



**UNDERSTANDING CONTEMPORARY CONTEXTUALISM: THE
RELATIONSHIP BETWEEN DESIGNER APPROACH AND USER
PERCEPTION IN SANCAKLAR MOSQUE**

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Ayşegül İNCE

08/07/2021

UNDERSTANDING CONTEMPORARY CONTEXTUALISM: THE RELATIONSHIP BETWEEN DESIGNER APPROACH AND USER PERCEPTION IN SANCAKLAR

MOSQUE

(M.Sc. Thesis)

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ABSTRACT

Today, architects produce a place-context relationship within the framework of their own knowledge and perceptions. And sometimes they rediscover the conditions of the place by interpreting the context with new methods that might be far from existing contextual values. In this sense, architects sometimes produce their own context regardless of the context of the place. In these approaches, which are called contemporary contextual discourse, the attitudes of architects sometimes coincide with the views of the people who use the space, while in some cases they contradict them. However, in order to achieve spatial success and to meet expectations and requirements, it is necessary to pay attention to how users perceive and evaluate the space in an architectural design. When this place and context relationship is considered in terms of mosque architecture, the existence of must-haves or misunderstood must-haves complicates the issue even more in Turkey, where imitations of classical Ottoman mosques are increasing day by day. In this study, Sancaklar Mosque, which was designed in a place-context relationship completely different from the mosque image in the minds as a form, is discussed in the context of the relationship between the design approach of architect Emre Arolat and the perception of its users. As a method; a questionnaire was administered to adults of different ages who directly experienced the Sancaklar Mosque. In line with the obtained data, it can be said that the minaret of the Sancaklar Mosque cannot fulfill its function of being a 'sign' because it is handled with a different contextual interpretation that creates difficulties in perception. Although the absence of a dome in the mosque is not criticized in general, it is determined that it is evaluated more negatively as the average age increases. In general, it can be said that the users find Sancaklar Mosque successful in terms of its semantics-aesthetics and functionality, and the metaphorical interpretations of the architect are perceived and adopted by the user. However, as a result of the architect's interpretation of the women's section with a contextually unique philosophy, it is observed that the privacy criterion is ignored in the interior. Accordingly, it can be said that the architect should not deviate from the necessity of the content while writing his own scenario by interpreting the context of the place with his own contemporary contextual values.

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ÇAĞDAŞ BAĞLAMSALCILIĞI ANLAMAK: SANCAKLAR CAMİİ'NDE TASARIMCI YAKLAŞIMI İLE KULLANICI ALGISI ARASINDAKİ İLİŞKİ

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ÖZET

Günümüzde mimarlar kendi bilgi ve algıları çerçevesinde bir yer-bağlam ilişkisi üretmektedirler. Ve bazen mevcut bağlamsal değerlerden uzak olabilen yeni yöntemlerle bağlamı yorumlayarak yerin şartlarını yeniden keşfederler. Bu anlamda mimarlar kimi zaman yerin bağlamından bağımsız olarak kendi bağlamlarını üretirler. Çağdaş bağlamsal söylem olarak adlandırılan bu yaklaşımlarda, mimarların söylemleri bazı durumlarda mekanı kullanan kişilerin görüşleri ile örtüşürken, bazı durumlarda ise çelişmektedir. Ancak mimari bir tasarımda mekansal başarıya ulaşmak, beklenti ve gereksinimleri karşılayabilmek için kullanıcıların mekanı nasıl algıladıklarına ve değerlendirdiklerine dikkat etmek gerekir. Bu yer ve bağlam ilişkisi cami mimarisi özelinde düşünüldüğünde ise, klasik dönem Osmanlı camilerinin taklitlerinin her geçen gün arttığı Türkiye'de, olmazsa olmazların veya yanlış anlaşılan olmazsa olmazların varlığı konuyu daha da karmaşık hale getirmektedir. Bu çalışmada; form olarak zihinlerdeki cami imajından tamamen farklı bir mekan-bağlam ilişkisi içinde tasarlanan Sancaklar Camii, mimar Emre Arolat'ın tasarım yaklaşımı ile kullanıcılarının algısı arasındaki ilişki bağlamında ele alınmaktadır. Yöntem olarak; Sancaklar Camii'ni doğrudan deneyimleyen farklı yaşlardaki yetişkinlere bir anket uygulamıştır. Elde edilen veriler doğrultusunda, Sancaklar Camii minaresinin algıda güçlük yaratan farklı bir bağlamsal yorumla ele alınması nedeniyle 'işaret' olma işlevini yerine getiremediği söylenebilir. Camide kubbe olmaması genel olarak eleştirilmese de yaş ortalaması arttıkça daha olumsuz değerlendirildiği tespit edilmiştir. Genel olarak kullanıcıların Sancaklar Camii'ni anlam-estetik ve işlevsellik açısından başarılı buldukları, mimarın metaforik yorumlarının kullanıcı tarafından algılanıp benimsendiği söylenebilir. Ancak mimarın kadın bölümünü bağlamsal olarak kendine özgü bir felsefeyle yorumlaması sonucunda, iç mekanda mahremiyet kriterinin göz ardı edildiği gözlemlenmiştir. Buna göre denilebilir ki; Mimar, mekanın bağlamını kendi çağdaş bağlamsal değerleriyle yorumlayarak kendi senaryosunu yazarken içeriğin gerekliliğinden uzaklaşmamalıdır.

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SYMBOLS AND ABBREVIATIONS

In this study, the used symbols and abbreviations are explained below.

Symbols

cm

Definition

centimeter

m

meter

m²

square meters

Abbreviations

Definition

EAA

Emre Arolat Architecture



1. INTRODUCTION

Throughout human history, every religion has had a unique understanding of worship and varying styles of worship. Temples differ in line with these understandings and styles. Unlike the other divine¹ religions, there is no requirement for a temple to worship in Islam, however, constructing tangible spaces (mosque/masjid) is encouraged in order to define meeting areas and protect worshipers from adverse weather conditions. This tangible space is primarily associated with ‘*salaah*’, which is Islam’s most important bodily worship. Although Islam does not impose a particular form, the conditions of *salaah* performed with the community have affected the mosques’ plans, forms, productions, and equipments. In this context, it can be said that the mosque’s plan has been inspired by the *salaah*, which is carried out as a community.

On the other hand, mosque architecture has evolved and benefited from arts, artists, and workers of every country that has accepted Islam (Yetkin, 1965: 6). Thus, different mosque interpretations have been developed in different geographies due to the varying climates and opportunities provided by materials and technology. These differences are reflected in the buildings’ plans, materials, and decorations (Yetkin, 1965: 7).

Mosque architecture, which has developed preserving its basic traditional characteristics in societies for centuries, reached its peak of architectural development in Anatolian geography with the contributions of Mimar Sinan in the 16th century, which is the reason this period is accepted as the ‘Classical Period’ of the Ottoman Era. Mimar Sinan benefited from the historical and cultural accumulation of the past and constantly strived for improvement with the opportunities provided during his time (Benian, 2011). With the death of Mimar Sinan, the ‘Classical Period’ in Ottoman architecture came to an end. However, after the 1950s, it is seen in the geography of Turkey that the forms used by Mimar Sinan were idealized and imitations of the classical Ottoman mosques, which were built regardless of place and context, were replicated all over the country. And, studies have shown that the image of the mosque in today’s Turkish society is generally a form consisting of a dome and a minaret².

¹ In the Islamic tradition, the term ‘divine religions’ is used for Islam, Judaism and Christianity. Religions other than these are put in a different category (URL-86).

² Although there are many types of minarets, what is meant here is the Ottoman minarets that generally consist of a pulpit, transition segment, body, balconies, spire and end ornament sections on a circular base.

The first of these studies is the survey applied by Tüfekçioğlu (2003) in his thesis titled *“Formal and Functional Evaluation of the Actual Mosque Building by the Side of Users”*. In the survey, when the participants were asked to choose “architectural elements that must be in mosques”, it was observed that they chose the minaret in the first place and the dome in the second place. When they were asked to choose among different styles of mosque images, classical period Ottoman mosques were preferred (Tüfekçioğlu, 2003).

Another study is the survey conducted by Haseki (2006) in his thesis titled *“An Approach to the Contemporary Mosque Architecture Through the 20th Century Samples of Ankara”*. In this thesis, it has been revealed that the first element that comes to mind when the mosque is mentioned is the minaret and the next element is the dome. Again, in this thesis, it is concluded that Classical Ottoman mosques are the most admired mosques by society, and Kocatepe Mosque is the most revered mosque in Ankara compared to modern mosques (Haseki, 2006).

Another study is the survey that Çelik (2013) conducted with young mosque users in her thesis titled *“Users Perception of Contemporary Mosque Designs”*. As a result of this survey, Çelik determined that the most determinant element that is associated with the mosque is the minaret and the second element is the dome. In the “most admired mosque type” part of the thesis, it was seen that the users mostly liked the mosques in the typology of the “domed mosque where the traditional is interpreted” (Çelik, 2013).

Another study is the questionnaire applied by Sarihan (2015) for her thesis titled *“An Approach Related Shape-Form in the Perception of Mosque Image in Turkish Architecture”*. Sarihan first asked the survey participants to draw a mosque in order to perceive the mosque image in their minds. As a result of the drawings, it was seen that most of the participants drew a form consisting of a dome and a minaret. Sarihan explains this situation: “It has been observed that contrasting elements such as domes and minarets complement each other in a way that creates patterns in perception”. In cases where the dome and the minaret were not drawn together, one of the two forms was definitely included. However, when compared, it was seen that the minaret element was drawn more. When asked to choose among mosque paintings with different top covers, the concentration of preferences on the Selimiye Mosque showed that classical mosque forms are at the forefront of the mosque perception (Sarihan, 2015).

Another study is the survey conducted by Dural (2017) in his thesis titled “*The Perceptual Effect of Dome Element in Contemporary Mosque Architecture Differentiation According to the Level of Architectural Education*”. The participants of this survey were architecture students. In this study, the dome is in the first place, and the minaret is in the second place as the mosque image in the students’ minds. The author attributed the fact that the study results differed from the findings of its predecessors to the participant group in his study being limited to architecture students. While the minaret with its rising form in the mosque is a more remarkable element for the general user, the dome is a more memorable image for architecture students as it is one of the main components of the building (Dural, 2017).

Many architects have criticized the contradiction of building new mosques in the classical period style on various occasions in Turkey. However, the reasons behind the demand to build a classical mosque are not considered much. Discourses and criticisms often consist of the statement that the classical mosque expectation is anachronistic (Anonymous, 2018). It seems that the majority of society do not share the architects’ concern; mosques, which can be described as neo-classical, have continued to be built in a mimetic approach throughout the country. As a result, as Kuban said; “The idealization of the style of one era in mosque architecture has caused Turkey to stay behind the times in the context of mosque architecture” (Kuban, 2016: 170).

Contemporary Contextualism

Defining the production of space as a social process, Lefebvre argues that every social space is the outcome of a process with many aspects and many contributing currents, such as; signifying and non-signifying, perceived and directly experienced, practical and theoretical (Lefebvre, 1991: 110-113). In this context, Lefebvre defines; the living space, the perceived space, and the conceived space as the three inseparable founding moments of the production of the space. Architects are the main actors of space production. They use concepts as frames and guides for belonging to place or their own manner. Concepts are the innovative design solutions playing an essential role in the beginning stages of a design. They guide and facilitate the design process. The contextual definition involves re-interpretation and reassessment to connect the design premises to the context (Eilouti, 2018). Thus, architects designing spaces generally produce a place and context relationship within the framework of their own knowledge and perceptions in their designs, and architects’ contextual

approaches vary according to the inclinations of the architect about the context. Contextualism might be studied together with a common group of concepts, such as reality, innovation, and event in a contemporary contextual manner. A contemporary architect might establish direct, indirect, implicit, or explicit environmental relationships through concrete facts and/or abstract concepts. Therefore, an architect may want to strengthen, change or destroy what has been given to him (Balkema and Slager, 1999, as cited in Güleç, 2011: 7). In this sense, the architect can sometimes adopt his own contextual thoughts in design and produce his own context, regardless of the context of the place.

Conveying the tradition or seeking for a connection with the tradition could be a peaceful choice. Nevertheless, the search for the new never ends. According to Herbert Muschamp, contextual sensitivity brings with it a series of restrictive design strategies, and context-based architecture could mean being led to a dead end in a sense. It is thought that an obedient/forceful attitude developed against context should no longer be valid (URL-87). On the other hand, some contemporary architects rediscover the conditions of the place, interpreting the context with new methods, which might sometimes be far from the existing contextual values. These approaches, called new contextualism or contemporary contextual discourse, are distinguished from traditional contextual discussions related with a place (Çelik, 2021).

Adorno classifies art as *heteronomous* due to it being a social fact and socially determined; and as *autonomous* and obedient for its styling principles (Heynen, 1999: 188). Heteronomous is a very strict repetition of the traditional. If a design is completely connected to a heteronomous pole, the final design becomes an imitation of the context. On the other hand, the autonomous model is the architect's own contextual interpretation, independent of the values of the place. The characteristics of architects, their design attitudes and experiences affect the design concepts profoundly (Çelik, 2021). In 1984, Carol Burns and Robert Taylor highlighted this fact: "Architecture is not an isolated or autonomous medium, it is actively engaged by the social, intellectual, and visual culture which is outside the discipline and which encompasses it" (Burns and Taylor, 1984; as cited in Somol and Whiting, 2004). Robert Irwin (1987) classifies this relation as; adapted to the ground, dominating the ground, and location-specific/ground conditioned (Irwin, 1987).

Although it is very rare, it can be said that architects are in a design effort by blending the context of place with their own contexts. The tendency to differentiate may be rooted in the inclination of carrying their architectural identity to the design or emphasizing the period's influence. The autonomous aspirations of architects can lead design to an insensitive goal. The level of the dominancy changes depending on each architect, on a point between being iconic/symbolic or more solidaristic (Çelik, 2021). While convergent approaches tend to flow with tradition, some architects create totally disconnected structures from the existing tradition. As Sime states, however, the architectural concern should be about 'creating context-related places' rather than 'designing spaces' (Sime, 1986).

When considering this place & context relationship with the example of mosque architecture, the presence of must-haves or misunderstood must-haves make the issue more complicated. Another problem regarding this confusion is the lack of communication between the designer and the perceiver. Considering the contemporary mosque architecture in Turkey, the interpretations of the architects' designs in some cases overlap with the image of a mosque in the perception of the mosque users, and in some cases, it contradicts it. However, in order to achieve spatial success and to improve the current situation, users' expectations and needs should be taken seriously.

Research's objective and importance

The main purpose of this study is to observe the relationship between the designer approach and user perception in modern mosque designs. In this direction, the thesis contains three discussions in parallel. It is assumed that they will support each other. First of all, the context of an Islamic place of worship in line with the conceptual foundations of the place is investigated. The first part aims to determine the indispensable elements of the place of worship in Islam and to evaluate properly mosque designs in general and Sancaklar Mosque, which the study is carried out in particular. In the second stage of this first part, the development of mosques in the historical process and the positions of architects and mosque users in this process is examined. The aim of this stage is to investigate the underlying reasons for the desire to build a mosque with the understanding of the classical period in Turkey. The data obtained from these two sections will form the basis for the evaluation of the fieldwork. In the fieldwork, the literal and schematic perceptions of the users who directly experience Sancaklar Mosque have been analyzed. The context of the place and the

context in which the architect tried to interpret the principles of the religion of Islam differentiated this example among the mosques of the 21st century. It is aimed that the findings about the Sancaklar Mosque, which won significant awards³, but no study has been carried out⁴ to measure its user's perception, will contribute to the literature and shed light on the architects who design an Islamic worship building.

Research's questions

- How should contemporary mosque architecture be according to the religion of Islam? What is the sine qua non of mosque architecture?
- What is the role of architects and mosque users in the mosque production process in Turkey? What are the underlying reasons for the desire to build a mosque with the understanding of the classical period in Turkey?
- How do users perceive and evaluate Sancaklar Mosque, which is entirely different from the image of the mosque in minds in terms of its building language?
- Is Sancaklar Mosque a 'symbol' representing its location or a 'placeless' structure that can be 'anywhere'?

The main hypothesis

According to Berlyne's findings, pleasantness displays an inverted U-shaped function (Table 1.2), in which an intermediate level of complexity is associated with maximum pleasantness, and the extreme ends of high or low complexity are associated with minimum pleasantness (Berlyne, 1974; as cited in Akalın et al., 2009). Similar to Berlyne's findings, in this work the intermediate level of contextual attitudes (when the place's context and the context of the architect are perfectly balanced) is believed to be associated with a maximum balance of pleasantness. That means the location-specific/ground-conditioned design solutions are only possible when architects' context is well balanced with the place's context. These architects,

³ The awards mentioned on the official website of Emre Arolat are as follows; Biennial Prize in 2015, Archmarathon '15 Religious Buildings award in 2015, Royal Institute of British Architects RIBA Award for International Excellence in 2018, The Annual Religious Art and Architecture Design Awards-Faith Form Award (Honor Award) in 2019.

⁴ In Gizem Sedef's thesis titled "*The effects of natural light on the mood: Sancaklar Mosque case*", a study was conducted to measure the perception of users who directly experienced Sancaklar Mosque. However, in this thesis, only the relationship between the existing light in the built environment and the mood of the users was examined, and it is completely different from our study in terms of content.

who perfectly blend the context of the place with their own context, are called Modern Regionalists.

Table 1.1. Berlyne's Inverted U-shaped function (Complexity & Pleasantness)



In this study, Sancaklar Mosque is seen as one of the best examples of location-specific/ground-conditioned design solutions, which means that in this design the architect's context is well balanced with the place's context. To gain better understanding, the contextual relationship is analyzed from the eyes of its users.

Within the scope of this thesis, which is organized in two stages as theoretical and experimental, the subject is covered under five main headings (Figure 1.1).

In the first part of the thesis, the subject is defined; literature research, the purpose of the research, the research question and hypothesis and the importance of the research is explained.

In the second part of the thesis, the conceptual foundations of the Islamic place of worship are examined. The concepts of religion, worship, and temple are explained. Afterwards, the relationship between temple and holiness/sacredness in Islam and determining factors in the construction of mosques are discussed. In this direction, the development of mosque architecture in the historical process is given in detail.

In the third part of the thesis, material and method is explained; outdoor and indoor details of Sancaklar Mosque is given with the design concepts. Afterwards research problems and sub-hypothesis are introduced together with data collection method and tool, and sample.

In the fourth part of the thesis, the findings are evaluated and the contextual approach of Emre Arolat Architecture is discussed in terms of Sancaklar Mosque.

In the fifth part of the thesis, as a result of the evaluations made, the research questions are answered and suggestions for future studies are presented and the study is completed.

Chapter	Research Questions/Content	Method
1 Introduction	The subject, research objectives, research importance, research questions and hypothesis	Literature Review
2 Theoretical Background	How should mosque architecture be according to the religion of Islam? What is the sine qua non of mosque architecture? What is the role of architects and mosque users in the mosque production process in Turkey? What are the underlying reasons for the desire to build a mosque with the understanding of the classical period in Turkey?	Literature Review
3 Material Method	Outdoor and indoor details of Sancaklar Mosque with the design concepts Sub-hypothesis Data collection method and tool Sample	Presenting informations about the material and method
4 Findings and Evaluations	How do users perceive and evaluate Sancaklar Mosque, which is entirely different from the image of the mosque in minds in terms of its building language? Is Sancaklar Mosque a 'symbol' representing its location or a 'placeless' structure that can be 'anywhere'?	Analysis and evaluation of the obtained data
5 Conclusion	The answers to the research questions are given. As a result of the evaluations, it is stated that the hypothesis is confirmed. Recommendations for future research are presented.	Evaluation of results and recommendations

Figure 1.1. Thesis flow-chart

2. LITERATURE REVIEW AND THEORETICAL BACKGROUND

2.1. Conceptual Fundamentals of Islamic Place of Worship

Studies on the history of religions reveal that the majority of people, along with their existence, believe in a religion that includes some practices (Küçük, 1988). Although many definitions of the concept of religion are made; in the dictionary, it is defined as the way of belief that regulates people's beliefs to a superior power, which they accept as creators, and how they should behave according to this belief (Ayverdi, 2010: 287). In this context, for something to be considered as a religion, it has been deemed necessary to have elements such as belief, worship, morality, and community (Küçük, 1988). In every religion, worship comes after belief, and is performed according to the belief principles of that religion (Küçük, 1988). Although the prayers in religions differ in form, quality, and quantity; they are close to each other in terms of purpose and meaning (Küçük, 1988).

In the dictionary, the term worship, which means 'submission', 'humility', 'obedience', 'servitude', 'worship', is expressed in two forms in Islamic literature; one general and one specific (Koca, 1999; Sinanoğlu, 1999). In general, it refers to the effort and behavior of the believer to act in accordance with *Allah's* (the one and only God) approval as a result of the respect and love he feels towards *Allah*. Thus, apart from purely religious duties, every act of people to gain *Allah's* pleasure is also considered as worship and rewarded. In a specific sense, worship is certain behaviors that symbolize the respect and submission of believers to *Allah* (Koca, 1999). These are the behaviors required by *Allah* and the Prophet Muhammad and are performed individually or as a group (community).

In Arabic, the word 'community (*cemaat*)', derived from cem (جمع), which means 'to gather' and 'to bring together', means 'human community' in the dictionary (Manzur, 1990: 53). In Islamic jurisprudence, it refers to the community who performs salaah together with the imam⁵ (Uzunpostalcı, 1993). The 'salaah' worship, which is one of the five pillars of Islam, refers to a physical form of worship consisting of specific actions and words. As Grabar said, "In order to understand the architectural development of Islamic temples, it is necessary to know some features of prayer, a form of worship specific to Muslims" (Grabar: 2018: 134).

⁵ 'Imam' means a person who leads Muslim worshippers in prayer.

This worship can be done at certain times of the day and by fulfilling the ‘ablution’ condition, which is a form of religious cleansing. In the religion of Islam, prayer in congregation is generally encouraged, and it is stipulated for some prayers. For example, while the five daily prayers can be performed individually or in a congregation, Friday prayers and eid prayers are the prayers that must be performed in the congregation. In addition to performing prayers under the leadership of an imam, congregant is also obliged to listen to the speech (khutbah) containing warning and advice in Friday prayers. This speech is made by the imam or khatib, turning to the congregation.

2.1.1. Temple (Mabet) in Islam

Although religions have their own words expressing places of worship, in general terms, these places are defined with the word ‘*mabet*’ in Turkish. As the equivalent of the word ‘*mabet*’ in western languages; the word ‘temple’ is used, which comes from the Latin word ‘*templum*’ (Güç, 2011: 5). The word ‘*mabet*’ is derived from the infinitive ‘*ibadet*’ (*worship*) and means the building where worship occurs. They are places where religious duties and prayers are performed collectively or individually in almost every religious belief system and where people feel close to the deity they believe in (Eşmeli, 2018). Considering their basic functions and developments, Güç described the temples as: “*A building which is built anywhere or in a sacred place for people to worship collectively*” (Güç, 2011: 3). He explains the relationship between the concepts of religion, temple (*mabet*), and worship (*ibadet*) as follows;

Worship, which is an inseparable phenomenon of all religions, usually takes place in a temple when it must be done collectively - whether it is a natural or a human-made place for this purpose. Therefore, in terms of religions, temple and worship are inseparable elements of religion, just like the dogmas and scriptures of religions ... In addition, temples are the indicators of how religions have become an identity and silhouette in society and human geography as a social phenomenon. In this context, although the concept of a temple varies according to religion, culture, period, architectural understanding and natural conditions, it has a universal character as a phenomenon (Güç, 2011: ix).

All religions have words, concepts, and their own understanding of the temple. In Islam, the temple stands out as the place where people worship Allah (Eşmeli, 2018). In the Quran, regarding the first temple built on earth; It has been said, “*The first House (of worship) appointed for men was that at Bakkah: Full of blessing and of guidance for all kinds of*

beings” (Ali Īmrân, 3/96). By “house in Mecca”, the Kaaba⁶ is meant. Since the word ‘beyt’, which means ‘house’, is used for the Kaaba in this and many other verses, this building is also called ‘*Bayt Allah*’, which means “house of *Allah*” (Karaman et al., 2016: 640).

According to the Quran, the Kaaba, the first temple on earth, is also the first temple of Muslims. There are different reports that the Prophet Muhammad performed his prayers towards the Kaaba or Masjid al-Aqsa in Jerusalem or in front of both while he was in Mecca (Özel, 2002). The first Muslims also worshiped in the Kaaba together with the Prophet (Güç, 2011: 227). However, as a result of the social pressures that emerged over time, believers worshiped in out-of-sight places or started to use the appropriate places of their houses for worship (Önköl and Bozkurt, 1993). Regarding this period, Hamidullah (2018) stated that the existence of the Kaaba did not necessitate a new place of worship, but because Muslims were not allowed to worship in the Kaaba, new places of worship were built due to necessity (Hamidullah, 2018: 63).

The word “masjid” was preferred in the Quran and hadiths to refer to the places established to worship Allah, and it was frequently mentioned. Masjid is a place name derived from the word *sücut* (سجود), which means “to bow down, to put the forehead on the ground with humility” in Arabic and means “place to prostrate” (Önköl and Bozkurt, 1993). Since it means the place of prostration, it is possible to associate this place with the worship ‘salaah’. Based on the following hadith of the Prophet Muhammad, it is understood that there is no limitation in the place; “...*the earth has been made for me clean and a place of worship (masjid)*” (Imam Muslim, Sahih Muslim, Vol. 1). In this respect, it can be said that, unlike other divine religions, there is no requirement for a ‘temple’ for worship in Islam.

Although, one meaning of the masjid is a place of worship without borders; In the Quran, the concept of the masjid is also used to describe a concrete temple site (Hac, 22/40; Tevbe, 9/18; Tevbe, 9/107). In this respect, it can be said that masjid means both ‘a clean place on earth and a temple structure’. In fact, Islamic decrees such as recommending daily prayers

⁶ Kaaba, which is mentioned in two places in the Quran, means “cube-shaped object” derived from the root “kab” (كعب), which means “being in the shape of a four-cornered or cube” (Ünal, 2001). In this context, the words bayt and kaaba used for this place indicate that this place is a closed, limited and specific place devoted to worship. Built on an area of 145 m², the Kaaba is approximately 10.70 × 12 m in length, 15 m in height, and its walls are 1.25 m. thick (Nazif, 1989: 170). According to the verses in the Qur’an, it is understood that the Kaaba existed before the Prophet Abraham, but that it was destroyed and lost its place in a long time. It is understood that it was rebuilt by Ibrahim on its old foundations (Surah Al Baqarah, 2 / 125-127).

to be performed in congregation and the requirement to perform Friday and Eid prayers in a congregation made it necessary for Muslims to have a specialized place. As a matter of fact, the first thing that Prophet Muhammad did in Quba (Quba Mosque, 622 AD) during his journey to Madinah (migration) and right after his arrival in Medina was to build a masjid (Masjid an-Nabawi, 622 AD). It shows the place of the masjid in Islam as a building and the importance that Prophet Muhammad gave to this issue.

Another word used to describe Islamic places of worship is '*cami*' in Turkish. The word *cami* (جامع), meaning "gathering, bringing together" in Arabic, is the abbreviation of the term *al-mescidü'l-cami*, which means masjid that gathers the congregation (Önkal and Bozkurt, 1993). During the time of Prophet Muhammad and in the periods that followed him, the places where Friday prayers were performed were called *al-mescidü'l-cami* (Önkal and Bozkurt, 1993). However, it is thought that the use of the word *cami* alone started from the 4th century AD (Öztürk, 2013). Regarding this subject, Yaran (2013) states as follows;

Over time, with the increase of population and the growth of cities, it has come to the fore in which mosque or mosques Muslims will perform the Friday prayer. The word "*cami*" was used as an adjective expressing this for the masjids where Friday prayers were performed, and these masjids were called *al-masjidu'l-cami*. Later, especially in our country (Turkey), the word masjid was abandoned, and the word *cami*, which is an adjective, became widespread in the sense of large masjid (Yaran, 2013).

It is known that the common use of the word *cami* is specific to the Ottoman period. As a matter of fact, the mosques built by the sultans during this period were called "*selatin cami*", those built by viziers and other persons were called "*cami*", and the smaller ones were called "masjid" (Güç, 2011: 209). Later, in Turkey, mosques where Friday prayers were performed and a minbar was used for the sermon to be recited were predominantly called *cami*, while small temples without a minbar, that is, where Friday prayers were not performed, were referred to as masjids (Önkal and Bozkurt, 1993). Although derived from the root of masjid, the closest equivalent of the word *cami* in English is 'mosque'. Because of that, in the following parts of this study, the word mosque will be used when referring to the masjids where Friday prayers are performed and which have a minbar.

2.1.2. Temple and holiness/sacredness

One of the elements that make a place a temple is the perception of ‘sacred space’. In this respect, to understand the temple structures, it is necessary to look at the perception of the sacred in that religion as well. Sacredness, which has been a part of human experience from the beginning, means something that has been assigned for a religious purpose or has a special quality due to its relation with the believed ‘being’ (Hinnells, 1988: 151). Sacred places are places that are regarded as the center of the religious life of the community, and separated from other areas (Güç, 2011: 7). On the other hand, the word ‘holy’ is used when talking about God. Because holiness only can be dedicated to God⁷ (Koç, 2012: 5). Gündüz (2017) describes the relationship of temple architecture with the sacred as follows;

The temple architecture appears as the carrier of art or aesthetic value in the relationship established with the sacred. The architecture of the sacred, in its timeless limitlessness, constitutes the memory of all socialities. Thus, the embodiment of architecture through the sacred establishes not only external visibility but also a more profound and more immanent representation in terms of the memory it communicates with as well. In this respect, sacred architecture is abstract in its connection with the holy, highly visible and concrete in terms of its practice and aesthetics, and broad and deep in terms of its cognitive representation arising from its relationship with history (Gündüz, 2017).

Regarding the ‘sacred perception’ of Islam, Güç (2000) says:

The only holy creature is God. It is not possible to regard anything other than Him as holy. However, it is possible to attribute to something sacredness because of its association with the holy. Such as time, space, and object (Güç, 2000).

The relationship of humans with the sacred also takes place in the dimension of time or space. In Islamic expression, the words ‘*mübarek*’ and ‘*mukaddes*’ are used rather than sacred for such places and times (Güç, 2000). Tatar (2017), who examines the roots of the words ‘place (*mekan*)’ and ‘*mukaddes*’ in Arabic, states as follows;

The manifesting power itself also creates a perspective in the perception of space and transforms the space into its own representational environment. In short, space is not a

⁷ The word ‘sacred’ is mistakenly translated into Turkish as ‘holy’ in many texts (Koç, 2012: 5). Although it is expressed incorrectly in the following citations, we used the word ‘sacred’ when talking about the place, and the word ‘holy’ when talking about God.

hollow geometric or geographical area, but a situation (olay mekanı) that can be understood regarding the act of ‘representation’ (Tatar, 2017).

In this respect, the “Bayt Allah” (the house of God) metaphor in the Kaaba, which is accepted as the most sacred place in the world in terms of Islam, initially brings to mind the idea of a place being owned by Allah. However, the distance-proximity dilemma⁸ diverts attention away from the space itself and directs it to the phenomenon of representation (Tatar, 2017). In other words, the Kaaba, which is the permanent representative of the symbol of tawhid⁹ reflects a symbolism with cosmological depth (Taşpınar, 2017). This can be understood from the fact that Islamic art avoids symbols and does not give any religious or symbolic meaning to the forms formed in the process (Grabar, 2018: 169).

2.1.3. Qibla and row order

When we evaluate all these explanations, it can be said that any form or material is not considered holy in Islam, but sacredness can be attributed to places, spaces, and objects that have a relationship with God. Thus, although the construction of masjid/mosque is recommended in the Quran and the hadiths of the Prophet, no form is mentioned. However, Islamic beliefs and principles direct the architecture of these buildings without any limitation of diversity (Pekdemir, 2016). In this context, when we associate mosques with salaah worship, salaah appears as worship with standard acts. If there is a standard for a behavior, the space surrounding that behavior must be according to the standard of that behavior and complement it (Cansever, 2010: 17).

In this context, the first determining factor in mosques’ construction is ‘orientation’. According to the Islamic belief, although *Allah* is beyond the place, in some prayers in which some symbolic physical movements are performed, the concept of direction was deemed necessary in terms of both the discipline of worship and the integration of the person with a spiritual center (Özel, 2002). This direction is called ‘qibla’. It is stated in the Quran that every ummah has a qibla to which they turn and that the qibla of Muslims is ‘Kaaba’ (Bakara,

⁸ The most obvious meaning of Beytullah’s being sacred is that the one (Allah) who is in furthest (transcendent) comes closest and the closest one (Allah) is still the furthest at the same time. In short, the situation of being both the closest and the furthest at the same time constitutes a deep breaking point in the meaning of the term sacred space.

⁹ Tawhid, which derives from the root of vahd (vühûd), meaning “one” in the dictionary. It is the equivalent of the notion of monotheism in Islamic terminology.

2/144). In the early years of Islam, no building was built for congregational worship. However, the Kaaba, the first temple of the earth according to Islam (Âl-i İmran, 3/96), and some houses were used as worship places (Doğanay, 2017: 2). As a result of the principle of turning towards the Qibla, Garaudy said that “...In the Kaaba, people form circles that expand consecutively by centering a single point, just as a pebble thrown from above forms rings that expand one after the other in a pool” (Garaudy, 2019: 35) (Figure 2.1).

Since it is fard¹⁰ to turn towards the qibla while praying, mosques are positioned so that their qibla walls or the building as a whole point towards the Kaaba. In this context, we can say that the plans of the mosques are shaped according to the requirements of the prayer performed collectively in the direction of the qibla.

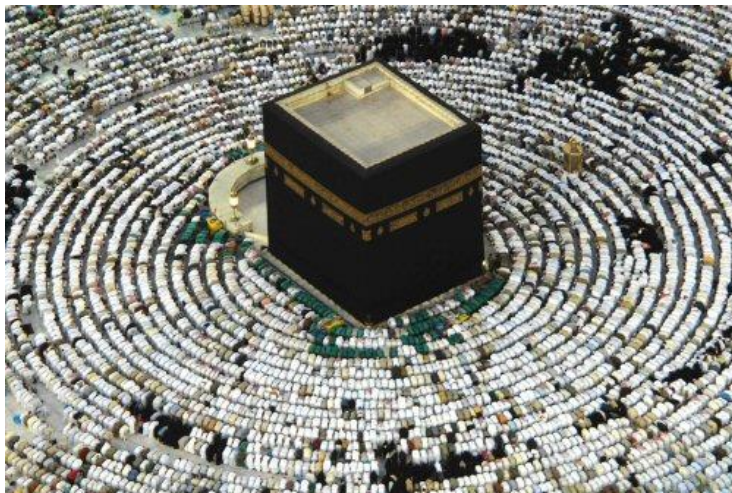


Figure 2.1. Kabaa (URL-1)

In the first mosques built by the Prophet, the place where the Prophet led the prayer was known. However, this place did not have a unique name. In other mosques, in the first years of Islam, the direction of qibla was indicated by a colored line, a piece of rock, or plasterboard (Erzincan, 2005). However, over time, this place was identified by a niche on the qibla wall and named as ‘mihrab’ and became one of the most salient places of mosques by applying ornaments and inscriptions on them.

The second determining factor in the construction of the mosque is the ‘row order’ of prayer. The word row, which means ‘to line up, sequence, and regular line’ in the dictionary, refers

¹⁰ In Islamic jurisprudence, ‘fard’ refers to an obligatory act.

to the proper order of the congregation side by side (Öğüt, 2008). Prayers are performed in a congregation; it is obligatory to follow the row order. Pekdemir (2016), has listed the important points about the row order, taking into account the words, deeds and approvals of the Prophet Muhammad on this subject;

1. The rows should not be interrupted (Ebû Dâvûd, Salât, 93).
2. The rows should not be crossed (Buhari, Salât, 101).
3. Being in the first row is encouraged (for men). (Buhârî, Ezân, 9; Müslim, Salât, 28).
4. Privacy must be respected in rows (Müslim, Salât, 132).

The issues to be considered regarding the row order have been effective in shaping mosque architecture. Due to the necessity of not interrupting the rows and not passing in front of the praying person, the entrances in mosques are usually given either from the back or from the sides. Regarding the virtue of the first rows, it is known that the width of many mosques is kept longer in order to ensure that more congregations take place in the front rows (Öğüt, 2008) (such as Diyarbakır Grand Mosque (1092), Siirt Grand Mosque (1150), Diyarbakır Silvan Grand Mosque (1157)).

If women pray in the same place, the rows should be in the form of adult men, then children, and then women, respectively (Apaydın, 1998: 273). In the following periods, special places such as women's galleries were built in the main prayer area (*harim*).

2.2. The Development of Mosque Architecture in the Historical Process

2.2.1. The first mosques in the history of Islam

After the migration of Muslims to Medina, with the increase of social acceptance, the need for a space for rituals of religion was started, and the Prophet himself built the first mosques, 'Masjid al Quba' and 'Masjid al-Nabawi'. It is accepted that the first mosque in the history of Islam is the Quba Mosque built by Prophet Muhammad on his way from Mecca to Medina (*hicret*). It was accepted as the first mosque because it was the first public mosque or the first mosque where Prophet Muhammad prayed freely in a congregation (Algül, 2004). Although there is no exact information about the dimensions of this mosque in its first establishment, it is known that its original form consists of four walls surrounding a square-

shaped plain (Algül, 2004). After the qibla was converted to the Kaaba in 623, the Prophet Muhammad rebuilt the Quba Mosque (Algül, 2004; Bozkurt, 2004). After the Prophet's death, the original building was renovated several times until 1985 as it was no longer able to serve the needs of contemporary usage (Figure 2.2). In 1985, during the reign of King Fahd, it was completely destroyed and rebuilt with a new plan. The masjid was expanded five times compared to the old one and was enlarged so that more than 10,000 people could pray simultaneously (Bozkurt, 2004).



Figure 2.2. The Quba Mosque, before its demolition in the 20th century (URL-2)

After the Quba Mosque, the second mosque built by the Prophet Muhammad is Masjid al-Nabawi. Masjid al-Nabawi was at the center of all activities of Muslims in Medina. The mosque consists of an almost square enclosure of thirty by thirty-five meters, surrounded by stone and adobe walls. After seventeen months, the qibla direction was set to the south in order to face the Kabaa (Önkal and Bozkurt, 1993).

Later, with the increase in the number of Muslims, it is known that the mosque was enlarged on three sides except the side of the qibla, reaching approximately 2433 m² (Bozkurt and Küçükaşçı, 2004). In the last stage, the wall thickness reached 74 cm, and the height reached 3.45 meters. The mosque had 3 gates on the east, west, and south (Dündar, 2018). Hamidullah (2011) states that the mosque consists of three main parts; a wide space for praying, the *suffah*, and rooms reserved for the wives and children of the Prophet (Hamidullah, 2011: 634) (Figure 2.3).

The wide space reserved for prayer was a large courtyard with two shaded spaces, with sides of about 50 meters long, as Grabar describes it (Grabar, 2018: 136). One of the shades was

a porch built on six pillars to protect the place where the Prophet led the prayer from rain and sun (Grabar, 2018: 136). This porch was also used to determine the direction of the qibla. However, although the place where Prophet Muhammad prayed was known, there was no mihrab. When addressing the congregation (especially during the khutbah), a palm tree log was placed for him to lean on. However, with the increase in the number of the congregation, the first minbar with three steps, 50 cm wide, 1.25 m long, 1 m high, with three columns at the back was built (because his face could not be seen and his voices could not be heard) (Küçükaşçı and Bozkurt, 2004). The minbar, which means “the place that rises gradually”, was later built as a structure with stairs in mosques and became an integral element.

The second main space in the Masjid Nabawi was built for Muslims who do not have homes and relatives to stay in Medina. This place was also in the form of a porch and was called “*suffah*”, which means shade (Baktır, 2009). *Suffah* was on the southwest side of the mosque before the qibla was changed, and on the north side after the Kaaba became qibla (Ağırman, 2018: 85). While the *Suffah* functioned as the last congregation place during prayer times, it became a place where educational activities were carried out intensively after prayer (Dündar, 2018). In this respect, Suffe is considered as the first school or even the first madrasah of Islam (Dündar, 2018).

The third main part of the mosque was the house of Prophet Muhammad. This part consisted of rooms lined up side by side in the south part of the eastern wall. One door of these rooms, which were firstly two and later increased to nine, was opened to the mosque (Ağırman, 2018: 90-92). It is known that the walls of four of the rooms were made of mudbrick and the roofs consist of palm fibers laid on a scaffold made of palm branches covered with mud, while the other rooms were made of palm branches and plastered with mud. The rooms were 3 or 3.5 *zira*¹¹ wide and 5 *zira* long, and its height was about the height of a man (Can, 2008: 95). Dündar (2018) states that the house of the Prophet Muhammad was an inspiration for the palace-mosque unity in the Islamic civilization in later periods since it intertwined with the courtyard of the mosque (Dündar, 2018).

Apart from these three main sections in the Masjid al-Nabawi, there was a part called “*üstivâne*” on the qibla side of the mosque, which could be climbed using a rope to recite

¹¹ Zira is the name of a length unit, equal to distance between the tip of middle finger and the elbow of a man. It is about 50 cm.

the adhan (call to prayer). However, outside this place, some high places around the mosque were also used to recite the adhan (Bozkurt and Küçükaşçı, 2004). For ablution, which is one of the prerequisites of prayer, water was brought to various parts of the Masjid an-Nabawi since the early period. There was also a well in the middle of the courtyard for Muslims to perform ablution and meet the residents' water needs (Dündar, 2018).

It is accepted that the plan scheme of the Masjid al-Nabawi, which was built simply and modestly but functionally, played a major role in determining the plans of the first mosques and inspired the mosques which are built afterward (Eyice, 1993).

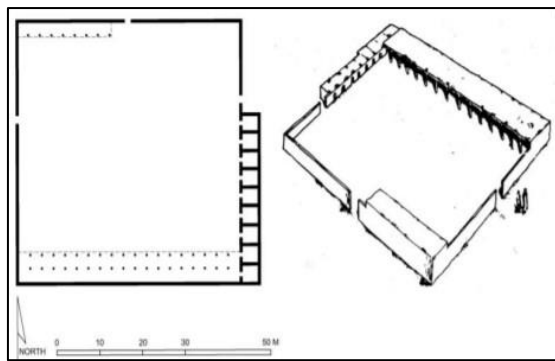


Figure 2.3. Masjid al-Nabawi (URL-3)

After the Prophet Muhammad's death, during the four caliphs, Iraq, Iran, Khorasan, Azerbaijan and its environs, Syria, Palestine, Egypt, and North Africa were included in the Islamic lands (Figure 2.4).



Figure 2.4. The expansion of Islam

The first Arab mosques adopted the rectangular plan with using Masjid al-Nabawi's plan as a base. It is also thought that, Prophet's giving importance to the first row influence their adaptation to the rectangular plan (Yetkin, 1965: 4). The first monumental mosque, similar to the Masjid al-Nabawi, is the Umayyad Mosque in Damascus (Figure 2.5). The mosque consists of a three-nave transverse space in the direction of the qibla of a large courtyard, and in the middle, there is a vertical transept nave (Altun, 1988). Inside the mosque, where many carrier columns are connected to each other by arches, daylight enters from the windows located on two long façades (Ataköy, 2018: 13-14). In addition to taking the Masjid al-Nabawi as an example, the use of mihrab and minaret as architectural elements for mosques had emerged. In addition to the enclosed space, the courtyard surrounded by porticoes was created (Beksaç, 1995).

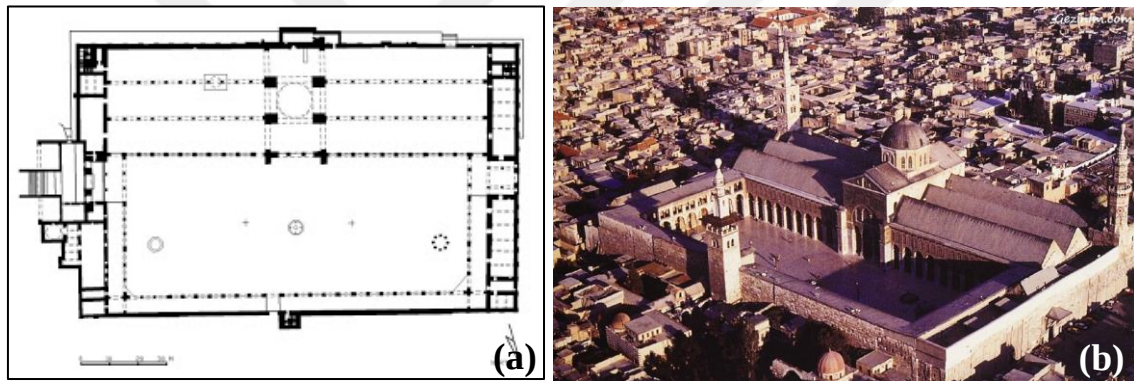


Figure 2.5. Umayyad Mosque in Damascus a) plan (URL-5) b) view (URL-6)

After the reign of the Umayyads in 750 years, when the Abbasids came to power, the center of the caliphate moved from Damascus to Baghdad. The most important mosque of this period is the Grand Mosque of Samarra (848–52) (Figure 2.6). Although having a similar plan typology, this mosque differs from the mosques in Syria with its materials and ornaments. The most important difference between this mosque from the previously made ones is the use of bricks in materials. On the other hand, there are interior architectural elements made of adobe material were determined at the basic level. The mosque's walls are 2,65 m thick and 15 m high. Except for the middle section of the mosque, a total of 28 windows with five cusped arches (*dilimli kemer*) illuminate the building with natural light (Yetkin, 1965: 54-55).

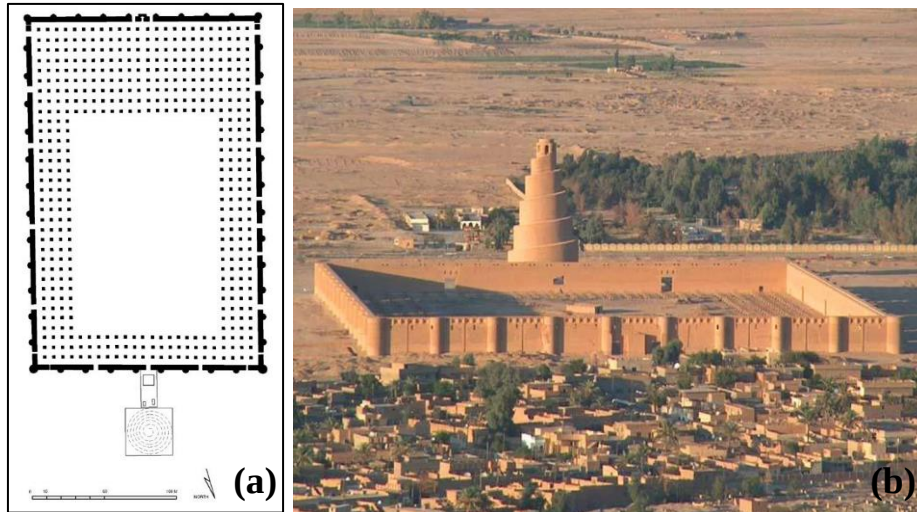


Figure 2.6. Grand Mosque of Samarra a) plan (URL-7) b) view (URL-8)

2.2.2. Conversion of Turks to Islam and mosque architecture from Central Asia to Anatolia

The mosques were the most important monuments that the Turks added to the general building program in their established states after accepting Islam (Altun, 1988: 71). Their nomadic life was influential in their structural accumulation. In the places they migrated, the architecture was shaped according to the structural characteristics of the region and climate conditions (Sezgin, 1984).

During the Abbasids period, Tolunoğulları (868-905), the first independent Turkish Islamic State in Egypt, used brick, adobe, and pointed arches in their mosques in Fustat. Thus, the first Central Asian influences began to be seen in Islamic art.

In Karakhanids (840-1042), the first Islamic Turkish State established in Asia, the first structures in the 10th century show the transition from the adobe to brick architecture. In Degaron Mosque (Figure 2.7), in the Hazara city of the 11th century, a mixture of adobe and brick was used (Aslanapa, 1989: 27). The mosque walls were made of adobe, and the arches bearing the central dome were made of bricks. The dome rests with four pointed arches on the round posts, surrounded by vaults on the sides, and there is a small dome with an average diameter of 3.60 meters on the corners. Thus, a small central plan scheme was revealed (Aslanapa, 1989: 27).

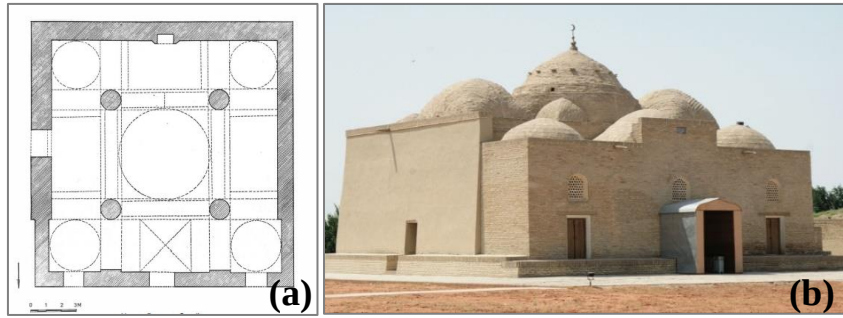


Figure 2.7. Degaron Mosque a) plan b) view (URL-9)

Talhatan Baba Mosque (Figure 2.8) was completely made of brick in the year 1095. 18 x 10 meter-sized, rectangular mosque shows a single-domed plan with enlarged small cross-vaults to the sides (Arslanapa, 1989: 29). This mosque, as it stands, presents a prototype for the expansion of the interior space in the Ottoman classical period mosques (Cezar, 1977: 146).

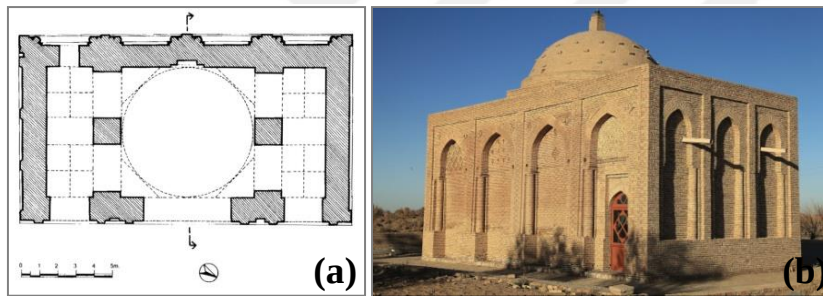


Figure 2.8. Talhatan Baba Mosque a) plan b) view (URL-10)

In the Ghaznavids (963-1186) period, the most important architectural remains were the Laskari Bazar Mosque. Due to the warm climate, the mosque opens to the courtyard and the sides. It is in the rectangular form of 86 x 10.50 meters (Arslanapa, 1989: 44) (Figure 2.9). The four rectangular bricks buttress (*paye*) that are in front of the mihrab carry the dome. The mosque plan, which deals with the problem of the dome in front of the mihrab, after being developed in various mosques in Iran with the Great Seljuks, showed a wide and continuous effect, extending to Anatolia with the Artukids and to Cairo with the Turkish Mamluks (Arslanapa, 1989: 46).

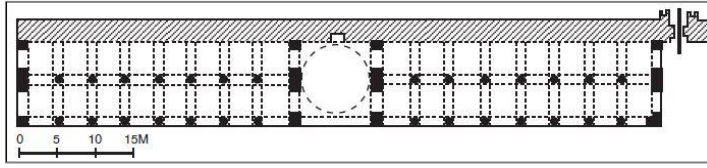


Figure 2.9. Laskari Bazar Mosque's plan (URL-11)

The Great Seljuks (1077-1308), which had vast lands from Turkestan to Anatolia, created many architectural works. Most of these works were mosques, and significant parts of them are located in Iran. Seljuks had a different style when it came to mosques as opposed to the Arabian style. They mostly applied the mosque with four iwans, overlooking the central courtyard and dome in front of the mihrab. Then this plan type prevailed in all of Iran and Central Asia. The most important parts of the first Seljuk mosques are seen on the Great Mosque of Masjed-e Jameh (1072-92) in Isfahan (Figure 2.10) (Cezar, 1977:293; Yetkin, 1970).

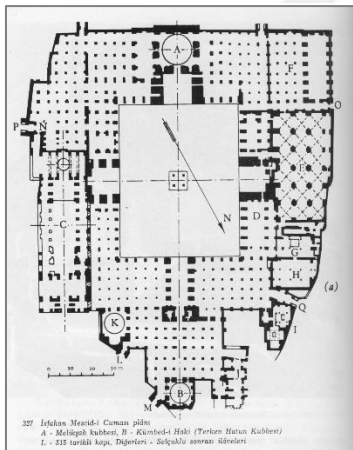


Figure 2.10. Great Mosque of Masjed-e Jameh's plan (Cezar, 1977)

During the Seljuk period, migrations from Central Asia continued to the west and endured to Anatolia. With the victory of Malazgirt in 1071, the Turks took Anatolia from the Byzantines and settled. Depending on climates and needs, the use of materials and technological differences resulted in inevitably new syntheses in Turkish architecture. The first mosque in Anatolia, the Great Mosque of Diyarbakır (1091-92) (Figure 2.11.a), is the repetition of the Umayyad Mosque of Damascus with domeless and simpler architecture. However, it did not have an impact on the Anatolian mosques as a whole, with its courtyard having its porch in the front, the lack of a dome, and the square minaret (Arslanapa, 1989:

103). In the Great Mosque of Bitlis (1150) (Figure 2.11.b), a plan similar to the Artuqid mosques appeared very simply for the first time. This mosque does not have a courtyard and its dome located in the front of the mihrab is covered with a conical roof. In the Great Mosque of Silvan (1152-57) (Figure 2.11.c), the dome with a diameter of 13.50 meters, sitting on trumpets, dominates the structure completely (Arslanapa, 1989: 103).

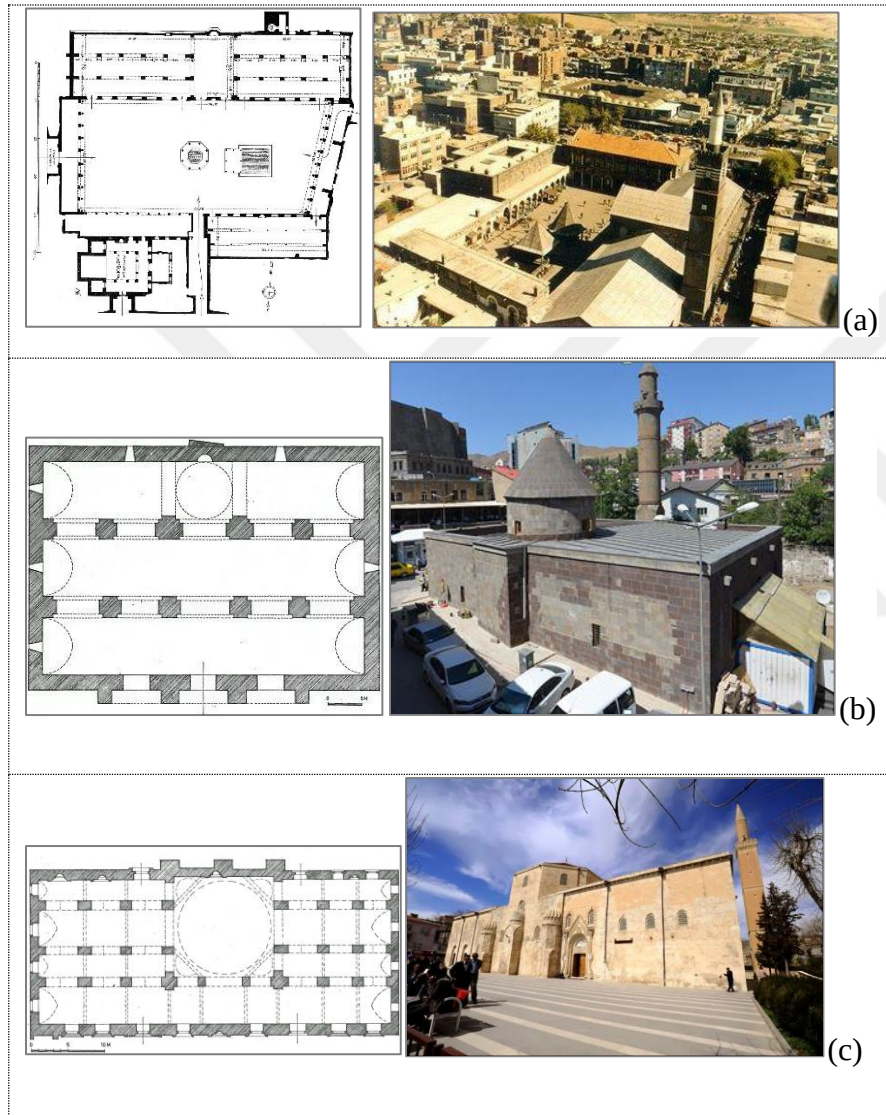


Figure 2.11. Mosques in southeast Anatolia a) Great Mosque of Diyarbakır (URL-12, URL-13) b) Great Mosque of Bitlis (Arslanapa, 1989, URL-14 c) Great Mosque of Silvan (Arslanapa, 1989, URL-15)

Anatolian Seljuk mosques are significantly different from the mosques in southeast Anatolia, which are directly affected by Arab mosques with a courtyard. In the 13th century, the basilica-styled floor plan type emerged due to the local influence of church structure (Sezgin, 1984: 57-59). Different interior spaces were produced with similar floor plans. There are

three different domes in front of the Qibla wall of Nigde Alaeddin Mosque (1223) (Figure 2.12.a). Three domes of the mosque are placed on the middle passage in the Burma Minare Mosque (1242) (Figure 2.12.b). Amasya Gök Madrasa Mosque (1267) (Figure 2.12.c) has a three-dimensional and three-domed plan.

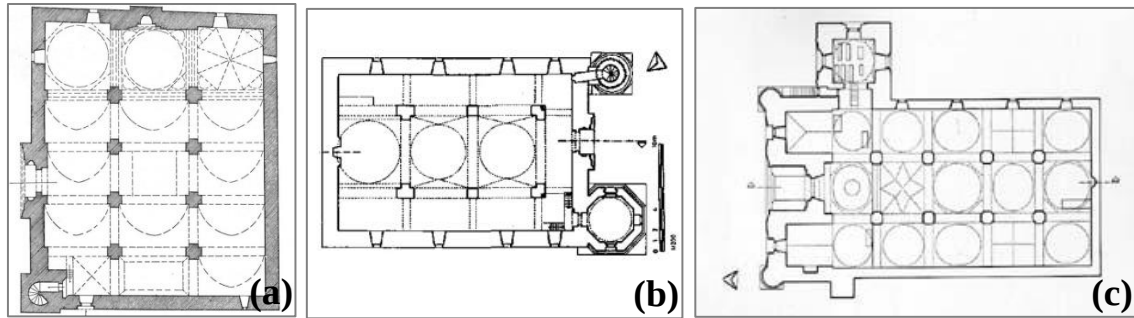


Figure 2.12. Examples from Anatolian Seljuk mosque plans a) Nigde Alaeddin Mosque's plan (Aslanapa,1989) b) Burma Minare Mosque's plan (URL-16) c)Amasya Gök Madrasa Mosque's plan (URL-17)

In the second Anatolian Principalities period, the Greate Mosque of Manisa (1366) (Figure 2.13) is one of the major steps in the transition from multi-legged mosques to central dome mosques. The dome in front of the mihrab was carried by eight buttresses (*paye*). Also, the portico, which is completely separated from the mosque and includes the place of the last congregation, was the beginning of a new mosque type developed in Ottoman architecture (Arslanapa, 1989).

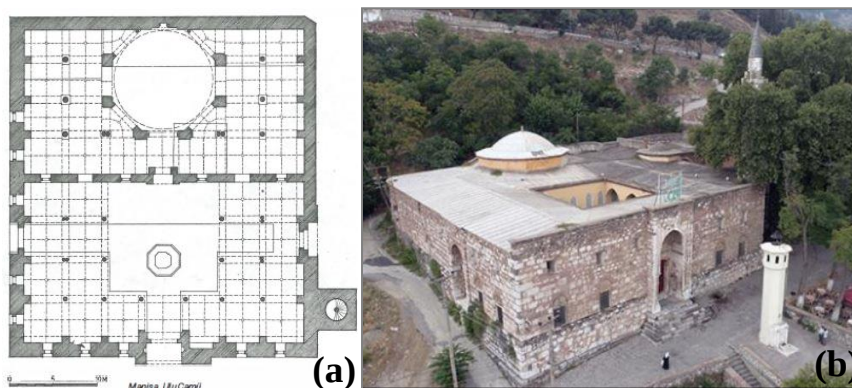


Figure 2.13. Greate Mosque of Manisa a) plan (Aslanapa, 1989) b) view (URL-18)

2.2.3. Development of mosque architecture in the Ottoman period

At the beginning of Ottoman architecture, the place of the last congregation and the mosques with single domes were built. The Green Mosque (1391) in İznik (Figure 2.14.a), is one of the most important works on the way to improvement in the single domed classical mosque architectures. In the second group of the first Ottoman mosques are mosques with side spaces¹². The first monumental structure of these mosques is Bursa Orhan Mosque (1339), which has two domes in succession and a smaller dome on the sides (Figure 2.14.b). Ekrem Hakkı Ayverdi stated that;

In this mosque, we find a crucial element. Today, we cannot even imagine a mosque with natural landscapes and sunlight from the lower windows. However, by that time, all Arab and Seljuk mosques were deprived of these lower row windows; The first row starts from a height of 3-4 meters above the ground (Ayverdi, 1966 in; Doğan, 2013).

The third group is multi-domed mosques. The most imposing structure of these mosques is the Bursa Grand Mosque (Figure 2.14.c), with its 20 domes (1400).

¹² These mosques have been called by other names as well, such as private mosques, reverse-T-type mosques, zaviye-mosques, winged mosques, cross-pivoted mosques, iwan (Turkish eyvan) mosques, multifunctional mosques, and futuwwa (Turkish fütüvvet) mosques (see; Oğuz, 2006: 1)

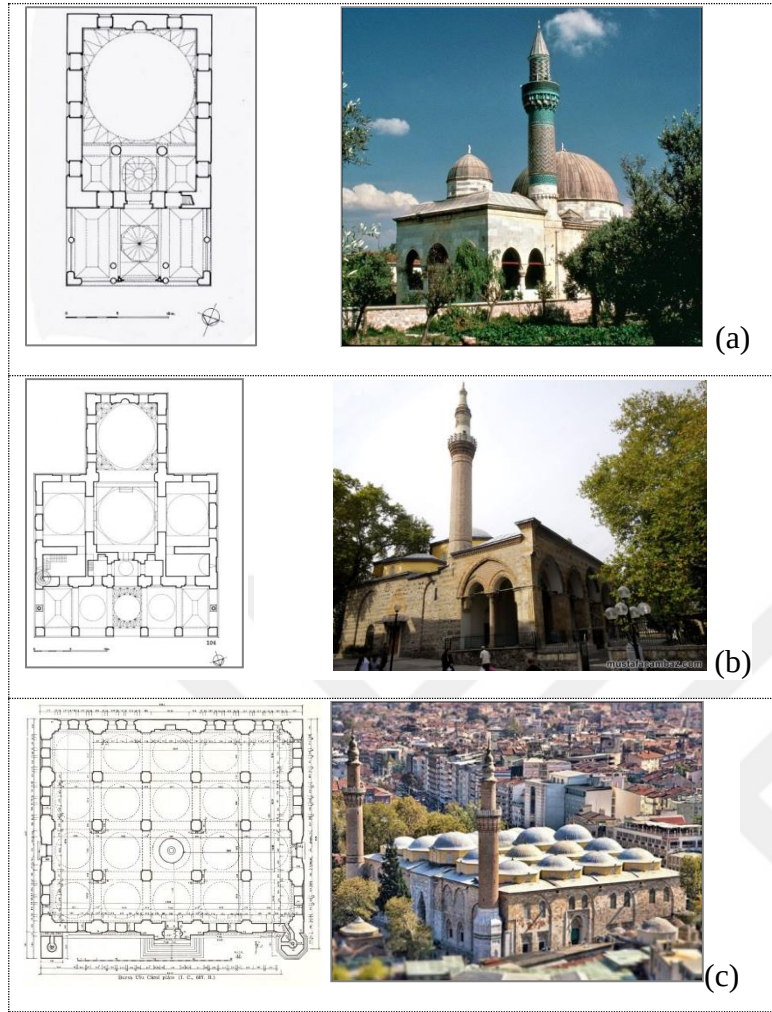


Figure 2.14. Examples of mosque typologies in the Ottoman a) İznik Green Mosque (URL-19) b) Bursa Orhan Mosque (URL-20, URL-21) c) Bursa Grand Mosque (URL-22, URL-23)

All the developments in Ottoman architecture were handled by Mimar Sinan, and became a basis for creating a strong space. Sinan built an ideal central dome plan with four semi-domes in the Şehzade Mosque (1548) (Figure 2.15.a.) of Istanbul. In the Suleymaniye Mosque (1558) (Figure 2.15.b), the main dome was built on four carrier legs, supported by two half domes in the direction of the entrance and the mihrab, while the half domes were expanded with quarter domes. In this mosque, Sinan created a hill from the building itself with its stepped rise towards the central dome (Benian, 2011). A total of 128 windows give a lightened and rising attitude to the building and create a mosque in which no corner remained in the dark (Benian, 2011). In Selimiye Mosque (1575) (Figure 2.15.c), half domes were removed, they were replaced by smaller ones at the corners. Also, the dome system, which is resting on an octagonal base, has been extended to the latest facilities. In addition to this,

between the buttresses were filled with windows. This monument was raised in four stages from bottom to top and was enriched with different colored stones and openings.

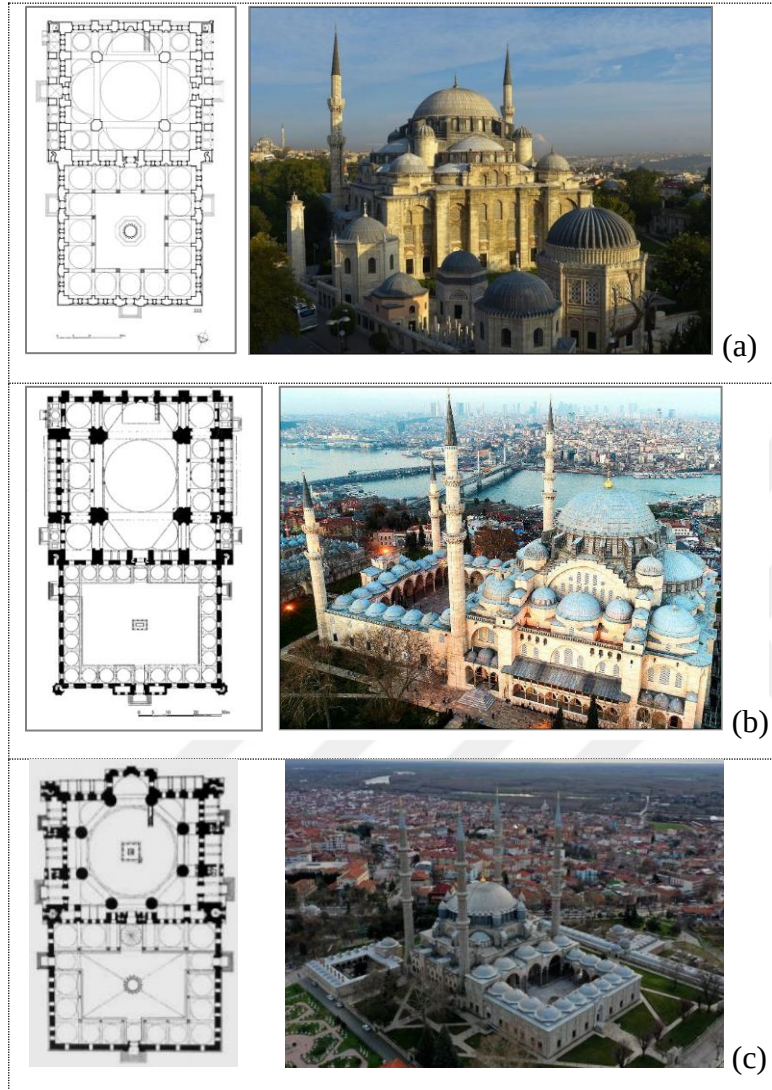


Figure 2.15. a) Şehzade Mosque' plan (Kuran, 1968) and view (URL-24) b) Süleymaniye Mosque's plan (URL-25) and view (URL-26) c) Selimiye Mosque's plan (URL-25) and view (URL-27)

After Mimar Sinan, the first major mosque work was Sultan Ahmet (1609-17). The mosque (Figure 2.16), which is connected to four semi-domed schemes, has a size of 64x72 meters and a dome of 23.50 meters in diameter (Arslanapa, 1989: 271). The 260 round-arched windows in five rows from bottom to top provide an incredible lightness to the structure and provide the interior with an abundance of natural light (Yetkin, 1984: 69).

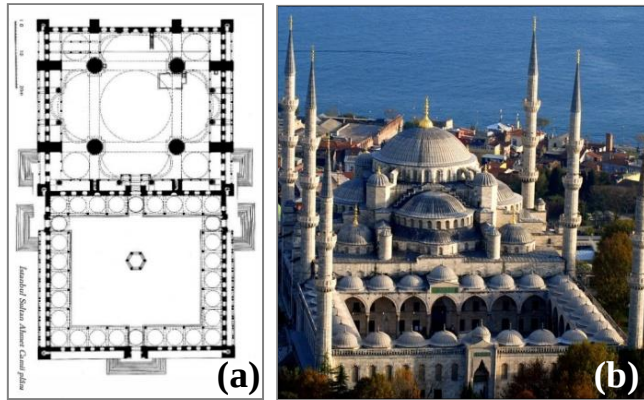


Figure 2.16. Sultan Ahmet Mosque a) plan (URL-28) b) view (URL-29)

After Sultan Ahmet Mosque, six and eight arched mosques were repeated by Sinan's students and the architects who came after him; there was no original mosque until Nuru Osmaniye (Arslanapa, 1989: 276). The Nuru Osmaniye Mosque (1748) (Figure 2.17) was adapted to the new style with the baroque development decorations and different planes pointed out by the architect Sinan in the Mihrimah Sultan Mosque (Arslanapa, 1989: 276). The dome of 25.75 meters in diameter is sitting on four large arches, and it is dominated by a high basement (Yetkin, 1965: 236).

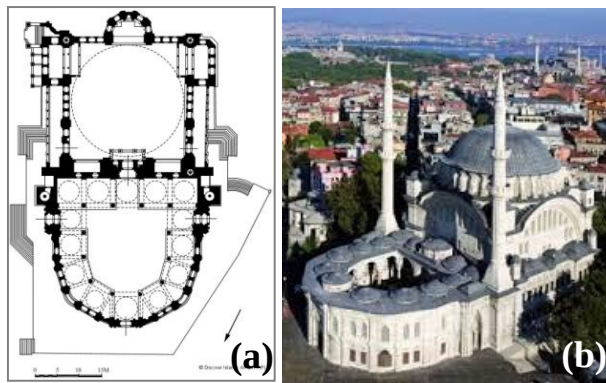


Figure 2.17. Nuru Osmaniye Mosque a) plan (URL-30) b) view (URL-31)

When the Baroque style entered Istanbul, the empiric style prevailed in Europe. In the Ottoman Empire, Nusretiye Mosque (Figure 2.18.a) was the first attempt in empirical style. After that, in 1854, a single domed Ortakoy (Figure 2.18.b) and Dolmabahce Mosque (Figure 2.18.c) were built on four arches and corner towers in the empirical style.

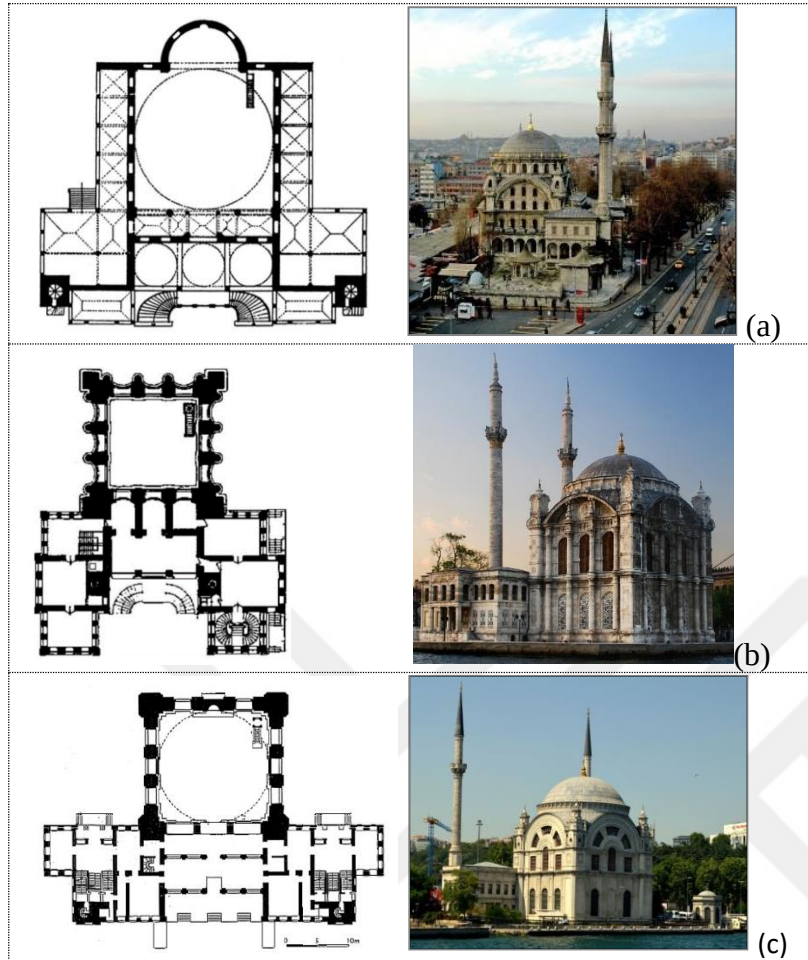


Figure 2.18. Mosques built in the Ottoman Empire in empirical style a) Nusretiye Mosque's Plan (Aslanapa, 2004), and view (URL-34) b) Ortakoy Mosque's plan (URL-32) and view (URL-35) c) Dolmabahce Mosque's plan (URL-33) and view (URL-35)

2.2.4. Mosque architecture in Turkey between 1923-1949

After the collapse of the Ottoman Empire, the Republic of Turkey was established in 1923. During this period, as the political structure changed, transformations took place in the religious field as well. Religious life and political life mutually influenced each other. It was the reforms during this time that allowed for the formation of the new order and the changes and transformations in this direction (Hatipoğlu, 2009: 41). Toprak (1981), examining the effects of reforms and religious policies in different areas, mentions four levels of secularization: symbolic, institutional, functional, and legal. Symbolic secularization took place in social life and national culture, which were both heavily influenced by religion. It has manifested in the form of “westernization” in areas such as language, the alphabet, dress, music, holidays, measurements and numbers, surnames, etc. Institutional secularization took

place against the institutionalized power of Islam and resulted in the abolition of the Caliphate, Sheikh al-Islam, and sects (*tarikatlara*). Functional secularization occurred against the functional power of Islam and has manifested itself in the field of education and the judiciary. Finally, legal secularization resulted in neutralizing religion in the formation and functioning of the law (Toprak, 1981: 40).

Along with secularization in Turkey, the effect of restriction of religious freedom in social life has also been reflected in places of worship. Based on the idea of excluding religious services from politics, on March 3, 1924, the Ministry of Sharia and Foundations¹³, which was a governmental institution, was abolished, and the Directorate of Religious Affairs (*Diyanet İşleri Reisliği*) was established as an agency under the ministry with the law numbered 429. The duty of the Directorate of Religious Affairs was expressed as “to carry out matters pertaining to faith and worship within the religion of Islam and to manage religious institutions” (URL-37). Thus, the administration of all mosques and public spaces designated as areas for prayer in the country and their officials were entrusted to this institution, but no regulation was made regarding the worship structures (Kara, 2000). As a result, mosque structures remained unregulated. On June 12, 1924, an ordinance (*talimatname*) of 8 articles was prepared by the Directorate of Religious Affairs regarding the classification of mosques. This ordinance is the first legal document regarding the classification of mosques in the republican era (Esen, 2011). Even though this classification, whose origins date back to the 2nd Constitutional Period, was tried to be made with the aim of improving the salaries of mosque officials and improving their living conditions until 1927, after this date, some mosques were classified as ‘unneeded’ and liquidated (Esen, 2011). The ambiguity of what constitutes a need here sometimes caused arbitrary practices. The memory of Hacı Veyis Efendi, a religious scholar who lived in Konya at that time, can be given as an example regarding this issue.

...When the imam of this mosque died, no other imam was appointed in his place. It was always done like this. When an imam died, a new one was not sent to a mosque, and the mosque remained abandoned as there were no people to open and close the mosque, recite the adhan, and lead the prayer. Because, of course, it was impossible for the neighborhood

¹³ The period of Ministry of Sharia and Foundations lasted 3 years and 10 months between May 2, 1920 and March 3, 1924. The responsibility of all institutions and organizations of the religion of Islam as well as the organization of foundations and madrasahs was given to this ministry. The duties of the Ministry of Sharia and Foundations can be summarized as "ifta", "kaza", "teaching", "religious publication" and "management of foundations" (URL-38).

to protect all mosques. Thereupon, the Foundations Department¹⁴ (vakıflar dairesi) rented or sold the mosque building, claiming it to be redundant. As a consequence, many mosques were used as houses or workplaces and were demolished and converted into other things (Düzdağ, 2009: 134-135).

Based on his archival studies, Öztürk (1995) states that nearly 50% of the mosques in Turkey were removed from the staff and closed (Öztürk, 1995: 492). 3,900 religious foundations were sold between 1926-1972. 84% of these are between the years 1926-1949. 2,997 of these religious foundations sold belonged to religious services. 2,815 (97.26%) of these were mosques and masjids (Öztürk, 1995: 491-492). The significance of these occurrences relating to this chapter is how the public evaluated this issue. According to Öztürk, the public did not approve of the practices regarding the classification and sale of mosques (Öztürk, 1995: 488-489). Esen (2011), also confirmed Öztürk by observing the fact that the mosques sold in some regions were transferred into the hands of a few people, some of them were not used by the new owners until the 1950s and they were donated to the General Directorate of Foundations after the Democrat Party came to power (Esen 2011). As a result, it can be said that these processes inflicted deep wounds in the people.

In order to evaluate the status of mosques in this process more comprehensively, it is necessary to also evaluate the architectural approaches of the period and the attitudes of architects. After the establishment of the Republic, it is seen that the concept of ‘nation’ came to the fore as a result of the loss of terms such as ‘Ottomanism’ and ‘Pan-Islamism’ (Oral, 2017). And in turn, national architectural approaches came to the fore. The architectural movement, which was influential in the Republic’s first era, was named the *First National Architecture Movement*. Although the First National Architecture Movement, which was widespread between 1908 and 1930, was a style that began during the Ottoman Empire period, it proved to be mainly influential during the Republic of Turkey. As a matter of fact, this movement was favored by the state’s founders after the Republic’s proclamation, and important structures were established especially in Ankara until the 1930s¹⁵. This

¹⁴ In accordance with the sixth and seventh articles of the 1931 Fiscal Year Budget Law of the General Directorate of Foundations dated 8 June 1931 and numbered 1827, the authority to manage and classify mosques was taken from the Religious Affairs resilience and given to the General Directorate of Foundations. (Esen 2011).

¹⁵ Some of these are; II. TBMM Building, 1924; Gazi and Latife Schools, 1924; Ministry of Finance Building, 1925; Courthouse, 1926; Gazi Education Institute Buildings, 1926; Ottoman Bank Building, 1926; Ziraat Bank Headquarters Building, 1927; Ministry of National Education Building, 1927; Tekel Headquarters Building, 1928; Directorate General of State Railways Building (1928), İş Bank Headquarters Building, 1929; Ethnographic Museum Building, 1928; Turkish Hearth Building, 1924-30.

movement had some essential characteristics, such as opposing foreign architects who came to Turkey and the foreign architectural language they brought over from the west with traditional-national architectural forms and arguing that the source of architecture should be sought in Turkish culture (Alsaç, 1976: 19-20). In doing so, they transferred elements such as domes and arches, which mostly emphasized the classical periods of Ottoman architecture, to their buildings, and created their surface layouts with these and similar chosen elements (Kutlu & Düzenli, 2016). In the words of Alsaç (1976);

When the emotionality of architects came together with the desires of the people, it led them to approach architecture from a formal/stylistic perspective. In this respect, it can be said that this approach has a symbolic characteristic rather than a functional one (Alsaç, 1976: 20).

However, Tekeli (2007) explains this style as follows; “It contradicts the aims of the Republic leaders who want to liberate themselves from Ottoman and Islamic images ... They will naturally oppose an architectural style in Ottoman dress” (Tekeli, 2007).

Not only the politicians of the period but also some famous poets and writers opposed and criticized this style. A section from the novel “Ankara” by Yakup Kadri Karaosmanoğlu, which has a remarkable feature in terms of fictionalizing both the critical turning points of the Republic of Turkey and the process of Ankara becoming the capital, is as follows:

Among the villas lined up from Yenışehir to Kavaklıdere, it was impossible not to come across buildings without towers and eaves. But fortunately, this movement, which came about because of the inexperience and kitschiness of the early years, suddenly gave way to modern architecture (Karaosmanoğlu, 1972: 139).

Ahmet Haşim also associated the architecture of the period with the mosque and made criticisms in this regard in *Gurabahane-i Laklakan*, which he wrote in 1925;

... Among our architects, madrasah architecture, which we did not know under what name to call, started to spread. The stone domes resembling the turban (*sarık*) removed from the head of the madrasah student, just like mushrooms, began to grow under the Turkish sky. The hotel, bank, school, and pier are now a mosque caricature without a minaret on the outside and a minbar (pulpit) on the inside. Our architects call this style of construction “Turkish architecture” (Haşim, 1969: 157).

Mosque, mausoleum (türbe) and madrasa architecture is now a form of the old life that is eternally obsolete. To attempt to resurrect this dead form is an ominous and vain desire similar to turning life into a graveyard and the living into the dead. Everything has taken on a new face with the new person and turned towards a new direction (Haşim, 1969: 154-155).

As stated by Esen, mosques “are generally seen as symbols of an ancient/archaic architectural style that national/modern architecture should not be affected by” (Esen, 2011). Here, it should be underlined that although architects used elements such as domes and arches, which evoke mosque architecture, in public buildings apart from mosques, there was no mosque design in this period. The only exception to this was the request by the Council of Ministers for Architect Kemalettin to design a mosque for the developing Çankaya region of the new capital, Ankara. However, the mosque could not be built. The design, whose original plan drawings are lost today, is referred to as “Çankaya Mosque” in written sources. Yıldırım Yavuz (1981), stated that a photograph showing the front face drawing was published in one of the newspapers (*Yeni Ses*, 6 Mart 1927: 1) of the period and explains the impressions he gained in this photograph as follows;

According to the impressions that can be obtained from this photograph, the mosque is a square planned structure with a single dome placed on a high octagonal frame, and it is proposed to be built with cut stone. The last congregation place can be seen in the entrance direction, while there is a magnificent crown door rising along with the whole structure in the middle and a pair of brick minarets on either side of it. The minarets and the crown door between them evoke the entrance of the Double Minaret Madrasa in Erzurum and the Double Minaret Madrasa in Sivas (Yavuz, 1981: 28).

Yavuz stated that the inability of the architect to get rid of the influence of traditional Turkish architecture might be a reason why the mosque could not be implemented in the capital, which was striving for modernization. Also, he attributes the architect’s uncompromising approach to national architecture to the longing for the powerful past of the collapsed empire (Yavuz, 1981: 28).

The First National Architecture Movement, an architectural approach reminiscent of the Ottoman period, fell into disfavor because the administrators and intellectuals kept their distance from this architectural understanding and criticized it. With the First National Architecture Movement losing its influence, the efforts to create an international attitude in architecture that started in the West in the 1920s started have an impact in Turkey as well. It

can be said that inviting many foreign architects to the country within the framework of the Industrial Promotion Law (*Teşvik-i Sanayi Yasası*) in 1927 was the step that started this process. Foreign architects introduced their “rationalist” and “functionalist” structures to the country, which later replaced the national style. With the appointment of Ernst Egli to the academy in 1930, architectural education, which had been maintained within the framework of national architecture until then, also started to work in line with rationalist and functionalist precepts. However, as Antel points out, “Modernist approaches, which began to appear with the proclamation of the Republic, were not effective in mosque architecture” (Antel, 2013). As a matter of fact, Ünsal’s statements in an article he wrote in 1940 is also important to understand the perspective of this period;

Today’s architectural concern is neither to build temples to serve religion nor to build palaces to be of benefit to the king; however, it is to make the beautiful (residential architecture) that will cure the problems of the peasant, the worker, and the people who spend their lives under unhealthy and non-scientific conditions. The term dwelling here should be taken in the broadest sense: house of residence, gallery, work house (offices and government offices), justice house, post house ... etc. The important issue in all these is to provide for the wants of modern human life (Ünsal, 1940).

Turkey was a largely rural country in the 1930s, with more than 80 percent of its population living in villages. In this sense, it is possible to see the approach of architects and the political powers towards mosques within “*colonizing the countryside through a village architecture program*”, as Bozdoğan has stated (Bozdoğan, 2012: 114). It can be seen below that the mosque was not included in the village design made by Abdullah Ziya Kozanoğlu in 1933 (Figure 2.19) or and the project of architect Burhan Arif in 1935 (Figure 2.20).

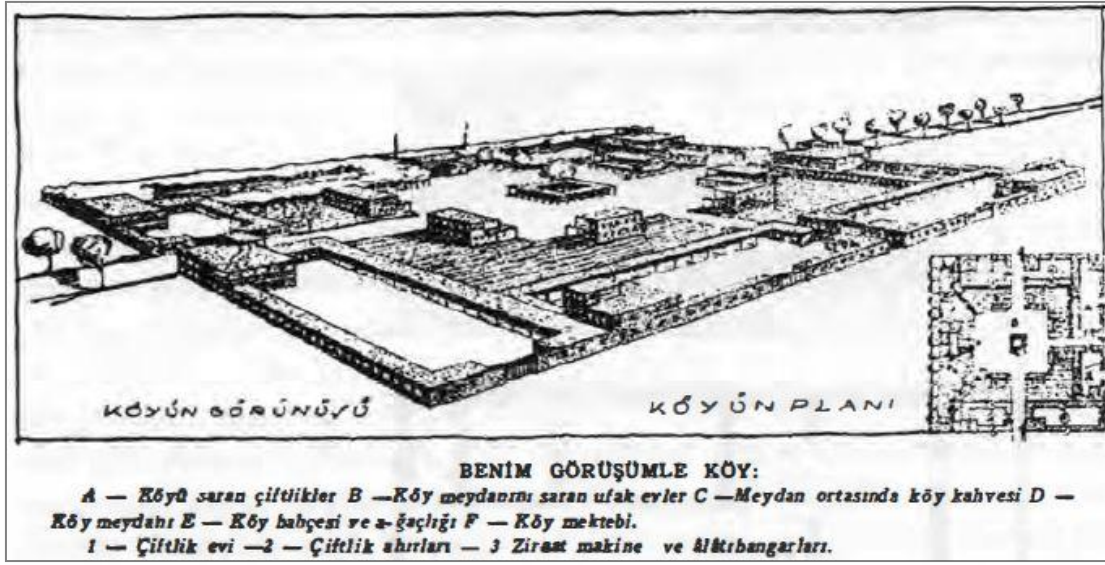


Figure 2.19. The Ideal Village Design by Aptullah Ziya Kozanoğlu (Ülkü 1 , no. 8, 1933 1935; as cited in Bozdoğan, 2012: 119).

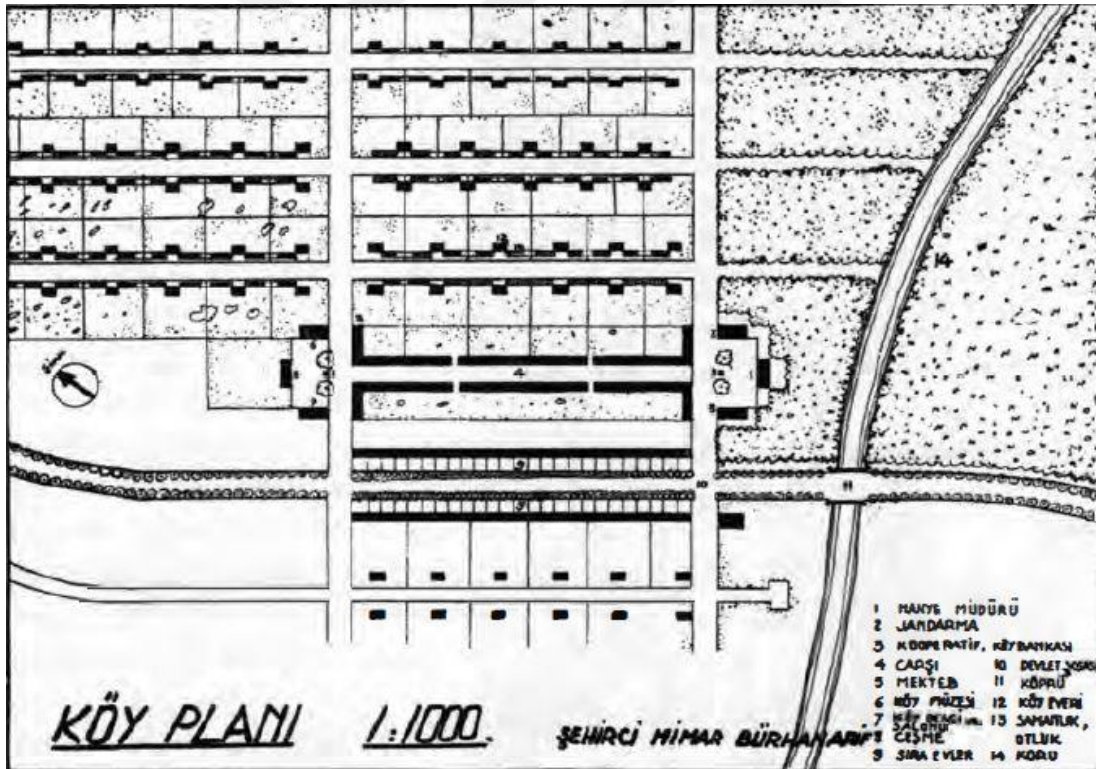


Figure 2.20. Sample village project with the grid plan, belonging to Burhan Arif (Arkitekt 5 (11-12)).

Bozdoğan described the absence of the village mosque, which is the main hallmark of most Turkish villages, in these designs as “a strong architectural emphasis that approves the secularizing agenda of the CHP” (Bozdoğan, 2012: 116). Kozanoğlu, whose plan had no

indication of a mosque and in which the only public building was the village school, explained the idea behind placing a village coffeehouse in the center as follows;

The villager should be able to get plenty of air and light in his village and not get cold at home. Even if there is no coffee house, radio, cinema, or theater in the village square; there should be a place for traveling cinemas and theaters. The village coffee house is the villager's library, community space, cinema, club, and more precisely a modern temple (Kozanoğlu, 1933a in Bozdoğan, 2012: 121).

Kozanoğlu expressed the skepticism of architects towards the mosque as follows;

Before the proclamation of the republic, the state's contact with the village was only through tax farmers (*mültezim*). The reconstruction of the villages, on the other hand, did not occur to the sultanate administration. While I was traveling around Anatolia, I saw that Abdülhamid and Reşat had built a few mosques in the villages for their names. These mosques also had no effect other than strengthening the religious connections of the villagers to the sultan and turning a single fanatic into collective fanaticism. Another bad thing about the village mosque is that it has formed a center, a castle for the bigoted people who organize bigotry and ignorance (Kozanoğlu, 1933b in Bozdoğan, 2012: 116-117).

Balamir's statement is important in terms of describing the architects who had this point of view; "Any form that was reminiscent of the Ottoman Empire in the early Republican years was loaded with connotations of 'backwardness' due to the young generation of architects' skepticism towards history and tradition" (Balamir, 2003).

In a prominent magazine of the period, *Mimarlık* (current name is *Arkitekt*), there were almost no articles about mosques except for a few introducing old mosques until the 1950s. This is also important in terms of understanding that mosques were not on the agenda of architects. Batuman (2016) summarizes the process from the proclamation of the Republic to the 1950s as follows:

The radical secularism of the single-party regime that lasted until the end of the Second World War resulted in the strict control of the religious domain by the state... The mosques built in this period were relatively small in size, and no major examples were executed. The builders followed local traditions in the provinces and deferred to the existing Ottoman mosques in the larger cities. Mosque architecture was not a part of the cultural manifestations of nation buildings throughout the early republican years, which made Turkey an exceptional case among the nation-states established in countries with

Islamic populations. This situation, in turn, resulted in the lack of a debate on the iconography of the mosque until the 1950s (Batuman, 2016).

Especially among the architects who adopted the rationalist and functionalist understanding that prevailed between the years 1930-1940, the only proposal for mosque design was made by architect Burhan Arif in 1931 (Figure 2.21). The building, which is a ‘modern mosque’ in his own words, was designed to be built ‘based on old mosques’ with very simple lines, completely reinforced concrete, and colored glass. The mosque consists of a courtyard with glass porches, a minaret, and a nave illuminated by the light entering through colored glass strips. The dome was not designed, but a reinforced concrete platform was covered on a round drum on the nave, resembling a dome (Arif, 1931). However, this mosque was not built either.

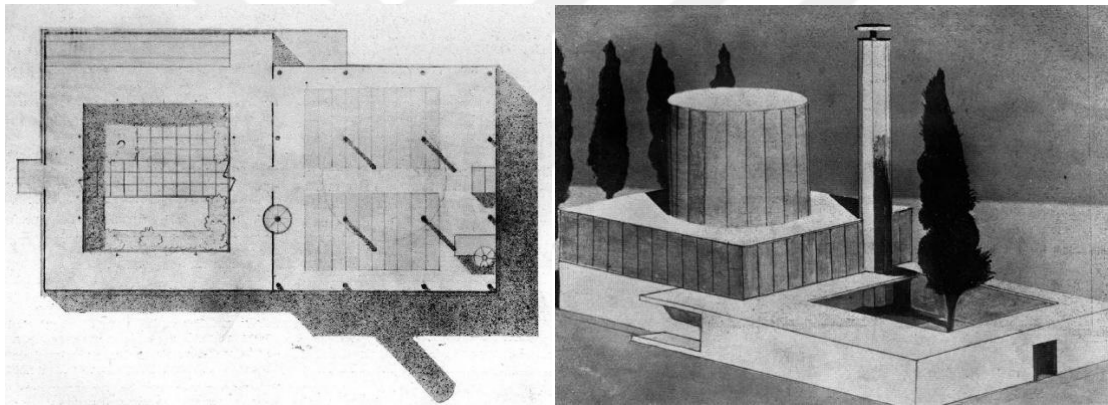


Figure 2.21. Burhan Arif's mosque project (Arif, 1931)

Since the 1940s, the economic distress, socio-psychological pressure and danger environment created by the war increased the tendencies of national solidarity and self-sufficiency, and a new understanding of local and national architecture began to prevail (Batur, 1998: 229). This understanding, which was prevalent between the years 1940-50, was named as the Second National Architecture Movement. The difference between this period and the First National Architecture Movement, which was dominant until the 1930s, is that it focused on Ottoman civil architecture instead of Ottoman religious architecture (Tekeli, 2007: 24). Tekeli explained this situation as “the realization that reviving the images of Ottoman religious architecture will never be allowed in the Secular Republic of Turkey resulted in returning to civil architecture” (Tekeli, 2007: 24). On the one hand, it was desired to avoid the criticism of Ottomanism, its eclecticism and the level of superficiality that the

representatives of the First National Movement fell, on the other hand, it was necessary to prove that this new national emphasis was as modern and universal as the principles of the modernist movement (Tekeli, 2007: 25).

The Second World War brought about important changes in Turkey as well as in the whole world. In the world, especially in the west, new world views which are more liberal and exclude totalitarian regimes have come to the fore. Parallel to these developments, Turkey adopted the newly formed institutions and rules of the world to assume a respectable position in the world. As a result of these processes, in 1946, there was a transition from a one-party political regime to a multi-party political system. Therewith, an inevitable change began in the relationship between politics and religion. With the transition into a multi-party democratic order and public vote gaining importance, parties had to respond to society's substantial demands in order to come to power and stay there. Therefore, they tried to take part in the political arena by stating that they respect religion and are not hostile to traditional and religious values.

With the beginnings of multi-party life and criticism of the previous government, the construction of mosques was shown more tolerance. Mosque constructions supported by the political power began to be built. Şişli Mosque (Figure 2.22), for which the construction began in 1945 and was completed in 1953, is the first mosque built in this period with the support of political power. The mosque, designed by Vasfi Egeli, who was the chief architect of Istanbul Foundations at the time, was financed by the local people and also supported by the General Directorate of Foundations. The mosque's walls are in the old masonry style, and its domes are reinforced concrete on these walls. It was built in a way that cannot be distinguished from the classical Ottoman mosque formation. For example, the portal repeats that of Kılıç Ali Paşa Mosque (1580). In the main prayer area, which is in a reverse T-type plan, the dome at the center is surrounded by three domes like Sinan's Üsküdar Mihrimah Sultan Mosque (1528) and Manisa Muradiye Mosque (1586) (Türkantoz, 2011). Its architect, Vasfi Egeli, confirmed this similarity by saying, "... By applying the style of Mimar Sinan, efforts were made to build it in a completely classical Turkish architectural style, like the monuments made by our ancestors" (Egeli, 1956). However, this attitude of the architect was criticized by other architects of the period. Egeli stated on various occasions that he is behind his design. From the statement made by Egeli, it is understood that apart from

designing a mosque with the effect of nostalgia, there is a hesitation to create new mosque design. Egeli's statement is as follows:

If another friend is tasked with constructing a new mosque today, he may want to create his work with today's materials and make innovations in the plan and architectural elements. However, does this attempt allow us to know to what extent the work will be successful in advance? (Egeli, 1953).

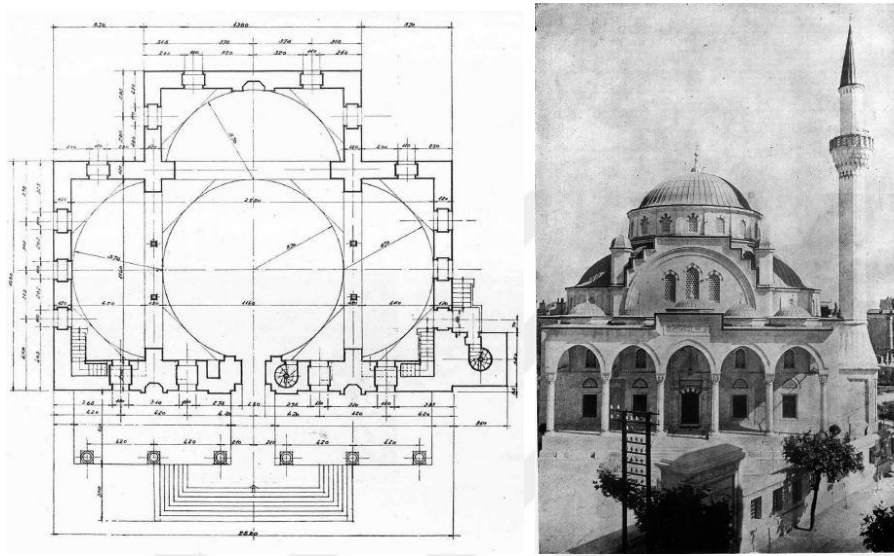


Figure 2.22. Şişli Mosque a) plan b) view (Egeli, 1953)

2.2.5. Mosque architecture in Turkey between 1950-1979

With the transition of Turkey to a multi-party system after World War Two, as mentioned in the previous section, it was no longer possible to continue the radical modernity project's "*for the people despite the people*" approach (Tekeli, 2007: 28). Accordingly, the Democrat Party, which since its foundation believed success was possible with a political ideology that only those living in rural areas supported, came to power in 1950. (Mardin, 2013: 71). Before they rose to power, the Democrat Party particularly focused on the cultural disconnect between the lifestyle promoted by modernity and the lifestyle of the majority (URL-89) and firstly formed a three-part system consisting of economic liberalism, religious sensitivities, and nationalism (Safi, 2018: 168). In this context, it can be said that a change of character occurred in Turkey's modernity project. However, this change did not mean the abandonment of the modernity project, but the implementation of it according to populist trends as the public was seen as the source of votes (Tekeli, 2007: 28). One of the two major

issues in this regard was Hagia Sophia: its secular status as a museum began to be disputed as early as 1952. The second was the proposal to build a mosque in Taksim Square for which a building plot was allocated by the municipality in 1955 (Batuman, 2016).

In line with this populist approach, the administration's moderate policy that reconciled with the country's Islamic identity brought freedom in religious matters. Therefore, party members' remarkable interest in mosques and religious ceremonies resulted in the party to be seen as an establishment identical to the culture (Mardin, 2013: 72). Consequently, it can be said that the people, who were relieved, started a mosque construction campaign in this period (Kutlu & Düzenli, 2016). The number of mosque construction associations and other religious associations was 11 in 1946, and its percentage among all associations was 1.3%; in 1950, this number increased to 95, and the percentage to 5.5%. In 1953, the number was 598, and the rate was 13.6% (Yücekök, 1971: 132).

However, in this mosque construction campaign, while the religious bureaucracy, academics of theology, civil engineers, architects, and non-governmental organizations assumed their role as advisers, the main actor was the public (Onay, 2008: 235). It is stated in the Religious Constructions in Fifty Years Album of the Presidency of Religious Affairs, published in 1973, around 15,000 mosques and masjids were built after the establishment of the Republic (Doğan, 1973). Almost all of these mosques were built after 1950, and their expenses were covered by the public (DİB, 1973).

While examining the mosque construction process in this period, the demographic and social structure should also be taken into consideration. In this respect, it is necessary to emphasize the effect of the intense rural-urban migration wave that occurred after the 1950s on the increase in the number of mosques in this period. While there was a country's economy that was confined to the domestic market before the war; after the war, the process of opening up to the outside world began with an emphasis on the modernization of agriculture (Tekeli, 1998: 12). With the loans taken from foreign countries (Marshall Aid) for mechanization in agriculture rapid mechanization occurred, triggering migration from rural areas to cities (Batur, 1998: 233). Consequently, while only 18.5% of the population lived in cities in 1950, this rate increased to 59% in 1990 (Tüfekçioğlu, 2003: 27).

People from rural areas brought their culture and lifestyle to the city. One of the important elements of this culture and lifestyle was the mosque¹⁶. Ahmet Onay stated that one of the reasons for people to build mosques in these settlements was the desire to recognize the shanties as neighborhoods (Onay, 2008: 243). However, there was no planning for housing construction in the shanty settlements, nor was there planning in the construction of mosques. (Onay, 2008: 243). It can be said that the demands that can be met by the state and the demands that cannot were naturally accepted in society. For example, while education and health services were expected to be provided by the state, building a mosque was regarded as a matter to be solved by the religious community within that region (Tüfekçioğlu, 2003: 45).

The common feature of the first mosques built in shanty settlements was that they were not in a central or dominant position, and their appearance was that of modest mosques, indistinguishable from shanty houses (Tüfekçioğlu, 2003: 46). However, in the following process, migration happened in the form of mass migration or chain migration, and the public began to come together in a continuous effort by establishing foundations for mosque construction and maintenance. Mosque building associations have been the most common form of the foundation system (Sevinç, 2013). In the 1950-60 period, 5,000 new mosques were opened for worship in Turkey with the contributions of these associations (Sitembölükbaşı, 1995: 105).

According to the mosque data bank created by the Directorate of Religious Affairs (Onay, 2008: 110-117); in the period before 1923, mosques were built by the local people to a great extent, followed by those built by individuals, and thirdly, those built by statesmen such as sultans, beys and pashas. Mosque construction associations ranked second in building mosques between 1923 and 2008 (Table 2.1). It is known that the number of these associations reached 13,380 in the 1990s with the authorization of “associations of Mosque construction” after 1946 (Yavuziğit, 1995).

¹⁶ In the second article of the Village Law No. 442, it is stated that “People who have common properties such as mosques, schools, pastures, plateaus and coppice and live in collective or scattered houses constitute a village with their vineyards, gardens and fields.” It is an important issue in terms of our subject that the first common use area, which is considered in the law, is a mosque. In addition, in the second chapter of the same law, the compulsory and optional jobs of the villager were listed, and building a mosque in the village was among the compulsory services. (URL-39)

Table 2.1. Those who had mosques built before and after the Republic (until 2008)
(adapted from Onay, 2009).

Builders of mosques	Rates, before 1923 (approximately 11,000 mosques)	Rates, 1923 and later (approximately 70,000 mosques)	TOTAL (about 80,000 mosques)
person	14,7	10,1	10,8
mosque association	2,8	14,6	12,9
foundations	1,3	1,4	1,4
local people (people, community)	49,8	69,2	66,5
public institutions or organizations	0,5	2	1,8
sultan pasha or bey	9,4	0,1	1,4
other (or unknown)	21,6	2,6	5,2
TOTAL	100	100	100

However, in most of the mosques built by associations, the cost of construction was covered by the congregation, and the mosques were tried to be completed with the cheapest materials and the least expense. Therefore, the architectural quality was overlooked (Kutlu & Düzenli, 2016). It should be underlined that while an audit was carried out by the state in the previous period, there was no inspection in this period. Tahsin Öz explained the criticism of this situation at the beginning of the period, in 1954, as follows:

I think, even in old times, the plans and projects of mosques, even their models, were prepared by architects, and the chief architect would approve it. It was also presented to the ruler. Therefore, in those times, our architecture always advanced, and masterpieces were made. Each mosque was a separate work of art. Consequently, is there any doubt about how wrong and even harmful this way of building mosques is in today's world where world architecture is progressing by leaps and bounds and reforms are being made in religious buildings? (Öz, 1954).

Here, it should be mentioned that the migration to cities caused the displaced population to become migrants, and they faced a serious identity problem (Balamir, 2003). One of the most important elements that would help reduce this feeling of being displaced in people was the mosques that were wanted to be placed in the neighborhood centers. These mosques, built by the people with limited economic opportunities, both brought an important element of their previous lives to their new lives and enabled them to build a place that would create and reinforce their sense of belonging within their new neighborhoods. In this sense, while trying to adapt to the environment in which they settled, migrants were content with the

familiar form of the building rather than the excellence of the mosque. This familiar form is generally created by using domes and multiple minarets, similar to the mosques of the Classical Ottoman Period. However, when imitating Ottoman mosques, monumental mosques are not often exactly replicated. There is an image produced by combining the components of different examples (the plan scheme of one mosque, the number of minarets of another etc.) (Batuman, 2019: 40). In this sense, it is seen that there is a formalist approach¹⁷. As a natural consequence of these formations, there were technical and functional deficiencies and flaws in these mosques, as Türkatoz stated, "...the absence of style and lack of quality in organizations of bodies, proportions, architectural details, and the ornamentation program" (Türkatoz, 2011).

Kemal Kutgün Eyüpgiller referring to the same problem;

Surprisingly, the number of mosques in our country in pursuit of a contemporary style is very few. One of the main reasons for this is that the 1960s was the period in which the speed of unplanned and detrimental urbanization and development activities in our country increased. Naturally, a mosque architecture in harmony with this period dominated all our cities. It is seen that in the thousands of mosques built throughout the country in the last 50 years, bad and deformed copies of the architectural styles of the past centuries have been applied. While building mosques in the 20th century, the reasons for taking 16th-century mosques as examples, and the construction of similar buildings with bad proportions, which are far from perfection, are a phenomenon that should be examined through the lens of sociology, apart from architectural science (Eyüpgiller, 2006).

Ismail Kara explained the reasons for this attitude of the people after 1950 with the caricature of Tan Oran (Figure 2.23) as follows:

It can be said that Muslim people participated in a durable and symbolic politics and even a political 'struggle' concerning mosques in big cities. Therefore, one of the ways to make itself visible and to emphasize that this country is Muslim is to build large mosques with high minarets and many balconies (*şerefe*). With very few exceptions, 'beauty' seems to equate to greatness. In the caricature of Tan Oran, the mosque, which rises upward surpassing the surrounding buildings, is more aesthetic than the skyscrapers around it (Kara, 2009: 192, as cited in Kutlu Divleli, 2011: 42).

¹⁷ Üstün Alsaç defined the formalism as follows: "Formalism in architecture means the use of a part of a building element or the whole structure in a way that does not derive from functions, construction methods, building materials, load-bearing systems, requirements and purposes of use, and sometimes even contradicts one or more of them. Such approaches are encountered in periods when symbolic expressions are important and when old or foreign architects are emulated" (Alsaç, 1992: 44-45).

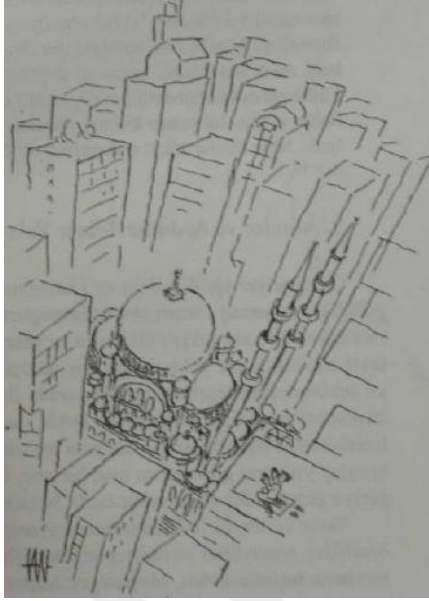


Figure 2.23. Tan Oran's Caricature (Kara, 2009, as cited in Kutlu Divleli, 2011: 42)

It is seen that mosques built by imitating the Ottoman period style increased in small cities that did not receive migrants after the 1950s (DİB, 1973). However, it is noteworthy that mosque associations commissioned the mosque project to senior architects and engineers in some of these mosques. Although it is seen that these mostly degenerate mosques can provide as positive examples, at least in terms of proportional and formal integrity among the building elements, in these regions, the understanding of imitation which is based on repetition of the past was still dominant. It is understood that mosque building associations, thereby the wishes of the people, had an effect on the occurrence of this situation. Cebeci explained this situation as follows:

The group that designs the mosques in Turkey and the group that uses it are two masses of very different cultures, far from understanding each other. Both sides have mistakes and flaws in this situation. But after all, we still build contemporary mosques that could and should have been built 50-60 years ago, by saying it should be accepted, not rejected, and be the stepping stone for the future. Because if this is not done, that is, when there is no interim solution that the community can adopt, they build type projects called the "Diyanet" project (URL-40).

The type projects mentioned by Cebeci have been influential in the consolidation of the existing mosque image even more. Type projects prepared by the General Directorate of Foundations in 1970 were given and are given free of charge to those who want it because "citizens cannot find authorized architects to draw projects and engineers to carry out static

calculations, especially in areas far from large city centers” (Anonymous, 1970, Sayar, 1977). There are mosque projects with capacities of 178, 200, 215, 270, 300, 400, 425, 500, 700, 1000, and 1500 people within the General Directorate of Foundations (Gürsoy, 2018). However, Type Projects which were designed in a traditional style rather than bringing a new understanding to mosque design, use the existing mosque typology exactly without interpretation. Since the architectural project cost was eliminated, the expenditures reduced. Thus, the possibility of alternative designs decreased. Although set out for a useful purpose, the mosques built by emulating the Ottoman Classical Period increasingly reinforced the “classical mosque image” all over the country.

While Type Projects were being implemented, public-supported projects also continued. The opinion of Hasan Hezer, who designed and built more than 260 mosques after the 1970s, was found important in terms of showing the perception of those who built the mosques in this period:

I drew the projects of many mosques. First, I built many mosques and fountains in Konya and then across the country. During this time, I constantly studied Ottoman mosques and tried to improve myself. I built the mosques in a style that was generally in line with the Ottoman architecture and similar to the works of Mimar Sinan. Because I applied the architectural style of Mimar Sinan, they call me the ‘Mimar Sinan of the Republic’, and ‘living architect’ (URL-41).

It is possible to see the details of the process regarding the image and architecture of the mosque from the 1940s to the 1980s, in the example of Kocatepe Mosque, whose project and construction date back to the same years. In 1944, an association was established to build a mosque in Ankara Yenışehir, and in 1947, with the Council of Ministers’ decision, it became an “Association Working for General Benefits”. First, in 1944, many plots were allocated in various parts of Ankara for the construction of the mosque, but these plots were later found unsuitable for the project. A competition was announced in 1947, but as a result of the competition, in which 14 projects participated, none were found applicable or worthy of the first-place prize. It is interesting that all the winning works in the first competition were created by emulating the Ottoman mosques with their domes and minarets (Figure 2.24).

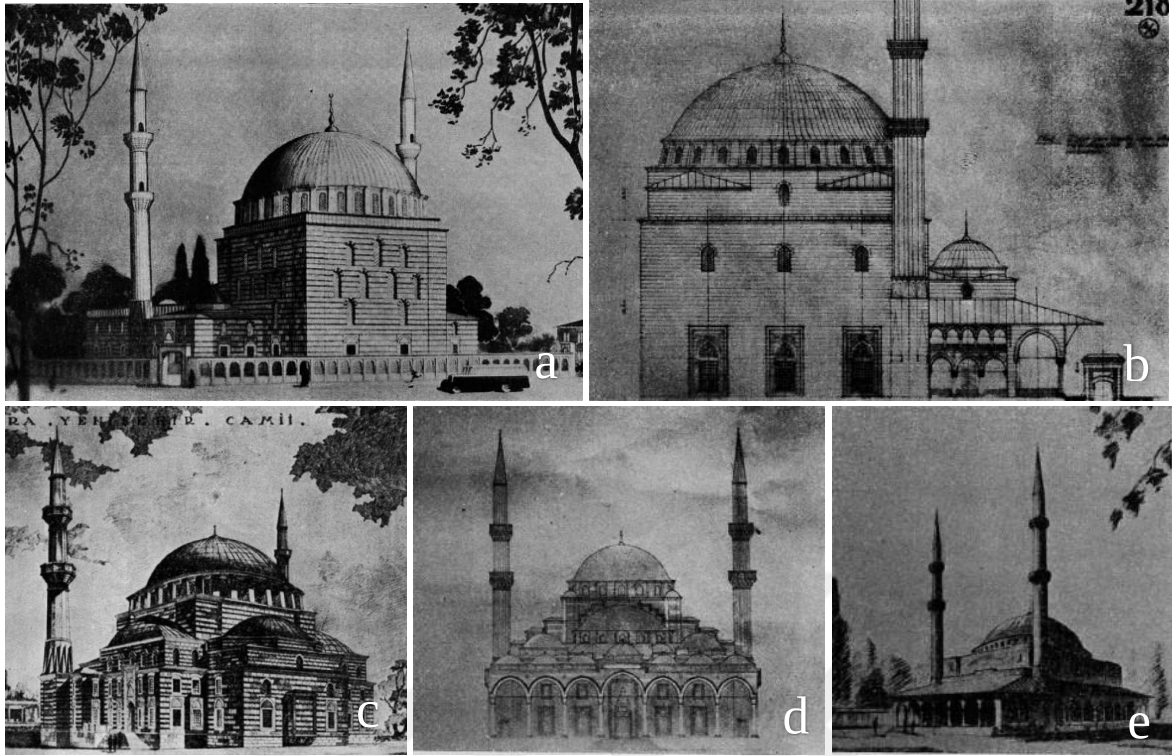


Figure 2.24. a) 2nd. Prize; Orhan Anlar, Saim Ülgen b) 2nd. Prize; Sırrı Bilen c) Honorable mention; Saim Ülgen, Bedri Kökten d) Honorable mention; Muhittin Güven Muhittin Binan e) Honorable mention; Rahmi Bediz, Vahdet Dobra (Anonymous, 1947)

Later, a new competition was announced in 1957, and a contemporary interpretation of Islamic temples was requested as a condition for entering the competition. For this reason, most of the architects attempted modern variations in this second competition (İltuș and Topçuoğlu, 1976). The project of Vedat Dalokay and Nejat Tekelioğlu was approved and was awarded the first prize (Figure 2.25.a). The competition jury consisted of 15 people, including representatives of the Prime Ministry, universities, and the Chamber of Architects. The project's foundation was laid in 1962 and completed in 1964, ready for construction. However, the project was discontinued on the grounds of hesitations regarding the permanence and durability of the shell roof system of the mosque (İltuș and Topçuoğlu, 1976). According to Vedat Dalokay, the reason was actually political. Many groups who managed the association did not like the project as a result of the change of the association's directors in the years following the 1960 revolution. The project was not wanted for alleged reasons such as the minarets resembling missiles, and the dome calculations not being made, and then the foundations were destroyed with dynamite (İltuș and Topçuoğlu, 1976). Batuman interpreted this situation as follows;

The mosque, which was designed in the 1950s as a state project to reconcile Islam with national identity, gained a new meaning after the coup. This time, the mosque, which was identified with military intervention within the framework of the conservative nationalist imagination, began to be seen as another symbol of (imposed) radical modernism (Batuman, 2019: 42).

After this process, an attempt was made for the mosque for the third time, and letters were sent to the architects to make a “perfect work in all aspects and in a style that suits the Ottoman and Seljuk buildings” (Yılanlıoğlu, 1987: 57-59). In the third competition, not only the style of the mosque was changed, but also its size was doubled and enlarged to accommodate ten times more people (Batuman, 2019: 40). As can be understood from the interview of Selim İltuğ and Nazif Topçuoğlu with the foundation members who undertook the mosque construction, this situation emanated not only from the need arising as a result of Ankara’s growing population but also in a symbolic sense¹⁸. (İltuğ and Topçuoğlu, 1976). As a result, the project of Hüsrev Tayla and Fatih Uluengin won first place in the competition held in 1967, and the official inauguration of the mosque was in 1987 (Figure 2.25.b). Vedat Dalokay gave an interview during the execution of the project and evaluated both the executed project and his own project. These views of the architect were found important in understanding that period;

In this age, a mosque could have been designed differently. But, as I said, they adopted an attitude that reversed the positive steps taken so far... In our project, the central space concept in Ottoman architecture was brought to the forefront. This (the mosque designed by Husrev Tayla and Fatih Uluengin) may also reveal a central space, but in a way that has not gone a single step forward in five hundred years. I do not deny respect for a certain artistic tradition. Although I use all modern forms and modern technological facilities, you call it a mosque when you look at my mosque. But mine is an interpretation of our age (İltuğ and Topçuoğlu, 1976).

¹⁸ In this interview, a foundation member said, “Everyone called Ankara the city without a temple. To eradicate this, it has been decided for a large mosque to be built”. (see İltuğ and Topçuoğlu, 1976)



Figure 2.25. a) Vedat Dalokay's Kocatepe Mosque Design b) Applied Kocatepe Mosque (URL-42)

As can be seen, the completion of the Kocatepe Mosque project took 40 years due to bureaucratic, political and financial reasons, and it was opened in 1987 during the Turgut Özal administration. Batuman describes the deliberate imitation of classical Ottoman mosques here as a decisive moment that marks the birth of neo-Ottomanism. This first confrontation with the modernist mosque resulted in awareness of the ideological side of architecture, after which the symbolic character of the mosque was not only related to its location in the city but also to its architecture (Batuman, 2019: 34). In this period, we see that mosques were given a new meaning both by the public and politically and that this meaning was expressed in symbols embodied in the mosque. Köksal (2010) explains this meaning and the resulting symbolism as follows:

Mosques are defined as castles where religion is defended. Past form patterns (kalıplar) which were reduced to schemata, undertake the bearing of this new meaning in mosque architecture. Therefore, there is not insensitivity to mosque architecture, but a special sensitivity in Turkey. This sensitivity ostensibly emphasizes the relationship to the past, but sees this relationship as a continuity reduced to stereotypes (Köksal, 2010: 199).

When looking at the number of mosques built in this period, although it was few, it can be said that the search for new forms began to be seen in some small-scale mosques. However, the common feature seen in some of these mosques is that they had completely moved away from the traditional mosque form interiorized by the public. This situation can be explained by the fact that Turkish architecture was influenced mainly by external publications after the 1950s, and it had a universalist and rationalist view. In parallel with the intellectual boom after 1960, a discussion environment emerged in domestic publications as well as in foreign

publications. However, rather than the attempts that gave importance to original identity and local-environmental values in design and applications, approaches in accordance with western trends were observed (URL-43). As a result, different effects were seen in the designing of mosques in the period between 1950-1979, when various building typologies were produced. The mosques that were produced in this period, but whose unique remarks of their architects could be found are discussed below.

İstanbul / Sarıyer, Tarabya Central Mosque, 1964

In the late 1950s, Tarabya's historical mosque was demolished due to the new road passing through the village. The people of Tarabya thereupon demanded a new mosque project from architect M. Ali Barman in the 1960s. In line with the demands, the architect prepared a project. However, this project, consisting of folded reinforced concrete slabs, was rejected by the municipality because it did not have a dome. After this, the architect prepared a second project. This time, in addition to including the dome, the architect aimed to design a contemporary mosque different from the traditional one. With Barman's expression, the situation developed as follows;

Although this project deceived the Istanbul Municipality on paper and received the necessary approval, when the construction progressed and the structure emerged, the people of Tarabya, who realized that the mosque was different than the traditional style, prevented the architect from actively engaging in the construction (Eyüpgiller, 2000).

As a result, the officials of the mosque construction association changed the project slightly in line with their own wishes in the following stages after the reinforced concrete frame was completed. Its minaret was added in later years without the approval of the architect (Eyüpgiller, 2000).



Figure 2.26. İstanbul / Sarıyer, Tarabya Central Mosque (URL-44)

Ankara, Etimesgut Mosque, 1964

Etimesgut Mosque (Figure 2.27) was built by the Turkish Armed Forces to Cengiz Bektaş in 1964, in the Etimesgut Armored Units School area. Cengiz Bektaş stated in *Mimarlık* Magazine in 1968, concerning the new mosque, that the Foundations requested one of the type plans to be built. However, he stated that he convinced the authorities that a new step should be taken in mosque architecture by creating a written and illustrated history of Turkish mosque architecture (Bektaş, 1968). The interior of the mosque, whose plan consists of a single space, is lightened by vertical windows on the walls (Bektaş, 1973). The side walls, which are resolved to remain spaced according to different times of the day, are covered by a flat roof with an upstanding beam, which is 10-40 cm apart from the walls (Bektaş, 1968). Cengiz Bektaş expressed his sensitivity regarding the mosque as follows:

The mosque receives morning, afternoon and evening light from the slits. With the five walls outside the qibla wall, Muhammad and the four imams are symbolized. The minaret of the mosque, which has been reinterpreted, also functions as the staircase to the women's section on the upper floor. The thin slit between the roof and walls is an unusual interpretation of the dome in traditional mosques. The infiltration of light contributes to the concept of infinity. All the writings in the mosque were written using our alphabet (URL-45).



Figure 2.27. Ankara, Etimesgut Mosque: a) plan (Bektaş, 1968), b) view c) interior (URL-45)

Malatya, Sheikh Abdurrahman Erzincani Mosque, 1973

Sheikh Abdurrahman Erzincani Mosque (Figure 2.28) was built by engineer-architect Şerif Ali Akkuş in the Balaban district of Malatya. The construction of the mosque, financed by a private foundation, started in 1963 and was completed in 1973. (DİB, 1973). Although the building contains a central space, it is a fragmented space. With the cubic masses at different angles and roof covers at different angles added to the square planned space, it creates the

impression of a piece of urban fabric rather than a single building. These cubic mass and sloping roof covers are in harmony with the texture surrounding the building. The exterior walls of the mosque, made of reinforced concrete, are covered with white stone (DİB, 1973; Kahvecioğlu, 2010). Here are some excerpts from an interview with the architect in 2011:

We talked with Hulûsi Efendi (the owner of the foundation) about the project. During the meeting, I felt that the mosque's architecture should have an impressive style and structurally reflect some Islamic symbols. I did not ask for a fee, but I wanted the project to be implemented exactly, and they accepted it... The structure should reflect its time. It has to be the structure of the century. It is no longer the time to build a dome (URL-46).

The mosque mainly symbolizes the 5 pillars of Islam. Being pentagonal is a first in architectural structures. It has motifs such as a pentagon, rectangular, and square. The minaret likewise symbolizes the five pillars of Islam, and its six corners symbolize the six pillars of faith. It is similar to the Seljuk works. The dome was not used; it was covered with a different roof. Although there aren't many windows, sunlight is not reflected directly in the project. Light is reflected indirectly from the ceiling and enters inside. The space is a whole, and there is no column in it (URL-46).

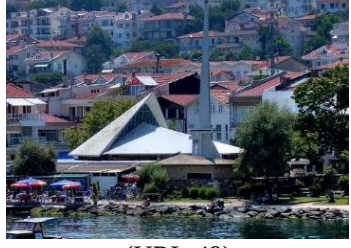
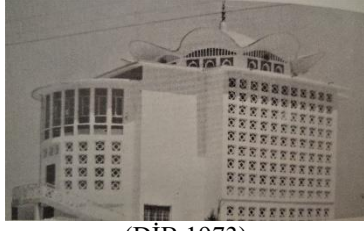
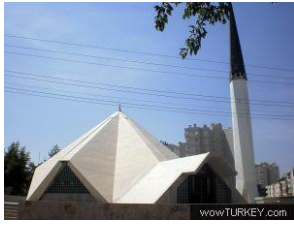
As for the comments made on the fact that the mosque resembles a church, the architect said that, "What matters is the function of the mosque, not its shape. It is necessary to know how its content makes people feel" (URL-46).



Figure 2.28. Malatya, Sheikh Abdurrahman Erzincani Mosque a) view b) minaret c) interior (URL-47)

Below are examples of mosques that were built during this period but were not explained in detail because their architects' views could not be found (Table 3.2).

Table 2.2. Mosque examples 1950-1980

<u>Çankaya Merkez Mosque/1961</u> Architect: Özcan Kırmızıoğlu Location: Ankara  (URL-48)	<u>Şeyh Fenari Mosque/1961</u> Architect: Mustafa Pehlivanoğlu Location: Manisa  (DİB,1973)	<u>Kınalı Ada Mosque/1964</u> Architects: Başar Acarlı, Turhan Uyaroğlu Location: Adalar/ İstanbul  (URL-49)
<u>Sakire Hatun Mosque/1968</u> Architect: Fehmi Tosun Location: İçel  (DİB,1973)	<u>Sivas Deveci Mosque/1969</u> Architects: Mehmet Özciğ, Halis Temiz Location: Sivas  (DİB,1973)	<u>Seramik Fab. Mosque/1970</u> Architect: Alparslan Koyunlu Location: Çanakkale  (DİB,1973)
<u>Bolu Camlı Mosque/1971</u> Architect: Ruhi Kaygısız Orhan Bilen Location: Bolu  (DİB,1973)	<u>Göhlisar Çarşı Mosque/1973</u> Architect: Hulusi Bey Location: Burdur  (DİB,1973)	<u>Kümbettepe Cami/1974</u> Architects: Orhan Kuntay, Ömer Kuntay, İbrahim Baran vd. Location: Tokat  (DİB,1973)
<u>Hacı Dudu Mehmet Gebizli Mosque / 1978</u> Architect: Özcan Kırmızıoğlu Location: Antalya  (URL-50)	<u>Ankara, Ostim Mosque / 1979-1985</u> Architect: Kaya Gönençen Location: Ankara  (Gönençen, 1999)	

2.2.6. Mosque architecture in Turkey between 1980-1999

The year 1980 was a crucial turning point in Turkey's economic, political and social life due to the January 24 decisions and the military coup on September 12. With the decisions of January 24, especially the expansion of the free market economy, in other words, the increase in the number of investing companies enabled Turkey to develop in the field of construction (Batur, 1998). In the political process that took place after 1983, right-wing governments continued with conservative-liberal policies, and religiosity began to manifest itself more in the public sphere and took a more dominant role in politics. Thus, in this period, conservatism emerged as a conveyor of some certain elements of change, feeding on and producing some factors rather than being an independent variable. These situations caused this period to be a critical threshold in terms of mosque architecture. The fact that the construction of mosques was included in the construction law in 1998 for the first time can be shown as an example of this situation¹⁹.

Along with the political relaxation and economic development, a significant increase in classical period imitation mosques also draws attention in this period. Bozdoğan explained the occurrence of this process as follows:

In architecture, as in all other cultural production fields, more work needs to be done in order to uncover oppositional voices or simply 'silences' - how people accept the official models offered to them, how they oppose and resist or transform these models. A very good example of how these 'silences' eventually burst into a cacophonous ensemble of sounds is the situation of mosque construction in Turkey. Mosque construction which was totally neglected by the architectural culture of the early republic (or occasionally interpreted with abstract modernist designs far different from traditional predecessors) has been booming since the 1980s (Bozdoğan, 2012: 321-322).

However, in this period, unlike the previous period, it is seen that the classical replica mosques, which were generally built in small sizes by the people in the neighborhood, increased in size and became more noticeable in city centers. During this period, some mosques were demolished, and larger ones were built instead. In this respect, it can be said

¹⁹ With the law enacted in 1998, with the authorization given to the Presidency of Religious Affairs, some charters were created for the first time on the selection of the plots of mosques, the size of the plot, the distances that should be between two mosques, the capacity of the mosques, and the mosque minaret relations. However, with Article 9 of Law No. 4928 on Amendments to Various Laws enacted in 2003, the phrase "mosque" was changed to "place of worship"; the permit authority was changed from "mufti" to "local authority" (Aydın, 2007: 63)

that mosques turned into a source of prestige. The Religious Foundation starting to take a more active role²⁰ in the construction of mosques had a significant effect on this situation. Indeed, after the opening of the Kocatepe Mosque, ambitious projects began to be made to build large-scale mosques. This situation can be seen in the Adana Sabancı Mosque example (Figure 2.29). The architect of the building, Necip Dinç, stated that the Sabancı Central Mosque, which was built jointly by the Turkish Religious Foundation and the Sabancı Foundation, was requested to be similar to Süleymaniye Mosque, but as a result of media reports that “Turkey’s largest mosque was being built by Sabancı”, it was decided that it should resemble Selimiye Mosque (cited in Kutlu Divleli, 2011: 125). In addition to these, with the support of the Religious Foundation, another goal was to build the largest mosque in Konya (1988) and Mersin (1988) (Batuman, 2019: 47).



Figure 2.29. Adana Sabancı Mosque (URL-51)

This exaggerated change in scale is quite revealing in terms of using the mosque as a source of prestige. Bozdoğan and Akcan (2012) interpreted this situation as follows;

Nowhere does the strong presence of Islam in society and public life manifest itself more visibly, however, than in the boom in mosque construction in this period, ranging from small, cheaply built and awkwardly proportioned mosques across the country to larger and more elaborate ones in major cities. That the sheer numbers of these new mosques have far exceeded the actual need for prayer space underscores the symbolic importance of this building type in marking the newly acquired political power and self-confidence of conservative parties and their followers in Turkey (Bozdoğan and Akcan, 2012: 218).

In this sense, it is seen that the mosques built by replicating the Ottoman period style started to gain a new meaning. Mosques, which were previously built by the public with limited

²⁰ Religious Foundation did not build a mosque itself, but supported it.

budgets and mainly in connection with a sense of nostalgia, were replaced by large-scale prestigious mosques built with the state's political and partial economic support. Here again, there is a representation of the power of the Ottoman Empire in the 16th century, but this time the conscious use of an image is more prominent, rather than a nostalgic longing.

A more explicit example of this situation can be seen in the idea of building a new mosque in Taksim Square by the Welfare Party, after they won the municipal elections in 1994. The background of this idea can be explained by Kortan's (1996) assessment, "Structures can be assigned the task of expressing the governing styles and ideologies of societies. In this way, architecture can be used as a means and a purpose for expressing the identity of the political regime" (Kortan, 1996).

After all, structures are reflections of changes in the social and political circumstances of countries. Batuman explained this process as follows;

Therefore, there is an important difference between the meanings produced in two different historical frameworks through architectural imitation. As I mentioned earlier, imitation marks a double failure: it reconciles the original with the copy, but at the same time accepts the difference between them. This results in the failure of both the effort of the copy to become the original and the need to emphasize the difference of the original over the copy (in some cases, there is a deliberate irony that embraces this failure). In the specific context of cold war politics in Turkey, the nostalgic effect created by the architectural imitation of classical Ottoman mosques is in line with this scheme. But today, the mechanism of the same architectural imitation is extremely different. Islamist politics uses this as an ideological simulacrum (Batuman, 2019: 75).

While these large-scale prestigious mosques were being built, the Religious Affairs Foundation prepared type projects resembling classical mosque models for small-scale mosques, as did the General Directorate of Foundations in the previous period. Such projects also contributed to the continuation of the imitation process.

Discussions surrounding the mosque, which had a more political nature before the 90s, have increasingly been present in the architectural agenda, with aesthetic and functional concerns at the forefront, reserving political concerns, since the 90s (Atlı, 2010). According to Atlı (2010), one of the influential factors in this situation is that the dynamics of urbanization and the architectural development seen in other building types make the reality of inadequate mosques more visible (Atlı, 2010: 5). The increase in the number of mosques,

disproportionate to the population, can be considered as one of the reasons to shift the attention towards mosques in this regard (Atl1, 2010: 5). Thus, traditional imitation mosques were criticized more by architects, and discussions were initiated regarding the fact that mosques could be built with new elements and in different styles. It can be said that there was a reaction among the public against the inadequate mosques that were built as a result of the distorted construction activities, especially in big cities (Eyüpgiller, 2006). In this respect, it can be said that the public started to display a more moderate attitude towards contemporary mosque interpretations compared to previous periods.

Among the mosques built between 1980-1999, the ones whose architects' remarks and of which detailed information could be found are given below.

Ankara, Batıkent Central Mosque ve Ankara Oto Sanayi Sitesi Mosque, 1985-1990

Apart from Ankara Ostim Mosque of 1979-1985, which was included in the previous section, the architect Kaya Gönençen designed two different mosques, one of which was the Ankara Batıkent Central Mosque and the other, the Ankara Oto Sanayi Sitesi Mosque (Gönençen, personal communication, 26.12.2020). Batıkent Central Mosque was funded by a mosque building association in the Batıkent District of Ankara. In the mosque, which has a hexagonal plan, the cover is provided with triangular plates united in the center. These plates also form eaves (Figure 2.30.a, Figure 2.30.b). In 1994, an additional building was built on the side of the mosque entrance (one side of the hexagon), and the design changed (Figure 2.30.b). The minaret was built completely separate from the building in 1999 by the association, not by the architect (Figure 2.30.c). The form of the added minaret is similar to the classical Ottoman period minarets.



Figure 2.30. Ankara, Batıkent Central Mosque a) plan (Gönençen, 1999) b) view c) minaret

Oto Sanayi Sitesi Mosque (now called Ahi Evran Mosque) was financed by Oto Sanayi Sitesi Building Cooperative in Ankara Etimesgut district. The mosque, which was designed with an approach similar to the two previous designs of the architect, differs with its minaret (Figure 2.31).

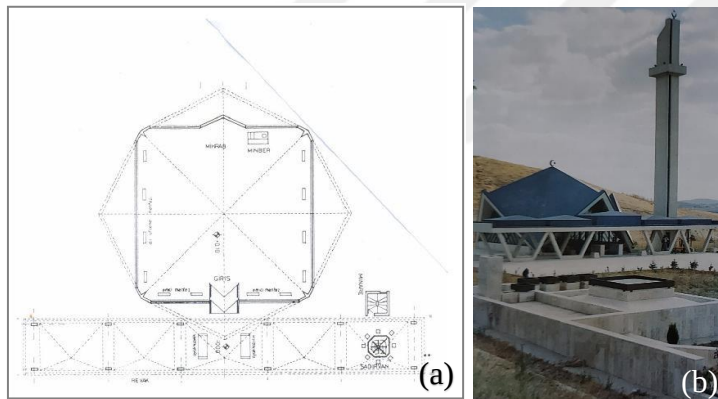


Figure 2.31. Ankara Oto Sanayi Sitesi Mosque a) plan (Haseki, 2006) b) view (Gönençen, 1999)

Architect Kaya Gönençen wrote an article titled “Modernity in Mosque Architecture” in 1999 and focused on the necessity of examining the development of mosques in Anatolia by looking at the issue of mosque design from a broad perspective. Gönençen, who also discusses the place of worship buildings in the religion of Islam in detail in his article, criticizes out of date perspectives in mosque architecture by saying, “The fact that the religion of Islam does not make binding decisions on mosque buildings and keeps them open to evolution is still not understood today, and these structures are behind the times” (Gönençen, 1999). He expressed his detailed views on this issue as follows;

Parallel to the stagnation, decline, and collapse of the Empire, mosque architecture also shared the same fate. Moreover, despite the success of the republic in every field, the decline, unfortunately, has continued in our religious architecture until today. It is not over yet. Our society is fixed on the splendor of classical period buildings; the public's respect for history and devotion to traditions has kept them from doing new research and the data provided by contemporary civilization. The public could not digest, encourage, or aspire to new attempts/interpretations, and perhaps they did not have enough projects to form opinions on this matter. As a result of this attitude, our architects did not elaborate on or develop mosque architecture, although they were universally successful in almost all other types of buildings. The discussion of the status quo of the republic and the nature of the financial focus being effective in this backwardness is a separate issue and worth examining (Gönençen, 1999).

In addition, unlike many architects, Gönençen is self-critical;

If we, today's architects, were influenced as much as the Great Architect Sinan was influenced by the foreign-inspired local architectures and Hagia Sophia, we would have countless works in the skyline of cities in the 75th year of the Republic (Gönençen, 1999).

Emphasizing that a contemporary synthesis can be reached by protecting the truth and abandoning wrong interpretations in mosque buildings, the views of the architect on mosque designs are as follows;

Since we accept that civilization is formed with the joint contributions of all people and that it is not the property of any nation; just as we cannot think that the dome, the vault or the arch are entirely ours, we cannot think of the architectural style and cover in this way (Gönençen, 1999).

In a traditional mosque, entering the interior from a colonnaded narthex is a stereotypical plan scheme. Although this is an architectural element, it is also functional and must be protected as it is intended for the congregation who are late for the prayer and come while the mosque is closed (Gönençen, 1999).

The traditional plan scheme, with porticoes that shape the courtyard in large mosques and encompassing a fountain in the middle, has roots that can still be used today. Water and washing (performing ablution) are an integral part of the mosque's structure (Gönençen, 1999)

Ottoman architects deliberately used light with a different understanding. Abundant light... Because the hands and forehead are placed on the ground while praying, a clean floor, which cannot be walked on with shoes, must be visible.. This is about the functionality. There is also a spiritual aspect. In many other primitive religions and pre-Islamic divine religions, the clergy used light to produce an effect of mystery, recognizing that they were in charge of establishing contact with God or mediating

between humans and God at the temple. In Islam, anyone can communicate with God and no intermediaries are required for this. The lines in the interior of the mosque are clear, solid, grounded and worldly (Gönençen, 1999).

...Minarets in various architectural styles in various countries have gradually become complementary to the main structure of the mosque. While the contrast composition that it creates with the main mass emphasizes the symbolism, they have assumed the function of the announcement and become indispensable. At the point reached today, it will be necessary to use technical devices in an architectural style (Gönençen, 1999)

The architect gave examples from the period of the Prophet on the issues of mihrab, minbar, sermon, and stated that mosques were influenced by the churches in the period after the Prophet (Gönençen, 1999). He stated that the mihrab with a semicircular plan is almost a meeting place with the mother and son and the holy spirit in churches. However, it cannot be a meeting place in Islam because God is beyond time and space. The imam is only one step ahead in the row of prayer; in this respect, the mihrab is not a special place for the imam (Gönençen, 1999). Theoretically, according to the architect's interpretation, the mihrab is only an axis, a sign that shows the direction of the Kaaba. In the example of Ostim Mosque, this theory has been worked out and a plain surface with no indentations has been obtained on the axis of the glass qibla wall consisting of abstract figures (Gönençen, 1999). He compared the imam's reading of the sermon on the pulpit with priests in churches praying silently with their backs turned to people. It is meaningless for the imam to climb the steps of the pulpit while reading something with their back facing the congregation (Gönençen, 1999). However, it is necessary to perform the sermon while sitting, and to read the khutbah while standing. This process should be done with a pulpit that provides the opportunity to sit and stand at the same time. It is sufficient for this platform to be higher than the ground level for the congregation to easily see. Ostim Mosque exemplifies this understanding, and rationality is at the forefront (Gönençen, 1999).

Ankara, The Grand National Lectern Assembly Mosque (TBMM Camii), 1989

The Grand National Lectern Assembly Mosque (Figure 2.32), in the Parliament Campus, was built by Behruz and Can Çinici and financed by the state. The mosque's construction started in 1986, and was completed in 1989. Concerning this mosque, Behruz Çinici said that they tried to have a calm dialogue with the environment with the inspiration of turning to the schema of the Prophet's house (Çinici, 2008). The mosque, with a total size of 6,400

square meters, consists of three main spaces. The first is a triangular forecourt, the other; a rectangular prayer area; behind it, a recessed pyramidal and stepped garden. The main prayer area consists of two platforms with an elevation difference of one meter. The raised floor is reserved for women. Much of the mosque complex is hidden within the site's slope, only parts of it rising above the surrounding landscape.

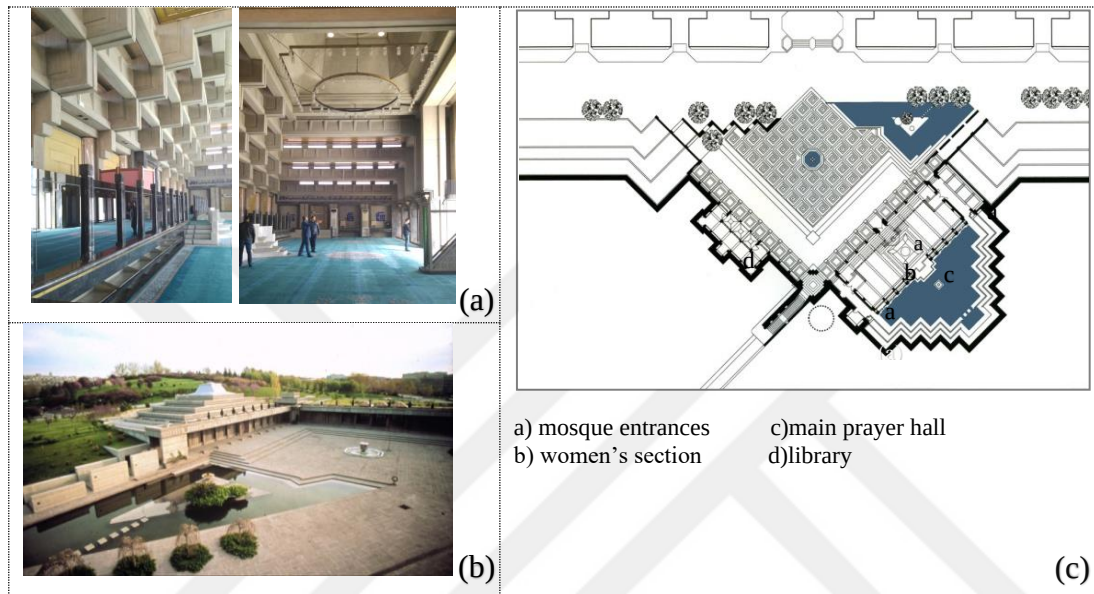


Figure 2.32. The Grand National Lectern Assembly Mosque a) interior b) view c) plan

Çinici stated that, during his studies, deputies would frequently come to his office and insist that they would like minarets and domes to be built, however, that he said they could change their architects if they wished, but he would not design the minaret and dome (URL-52). He explained his thoughts on this subject as follows;

First of all, what needs to be done to make the architecture of a mosque unique in a secular state should be considered. For example, what we highlighted was the transparent mihrab, the embedded garden, and the absence of columns, minarets and domes in the portico. Since there was no call to worship in the Parliament Mosque, there was no need for a minaret... The poplar tree and the cypress next to it, which we put in place of the minaret, will become the symbol of the minaret when they grow. In fact, the minaret is now a watch on our wrist... However, considering the conditions of the past period, the dome was a static requirement and the only solution to cross the opening. It was like today's space frame structure. However, contemporary structures should be used in mosques today, and different contemporary designs should be used... Undoubtedly, innovative typologies are essential in terms of design principles. You make a square base and put a dome on it. Why? Islam does not entail looking upwards towards the heavens... Linear rows are a fundamental ritual in Islam. It is essential to keep the rows close to the mihrab and the imam (URL-52).

The architect, who also criticized the mosques built by imitating the Ottoman period style in the country, complained that there was no new language that responded to today's problems, and stated that the innovative language could only be realized by "breaking away from mosque symbols" (URL-52).

Mosques, which were built in this period, between 1980-1999, with modern pursuit, but are not explained extensively because the opinion of their architects could not be found, are listed below.



Table 2.3. Mosque examples 1980-1999

<u>Samsun Site Mosque and Social Complex (Küllive) /1982</u> Architect: Vedat İşbilir, Sevinç Şahin Location: Samsun  (URL-53)	<u>TEK Mosque/ 1988</u> Architect: Cumhuri Keskinok Location: Gölbaşı/Ankara  (Ürey, 2010)	<u>Derinkuyu Park Mosque/1989</u> Architect: Hakkı Atamulu Location: Nevşehir  (URL-54)
<u>Ciğli Organize Sanayi Mosque/1995</u> Architect: Ziyaeddin Bilgin Location: İzmir  (URL-55)	<u>Eyüp Yıldız Mosque/1996</u> Architect: Çelik Erengeçgin Location: Bursa 	<u>Buttim Mosque/1996</u> Architect: Şahin Koçak, Erdal Sorgucu Location: Bursa  (URL-57)
<u>Mehmet Efendi Mosque/1997</u> Architect: Mahmut Sami Kirazoğlu Location: Kağıthane/İstanbul  (URL-56)	<u>Kozyatağı Mehmet Çavuş Mosque/1997</u> Architect: Şevket Sunar Location: İstanbul  (URL-58)	

2.2.7. Mosque architecture in Turkey between 2000-2021

With the closure of the Welfare Party in 1998, the 2000s began with the DSP-MHP-ANAP coalition, which was a “nationalist-liberal-social democrat” coalition. During this period, conservative people continued to build mosques with the same consistency and in a traditional style. In 2002, the Justice and Development Party (AKP), which defines itself as a “conservative democratic” party, came to power. In this period, the existence of Islam began to be felt intensely in society and public life. On the one hand, mosques were the scene of a search for new forms to represent the political-religious community. On the other hand, Ottoman Classical Period imitations started to emerge once again. However, unlike the previous period, these mosques are extremely grand, and most of them are referred to with the name of ‘*kulliye*,’ meaning social complex.

However, for the first time, the public and especially architects started to question the architectural approaches applied and express their criticism. In this sense, on October 5, 2005, the panel on “Mosque Architecture” held by the Directorate of Religious Affairs in partnership with Bilkent University and Middle East Technical University attracted great attention. Right after this panel, on July 10-11, 2016, the “Mosque Projects Consultation Meeting” was held in cooperation with the Directorate of Religious Affairs and the Religious and Social Service Foundation²¹. In this meeting, religious officials and architects attended; the President of Religious Affairs criticized the mosques which imitated the Ottoman period mosques for the first time;

...We are faced with a new twenty-first-century post-modern style, where commercial spaces, which involve carbon copies that have spaces lacking functionality and knee-deep in waste, come into play and disrupt the harmony and peace of the mosque and overshadow its charitable purpose. Buildings that are always the same do not leave people a memory or a trace. Those who live in prototype structures see and perceive life in almost straight lines. However, every period, every region, every society should have unique memories. This is a well-intentioned step, and this step needs your support and contribution. Now let's create new works that are not copies of each other, but each has a different beauty and a different feature (Bardakoğlu, 2007: 16-19).

At the Consultation Meeting, architect Gül Aydın, who works under the Department of Administrative and Financial Affairs of the Directorate of Religious Affairs, expressed the

²¹ Current name is "International Foundation for Solidarity with Muslim Societies".

important problems she encountered regarding mosque projects and implementations in Turkey as follows;

Mosques built or being built by individuals, associations and foundations in the country do not have appropriate qualifications in terms of project and aesthetics. It is seen that some mosques were built much larger than their required capacity, some do not have outbuildings, and those with outbuildings are not compatible with the mosque itself. It has been observed that the projects of these mosques, which individuals, associations and foundations built, were built free of charge within the scope of charity work. Therefore, the projects were not paid attention to, and in the construction of some mosques, a project implemented elsewhere was revised randomly and adapted to the building plot at hand, and the static calculations of the detailed projects were generally not made. It is understood that the construction continues in a journeyman-master relationship, and the municipalities do not interfere with such structures much (Aydın, 2007: 64)

As seen in this first consultation meeting, the President of Religious Affairs and the Religious Affairs' staff criticized the ongoing situation. However, at the meeting, these issues were not yet addressed as serious matters, but rather solutions were sought for issues such as disproportionality in projects and meeting the needs. The fact that the head of the foundation Fikret Kahraman, who made an evaluation after the meeting, said that “ready-made mosque projects would be prepared and they would try to help people who want to build mosques with these projects”, explains this situation (Kahraman, 2007: 6).

Despite all of these questioning attempts, it is seen that desire behind mosque construction was a display of prestige in the social arena during this period. Ataşehir Mimar Sinan Mosque (Figure 2.33), a critical threshold as it initiated much debate, can be considered an important example of a grand mosque construction effort. The mosque, designed by architect Hilmi Şenap, was opened in 2012. This mosque, which allows 12,500 people to worship simultaneously, was a stylistic repetition of the Edirne Selimiye Mosque with its 42-meter dome and 72-meter high minarets.



Figure 2.33. Ataşehir Mimar Sinan Mosque (URL-59)

Istanbul Camlica Mosque (Figure 2.34), on the other hand, with its construction process between 2012 and 2019, is the most controversial mosque of the period. Firstly, it was announced by the President on May 29, 2012, the 559th anniversary of the conquest of Istanbul, that a monumental mosque would be built. Two months after this announcement, a competition was announced. The purpose of the competition was written as follows; *“To design a mosque project suitable for the silhouette and urban texture of Istanbul, which reflects the Ottoman Turkish architectural style, extends from tradition to the future, adds an original new link to the tradition chain of our culture, adds value to Istanbul and will be one of the symbols of Istanbul”*. However, only about 40 days were given to the competitors for the delivery of the projects. This short period of time was met with a reaction from many architects. Hence, there was little participation in the competition. As a result of the competition, no project was awarded the first prize. The second prize was shared between two projects, one with a facade emulating the Ottoman’s classical period and the other with a modern appearance. The decision to implement the project which resembles classical period mosques, increased backlash in the architectural community. However, these negative responses were not limited to the architectural community alone. In particular, criticism of the size and shape of the mosque was voiced by many, including religious circles.²²

²² See : Şevket Eygi, M. (2012, 28 Kasım) Çamlica camii güzel olacak mı? web: <https://www.milligazete.com.tr/makale/864672/mehmed-sevket-eygi/camlica-camii-guzel-olacak-mi>
Cündioğlu, D. (2012, 21 Kasım) Çamlica için yakarış web: <https://www.yenisafak.com/hayat/camlica-icin-yakaris-425453>
Akça, M. (2012, 7 Temmuz) Hükümet neden cami yapar? web: <https://www.risalehaber.com/hukumet-neden-cami-yapar-13507yy.htm>



Figure 2.34. Çamlıca Mosque (URL-60)

While the mentioned course of events took place, discussions centered on the definition of ‘Conservative Art (*Muhafazakar Sanat*)’ based on Mustafa İsen’s conference at the Suriçi Group Platform in 2012. An interview was given by Mustafa İsen in the magazine ‘From Tradition to Future (*Gelenekten Geleceğe*)’ in 2013 and can be regarded as the beginning of these discussions in the literary community. In this interview, Isen complained that there was no example of a successful mosque designed by architects in the Republic’s history. He stated that mosques built through imitation without using the means of the age in the 20th century could not be called conservative art; but that, moreover, modern examples did not reflect the tradition (Baytekin, 2013).

In the same magazine, Hasan Bülent Kahraman’s article, with the title ‘Conservative Art’, contains explanations of both literature and art history concepts. Kahraman explains his views on ‘Conservative Art’ through the mosque and discusses it within the framework that he created about the dome application and the representational meaning of the dome (Kahraman, 2013). Beşir Ayvazoğlu also made evaluations on the axis of a mosque and stated that building a mosque like Süleymaniye did not mean much anymore. However, he made evaluations within the framework of the criticisms made about the Ataşehir Mimar Sinan Mosque that inadequacy is not a situation unique to mosques²³. The explanation of Beşir Ayvazoğlu’s dilemma over the Istanbul Çamlıca Mosque was considered significant in terms of showing conservative intellectuals’ point of view;

²³ Kahraman emphasized that Mimar Sinan Mosque was criticized, but the inadequate buildings around it were not (Kahraman, 2013).

Men like us are caught between a rock and a hard place. For example, if you oppose the mosque construction in Çamlıca, there is the risk of being on the same side with those who are hostile to Islam and you will make enemies; if you do not oppose it, it means you deny your own stance (Güveli, 2013).

As can be seen from these discussions, 2012 was a critical threshold in that different circles openly expressed their opinions concerning the mosques built by imitating the classical period. Another significant development was the symposium titled “Contemporary Design and Technology in Mosque Architecture from Tradition to the Future” held in October 2012, right after the Çamlıca Mosque competition came to an end. This symposium, organized jointly by the Directorate of Religious Affairs and Mimar Sinan Fine Arts University, was the first national mosque architecture symposium. Bülent Oral stated that this symposium could be considered a turning point. He stated that the existence of the concepts of ‘national’ and ‘contemporary design’ in the symposium’s name is for preserving diversity and forming a basis for discussion (Oral, 2017). In this symposium, criticisms were made against the mosques built by imitating the classical period, including the Çamlıca Mosque in Istanbul, and the issues were discussed in a more comprehensive framework. The contribution made by the President of Religious Affairs of the period to the criticisms is also important;

Unfortunately, the issue of mosque architecture has always been neglected. It is very difficult to bring together many mosques built recently with a strong sense of belonging. These mosques did not contain novelty and originality, and they could not go beyond being bad replicas of historical mosques. It is almost impossible to capture the spirituality of mosques built a century ago in mosques built today. The point that needs to be elaborated on is what happened to the mentality that envisioned our mosques as monumental places in the past? (Görmez, 2013: 7).

In addition, the statements of the President of Religious Affairs under the title of mosque and government (*iktidar*) in the same symposium are also significant;

Of course, states tend to show their power through architecture, and in this context, many countries symbolize the sovereignty and power of the state with the size and grandeur of the buildings and other structures they construct, such as dams. Of course, a state power that decides to build a large mosque may also be willing to create an embodiment its own power. However, this does not limit the mosque, which is an architectural work, to only being a symbol of power. On the contrary, the mosque (..) is in conflict with this ambition to show power (Görmez, 2013: 21).

Batuman claims that the most important example that makes the tensions of these pursuits visible is the Ahmet Hamdi Akseki Mosque in Ankara (Figure 2.35), which was built in cooperation with the Religious and Social Service Foundation²⁴ and the Directorate of Religious Affairs and opened in 2013. The main dome, which resembles the design of the Kocatepe Mosque and determines the silhouette of the mosque, is not a shell (self-supporting) in terms of structure but sits on four reinforced concrete arches connecting the four main pillars in accordance with the traditional form (Batuman, 2019: 50-51). In addition, it is known that the portal, which refers to the Seljukians, was added during construction (Batuman, 2019: 50-51). Batuman states that this mosque was the first attempt to seek a new form of Islamism, and it also represents the end of the era marked by architectural imitation (Batuman, 2019: 51).



Figure 2.35. Ahmet Hamdi Akseki Mosque (URL-61)

Another important example in this regard is the Marmara University Faculty of Theology Mosque. The Marmara Theology Foundation Mosque, built in 1982-1984, was demolished in 2012, after it was announced that it was not an earthquake-resistant structure (Figure 2.37.a). This demolished mosque was one of the classical period imitations. In 2015, the new mosque was designed by architect Hilmi Şenalp. The architect, who designed mosques by emulating the classical period in all of his previous projects (many of which were abroad), brought a unique interpretation to the classical period architecture for the first time in this mosque (Figure 2.37.b). It can be inferred that the harsh criticisms made about the Istanbul

²⁴ The foundation, whose purpose was declared as "to assist and support the Presidency of Religious Affairs in promoting the religion of Islam and conducting religious services, and to cooperate with the Presidency in these matters", is a public foundation.

Çamlica Mosque and the Ataşehir Mimar Sinan Mosque, were influential in this attitude of the architect. The architect also did an original interpretation in the project proposal he prepared for Istanbul Taksim Mosque in 2013 (Figure 3.18).



Figure 2.36. İstanbul Taksim Mosque, Hassa Architecture- Hilmi Şenalp (URL-62)

Another aspect that makes Marmara Theology Mosque important is that President Recep Tayyip Erdogan himself praised it by saying, “Marmara University Faculty of Theology has gained a different richness today by creating a very different architectural work”. This evaluation may indicate that different architectural interpretations have begun to be approved by the political power, and perhaps harsh criticisms about the Istanbul Camlica Mosque is being taken into account.



Figure 2.37. a) Marmara Theology Foundation Mosque 1982-1984 (URL-63) b) Marmara University Faculty of Theology Mosque 2015, Hassa Architecture – Hilmi Şenalp (URL-64)

On the other hand, the opening of the İTÜ Abdulhakim Sancak Mosque (Figure 2.38), which was made as an interpretation of classical mosque architecture in 2019, was also made by the President and the mosque was described as ‘modern’.



Figure 2.38. İTÜ Abdulhakim Sancak Mosque (URL-65)

Competitions

Especially in 2010 and after, many competitions were held on mosque design. These competitions were respectively “Idea Competition on Mosque Architecture in the Name of Grand Master Mimar Sinan” (2010), “Şişli Halide Edip Adıvar Complex National Architectural Project Competition” (2012), “Büyükdada Downtown Mosque Idea Project Competition (2015), “Idea Competition on Mosque Design” (2019).

Idea Competition on Mosque Architecture in the Name of Grand Master Mimar Sinan (2010)

- The competition was held by the Kayseri Metropolitan Municipality. Two hundred fifty architects submitted projects to the competition.
- Six of the projects participating in the competition were deemed worthy of equivalent awards (Figure 2.39).



Figure 2.39. Model photos / perspectives of the awarded works of the Idea Competition on Mosque Architecture in the Name of Grand Master Mimar Sinan²⁵ (Kayseri Büyükşehir Belediyesi, 2010)

Şişli Halide Edip Adivar Complex, National Architectural Project Competition (2012)

- The competition was held by Şişli Municipality. One hundred forty-one architectural projects were submitted to the competition.
- First, second, third place awards (Figure 2.40), five honorable mentions, and three purchase awards were given.

²⁵ *Equivalent Award 1*: Project designer: Özgür Karataş - *Equivalent Award 2*: Team representative: Kutlu İnanc Bal Team members: Hakan Evkaya - *Equivalent Award 3*: Project designer: Emine Didem Durakbaşı - *Equivalent Award 4*: Team representative: Cem İlhan Team Vice: Aydoğan Özsoy Team Members: Tülin Hadi, Türkan Kahveci - *Equivalent Award 5*: Team representative: Bahadır Altınkaynak Team Deputy: Zeliha Kaya Team Members: Tevfik Mehmet Aydın - *Equivalent Award 6*: Team representative: İbrahim Eyüp Team Vice: Olcay Oval Eyüp

First Prize	Second Prize	Third Prize
		
(URL-66)	(URL-67)	(URL-68)

Figure 2.40. Şişli Halide Edip Adıvar Complex, National Architectural Project Competition, the first three awarded projects²⁶

Büyükkada Downtown Mosque Idea Project Competition (2015)

- The competition was held by the Büyük Ada Çarşı Mosque Association. The competitions' aim is defined as “obtaining an original project that will complement the social, cultural and architectural texture of Büyükkada”.
- Seventy-four architectural projects were submitted to the competition.
- First prize, second prize, third prize (Figure 2.41) and three honorable mentions were given.

First Prize	Second Prize	Third Prize
		
(URL-69)	(URL-70)	(URL-71)

Figure 2.41. Büyükkada Downtown Mosque Idea Project Competition, the first three awarded projects²⁷

²⁶ First Prize: Architects; Sıddık Güvendi, Barış Demir, Tuna Han Koç, Oya Eskin Güvendi Second Prize: Architect: Aziz Rıdvan Kutlutan- Third Prize: Architect: Deniz Dokgöz.

²⁷ First Prize: Project owner: Emre Can Yılmaz- Second Prize: Project owner: Ersin Temurcan, Fazıl Efe İlgen- Third Prize: Project owner : Murat Polat, Hasan Fırat Diker, Emre İşlek.

Idea Competition on Mosque Design (2019)

- The competition was held by the Ministry of Environment and Urbanization upon the request of the Directorate of Religious Affairs. The purpose of the competition was defined as “sharing of ideas for mosques, which are places of worship in Islam, to be a center supported by various functions”. Three hundred twenty-five architectural projects were submitted to the competition organized in 2 separate categories: “200-person mosque” and “1000-person mosque”.
- Sixteen awards were given for each category: first, second, third prizes, three honorable mentions and two purchases.

1st Category 1st Prize	1st Category 2nd Prize	1st Category 3rd Prize
 (URL-72)	 (URL-73)	 (URL-74)
2nd Category 1st Prize	2nd Category 2nd Prize	2nd Category 3rd Prize
 (URL-75)	 (URL-76)	 (URL-77)

Figure 2.42. Idea Competition on Mosque Design, first three awarded projects in each category²⁸

²⁸ 1st Category 1st Prize: Project owner: Emrah Bal, İbrahim Bal- 1st Category 2nd Prize: Celalettin Hacıbey Çelik, Fatıma Hut, Selcen Çelik- 1st Category 3rd Prize: Esra Aydoğan Moza- 2nd Category 1st Prize: Bünyamin Atan- 2nd Category 2nd Prize: Fırat Doğan, Burcu Kırca Doğan, 2nd Category 3rd Prize: Ahmet Yılmaz, Bekir Sami Ateşçi, Osman Balak, Şeyma Bilbey, Numan Ebubekir Yüksel, Recep Sir, Mustafa Öncü, Esra Gökbel, Esra Kişimiroğlu, Abdullah Musab Kepenek, Mehmet Ashi, Samet Lülecioğlu, Melek Naldemirci Kaya, Elif Alkan.

2.3. Section Evaluation

As can be summarized there is no special meaning attributed to form in Islamic thought, however, functionality is always prioritized. As a matter of fact, in line with this flexible understanding, mosque structures have been designed in different ways based on the traditions and environmental conditions of the countries where they are located. As stated by Kuban (2016);

There are no symbolic forms with universal cultural values in mosque structures that can be considered valid for all Islamic societies. Even establishing stylistic connections with mosque types is impossible in some cases. However, in a more limited, distinctive cultural environment, in an environment that has meaning as symbols and defines cultural identity, there may be forms with symbolic potential (Kuban, 2016: 392).

In this respect, it can be said that forms are not a direct result of a religious phenomenon but an interpretation of a specific cultural environment, and with these interpretations, society creates its own tools of life and symbolism over time (Kuban, 2016: 392). Abdi Güzer also explained this situation as follows;

Due to its characteristics, the religion of Islam does not predict a definite architectural approach or a language continuity that manifests itself symbolically. On the other hand, the culture, which is the determinant of religion, has enabled some plan types and elements to be adopted over time and created an artificial representation value (Güzer, 2009).

So, the reason the dome and minaret constitute mosque image in public memory can be attributed to the fact that most of the mosques built in the period from the 1950s to the present, were built by emulating the Ottoman classical period mosques. These mosques were built almost everywhere in Turkey and consequently came to constitute society's image of mosques in the process.

However, if a broad evaluation is made for after the 2000s; it has been observed that the interest in mosque architecture has increased and many studies have been carried out in terms of both knowledge and practice. The symposiums and competitions held in 2010 and later are one of these studies. Architects have also increased their interest in mosque architecture in this period, and the impact of their criticisms began to be seen in large parts of society.

Thus, mosque interpretations different than the imitations of the classical period began to come to the fore more frequently.

Sancaklar Mosque, which was designed by Emre Arolat in 2011 and opened in 2013, differs from its contemporaries not only with the interpretation of the dome and minaret but also with the semantic relationship established with the ritual of worship. It carries mosque architecture to the extreme. The context of the place and the context in which the architect tried to interpret the principles of the religion of Islam differentiated this example among the mosques of the 21st century. The following section deals with the details of Sancaklar Mosque and defines research problems and sub-hypotheses.



3. MATERIAL AND METHOD

In this section, the material and method of this study, which aims to question the relationship between the designer approach and user perception in contemporary mosque designs, are included. The focus of the experimental study is the Sancaklar Mosque, which is entirely different from the image of the mosque in the public's mind in terms of its building language. Before going into the details of the method, Sancaklar Mosque will be introduced, and the comments of the architect Emre Arolat will be examined together.

3.1. Sancaklar Mosque

Sancaklar Mosque was designed by architect Emre Arolat and his team in a gated community area in Büyükçekmece, Istanbul, where mostly high-income families are located (Figure 3.1, Figure 3.2). The construction of the mosque started in 2011 and was completed in 2013. In an area of 7400 square meters, the mosque's total closed area volume is 1300 square meters. The Sancaklar Mosque, the first mosque²⁹ in this region, was financed by the Sancaklar Foundation.

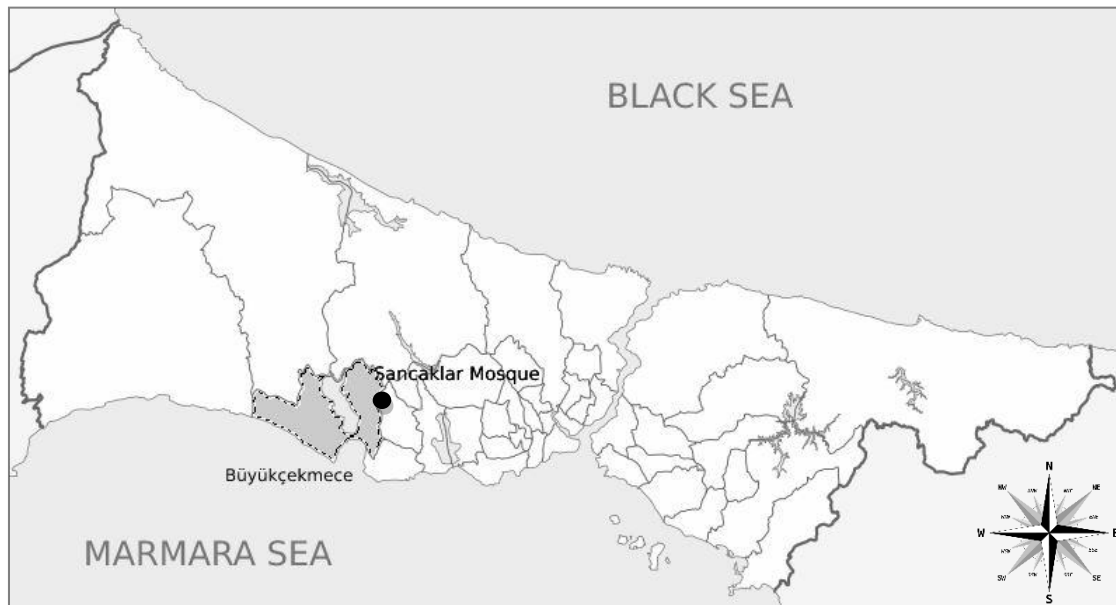


Figure 3.1. The location of the Sancaklar Mosque in Istanbul province and Büyükçekmece district

²⁹ The closest mosque to Sancaklar Mosque is Hacı Mehmet Uçar Mosque, 2,3 km away. Then there are Esentepe Mosque at 2,9 km away, Akçaburgaz Büyük Osmanlı Mosque at 3,8 km and Karaağaç Mahallesi Mosque at 4.5 km.

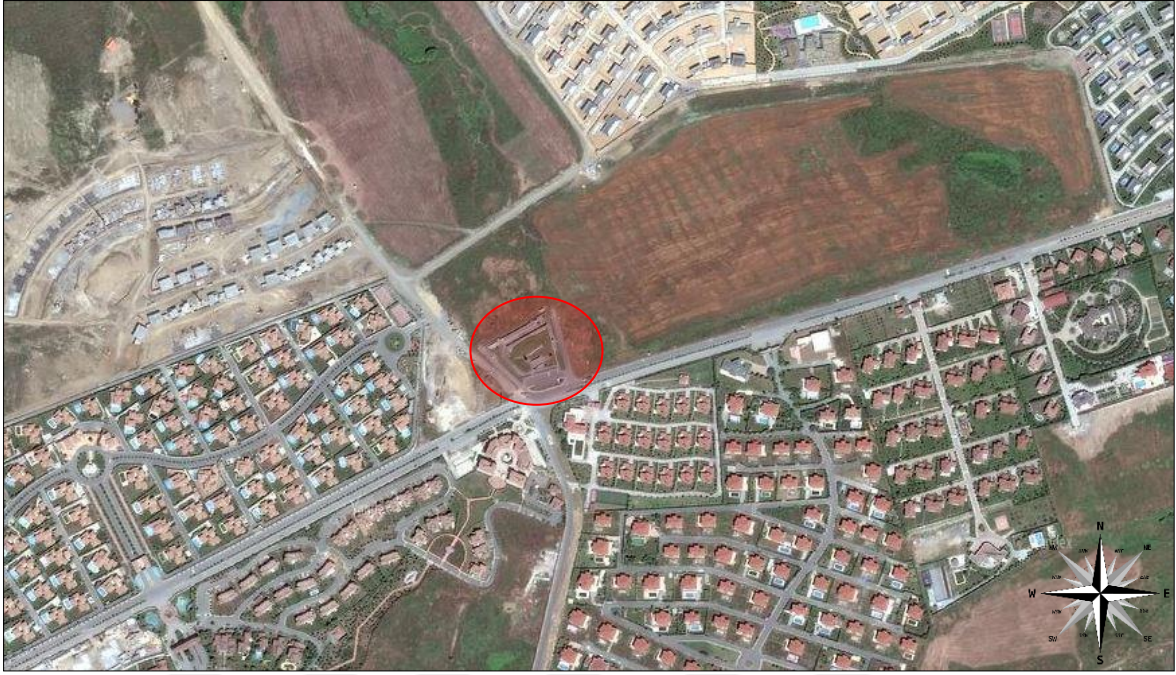


Figure 3.2. Sancaklar Mosque and its surrounding residential complexes (URL-85)

Sancaklar Mosque was built at two different levels, taking advantage of the slope of the land where it is located. When the Mosque's area is viewed from a distance, only the horizontal stone walls surrounding the courtyard and a vertical minaret with a height of 19.8 meters built on a rectangular base with basalt stone can be seen (Figure 3.3). There is an open parking space at +5.45 elevation and the upper courtyard of the mosque right next to it (Figure 3.13.a and 3.13.b). The rectangular-based stone minaret, which is the only element of the mosque that can be seen from afar, is located in this upper courtyard (Figure 3.13.d). In the upper courtyard, apart from the minaret, there is a sitting area consisting of three stone blocks, the area where the funeral prayer is performed and coffin rests (*musalla taşı*) (Figure 3.4, Figure 3.13.c).

Regarding the shape of the minaret being different from the usual forms, Arolat said that the minaret was positioned in such a way that it allowed the mosque to be perceived from a distance. He stated that the 'Allahu Akbar الله أكبر' inscription on the minaret was used as a sign that this place is an Islamic place of worship (URL-78). The climb to the minaret is provided by the stairs inside the mosque located at + 0.20m elevation. In addition, the minaret has another door that can be accessed from the upper courtyard at +5.45 elevation.



Figure 3.3. Stone walls surrounding the Sancaklar Mosque's courtyard, and the minaret



Figure 3.4. Sancaklar Mosque's funeral prayer area

The steps connecting the upper and lower levels follow the natural slope and reach the lower courtyard at ± 0.00 level (Figure 3.5, Figure 3.6, Figure 3.13.e). Apart from these steps, a ramp located in the north direction of the mosque and a road reserved for funeral vehicles in the east direction provide access to the lower courtyard (Figure 3.7, Figure 3.13.h). An olive tree is encountered on the left of the steps while descending from the upper courtyard to the lower courtyard (Figure 3.5, Figure 3.6, Figure 3.13.f). In the design, the water element descending from the back of the olive tree to the lower floor was used (Figure 3.13.g). Arolat stated that water was used in the courtyard due to its relaxing effect (URL-78). However, the water element was later out of use due to ground subsidence (Figure 3.8).



Figure 3.5. View of the steps following the natural slope from the upper courtyard



Figure 3.6. View of the steps following the natural slope from the lower courtyard



Figure 3.7. a) ramp, b) a road reserved for funeral vehicles



Figure 3.8. a) water used in the design b) unusable water

While descending from a +5.45 elevation to a ± 0.00 elevation, the entrance to the women's section on the north wall of the mosque is reached first (Figure 3.19.h). After the women's section entrance, on the north wall's east-west direction, there are two entrances of the main prayer hall (*harim*), the entrance to the men's ablution-toilet and the women's ablution-toilet space (Figure 3.9). Adjacent to this wall (to the south), there is a lodging for the imam and a place where dead people are washed (*gasilhane*) (Figure 3.10, Figure 3.19.j, Figure 3.19.k).

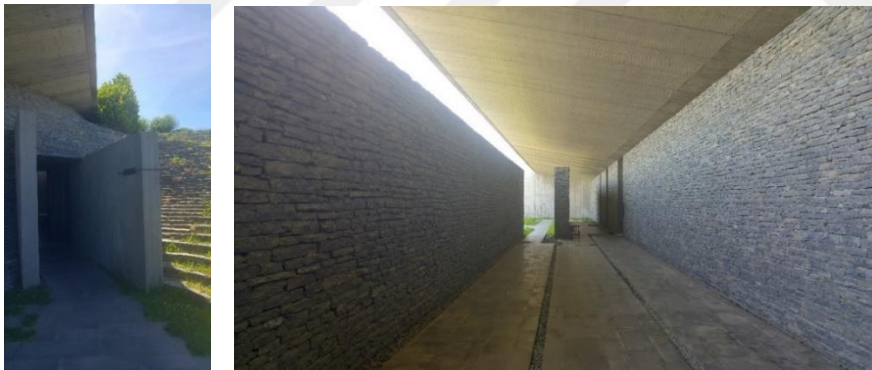


Figure 3.9. a) women's section entrance b) *harim* and wc-ablution space entrances

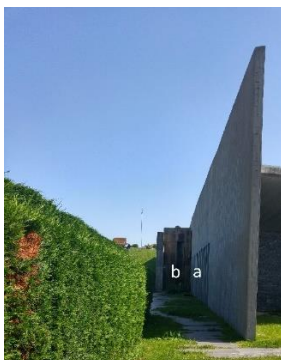


Figure 3.10. a) Lodging entrance b) *gasilhane* entrance

Parallel to the north wall, a library building is positioned in the east-west direction (Figure 3.11, Figure 3.13.i). There is also a service area inside the library building. The glass facade of the library, facing the mosque and designed to be opened when necessary, is covered with a wooden canopy facade element. Behind the library building, there is a backyard, which the architect calls “the open contemplation space” (Figure 3.12, Figure 3.13.j) (URL-78). In that space, there are basalt stone seating blocks of different lengths and an olive tree.



Figure 3.11. Library building



Figure 3.12. Open contemplation space

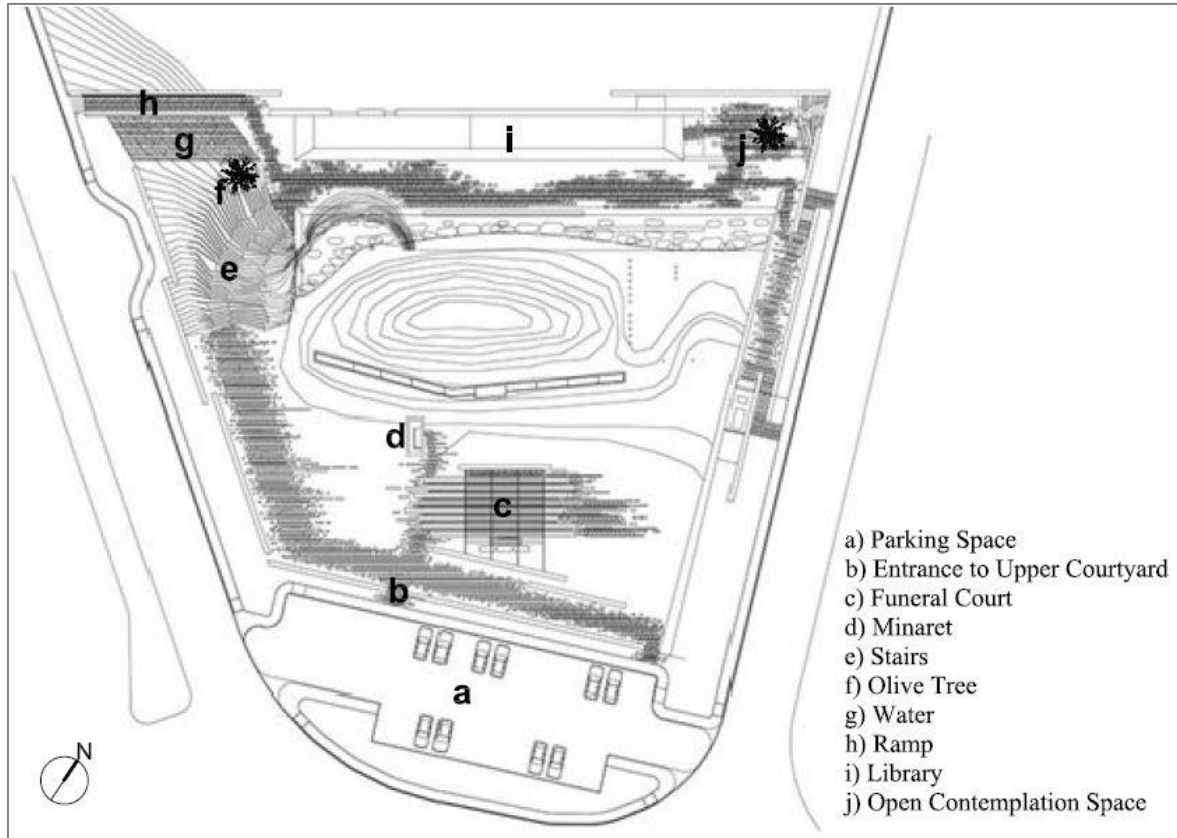


Figure 3.13. Sancaklar Mosque layout plan (Adapted from the Architectural Review, 2014.)

3.1.1. Interior design of Sancaklar Mosque

After entering the place of worship, there is a shoe rack between the female and male entrances, which can be accessed from both sides (Figure 3.19.e). After leaving their shoes, the mosque users move on to the prayer area.

In Arolat's own words, "The main prayer area of the mosque was designed as a rectangular one to increase the number of people in the first rows, as in the Umayyad mosques" (Figure 3.19.c) (URL-78). There is no bearing element dividing the space in this main prayer area. In the words of the architect, this situation was ensured by the thicker reinforced concrete on the edges of the ceiling and the thinning of the reinforced concrete system in the middle. Its construction by taking advantage of acoustic features has also made a visual contribution to the space (URL-78). Nil Aynalı, one of the Sancaklar Mosque design team, stated that they first designed the ceiling flat in order to get rid of cultural burdens and forget the forms, but in their meeting, nobody was happy with the flat ceiling, and they decided to design it in a gradual view (Figure 3.14) (URL-79).

The place allocated for men in the prayer area has a gradual structure consisting of five steps³⁰ (Figure 3.14, Figure 3.22, Figure 3.23). Regarding the stepped main prayer area, which is not a usual situation in mosques, Arolat stated that there is no statement in Islamic sources that the prayer area should be flat. They made this interpretation that in order to make the place of worship original, to benefit from the height, to lower the elevation a little more after entering, and to make the qibla wall more effective (URL-78).



Figure 3.14. Graded ceiling and stepped main prayer room (URL-80)

Right next to this graded place where men pray, a women's worship space is at ± 0.00 m elevation, positioned on a raised floor (Figure 3.19.d, Figure 3.21). Although the space allocated for women has its own door, as mentioned above, it is also possible to pass directly from the main prayer area. The women's worship space is separated from the main prayer hall with a screen (Figure 3.15, Figure 3.24). The screen's height is 130 cm from the women's section and 250 cm from the main prayer area's -1.20 m level. The screen's 130 cm part measured from the women's section has a permeable structure with holes. Due to the screen's length and perforated structure, when women stand up, a part of their bodies are completely visible. However, in *ruku* and prostration, their bodies are partially visible. In an interview, Arolat stated that they talked and discussed a lot on this issue, but that they designed this women's space specifically for this mosque and did not suggest any model or typology (URL-78). However, on the official website of EAA, it is said, "*First time in mosque architecture, women have the chance to pray just in the same row as the men,*

³⁰ The main prayer area elevations are as follows; ± 0.00 m (entrance level), -0.30m, -0.60m, -0.90m, -1.40m.

contrary to being at the back as in all others. They are placed at an elevated and separated part of the hall” regarding the position of men and women in Sancaklar Mosque.



Figure 3.15. The view of the women's section of the Sancaklar Mosque from the *harim*

Inside the mosque, there is a qibla wall in the south direction (Figure 3.21). On this qibla wall, there is a niche-shaped mihrab and a minbar at +0.20 elevation consisting of 6 steps (Figure 3.16, Figure 3.19.f). From this minbar, one can also climb to the minaret (Figure 3.19.g). Regarding the interpretation of these elements different from the traditional mosque architecture, Arolat emphasizes that elements such as *minbar* and *mihrab* contain certain models in cultural context, but in fact, these structures are auxiliary elements of worship. He stated that these elements should be made for the khutbah to be read, for an imam to establish a relationship with the congregation, or to make his voice heard. Arolat said, “In this context, when designing a mosque, we do not have to accept everything we see as a model, but it is necessary to know what its underlying function is” (URL-78).



Figure 3.16. a) Sancaklar Mosque's *mihrab* b) Sancaklar Mosque's *minbar*

The mosque's prayer areas are illuminated by natural light filtering through the horizontal slit where the qibla wall meets the ceiling (Figure 3.17). Arolat stated that this light, which creates different colors and shades at different times of the day, is the only decoration of the mosque. He said that they expect the spiritual taste that light will add to the environment to turn this place into a place to enjoy from worship and to create a kind of enthusiasm in the inner world with its powerful effect (URL-78; URL-80; URL-81). When it gets dark, the effect of this natural light is given by artificial light.

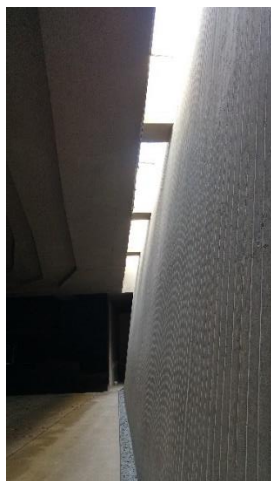


Figure 3.17. Natural light filtering through the horizontal slit

There is a reflective black wall of infinity on the wall surface that divides the ablution rooms and the main prayer hall (Figure 3.18). The letter “vav” (و) and the 41st verse of Surat al-Ahzab -*O you who have believed, remember Allah with much remembrance*- are engraved

on this wall with ‘sulus writing’. Arolat stated that, as an architect, firstly they think of the ‘*kufi* writing’ style, which they like more because it is geometric. However, he stated that calligrapher Mehmet Özçay, whom he described as a ‘master’, convinced himself that *sulus* writing would better reflect the work done more accurately and philosophically, and changed all those geometric judgments in their minds (URL-78). There is also a lectern (*vaaz kürsüsü*) on this decorated wall.

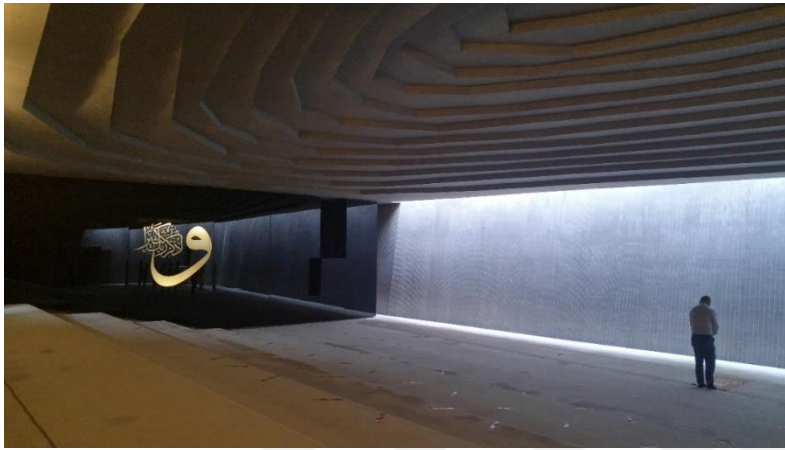


Figure 3.18. The black wall with the letter ‘Vav’, Ahzap surah verse 41 and the lectern

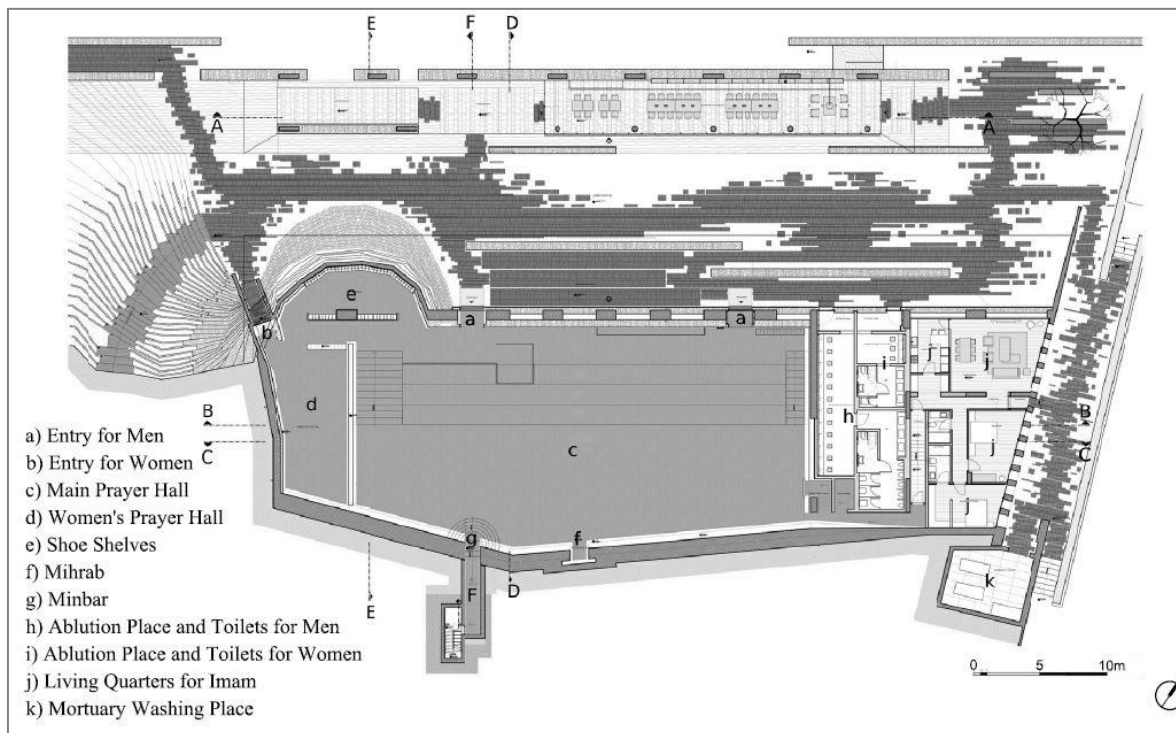


Figure 3.19. Sancaklar Mosque’s ground floor plan (Adapted from ArchDaily, 2014)

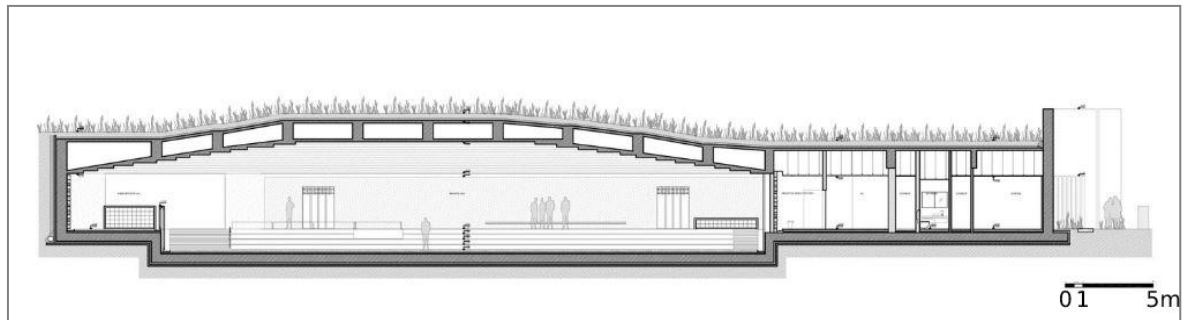


Figure 3.20. Section BB (URL-84)

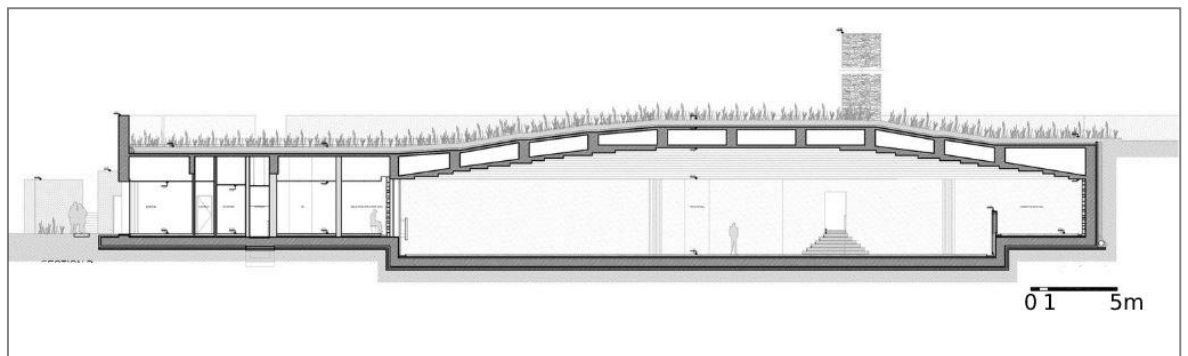


Figure 3.21. Section CC (URL-84)

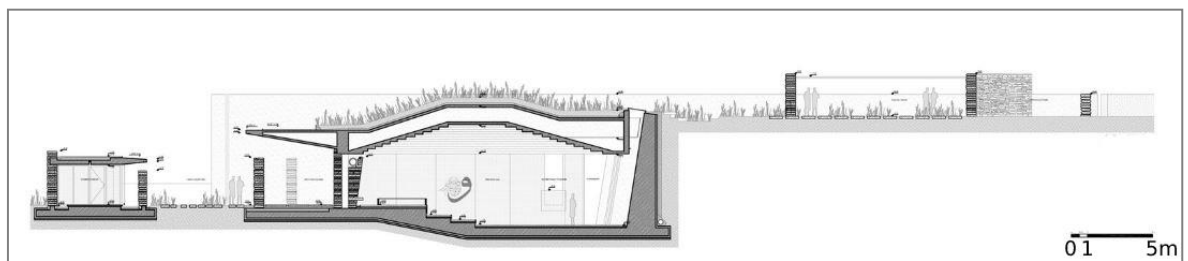


Figure 3.22. Section DD (URL-84)

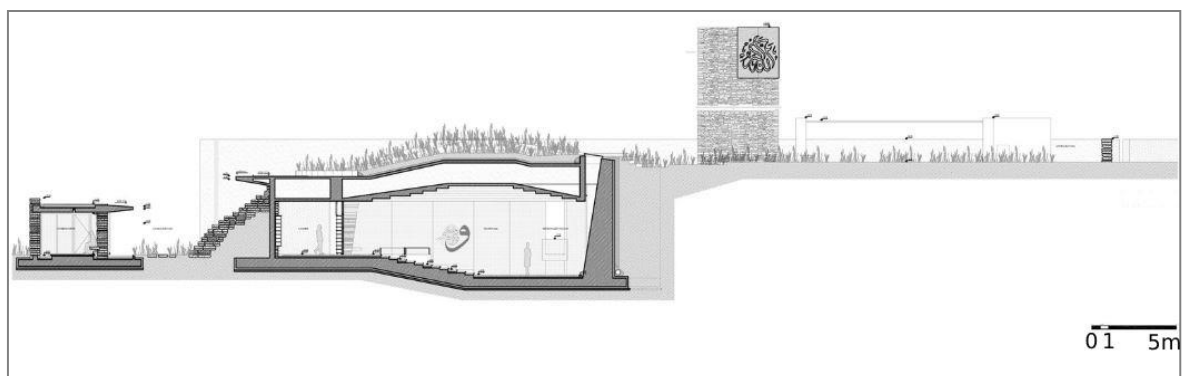


Figure 3.23. Section EE (URL-84)

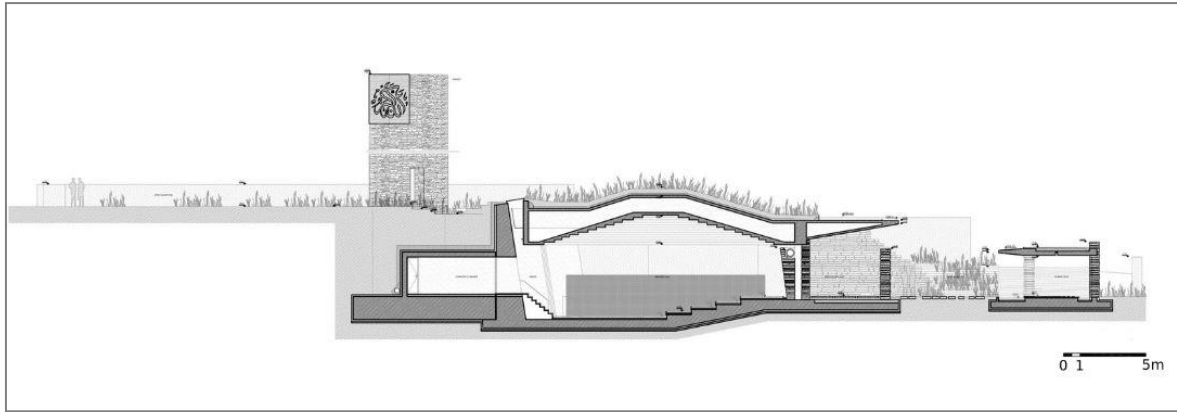


Figure 3.24. Section FF (URL-84)

3.1.2. The Hira Cave concept and “essence”

Regarding Sancaklar Mosque, many sources emphasize that it was inspired by the Hira Cave concept. Erdoğan Erkaslan stated in her article, which she wrote in 2014 that the analogy of the cave is also included in the statements on Arolat’s website (Erdoğan Erkaslan, 2014). However, while using the expression “*The prayer hall reached directly, a simple cave-like space, becomes a dramatic and awe-inspiring place to pray and be alone with God*” in the updated site, the Hira Cave expression is not used directly (URL-80). Arolat made the following statements in an interview with him regarding the cave issue and the fact that Sancaklar Mosque was evaluated as gloomy and dark by some people;

I’ve never had an aim like creating a cave effect. In fact, it is something that has been spoken in public and a little bit ascribed. We evaluated the Hira Cave, where the Prophet was in *khushoo*, as a place where we talked a lot and learned a lot in terms of its spatial effect. And we have reflected this in some texts, but we never had an aim to make this place like a cave. I don’t think it looks like a cave anyway, this is clearly a building. I think it has enough light... In mosques, it is necessary to pay attention not only to the state of worship or the time of worship, but also to contemplation outside of the prayer time. I think it is not easy in very bright places. This kind of light ratio enables both worship and contemplation (URL-78).

Arolat stated that instead of a place that reveals itself with extravagance and excessive ornaments found in recent mosques, this mosque is as simple as possible, where not too many elements enter between the creator and the servant (*kul*), and the barriers are removed. The mosque’s interior is defined as an inspiring, humble meditation space designed to pray

and be alone (URL-80). The aims of the design, which is stated to be focused on physical and sensory pleasure, are explained as follows;

The design aimed at representing purest forms of light and matter, just as a primary inner world, free from all cultural burdens. The disappearance of the building in the slope of the site, anchorage to the ground as if it has always been there, getting rid of all temporal and cultural engagements were aimed (URL-80).

Aynalı (2018), on the other hand, associated Hira Cave with essence and stated that what is actually called essence is related to the first/beginning, and this can be considered as revelation. Hira Cave can be considered as the first place in Islam, as it is the first place where revelation descends on the world (URL-79). However, Aynalı stated that these thoughts actually matured more in the following process. In the first presentation to the employer, they added the Hira cave at the last minute in order to establish a warm relationship with the employer (URL-79).

The EEA's official website states that their primary purpose is "*a confrontation with the classical Ottoman mosque scheme, which became a blank anachronism with today's construction techniques*". It stated that; depending on the fact that a mosque does not have a predefined form and anywhere clean can be a prayer's room, the project focuses on the "essence" of a religious place, moving away from the discussions on the form (URL-80). What is meant by 'essence' is written on an easily noticeable area on the wall opposite the entrance door of the mosque (Figure 3.25);

ESSENCE

Do not walk on the earth in haughty style.

You can neither tear the earth apart, nor can you match the mountains in height

Surah Al Isra, Ayah 37

This is any place to prostrate

It is clean.

It was built with the motto of modesty

It does not boast of its shape and does not swell with its external appearance.

It does not come between the creator and man with its splendor

Avoids.

Rather, it seeks the essence that hides behind the forms.

It is slightly attached to the earth.

It almost integrates with both the hill and the valley, with the skin borrowed from nature

As if it's always been there

The inside is plain as the outside; it does not decorate itself; it does not shout.

As I said, it is humble.
The light that washes the qibla wall is its only decoration.

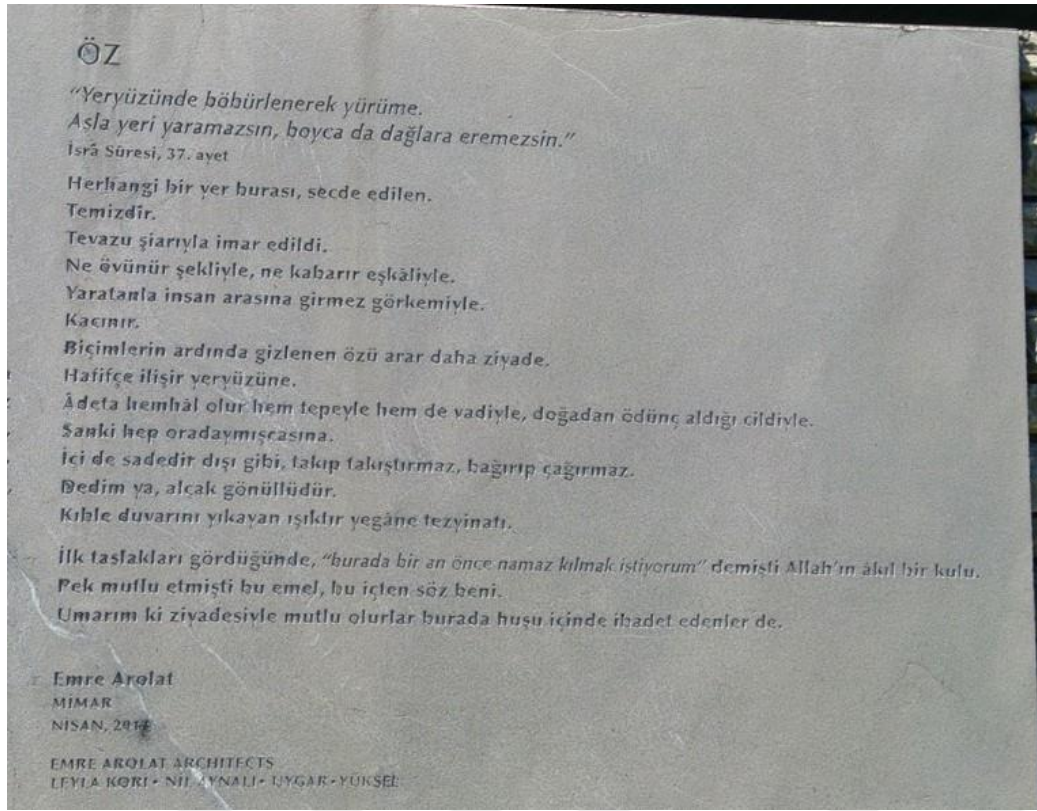


Figure 3.25. An inscription, 'essence'

As stated in the Introduction, the work is based on the users' perception along with the architect's comments. For this purpose, the relationship between the designer's approach and the user's perception has been questioned in an experimental study conducted with the users of this building. Details of the study are as follows.

3.2. Research Problems and Sub-Hypotheses

In this study, it is thought that evaluating the perceptions, experiences and satisfaction of the users will pave the way for successful designs. In the schemes that repeat the classical period, the interpretations of mosque architecture have been minimal. However, in contemporary examples, it is thought that the user can see and adopt these interpretations in parallel with the architect. From this perspective, this study has been carried out assuming that there may be overlaps as well as differences between the views of the architects and the users in contemporary mosque interpretations. Accordingly, in Sancaklar Mosque, the similarities

and differences between how the users perceive and interpret the building (semantic and functional) and the designer's interpretations gain importance. The hypotheses are as follows;

- In Sancaklar Mosque, which has no dome on its exterior and its minaret is designed differently from the accustomed minaret form, the probability of connotation in the first use for the viewer would be very low. In such a case, it is assumed that the users come to the building not by perceiving, but by hearing and knowing.
- It is thought that the interior details of the Sancaklar Mosque, which is handled differently from the traditional mosque interpretations, would be semantically appreciated by the user.
- While evaluating the building with its functional aspect, it was expected that the difficulties would increase with age. However, this claim could not be tested due to the COVID-19 pandemic at the time of the study (6-7-8 June, 2020) and the curfew for over 65 years of age. It was predicted that functional complaints would be at a reasonable level in the age group under 65 years of age.³¹ It is thought that there would be no significant difference in semantic and functional interpretations depending on the age and the frequency of visiting the building, and the design would be considered as a successful interpretation in general (except for the perception problem in the first use).

3.3. Data Collection Method and Tool

Within the scope of the experimental study, a questionnaire was constructed in order to reach the perceptions of Sancaklar Mosque and the general mosque image perceptions of the users who have experienced Sancaklar Mosque directly.

Some questions are in the form of statements but some other are open-ended. The data collected with statements were evaluated through the scales as follows;

Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
5	4	3	2	1

³¹ Sancaklar Mosque's imam, Ali Elmacı, stated that due to the location of the mosque, the elderly congregation could not come to the mosque very often under normal conditions.

The survey applied was evaluated with the 20.0 version of the “IBM SPSS Statistics” program, which is used for detailed statistical analysis. While testing the reliability of the scales used in the study, the Cronbach Alpha Coefficient method, which is the most widely used Internal Consistency Analysis method, was used.

As a whole, the survey form consists of 2 parts.³²

Before the two main parts, demographic questions regarding gender, age, class, education level, and profession were asked.

In one part of the questionnaire³³, users were asked 4 statements to learn their general views on the image of the mosque in their minds.

Stylistic/General

1. There is no need for decorations in a mosque.
2. A mosque must have a minaret.
3. A mosque must have a dome
4. A mosque should be big and magnificent.

Besides the expressions analyzed by using the Likert rating scale some open-ended questions were asked. In one of them it was aimed to determine the mosque image in the minds of the participants by asking the question, “*What are the first three things that come to your mind when you think about the mosque in general?*”. In another, they were asked whether there are any mosques they frequently visit other than Sancaklar Mosque, and if they do, what are the reasons for their frequent visits.

In the second part, the following questions were asked to observe their relationship with the mosque.

“How did you hear about Sancaklar Mosque?”,

“How do you come to Sancaklar Mosque?”,

“How often do you visit Sancaklar Mosque?”,

³² For original survey form see Appendix 1

³³ This part was asked at the end of the questionnaire form in order not to direct the participants (see Appendix 1).

“If you visit Sancaklar Mosque often, what is the reason?” and
 “What for do you visit Sancaklar Mosque other than praying?”

and 12 statements to measure their aesthetically/semantic evaluations,

Semantic-Aesthetic

1. When viewed from the outside, it can be easily understood that there is a mosque here because of the shape of the minaret.
2. It is very disturbing that there is no dome outside.
3. The mosque-library corridor, which can be seen after descending the stairs, is very impressive.
4. The stone material used in the building is very successful.
5. I felt relief when I entered inside the mosque.
6. I felt tranquility and *khushoo*³⁴ when I entered inside the mosque.
7. I felt humility when I entered inside the mosque.
8. The graded decor on the ceiling is very successful.
9. The natural light leaking through the gap is very successful.
10. I felt uneasy when I walked in.
11. There should have been more calligraphy-type decorations inside the mosque.
12. This structure should not have been plain that much.

Functionality

As part of the semantic-aesthetic evaluation, the users of Sancaklar Mosque were also asked questions about the functionality of the building³⁵. The reason for this is to see the functional success of the structure, which is an atypical example. It is an inevitable fact that functional failure will negatively affect user perception. For that aim 14 statements were used.

1. The funeral prayer area in the upper courtyard where the minaret is located is unfunctional.
2. It is very difficult to go down the outdoor stairs to enter the mosque, and it is very difficult to go up the outdoor stairs after prayer.
3. The ramp on the side is much more useful than the stairs.
4. There should have been a fountain (*şadırvan*) in the courtyard of the mosque
5. Men's Entrance and Women's Entrance are intertwined.
6. The courtyard next to the library is not used at all.
7. It would be perfect if it had wooden spaced benches for all outdoor spaces.
8. The shoe rack area inside is very useful.
9. Acoustics are quite successful inside; there is no sound problem.
10. The place of qibla inside is very well described.
11. Stairs can cause problems (someone can fall).

³⁴ 'Khushoo' is when a person's heart and thoughts are humble and focused on Allah.

³⁵ In order for the participants to answer more easily, the statements in the questionnaire form were arranged from outdoor place to indoor not functionally and aesthetically.

12. This mosque structure is low (*basık*) like a cave.
13. Natural light is insufficient in this mosque; it is dark.
14. Concentration is often disturbed in this place.

Additionally, with an open ended question, the participants were asked to write what they wanted to add about the Sancaklar Mosque.³⁶

3.4. Sample Group

The sample group consists of 191 adults, 164 males and 27 females, aged between 18 and 65, who were in Sancaklar Mosque between noon and evening prayer times on 6-7-8 June 2020. The reason for limiting the time is that only the noon and afternoon prayers could be performed with the congregation due to the COVID-19 pandemic on the survey dates. The survey was applied with the “answering under observation” method, based on voluntariness. How the survey would be implemented was explained just after distributing the survey form to each participant. Participants answered the questions themselves and filled the form. The answers given by 25 of the 191 people participating in the study were deemed invalid due to incomplete or incorrect answers, and the data of 166 people (141 male, and 25 female) were evaluated. The findings and the evaluations of the work are in the following chapter.

³⁶ This question was asked at the end of the questionnaire form with the other two open-ended questions mentioned above (see Appendix 1).



4. FINDINGS AND EVALUATIONS

4.1. Demographic Features

Demographic features of the participants are findings related to gender, age, education level, and profession. Data on demographic features of 166 participants were evaluated by frequency analysis. As can be seen in the chart, 84.9% of the participants were men ($n = 141$) and 15.1% ($n = 25$) were women. 40.4% ($n=67$) of the participants were between the ages of 18-33; 39.2% ($n=65$) were in the 34-49 age range; 20.5% ($n=34$) were in the 50-65 age range. Age groups were regulated to have an equal age difference (15 years) between each age group.

While 45.8% of the participants ($n = 76$) stated their education status as a university, the total percentage of people who stated that their education was primary, secondary and high school was 48.2% ($n = 80$). Those who indicated as a graduate were 6% ($n = 10$).

A total of 73 different answers were given to the question about the profession (see Appendix 2). These answers were grouped under 11 headings. According to this grouping, 17.5% ($n = 29$) of the participants were tradesmen. Those with a frequency below 5 were combined under the title of 'other'. The professions that were combined under the heading 'other' in the analysis were composed of IT specialists, pilots, translators, media sector, writers, sociologists, veterinarians, civil servants, chemists, doctors, and retirees.

Table 4.1. Descriptive statistical values of demographic questions

		Frequency (f)	Percent
GENDER	Female	25	%15,1
	Male	141	%84,9
AGE	18-33	67	%40,4
	34-49	65	%39,2
	50-65	34	%20,5
EDUCATIONAL BACKGROUND	Primary school	16	%9,6
	Middle School	26	%15,7
	High school	38	%22,9
	University	76	%45,8
	Graduate	10	%6,0
PROFESSION	Trades	29	%17,5
	Engineer	14	%8,4
	Self-employment	14	%8,4
	Technical personnel	12	%7,2
	Worker	12	%7,2
	Housewife	12	%7,2
	Architect / Interior Architect / URP	11	%6,6
	Educator / Teacher	10	%6,0
	Finance	9	%5,4
	Student	5	%3,0
	Police officer	5	%3,0
	Other	20	%12,0
	Unanswered	13	%7,8
Total		166	%100

4.2. General Perception of Mosque Image

The main descriptive findings about the general mosque image perceptions of Sancaklar Mosque users are given in Table 4.2. The Cronbach's Alpha value of the scale, which includes 4 statements about the general view of the mosque image in minds, was calculated as .593. It is desirable that the Cronbach-Alpha coefficients be at least 0.7, but it is predicted by some researchers that this value can be considered reasonable up to 0.5 (Coşkun vd., 2015:126).

Participants stated that, even though not strongly, they disagreed with the statements “*A mosque should be big and magnificent*” (M: 2.61), “*There is no need for decorations in a mosque*” (M: 2.81), and “*A mosque must have a dome*” (M: 2.97). However, they strongly agreed with the statement, “*A mosque must have a minaret*” (M: 3.73).

Since the skewness and kurtosis values in Table 4.2 are in the range of + 2.0-2.0, it can be said that the data provides the normal distribution assumption required for parametric analysis (George and Mallery, 2010).

Table 4.2. The general perception of mosque image

Dependent variables	M	SD	Skewness	Kurtosis
A mosque should be big and magnificent	2.61	1.324	.487	-.945
There is no need for decorations in a mosque	2.81	1.234	.264	-.939
A mosque must have a dome	2.97	1.368	.012	-1.276
A mosque must have a minaret	3.73	1.286	-.831	-.416

1: Strongly Disagree, ... 5: Strongly Agree M: Mean, SD: Standart Deviation.

Age & Perception of mosque image and frequency of visiting & Perception of mosque image

After the normality and homogeneity test, the Anova test was used to measure whether there was a significant difference in the perception of mosque image, depending on the age and frequency of visiting³⁷. As seen in Tables 4.3 and Table 4.4, the Anova test results show that there was no significant difference in the perception of the mosque image depending on the age and Frequency of visiting, since $p > 0.05$ in all statements.

Table 4.3. Age & Perception of mosque image

Dependent Variables		Sum of Squares	df	Mean Square	F	Sig.
A mosque should be big and magnificent	Between Groups	.650	2	.325	.183	.833
	Within Groups	288.676	163	1.771		
	Total	289.325	165			
There is no need for decorations in a mosque	Between Groups	2.807	2	1.403	.921	.400
	Within Groups	248.404	163	1.524		
	Total	251.211	165			
A mosque must have a dome	Between Groups	5.862	2	2.931	1.577	.210
	Within Groups	302.987	163	1.859		
	Total	308.849	165			
A mosque must have a minaret	Between Groups	4.901	2	2.450	1.491	.228
	Within Groups	267.900	163	1.644		
	Total	272.801	165			

³⁷ For information about the 'frequency of visiting' see the section under the heading 4.2.1.

Table 4.4. Frequency of visiting & Perception of mosque image

Dependent Variables		Sum of Squares	df	Mean Square	F	Sig.
A mosque should be big and magnificent	Between Groups	6.634	2	3.317	1.913	.151
	Within Groups	282.691	163	1.734		
	Total	289.325	165			
There is no need for decorations in a mosque	Between Groups	5.709	2	2.854	1.895	.154
	Within Groups	245.502	163	1.506		
	Total	251.211	165			
A mosque must have a dome	Between Groups	1.368	2	.684	.362	.697
	Within Groups	307.482	163	1.886		
	Total	308.849	165			
A mosque must have a minaret	Between Groups	1.751	2	.875	.526	.592
	Within Groups	271.051	163	1.663		
	Total	272.801	165			

The first three things that come to mind when talking about mosques

In the last part of the form given to the participants, firstly, “the first three things that come to their mind when the mosque is mentioned” were asked. A total of 76 different answers were given to this question. In Table 4.5, the most repetitive 5 answers among all answers given to this question are shown in order of preference.

When we look at the first 5 expressions that repeat the most in total, it is seen that the expression ‘tranquility’ comes first. Subsequently, the expressions ‘minaret’, ‘worship’, ‘dome’ and ‘salaah’ come respectively.

When looking at the most written expressions in each row, it is seen that the first place is ‘minaret’, the second is ‘dome’, and the third is ‘tranquility’. All written statements are presented in Appendix 4.

Table 4.5. The first three things that come to mind when talking about mosques

Statements	First place	Second place	Third place	Total
tranquility	25	15	14	54
minaret	36	7	1	44
worship	20	12	10	42
dome	10	23	2	35
salaah	16	9	4	29

Afterwards, the participants were asked to write the name of another mosque they regularly visit and their reason for visit. 66 people answered this question. 23 of them wrote about the neighborhood mosques they visited, because these mosques were close to their homes. The three most frequently written mosques were Süleymaniye, Fatih, and Eyüpsultan, respectively. They stated that the reason as to why they visited these mosques was that they were more peaceful, they make someone feel a sense of greatness and grandeur, loving their architecture, and because of their spiritual atmosphere.

4.3. Sancaklar Mosque

4.3.1. Sancaklar Mosque in general

The data on the relations of the participants with the Sancaklar Mosque were evaluated by frequency analysis. 65% of the participants stated that they heard about Sancaklar Mosque from kinspeople, 25.9% of them came to the mosque because it was close to their homes or workplaces, 15.1% saw it while passing, and 11.4% were informed through the media.

According to the survey results, 97.6% of the participants came to Sancaklar Mosque by their personal vehicles, 1.2% on foot, and 1.2% by public transportation.

The answers to the question “*How often do you visit the Sancaklar Mosque?*” were as follows; 33,1% visited for the first time, 25,9% several times a year, 22,9% one a week, 13,9% once in a month, 4,2% every day.

The answers to the question “*If you visit Sancaklar Mosque often, what is the reason?*” were as follows; 21.7% stated that they visited because they liked the architecture of the mosque very much, 19.3% because it was close to their home or workplace, and 16.3% because they

were affected by the spiritual aura. 33.1% of the survey participants were excluded from this question because they visited this mosque for the first time.

In response to the question “What for do you visit Sancaklar Mosque other than praying?”, 59.6% of the participants stated that they do not visit except for prayer. 19.9% of the participants stated that they visited to spend time in the courtyard, 8.4% stated that they visited to see and show the mosque’s architecture to their acquaintances³⁸. 4.2% of the participants stated that they visited to meet with their friends, drink tea, and 3% stated that they visited to benefit from the library. During the survey, the participants who frequently visited the mosque were asked about the general usage of the library, and the participants stated that they almost never saw the library open. One participant also stated that “If the library were open, people would spend a lot of time in the library” (see Appendix 3; Participant 151). (For all additional comments of the participants about the Sancaklar Mosque, see Appendix 3).

³⁸ The option “*To show its architecture to my acquaintances*” is not included in the survey form, but it is a choice that is frequently written to the ‘*other*’ option.

Table 4.6. Descriptive statistical values of the questions regarding the relations of the participants with the mosque

How did you hear about Sancaklar Mosque?		Frequency	Percent
	Close to my house	23	%13,9
	By hearing from kinspeople	65	%39,2
	Through the media	19	%11,4
	I saw it while I was passing by	25	%15,1
	Close to my job	20	%12,0
	Other	14	%8,4
TOTAL		166	%100
How do you come to Sancaklar Mosque?			
	On foot	2	%1,2
	By public transport	2	%1,2
	By personal vehicle	162	%97,6
TOTAL		166	%100
How often do you visit the Sancaklar Mosque?			
	I visited for the first time	55	%33,1
	Everyday	7	%4,2
	Once a week	38	%22,9
	Once in a month	23	%13,9
	Several times a year	43	%25,9
TOTAL		166	%100
If you visit Sancaklar Mosque often, what is the reason?			
	I visited for the first time	55	%33,1
	I like its architecture very much	36	%21,7
	Close to my home, to my workplace	32	%19,3
	Because of its spiritual aura	27	%16,3
	Other	16	%9,6
TOTAL		166	%100
What for do you visit Sancaklar Mosque other than praying?			
	I don't visit except for praying	99	%59,6
	To meet my friends, to drink tea	7	%4,2
	To spend time in its courtyard	33	%19,9
	To benefit from its library	5	%3,0
	To show its architecture to my acquaintances	14	%8,4
	Other	8	%4,8
TOTAL		166	%100

Frequency of visiting & Reason for visiting frequently (for frequent visitors)

Chi-Square analysis, which is on the basis of ‘whether the difference between expected and observed frequencies is significant’ was conducted in order to determine whether there was a significant difference between the frequency of visiting the mosque and the reasons for

visiting frequently. The data of 55 survey participants (33.1%) were excluded from this analysis because they visited the mosque for the first time, and the data of 111 participants were evaluated.

The answers to the question: “*How often do you visit Sancaklar Mosque?*” were grouped as follows:

Very often: “every day” and “once a week”

Rare: “once a month” and “a few times in a year”

The answers to the question: “*If you visit Sancaklar Mosque often, what is the reason?*” were grouped as follows:

S2: “*I like its architecture very much*” and “*because of its spiritual aura*”

S3: “*Close to my home, to my workplace*”

S4: *other*

According to the results, a significant difference was determined between the frequency of visiting and the reasons for visiting frequently ($p = .000 < 0.05$) (Table 4.7). Those who visited very often stated that they visited mostly because of its closeness to their homes and workplaces, and those who visited rarely stated that they visited mostly because of its architecture and spiritual aura.

Table 4.7. Frequency of visiting & Reason for visiting ‘frequently’

Groups			REASON FOR VISITING			Total	x ²	df	p
			S2	S3	S4				
FREQUENCY OF VISITING	Very often	Count % of Total	17 15.3%	26 23.4%	2 1.8%	45 40.5%	32.022	2	.000
	Rare	Count % of Total	46 41.4%	6 5.4%	14 12.6%	66 59.5%			
	Total	Count % of Total	63 56.8%	32 28.8%	16 14.4%	111 100.0%			

Age & frequency of visiting Sancaklar Mosque, the reason for visiting the mosque, visiting the mosque except for prayer

Chi-Square analysis was conducted in order to determine whether there was a difference in the relations of the participants with Sancaklar Mosque depending on their age.

The answers to the question, which is “*How often do you visit the Sancaklar Mosque?*” were grouped as follows:

Very often: “every day” and “once a week”

Rare: “once a month” and “a few times in a year”

First time: first-time arrivals

According to the results, no significant difference was determined between age and the frequency of visiting ($p = .279 > 0.05$) (Table 4.8). In other words, the frequency of visiting Sancaklar Mosque does not differ by age.

Table 4.8. Age & Frequency of visiting

Groups			AGE			Total	χ^2	df	p
			18-33	34-49	50-65				
FREQUENCY OF VISITING	First time	Count % of Total	24 14.5%	21 12.7%	10 6.0%	55 33.1%	5.079	4	.279
	Very often	Count % of Total	12 7.2%	21 12.7%	12 7.2%	45 27.1%			
	Rare	Count % of Total	31 18.7%	23 13.9%	12 7.2%	66 39.8%			
	Total	Count % of Total	67 40.4%	65 39.2%	34 20.5%	166 100.0%			

The answers to the question, “*If you visit Sancaklar Mosque often, what is the reason*”, were grouped as follows:

S1: “*First time*”

S2: “*I like its architecture very much*” and “*because of its spiritual aura*”

S3: “*Close to my home, to my workplace*”

S4: “*other*”

According to the results, it was determined that there was no significant difference between the age and the reason for visiting ($p = .137 > 0.05$) (Table 4.9). In other words, the reason as to why the participants visit the Sancaklar Mosque does not differ depending on the age.

Table 4.9. Age & Reason for visiting

Groups			AGE			Total	χ^2	df	p
			18-33	34-49	50-65				
REASON FOR VISITING	S1	Count % of Total	24 14.5%	21 12.7%	10 6.0%	55 33.1%	9.710	6	.137
	S2	Count % of Total	32 7.2%	21 12.7%	10 6.0%	63 38.0%			
	S3	Count % of Total	7 4.2%	16 9.6%	9 5.4%	32 19.3%			
	S4	Count % of Total	4 2.4%	7 4.2%	5 3.0%	16 9.6%			
Total		Count % of Total	67 40.4%	65 39.2%	34 20.5%	166 100.0%			

The answers to the question, “*What for do you visit Sancaklar Mosque other than praying?*”, were grouped as follows:

N1: “*I don’t visit except for praying*”

N2: “*To meet my friends, to drink tea*” and “*To show its architecture to my acquaintances*”

N3: “*To spend time in its courtyard*”

N4: “*other*”

According to the results, a significant difference was found between age and why the mosque was visited other than praying ($p = .001 < 0.05$). Participants in the age group of 34-49 were the most crowded group (28.3%) who said, “I don’t visit except for praying” (N1). Participants in the 18-33 age group were the other crowded group (14.5%) and said they would visit (N3) “to spend time in its courtyard”, other than praying. In other words, visiting the mosque other than praying may differ depending on age.

Table 4.10. Age & Visiting the mosque except for praying

Groups			AGE			Total	χ^2	df	p
			18-33	34-49	50-65				
REASON FOR VISITING (except for praying)	N1	Count % of Total	31 18.7%	47 28.3%	21 12.7%	99 59.6%	22.507	6	.001
	N2	Count % of Total	7 4.2%	6 3.6%	8 4.8%	21 12.7%			
	N3	Count % of Total	24 14.5%	7 4.2%	2 1.2%	33 19.9%			
	N4	Count % of Total	5 3.0%	5 3.0%	3 1.8%	13 7.8%			
	Total	Count % of Total	67 40.4%	65 39.2%	34 20.5%	166 100.0%			

4.3.2. Sancaklar Mosque: Semantic-Aesthetics

The basic descriptive findings of the expressions, prepared for the users to evaluate Sancaklar Mosque in terms of semantic aesthetics, are given in Table 4.11. Cronbach's Alpha value was calculated as .802 for 12 expressions related to Semantic-Aesthetic features. If this value is above 0.70, it shows that the scale is reliable (Nunnally, 1978: 245).

As can be seen from statement number 1 in Table 4.11, contrary to the discourse of the architect, some of the participants stated that they disagreed with the statement, *"When viewed from the outside, it can easily be understood from the shape of the minaret that there is a mosque here"* (M: 2.68). Besides, in the last part of the survey form, 14 people specifically mentioned the minaret in their comments and whether it can be understood from the outside that this place is a mosque or not (see Appendix 3). In one of these comments, the participant stated that *"a minaret (culture) should be understandable"* by associating the minaret with the culture. Apart from this, there were also complaints that it could not be understood from the outside that this place was a mosque. Some of these comments were as follows; *"It is not understood from the outside that it is a mosque"*, *"someone who does not know beforehand will not understand that it is a mosque here; it should be noticed that it is a mosque"*, *"The mosque looks like anything other than a mosque"*, *"It is not like a mosque, but it is spacious, it can be worshiped"* *"I liked it very much, but it is not clear that it is a mosque. It could have a prominent sign"*. According to some participants, there was no minaret anyway; *"Minaret should be built urgently"*, *"It is a problem not having a minaret, but the beauty of its surroundings at least removes my initial uneasiness"*, *"Nothing is missing except its minaret"*. Two participants made a broader comment and wrote as follows;

Participant 7: *The mosque's construction is excellent, I examined it in every aspect, it is very beautiful. However, as a congregant, I would like to see a minaret first while looking for the mosque. But in this mosque, the minaret is very interesting; square-shaped. Also, since the place of prayer is underground, there is no impression that there is a mosque in this area. The only problem is that the minaret should be made perceptible to the public.*

Participant 141: *When looking from the outside, this place could be an exhibition area or an art center, but it is not very useful for the mosque. I think people cannot understand from the outside that this is a mosque. Only those who hear come here out of curiosity, like me. The minaret could be made more elegant and clearer. In other words, the minaret could be better designed and emphasized that it is a mosque.*

The users stated that they agreed with the statement, *"There should have been more calligraphy-type decorations inside the mosque"*. Additionally, in the last part of the survey, one participant expressed his opinion on this issue by saying, *"There should be; Allah and Muhammad inscription, qibla verse, and crescent on the mihrab"*.

When looking at the responses given to the 10 statements other than the two aforementioned statements, the participants evaluated Sancaklar Mosque positively in terms of semantic-aesthetics aspects. The expression with the lowest average (M: 1.69) was *"I felt uneasy when I walked in"*. Participants stated that they strongly disagreed with this negative statement. The expression with the highest average (M: 4.38) was *"The stone material used in the building is very successful"* and *"The natural light leaking through the gap is very successful"*. The participants stated that they strongly agreed with these two positive statements. Another important point is that, even though not strongly, they disagreed (M: 2.51) with the statement, *"It is very disturbing that there is no dome outside"*.

Table 4.11. Semantic-Aesthetics

Dependent variables	M	SD	Skewness	Kurtosis
1. When viewed from the outside, it can easily be understood from the shape of the minaret that there is a mosque here	2.68	1.298	.260	-1.113
2. It is very disturbing that there is no dome outside	2.51	1.315	.540	-.867
3. The mosque-library corridor, which can be seen after descending the stairs, is very impressive	3.81	1.122	-.914	.197
4. The stone material used in the building is very successful	4.38	.931	<u>-2.013</u>	<u>4.250</u>
5. I felt relief (<i>ferahlık</i>) when I entered inside the mosque	4.29	1.021	<u>-1.677</u>	<u>2.301</u>
6. I felt tranquility and <i>khushoo</i> when I entered inside the mosque	4.19	1.059	-1.402	1.410
7. I felt humility when I entered inside the mosque	4.14	1.078	-1.220	.735
8. The graded decor on the ceiling is very successful	4.21	1.002	-1.423	1.594
9. The natural light leaking through the gap is very successful.	4.38	.878	<u>-1.695</u>	<u>2.891</u>
10. I felt uneasy when I walked in	1.69	.953	<u>1.816</u>	<u>3.363</u>
11. There should have been more calligraphy type decorations inside the mosque	3.14	1.318	-.158	-1.130
12. This structure should not have been plain that much	2.25	1.272	.813	-.448

1: Strongly Disagree,... 5: Strongly Agree M: Mean, SD: Standard Deviation

Age & Semantic-Aesthetics: one-way analysis of variance (ANOVA) and Kruskal Wallis

Since the skewness and kurtosis values of 8 of the 12 expressions in Table 4.10 are in the range of + 2.0-2.0, it can be said that 8 data provide the normal distribution assumption required for parametric analysis (George & Mallery, 2010). In the other four statements (4th, 5th, 9th, and 10th statements), it became necessary to carry out non-parametric tests since the skewness and kurtosis values were not in the range of +2.0 -2.0.

After the normality and homogeneity test, it was decided to apply the Anova test for 8 statements and the Kruskal Wallis test for 4 statements to look at the differentiation status of the semantic-aesthetic expressions depending on the age and frequency of visiting. As it can be understood from Table 4.12 and Table 4.13, according to the results of ANOVA and

Kruskal Wallis tests, it was determined that there was a significant difference depending on the age factor only in the statement “ *It is very disturbing that there is no dome outside*” ($p = 0.016 < 0.05$).

Table 4.12. Age & Semantic-Aesthetics: One-way analysis of variance (ANOVA)

Dependent Variables		Sum of Squares	df	Mean Square	F	Sig.
1. When viewed from the outside, it can easily be understood from the shape of the minaret that there is a mosque here	Between Groups	2.878	2	1.439	.852	.428
	Within Groups	275.200	163	1.688		
	Total	278.078	165			
2. It is very disturbing that there is no dome outside	Between Group	14.111	2	7.055	4.238	.016
	Within Groups	271.365	163	1.665		
	Total	285.476	165			
3. The mosque-library corridor, which can be seen after descending the stairs, is very impressive	Between Groups	1.901	2	.951	.752	.473
	Within Groups	205.930	163	1.263		
	Total	207.831	165			
6. I felt tranquility and <i>khushoo</i> when I entered inside the mosque	Between Groups	.305	2	.153	.135	.874
	Within Groups	184.905	163	1.134		
	Total	185.211	165			
7. I felt humility when I entered inside the mosque	Between Groups	2.369	2	1.185	1.019	.363
	Within Groups	189.444	163	1.162		
	Total	191.813	165			
8. The graded decor on the ceiling is very successful	Between Groups	.269	2	.135	.133	.876
	Within Groups	165.351	163	1.014		
	Total	165.620	165			
11. There should have been more calligraphy type decorations inside the mosque	Between Groups	6.101	2	3.051	1.773	.173
	Within Groups	280.429	163	1.720		
	Total	286.530	165			
12. This structure should not have been plain that much	Between Groups	1.834	2	.917	.564	.570
	Within Groups	265.040	163	1.626		
	Total	266.873	165			

Table 4.13. Age & Semantic-Aesthetics: Kruskal Wallis Analysis

Dependent Variables	Chi-Square	df	Asymp. Sig.
4. The stone material used in the building is very successful	3.560	2	.169
5. I felt relief (<i>ferahlık</i>) when I entered inside the mosque	.874	2	.646
9. The natural light leaking through the gap is very successful.	3.007	2	.222
10. I felt uneasy when I walked in	.042	2	.979

Tukey test was applied to find out among which groups the significant difference was in the second statement. According to Tukey’s multiple comparison test results (Table 4.14), a

significant difference was found between the 18-33 age group and the 50-65 age group in the answers given to the statement, “*It is very disturbing that there is no dome outside*” ($p=.011<0,05$). While the 18-33 age group did not agree with this statement (M: 2.24), the 50-65 age group found the absence of a dome outside slightly disturbing (M: 3.03). The average value of the middle age group was 2.52. Considering these results, it can be said that there is a change in perception of the dome related to age (Figure 4.1).

Table 4.14. Tukey test

Dependent Variable		(I)	(J)	Mean Difference (I-J)	Std. Error	Sig.
2. It is very disturbing that there is no dome outside.	Tukey HSD	18-34	34-49	-.284	.225	.417
			50-65	-.791*	.272	.011
		35-49	18-33	.284	.225	.417
			50-65	-.506	.273	.156
		50-65	18-33	.791*	.272	.011
			34-49	.506	.273	.156

*. The mean difference is significant at the 0.05 level.

Mean Value

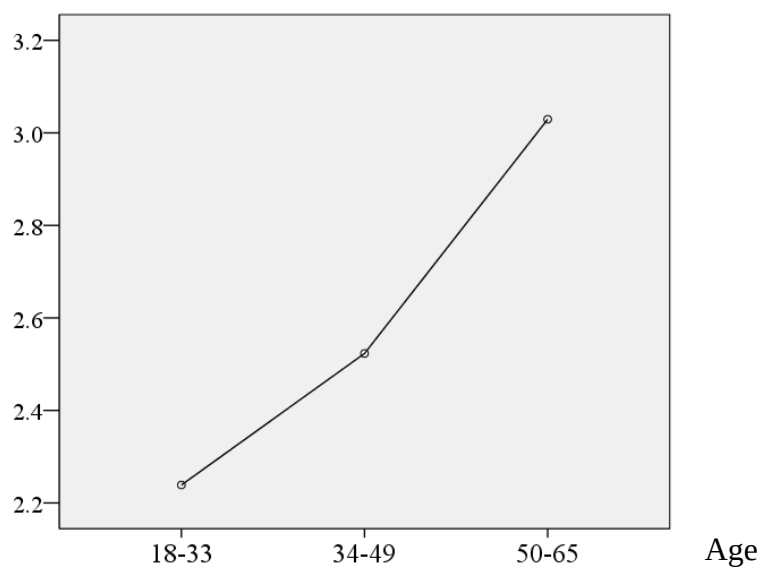


Figure 4.1. Change in perception of the dome related to age

Frequency of visiting & Semantic-Aesthetics: One-way analysis of variance (ANOVA)

According to Anova and Kruskal Wallis test results (see Table 4.15 and Table 4.16), significant differences were determined in the 1st ($p=0,037<0,05$), 6th ($p=0,041<0,05$) and 7th ($p=0,036<0,05$) statements depending on the frequency of visiting.

Table 4.15: Frequency of visiting & Semantic-Aesthetics: One-way analysis of variance (ANOVA)

Dependent Variables		Sum of Squares	df	Mean Square	F	Sig.
1. When viewed from the outside, it can easily be understood from the shape of the minaret that there is a mosque here.	Between Groups	11.028	2	5.514	3.366	.037
	Within Groups	267.051	163	1.638		
	Total	278.078	165			
2. It is very disturbing that there is no dome outside	Between Groups	2.425	2	1.213	.698	.499
	Within Groups	283.051	163	1.737		
	Total	285.476	165			
3. The mosque-library corridor, which can be seen after descending the stairs, is very impressive	Between Groups	6.284	2	3.142	2.541	.082
	Within Groups	201.547	163	1.236		
	Total	207.831	165			
6. I felt tranquility and <i>khushoo</i> when I entered inside the mosque	Between Groups	7.130	2	3.565	3.263	.041
	Within Groups	178.081	163	1.093		
	Total	185.211	165			
7. I felt humility when I entered inside the mosque	Between Groups	7.657	2	3.828	3.389	.036
	Within Groups	184.157	163	1.130		
	Total	191.813	165			
8. The graded decor on the ceiling is very successful	Between Groups	.873	2	.437	.432	.650
	Within Groups	164.747	163	1.011		
	Total	165.620	165			
11. There should have been more calligraphy type decorations inside the mosque	Between Groups	9.722	2	4.861	2.862	.060
	Within Groups	276.808	163	1.698		
	Total	286.530	165			
12. This structure should not have been plain that much	Between Groups	5.929	2	2.965	1.852	.160
	Within Groups	260.944	163	1.601		
	Total	266.873	165			

Table 4.16. Frequency of visiting & Semantic-Aesthetics: Kruskal Wallis analysis

Dependent Variables	Chi-Square	df	Asymp. Sig.
4. The stone material used in the building is very successful	.083	1	.773
5. I felt relief (<i>ferahlık</i>) when I entered inside the mosque	.235	1	.628
9. The natural light leaking through the gap is very successful	.398	1	.528
10. I felt uneasy when I walked in	.005	1	.941

Tukey test was applied to find out between which groups this significant difference was. According to the Tukey Test multiple comparison results (See Table 4.17), there was a significant difference between ‘first-time visitors’ and ‘frequent visitors’ in the answers given to the statement “*When viewed from the outside, it can easily be understood from the shape of the minaret that there is a mosque here*” ($p = .041 < 0.05$). Considering the average values, both groups stated that it was not understood from the shape of the minaret that there was a mosque here, but the ‘first-time visitors’ found it more incomprehensible.

According to Tukey’s multiple comparison test results (See Table 4.17), a significant difference was found between the ‘first-time visitors’ and ‘rare visitors’ in the answers given to the statement “*I felt tranquility and khushoo when I entered inside the mosque*” ($p = 0.032. < 0.05$). Considering the average values, both groups stated that they felt tranquility and awe when they entered, but the “rare visitors” felt more.

According to the Tukey test multiple comparison results (See Table 4.17), depending on the frequency of visiting, a significant difference in the answers given to the statement “*I felt humility when I entered inside the mosque*” was again determined between ‘first-time visitors’ and ‘rare visitors’ ($p = 0.037 < 0.05$). Considering the average values, both groups stated that they felt the humility (modesty) when they entered, but again the ‘rare visitors’ felt more humility.

Table 4.17. Tukey test

Dependent Variable	Frequency (I)	Frequency (J)	Mean Difference (I-J)	Std. Error	Sig.
1. When viewed from the outside, it can easily be understood from the shape of the minaret that there is a mosque here.	first-time	very often	-.628*	.257	.041
		rare	-.461	.234	.123
	very often	first-time	.628*	.257	.041
		rare	.168	.247	.777
	rare	first-time	.461	.234	.123
		very often	-.168	.247	.777
6. I felt tranquility and <i>khushoo</i> when I entered inside the mosque	first-time	very often	-.313	.210	.298
		rare	-.485*	.191	.032
	Very often	first-time	.313	.210	.298
		rare	-.172	.202	.673
	rare	first-time	.485*	.191	.032
		very often	.172	.202	.673
7. I felt humility when I entered the mosque	first time	very often	-.408	.214	.139
		rare	-.482*	.194	.037
	very often	first-time	.408	.214	.139
		rare	-.074	.205	.932
	rare	first-time	.482*	.194	.037
		very often	.074	.205	.932

*. The mean difference is significant at the 0.05 level.

4.3.3. Sancaklar Mosque: Functionality

The basic descriptive findings of the statements regarding the functionality of the Sancaklar Mosque are given in Table 4.18. The Cronbach's Alpha value of this scale, which includes 14 statements about functionality, was calculated as .749. A Cronbach Alpha value of 0.70 and above indicates that the scale is reliable (Nunnally, 1978: 245). Since the skewness and kurtosis values in Table 4.18 are in the range of + 2.0-2.0, it can be said that the data provides the normal distribution assumption required for the relevant parametric analysis (George & Mallery, 2010). Considering the questionnaire as 1: Strongly Disagree,... 5: Strongly Agree, the analysis details are as follows.

As can be understood from Table 4.18, most of the participants answered the following three statements in the questionnaire form as 'I agree'; "*The ramp on the side is much more useful than the stairs*" (M: 3.13), "*There should have been a fountain in the courtyard of the mosque*" (M: 3.74) and "*It would be perfect if it had wooden spaced benches for all outdoor spaces*" (M: 3.64).

Apart from the 3 statements mentioned above, when we look at the responses to the 11 statements in the survey, it is understood that there is no problem regarding the functionality of the mosque for its users.

Among the statements related to the functional features of Sancaklar Mosque, the statement that had the lowest average was “*Concentration is often disturbed in this place*” (M: 1.89). Participants stated that they strongly disagreed with this negative statement. The statement with the highest average among the statements was “*Acoustics are quite successful inside, there is no sound problem*” (M: 4.16). Participants stated that they agreed with this positive statement at a high level. Another important point is that the users disagreed with the following negative statements “*This structure is low like a cave*” (M: 2.17), “*Natural light is insufficient in this mosque, it is dark*” (M: 2.27). From the results obtained, it can be said that the building is functional at a reasonable level for its users (Table 4.18).

Table 4.18. Functionality

Dependent variables	M	SD	Skewness	Kurtosis
1. The funeral prayer area in the upper courtyard where the minaret is located is unfunctional	2.76	1.134	.184	-.696
2. It is very difficult to go down the outdoor stairs to enter the mosque, and it is very difficult to go up the outdoor stairs after prayer	2.17	1.128	.958	.236
3. The ramp on the side is much more useful than the stairs	3.13	1.102	.049	-.709
4. There should have been a fountain (<i>şadırvan</i>) in the courtyard of the mosque	3.74	1.260	-.714	-.665
5. Men’s Entrance and Women’s Entrance are intertwined	2.86	1.245	.342	-.919
6. The courtyard next to the library is not used at all	2.46	1.088	.438	-.250
7. It would be perfect if it had wooden spaced benches for all outdoor spaces	3.64	1.145	-.628	-.380
8. The shoe rack area is very useful	3.87	1.145	-.877	-.095
9. Acoustics are quite successful inside, there is no sound problem	4.16	.930	-.926	.169
10. The place of qibla inside is very well described	4.07	1.123	-1.196	.545
11. Stairs inside can cause problems (someone can fall)	2.58	1.227	.613	-.641
12. This mosque structure is low (<i>basık</i>) like a cave	2.17	1.236	.930	-.212
13. Natural light is insufficient in this mosque; it is dark.	2.27	1.188	.909	-.049
14. Concentration is often disturbed in this place	1.89	.985	1.183	1.130

1: Strongly Disagree,... 5: Strongly Agree M: Mean, SD: Standard Deviation

Age & Functionality: One-way analysis of variance (ANOVA)

After general evaluations of functionality, a one-way analysis of variance (ANOVA) was applied to measure whether there was a significant difference in evaluating functional features depending on age and frequency of visiting the mosque. This analysis method was determined by looking at the normality (normality of test), homogeneity, and the condition that the number of data was more than 30. With the analysis of variance, firstly, whether there were significant differences in the evaluation of functional properties depending on age was measured. According to Table 4.19, there are no significant differences in evaluating functional features depending on age.



Table 4.19. Age & Functionality: One-way analysis of variance (ANOVA)

Dependent Variables		Sum of Squares	df	Mean Square	F	Sig.
1. The funeral prayer area in the upper courtyard where the minaret is located is unfunctional	Between Groups	.537	2	.269	.207	.813
	Within Groups	211.824	163	1.300		
	Total	212.361	165			
2. It is very difficult to go down the outdoor stairs to enter the mosque, and it is very difficult to go up the outdoor stairs after prayer	Between Groups	1.191	2	.595	.465	.629
	Within Groups	208.743	163	1.281		
	Total	209.934	165			
3. The ramp on the side is much more useful than the stairs	Between Groups	2.395	2	1.197	.986	.375
	Within Groups	197.949	163	1.214		
	Total	200.343	165			
4. There should have been a fountain (<i>şadırvan</i>) in the courtyard of the mosque	Between Groups	1.237	2	.618	.387	.680
	Within Groups	260.625	163	1.599		
	Total	261.861	165			
5. Men's Entrance and Women's Entrance are intertwined	Between Groups	2.277	2	1.138	.732	.483
	Within Groups	253.536	163	1.555		
	Total	255.813	165			
6. The courtyard next to the library is not used at all	Between Groups	1.476	2	.738	.621	.539
	Within Groups	193.729	163	1.189		
	Total	195.205	165			
7. It would be perfect if it had wooden spaced benches for all outdoor spaces	Between Groups	2.395	2	1.198	.913	.403
	Within Groups	213.918	163	1.312		
	Total	216.313	165			
8. The shoe rack area is very useful	Between Groups	.681	2	.340	.257	.773
	Within Groups	215.663	163	1.323		
	Total	216.343	165			
9. Acoustics are quite successful inside, there is no sound problem	Between Groups	.718	2	.359	.413	.663
	Within Groups	141.890	163	.870		
	Total	142.608	165			
10. The place of qibla inside is very well described	Between Groups	.855	2	.427	.336	.715
	Within Groups	207.417	163	1.272		
	Total	208.271	165			
11. Stairs inside can cause problems (someone can fall)	Between Groups	1.050	2	.525	.346	.708
	Within Groups	247.432	163	1.518		
	Total	248.482	165			
12. This mosque structure is low (<i>basık</i>) like a cave	Between Groups	3.822	2	1.911	1.256	.288
	Within Groups	248.111	163	1.522		
	Total	251.934	165			
13. Natural light is insufficient in this mosque; it is dark	Between Groups	5.402	2	2.701	1.936	.148
	Within Groups	227.400	163	1.395		
	Total	232.801	165			
14. Concentration is often disturbed in this place	Between Groups	2.391	2	1.196	1.236	.293
	Within Groups	157.657	163	.967		
	Total	160.048	165			

Frequency of visiting & Functionality: One-way analysis of variance (ANOVA)

As can be seen in Table 4.20, it was measured whether there were significant differences in the evaluation of functional features depending on the frequency of visiting with the analysis of variance (ANOVA). Accordingly, a significant difference was found in the 1st and 9th statements depending on the frequency of visiting ($p < 0.05$).



Table 4.20. Frequency of visiting & Functionality: One-way analysis of variance (ANOVA)

Dependent Variables		Sum of Squares	df	Mean Square	F	Sig.
1. The funeral prayer area in the upper courtyard where the minaret is located is unfunctional	Between Groups	8.761	2	4.381	3.507	.032
	Within Groups	203.600	163	1.249		
	Total	212.361	165			
2. It is very difficult to go down the outdoor stairs to enter the mosque, and it is very difficult to go up the outdoor stairs after prayer	Between Groups	.201	2	.101	.078	.925
	Within Groups	209.732	163	1.287		
	Total	209.934	165			
3. The ramp on the side is much more useful than the stairs	Between Groups	.163	2	.081	.066	.936
	Within Groups	200.181	163	1.228		
	Total	200.343	165			
4. There should have been a fountain (<i>şadırvan</i>) in the courtyard of the mosque	Between Groups	.868	2	.434	.271	.763
	Within Groups	260.994	163	1.601		
	Total	261.861	165			
5. Men's Entrance and Women's Entrance are intertwined	Between Groups	1.135	2	.568	.363	.696
	Within Groups	254.678	163	1.562		
	Total	255.813	165			
6. The courtyard next to the library is not used at all	Between Groups	4.724	2	2.362	2.021	.136
	Within Groups	190.481	163	1.169		
	Total	195.205	165			
7. It would be perfect if it had wooden spaced benches for all outdoor spaces	Between Groups	.895	2	.448	.339	.713
	Within Groups	215.418	163	1.322		
	Total	216.313	165			
8. The shoe rack area is very useful	Between Groups	4.486	2	2.243	1.726	.181
	Within Groups	211.858	163	1.300		
	Total	216.343	165			
9. Acoustics are quite successful inside, there is no sound problem	Between Groups	9.909	2	4.955	6.086	.003
	Within Groups	132.699	163	.814		
	Total	142.608	165			
10. The place of qibla inside is very well described	Between Groups	6.857	2	3.428	2.775	.065
	Within Groups	201.414	163	1.236		
	Total	208.271	165			
11. Stairs inside can cause problems (someone can fall)	Between Groups	5.431	2	2.716	1.821	.165
	Within Groups	243.051	163	1.491		
	Total	248.482	165			
12. This mosque structure is low (<i>basık</i>) like a cave	Between Groups	6.092	2	3.046	2.020	.136
	Within Groups	245.841	163	1.508		
	Total	251.934	165			
13. Natural light is insufficient in this mosque; it is dark	Between Groups	1.472	2	.736	.519	.596
	Within Groups	231.329	163	1.419		
	Total	232.801	165			
14. Concentration is often disturbed in this place	Between Groups	.109	2	.054	.055	.946
	Within Groups	159.939	163	.981		
	Total	160.048	165			

There was no significant difference in 12 of the 14 statements about the frequency of visiting. In 2 statements (Statement 1 and Statement 9), it was observed that functional evaluations became more positive as the frequency of visiting increased. Tukey Test, one of the Post Hoc analyses, was used to find out between which groups these significant differences were (see Table 4.21).

Statement 1: There was a significant difference between first-time visitors and those who visited very often in the answers given to the statement “*The funeral prayer area in the upper courtyard where the minaret is located is unfunctional*” ($p = .028 < 0.05$). When looking at the average values, both groups stated that the funeral prayer area was not useless, but those who visited very often found it more useful than the first-time visitors.

Statement 9: There were significant differences between first-time visitors and those who visit very often and rarely in the answers given to the statement “*Acoustics are quite successful inside, there is no sound problem*” ($p = .028$ and $p = .003 < 0.05$). When looking at the average values, all three groups stated that there was no problem related to acoustics, but those who visited frequently and those who visited rarely found it more problem-free than those who visited for the first time.

In summary, ‘first-time’ visitors evaluated the space more negatively in terms of functionality in the above 2 statements compared to the other ‘often’ and ‘rare’ visitors.

Table 4.21. Tukey test

Dependent Variable	(I)	(J)	Mean Difference (I-J)	Std. Error	Sig.
1. The funeral prayer area in the upper courtyard where the minaret is located is unfunctional	first-time	often	.582*	.225	.028
		rare	.164	.204	.702
	often	first-time	-.582*	.225	.028
		rare	-.418	.216	.132
	rare	first-time	-.164	.204	.702
		often	.418	.216	.132
9. The acoustics are very successful inside, with no sound problem	first-time	often	-.471*	.181	.028
		rare	-.545*	.165	.003
	often	first-time	.471*	.181	.028
		rare	-.075	.174	.904
	rare	first-time	.545*	.165	.003
		often	.075	.174	.904

*. The mean difference is significant at the 0.05 level.

4.4. Survey Evaluation

The evaluation of the data obtained within the scope of the experimental study is as follows;

General perception of mosque image

* When the users' perception of the general mosque image was evaluated jointly over the questions "*first three things that come to their mind when the mosque is mentioned*" and "*the mosques they regularly visit except Sancaklar Mosque and their reason for visit*", it was determined that they liked classical Ottoman mosques very much, but generally (regardless of age and frequency of visiting) they didn't think that mosques should necessarily be big, magnificent and domed. However, it was seen that;

- *the dome still had an important place in the image of the mosque.
- * the minaret was considered as an essential element in a mosque.
- * the tranquility that mosques make feel to their users was of great importance.

Sancaklar Mosque in general

*According to the results, users seem to have learned about the existence of Sancaklar Mosque mostly from their relatives. The sum of 'by hearing from kinspeople' and 'through the media' was greater than the total rate of 'closeness to home/work', 'seeing while passing by', and 'other' options.

* The total of those who visited the mosque for the first time and those who visited several times in a year was higher than the total rate of those who visited the mosque every day, once a week and once a month.

* Almost all of the users came to the mosque with their personal vehicles.

All these results above show that Sancaklar Mosque is a mosque that people wonder about, are interested in, and can be called touristic rather than a neighborhood mosque. Indeed, brown indication boards, which are generally used to show historical and touristic places, are used on the way to the mosque.

* According to the results, there was no significant difference in the frequency of visiting the mosque depending on age.

* The users generally visited the mosque because they liked its architecture and spiritual aura. In this case, there was no significant age-related difference. However, considering the relationship between the frequency of visiting the mosque and the reason for visiting the mosque (excluding first-time users), the reason stated by the frequent visitors of the mosque was that the mosque was close to their homes and / or workplaces. However, those who visited rarely, visited mostly because of its architecture and spiritual atmosphere.

* When asked if they visited for other than praying, the majority stated that they don't visit except for praying. When we looked at the age groups separately, it was found that this option 'I don't visit except for praying' was marked the most within each group. This situation can be considered as an indication that the socializing spaces proposed by the architect are not fully working. As a matter of fact, the library, which can be considered as the most essential component of this mosque and a socializing area, cannot be used due to security problems. In addition, the 'water element', which was designed because it had 'a relaxing effect', can not be used for a long time due to the ground slippage. However, the youngest users stated that they visited the mosque to spend time in its courtyard at a higher rate compared to the others. Although the socialization areas remain so dysfunctional, the fact that young users marked this option at a high rate indicates how important socialization areas in the mosque are for young people.

Sancaklar Mosque: Semantic-Aesthetics

When Sancaklar Mosque was evaluated in terms of semantic-aesthetics, it was seen that the users responded negatively to 2 statements out of 12 statements. In these evaluations, there were significant differences in only 1 statement depending on the age, and in 3 statements depending on the frequency of visiting.

Negative evaluations:

* Contrary to the architect's claim, users think that Sancaklar Mosque's minaret does not indicate a mosque due to its shape and that the mosque's existence cannot be perceived. As the frequency of visiting decrease, the problem of perception increase even more. Also, it was observed that the minaret had a dominant place in the users' minds in the general perception of the mosque image. Considering this result and the state of being aware of the

mosque, the hypothesis that “*users did not come by seeing and perceiving in their first visit to the building, but by hearing and knowing it*” has been confirmed.

* Another negative evaluation was the scarcity of calligraphy-type ornaments (especially verses). The only calligraphy ornament in the mosque is the 41st verse of Surah Al-Ahzab written on the reflective black wall of infinity. However, the use of verses from the Quran in mosques, especially in their mihrabs, is one of the most important signs that separate the mosque’s qibla wall from the qibla wall of any other place of worship.

When looking at the responses to 10 statements other than the two statements mentioned above, it was seen that the users evaluated Sancaklar Mosque positively in terms of semantic-aesthetics.

Positive evaluations;

*First of all, the lack of a dome outside of Sancaklar Mosque was not found as seriously disturbing as the shape of the minaret. However, it was observed that the dome had an important place in the general mosque perception in the minds of the users, although not as much as the minaret. Another remarkable point here is that the absence of dome was evaluated more negatively by the users as the average age increases. Thus, in the evaluation of the dome, it can be said that there is a change in perception depending on age.

* Other features of the Sancaklar Mosque evaluated positively in terms of aesthetics were; the mosque-library corridor, the stone material used, the graded decor on the ceiling, the natural light ‘leaking from the qibla wall’, and the simplicity. In terms of semantics, users stated that when they entered, they felt relief, *khushoo*, tranquility, and humility at a very high rate, but they did not feel uneasy. In addition, infrequent visitors felt *khushoo*, peace, and humility more than first-time visitors, which made a significant difference.

Due to the positive response to most of the statements, the assumption that “*The interior details of the Sancaklar Mosque, which has been handled differently from the traditional mosque interpretations, would be appreciated semantically by its user*” has been confirmed.

Sancaklar Mosque: Functionality

When the Sancaklar Cami was evaluated in terms of functionality, it was seen that the users gave negative responses to 3 statements out of 14 statements and positive responses to 11

statements. In addition, there were no significant age-related differences in these evaluations. There were significant differences only in 2 statements depending on the frequency of visiting.

Negative evaluations;

* The ramp was considered more useful in accessing the mosque from the outside rather than the stairs. This situation reflects a bit of dissatisfaction with the stairs. Another point to be mentioned about the ramp is that many users were not even aware of the existence of the ramp while the survey was applied. Many users answered this question after being shown the location of the ramp. For instance, it was observed that a family who came to the mosque with a baby carriage had difficulty climbing the lower level of the mosque using these stairs and had to climb these stairs when exiting the mosque as well. After showing them the ramp's location, they stated that they had come to Sancaklar Mosque several times before, but did not notice the ramp's location. The location of the ramp was known only by the users who frequently visit the mosque. Perhaps, for this reason, people who need a ramp cannot use it. Therefore, apart from comparing with stairs, the ramp itself can be considered as another negative situation in the design, since the users do not notice it.

* Another point is that the participants negatively evaluated the seating benches in the courtyard because they were made of stone. According to the users, it would be better if there were wooden benches instead of stones. As a matter of fact, it was observed in the 3 days of the survey that instead of sitting on the stone benches outside, the users often sat by laying a cover under the olive trees (Figure 4.2.a) or preferred to sit on the camping chairs they brought with them (Figure 4.2.b). This is an indication of how dysfunctional the stone benches are.



Figure 4.2. Areas used instead of stone sitting areas

* Another issue that the participants evaluated negatively was the absence of a fountain (*şadırvan*) in the mosque's courtyard. Since the lack of fountain has the highest average, it can be considered the most negative aspect of Sancaklar Mosque for its users. The fact that the ablution facilities were closed due to the Covid-19 pandemic at the time of the survey likely increased the importance of the fountain question. Many people who came to worship in the mosque could not perform wudu due to the closure of the ablution spaces and had to return before they could perform their prayers.

* Although we could not learn the opinions of the users due to the fact that the ablution rooms were closed, our own observations about the ablution room are as follows; The presence of an intermediate space in the transition from the outer space to the ablution room is considered as a favorable approach in the design in terms of ensuring the privacy of women (Figure 4.3.a). However, there is not even a door separating the women's ablution space and the toilets (Figure 4.3.b, Figure 4.3.c). Along with ablution being a precondition for prayer, ablution itself is considered as an independent act of worship. In this respect, when planning the location of the toilet, it is expected not to disturb the ablution room. (İnce and Akalın, 2021)

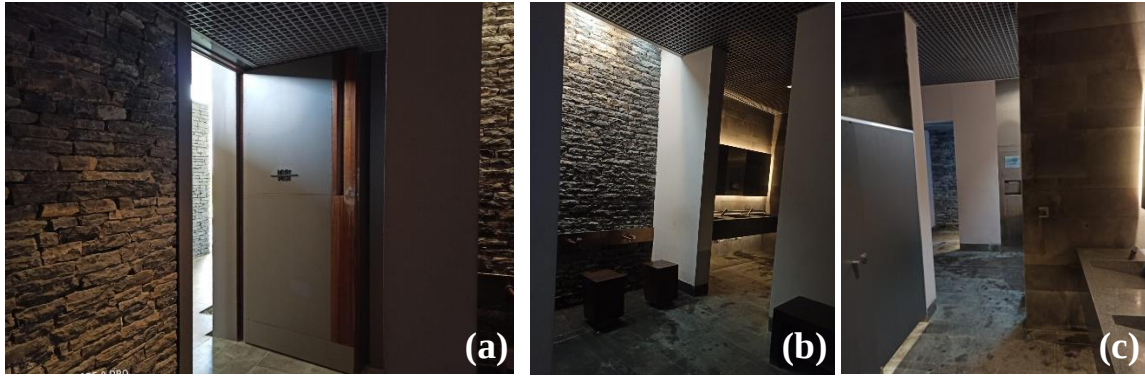


Figure 4.3. a) intermediate space between the outer space and ablution room b) The view of the WC section from the ablution section c) The view of the ablution section from the WC section

* When we looked at the mosque's interior, a new screen with a height of 170 cm has been added in front of the screen proposed by the architect to separate the male and female places of worship (Figure 4.4). Therefore, it is understood that the screen proposed by the architect was not satisfactory. The imam-khatib of the mosque, Elmacı, stated that both the female and male congregation was not satisfied with the screen due to the short length and its perforated structure, that is why a new screen was added to the existing one (Ali Elmacı, personal communication, April 20, 2021).



Figure 4.4. The screens added to the women's section

As mentioned before, women and men praying in the same rows was affirmed and the situation in Sancaklar Mosque was described as an opportunity on the official website of EAA. However, religious scholars agree that it is not appropriate for women to pray in the same row with men or in front of them in congregation prayers (Acar, 2006: 31-32).

According to three madhhabs other than Hanafis, although performing prayers in this way does not break the prayer, this situation is accepted as *makruh*³⁹. According to Hanafi jurisprudence⁴⁰, the absence of any obstacle to *muḥazat*⁴¹ between women and men leads to disruption of prayer. These obstacles are as follows; the existence of an obstacle of approximately 50 cm in size between them, a space enough to fit one person, and having a curtain, column, or wall⁴². In Sancaklar Mosque, an elevation difference, screen, and side stairs may be included as these exceptional cases (Figure 4.5), but it should be taken into account that these are not desirable/affirmative situations. As a matter of fact, if we evaluate the screen and level differences specifically, at the -1.20 level of the main prayer area, the visual obstacle that should exist between the two spaces had been partially eliminated because the screen proposed by the architect had a perforated structure. (İnce and Akalın, 2021)

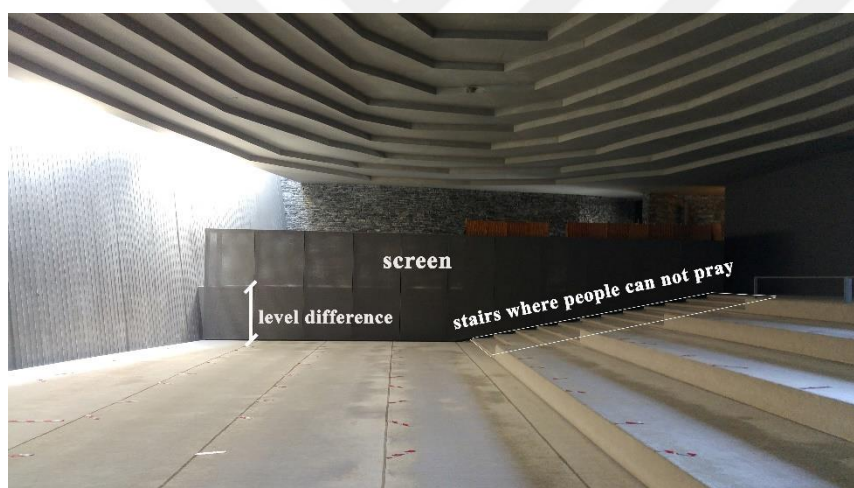


Figure 4.5. Screen, level difference and stairs (İnce and Akalın, 2021)

* It was thought that the entrance to the women's section, which was designed very close to the lowest step of the main stairway, could be a problem. For this reason, the assumption sentence "*Men's entrance and women's entrance are intertwined*" (M: 2.86) was used in the

³⁹ Oxford Islamic Dictionary describes 'makruh' as follows "*Reprehensible, detested, hateful, odious... Makruh acts are not legally forbidden but discouraged. Muslims are advised to avoid makruh acts because the continued and insistent commission of such acts will lead to sin*" (URL-82).

⁴⁰ According to the "Research on Religious Life in Turkey" conducted by the Directorate of Religious Affairs, 77.5% of those who belong to the religion of Islam in Turkey belong to the Hanafi sect (DİB, 2014). For this reason, the views of the Hanafi sect are specially mentioned in our study.

⁴¹ Muḥazat is a fiqh term that means being in same row with congregation in prayer. A woman standing side by side with men or in front of men to pray is called "mukâzât-ı nisâ" (See; Acar, 2006: 31-32).

⁴² For other exceptional cases, See; (Acar, 2006: 31-32)

survey form. However, in this statement, the participants did not see any problem in terms of privacy. It is thought that the low number of female users compared to men was a factor in this result. On the other hand, it can be said that the wall built in front of the female entrance has prevented this disturbance.

Apart from the privacy problem mentioned above and the 3 statements that were evaluated as negative, it can be understood from the 11 statements that users do not have a serious problem regarding the functional features of the mosque.

Positive evaluations:

* The positive evaluations were the funeral prayer area, the stairs connecting the lower and upper levels, the positions of the male and female entrances, the use of the courtyard next to the library, the shoe rack area, acoustics, the way of describing qibla, the stepped prayer area inside⁴³, not being seen as low, the adequacy of natural light and, providing high concentration. The last three positive opinions here are also important in terms of finding a positive response in the user when compared to the architect's following statements; *"Hira cave concept was tried to be created not physically but in terms of space effect and the mosque is not very bright, allowing people to contemplate, but the light is sufficient"*.

Due to the positive response to most of the statements about functionality, the prediction that *"functional complaints would be at a reasonable level in the age group under 65 years of age"* has been confirmed.

And, considering all these results, the general assumption that *"There would be no significant difference in semantic and functional interpretations depending on the age and the frequency of visiting the building, and the design would be considered as a successful interpretation in general (except for the perception problem in the first use)"* has been confirmed.

⁴³ The majority of the users disagreed with the statements "It is very difficult to go down the outdoor stairs to enter the mosque, and it is very difficult to go up the outdoor stairs after prayer." (M: 2.17) and " Stairs can cause problems (someone can fall)" (M: 2.58). For this reason, we cannot talk about a serious problem, but it should be taken into account that the survey is applied to those under 65 years of age. As a matter of fact, the imam of the mosque said in an interview, "There are problems in the mosque for our community. Many of our people roll down those steps and get injured without realizing it. In fact, I have two congregations, both of them had their heads split" and expressed the problems caused by the stairs in the main prayer hall (URL-83).

5. CONCLUSION

As shown briefly in Chapter 2, there is no requirement regarding the shape of mosques in Islam, but some conditions of prayer in the congregation have been effective in the formation of an architectural design. Thus, each society has shaped mosques according to their geographical conditions, needs, and cultures. For example, while very early mosques were made of simple mudbrick walls (brick material was widely used in Iran and Central Asia), as going westward, the brick was replaced with stone. Due to temperatures, mosques with courtyards and iwan were built as open spaces in countries with warm climates. However, traveling westward, in places with cold climates, mosques with courtyards and iwans were replaced with centrally planned mosques with domes. Although the courtyard existed depending on the mosque's size, the iwans keeping the courtyard in the center weren't used. In this context, it is more plausible to talk about a perception of a mosque that has been shaped and diversified over time rather than the perception of a single temple in Islam.

However, as Guzer said, "Some elements that have turned into cultural symbols over time have led to the formation of a unique mosque typology in every culture. Most of the time, these elements constitute a representative value that reflects the power of those who built the mosque and the level of development of the countries and cities in which they are located" (Güzer, 2009). In Anatolia, it is seen that a dome-centered space formation process has been entered since the 14th century, adhering to the central space tradition brought over from Central Asia. In this process, although different plan typologies such as basilical plan schemes were used from time to time with the influence of different cultures, in general, the central space was adhered to. This formation reached its peak in the 16th century with the innovative approaches of Mimar Sinan.

Looking at the early days of the new Republic, when the country began a radical secularization process, there is no mosque construction process that can be evaluated from an architectural point of view. After the 1950s, it is seen that with the changes in the administration and the immense migration from villages to cities, mosques were starting to be built by people's own means. Especially after the 1970s, it can be said that a mosque construction campaign was initiated. However, in these mosques, the idea that traditional models should be emulated was influential in large part of society. This situation resulted in

the conservative traditionalist examples in which the contextual possibilities provided by the era, such as technology, were not considered.

The fact that most of the mosques built in the period from the 1950s to the present were built by imitating the classical period mosques of the Ottoman Empire, can be considered as one of the reasons why the common mosque image in public memory is composed of the classical dome and minaret forms. When it comes to the thought and desire behind building a mosque with the understanding of the classical period, the feeling of nostalgia, economic reasons, the withdrawal of architects from the construction of mosques, and perhaps all-encompassing political reasons are effective. It is also a fact that some mosques that were built with the desire to be contemporary without reference to Islam and culture sometimes cause a public reaction.

It is observed that architects in Turkey started to be more involved in mosque constructions after the 1980s compared to previous periods. However, after this period, it is seen that the conservative traditionalist mosque examples have been replaced by contemporary examples blended with the context of the architects. And, when these applications are examined, it is understood that the users of the mosques actually do not have enough say in mosque architecture. The contextual approach of the architect designing a mosque may change according to his contextual tendencies ranging from copying the existing context to opposing the current context. While some architects tend to design by repeating their older designs, others create their own context regardless of the context of the space and the requirements of the context. These autonomous attitudes of architects and their desire for differentiation may result from their tendency to reflect their architectural identities in their designs.

In this study, based on the belief that contemporary mosque architecture can only reach success through the consideration of user opinions, an experimental study was conducted. Sancaklar Mosque, designed by Emre Arolat Architecture, has been taken as an example to see how mosque users perceive and evaluate a mosque completely different from the mosque image in terms of its building language and structure. The aim is to assess the relationship between the architect's design approach and the perception of its users. The summary of the evaluation of the data obtained within the scope of the experimental study is as follows;

- It was determined that users under the age of 65 found the Sancaklar Mosque functionally successful at a reasonable level. Factors that were evaluated positively (or not evaluated negatively) in the Sancaklar Mosque are as follows (from the highest average to the lowest average); acoustics, the level of providing concentration to the users while worshiping, the way of describing the qibla, usefulness of the shoe rack area (not being seen as low), the usefulness of stairs outside, the adequacy of natural light, usage of the courtyard, the stepped prayer area, the funeral prayer area, the positions of the male and female entrances. On the other hand, the inability to notice the ramp, uncomfortable seating benches in the courtyard and the absence of a fountain were seen as basic functional problems.

Privacy: It has been determined that a new screen was added to the screen designed by the architect to separate the men's and women's spaces as a result of privacy concerns. In other words, the architect's disregard for privacy (or row order) caused the users to make changes in the space. Apart from the privacy concern, the women's ablution room, which was designed in the same place as the toilets, is another negativity in the design according to our on-site observation.

Thus, an architect may write his own script, conforming to the values of the place or not, but he/she must not deviate from the necessity of the content. The main point is that the designs should be neither in complete contrast to nor a strict repetition of the contextual character⁴⁴. When considering the issue in terms of mosque architecture, there are indispensable requirements. For example, just as it is indispensable to turn to the Kaaba, the woman's position in the row is also indispensable.

- It was determined that Sancaklar Mosque was appreciated semantically-aesthetically by its users. Expressions evaluated positively (or not evaluated negatively) in Sancaklar Mosque are as follows (from the highest average to the lowest average); stone material and natural light, not feeling uneasy, feeling relief, graded decor on the ceiling, feeling tranquility and *khushoo*, feeling humility, mosque-library corridor, plainness, not having a dome.

⁴⁴Tadao Ando opposes copying, remaining firm against kitsch, banal, and other mediatic postmodern architectural scenes (Erzen, 2004). As quoted from him, "You cannot simply put something new into place. You have to absorb what you see around you, what exists on the land and then use that knowledge along with contemporary thinking to interpret what you see." (URL-88).

Minaret: Minarets are no longer indispensable for mosques as the call to prayer can be heard over speakers. But, in today's cities, although the minarets have lost their original function, they serve as an indicator of the presence of a mosque in a particular neighborhood. With this study, it has been determined that minarets are accepted as an indispensable element in mosques. Although Sancaklar Mosque has a minaret, it cannot fulfill the function of being an indicator/sign.

Ornament: In Islamic tradition, ornaments are aimed at reaching the creator and reminding him with perceptible symbols (Çaycı, 2017: 9-18). Although ornaments are not a must-have for mosque architecture, they are elements that add a spiritual dimension to mosques. The general perception of the users of Sancaklar Mosque regarding the mosque image is that there should be decorations in mosques, and the scarcity of calligraphy decorations in Sancaklar Mosque was negatively evaluated.

Dome: Another critical point is that although the dome has an important place in the general perception of the mosque, the absence of a dome in Sancaklar Mosque was not evaluated as negatively as the minaret. Perhaps, the gradual decoration on the ceiling of the mosque gave the users the feeling of a dome and the absence of a dome was not evaluated negatively. However, as the average age increased, users evaluated the absence of the dome more negatively. As shown in Chapter 2, especially in the Classical Period, making the largest dome was considered a successful design showing the power of the sultanate. In this show of power, although the dome was not indispensable in the Islamic tradition, it accompanied architecture for a long time as an image expressing the sultanate's power. Regarding the historical evaluation, it can be said that the dome is not an indispensable requirement in mosque architecture.

Scale: When the general perception of the mosque image of Sancaklar Mosque users was observed, it was determined that they like classical Ottoman mosques very much, but generally, they do not think that mosques should necessarily be large, magnificent and domed.

Despite the negatives made in connection with the contextual attitudes of the mentioned architect, when we evaluate the survey results in general, we can say that the participants/users of Sancaklar Mosque are happy to use this contemporary interpretation.

Regarding the research question of whether the mosque is a 'symbol' structure representing its location or a 'placeless' structure that can be 'anywhere', might be answered with the users' functional and aesthetic judgments. Overall, the results show that the design is a location-specific/ground-conditioned solution, which means the architect's context is well balanced with the place's context. That means the design is not placeless at all. On the other hand, belonging to the place cannot be limited only to the physical environment, it also includes the cultural environment. In this sense, being placeless is associated with increasing similarity between spaces in different geographical locations and/or lack of distinguishable local character in spaces. From this aspect, integrating a building into the topography makes the building belong to the place, but the culture-exclusionary attitude of the architect weakens its relationship with the place.

Interestingly, in Turkey, mosque users have been held responsible for the inability to build modern mosques. It has been thought that 'replica mosques are being built because the user cannot give up their preferences for the classical mosque scheme'. However, in this study, it can be seen that Sancaklar Mosque, which is entirely different from the classical mosque image in terms of its construction language and setup, was appreciated in general by its users. In this context, in order for Turkey to progress in mosque architecture, architects need to be more willing to put forward high-quality and innovative designs. On the other hand, it does not seem possible to eliminate stereotypes / clichés, which are not indispensable, but have been accepted by years of experience, in one move. For example, design elements such as minarets and domes, as well as the tradition of symmetry and the central space adopted by the Turks long before they converted to Islam, need the conscious interpretations of today's architects.

The missing part of this study is users over 65, which could not be reached due to the Covid-19 pandemic. In future studies, the study can be expanded by including the comments of the 65+ age group. It is hoped that the findings obtained in this study will shed light on mosque designs to be created in the future.



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APPENDIX

APPENDIX-1. Survey form

ANKET FORMU

Cinsiyetiniz : () Kadın () Erkek

Yaşınız:.....

Eğitim Durumunuz:

Okur yazar () İlkokul () Ortaokul () Lise () Üniversite ()
Lisansüstü ()

Mesleğiniz:

2.Sancaklar Camii’nden nasıl haberdar oldunuz?

- a) Evime yakın
- b) Etrafımdan duyarak
- c) Medya aracılığı ile
- d) Yoldan geçerken gördüm
- e) Varsa başka sebebinizi yazabilirsiniz.....

3. Sancaklar Camii’ne nasıl gelirsiniz?

- a)Yürüyerek
- b)Toplu taşıma ile
- c)Şahsi araç ile

4.Sancaklar Camii’ne ne sıklıkla gelirsiniz?

- a) İlk defa geldim
- b) Her gün
- c) Haftada bir
- d) Ayda bir
- e) Yılda birkaç kere

5.Eğer Sancaklar Camii’ne sıklıkla geliyorsanız, gelme sebebiniz nedir?

- a) Mimarisini çok beğeniyorum
- b) Evime, işyerime yakın
- c) Manevi havasından dolayı
- d) Varsa başka sebebinizi yazabilirsiniz.....

6.Sancaklar Camii’ne namaz kılmak haricinde ne için gelirsiniz?

- a) Namaz kılmak haricinde gelmem
- b) Arkadaşlarımla buluşmak, çay içmek için
- c) Avlusunda vakit geçirmek için
- d) Kütüphanesinden faydalanmak için
- e) Varsa başka sebebinizi yazabilirsiniz.

APPENDIX-1. (continue) Survey form

7. Size en uygun gelen alana “✓” işareti koyarmısınız?

	Kesinlikle Katılıyorum	Katılıyorum	Kararsızım	Katılmıyorum	Kesinlikle Katılmıyorum
Dışarıdan bakınca MİNARENİN BİÇİMİNDEN burada bir cami olduğu kolaylıkla anlaşılabilir.	5	4	3	2	1
Minarenin olduğu ÜST AVLUDAKİ cenaze namazı alanı kullanışsızdır (cami girişine uzak,...)					
Dışarıda KUBBENİN OLMAMASI çok rahatsız edicidir.					
Dışardaki merdivenlerden camiye girmek için inmek ve namazdan sonra çıkmak çok zor.					
Yandaki RAMPA merdivenden çok daha kullanışlı.					
Cami avlusunda ŞADIRVAN olmalıydı.					
Merdivenlerden inilince abdest almaya gidilen cami-kütüphane aralığı çok etkileyici					
Erkekler Girişi ve Kadınlar Girişi iç içe olmuş.					
Yapıda kullanılan TAŞ malzeme çok başarılı.					
Tuvalet-abdest alma önündeki avlu çok kullanılmaz.					
Tüm dış mekanlarda ahşap arkalı oturma banklarından olması mükemmel olurdu					
İçeri girince Ferahlık hissettim.					
İçeri girince Huzurlu ve Huşu duygusu hissettim.					
İçeri girince Tevazu (alçak gönüllülük) hissettim.					
İçerde Ayakkabılık alanı çok kullanışlı.					
İçerde TAVANDAKİ KADEMELİ DEKOR çok başarılı.					
İçerde AKUSTİK oldukça başarılı, ses problemi yok.					
İçerde iken aralıktan sızan DOĞAL IŞIK çok başarılı.					
İçerde KIBLENİN yeri çok iyi tariflenmiş.					
İçeri girince Tedirgin hissettim.					
İçerde duvardaki AYET ALINTISI TÜRÜ SÜSLEMELER daha fazla olmalıydı.					
İçerdeki MERDİVENLER sıkıntı yaratır (düşülebilir).					
Bu yapı bu kadar sade olmamalıydı.					
Bu yapı MAĞARA gibi Basık bir cami.					
Bu yapıda doğal ışık yetersiz , karanlık bir cami.					
Mekanda çoğu zaman konsantrasyon bozuluyor.					
Bir cami büyük ve ihtişamlı olmalıdır.					
Bir cami içerisinde süslemelere (teyzinat) gerek yok.					
Bir cami muhakkak kubbeli olmalıdır.					
Bir camide muhakkak bir minare olmalıdır.					

APPENDIX-1. (continue) Survey form

8. Genel olarak CAMİ denince aklınıza gelen ilk üç şey nedir?

....., ..., ...

9. Sancaklar Camii'ne dair eklemek istediklerinizi yazabilirsiniz.

.....
.....

10. Sancaklar Camii haricinde “devamlı gittiğiniz” bir cami var ise adını ve devamlı gitme sebebinizi yazar mısınız?

.....
.....



APPENDIX-2. Professions of survey participants

Banker, member of the press, informatics, informatics specialist, painter, glass industry, warehouse worker, doctor, educator, electrical-electronics, electrician, journalist, interior decoration, interior architect, manufacturing engineer, manufacturer, construction molder, construction technician, builder, businessman, worker, cable manufacturing, civil servant, chemist, Quran teacher, restaurateur, machine molder, machine technician, mechanic, media, mechanic, officer, contractor, auto electrical, auto spare parts, private security, private sector, pilot, police , purchasing manager, city planner, cybersecurity specialist, designer, technician, translator, tourism industry, veterinarian, writer, software developer, manager, computer engineer, religious officer, electrical engineer, tradesman, welder, mechanical engineer, financial advisor, pressman, driver , sociologist, retired, industrial engineer, business, accountant, teacher, marketer, self-employed, technician, tradesman, civil engineer, operator, police, student, architect, textile supplier, housewife.



APPENDIX-3. User comments about Sancaklar Mosque

Participant 1: Daha kullanışlı olmalı / **Participant 3:** Güzel ve sade / **Participant 4:** Türk İslam kültürüne uymuyor / **Participant 5:** Çok beğeniyorum, severek geliyorum / **Participant 7:** Caminin yapılışı mükemmel, her konuda inceledim, çok güzel. Ancak bir cemaat olarak camiye ararken önce minare görmek isterdim. Ama bu camide minare çok enteresan, kare şeklinde. Bir de namaz kılınan yer yerin altında olduğundan bu alanda cami olduğuna dair bir izlenim yok. Tek sorun camiye ait minarenin halk tarafından anlaşılır bir hale getirilmesidir / **Participant 10:** Minaresi dışında eksik bir yanı yok. Güzel, temiz ve rahat bir camii / **Participant 12:** Alışılmışın aksine sade bir mimarisi var. Muhtemelen bu sadeliği uygulamak amaçlı yapılmış. Eserin kazandırılmasında emeği geçenlerin ellerine sağlık / **Participant 13:** Sultanahmet'te kılınan namaz ile Büyükçekmece'de kılınan aynı olmuyor. Orada daha hışulu oluyor. 500 yıllık camilerimiz onlar. Ama buraya da her zaman gelirim. Buradan da vazgeçmem / **Participant 17:** Mimarına yakışır bir minare (kültür) anlaşılabilir olmalı / **Participant 22:** Yapanlardan ve emeği geçenlerden Allah razı olsun / **Participant 23:** Sancaklar'dan Allah razı olsun. Bu kadar zengin yaşıyor burada, onlar yapmadı bir Sancaklar yaptı / **Participant 25:** İlk defa geldim, tam olarak gezemedim ama huzur verici. İlk izlenimlerim bu şekilde / hanımlar bölümü ana mekandan ayrı olsa iyi olurdu, kible duvarı tam düz olsaydı saflar daha düzgün olurdu / **Participant 29:** Bence güzel bir yapı. Namaz kılmaya ve rahatlamaya uygun / **Participant 32:** Tabiki diğer camilere oranla değişik mimarisi var. Yapanı yaptırandan Allah (c.c) razı olsun / **Participant 33:** Çok beğeniyorum. Arkadaşlarıma da burayı görmeleri için tavsiyede bulunuyorum / **Participant 35:** Olağanüstü bir cami. Kendimi Mekke'den sonra Allah'a en yakın hissettiğim yer / **Participant 38:** Ayakkabılıklar arttırılabilir / **Participant 41:** Son derece güzel, sade bir cami / **Participant 46:** Çok güzel bir cami. Her kim yaptırdıysa teşekkürler, Allah razı olsun / **Participant 47:** Ulaşımı kolay ve kubbeli olmalı / **Participant 48:** Kubbeli olmalı / **Participant 49:** Dünyada tanındığı halde ülkemizde yeteri kadar tanınmaması / **Participant 50:** Dışarıdan cami olduğu anlaşılmıyor. Bilmeyen biri burda cami olduğunu anlamaz / **Participant 51:** Hira mağarasına benzeterek yapıldığı için maneviyatı güzel cami / **Participant 52:** Yapanların ve sebep olanların eline sağlık / **Participant 53:** Bence çok başarılı. Daha çok tanıtımı yapılabilir. Ziyareti daha çok olmalı / **Participant 55:** Sizden Allah razı olsun / **Participant 56:** Bahçedeki çimler biraz bakımsız / **Participant 59:** Güzel ve günümüze kadar gelmiş, yapılmış camilere göre daha değişik. Muhteşem bir mimari eser katmış / **Participant 60:** İçerideki basama sistemi olmasaydı daha iyi olurdu / **Participant 61:** Tuvaletler çok karanlık, üst avluda büyük ağaç gereksinimi var, kütüphane ve cami tanınırlığı arttırılmalı / **Participant 62:** Bence sadeliği ideal, ferah ve ulaşımı kolay. Yapısını bozmayın / **Participant 64:** Çok güzel bir ortam ile iç içe, şehirden kaçıp insanın huzur bulduğu bir mekan. Namaz haricinde ortamından dolayı bolca vakit geçirilmek istenen bir alanda inşa edilmiş. Cami de çok başarılı mimari olarak. Sade, huzurlu / **Participant 65:** Çocuk parkı yapılabilirdi / **Participant 67:** Kubbe eklenmesi / **Participant 69:** Çok huzurlu / **Participant 71:** Yeterli bir cami / **Participant 72:** Mimarisi dikkat çekici bir cami. İç yapıtları harika düşünülmüş / **Participant 73:** Acilen minare yapılmalıdır / **Participant 75:** Üst kısımdaki ışık alan camların ne kadar sağlam olup olmadığını bilmiyorum. Etrafı korunaklı olabilir / **Participant 76:** Herşey güzel / **Participant 79:** Güzel bir mimari, değişik bir bakış / **Participant 85:** Bu mimari atmosferi içerdiği anlam ile beraber çok güzel bir bütünlük ve mana teşkil ediyor. Allah'ın (c.c) sani ve hakim isimlerine ainedarlık etmesi eseri bir başka önemli kılıyor / **Participant 88:** Daha büyük olabilirdi / **Participant 92:** İlk defa geldim. Daha önce duymadığım, bilmediğim için üzıldüm. Ailemi, yakınlarımı alıp en kısa zamanda getireceğim. Hayran kaldım. Emeklerine sağlık, yapanlardan Allah razı olsun / **Participant 93:** Mimarisi ve verdiği huzuru seviyorum / **Participant 94:** Cami çok güzel. Ferah ve rahatlatıcı / **Participant 99:** Ben çok beğendim ama cami olduğu belli değil. Belirgin bir levha olabilir / **Participant 97:** Topkapı'da oturmama rağmen her geçtiğimde muhakkak uğrar ve dua ederim. İçerisindeki huzur beni mutlu ediyor / **Participant 98:** Gerçekten günümüzde olması gereken güzel bir yapıt / **Participant 99:** Tek minaresinin olmaması, ama çevresinin güzelliği o ilk baştaki huzursuzluğumu gideriyor en azından / **Participant 101:** Yapanın, emeği geçenin eline sağlık. Çok başarılı olmuş / **Participant 102:** Camiyi çok beğendim, değişik, hoş, serin / **Participant 103:** Çok severek geliyorum mimarisinden / **Participant 104:** Bütün camiler aynı olmamalı. Buna benzer camilerin sayısı artmalı / **Participant 105:** Mescidin yer altında olması yer üstünü kullanmaya olanak sağlamış. Ancak, cemaatin sosyal yaşamı için yer üstünde farklı yapılar inşa edilebilir / **Participant 106:** Bana mütevazı bir hava verdi. Umarım bu havası değiştirilmez / **Participant 107:** Gayet yerinde, çevreci. Umarım az maliyetle yapılmıştır / **Participant 108:** Ahşap, bürüt beton ve taş gibi malzemelerin bir arada nasıl kullanılabileceğini gösteren güzel bir örnek. Işıklandırma ve havalandırma sistemlerinin doğal yollardan sağlanması etkileyici. Ayakkabılık ve kadınlar bölümü daha kullanışlı olabilirdi / **Participant 109:** Farklı mimariler desteklenmeli / **Participant 114:** Hutbe verilen yer daha belirgin olmalıydı. Basit basamak olmamalıydı. Bu camide bulunan hutbe yerinde manevi bir hava alamadım. Hutbe yerinin manevi havasına uygun olmadığı kanaatindeyim /

APPENDIX-3. (continue) User comments about Sancaklar Mosque

Participant 111: Mimarisi ile çok farklı bir cami. Arkadaşlarımı değişik mimarisini görmeleri için getiriyorum / **Participant 114:** Avluya banklar konulabilir / **Participant 119:** Daha fazla tanıtılması ve dışarıdan cami olduğunun farkedilebilmesi lazım / **Participant 117:** Kendi türünde güzel bir cami, güzel bir örnek / **Participant 121:** Uzak, toplu taşıma yok, banklar ve park yok / **Participant 126:** Güzel, ancak şehir içinde olmalıydı / **Participant 123:** Yapandan, yaptırandan Allah razı olsun / **Participant 124:** Yapandan Allah razı olsun / **Participant 130:** Hoşuma gitti / **Participant 131:** Kubbe, minare, cemaat/Şadırvan ayrı bir yerde olmalıydı. Akşamları cami aydınlatması yetersiz. Cami yerleşim yerinden uzak olduğu için ulaşım ancak özel araçlarla sağlanabiliyor, insanlar ulaşımında zorluk çekiyor. Bayanlar bölümü ile erkekler bölümü ayıran paravanının boyu düşük, mahremiyete uymuyor. Cami içinde erkekler bölümünde Kuran'ı Kerim ve dini kitaplar için kütüphane yok. Dini gün ve gecelerde kalabalık olduğu için havalandırma yetersiz. Cami yön tabelaları siyah, bu sebeple akşamları görünmüyor. Daha canlı bir renk olabilirdi. Cami içinde sadece gri siyah kullanıldığından dolayı cami içi rengi kapalı. Lavabolarda aydınlatma yetersiz. Muslukların baş kısmı çok uzun, su kanalın içine değil, dışına akıyor. İnsanlar kafalarını çarpıyorlar. Tuvaletlerin alaturka olması lazım. Mihrapta Allah Muhammed yazısı, kible ayeti ve hilal olması lazım. Cami ses sistemi düzensiz. Bu cami yapılırken ne din görevlileri ne de cemaat düşünülmüş. Bu eserlerin projeleri İslam kültürü ile yetişmiş insanlarla koordineli olarak yapılması lazım. Bu ve benzeri projeler bizi kültürümüzden uzaklaştırır / **Participant 133:** Lavabolar karanlık, abdest yerinde musluklar uzun / **Participant 134:** Ben gelince çok zor buldum. Levha ve işaretlerle yol güzergahı daha belirgin olabilir / **Participant 135:** Çok beğendim, her ilçede olmalı / **Participant 138:** Keşke daha büyük olsaydı / **Participant 139:** Mimarisi güzel, huzur verici bir ortam / **Participant 140:** Caminin mimarının bakış açısı takdire şayan. Mütevazı yapılara ihtiyacımız var. Kutsal topraklara şahit olma imkanı nasib olan biri olarak, Mekke'yi hissettim diyebilirim / **Participant 141:** Burası dışarıdan bakılınca bir sergi alanı veya sanat merkezi olabilirmiş ama cami için pek kullanışlı değil, insanlar burada bir cami olduğunu dışarıdan bakıp anlayıp gelemezler bence, sadece duyanlar merak ettiği için gelir, benim gibi. Minare daha sık, daha belli olur şekilde yapılabilir. Yani aslında minare daha iyi tasarlanarak cami olduğu vurgulanabilirdi / **Participant 142:** Cami camiden başka herşeye benziyor. Hiç bir şekilde cami havası yok / **Participant 144:** Kible tarafındaki duvardan aşağıya kayan dalgali su ve inceden su sesi olabilirdi / **Participant 149:** Çok güzel bir cami yapanın eline sağlık / **Participant 146:** Çok başarılı bir cami / **Participant 147:** Çok modern ve ferah bir cami / **Participant 148:** İlk kez geldiğim için çok yorum yapamıyorum. Ama genel olarak çok farklı, etkileyici, ufuk açıcı olmuş. Çok sıradışı / **Participant 149:** Başarılı / **Participant 150:** Alışılmışın dışında, bildiğimiz cami algısından farklı, bu açıdan bizim kültürümüze göre değil gibi ama konumu hoşumuza gidiyor / **Participant 151:** Minare ve genel olarak mimarisi oldukça etkileyici. Farklı tasarımlara örnek olması açısından çok başarılı. Olumsuz yönleri ise; ramazan ayında özellikle teravih kılarken havasız kalıyor. Kütüphanesi açık değil, açık olsa çok vakit geçirilebilir. Kadınlar girişi dar. Oturma alanı olarak ön cephede taştan oturma alanı mevcut ama onun dışında oturma alanı olmadığı için camiden çıkanlar direk gidiyorlar. Taştan oturma alanı çok hoş ve daha fazla olmalıydı. Abdeshanede eviye kısmı biraz aşağıdan olmuş (20 cm) / **Participant 152:** İş çıkışı saat geç olmasına rağmen haftada bir en az gelmek istediğim ve geldiğim bir cami / **Participant 153:** Güzel / **Participant 161:** 8. Maddede yazdığım (cami denilince aklınıza gelen ilk üç şey: huzur, ferahlık, cemaat) bu camide mevcut değil. İlk kez geldim birdaha gelmeyi düşünmem. Bizim Sultanahmet'e gidince hissettiğimiz şeyleri burada hissedemedim / **Participant 158:** Güzel bir yer / **Participant 161:** Camiye benzemiyor ama ferah, ibadet edilebilir / **Participant 162:** Yapılma şekli harika, sade. Ama minare ve kubbe yapılması gerekir / **Participant 163:** Gayet güzel cami / **Participant 164:** Doğal havalandırma hissedilir derece olabilirdi. Taşların aralarındaki harçlı imalatla dökülmeler mevcut / **Participant 165:** Mimari olarak başarılı, cami olarak başarısız / **Participant 166:** Bu anketi daha önce yapmalıydınız bu masrafa yazık, daha güzel, eğitilmiş yerler yapılabilirdi. Sorarak buldum hiç bir şekilde cami olduğu belli değil, minare yok, camiye benzer bir yanı yok.

APPENDIX-4. Answers to the question: "What are the first three things that come to your mind when you think about the mosque in general?"

First	Frequenc y	Perce nt	second	Frequenc y	Perce nt	third	Frequenc y	Perce nt
minare	36	21,7	unanswered	28	16,9	unanswered	39	23,5
huzur	25	15,1	kubbe	23	13,9	huzur	14	8,4
cevapsız	21	12,7	huzur	15	9,0	şadırvan	11	6,6
ibadet	20	12,0	ibadet	12	7,2	ibadet	10	6,0
namaz	16	9,6	namaz	9	5,4	minber	6	3,6
kubbe	10	6,0	minare	7	4,2	cemaat	5	3,0
cemaat	4	2,4	minber	6	3,6	ihtişam	4	2,4
ibadethane	4	2,4	dua	6	3,6	imam	4	2,4
Allah'ın evi	4	2,4	huşu	5	3,0	namaz	4	2,4
huşu	4	2,4	ferahlık	5	3,0	temizlik	3	1,8
mihrap	3	1,8	sadelik	3	1,8	dua	3	1,8
imam	2	1,2	şadırvan	3	1,8	Allah	3	1,8
maneviyat	2	1,2	maneviyat	3	1,8	maneviyat	3	1,8
sükunet	1	,6	cemaat	3	1,8	huşu	3	1,8
sevgi	1	,6	Kur'an	3	1,8	arkadaşlık/dostluk	2	1,2
müslüman	1	,6	avlu	3	1,8	sohbet/vaaz	2	1,2
ev	1	,6	temizlik	2	1,2	ezan	2	1,2
ferahlık	1	,6	sığınak	2	1,2	ferahlık	2	1,2
ilim	1	,6	tevazu	2	1,2	sadelik	2	1,2
temizlik	1	,6	imam	2	1,2	iman	2	1,2
selimiye	1	,6	iman	1	,6	tevazu	2	1,2
teslimiyet	1	,6	Allah'ın evi	1	,6	kubbe	2	1,2
muhabbethane	1	,6	cenaze	1	,6	avlu	2	1,2
şadırvan	1	,6	islam	1	,6	itikat	1	,6
islam	1	,6	güven	1	,6	avize	1	,6
birlik	1	,6	konsantrasyon	1	,6	ilahi muhabbet	1	,6
toplanma alanı	1	,6	İslam'ın simgesi	1	,6	sevinç	1	,6
yakınlık	1	,6	ezan	1	,6	davet	1	,6
Total	166	100,0	kutsallık	1	,6	sakinlik	1	,6
			süsleme	1	,6	güzel ahlak	1	,6
			Bereket	1	,6	temiz alan	1	,6
			Sultan Ahmet	1	,6	ev	1	,6
			Şükür	1	,6	samimiyet	1	,6
			tövbe	1	,6	eyüpsultan	1	,6
			teslimiyet	1	,6	mutluluk	1	,6
			ihtişam	1	,6	din	1	,6
			mihrap	1	,6	aidiyet	1	,6
			güzellik	1	,6	değer	1	,6
			mana	1	,6	sığınak	1	,6
			kıraat	1	,6	tevekkül	1	,6
			cuma	1	,6	bahçe	1	,6
			yakınlık	1	,6	Kur'an	1	,6
			hutbe	1	,6	yalvarış	1	,6
			din	1	,6	şükür	1	,6
			Total	166	100,0	süsleme	1	,6
						dört duvar	1	,6
						minare	1	,6
						mihrap	1	,6
						ihlas	1	,6
						güç	1	,6
						yaşlılar	1	,6
						birlik	1	,6
						islam	1	,6
						teslimiyet	1	,6
						teravîh	1	,6
						görev	1	,6
						güven	1	,6
						cuma	1	,6
						dış görünüş	1	,6
						Total	166	100,0



GAZİ GELECEKTİR...