ali, A., 2017) by the existence of the Great Architect Sinan Aga (1489 – 1588) (Al-Mughrabi, N. T., 2022). Sinan established a new design typology in the Islamic architecture which came into sight in the skyline of Istanbul, the capital city (Ali, A., 2017). The Ottoman Empire had ruled several centuries, however in 1923 this all came to an end when the regime collapsed after the WW1. Under the leadership of Ataturk the country changed into the Republic of Turkey. After the Turkish Republic was established the capital city was changed to Ankara.

This raised the following research question *How did mosque architecture evolve in Istanbul between the regime of the Ottoman Empire (1839-1922) and that of the Republic of Turkey (1923-2022)? Is there a relation between Ottoman mosques and Post-Ottoman mosques in Istanbul? What influence does politics have on the development of mosques in Istanbul?*

It is expected that mosque architecture did evolve in Istanbul after the Ottoman Empire, and have continued to change during the Republic of Turkiye. However, some Post-Ottoman Mosques do get inspired by the Ottoman Mosques. It can be

said that the regime or standing president has influenced the architecture of mosques in Istanbul.

The initial topic of the research was on a rather large scale: the evolution of mosques in two different Islamic countries analyzing the establishment of a new typology. However, there was no literature available on this topic. As a consequence, it was decided to focus on one country instead, Turkey. Nonetheless, it is still a rather large research scale, thus it is narrowed down to the most important city, Istanbul. As there are many mosques in Istanbul, a research had been conducted on a selected group of mosques. Hereof, four relevant mosques are chosen in accordance to the research scope for the case studies: Ortakoy Mosque (1856), Ertugrul Tekke Mosque (1896), Sisli Mosque (1949) and Marmara İlahiyat Camii (2015). These mosques will be analyzed on various architectural scales; urban context, morphology, exterior and interior. Additionally, their background along with the political system of the Turkic realm will be analyzed. The research conducted will be a descriptive comparative analysis, supported by photographs and architectural drawings.

Several research papers have been selected with the use of the following keywords; Ottoman Mosques, Post-Ottoman Mosques, Istanbul mosque architecture, Ottoman Empire, Republic of Turkey and evolution/ transformation. Although the keywords were all in English, Turkish papers have been selected as well for as much diversity as possible. Besides, information is very limited on the case studies. Multiple literature had been selected that befitted the research scope based on their title and abstract. The research consists mostly out of book chapters, article journals and websites. The publications of the literature is quite recent which adds to the reliability. The political chapters have also been assessed on their liability as biased information would not befit the research. With the comparison of two to three articles they are deemed as unbiased. They overlap in viewpoints and political events. As the research is mainly factual on the architectural aspects and vary on building type, the authors of the articles cannot share similar viewpoints except for in their terminology.

The structure of the thesis consists of three chapters. The first chapter is on the historical context and political system of the country. The second chapter explores the architectural aspects of the Ottoman mosque and the Post-ottoman mosque in Istanbul in accordance to the case studies. Followed by the third chapter with three sub-chapters aiming to investigate the evolution of mosque architecture. The first sub-chapter discusses the relationship between Ottoman mosques and Post-Ottoman mosques in Istanbul. The second sub-chapter argues the influence of politics on the development on these mosques.

2. HISTORICAL CONTEXT

OTTOMAN MOSQUE ARCHITECTURE DURING THE 16TH CENTURY

The Ottoman architecture found its glory during the 16th century. Architect Sinan (1489-1588) played a big role in defining what is the Ottoman Mosque. Architect Sinan is considered as one of the most visible and successful architects in the global history of architecture. The architectural products of architect Sinan are unique due to their complexity and overlapping historical influences in a geographical position at the borders of the two old continents of Asia and Europe. Furthermore, his buildings are well thought out, rational and structurally not exaggerated (Al-Mughrabi, N. T., 2022).

The career of Sinan started as an engineer in the Ottoman Army. During his career he was given the opportunity to learn and study about different styles of architecture and architectural landmarks in Arabic and European Ottoman provinces. Later on, his life in Istanbul enabled him to gain knowledge about the biggest and most important constructions in the city such as Hagia Sofia, Fatih Mosque, and the Beyazid. His acquaintance with the styles of Roman architecture, especially the Pantheon in Rome, Italy, acted as a catalyst to build a great mosque that has a global and ceremonial style. Besides, Sinan was inspired by the colossal spatial construction of Hagia Sophia, the structural wonder in the history of Byzantium architecture. The Hagia Sophia had the highest and widest dome, up to 56 meters and 31.5 in diameter, in the world. What's more, an inspiring Ottoman model for architect Sinan is the Beyazid II mosque, built between 1501 and 1506. The

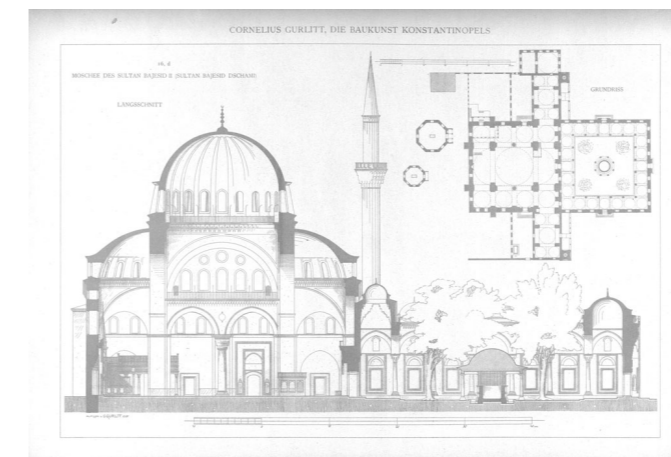


Figure 2: Floorplan and Section of the Beyazid II mosque with square shaped prayer hall and central dome

When Architect Sinan took on the Sultanic projects he implemented the idea of the central dome in the plan of the mosque on the style of Ottoman mosque architecture. The dome was an essential and dominant element both internally and externally in the construction of the mosque. His decision was transformative in the history of Islamic architecture. Sinan took advantage of the gradual evolution towards the rising importance of the dome and its dominance in the interior space of the mosque. This dome was realized through the development of an integrated system that raises the dome,



Figure 1: Beyazid II mosque

understanding of the spatial, interior and exterior design of the mosque enabled Sinan to add his touch to future products. The Beyazid II Mosque (Figure 1 & 2) represents the start of the Golden Age of mosque architecture for Ottoman architects during the 16th century. The Beyazid II mosque is oriented along the northwest, preceded with an open courtyard, and the southeast (Figure 1, 3). The prayer hall is square in shape and entered through a muqarnas (an ancient decorative element in Islamic architecture) portal from a portico. The mosque consists a central dome that is extended with two semi-domes along the qibla. Moreover, the façade is influenced by the Hagia Sophia (Figure 1, 4) (Al-Mughrabi, N. T., 2022).

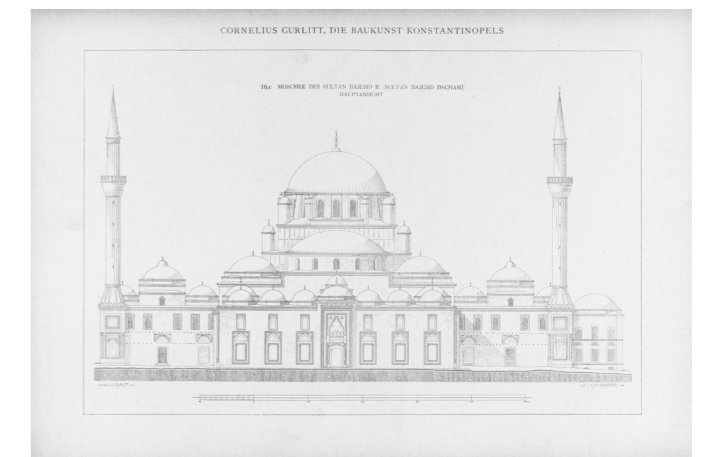


Figure 3: Elevation of the Beyazid II mosque

while maintaining the centrality and openness of the interior space with a minimal number of construction elements on the ground level. The three major Sultanic mosques, Shehzade mosque (1543 - 1548), Suleymaniye mosque (1550 - 1557) and Selimiye mosque (1570 - 1575), architect Sinan built in the European parts of the Ottoman State marked the three stages of his career. Throughout his career he established a new design typology in the Islamic architecture that started was sighted in the skyline of the city of Istanbul (Al-Mughrabi, N. T., 2022).

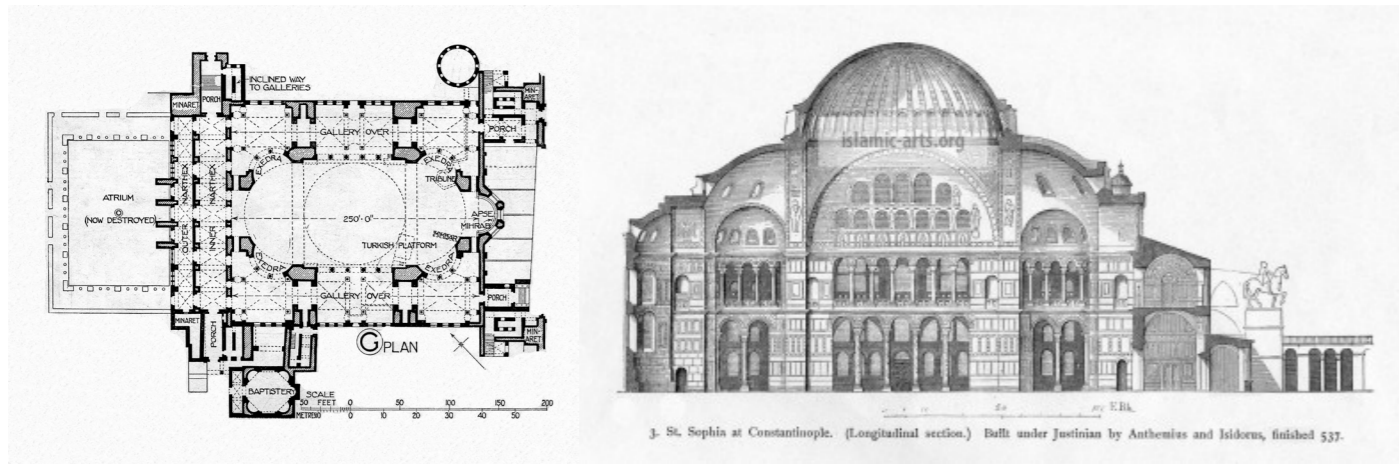


Figure 4: Floorplan and Elevation of the Hagia Sofia.

The Sehzade mosque (Figure 5), completed in 1548, consisted of two squares in the plan similarly to that of the Beyazid II mosque. Upon the squared prayer hall there is a large central dome accompanied by four half-domes and numerous smaller, minor domes. The main dome is supported by four columns. Architect Sinan adopted most of the spatial and structural elements from the Beyazid, nevertheless he included corner half domes and the exterior side corridors along the entire length of the north and south facades (Figure 6, 7). The side corridors adopted the technique of colonnaded galleries to conceal the buttresses (Figure) (Al-Mughrabi, N. T., 2022).



Figure 5: Sehzade mosque

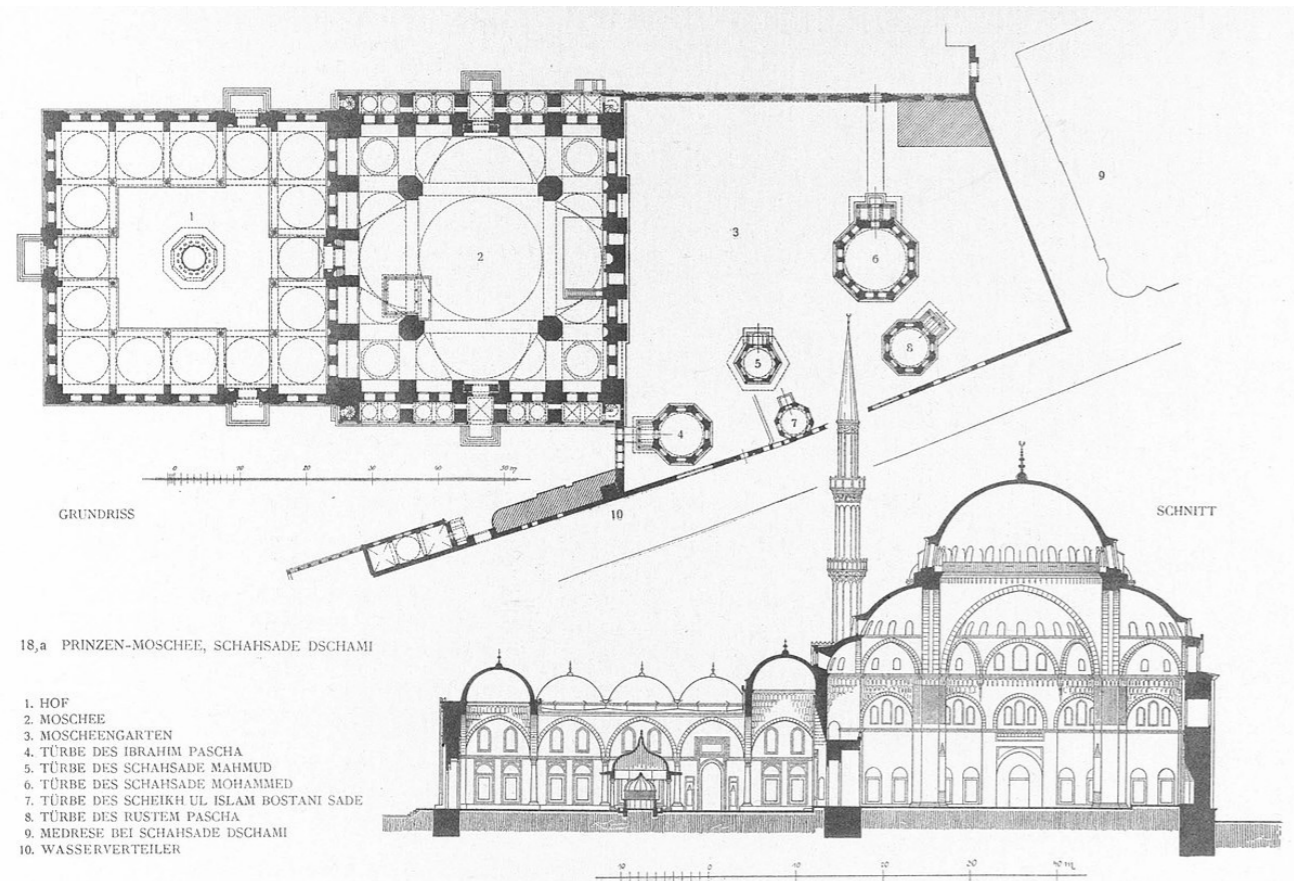


Figure 6: Floorplan and section Sehzade mosque

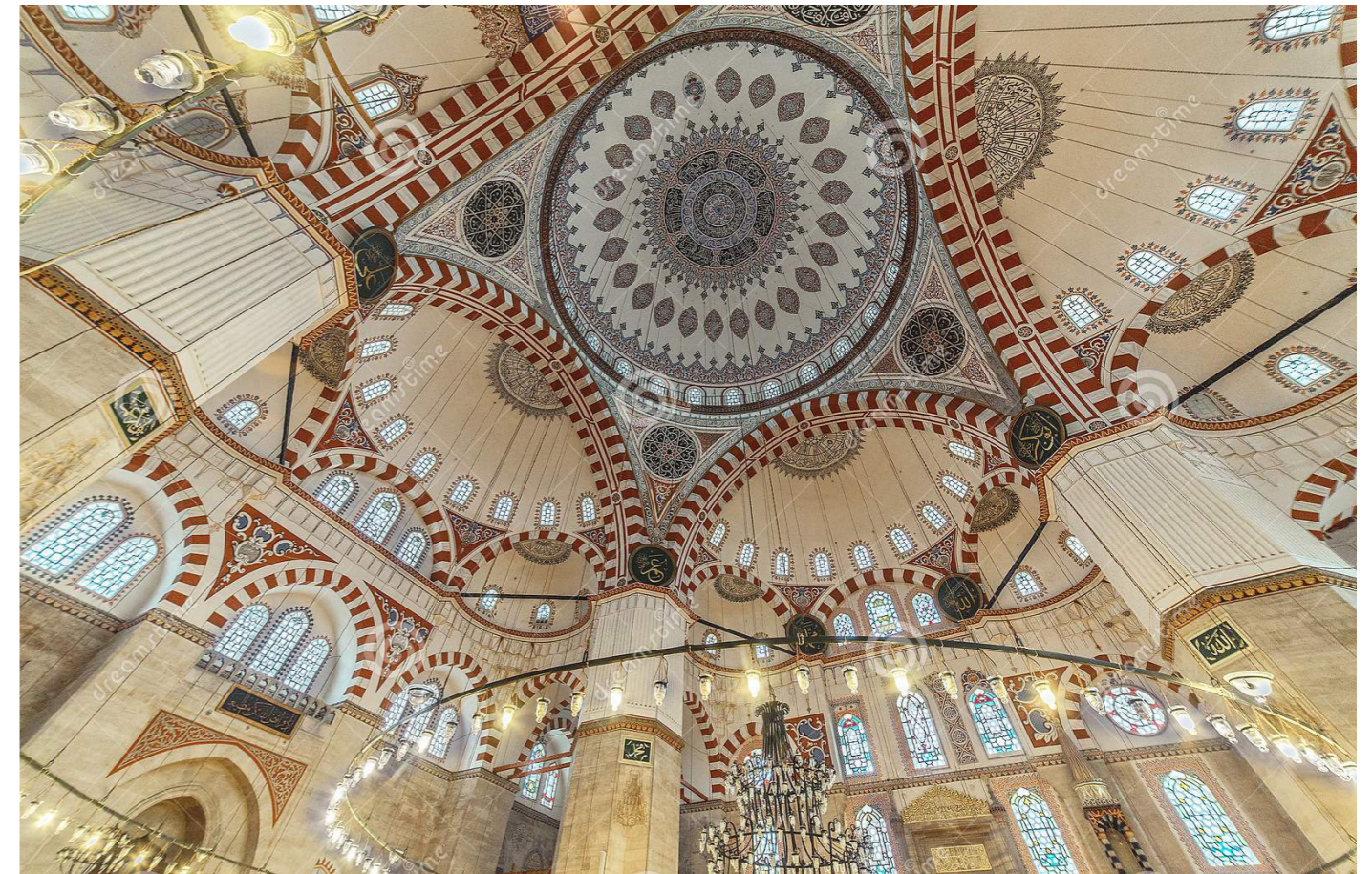


Figure 7: Dome structure interior Sehzade mosque

Sinan's second major mosque, Suleymaniye mosque (Figure 7, 8) which was built between 1550 and 1557, has a central dominant dome supported by two big semi-domes resembling that of the Hagia Sophia and Bayezid II mosque in Istanbul (Figure 2, 3, 4, 9, 10). He adopted the plan design the Hagia Sofia, and re-drafted it in accordance to the nature of internal uses within Ottoman mosques Sinan wanted to maintain the unity and openness through the extensions of the central space with as little possible structural barrier on the ground level (Prijotomo, J., et al., 2015). Beneath the central dome structure is the transverse rectangular prayer hall located. The

drum of dome consists of 32 openings illuminating the interior space (Figure 10, 11). Moreover, The mosque incorporates a rectangular courtyard with corridors surrounding the entire facade with at each corner a minaret. In addition, the design consists of qualitative and rich materials used internally and externally (Figure 7, 11, 12). Architect Sinan designed the mosque so that the quality, modernity and superiority of his architecture would not fall behind in what was contemporary architecture in the sixteenth century during the Renaissance in Europe, e.g. St. Peter Church in Rome (Figure 8) (Al-Mughrabi, N. T., 2022).



Figure 7: Suleymaniye mosque's courtyard and ablution fountain



Figure 8: St. Peter Church in Rome

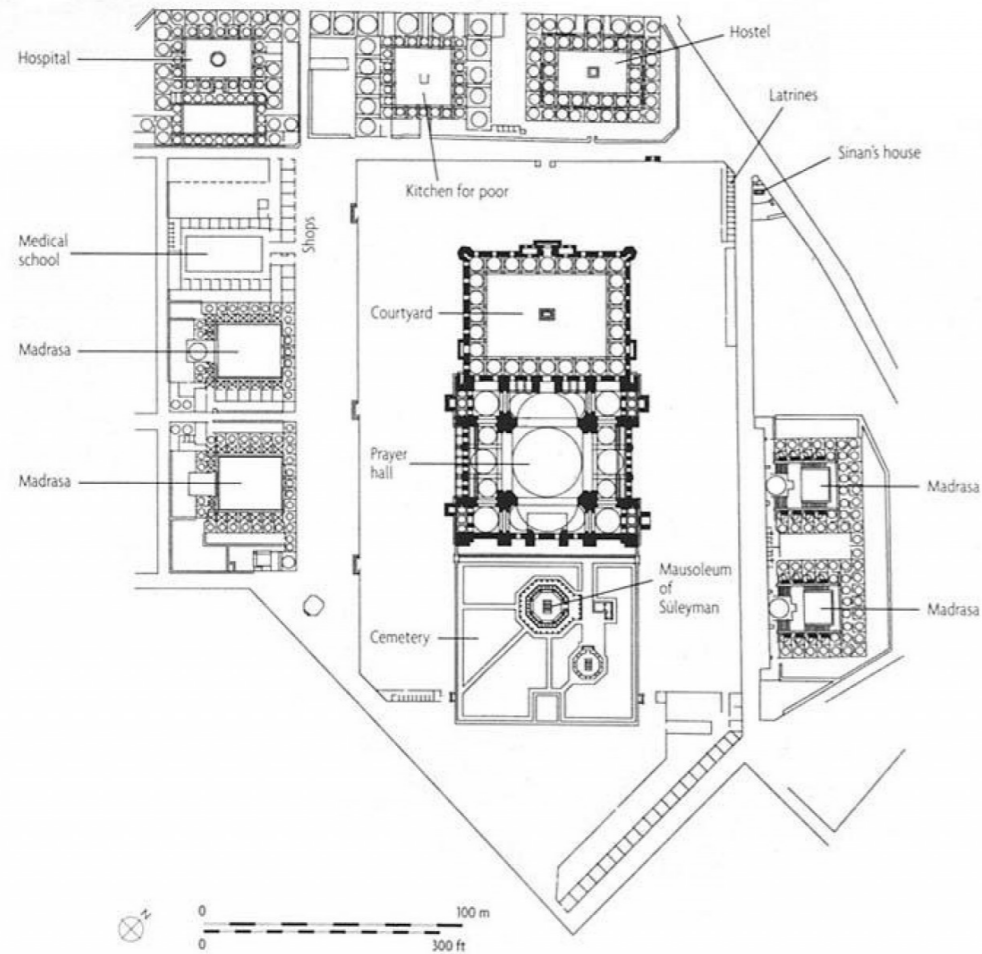


Figure 9: Floorplan of the Süleymaniye mosque



Figure 11: Interior and dome structure Süleymaniye mosque

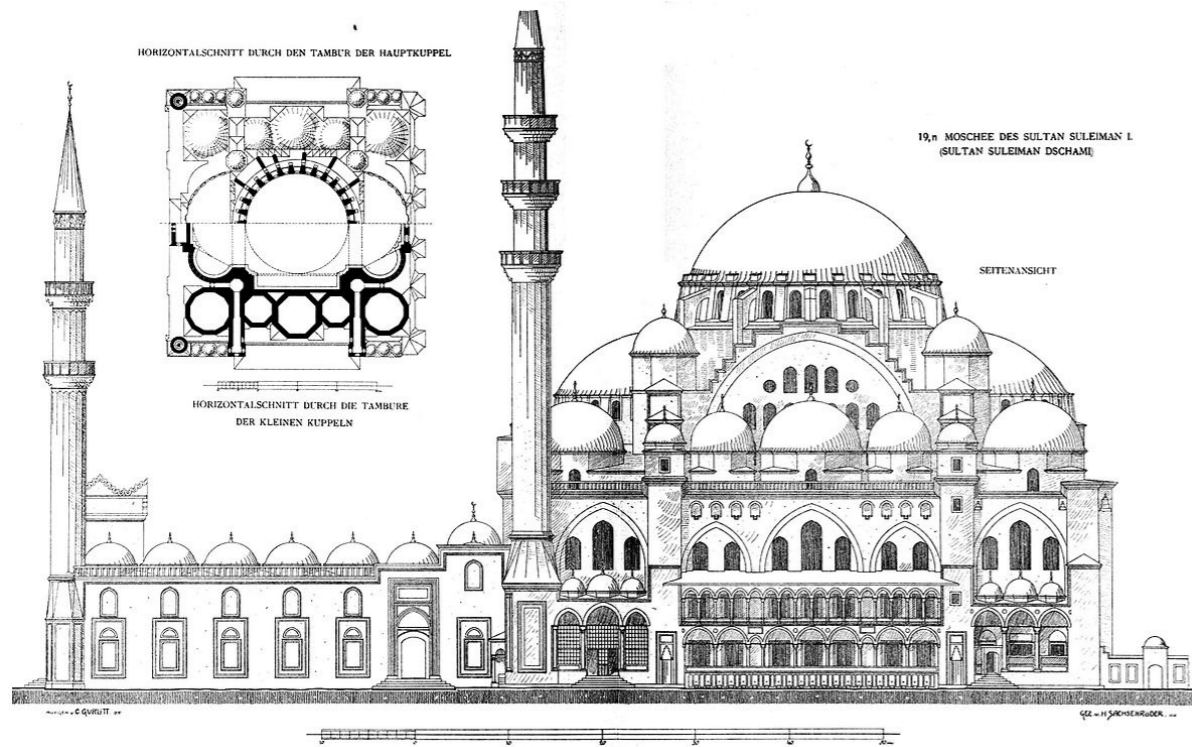


Figure 10: Section and horizontal section of dome(s) of the Süleymaniye mosque



Figure 12: Süleymaniye mosque and courtyard



Figure 13: Selimiye mosque and its surroundings

Selimiye Mosque (Figure 13), his masterpiece, is one of the late mosques of architect Sinan, marking the last stage of his career representing the Post Classical phase. Unlike the Classical Ottoman mosques the Selimiye mosque abandoned the characteristics of the traditional approach. He brought together different architectural styles present from the time it was built. The mosque is a blend of aesthetic and function which makes this building unique. The plan resolved around a grandiose “sky dome” representing the power of the ruler as it stands out. The dome structure has abandoned the concept of the surrounding large semidomes. It was replaced with smaller ones fixing the interruption of continuity creating a sense of integrity in terms of spatial perception (Figure 14, 15, 16). Furthermore, there is unity with the interior and exterior space with the use of different size windows, resemblances to nature through tiles and decorations, and with the inclusion of a water element inside the mosque (Oksuz, E., 2021). These characteristics and features shaped the future of Ottoman mosque architecture up to the eighteenth and nineteenth century (Al-Mughrabi, N. T., 2022).

Architect Sinan’s mosques were all designed to have centralized and open interior space by controlling the size, shape and location of the pillars and columns. Furthermore, Architect Sinan valued proportionality in his mosques by following the principles of ideal geometric design in the architectural and spatial elements. He also paid attention in presenting a delicate harmony between the interior and exterior design, while maintaining the traditions of the Ottoman mosque architecture by emphasizing the social role of the mosque. Additionally, the conscious placement of the pencil minarets at each corridor emphasized the volume the dome. The interior decoration in the mosques was also considered. The

decoration benefited from muqarnas, and Arabic calligraphy and sentences that are consistent with the main dome and semidomes. These decorations would facilitate the rotation of the domes. He illuminated the interior space through multi horizontal layered windows on the façades and drums (Al-Mughrabi, N. T., 2022).

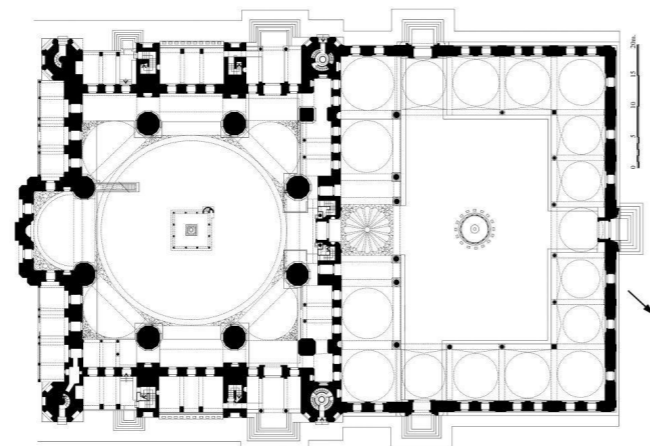


Figure 14: Floorplan of the Selimiye mosque and its courtyard with ablution fountain and water element in the center of the prayer hall

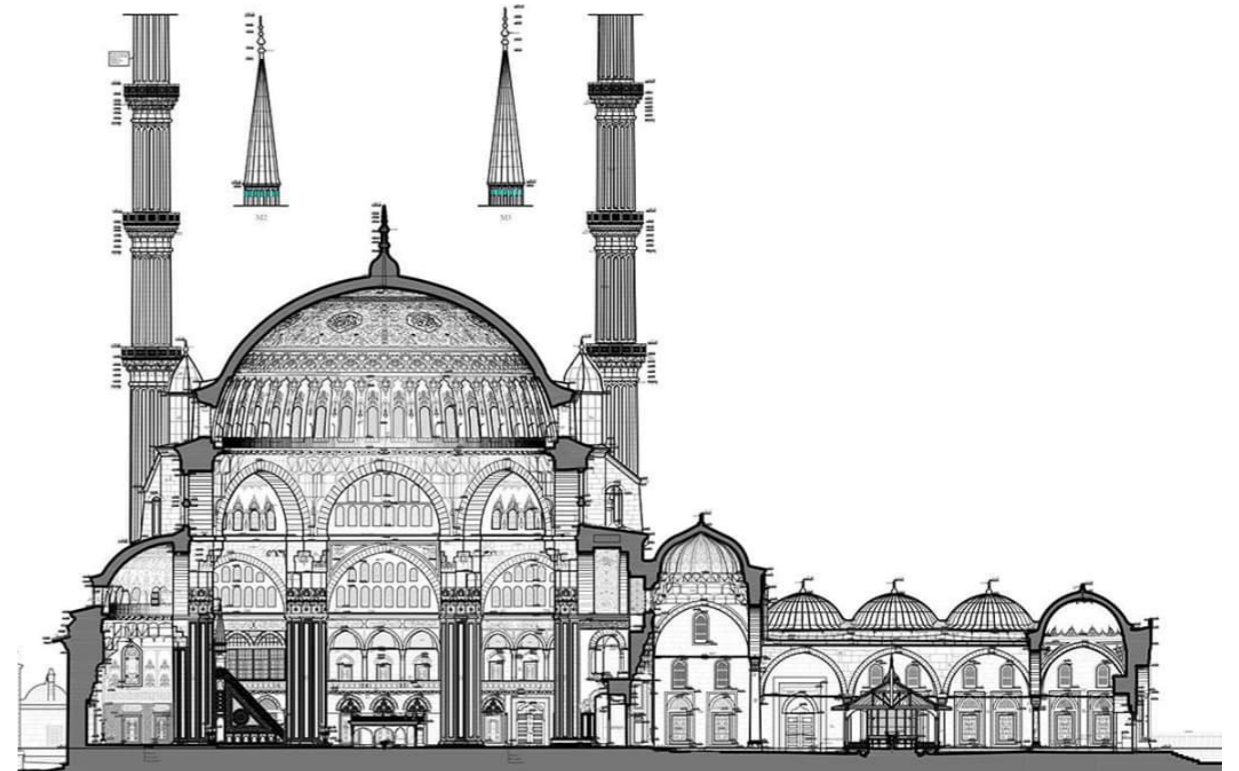


Figure 15: Section of the Selimiye mosque and its courtyard



Figure 16: Interior of the prayer hall with the Central “sky dome” and surrounding smaller semidomes

2. HISTORICAL CONTEXT

ISLAMISM DURING THE OTTOMAN EMPIRE AND THE REPUBLIC OF TURKEY

Islamism is the belief that Islam should influence political systems according to the Cambridge Dictionary. Islam has played an important role in strengthening and expanding the Ottoman Empire since its founding (Su, M., 2017). The Ottoman Empire was the representative of a civilization which identifies itself and its existence with Islam (Korkusuz, M.H., Kutluki, E., 2015). In the middle and late period of the Ottoman Empire the empire began to decay, due to both the corruption and dictatorship within the empire, and the invasion of the emerging powers such as the tsarist Russian Empire, the British Empire, and France. As a consequence of the internal and external problems, the Ottoman Empire reformed. In the 18th century, the Ottoman Empire began to understand the importance of reforms after being defeated by the West. However, the reforms were limited only to military areas. In the 19th century when Sultan Mahmud II came to power, he carried out reforms beyond the military areas. He abolished the Janissary system and introduced European training methods. Additionally, he imitated the tax and political system of Europe. This reform centralized the power of the government, weakened the religious conservative forces, and promoted the secularization of the empire (Korkusuz, M.H., Kutluki, E., 2015).

During the regime of Sultan Abdulmejid I, in period 1839 to 1876, the Ottoman Empire entered the era of Tanzimat, an Islamic modern reform movement that imitated the West with strong secularization tendencies. As this weakened the foundation of traditional religious beliefs, it was opposed by Islamic traditional forces. In 1839, revelations were instigated. The reforms of Abdulmejid were supported by emerging intellectuals, represented by Rashid Pasha, whom believed that the deep-rooted reason for the declining of the empire was the violation of Islamic principles and laws. Nevertheless, they believed that the old law was outdated in need of new orders under the acquiescence of Allah. From 1853 to 1956, France and Britain forced the Ottoman Empire to carry out more Westernized reforms that promoted secularization in their politics, economy, law, and education (Korkusuz, M.H., Kutluki, E., 2015).

After the Tanzimat, constitutional activities began enacted during the reign of Sultan Abdulhamid II (Su, M., 2017). He is the longest ruler within the research period. He had a thirty-three-year-long reign, from 1876 till 1909. His reign was during the most difficult and complicated Ottoman era with numerous internal and external challenging threats and hazards. Abdulhamid was trying to strengthen Islam among the subjects by gathering all Muslim subjects under the 'common umbrella of Islam' against the threats and hazards of 'the separation of non-Muslims' from the Ottoman Empire (Korkusuz, M.H., Kutluki, E., 2015).

The English were sowing the seeds of nationalism and race through harmful propaganda in many parts of the Ottoman land. As the Ottoman Empire was formed by Turks, Arabs, Kurds, Bulgarians, Albanians, Greeks, Africans and many

other. Nonetheless, Abdulhamid emphasized that faith love should take precedence the love of land. Abdulhamid aimed to modernize with Islamist policies and tried to determine the identity of the Muslim nations (Korkusuz, M.H., Kutluki, E., 2015). However, the political reform group Young Turks, influenced by the nationalist thoughts of Namik Kemal, secretly prepared to overthrow the rule of Hamid II. The reform group was established by merchant Mustafa Elvan, and Mustafa Kemal, who later joined. In 1909, a year after the announcement plan of the reinstalled 1876 constitution plan of the Young Turks Abdulhamid was overthrown. Consequently, Mahmoud V was elected as new sultan. However, Sultan Mahmoud V held no authority, his power and rights were limited, his title became empty. The actual authority was controlled by a small group of military officials until 1918 (Su, M., 2017).

Afterwards, Ataturk (Mustafa Kemal) became the ruler of the new founded Republic of Turkey. Mustafa Kemal saw the future of the country from a different perspective. He internalized westernization, modernization and secularism. The influence of religion in politics and personal lives would have negative tendencies according to Ataturk. In the his eye the West was distinguished and has positive tendencies and powerfulness. After the rule of Ataturk, in 1946 the Democratic Party (DP) led the nation. The end of WW II marked the beginning of this major political change in Turkey. This included the transition to democracy and opened new public spaces for often silenced religiously conservative circles since the mid-1920s (Korkusuz, M.H., Kutluki, E., 2015). In 1980, Turkey experienced a military coup. This marked the start of political Islam. The intention was to use the religion as a means of social control. However, this was soon broken down due to the end of the Cold War and the increasing influence of neo-liberalism. In the late 1990s, the transformation of the Islamic Movement found place. This was the result of military intervention in 1997, and the reconciliation with the state due to the local and central governments. In 2001, Islamists split in two factions: the older generation and the younger generation led by Erdogan's established Justice and Development Party (AKP) which broke away from the anti-capitalist and anti-Western discourse and embraced democratization due to constant threat from the military. In 2011, the AKP altered the Turkish foreign policy along Islam, argued to be a Neo-Ottomanism or Pan-Islamist approach. In Erdogan's vision not the nation but the nation-in-Islam was at stake (Batuman, B., 2016).

3. MOSQUE ARCHITECTURE IN ISTANBUL

OTTOMAN MOSQUES BETWEEN 1839 AND 1922

The mosques that will be analyzed on their architecture during the period of 1839 and 1922 will be the Ortakoy mosque and the Ertugrul Tekke Mosque both located in Istanbul. During this period the wide-range conception of style emerged in the Ottoman Empire, influenced by the Western architectural styles of the Neo-Gothic, -Renaissance, -Baroque, and -Classical Styles (Yildiz, S., et al., 2019). The analysis will be done on the urban context, morphology, exterior and interior, visualized through drawings and pictures. These Mosques were built during the regime of different rulers within the Ottoman Empire. The background information aids in understanding the reason why it was built and the importance of the mosque.

ORTAKOY MOSQUE (1856)

The Buyuk Mecidiye (Ortakoy) Mosque in Ortakoy, Istanbul, is an emblematic building of the city with the unique Bosphorus view (Figure 17). The mosque was built by the order of Sultan Abdulmecid between 1854 and 1856. Its contractors were famous Balyan's and its architect is Abdülhalim Efendi. The Ortakoy mosque is an Ottoman Mosque inspired by the Neo-Classical Baroque style (Alaboz, M., et al., 2014). The design plan of the mosque consists of the Hunkar Kasri (rooms adjacent to the mosque with small equipment for Sultans) and the Harim (Main Prayer Hall). These two volumes create a symmetrical composition for the building (Figure 17, 18, 19) (Saner, T., et al., 2014).

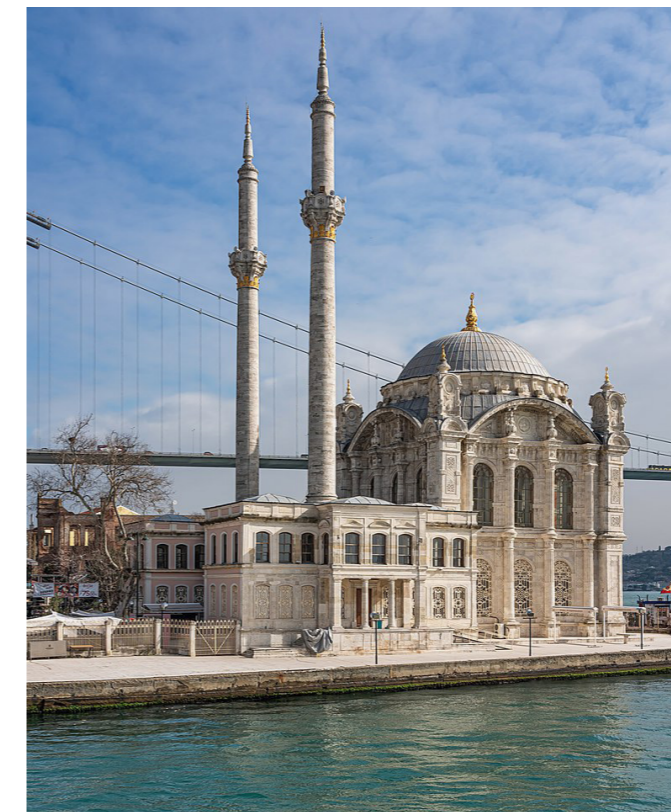


Figure 17: Ortakoy Mosque, main volume is the Harim, the lower volume on the left is the Hunkar pavilion and entrance

The Main entrance leads to a hall with volumes on its west and east, that create an U-shape. The West wing consists of the stairway and two chambers that are profoundly decorated with paintings and curtains. The Hunkar Kasri consists of two wings the East and the West and is two stories tall, on a raised platform on the ground floor located towards the North of the main prayer hall (Figure 19). Additionally, the Sultan's private entrance is found at the West wing as it is near the dock as he travels by sea. It was a common practice to create a Hunkar harim in Ottoman Mosques. In the East wing of the Hunkar Kasri is the circulation space connecting the two levels with each other. This was designed in accordance to the protocol of that time to keep the Sultan safe. Facing the Harim is a balcony connected to the Hunkar Kasri functioning as the Sultan's private prayer lodge (Figure 20) (Saner, T., et al., 2014).

The Harim is a 12.25 x 12.25 m squared space with a single dome with a separate rectangular shaped entry that is connected to the main entrance hall in the Hunkar Kasri. The main entrance is accessible with a double curved staircase due to it being raised (Figure 18, 19, 21). However, to keep the circulation system of the Hunkar Kasri separate, the entry hall within the Hunkar Kasri is again separating the East and West wing from it by reallocating the connection to an upper floor. The West and East wall of the Harim consist of a row of three windows on the bottom and top. This window pattern is repeated except at the Mihrab (niche in the wall of a mosque,

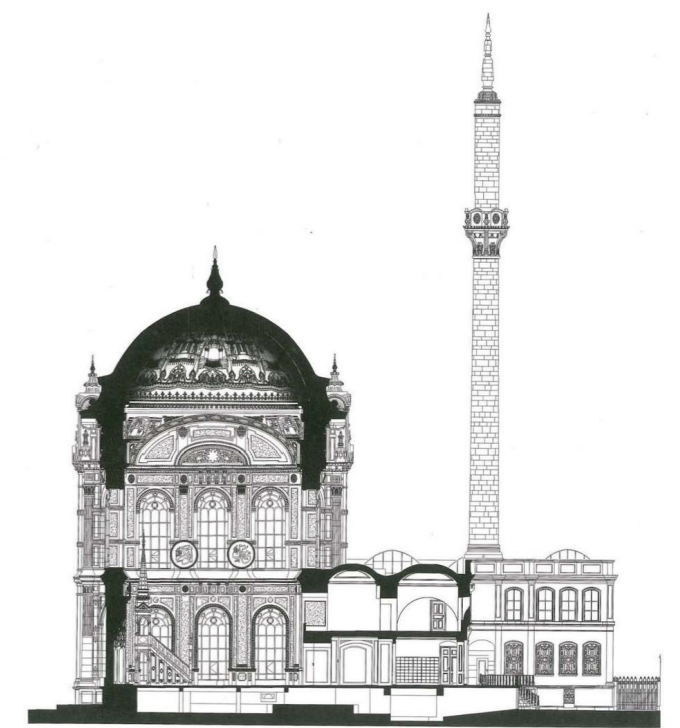


Figure 18: Section of Ortakoy Mosque

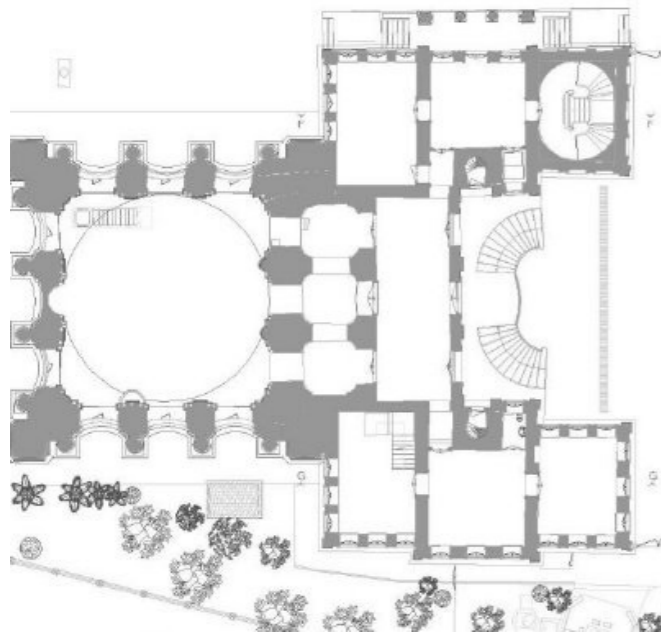


Figure 19: Floorplan of Ortakoy Mosque, left is the Harim, right is the Hunkar Kasri

pointed towards the qibla (direction of prayer located in Mecca) in the northern wall. For the southern wall, entrance to the Harim and Hunkar harim, the pattern is repeated with openings and not windows (Figure 18, 19, 22).

The decoration of the Main Prayer Hall is inspired by the Renaissance of the West along with the Baroque period in France and Italy from the 17th century (Figure 22). The walls in the Harim are divided into fragmented surfaces clad with panels imitated colored stones. Moreover, the ancient columns and inspiration of the illustrated decoration (trompe-l'oeil) which is heavily present in the dome. Nonetheless, in the middle of the dome is a golden medallion present, this is an Ottoman Dome design. On the ground level in the Harim high pedestals with three pilasters present that determine the main expression. The main pilasters on the entrance of the Harim and Hunkar Kasri are half columns (Figure 20), while the pilasters in the corners of the Harim are quarter columns. The Mihrab has also been designed in accordance to the appearance of the interior. It composes of marble with two small columns on its side (Figure 23) (Saner, T., et al., 2014).

The façade of the Buyuk Mecidiye Mosque is divided in two volumes, the Harim and Hunkar Kasri (Figure 17). The facades of the pavilion are squared with a low arch and enlivened with columns, niches and curves inspired by the Baroque style, similar to the aesthetic of the interior. The façade also has a series of three windows on two levels. The lower windows are closed with decorative grilles. The entrance of the Harim, surrounded by the wing of the Hunkar, has three equal arch openings (Figure 24). In the middle arch the main entrance is arranged, the others function as windows. Lastly, there is an inscription above the door with the tугra of Abdulmecid in the middle (Figure 20). In comparison to the Harim, the façade of the Hunkar pavillion is a bit simple



Figure 20: Hunkar Kasri lounge above the entrance to the Harim

emphasizing its independence from the mosque. This product was a representative of contemporary architecture in the 19th century (Saner, T., et al., 2014). In the west wing the entrance is located on a platform that is accessible with a double staircase. On the platform are two pillars with pilasters on the corners with two columns in the middle (Figure 25). This window arrangement is repeated for the West wing of the Hunkar pavillion. The entablature on the columns create a distinct line between the lower and upper floor (Figure 25). The relationship between the main volume and the Hunkar pavillion is the union of two main bodies and a courtyard similar to the classical mosque. The hunkar pavillion remains in the background of the Mosque with its low volume and plain facades, the main volume makes itself seen dominantly. The high minarets, rebuilt in 1909 as a result of previous damage (earthquakes), of the mosque and its corner towers create a harmonious relationship with the façade, dome and the Hunkar pavillion. The corner towers are connected to one another through profiled belts which is often wise observed in classical Ottoman architecture (Figure 25, 26). The general arrangement of the exterior of the main building was created with both traditional mosque architecture features and Western quotations that have been tried and spread since the 18th century (Saner, T., et al., 2014).

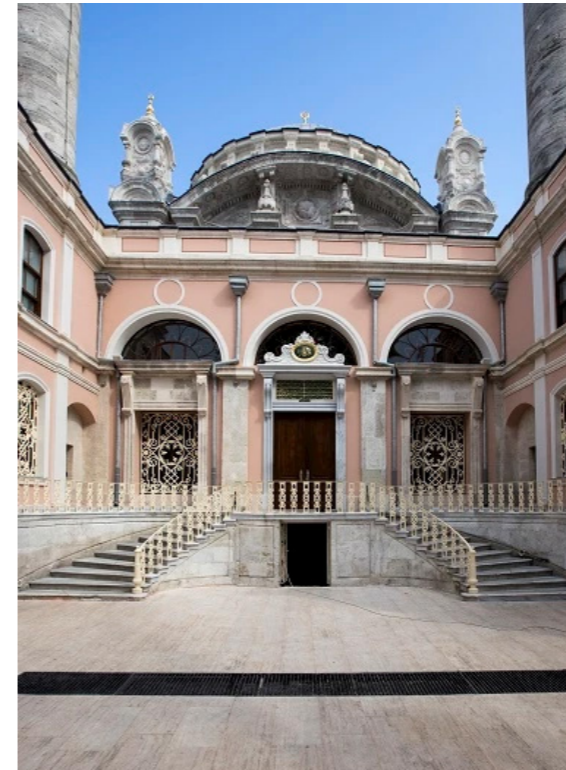


Figure 21: Entrance to the Harim pavilion

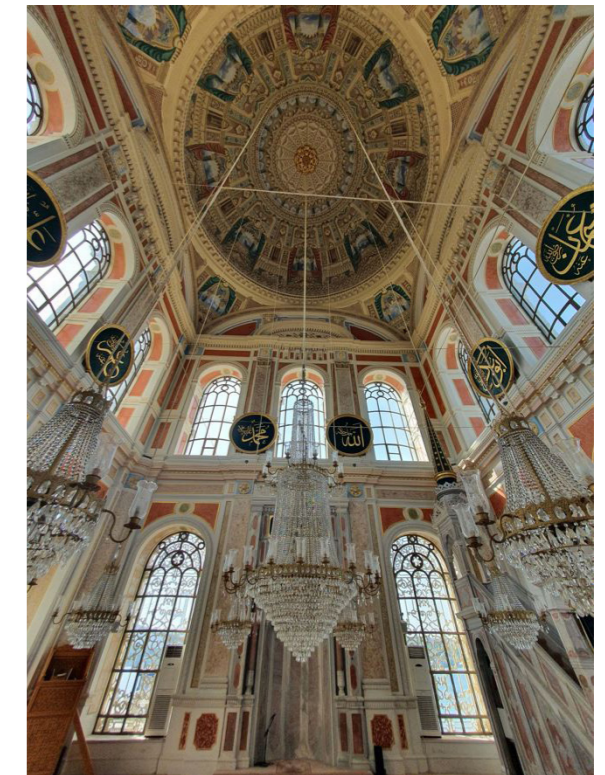


Figure 22: Interior of the Harim and above the dome

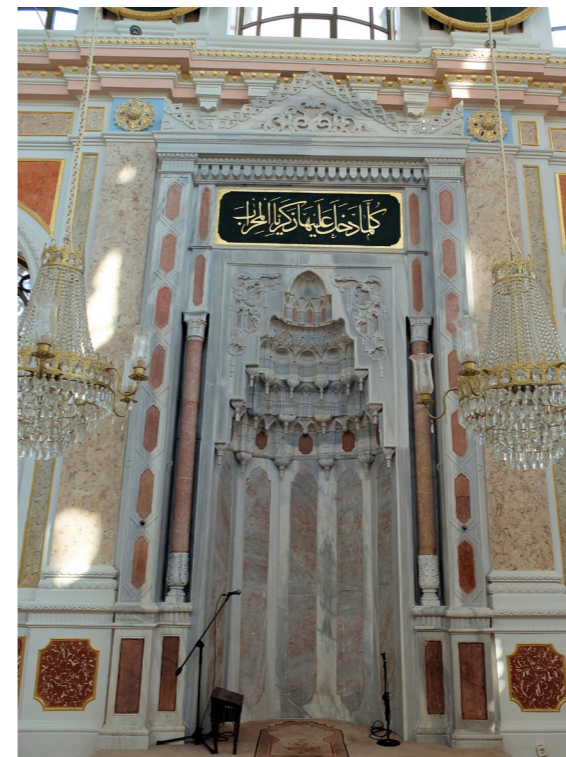


Figure 23: Mihrab in the Harim

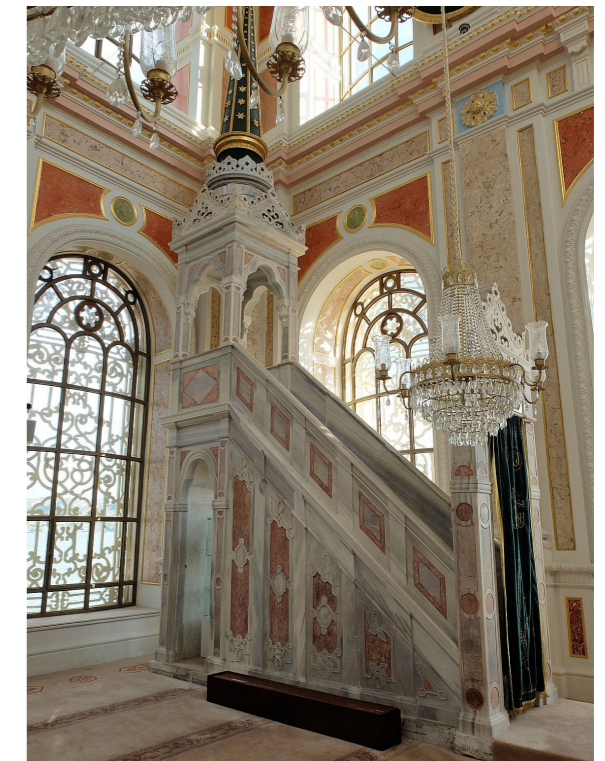


Figure 24: Pulpit in the Harim



Figure 25: Facade of the Harim(right) and Hunkar (left) pavilion



Figure 26: Close-up facade of the Harim pavilion and the corner towers

ERTUGRUL TEKKE MOSQUE (1896)

The Ertugrul Tekke Mosque (Figure 27), located in Besiktas, Istanbul, was built on the order of Abdulhamid II in remembrance of Ertugrul Gazi, father of Osman I, the founder of the Ottoman Empire (Kocak, S., 2010). This mosque is built in 1896, thus belonging to the period of the late 19th century Ottoman architecture. When the mosque was first constructed, it consisted the main building Cami-Tevhithane with to the north the harem and guesthouses built for Sheikh Zafir Efendi and his family members to reside in (Figure 28, 29). In 1905 to 1906, Italian architect Raimondo D'Aronco transformed the mosque into a new social complex by adding the library, fountain and tomb. These components are still present today, with the main building functioning as Harim (Yildiz, S., et al., 2019).

The mosque is constructed on a descending slope from east to west (Kocak, S., 2010). Due to its slope it is surrounded by perimeter walls made of large rough stone (Figure 30) with three entryways (east, west and south) and a courtyard within. The most extravagant entryway is on the south, it was used during the friday prayers, and in other visits used by the sultan and his dignitaries for the sultan's chamber and the mahfil (meeting chamber). The walls on the east and west are decorated with iron casted railings (Figure 27) (Yildiz, S., et al., 2019). On the higher level in the east is the Main Building with the Cami-Tevhithane and guesthouses situated, the library and fountain are positioned in the west (Figure 29) (Kocak, S., 2010). Located to the northwest of the Main building is the Sheikh Zafir Tomb, one of the complex structures, with a



Figure 27: Ertugrul Tekke mosque, the minaret and the tomb on the right

square plan and a kind of onion-like dome. The tomb reflects the palace-centered architecture of its period with Art Nouveau ornaments (Figure 31) (Yildiz, S., et al., 2019).

The mosque is a two-storey wooden carcass structure on rubble stone foundation (Kocak, S., 2010). The floorplan of the mosque is rectangular in shape, with a square middle space of 12.37 x 12.37 m acting as Harim (Figure 28, 33). The entrance to the Harim is made out of two wooden doors on the mihrab wall (Figure 32). Within the Harim is an octagonal shaped space with wooden columns that carry the wooden dome.

The men would pray on the ground level. Above the Harim, surrounding the octagonal shape is the female mahfil and prayer room (Figure 29, 33, 35). This was accessible through a wooden staircase located on the northwest of the prayer hall. The mahfil has seven finely crafted wooden lattices rising from the parapet wall to the skirt of the dome. It is rumored that sultan Abdulhamid II helped during the carpentry. The mahfil has a total of eight windows on the east, west and north façade creating a bright ambiance in the room (Yildiz, S., et al., 2019).

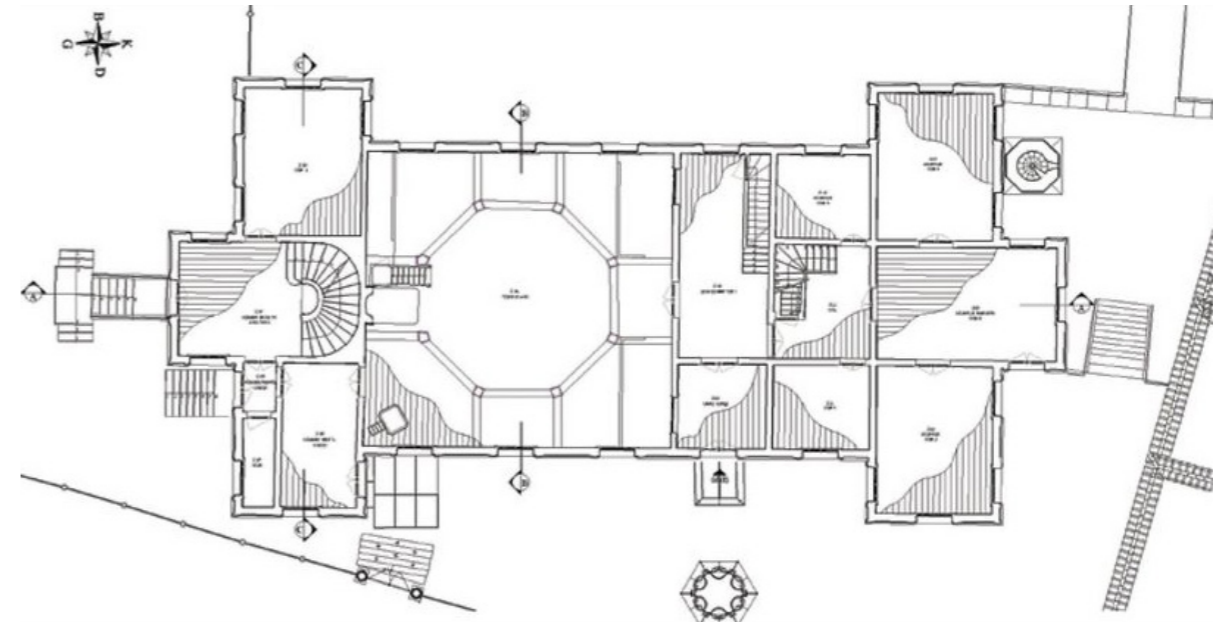


Figure 28: Ground floor of the Ertugrul Tekke mosque (South (left) to North (right))

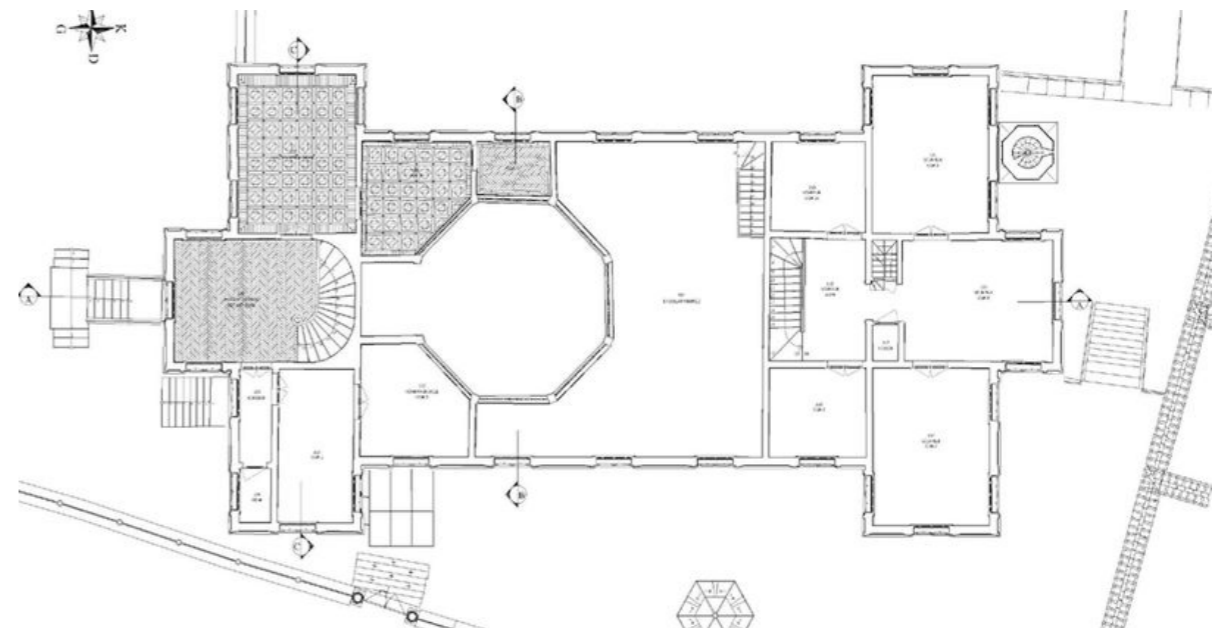


Figure 29: First floor of the Ertugrul Tekke mosque (South (left) to North (right))



Figure 30: The rough stone fence with... surrounding the mosque



Figure 31: The tomb of Sheikh Zafir



Figure 32: The mihrab and pulpit, with the entrance to the Harim on the left (white double door)

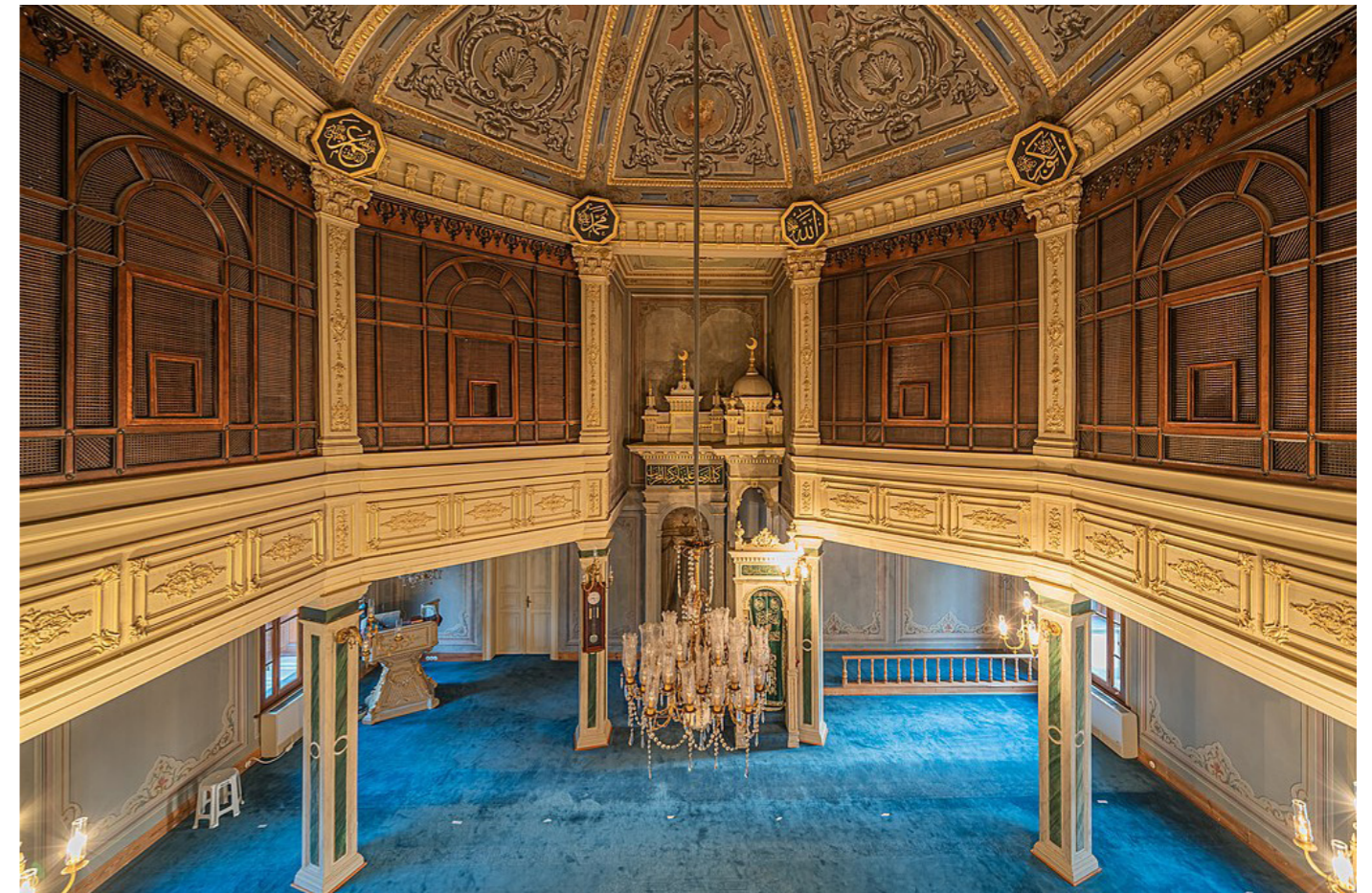


Figure 33: Prayer hall (octagonal shaped space with wooden columns that carry the wooden dome) and the female mahfil and prayer room above the prayer hall. The female mahfil is closed with wooden lattices

On the south side of the building is the T-shaped Hunkar lounge, and in the north side is the guesthouse and the harem (women's lounge) (Figure 28). The Hunkar lounge and the Harem are symmetrical (Yildiz, S., et al., 2019). Each section is independent from each other with its own entrance halls and stairs. The T-shaped sections are examples of traditional Istanbul civil architecture. The three building sections are connected to each other by intermediate passage halls on the ground floor (Kocak, S., 2010). Through their designs, materials and lay-out, the three section, have a sense of unity. The ornamental elements of the building are done in Art Nouveau style and traditional Ottoman building elements (Yildiz, S., et al., 2019). The façade of the mosque is clad with wooden panels (Figure 27, 34). The top of the façade cladding is decorated with wooden profiles, moldings and furrows. This is also applied to the horizontal and vertical axes, giving the structure a plastic appearance. Furthermore, there are rectangular windows on the façade on the ground floor and round arched windows with wooden shutters on the upper floor facade (Figure 34) (Kocak, S., 2010). In the northwest corner of the building the plastered masonry minaret is situated at a recess of the building. The minaret's balcony and crown are composed of stone . The minaret rests

on a square pedestal with a low arch on the east side of the pedestal where the entrance to the minaret is found (Figure 27). The minaret's features are similar to the characteristics of a 19th century minaret (Yildiz, S., et al., 2019).

The interior of the Ertugrul Tekke mosque has geometrically decorated ceilings and walls that are hand-drawn and classical wooden floor coverings (Figure 33, 35). The decoration in the Hunkar lounge even reached the level of decoration of that in the Yildiz Palace. In addition, the ceiling cores and skirts are covered with gold leaf plasterboards. The dome is decorated with plaster and profiles divided into eight sections adorned with Baroque and floral motifs. Within the center of the dome is the recognizable golden medallion (Figure 36). The mihrab, recessed in the wall, and the minbar (pulpit) are located side by side and integrated with the dome in terms of design and decoration. The interior of the mihrab niche is adorned with tasseled curtains fastened with cords, an oil lamp hanging in the middle with a chain and a crescent- (gilded) star group on the top (Figure 32) (Kocak, S., 2010).

3. MOSQUE ARCHITECTURE IN ISTANBUL

POST-OTTOMAN MOSQUES BETWEEN 1923 AND 2022

The mosques that will be analyzed on their architecture during the period of the Turkish Republic are the Sisli mosque and the Marmara İlahiyat mosque located in Istanbul. These Post-Ottoman Mosques were built between 1945 until the present. Between the period of 1923 to 1934, during the reign of Atatürk, no mosques were constructed. The first mosque built dates back to the 1950s which is the Sisli Mosque. However, information is limited on this particular mosque. The conducted analysis will be on the urban context, morphology, exterior and interior, visualized through drawings and pictures. The background information aids in understanding the reason why it was built and the importance of the mosque.

SISLI MOSQUE (1949)

The Sisli mosque (Figure 36) is an Ottoman Building in the Early Republican Era. In fact, it is the first monumental religious building of Istanbul after the fall of the Ottoman Empire. This mosque has been taken as a stylistic example to provide as the prototype for the neo-Ottoman mosques that will be built. Except it being the first mosque of the Turkish republic, it also led to it being the first mosque that is not built on the order of the sultan or statesmen but through the collective effort of the people. With the financial aid of both the Muslim and non-Muslim communities of the neighborhood, the construction began in June 1945 and was

completed in 1949. The Sisli mosque is built by architect Vasfi Egeli, whom is regarded as one of the last representatives of the first national architecture style that combines the late ottoman and early republican periods. Egeli was influenced by the leading architects of that time. He was faithful to the Ottoman legacy and thus kept it in his spatial design and details ("The Sisli Mosque", n.d.).

The Sisli mosque was built as the population shifted to the north towards the Sisli district, due to a coveted residential area in the 1940s. As a consequence, the political, demographic, and cultural weight of the city shifted along with it, and thus the Muslim population needed a mosque in this cosmopolitan district. The mosque is placed along the qibla axis with its ground level at a higher elevation than its courtyard. The portico entrance of the Sisli mosque has five units (openings) (Figure 37). For the façade limestone was used for the walls; marmara marble for the doors and window frames, columns and capitals; green breccia to decorate certain details such as the corner pillars of the mihrab, discharging arches of the windows, the arch of the portal, and the arches on the surface of the ablution fountain (Figure 38, 39) ("The Sisli Mosque", n.d.). Up until the Early Republican Era, the decoration of these spheres was made with plaster (Ates, A.,1956).



Figure 34: Facade of the Ertugrul Tekke Mosque



Figure 35: Upper floor in North section, the female mahfil



Figure 36: The dome of the Ertugrul Tekke mosque



Figure 37: The Sisli mosque and its courtyard



Figure 38: The portico entrance of the Sisli mosque with five units



Figure 39: Ablution fountain



Figure 40: The mihrab

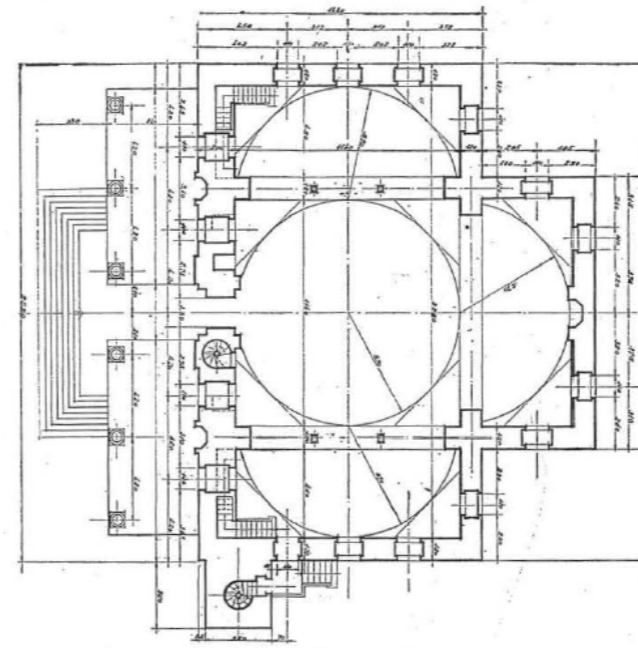


Figure 41

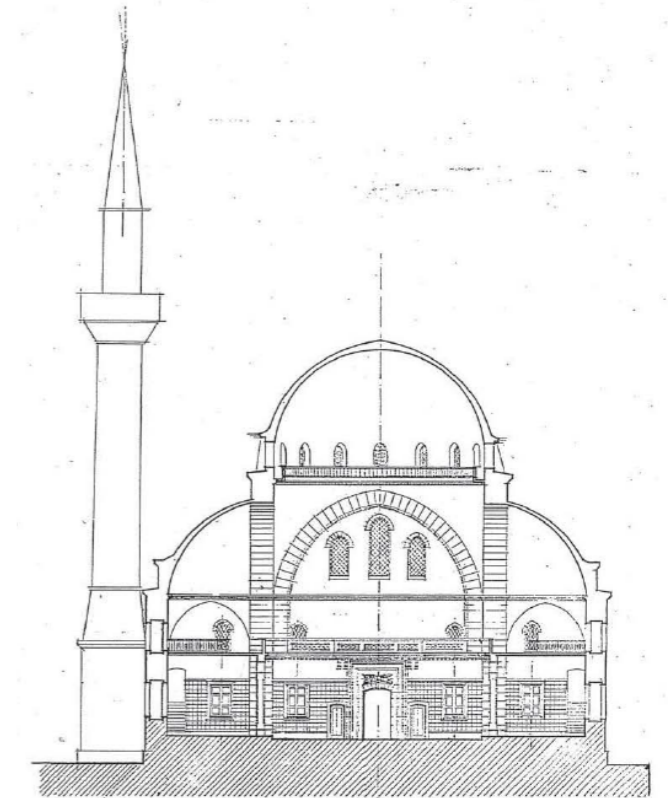


Figure 42

The floorplan (Figure 41) illustrates a square shaped central shape with the Main Dome that acts as the Harim. On the southern, eastern and western side of the prayer hall are rectangular wings. These wings are covered with semi-domes that surround the main dome (Figure 41, 42, 43). Pendentives provide the transition to the semi-dome of the mihrab adorned with muqarnas (Figure 40). This design and its calligraphic composition is influenced by architect Sinan. Above the lateral wings are the mahfils reserved for women (Figure 43). The mahfils are supported by marble columns that are connected with arches. The (less-deep) mahfil above the entrance is for the muezzin (the person who calls for prayer (azhan)). The walls of the lateral wings (east, west, south) have rectangular windows with iron fences. For the construction of the central dome reinforced concrete was used, the semi-domes and columns support it. The structure is 'hidden' within ashlar stone to remain the traditional look (Figure 37, 38) ("The Sisli Mosque", n.d.). The use of reinforced concrete was quite a new practice at that time. The ornamental elements of the mosque are written and painted by three famous calligraphers: Hamid Aytac, Macid Ayril and Halim Özyazıcı. The calligraphy is all in harmony with the architectural design and reflect the Ottoman style. The calligraphy was written on the door facing the square, above the gate (Figure 38), the dome and on the wooden decoration of the door wings and windows (Ates, A.,1956).



Figure 43: The main dome and surrounding Semi-domes, and mahfils for women

MARMARA İLAHIYAT CAMII (2015)

Turkish mosques in the early periods evolved from a broad and shallow layout with adjacent support elements into a Central space with a dome during the Ottoman Empire. This evolution of mosque architecture continued in the Republican period. These mosques are designed to fit the concepts of modern architecture of today by using original designs, contemporary materials, technology and construction systems. Innovative designs in the plan, form, shape, façade and materials gained importance in contemporary mosque design (Erarslan, A., 2019).

Marmara İlahiyat mosque, aka The Marmara University Theology Faculty Mosque and Cultural Center, is one of the leading representatives of contemporary mosque design in Turkey. It is a unique example that achieves a contemporary and dynamic identity of Turkish-Islamic architectures by using today's materials and techniques from a standpoint of traditional layout, plan elements and interior space embellishments. This institution is designed by Master Architect Muharrem Hilmi Şenalp and constructed in 2015. The total complex covers 8500 m² indoor space serving as a Harim, culture center for social and cultural activities (art gallery, classrooms, art gallery, classrooms, faculty member rooms, a library, an auditorium, exhibit halls, a bookshop café, cinevision rooms as well as a carpark). The complex also

features charity sales, and similar social and cultural facilities for women and children. The complex is composed of a four-storey foyer below the square and a two-storey Mosque (Figure 44, 45). The foyer is a triangular shaped complex, that features auditoriums on three sides (Figure 46). On the west side there is the ablution room for up to 134 people. The complex has a capacity of 10,000 people, whereas the Harim has room for 5000. Access to the mosque is possible via the venue of the Harim through the wide front courtyard which is also utilized during funeral prayer ceremonies. Prior to entering the Harim, there is a Riwaq (arcade) with four columns with Turkish triangle cantilevers (Figure 47) The lower floors are accessible via the circulation system in the courtyard. Each floor has its own main entrance and is connected via the staircases and elevators inside the complex (Erarslan, A., 2019). The construction of the foyer was constructed with a steel construction system over a reinforced concrete infrastructure, and glass. The ceiling of the foyer is designed with geometrical grid patterns based on tradition mosque architecture. This structure is realized with special steel beams structure that goes in a criss-cross manner. The beams hold the windows providing light into the space and the fiberglass reinforced gypsum panelling that form a star ceiling (Figure 48) (Erarslan, A., 2019).



Figure 47: Riwaq in front of the entrance of the mosque

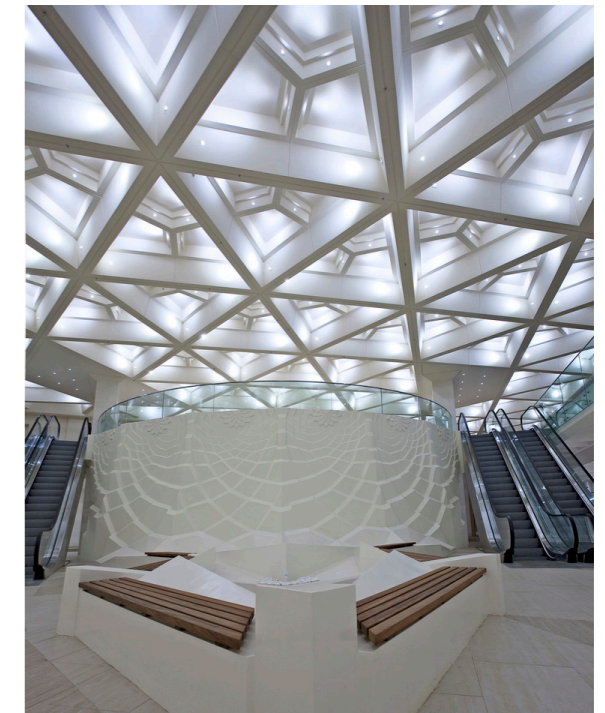


Figure 48: Criss-cross beam structure that forms star ceiling

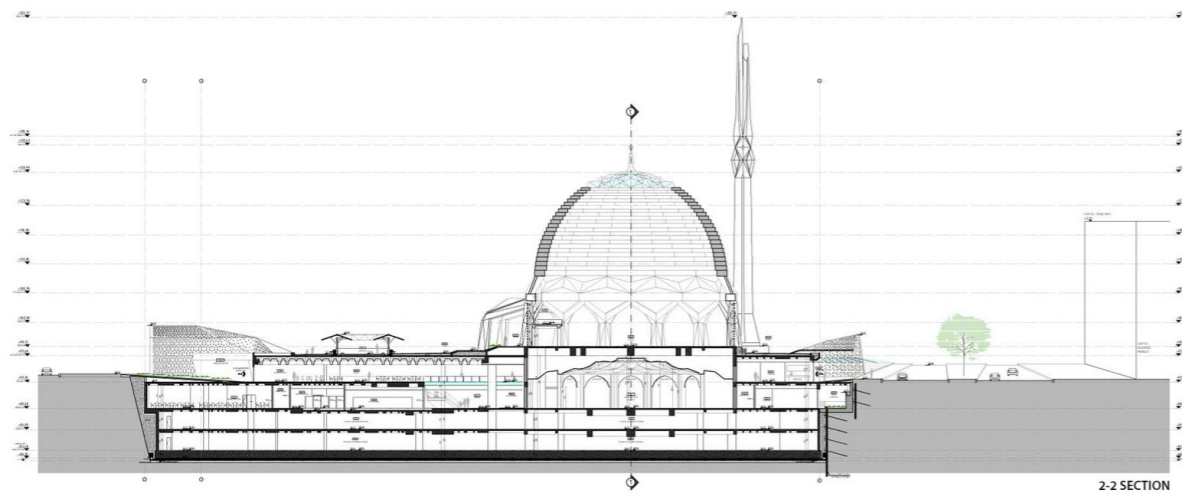


Figure 44: Section of the Marmara İlahiyat Mosque showing the four-storey structure

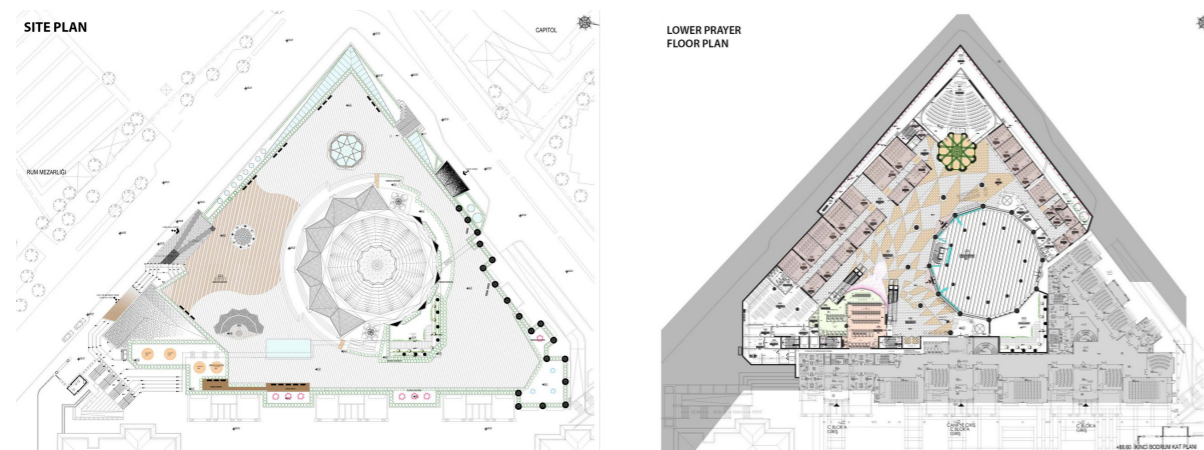


Figure 45: Upper floor on courtyard

Figure 46: Lower floor in foyer, under courtyard

The mosque has a central dodecagon plan layout with a dome on both levels (Figure 45, 46). The dodecagonal shape of the lower level is comprised of 12 pentagonal shaped reinforced concrete pillars that are linked to each other with segmented arches that sit on Turkish triangular cantilevers (Figure 49). These pillars form an ambulatory corridor and meander around the middle space. The 'basement' dome measures a 27 m width and 19 m height. The decoration of this dome has a 16-pointed star motif hub with a band of Turkish triangles that winds around (Figure 50). The women's gallery is on the eastern end of the prayer hall within the ambulatory corridor (Figure 46), separated with a wooden partition painted in white and decorated with polygonal stars interwoven in it. Access to this space is made possible via a pair of double winged doors crafted on the other side of the elevator. The mihrab on this level is positioned in the center projecting the qibla's direction, behind the segmented arch of the ambulatory corridor (Figure 51). It has an unique design as the edges feature a segmented triangular shape. The mihrab is built with the use of fiber-reinforced concrete. From inside-out it has been decorated with Turkish triangles. The niche of the mihrab has been illuminated with natural daylight. The wall where the mihrab is positioned is embellished with turquoise tiles. Within the arches a medallion is hung on the each wall with the the 'Names of Allah'.

The upper dome, rested on the square, is also encompassed with 12 pentagonal shaped reinforced concrete pillars that

are linked to each other with segmented arches that sit on Turkish triangular cantilevers (Figure 52, 53). The reinforced concrete-coated dome, measuring 35 meter in height and width, is supported by the 12 pillars forming an ambulatory corridor that goes around the middle space. The octagonal dome has a staggered holozoic spiral appearance through the use of wood and glass (Figure 52). The glass components and skylight in the dome provide the Harim with natural light. Its design is unique to Turkish architecture. The dome pinnacle is, unlike the gold medallion, a special star and crescent which lights up at night. The mihrab on this floor is placed in the same direction as that of the lower floor (Figure 54, 56). However, their design differs. It consists of a main arch with three border around it. The border are embellished with sun motifs, Turkish triangles and calligraphic text in gold. The main arch were made from red marble and the border are made out of reinforced concrete. In the center of the prayer hall is the fountain with a refreshing effect to the interior (Figure 55). This is inspired from the fountain pools found in Ottoman mosque design. Towards the north, near the entrance, the woman's prayer hall on this level behind (Erarslan, A., 2019). The walls of the Harim consists of segmented arches with windows that are covered with sunscreen with a geometrical grid artwork (Figure 56). This design ensures a distinctive illumination for the interior spaces, creating patterns on the surfaces through shadow and light.

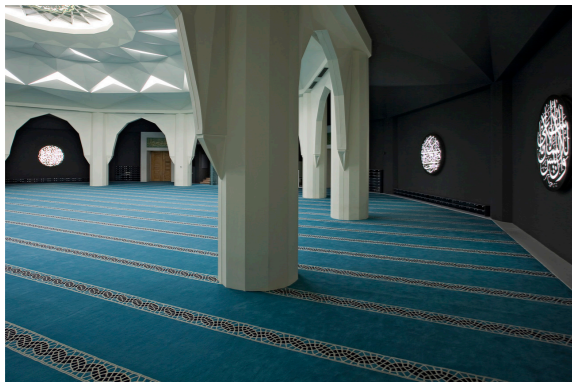


Figure 49: Lower floor in foyer, under courtyard



Figure 50: Dome of the lower floor prayer hall



Figure 51: Mihrab of the lower floor prayer hall

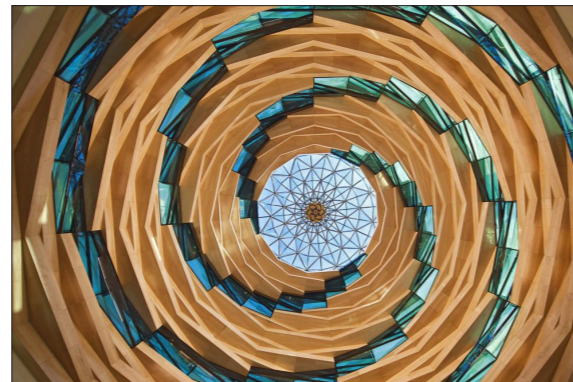


Figure 52: Dome of the upper floor prayer hall



Figure 53: Prayer hall of the upper floor



Figure 54: Mihrab of the upper floor prayer hall



Figure 55: Fountain in the prayer hall



Figure 56: Segmented walls covered with sunscreens, the pulpit on the left and the mihrab on the right



Figure 57: Courtyard of the Mosque

The courtyard of the mosque, unlike the classical mosque, is not surrounded by walls (Figure 57). This is caused due to the fact that it is standing at a height of 57.8m. On this courtyard the two minarets are standing on the side of the mosque, positioned in the direction of the qibla wall (Figure 57). Similar to the columns within the Harim, the minarets also have a polygonal shape. The design is far from the classical minaret. The minaret points out upwards, tapering off towards the top. Near the top the minaret is designed with diamond segments. The construction of the minarets is composed out of steel and fiber reinforced cladding (Erarslan, A., 2019).

4. EVOLUTION OF MOSQUE ARCHITECTURE IN ISTANBUL

RELATIONSHIP BETWEEN OTTOMAN MOSQUES AND POST-OTTOMAN MOSQUES IN ISTANBUL

The architectural expression of the past play an important role in present day mosque design. Different type of mosque architecture mark different periods within the Islam (Al-Mughrabi, N. T., 2022). The complex relationship between secularism and reconciliation with Islam, along with nationalism led to the outcome of architectural mimicry of the Ottoman mosque. It is crucial to emphasize that the mimicry of sixteenth-century Ottoman mosques did not involve the exact replication of particular mosques in the republican era. The classical Ottoman mosque architecture has been utilized

throughout the republican era, which became politically effective after the 1950s (Batuman, B., 2016). The mosque remained mostly conservative throughout, few exceptions did only appear in the last quarter of the 20th century (Moustafa, S.). The 1950s, was the era of nostalgia. Mosques built in this period was a representation of the past glory of the Ottoman Empire (Batuman, B., 2016).

The mimicry of Ottoman mosques in the 2000s rejected to represent the nostalgia, but rather built the glory of the past in today's conditions. Although, ottoman mosque architecture was used as a reference, it was not a replica but a continuity of building traditions (Batuman, B., 2016). However, the developed contemporary mosques in Turkey did adjust traditional elements such as the dome, layout, and minaret into modern ones befitting of the trend at that time. The dome is not a ritual requirement, but a dominant element in Ottoman mosques with a significant meaning of power and an assembly point. During the Ottoman era, the dome was a structural element used to create a big open space without columns in the center of the Harim. The minaret is another architectural feature, this element had function in traditional mosque. The adhan would be called from the balcony of the minaret. The contemporary mosque preserves the element for an aesthetical and spiritual presentation as the function is not maintained due to technological amplifiers. Therefore, many different shapes have emerged of the minaret (Alkhaled, Z., 2019).

Even though the stereotypical mosque does appear every now and then in some contemporary examples, the innovation

produced can be observed within its architectural forms and elements in the mosque design. This is done through reinterpreted or abstracted traditional and historical architectural mosque elements. Moreover, contemporary mosques make use of the new constructional technologies and building materials that separate them from the Ottoman mosque (Alkhaled, Z., 2019). An example taken from the case study would be the Sisli mosque. Although the mosque mimics the appearance of an Ottoman mosque its construction is done with reinforced concrete and limestone. This was a new construction technique in that period. Another example of a contemporary mosque is the Marmara Ilahiyat mosque. The mosque has kept all traditional elements present in the Ottoman mosque, but adapted them to create a modern look. For example, the minarets of this mosque are placed for aesthetical and spiritual reasons and hold no other function.

INFLUENCE OF POLITICS ON THE DEVELOPMENT OF MOSQUES IN ISTANBUL

During the Ottoman Empire the Sultan or the statesmen would give the order to build a mosque, often to bear their name and commemorate their memory (Al-Mughrabi, N. T., 2022). The mosque in the Ottoman era was of high value for religious, cultural and social achievements, and it has symbolic importance for the Nation. Nevertheless, after the Ottoman Empire entered the Tanzimat, during the regime of Abdulmejid I, the foundation of traditional religious beliefs weakened. As a response, during the reign of Abdulhamid II, he carried out religious activities to unite the muslim community and to realize Pan-islam. Sultan Abdulhamid had built mosques all over the country, even to small villages, and contributed to the construction, repair and repair of many mosques, an example of one such mosque is the Ertugrul Tekke (Yildiz, S., 2019).

With the collapse of the Ottoman era, the start of the Republican era followed with a radical secularism of the single-party regime with strict control on the religious activities within the state. The foundation of the republic of turkey was built on the disapproval of the Ottoman regime, especially its Islamic identity, which was conceived as backwardness. As a consequence, building a mosque was merely a response to communal needs, resulting to small in size mosques with no major examples. Local traditions in the province and existing mosques in the larger cities were used as inspiration for the construction (Batuman, B., 2016).

In the early republican era the mosque was rejected as a national symbol. It was the post-war years in which Islam was deployed to represent the national identity. In the early 20th century, Turkey was headed towards modernization, a product from Westernization. New western architectural forms and style were incorporated into mosque design (Moustafa, S). Architecture mimicry was a strategy used for modernization and nation-building. In fact this was already happening in the late 19th century. From the case studies it is seen that both Ottoman-mosques implement Neo-baroque and/or

Nouveau Art in their design. The Westernization influenced the interior architecture rather than the external architecture (Yildiz, S., 2019). The Ortakoy mosque is inspired by the Neo-Classic Baroque. The influences are seen in the ornaments of the interior and exterior of the Harim pavilion style (Alaboz, M., et al., 2014). This is also applicable for the Ertugrul Tekke mosque. Walls surfaces and of the rooms and ornaments are decorated in Baroque style (Yildiz, S., et al., 2019).

Modernism was a manifestation of nation building seen during the inter-war period. Consequently, European architectural styles and urban development plans were taken as inspiration. In 1950, the Democrat Party (DP) aimed to reinstate the Islamic identity of the nation. The first reinstalment being the permission for the performance to call to the muslims to prayer in Arabic. In the 21st century, attempts were made to rebuild the nation as a community of shared religion. As this community will make use of mosques, their programs have expanded for social and cultural activities. The mosque also functions as a space to pacify and assimilate the differences to create this community. Religious groups enjoyed freedom contributing to the emergence of different contemporary mosques with no architectural mimicry (Batuman, B., 2016).

5. CONCLUSION

To answer the first sub-question *“Is there a relation between Ottoman mosques and Post-Ottoman mosques in Istanbul?”*, the investigated case studies have not been said to be inspired by one another, however, they share traditional elements. These elements would include: the central dome, harim, women lounge, mihrab, The muezzin gallery, pulpit and courtyard. The Ottoman mosques would also share a hunkar kasri. From the case studies, it is observed that e.g. the Sisli mosque is a mimicry of the Ottoman Mosque. It shares a similar layout to earlier mosques of the Ottoman Empire, such as the Beyazid II mosque. However, this mosque is considered contemporary due to its innovative expression, its construction methods. The Marmara Ilahiyat mosque also shares similar elements such as the minarets, the water element in the harim, and the traditional dome. Yet, it does not resemble the Ottoman mosque due to its expression. It has modern tendencies, this is clearly visible in the dome structure, and the function and shape of the minaret. Even amongst the Ottoman mosque architectural mimicry would happen, hence similar attributes can be found. However, they are not replicas of each other, it portrays their authenticity.

Answering the second sub-question *“What influence does politics have on the development of mosques in Istanbul?”*, politics have always played a role in mosque design. During the Ottoman Empire mosques were built in the name of the Sultan, often in accordance to their ambitions. The Ortakoy mosque was built by Abdulmecid who wanted to be remembered by his people. Abdulhamid II, used religion to unite people and to make Islam visible to people due to the westernization movement. The sultan constructed the Ertugrul

Tekke for people to get educated about the religion and pray. During the early republican era, mosques were, unlike during the Ottoman Empire, only built for the community. It held no further value, hence it resulted in small and unambiguous examples. In 1945, the state reconciled with the Islam. The mosque became more important to recover the identity of the people. Furthermore, it was no longer statesmen but the community that would construct a mosque, unlike in the past where it was commissioned by the sultan. An important example would be the Sisli Mosque, as previously mentioned it shares many Ottoman elements. The reason being is to remember the past glory of the Ottoman Empire.

Lastly, the research question *“How did mosque architecture evolve in Istanbul between the regime of the Ottoman Empire (1839-1922) and that of the Republic of Turkey (1923-2022)?”*. Architectural mimicry played a huge role during the evolution of the mosque in the republican era. The evolution of the mosque in Istanbul was expressed in modernism and historicism. This is done through reinterpreted or abstracted traditional and historical architectural mosque elements. However, the stereotypical mosque does appear every now and then in some contemporary examples. Yet, the innovation produced can be observed within its architectural forms and elements in the mosque design.

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