folklor/edebiyat, cilt:20, sayı:79, 2014/3

CREATING NEW FROM THE OLD: COMPARISON BETWEEN MODERN AND OTTOMAN ARCHITECTURAL DESIGNS IN TURKISH MOSQUES AND DWELLINGS

İlkyaz Ariz Turan*

Introduction

Expressions of architecture have changed with time, as architects tend to use architecture as an agent of civilization and a passion to delink Turkey from Islamic past and Ottoman rule. Such passion by architects has brought about notable alterations in architectural styles and the approach taken since time immemorial (Minana, 2005). For instance, the declaration of a Turkish republic by Mustafa Kemal Ataturk in 1923 led to political and intellectual elites' efforts to forge from Ottoman Empire to modern secular European nation-state. Additionally, architects' changing passions and constantly created circumstances have seen architecture experience continuous evolution evident on its expression of culture and the use of space according to aesthetic cannons and European rationalist doctrines (Minana, 2005). Currently, the concept of architecture combines aesthetics, cultural meaning, symbolism, and socioeconomic factors from the perspective of modernism and secularism and away from Islamism (Urey,

*Yüksek İç Mimar.

2010: 15). Closer examination of how modernism architecture has altered traditional ottoman architecture and the continually evolving influences creates a deeper understanding of what is required with the architecture in use. The ability to understand what tradition means, how this affects the contemporary period, and how this relates to a given culture, such as Turkey, then establishes a deeper meaning and understanding of the evolution of architecture.

Traditional Styles and Architecture

Dwellings of Turkey

Architecture in Turkey continually utilizes various symbols and meaning within its culture. This way, architecture plays an important role of Turkish lifestyle presentation, cultural affiliations, religions, and spirituality, and expressions of artistic work as present in the country. The attributes of dwelling areas, for instance, reflect communal dwelling established in the region and the link that this holds to the developments of culture. For instance, Turkish homes modern home like the traditional ones appear on square edges indicating strong respect for neighbours (All about Turkey, 2013). The dwellings also established specific forms and styles to make living comfortable and simplistic within the communal household like arranging rooms to meet the needs of the occupants. The ideologies which follow these are based on the institutions established in Turkey, specifically which were known to begin in the household and become revered throughout society. Larger dwellings, connected buildings, and outlines of specific styles and rooms are some of the elements defining different traditional styles to represent the lifestyle of the region (Nalbantoglu, 1993: 66).

The mosque has also retained most of its aspects including the beautiful domes cascading down from the central dome. In both ancient and the contemporary Turkish architecture, several domes on the exterior with the main dome extending several meters in height and diameter characterize mosques. Additionally, mosques have minarets, mostly four in number. The Blue mosque or the Sultan Ahmed mosque in Istanbul is unique in that it has a 43-meter high dome with a diameter of 23.5 meters. The mosque also has six minarets unlike the common four and floor covered with blue ceramic tiles hence the blue mosque. These elements remain unchanged to date, represent the religious believes, and norms within Islamic religion which makes it impossible for modern architecture to have any influence on them. The interior of the most has also retained the Mihrab that is made of sculptured marble and that is closely located to the pulpit where the imam stands to deliver his sermon. The location of the pulpit is dependent on the mosque space since everyone in the mosque should see and hear the imam (Sozen, Gedik, 2007: 1810).

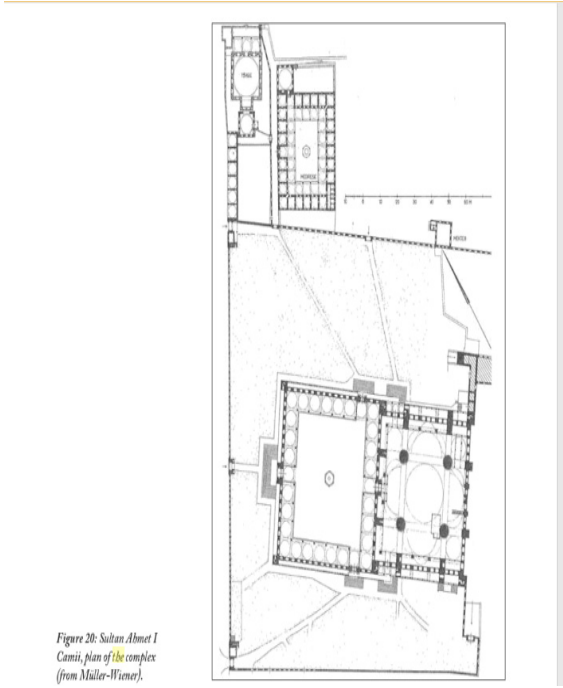


Figure 1: The plan of the Blue mosque in Istanbul. Source: (Freely & Baker, 2010)

In addition, mosques retain high level of natural lighting with light coming from numerous windows. Originally, the windows were made of Turkish stained glass during the early century but recently, the windows are made of more softened material that is inferior imitations. In the Blue Mosque for instance, the decorations of the interior retains the use of tiles with magnificent floral designs that display ancient lily, carnations, tulip and rose motifs, as well as trees like cypresses. The six minarets of the Blue mosque make it unique and were originally made of gold. The minarets combined with the cascading domes remain a striking feature even in mosques today. Domes are also common features of early churches like Hagia Sophia that later converted into a mosque.

In addition, dwellings in cities like Diyarbakir and Mardin utilized suitability that reached height during the Ottoman Empire, both in terms of climate and with the cultural lifestyle established in the region (Karasozen, 2000: 145). For instance in Diyarbakir, traditional houses followed bioclimatic architecture with general characteristics like utilization of courtyards, subterranean rooms, and tremendously thick walls. The characterizations of rooms include high ceilings and stone or tile paved interior surfaces from materials with low mean radiant temperatures. In addition, special cool rooms with small pools have unique advantages of low temperatures and relatively high humidity (Tuncay, 2007). The construction of traditional Diyarbakir houses was natural and intended to reduce climatic stress. The courtyard-type houses constructed in castles were inward

looking with notable differences depending on one's social status, power, privacy, and building site. In general, Diyarbakir traditional and modern day houses comparison is founded on element as design features that make the house to be considered as ecological, sustainable, and environmentally influential. In search of comfort, traditional Diyarbakir dwellers moved from one room to the other within a season and this contrasts modern house styles where one has to remain within a single house but extensively depending on energy systems for additional comfort.

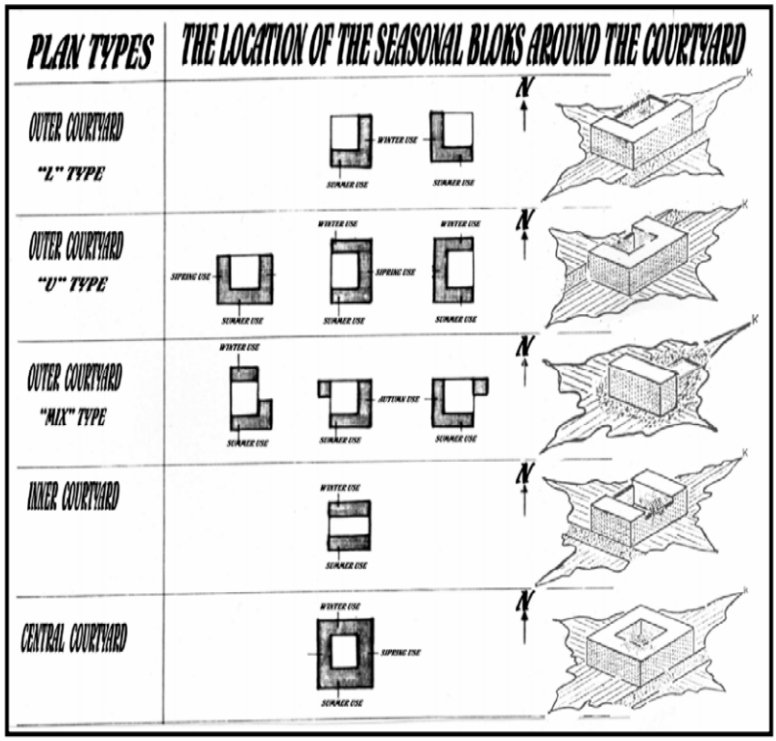


Figure 2: Five Different Plan Topology for Diyarbakir traditional houses. Source: (Tuncay, 2007)

Political History and Architecture

The dwellings of Turkey follow different elements of the history of Turkey that have continually influenced the dwellings throughout time. The association with traditional styles is one, based on the religious orientation and with Turkish politics. The politics of the Ottoman Era were known to shape most of the traditional aspects of Turkey, specifically with the relationship to religious beliefs. The cityscape, for instance, was in close proximity to different mosques and religious landscapes. The political buildings were known to hold an area in the cityscape to show wealth and power, combined with the religious buildings that were represented next to the main political areas. This created a

different approach to the communal living of different dwellings that held a structure of politics that were over the cities (Schechter, Yacobi, 2005: 183).

The concept of political power with the various buildings was known specifically to create a sense of symbolism to the religious and economic power that was held over different locations and settlements. The symbolism was one which was developed with the idea of wealth and power first. This was combined with the ideas of patronage that were established, specifically with the powers of the Ottoman Empire. The symbols which were recognized were based on urban transformation and investment from the dynasties and into a modern Turkey. This was furthered with buildings such as dervish lodges. These were used exclusively for political leaders to show their wealth and power over the country and to create a statement that the lodges were to be used for political affiliations that were based on expanding influences to transform the country. The main ideology was to expand the financial and social control over a given area by having more subtle locations whose use was exclusively for the political leaders (Wolper, 1995: 39).

Religious Associations with Buildings

The concept of architecture is furthered with the religious viewpoints that are a part of the Turkish culture. This provides a different attribute that continues to be reflected within the works of buildings. Mosques to dervish lodges are the main associations with the architecture which was created, specifically which becomes a symbolic representation of worship with the internal and exterior looks of the building. The importance of the mosques is reliant not only on the symbolic viewpoints but also the Islamic associations with the buildings. Most of the structures are designed to combine art as an expression of worship by different architects. This has created standards for the worship to be placed within society, all which assist in the devotional values that are traditionally accepted within Turkey. It is believed that the religious buildings are the main staple of the heritage of both Islam and Turkey and are held in reverence with the devotees of the religion, specifically because of the methods which are continuously used with the mosques and other religious centers that are within Turkey (Hillenbrand, 1989: 186).

The mosques and religious centers of Turkey are noted for the symbolism that is associated with the buildings. These are often defined as opportunity spaces, specifically because of the functions and symbolism behind the religious centers. The spaces within the community were known to be placed in central areas or in higher areas of Turkey to show the power and dominance over the religious thoughts that were a part of the time frame. This was combined with ways in which the religious centers could be used to monitor different communities while using the spaces for both political and social change. The public appeal continued with the outer look of the mosque, which includes a main dome and two to three towers surrounding the main dome. This structure was able to have a higher structure than other buildings to create a sense of dominance in each region. This continued with the archways and high ceilings within the mosques and religious centers. This was used to show the dominance of the religious beliefs while

creating a sense of symbolism with the structure. This showed the same dominance over a given area and caused community members to carry the religious symbolic belief of humility when using the mosques or religious centers (Yavuz, 2003: 270).

The symbolic structure that was associated with the main construction of the religious centers continued with the artistic expressions which combined with the religious centers. The use of mosaics, tiles and other ornamentation was a part of many of the mosques and dervish centers that were built from the Ottoman Empire and were known to begin in the Early Safavid Period. The main concept was based first on purely decorative expressions which were a part of the natural elements of the religion and artistic expressions which were associated with religious beliefs. Birds, nature, animals, plants and human beings were some of the concepts which were used. These combined the ideologies of luxury with the political powers, as well as artistic expressions which linked to the religious centers. The buildings then began to evolve with the Sufi mystics and others which began to practice devote religious beliefs. The ideologies transformed into mythologies and representations of religion through the symbolism of the area. These symbolic interpretations separated the traditional components of the Turkish buildings while creating a different understanding of the mosques, dervish centers and other areas of religious power that were renowned during each time frame (Cammann, 1976: 193).

Examples of Traditional Buildings

Numerous styles and formats exemplify the traditional buildings for Turkish traditional architectural period. Each shows the cityscape and structure that was associated with Turkey and how this was associated with the different concepts of symbolism and power during each Turkish era like the Ottoman period (1299-1922) and Turkish Republic Architecture (1923- date). The traditional buildings are able to, provide an examination of architectural elements and not only the basics of the architectural structure; this approach also becomes a representation of the overall understanding of the culture and the symbolic expressions which established the nation. The specific examples of Turkish traditional buildings then become essential in identifying the basis of the culture and the establishment of this through the political, cultural, and religious affiliations (Urey, 2010).

Sinan Selimiye Mosque

The Selimye Mosque (see Appendix A) created by Mimar Sinan, the chief architect of the Sultans at the end of the Ottoman architecture era. The creation of the mosque was between the years of 1569 - 1575 and recognized as a powerful religious centre to express both the political and religious affiliations that continued to reign during this time. The mosque noted not only as a basic religious structure to show the powers of the time, but also representative of expressions of art that were a part of the period. The aesthetics, which presented throughout the mosque, highlight the combination of political and religious affiliations and the belief that power reigns between both in unison. Further

examination of symbolism i through the change in powers that was occurring, specifically by creating a traditional mosque that made a statement that the ideas of tradition would continue to reign in Turkey, allowing the transition to lead to both height in power and wealth within the region. The aesthetics furthered this by keeping with the ornamentation that was oriental in form and which represented the traditional aspects from the earlier Ottoman Empire and the past culture that as embraced in Turkey (Erzen, 1991: 1).

The concepts which are associated with the mosque are inclusive of four minarets that are spaced equally on each side of the mosque. Each stands over 70 meters tall and has three balconies that are spaced around the minarets. These are available through three nested helical staircases that surround the mosque. The central area is combined with 4 smaller minarets that help to geometrically space the mosque and to show the cultural aspects that relate to the architecture. This is followed by the system which was known as the "has" or "hassa", or the sultan's property, and which signified the power used with an imperial viewpoint that was created. The dominance of the building continues with the imperial style on the interior, which includes the higher arch in the middle of the mosque among other elements. The mosques' higher arches are significant especially in their representation of the transition to heaven that the Islamic viewpoint always tried to obtain (Cerasi, 1988: 87) The high amount of ornamentation and structure with gold figures becomes the dominant component of the interior area, followed by natural and candle light that creates a pathway through the interior of the building. The design is then able to represent the movement to the power of religious beliefs and the movement up toward a higher sense of enlightenment (Cerasi, 1988: 87).

Suleymaniye Mosque

A second representation during this time frame is the Suleymaniye Mosque (see Appendix B). This mosque was built on the order of Sultan Suleiman by the architect Sinan. It began in 1550 and was completed in 1557. The approach includes the architecture of the Byzantine basilica to create a connection to the past of Turkey. The mosque is 59 meters in width by 58 meters in length. The main dome is 53 meters high and has a diameter of 27.25 meters, making it one of the larger mosques in Turkey (Sacred Destinations, 2011). There is a separate prayer hall, courtyard and separate living areas, including a kitchen, bathing quarters and a hospital which was used to help the poor during the time frame. There are two mausoleums behind the main mosque that were used by the sultan and which now contains the tomb of sultan Suleyman. The interior area is known for the natural light that surrounds the main centre, specifically which combines with the external features of the garden to establish the ideology of the natural combining with the religious building, both which compliment the main structure of the mosque (Sacred Destinations, 2011).

The building of the Suleymaniye Mosque is one which shows a representation of the combined political, cultural and religious powers that dominated over Turkey during the reign of the Ottoman Empire. The concept is one which shows reversals from one to the

other, specifically with the interior and exterior of the area. The ideology was to create an intricate religious center with the dome. This is noted with the light, ornamentation and the mystical appearances that are within the mosque. The exterior reverses this with the greenery and the natural substances that are highlighted in the courtyards and other areas. The reversal becomes significant because of the smaller areas used for the sultan and the connection to the community through a hospital and area for feeding those in need. This adds into the reversal by showing how the religious center is able to symbolically move into the community and into the power of the political leaders. This association then creates a specific interpretation that is practical, functional, and symbolic while showing intentions both politically and artistically (Kafadar, 1985: 92).

Cityscapes and Political Centers (Ottoman era)

The concepts associated with the mosques were known to compliment the main cityscape, dwellings and political centers of Turkey. Districts and areas of each city were known to carry specific symbols and associations with building which reflected a specific level of practicality for the area (see Appendix C). When looking at the cityscapes, the practical aspects of materials were the most important elements. The dwellings all have the same construction to keep a uniform approach to the dwellings, which were available and the zone or region where these dwellings existed. For instance, most zones had heights that could support the growth of families and communal living. The cityscape is further identified with the mosques that dominate over each area, specifically by the minarets and dome that is seen through the cityscape and which remains in the centre of each area. This is followed by different materials, colors and structures to help the religious affiliations stand out from others. In some cityscapes, this continues with an administrative centre which remains by the mosques and in the center of the area. The main ideology is to show the central area being based on religious beliefs and political powers while the communal living centers around this main cityscape to create a system of organization that was based on the political and religious powers (Goodwin, 1971: 19).

Modern Architecture

The developments established in the traditional arenas of Turkey have altered and transformed through time. The contemporary and modern approaches to architecture began in the 1950s, after the collapse of the Ottoman Empire and the rise into secularism of the country. The modern history of Turkey is one which is based on embracing the arts, literature and the ideas of expressing independent thought. This particular structure occurred specifically because of the fall of the Ottoman Empire and the political alterations that occurred during this period and the split in thought toward how the country should work and what the time frame should be. The opposition which occurred within from the Turkish culture was based on constraints that were a part of the past political affiliations, specifically which led to a secular society based on expression and freedom. The concepts that were associated with the new Turkey included a movement into architecture based

on artistic expressions, ideologies of freedom and the movement away from the religious centers that had before dominated over the cityscapes of the area (Zurcher, 2000, 135).

Sakirin, Mosque Istanbul-Turkey (2009)

An example of the revolution into modern architecture is evident through actual buildings such as the Sakirin Mosque Istanbul. The main architect was Husrev Tayla with a proven record of works in mosques including Kocatepe Mosque in Ankara. Apart from being one of the most modern mosques in Turkey, the Sakirin Mosque is the first with a feminine touch with interior design work belonging to Zeynep Fadıllıoğlu. With four years of construction, the Sakirin mosque covers 10000 square metres area with two minarets as high as 35 meters and an aluminium composite dome. The mosque's interior is also decorated with calligraphy by Semih irtes. The prayer hall design is by Orhan Kocan, the minbar designed by tayfun Erdogmus is acrylic, while Nahide Buyuk-kaymakci modelled the assymetrical chandelier with waterdrop-fashioned glass globes. These globes are a reflection that like rain, the light of Allah should fall on his people. Another modern element in the mosque is the women section designed to ensure that female worshipers can view the chandelier while William Pye was the designer responsible for the fountain in the courtyard (Beautiful Mosque, 2013, p. n.p). As a modern mosque, the Sakirin Mosque combines numerous ottoman design elements examined later in this paper.

Picture of Sakirin Mosque's modern design (2009)



Figure 3: Sakirin Mosque Istanbul. Source: (Beautiful Mosque, 2013)

Today, Turkey is continuing with the idea of the contemporary and new that is continuing to change the landscape of each region. The approach now uses trends within the culture met by political affiliations of the region. The influences are continuing to alter according to political agendas, cultural affiliations and the meaning of freedom of expression within the contemporary lifestyle. The approach has become one of creating icons of cultural expression and freedom. The concept of personal lives is beginning this, specifically with demands for creative and free expressions within society. This has combined with the popular culture that is creating new demands and trends within society, many which are influenced by the Western concepts and the portrayal of the modern which comes from entertainment, politics and other secular areas. Rather than a focus on the art and expressions which relate to religious and political power, there is an affinity toward symbolism which is based on individual expression and independence that is a part of society. Businesses, homes, cultural centers and public areas are all reflecting the authority and metaphor of freedom, expression and remaining connected to the nostalgia of the new and modern within society (Ozyurek, 2007: 95).

Combining the Old and the New

The concepts which have been based on the freedom and expression of the new as well as the secular ideologies which have transformed Turkey create new ideologies of the architecture which should be used. The controversy which has been created is one which poses the secular and modern ideologies which move against the traditional ideologies of architecture within the traditional components of Turkey. The postmodernism that is continuing to dominate Turkey is leading to image production of different ideologies and the idea of keeping with the themes and trends of popular culture. To move in with these themes from the traditions of the past is the need to create the ideologies of Islamic themes from the past while moving these into more contemporary ideologies within society. This challenge is one which is leading to creating an eclectic viewpoint of Turkish history or which combines the aesthetics of the past traditions of Turkish history. Without combining these aspects, there is the inability to hold onto the architecture and style that is a part of the culture and traditions of Turkey's past while moving into trendy and secular concepts that are now dominating the different areas of Turkey (Ozaslan, Akalin, 2011: 14).

An example of combining the contemporary with the past is seen through architects such as HusrevTayla and the mosque which was currently created to combine both the modern and traditional concepts of Turkey (see Appendix D). The mosque was build in memory of Ibrahim Sakir and Semiha Sakir and launched on 7 May 2009. The mosque is one which represents the new and contemporary with the materials that are used, specifically which stands out from the contemporary landscape. The architecture combines with this, specifically by keeping the traditional dome and minarets that are surrounding the mosque. However, instead of an upper court yard, there is a building with rounded and specialized arches as well as a front building. These are used as a combination

of prayer rooms and alternative options that are provided for contemporary trends and needs, as opposed to the traditional courtyards which are a part of mosques. Keeping the main structure of the dome and combining this with the contemporary needs and trends offers a different form of practicality to the mosque while creating a different understanding of how to use the architecture for the modern needs in Turkey (Urey, 2010: 15).

The approach which is being used in Turkey is developing into the ideology of the open building structure, both with the family homes and with the industrial and religious development which has occurred. The open building structure is the philosophy which is able to create a direct link to the traditional cultures that held centers with the political and religious powers, while combining these with the developments of each region. By creating the newer expressions and more practical applications to the trends of Turkey in 21st century, there is the ability to build a traditional foundation that preserves the past while creating trends for future capacities. This is developing into a hybrid approach to the development of new architecture while preserving the ottoman era structures which held the expressions of Turkish culture, politics and religion. The result is integration into the older styles which continue to be preserved in Turkey while creating expressions of the new that hold to the traditions and styles that were a part of the architectural landscape of the past (Pecar, 2005: 3).

Conclusion and Recommendations

The concepts of architecture in Turkey were based on the political and religious affiliations as well as cultural associations of the past. The architectural designs, cityscape and the approach to the buildings were based on creating a symbolic meaning to the daily life and activities of those within the region. Traditional architecture combined the symbolism of power, religious reverence, artistic expression and affiliations to the beliefs of the community. This was combined with the wealth and prestige, specifically from the Ottoman Empire that was a part of the region. The architecture continued to develop and be built based on the expectations with tradition for neighbourhoods and communal living that centred on the traditional beliefs and religions. The centres and the affiliations with the community then created a sense of symbolism with the past architecture and the association made with power and reverence during this time.

The past ottoman or Islamic traditions of Turkey and the resulting Ottoman architecture then has been altered by current trends and changes within the community. This began with the understanding of freedom from the past religious beliefs and the movement into the secular ideologies from the political viewpoints. This led to the ideas of expression that became a part of Turkey, specifically which is led by reverence for the arts and different forms of entertainment in the community. The architecture, which built in the present years, affiliates with the new, luxurious and the expressions of a culture based on the arts and somewhat freedom of expression. Newer interpretations of the cultural expressions have moved outside of the Turkish beliefs of the past and the reverence for religion as well as the power of politics. Instead, the landscape mixes with a variety

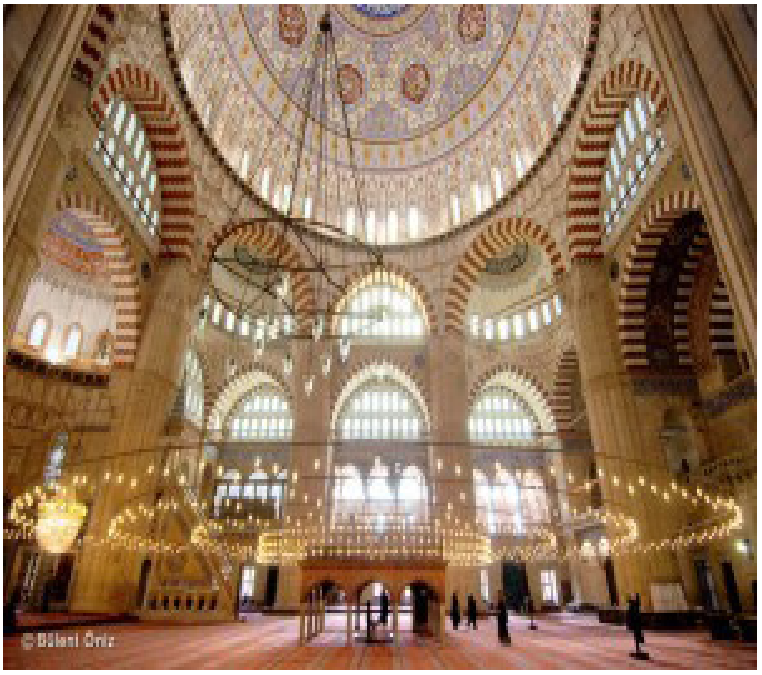
of diverse expressions and architecture noted for artwork as opposed to the traditions of Turkey.

While there are changes in the contemporary trends and architectural expressions, some of the architects continue to combine the past with the contemporary ideologies. Changing the practical functions of mosques, altering the materials used and combining the contemporary trends with the artistic structures of the past continue to remain present in the community. This is combined with the landscape that is associated with the expressions and artistic works that are a part of the present associations with Turkey. This combination is one, which shows a specific set of expressions that continue to expand with what types of artwork, and architecture is present for the trends and modern images that are prevalent in Turkey. The demands that remain in the culture continue to remain a part of the main aspects of the building of architecture while the past associations remain historical areas or revered through newer approaches to the creation of mosques or other areas.

When investigating the architectural structures, it was noted that the vast change in the landscape of architecture for Turkey also demands an examination of restoring and keeping the culture of Turkey alive. Most of the structures which are a part of contemporary society are based on the new and changing trends while creating the idea of building culture that is created from newer expressions. Without the continuous approach to keeping the traditions of Turkey combined with the modern approaches is also the inability to create a reverence for the culture and power which is affiliated with Turkey. Changing this with concepts that are a part of architectural structures can be used to further develop and remember the past culture of Turkey. The examples of hybridization of mosques and other areas is an approach which can be considered with the development of Turkey. Further examining the ways in which contemporary styles can be used with the traditional expressions of Turkey can then create more hybrid approaches to the expressions, artistic works and alternatives that are associated with the architecture of Turkey. By examining this, there is the ability to create and develop new approaches to the architecture of Turkey while restoring and remembering the past history of expression from this cultural affiliation.

Appendix A: Selimiye Mosque





(Bhramachari, 2011:1).

Appendix B: Suleymaniye Mosque



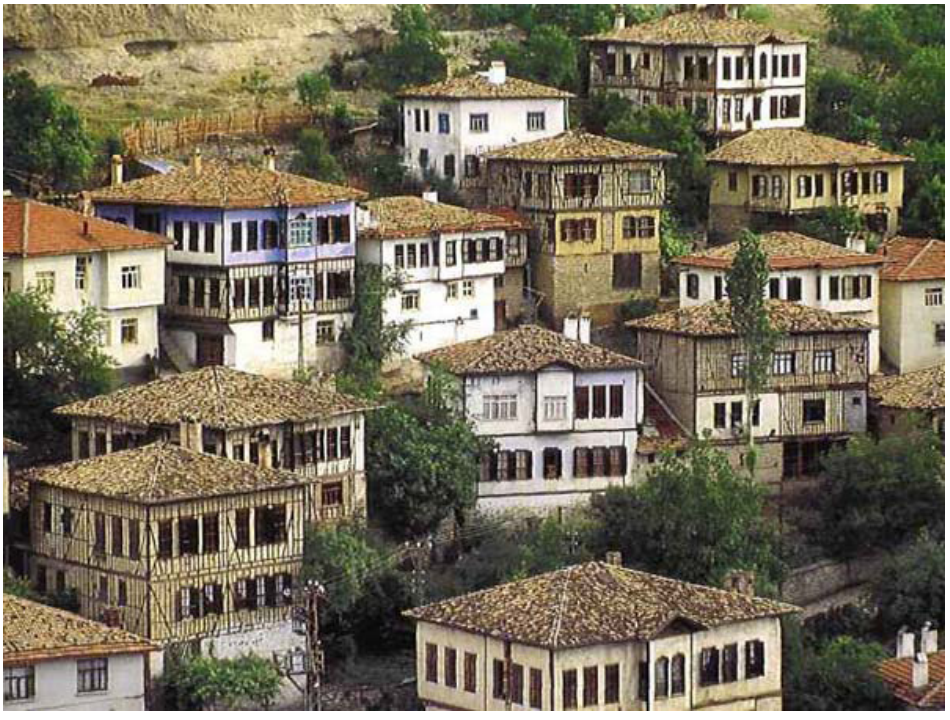


(Sacred Destinations, 2011).

Appendix C: Turkey Cityscape







(Asya, 2011).

Appendix D: Mosque of Husrev Tayla



(Taylor, 2011

References

All about Turkey. (2013). *Traditional Turkish Houses*. Retrieved June 19, 2014, from All about Turkey: http://www.allaboutturkey.com/turkish-houses.htm

Asya. 2011. "Ottoman Heritage." Retrieved November 17, 2011 from: http://www.wayfaring.info/2011/06/10/ottoman-heritage/

Beautiful Mosque. (2013, May 4). *Şakirin Mosque Istanbul – Turkey*. Retrieved June 22, 2014, from The Beautiful Mosque Gallery: http://www.beautifulmosque.com/sakirin-mosque-istanbul-turkey/

Bhramachari, R. 2011. "Democracy: The Trojan Horse of Islamization" *Faith Freedom.* Retrieved November 17, 2011 from: http://www.faithfreedom.org/articles/op-ed/democracy-the-trojan-horse-of-islamization-part-1/.

Cammann, Schuyler. 1976. "Religious Symbolism in Persian Art." *History of Religions* 15 (3).

Cerasi, Maurice. 1988. "Late – Ottoman Architects and Master Builders." *Muqarnas* (5).

Erzen, Jale. 1991. "Aesthetics and Aisthesis in Ottoman Art and Architecture." *Journal of Islamic Studies* 2 (1).

Freely, J., & Baker, E. A. 2010. *A history of Ottoman architecture.* SouthAmpton: WIT Press.

Goodwin, G. 1971. *A History of Ottoman Architecture.* London: Thames and Hudson.

Hillenbrand, Robert. 1989. "Traditional Architecture in the Arabian Peninsula." *Bulletin: British Society for Middle Eastern Studies.*16 (2).

Kafadar, Gulru. 1985. "The Suleymaniye Complex in Istanbul: An Interpretation." *Muqarnas.* (3).

Karasozen, R. 2000. "Sustainable Aspects of Traditional Ottoman Neighborhoods in Modern Turkish

Settlements." *Sustainable Development and Planning.* New York: WIT Press.
Minana, R. 2005. Saving Arnavutkoy: The Contemporary Cultural Politics of Turkey. *Macalester International, 15*, 241-249.
Nalbantoglu, Gulsum. 1993. "Between Civilization and Culture: Appropriation of Traditional Dwelling Forms in Early Republican Turkey." *Journal of Architectural Education* 47 (2).
Ozasalan, N, AAkalin. 2011. "Postmodernism and Consumer Culture: Image Production via Residential Architecture in Post 1980s Turkey." *African Journal of Business* 52 (1).
Ozyurek, Esra. 2007. *Nostalgia for the Modern: State Secularism and Everyday Politics in Turkey.* New York: Duke University Press.
Pecar, M. 2005. "Integration of Multi – Family Housing Using Open Building Methods in Turkey." *IRB Direct* (41).
Risbero, Bill. 2005. *Modern Architecture and Design: An Alternative History.* New York: the MIT Press.
Sacred Destinations. 2011. "Suleymaniye Mosque, Istanbul." *Sacred Destinations.* Retrieved November 17, 2011 from: http://www.sacred-destinations.com/turkey/istanbul-suleiman-mosque.
Shechter, Relli, Haim Yacobi. 2005. "Cities in the Middle East: Politics, Representation and History." *Cities* 22 (3).
Sozen, Mujgan, GulayGedik. 2007. "Evaluation of Traditional Architecture in Terms of Building Physics: Old Diyarbakir Houses." *Building and Environment* 42 (4).
Taylor, Paige. 2011. "Istanbul: A Combination of Modern and Tradition in Turkey." Retrieved November 17, 2011 from: http://travel.ezinemark.com/istanbul-a-combination-of-modern-and-tradition-in-turkey-77365c1b4878.html.
Tuncay, A. C. 2007. "Comfort to be Informed from Traditional Buildings: Traditional Diyarbakir Houses". Retrieved June 19, 2014, from BioClimatic Archircture and Traditional Houses Diyarbakir: http://ideas.repec.org/p/wiw/wiwrsa/ersa06p465.html
Urey, O. 2010. "Use of Traditional Elements in Contemporary Mosque Architecture in Turkey." *The Muslim World* 52 (1).
Wolper, Ethel. 1995. "The Politics of Patronage: Political Change and the Construction of Dervish Lodges in Sivas." *Muqarnas* (12).
Yavuz, Hakan. 2003. "Opportunity Spaces, Identity, and Islamic Meaning in Turkey." *Islamic Activism: A Social Movement Theory Approach*. Indiana: Indiana University Press.
Zurcher, Erik. 2000. *Turkey: A Modern History*. London: IB Tauris.

Abstract

CREATING NEW FROM THE OLD: COMPARISON BETWEEN MODERN AND OTTOMAN ARCHITECTURAL DESIGNS IN TURKISH MOSQUES AND DWELLINGS

The developments in architecture make a statement not only in practicality but also in lifestyles needs for a particular period. There is also a direct association with the architecture with a link to lifestyle, culture, social order, and specific needs within the various areas. The current architecture in Turkey, like most parts of the world including Rome and Greece indicates the development of the landscape as well as the historical, religious, cultural, and home areas reflects understanding of architecture, evident in ottoman rule. Modern develop-

ment is often one based on urban spaces while the traditional means created with religious formations that were a part of Turkey. The research will examine the different pieces of architecture associated with Turkey's Ottoman era and contemporary classic-style influenced by European cubism and modernism and introducing westernization and secularization. Consequently, this paper intercepts the ottoman rule with contemporary architecture using literature on architecture from the perspective of historical affiliations and contemporary changes as a part of culture. The concept of architecture in contemporary times in Turkey then will look examine the contemporary artefacts. The paper also examines Ottoman architecture design elements present in modern day mosques. One such element is the dome that has continually characterized the structure of mosques and without which this Islamic symbol loses contact with the audience.

Keywords: Ottoman Architecture, Contemporary or Turkey Republic Architecture, Dwellings and Mosques in Turkey,

Özet

ESKİDEN YENİYİ YARATMAK: TÜRK CAMİİ VE KONUTLARINDAKİ GELENEKSEL/OSMANLI VE MODERN MİMARİ TASARIMLARIN KARŞILAŞTIRILMASI

Mimarideki gelişmeler, sadece pratikte var olan değişimlere değil ayrıca belirli bir zamanda değişen hayat tarzı ihtiyaçlarına da açıklık getirmektedir. Dolayısıyla mimarideki gelişme, eğilim ve yönelimler de bu değişim ve ihtiyaçlara paralel olarak ilerleme göstermektedir. Mimarinin hayat tarzı, kültür, sosyal düzen ve çeşitli alanlardaki özel ihtiyaçlarla doğrudan ilişkisi vardır. Türkiye'nin mevcut mimari anlayışı, Roma ve Yunanistan da dahil dünyanın birçok yerinde olduğu gibi , peyzaj gelişimin yanı sıra, tarihi, dini, kültürel ve konut ile ilgili alanlarda Osmanlı mimari anlayışının belirgin kurallarını yansıtır. Modern mimari oluşumlar genellikle şehir bölgelerinde konumlaşmışken, geleneksel mimari oluşumlar ,Türkiye mimarisinin ayrılmaz bir parçası olan dini yapılarda sıklıkla karşımıza çıkar. Bu araştırmada batılılaşma ve laikleşmeyi ortaya koyan Avrupa kübizmi ve modernizminden etkilenmiş Türkiye'nin Osmanlı dönemi ve çağdaş klasik stilinin çeşitli mimari parçaları ele alınıp, değerlendirilecektir. Dolayısıyla, bu makalede, tarihi yakınlık ve mimari kaynağı kültürün parçası olan günümüz değişimlerinin perspektifinden, Osmanlı zamanı ve günümüz mimarisinin sınırlarının kesişimi gösterilmeye çalışılacaktır. Bu yapılırken, günümüz Türkiyesinde mimarlık kavramının ne anlama geldiği örnekleri üzerinde durularak bazı çağdaş sanat eserleri incelenecektir. Çalışmamızda, aynı zamanda günümüzün modern olarak nitelendirilen bazı camilerinde mevcut olan Osmanlı tasarım unsurlarına da işaret etmektedir. Bu unsurlar, bunlar olmaksızın camiye gelenlerin islamik sembollerle olan bağlantısını kaybetmesine yol açacak olan süregelen cami yapısı karakteristiklerini belirlemektedir.

Anahtar sözcükler: Geleneksel mimarlık, Osmanlı Mimarisi, Çağdaş Mimari , Türkiye Dönemi Mimarisi, Türkiye'deki Konutlar ve Camiler.

folklor/edebiyat, cilt:20, sayı:79, 2014/3

BİR BÜYÜK GÖLGE OYUNU VE KUKLA USTASI TACETTİN DİKER

Nail Tan*



UNESCO Somut Olmayan Kültürel Miras Türkiye Yaşayan İnsan Hazinesi, ünlü gölge oyunu ve kukla ustası Tacettin Diker, 31 Mart 2014 sabahı İstanbul'da Özel Göztepe Hastanesinde hayata veda etti. Uzun zamandan beri prostat kanserinden muzdaripti. Cenazesi, 1 Nisan 2014 Salı günü İstanbul Şakirin Camisi'nde kılınan öğle ve cenaze namazlarının ardından Edirnekapı Şehitliği'ndeki aile kabristanında, 15 Temmuz 2013 tarihinde kaybettiği eşi Nezahat Hanım'ın mezarının yanında toprağa verildi.

Diker, 31 Mayıs 1923 tarihinde İstanbul'da doğdu. İstanbul Erkek Lisesi'ni bitirdi (1941). 20 yıl TC Ziraat Bankasında memurluk yaptıktan sonra kendi isteğiyle emekliye ayrıldı (1974).

Karagöz ve kukla sanatlarıyla 1940'lı yıllarda İstanbul Halkevi'nde tanıştı. İlk kez 1948 yılında Beylerbeyi'nde bir bahçede Karagöz gösterisi yaptı. 1960'lı yıllarda

Karagözcü Camcı İrfan Açıkgöz (Karagözcü Nevzat Açıkgöz'ün babası)'den gölge oyununun inceliklerini öğrendi. Karagözcü Ragıp Tuğtekin ve İrfan Açıkgöz'den öğrendikleriyle tasvir yapımına da başladı. El kuklası oynatmayı kavradı. 1972 yılında Millî Folklor Enstitüsü'nce İstanbul Atatürk Kültür Merkezi'nde Nureddin Sevin yönetiminde

* HAGEM, Emekli Genel Müdürü.



düzenlenen Karagöz Oynatma Kursu'na katılarak tekniğini geliştirdi ve Karagözcü belgesi aldı. 1974 yılında İstanbul'da Kültür Bakanlığı MİFAD tarafından düzenlenen Karagöz Tasviri Yapım ve Oynatma Kursu'nda Orhan Kurt'la birlikte öğretmenlik yapacak kadar ustalaştı. Nitekim, iki yıl sonra 1976 yılında Akbank Karagöz-Kukla Tiyatrosu'nun başına getirildi. Bu görevini kırk yıla yakın, ölünceye kadar sürdürdü. Akbank Genel Müdürlüğü 2 Nisan 2014 tarihli *Hürriyet* gazetesinde yayımlanan ölüm ilanında şu satırlarla meslektaşlarına başsağlığı diledi: "Akbank Karagöz ve Kukla Tiyatrosu'nu 40 yıl yöneten usta sanatçı Tacettin Diker'i kaybetmenin derin üzüntüsü içindeyiz. Ailesine, tiyatro camiasına ve tüm sevenlerine başsağlığı dileriz."

Ayrıca, 1997 yılında açılan Çocuk Vakfı Karagöz Okulu'nun sanat yönetmenliğini yaptı.

Diker, kadrolu olarak çalıştığı Akbank Karagöz ve Kukla Tiyatrosu'nun dışında mahallî ve uluslararası festivallere, Kültür ve Turizm Bakanlığı'nın UNIMA işbirliğiyle düzenlediği uluslararası ve ulusal geleneksel tiyatro festivallerinin hemen hemen tamamına katıldı. Uluslararası Folklor / Türk Kültürü kongrelerinde konuklara temsiller verdi.

Dışişleri Bakanlığı ile Kültür ve Turizm Bakanlığı'nca Karagöz ve kukla sanatlarımızı tanıtmak üzere 1975 yılından itibaren Almanya, Hollanda, İngiltere, İtalya, Fransa, Avusturya, Tunus ve KKTC'ye gönderildi.

Başta TRT olmak üzere birçok TV kanalı tarafından temsilleri filme alındı, hakkında belgesel yapıldı. Yurtdışı TV kanalları için oyunları kaydedildi. UNIMA Türkiye Millî Komisyonu repertuvarını kamerayla belgeledi. Tasvirleri, Kültür ve Turizm Bakanlığı Araştırma ve Eğitim Genel Müdürlüğü Folklor Arşivi'ne konulmak üzere satın alındı.

Kültür ve Turizm Bakanlığı, üniversite ve belediyelerin birçok gölge oyunu kursunda öğretmenlik yapıp yeni sanatçılar yetişmesi için çaba gösterdi.

Tacettin Diker, geleneksel Karagöz repertuvarı (Kar-i kadim gelenek) yanında, yeni oyunlar (Nev-i icat) yazmış ve sahneye koymuştur. Yazdığı ve sahneye koyduğu oyunların adları sırasıyla şöyle: Mani Muhaveresi, Mehter Takımı, Palyaçolar, Rüya, Sandal, Saz Takımı, Sünnet Oyunu, Ters Evlenme (Görücüler), Ters Evlenme (Final), Balet, Caz Topluluğu, Çengi, Futbol, Hacivat Balık Tutuyor, Hacivat'ın Karagöz'ü Aşağıya Çağırması, Karagöz TV, Karagöz'ün Balık Tutması, Macar Dansı.

Aldığı ödüller içinde en önemlileri şunlardır:

• İstanbul Erkek Lisesi 90. Yıl Şildi (1974).

• Türk Kültürüne Hizmet Vakfı Türk Kültürüne Hizmet Ödülü (1985).

• Folklor Araştırmaları Kurumu İhsan Hınçer Türk Folkloruna Hizmet Ödülü (1987).

• Türk Edebiyatı Vakfı Türk Folkloruna Hizmet Ödülü (1988).

• Çocuk Vakfı Sanat Hizmet Ödülü (1991).

• Çanakkale Troya Festivali Başarı Ödülü (1994).

• Ankara BB I. Temaşa Sanatları Festivali Hizmet Ödülü (1994)

• Uluslararası 3. Bursa Festivali Hizmet Ödülü (1995).

• UNIMA Türkiye Millî Merkezi Ödülü (1996).

• Akbank Çocuk Tiyatrosuna 25 Yıl Hizmet Ödülü (1999)

• 3. Uluslararası İstanbul Kukla Festivali Onur Ödülü (1999).

• UNESCO SOKÜM Yaşayan İnsan Hazinesi unvanı (2008).

Tacettin Diker'in aldığı ödül ve unvanlar içinde 2008 Yaşayan İnsan Hazinesi en önemlisidir. UNESCO'nun Somut Olmayan Kültürel Mirasın Korunması Sözleşmesi (2003) çerçevesinde gündeme getirdiği SOKÜM Yaşayan İnsan Hazinesi Envanteri her ülke tarafından ayrı ayrı tutulmaktadır. Ülkemizde Kültür ve Turizm Bakanlığı Araştırma ve Eğitim Genel Müdürlüğü bünyesindeki yedi uzmandan oluşan kurul Türkiye'nin yaşayan insan hazinelerini belirlemektedir. Tacettin Diker, bu unvanın verildiği ilk yıl 2008'de; meslektaşları Orhan Kurt ve Metin Özlen'le birlikte bu unvana layık görülen ilk sanatçılardandır.

Nezahat Hanım'la evliliğinden kızı Gülderen Diker bulunmaktadır. Gülderen Hanım da TC Ziraat Bankası'ndan emeklidir.

Tacettin Diker, gölge oyunu ve kukla temsillerinde yeni tipler kullanmış, günümüz olaylarını perdeye taşıyarak daima canlı bir seyirci topluluğuna hitap etmeyi bilmiştir. Eski, geleneksel gölge oyunlarını da aynı başarıyla seyirciye ulaştırabiliyordu. Bu yönüyle, gölge oyunumuza yenilik getiren bir sanatçı olarak da halk kültürümüzde saygın bir yer edinmiştir.

Kızı Gülderen Hanım'ın verdiği bilgiye göre; rahatsızlığı sebebiyle Kültür ve Turizm Bakanlığı Özel Tiyatrolara Yardım Yönetmeliği çerçevesinde aldığı ödeneğin gereğini yerine getirememiş, taşrada temsiller verememiş, bunun üzerine verilen yardım faiziyle birlikte 8 Nisan 2014 tarihine kadar geri istenmiştir. Sağlık mazeretinin dikkate alınmaması Gülderen Diker'i çok üzmüştür. UNESCO Yaşayan İnsan Hazinesi Yönergesine göre bu unvanı alan kişilere maaş dahi ödenmesi mümkündür.

Mekânı cennet olsun!