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The Historical Evolution of the Turkish Mosque Architecture

Ali Uzay Peker

Faculty of Architecture, Middle East Technical University

Ankara, Turkey

Abstract: In this paper the history of the turkish mosque will be inspected through selected examples from different periods. Some of the turkish mosques that are most representative of their times are Dagaron Mosque (XIth c.) near Bukhara, Masjid-I Jum'a (Xlth c.) in Isfahan, Great Mosque (Xlth c.) in Diyarbakir, Divrigi Mosque (XIIIth c.) near Sivas, Yildirim Mosque (XIVth c.) in Bursa, Bayazid Mosque (XVIth c.) in Istanbul, Suleymaniye Mosque (XVIth c.) in Istanbul, Selimiye Mosque (XVlth c.) in Edirne, Nusretiye Mosque (XIXth c.) in Istanbul and Meclis (National Assembly) Mosque (XXth c.) in Ankara. The paper attempts to define the differences and/or similarities about them? Can we distinguish between local and extrinsic features in their construction? Is there a relationship between these Karakhanid, Seljukid, Ottoman and Republican examples? Do they share a common formal characteristic, which would be at the same time inspiring in creating the mosques of our times?

Introduction

Writing on the evolution of the Turkish mosque architecture is quite complicated due to the intricacy of the accompanying history of the Turks. The ancestors of the Anatolian Turks are genetically related to the settled peoples of Central Asia on the one hand, and to the semi-nomadic or nomadic peoples of northern Eurasia on the other. Their footprints are stretched on the plains between Anatolia and Chinese wall on the south, Carpathians and Altai Mountains on the north. Since the foundation of the first, Turco-Islamic State of the Kharakhans (10th century) in Central Asia, Islamised Turks intermittently governed Central Asia, Northern India, Iran, Anatolia, Arabia, Northern Africa and Balkans. They constituted principalities, petty kingdoms and grand empires that ruled peoples of diverse origins and distinct cultural backgrounds. Geography and climate generate different local cultural habits in all over the world. Respectively, these originate distinct space concepts that accommodate mundane and sacred requirements; hence, regional differences in architecture. Needs and tastes of the indigenous peoples were principally the main determinants that shaped the arts and architecture of the lands governed by the Turks as well.

In the Near East, under the suzerainty of the Turks, the basic forms and techniques of the local architectures continued with modifications. In Iran, which was Islamised long before the arrival of the Turks, local traditions of the former Persian architecture were revived under the patronage of the Seljuks instead of the pure forms of the early Islamic mosque (or Pan-Islamic mosque in José Pereira's words). [1, p15] Extensive use of iwans and open courtyards with four iwans in Great Seljukid mosque architecture verifies this (e.g. Great Mosque of Isfahan, 11th century). [2, p257] In Anatolia, instead of the Seljukid traditions developed in Iran, the influence of the regional forms and construction techniques reigned supreme in the development of the mosque architecture. [3, p25] For example, basilical shape and vaulting techniques of the Christian churches were adapted in the northeastern part of

the land. [4] The Great Mosque of Divriği (1228-1229) near Sivas with its four aisles and a central nave perpendicular to the qibla wall and cross vaults covering rectangular units between the columns displays local characteristics. In the southeast, the influence of Syrian and Iraqi mosques with aisles parallel to the qibla wall, can be traced in the Great mosques of Diyarbakır (1091-92), Bitlis (1150), Silvan (Mayyafariqin) (1157-1227), Harput (1156-1157), Mardin (1176-1186) and Kızıltepe (Dunaysır) (1204). [2, p299] Except the Great Mosque of Diyarbakır, all of these mosques have a maqsura dome above their mihrabs, which cuts through the aisles. Malatya Great Mosque (1247-1248), on the other hand, displays a strong Iranian character with its iwan with a dome accent facing an inner open courtyard. [5, p40] However, as was stated by Aptullah Kuran, "with the sole exception of the Ulucami (Great Mosque) of Malatya the eyvaned mosque is virtually unknown in Anatolia." [3, p25] Typical central Anatolian mosque is an oblong structure that comprises rows of columns from which spring arches parallel to or at right angles to the qibla wall. They have maqsura domes in front of the mihrab and a second dome with an oculus or lantern dome covering an inner courtyard at the centre of the nave (Figs. 1&2). K lük Mosque in Kayseri (12th century), Great Mosque of Kayseri (1205) (Figs. 2&3), Alaeddin Mosque in Niğde (1223) (Fig. 4) and Huand Hatun Mosque in Kayseri (1238) are prominent examples of this kind. The symbolism contained in this type of mosque buildings with an oculus in the ceiling and a well below it, is explained with reference to cosmological notions which were current in the thirteenth century Anatolia. [6,p163] Anatolian Seljuks also built small neighbourhood mosques (masjid) with square cubical substructures surmounted by domes. Anatolian Seljukid masjid usually has an anteroom or a porch of two or three bays and a single minaret. [7]

There are few wooden pillared mosques in Central Anatolia, which were most probably modelled after central Asiatic mosques with carved wooden posts [7] (e.g. Khiwa Great Mosque, 11th-12th centuries. [8,plt5]) The mosques of Afyon (1272) and Sivrihisar (1275), Aslanhane Mosque in Ankara (13th century) and Esrefoğlu Mosque in Beysehir (1297) (Fig.5) is of this type. In these mosques wooden pillars support wooden beams, and these in turn transfer the thrust of the transversely placed trunks in the ceiling. Among them Eşrefoğlu Mosque draws attention with its well at the centre of the nave topped by an opening in the ceiling. These reminds the hearth of the Central Asiatic tents below the smoke hole on top. It is only the wooden pillared mosque of Anatolia that was brought directly from Central Asia without any modifications.

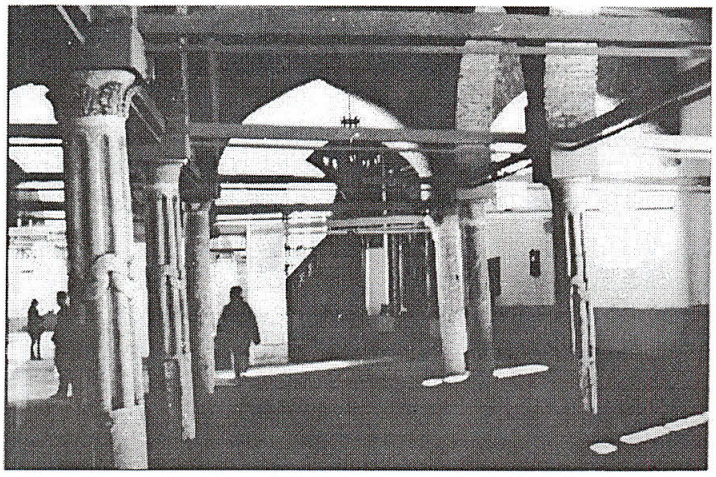


Fig. 1: Alaeddin Mosque in Konya, interior view (A.U. Peker).

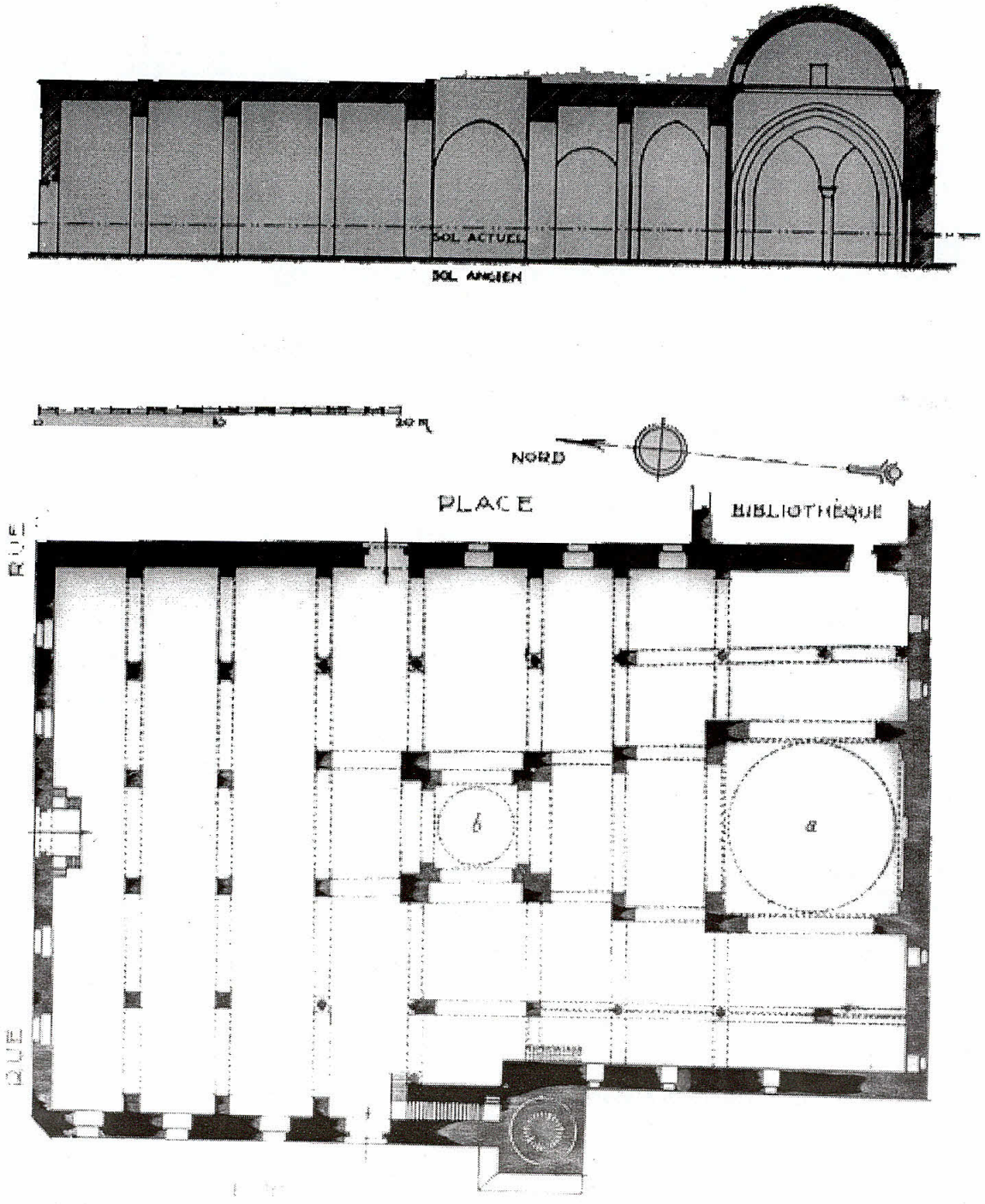


Fig. 2: Great mosque of Kayseri, plan and section (A. Gabriel).

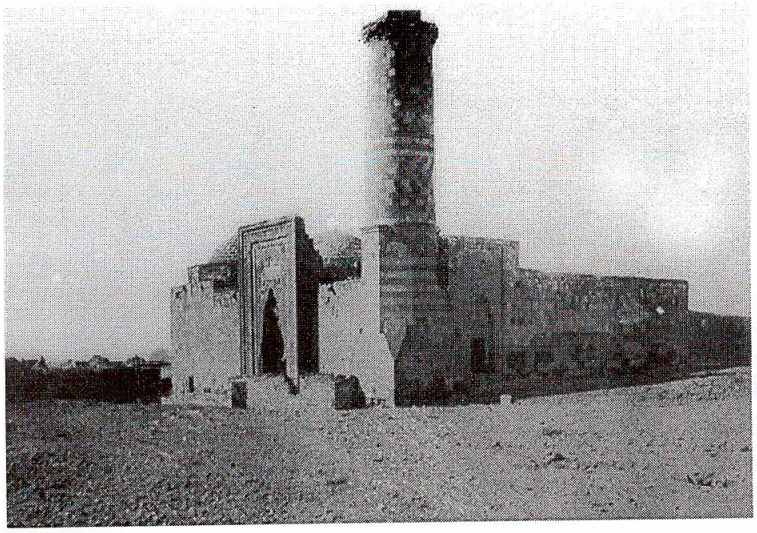


Fig. 4: Alaeddin Mosque in Niğde, exterior view (A. Gabriel).

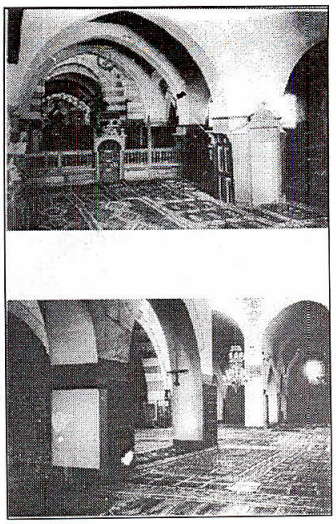


Fig. 3: Great Mosque of Kayseri, interior view (A. Gabriel).

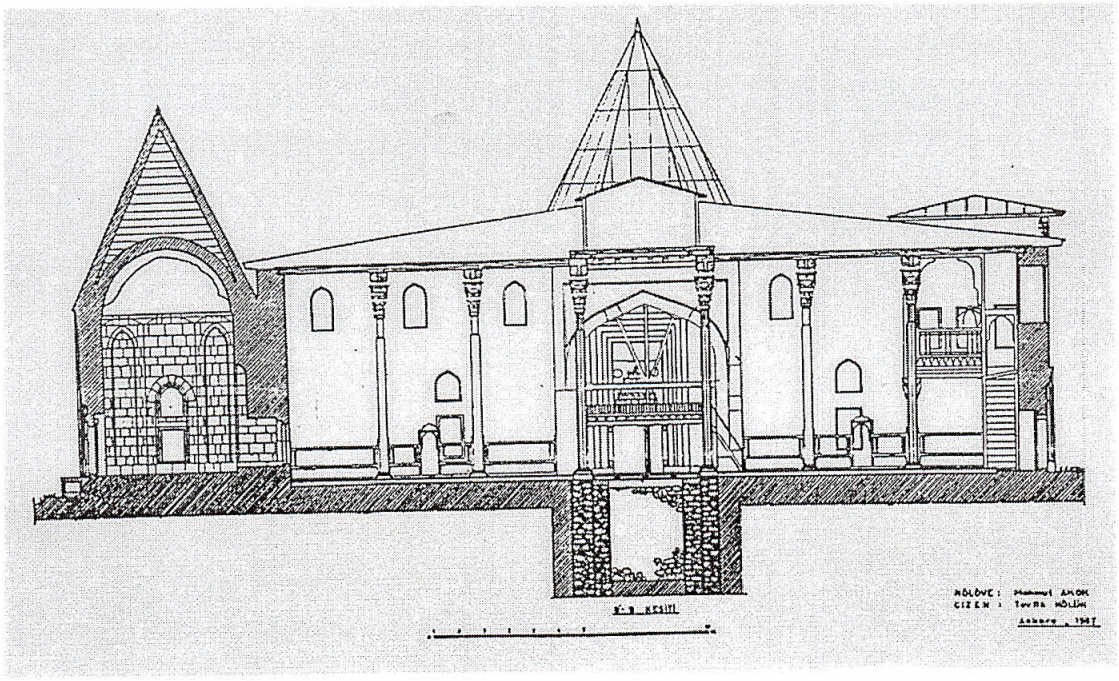


Fig. 5: Eşrefoğlu Mosque in Beyşehir, section (M. Akok & T. Kölük).

Gülru Necipoğlu points to the distinctive character of Seljuk Anatolia as a "multicultural frontier region" open to influences form diverse traditions, but at the same time keeping its own identity. [9] Aptullah Kuran draws attention to the individuality of its architecture, the "Anatolian Seljuks developed their own architecture, which has a distinctive form, spatial organisation and decoration." [7] Walter B. Denny emphasises the originality of the Anatolian Seljukid mosque architecture with its plan types, forms and materials. [10] Doğan Kuban as well distinguishes the highly original Anatolian Seljukid mosques from some

rather hybrid types that adopted local or imported structural and decorative techniques from the earlier mosque design. [11, p19] According to José Pereira, "in the Anatolian Seljuk phase Turkish architecture shed its initial Iranian character and developed a Turkish personality" [1, p111]. This personality combines elements from the architecture of the neighbouring countries and its own indigenous traditions. In the history of the Turkish mosque architecture, Seljukid mosque has a strong territorial character in its totality; at the same time, it comprises regional diversities. Gülru Necipoğlu groups Anatolian Seljuk mosques into two main geographic zones, in addition to southeast Anatolia, which according to her, is a part of upper Mesopotamia and Syria, 1) east and northeast Anatolia 2) Central Anatolia. [9]

Masjid-i Diggaran at Hazara (north of Bukhara) (11th century) belongs to a group of mosques appeared in Central Asia between 9th and 12th centuries. In similar to the others, this Kharahanid work comprises a nine-bay plan. Diggaran has a dome at the centre supported by four columns and four other smaller domes are at the corners of the quincunx. Masjid-i Tarikh in Balkh (9th century) is an earlier example of this type (Fig. 6). This mosque comprises four columns at the centre creating a quincunx whose bays are covered by nine equal domes. According to Bernard O'Kane, this scheme could be a domed variation of the pre-Islamic Parthian temples with four piers supporting a flat roof. [12] The basic symmetry of this plan will be reused later in the architecture of the Ottomans. Oktay Aslanapa points to the reappearance of the same plan in some of the centrally planned Ottoman mosques. [13] This scheme however is not applied in any of the Anatolian Seljukid mosques. According to Aptullah Kuran, the revival of the cross-axial plan in the Ottoman architecture can be related to the influence of the Greek cross plan used in the Byzantine or Armenian churches. However, the cross of the Ottoman mosque is always incised inside the boundaries of a rectangular or square cube of the lower structure. A square interior is always an essential characteristic of an Ottoman mosque, whereas cross-axial scheme of a church is expressed within and without, from top to bottom. [3, p204] In this respect, cross-axial Ottoman mosque resembles earlier Central Asiatic mosque with nine bays and cubical substructure.

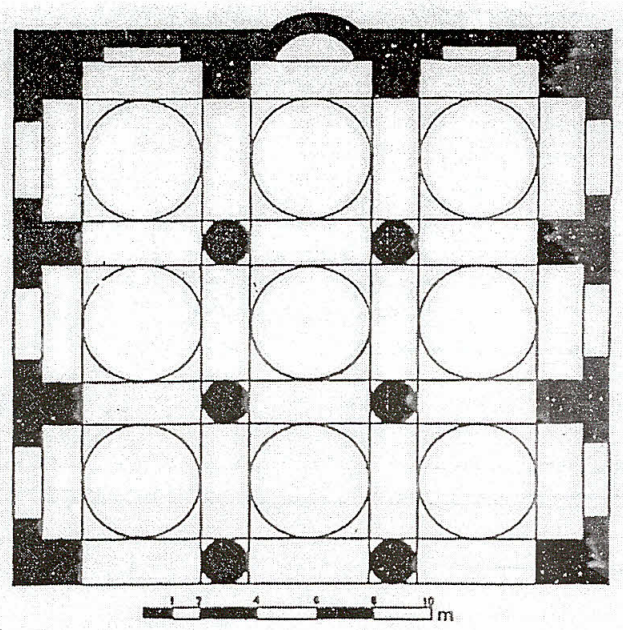


Fig. 6: Majid-i Tarikh in Balkh, plan (L. Golombek).

Aptullah Kuran classifies thirteen and fourteen century Ottoman mosques into three major groups: the "single unit" mosque, the "eyvan" mosque and the "multi unit" mosque. The single unit mosque is similar to the Anatolian Seljuk masjids with its square prayer room topped by a dome and with a two- or three-bay porch in front of it. Multi-unit mosques have cubical bays created through columns or piers covered by domes. Great mosques of the Anatolian Seljuks are of this type, but usually covered by flat roofs or vaults. Eyvan mosque ("Bursa Type", "Reverse T") on the other hand is modelled after the enclosed madrasa of the Anatolian Seljuks with a domed court and an iwan or iwans facing it. The side rooms of the iwan-mosques were used as hostels for the travelling dervishes and only the main iwan on the south functioned as a prayer area, which is raised by a staircase from the floor of the domed inner court. [3,p27] The early examples of the type that date from the fourteenth century have their iwans covered by vaults (Mosque of Hüdavendigar in Bursa 1365-1385). At the end of this century, Mosque of Yıldırım in Bursa (1395) (Fig. 7) appeared with iwans covered by domes instead of vaults. Later, in the fifteenth century, the number of this type with domed iwans increased (Yeşil Mosque in Bursa 1412-1419, Mosque of Murad II in Bursa 1424-1426, Muradiye Mosque in Edirne 1435).

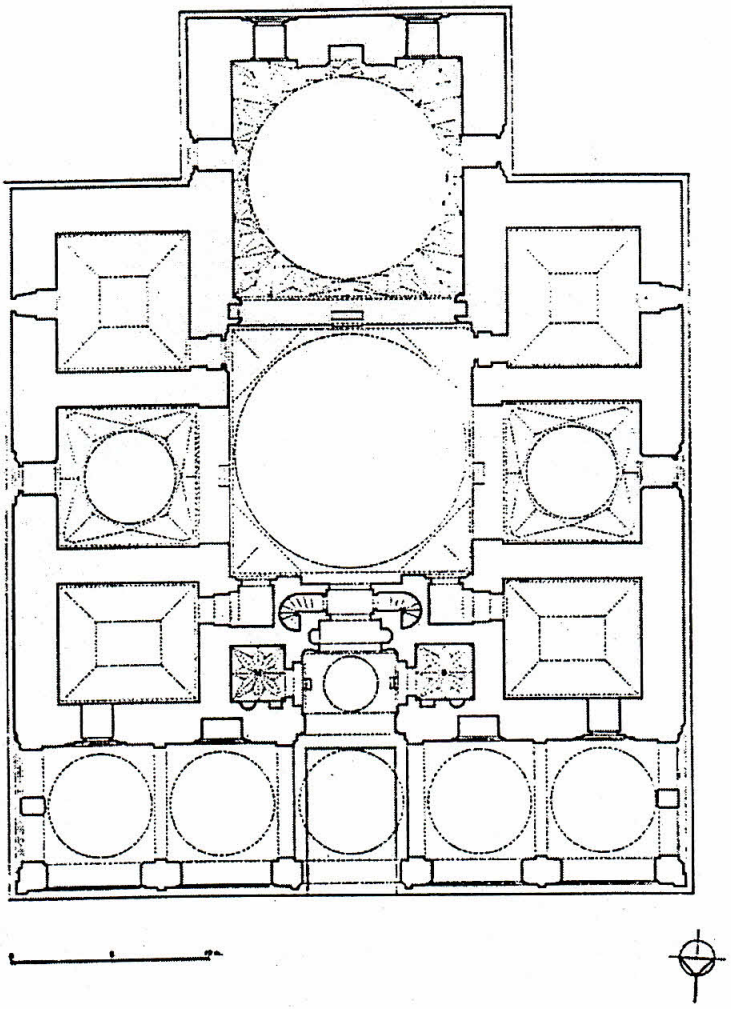


Fig. 7: Mosque of Yıldırım in Bursa, plan (A. Kuran & İ. Aslanoğlu)

Topping the prayer area and the side iwans in the "Reverse T" type of mosques with domes was the outcome of the Ottoman architects' aspiration to create more spacious and centralised interiors. Shortly after the conquest of İstanbul (1453) the development of the eyvan-type of mosque is culminated in the structural organisation of the Mosque of Sultan Bayezid in Amasya (1486) (Fig. 8). In this example, two equal domes of the central axe are still retained and the walls of the southern dome protrudes to the outside, yet, the side rooms are converted into domed aisles that are entirely integrated to the central space. In this century, another type of mosque building found its final expression in the Üç Şerefeli Mosque in Edirne (1447). This type is the "aisled mosque with a dome accent". As stated above, the twelfth century aisled mosques of the southeastern Anatolia were built under the influence of the Syrian religious architecture. In the İsa Bey Mosque (1375) at Selçuk near Ephesus in western Anatolia, we find two aisles parallel to the qibla wall and a transversal have covered by two domes. The columns of the aisles support a flat roof on the top. Üç Şerefeli Mosque in Edirne (1447), has also two aisles created by two piers on the east and west that carry the thrust of a huge dome measuring 24.10 m. in diameter (Fig. 9&10). Domes instead of vaults or flat roofs cover the remaining units between the hexagonal support system and the walls. Hence, the best solution was found for the problem of creating a more voluminous space inside a mosque with a maqsura dome and aisles parallel to the qibla wall.

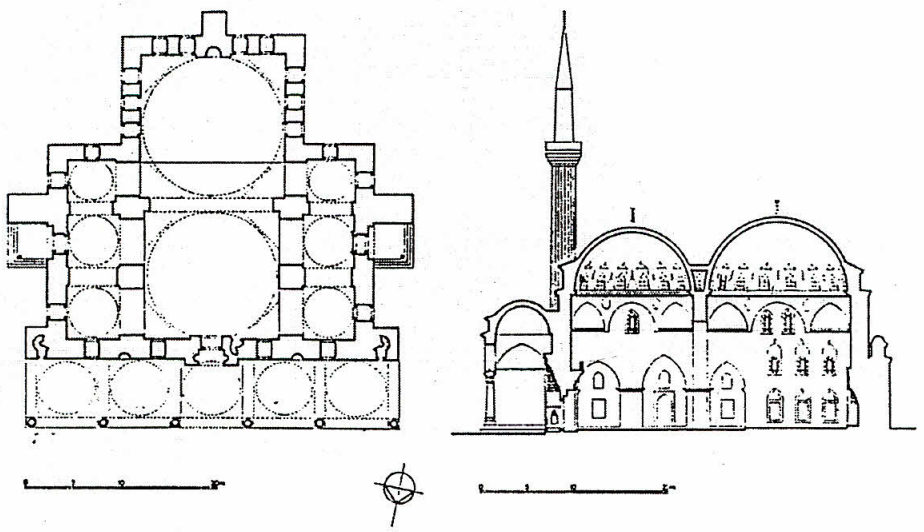


Fig. 8: Mosque of Sultan Bayezid in Amasya, plan and section (A. Kuran & İ. Aslanoğlu).

According to Doğan Kuban, the combination of the early mosque scheme ("aisled mosque") with the "Reverse T" type mosque led to the later Ottoman mosques. Fatih Mosque (1463-70) in İstanbul is the earliest application of this new type. [11, p20] The search for a unified interior space under a single dome was the main concern of the Ottoman mosque design. To achieve this, Ottoman architects studied the accomplishments and the drawbacks of the preceding experiences of the Turkish architects. Hagia Sophia Church in İstanbul (532-537) as well stood as a model. The Mosque of Bayezid in İstanbul (1505) (Fig. 11) marks the beginning of a new era in the evolution of the Turkish mosque. The rectangular shell of the building, comprising two aisles and a nave, four piers supporting a central dome rising on pendentives and semi-domes flanking the dome on the south and north, was a replica of the Hagia Sophia Church.

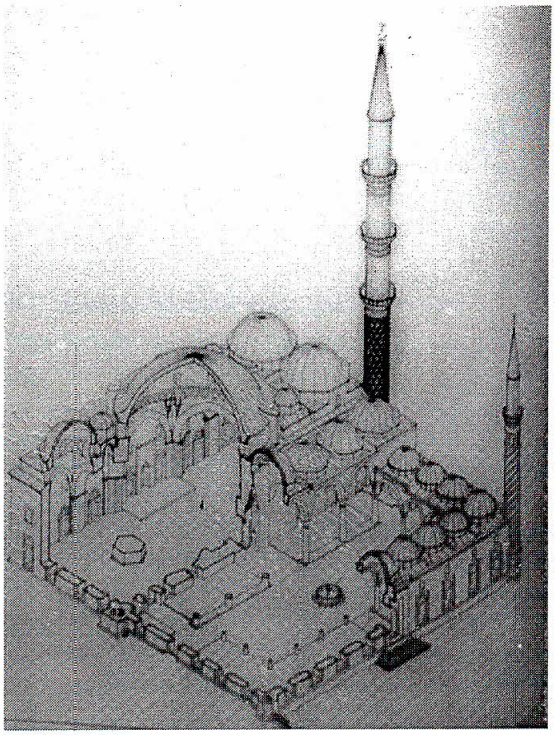


Fig. 9: Üç Şerefeli Mosque in Edirne axonometric projection (K. Kuzucular).



Fig. 10: Üç Şerefeli Mosque, exterior view (METU Fac. of Arch. Archive).

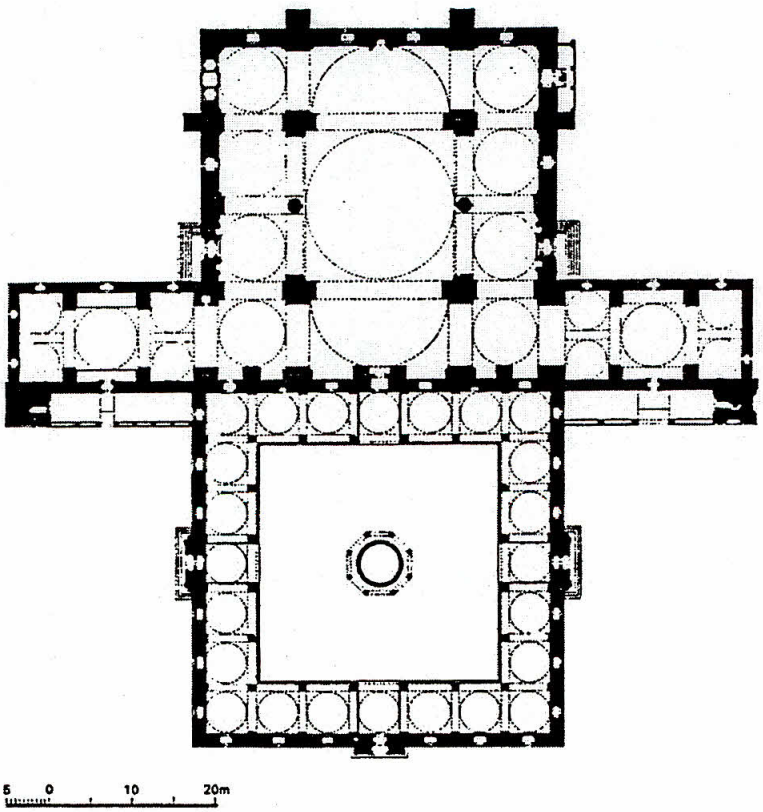


Fig. 11: Mosque of Bayezid in İstanbul, plan (G. Goodwin).

On the other hand, as customary in the Ottoman tradition domes cover the side aisles of the building instead of vaults. In this way, the mosque was liberated from the dark galleries of the Hagia Sophia's basilica and the light penetrating through the windows in the walls reached extensively to the central space below the dome. This helped to the creation of an undivided space in the interior. The Mosque of Bayezid retains the side rooms of a "Reverse T" type of mosque, though considerably reduced in size when compared to the mosque section. The Sehzade Mosque in Istanbul (1544-48) by Sinan, on the other hand, is entirely grounded on a square plan with four columns creating a quincunx (Fig. 12).

The central 19 m. dome is flanked on the four sides by semi-domes and the square units on the corners of the cross are filled with small domes. In this way, the side wings of the Mosque of Bayezid are covered by semi-domes with double exedra and integrated to the focal space under the dome. On the exterior, Sinan, for the first time, applied arcades on the side facades to blend the cubical structure with the rhythm of an arcade row (Fig. 13).

The Süleymaniye Mosque of Sinan in İstanbul (1550-1557) represents the ultimate refinement of the scheme in Hagia Sophia (Figs. 14&15). The galleries and their supporting columns were pushed back to function as balconies for women. Sinan also played with the coloured arches springing from corbels incised in the qibla wall, therefore one experiences the illusion of an ambulatory space surrounding the central unit between piers underneath the dome.

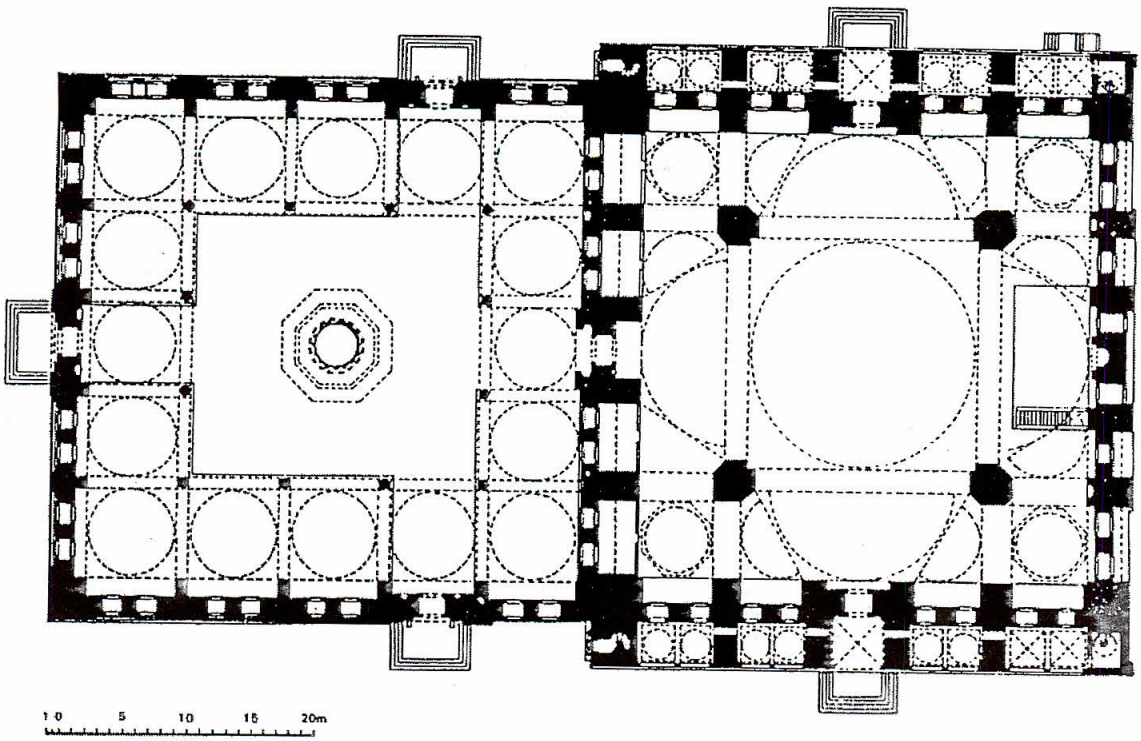


Fig. 12: Şehzade Mosque in İstanbul, plan (G. Goodwin).

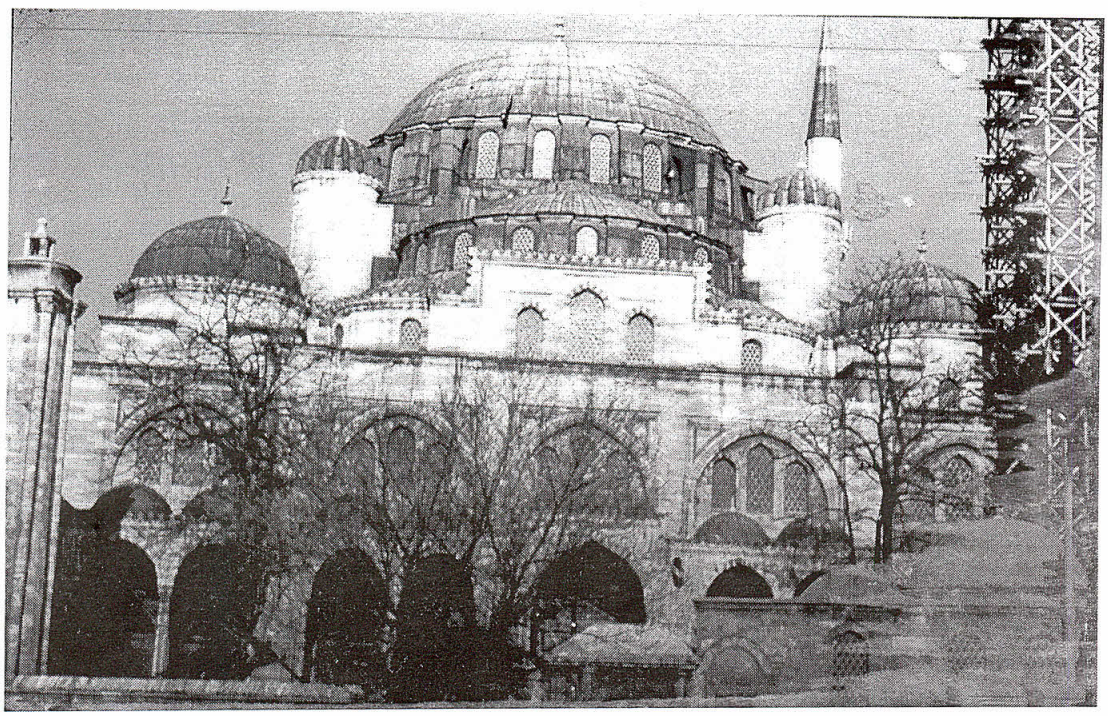


Fig. 13: Şehzade Mosque in İstanbul, exterior view (A.U. Peker).

The Süleymaniye was adequately lit with light penetrating through the windows in the drum and the side walls. Four exedras take the thrust of the dome at the centre from the semi-domes on the north and south. The domes covering the side wings alter in dimensions and height. In this way, they break the monotony of the exterior, which would otherwise create a stagnant impression with static repetition of domes. The cornice that is separating the curvilinear upper structure from the cubical lower structure creates a clear tension line between these two systems (Fig. 16). Inner articulation of the mosque with huge arches springing from piers, domes and semi-domes and even the uncompromising arcades of the galleries found their expression on the exterior of the mosque as well. Starting from the scheme of Hagia Sophia (Fig. 17), Sinan reached a peerless space and facade understanding in the Süleymaniye Mosque. Dogan Kuban indicates that "in Sinan's work...the dimensions of the dome and the structural system comprising a square, hexagonal, or octagonal baldachin with its buttressing elements- dictated the form both of the interior space and of the exterior configuration." [14] Sinan's Selimiye in Edirne (1569-1575) has the largest dome of all Ottoman mosques (Fig. 18). It is 31.50 m. in diameter. It leans on eight huge piers creating an octagonal baldachin inserted in a cubical substructure. Pointed arches spring from these piers and support the drum of the dome. Selimiye is a fully centralised mosque with its comprising dome. With this mosque Sinan created the most spacious mosque interior ever designed in the history of the Anatolian Turkish architecture (Fig. 19).

The seventeenth century was a period of stagnation after the achievements of the sixteenth century. The Sultan Ahmet Mosque (1609-1616) by Mehmet Ağa and the Yeni Valide Mosque (1660-1663) (Fig. 20) by Davut Aga and Mustafa Aga are variations on the theme of the Şehzade's main structure.

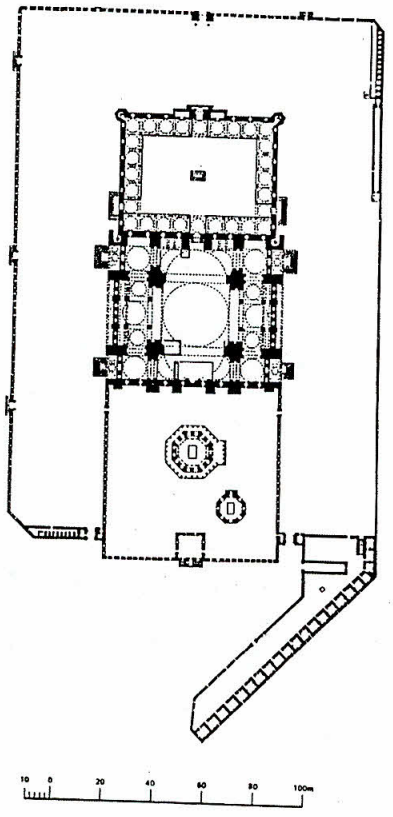


Fig. 14: Süleymaniye Mosque in İstanbul, plan (G. Goodwin)



Fig. 15: Süleymaniye Mosque in İstanbul , exterior view (A.U. Peker)



Fig. 16: Süleymaniye Mosque in İstanbul, exterior view (A. U. Peker)



Fig. 17: Hagia Sophia (Aya Sofya) Church in İstanbul, exterior view (A.U. Peker)

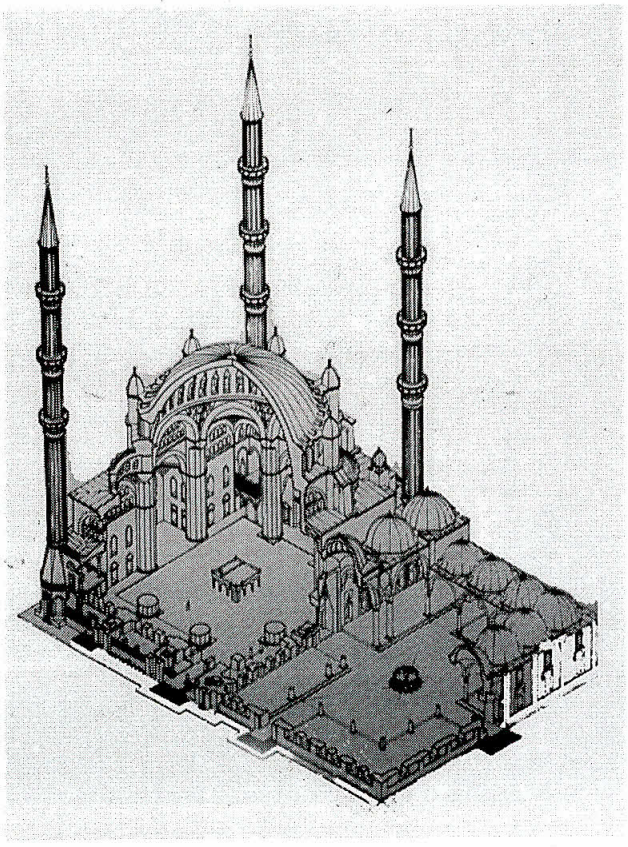


Fig. 18: Selimiye Mosque in Edirne, axonometric projection (D. Kuban & K. Kuzucular).

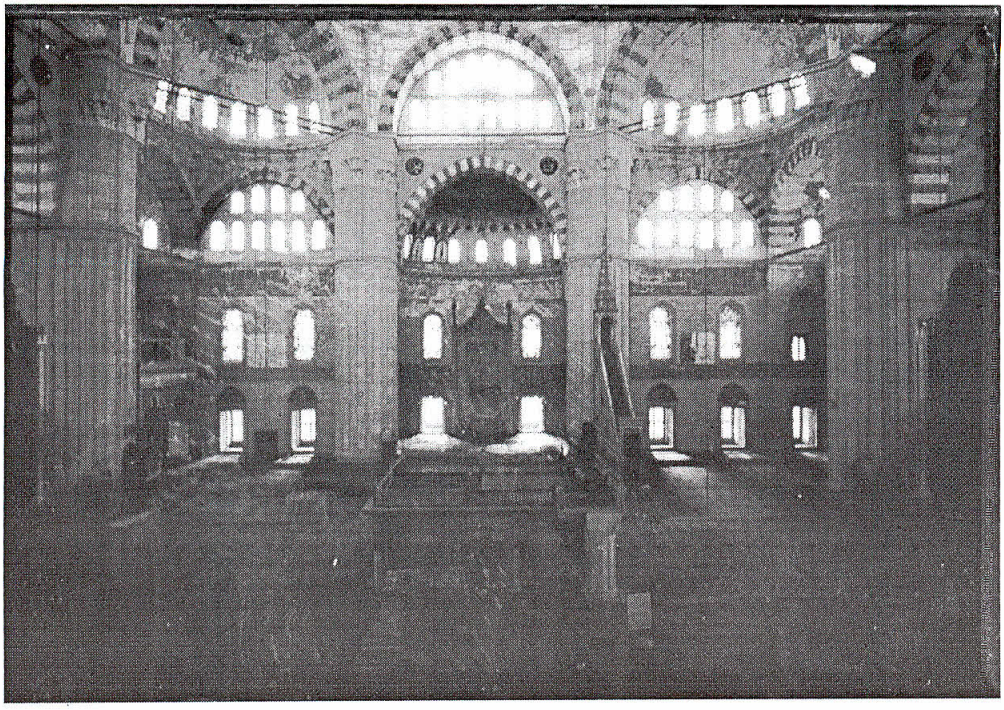


Fig. 19: Selimiye Mosque in Edirne, interior view (METU Fac. of Arch. Archive)

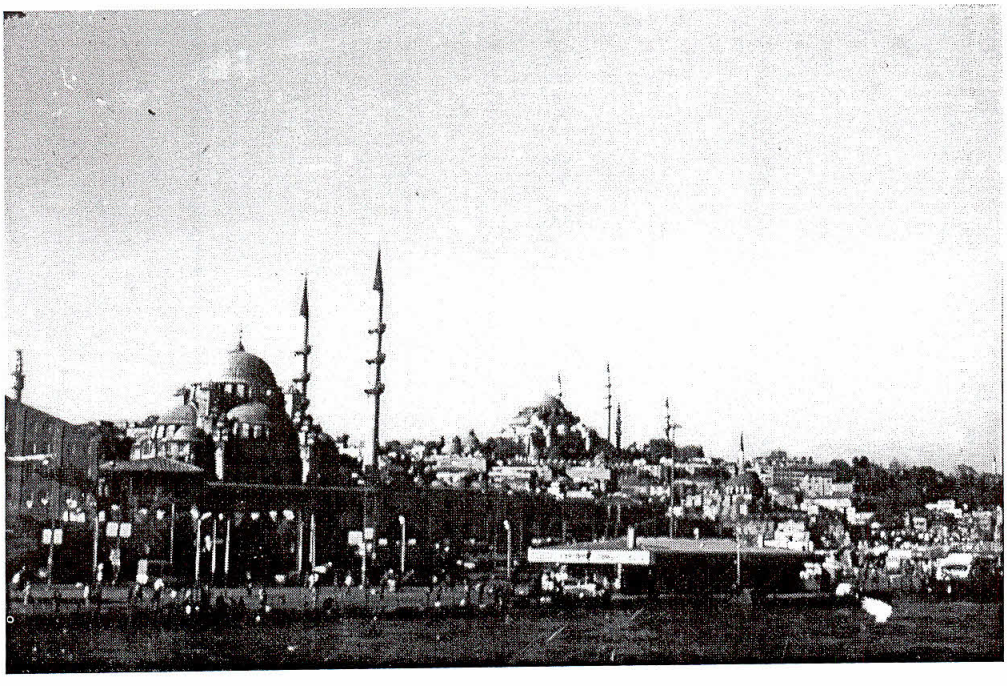


Fig. 20:Yeni Valide Mosque (foreground) and Süleymaniye Mosque (background) in İstanbul (A.U. Peker)

Aptullah Kuran points that, Ottoman classical architecture, which was identified with Sinan's achievements, preserved its fundamental characteristics until the end of the seventeenth century. According to him, in the sixteenth century, the role played by Damascus and Baghdad as two intellectual centres governing architectural practice for the other parts of the Islamic world, is now transferred to İstanbul. The influence of the Ottoman classical style reached Syria, Iraq, Iran and India in the east and Balkans in the west. [15, p245] Sixteenth century, at the same time, signals the end of a period when the architecture of the lands governed by the Turks evolved in local circles. From the second half of the sixteenth century onwards, the imperial Universalist style of the Ottoman mosque with a central domed baldachin and its subsidiary supporting system had been imposed to the provinces of the empire.

In the eighteenth and nineteenth centuries, during a period of closer diplomatic, military and cultural contacts with France, some decorative motifs and structural accessories borrowed from Baroque, Rococo and Ampire styles invaded Ottoman mosque architecture (eg. Nuruosmaniye Mosque (1758-1755), Laleli Mosque (1759-1763), Ayazma Mosque (1757-1760) (Fig. 21), Nusretiye Mosque (1823-1826). However, the essential structure of the



Fig. 21: Ayazma mosque in İstanbul, exterior view (A.U. Peker).

At each sojourn of the Turkish expedition from Central Asia to Balkans, circles of architectural synthesis are created through the juxtaposition of indigenous figures with Ottoman mosque composing of a domed baldachin and its inner space remained almost consistent [16,p35] imported ones. Turks never restrained themselves from merging with what they have brought and what they have found. The real genius of the Turks that characterised their material culture also came out of this approach. The end of the expedition in İstanbul, at the same time marks the end of the process of transporting, merging and transferring art and architectural ideas. Sinan's structures were the last products of this course before modern times.

After the end of the First World War I, the annulment of the caliphate and the annexation of the act of secularism in the constitution of modern Turkey designated a new relationship between religious authorities and the state administrative system. However, these drastic changes did not find a profound echo in the mosque architecture. Local religious authorities who are cling to the celebrated past of their Ottoman ancestors sponsor mosques with reinforced concrete but repeat the scheme of an idealised Ottoman classical mosque. This prototypal building in most cases is either a simple domed cube with a porch in front or imitates, with slight variations, the Mosque of Sultan Ahmed (1609-1616) which is itself a close copy of Sinan's Şehzade Mosque (1544-48). Usually, the former is a neighbourhood mosque (masjid) (Maltepe Mosque in Ankara 1954-59) and the latter is a more prestigious building like the mosques of Selçuk University in Konya (Fig. 22) and Kocatepe Mosque in Ankara (1987) (Figs. 23&24). According to İsmaïl Serageldin's grouping of the approaches in mosque architecture, these buildings represent the "populist approach" embracing popular formal references and imagery. [17] Some leading modernist architects, on the other hand, wanted to break free from the inflexible cast and restrictions of this prototypal building. They turned instead to the basic principles of the so-called Pan-Islamic mosque, which in its formal and liturgical simplicity provides abstract schemes to be interpreted within the language of the modern architecture.



Fig. 22: Selçuk University Mosque in Konya, exterior view (A.U. Peker).

The Parliament Mosque in Ankara (1987-1990) by Behruz and Can Cinici [18] can be cited as a prominent example (Figs. 25, 26&27). This mosque rather than being a modern interpretation of the Ottoman tradition, is a modern paraphrasing of the elementary symbolism contained in the early Islamic mosque (eg. Kufa Mosque 637, Kairouan Great Mosque 836-75). The TEK Mosque in Ankara (1988) by Cumhur Keskinok, [18] on the other hand, is an abstraction of an Ottoman classical mosque with its octagonal baldachin, dome and symmetrical minarets moulded in reinforced concrete (Figs. 28,29&30). Because of their references to the idealised forms of the early Islamic and Ottoman mosque, these two buildings represent another sample in the İsmaïl Serageldin's grouping; "adaptive modern approach."

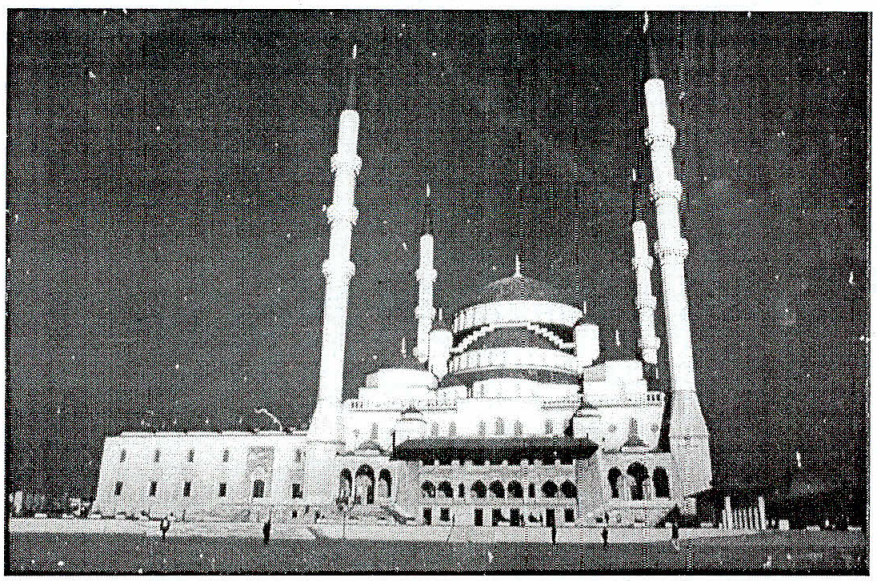


Fig. 23: Kocatepe Mosque in Ankara, exterior view (A.U. Peker).



Fig. 24: Kocatepe Mosque in Ankara, interior view (A.U. Peker).

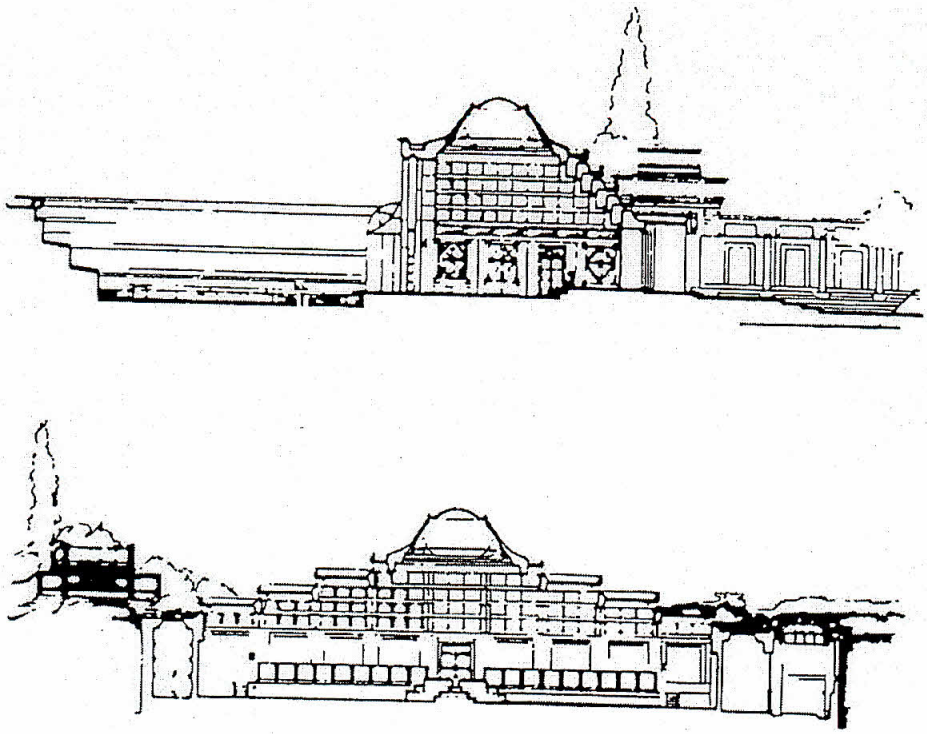


Fig. 25: Parliament Mosque in Ankara, plan (B. &C. Iinici, from A. Balamir & J. Erzen).

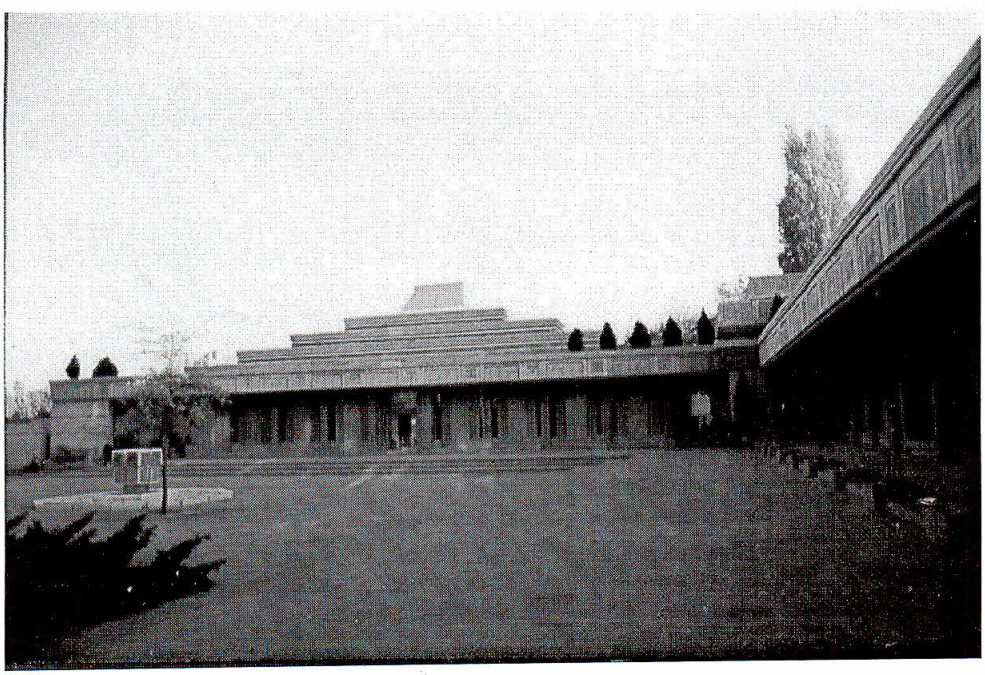


Fig. 26: Parliament Mosque in Ankara, exterior view (A.U. Pekér).

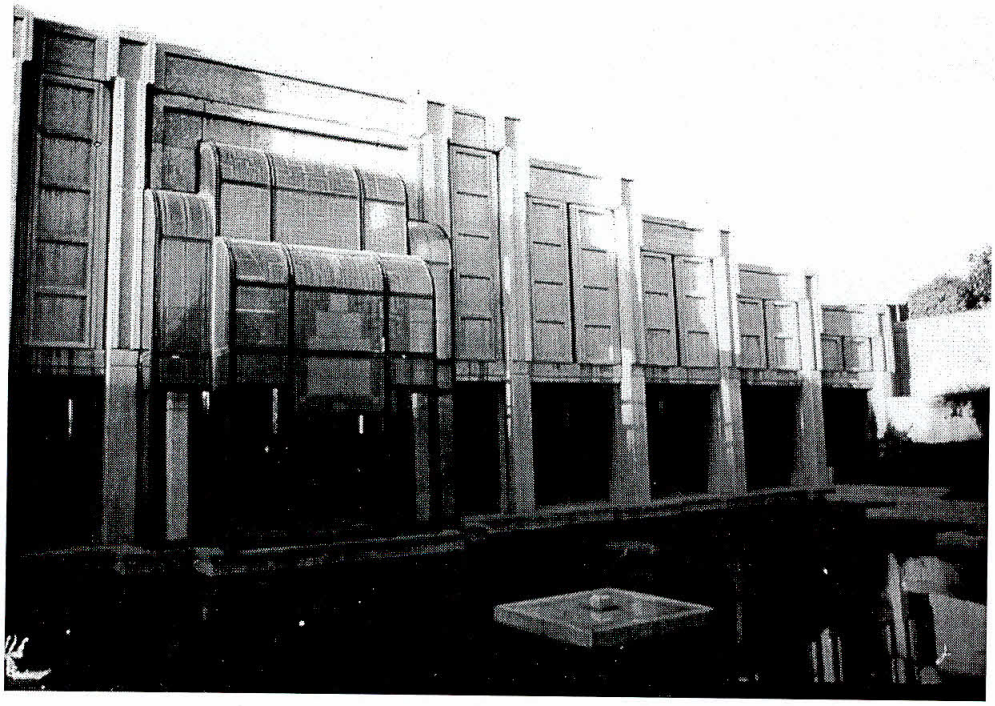


Fig. 27: Parliament Mosque in Ankara, exterior view (A.U. Peker).

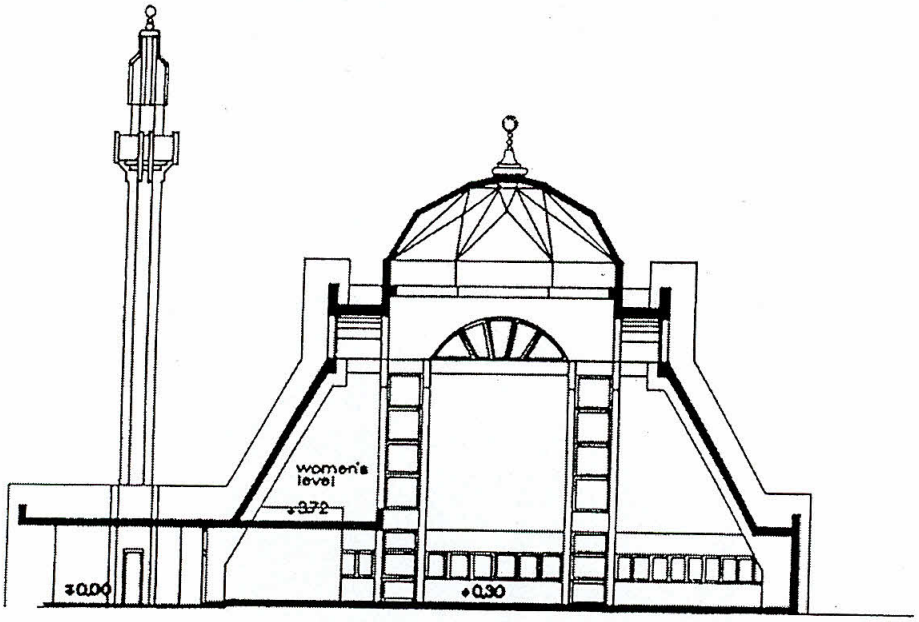


Fig. 28: TEK Mosque in Ankara, plan (C. Keskinok, from Balamir & Erzen).

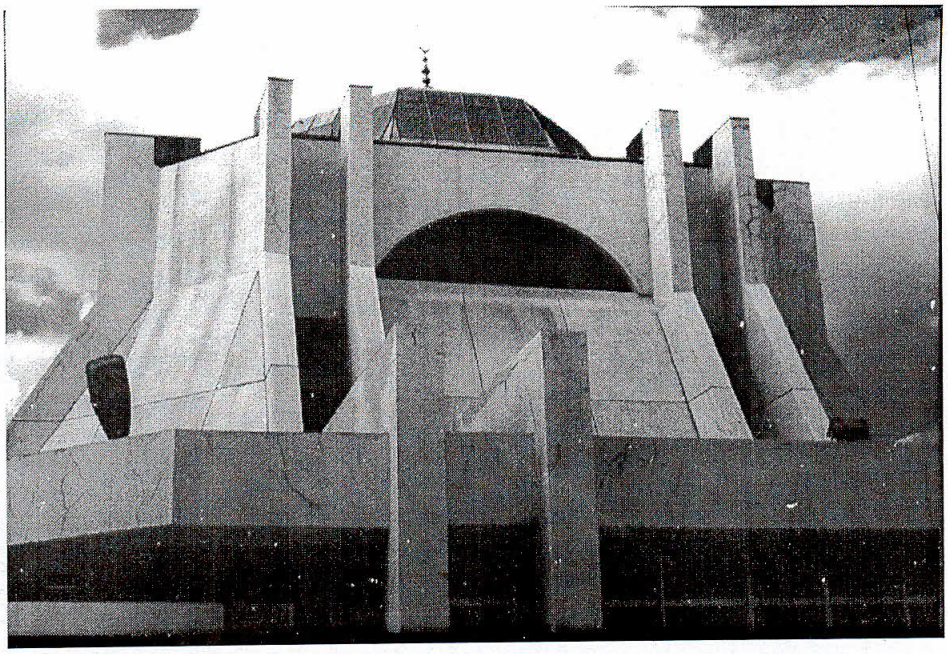


Fig. 29: TEK Mosque in Ankara, exterior view (A.U.Peker).

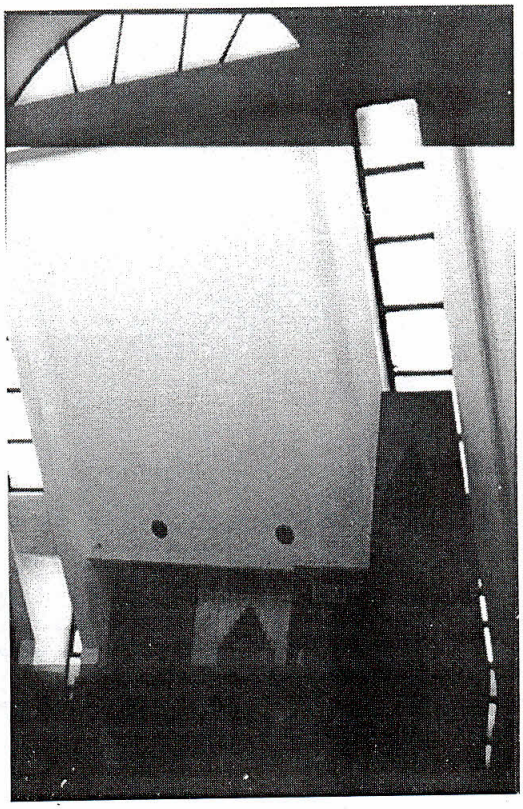


Fig. 30: TEK Mosque in Ankara, interior view (A.U. Peker).

There are few purely modern mosques in Turkey. One of them is the Kınalı Island Mosque (1965) by Turhan Uyaroglu and Başar Acarlı (Fig. 31). [18] Geometrical lucidity of its forms like the two pyramidal shells of the roof and the cone-shaped minaret, and the overall arrangement of the building, all speak in the modernist language of the era. Another modern mosque is the Etimesgut Armed Forces Mosque (1966) by Çengiz Bektaş. [18] This mosque excludes anything conventional with its enclosing sheer walls that create projections and recesses based on an irregular hexagonal plan.

In Turkey, the recent endeavour of the modernist or adaptive modernist approaches in creating "modern Turkish mosque" has not yet attained a wide diffusion in the contemporary architectural practice. As a matter of fact, a reciprocal understanding between donors and architects is essential to execute new design concepts. As has been shown in this paper, the Seljukid and Ottoman Mosque architecture in Iran and Turkey comprised local circles of synthesis created on the march of the Turks towards İstanbul. The part played by local cultures with their knowledge on indigenous traditions of construction was crucial. Today, in Islamic countries, the literature on vernacular sacred architecture is constantly increasing and architects are discovering new design concepts with regional flavours. But, these are yet extraneous in the daily discourse of layman and religious circles. New ideas assembled by architects and art historians ought to be rendered a part of this discourse to facilitate their application in contemporary mosque architecture.

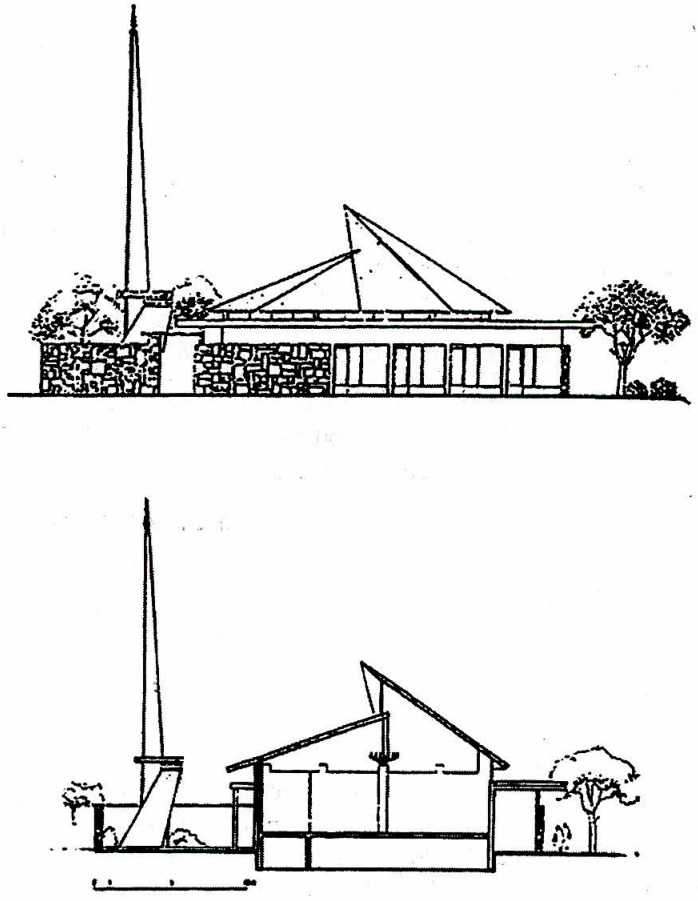


Fig. 31: Kınalı Island Mosque in İstanbul, view and section (T. Uyaroğlu & B. Acarlı from Balamir & Erzen).

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التطور التاريخي لعمارة المساجد في تركيا

علي أوزي بكر

كلية العمارة ، جامعة الشرق الأوسط للتقنية

انقرة ، تركيا

ملخص البحث: تتناول هذه الورقة تاريخ المسجد في تركيا وتحليله من خلال نماذج منتقاة من حقب تاريخية مختلفة. فمن المساجد التي تعبر عن حقيقة حقبها التاريخية هي المساجد التالية:

مسجد داجارون بالقرب من بخارى (القرن الحادي عشر الميلادي), مسجد الجمعة في أصفهان (القرن الحادي عشر), المسجد الكبير في ديار بكر (القرن الحادي عشر), مسجد دفرجي بالقرب من سيفاس (القرن الثالث عشر)، مسجد يلدرم في بورصة (القرن الرابع عشر), مسجد بايزيد في اسطنبول (القرن السادس عشر)، مسجد السليمانية في اسطنبول (القرن السادس عشر), مسجد السليمية في إديرنا (القرن السادس عشر)، مسجد نصرتي في اسطنبول (القرن التاسع عشر)، مسجد المجلس الوطني في أنقرة (القرن العشرون).

تحاول الورقة أن تحدد أوجه التشابه والتباين بين هذه المساجد. وكيفية التفريق بين الملامح المحلية والخارجية في إنشائها والعلاقة بين هذه النماذج والمساجد الكركانية والسلجوقية والعثمانية والجمهورية. وتحاول هذه الورقة توضيح الأنماط التشكيلية المشتركة التي يمكن أن تلهم تصميم المساجد في عصرنا الراهن.