

### Turkish Architecture, Past and Present: A Brief Account

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Medieval Christian architecture in Europe is always considered in terms of general styles, subdivided according to regional and periodic variations. In the early Middle Ages the powerful monastic orders in the West fostered a revival of the arts. Using a common vocabulary, vast churches, monasteries and other buildings were constructed throughout Europe. The round arches of the Romanesque style gave way to the pointed arch of the Gothic. Tuscan architecture in Italy and Norman architecture in England both represented expressions of the Romanesque. Thirteenth century cathedrals in northern France and Germany are equally Gothic works; such terms as Decorated and Perpendicular merely denote stylistic variations in England of the same Gothic themes. In the Islamic world of the same period, on the other hand, there were no well-developed architectural ideas serving as common denominators. Islamic architecture is therefore always considered in terms of the political entities that evolved in the Islamic world. Rather than Islamic civilization influencing the architecture of the regions it embraced, the architectural heritage of the Islamicized regions moulded Islamic architectural ideas and forms.

Seventh century Islamic architecture was understandably modest, reflecting the indigenous building materials and construction techniques of the Hijaz. The typical mosque of the period was simply a mud-brick walled rectangular courtyard, with a shaded area on one side covered with a thatching of palm leaves on beams supported by palm trunks.<sup>1</sup> In a short time, reused columns replaced the palm trunks as

posts and earthen roofs replaced the palm leaves

This simplicity obviously did not suit the Umayyad taste. The architecture of Syria in the eighth century strongly resembled articulated Byzantine buildings in form, decoration and style. Later, when the centre of power in the Islamic world shifted from Damascus to Baghdad, architectural influence shifted from Byzantium to the Sasanids. The mosque retained its original form of court followed by open-sided hypostyle, but the Abbasid palaces emulated in spatial organization, rhythmic treatment and ornament those built by the Sasanids. Pointed arches, vaulted arcades and *eyvans* (reception halls) prevailed.<sup>2</sup>

Further to the east, in Central Asia, the Turks introduced the four-*eyvan* scheme to Islamic architecture. The cruciform plan had been used in the Ghazni region in Afghanistan since ancient times,<sup>3</sup> and was typical of the houses at Bamiyan during the Seljuk period. As the Turkish Islamic states emerged in Central Asia, it was only natural that this regional system of architecture would be utilized in their monumental works as well. The cross-axial four-*eyvan* scheme is equally manifest in Ghaznevid palaces,<sup>4</sup> Karakhanid *rabats*,<sup>5</sup> and Seljuk caravanserais, madrasas and mosques.<sup>6</sup>

If we disregard the funerary towers erected as memorials to be viewed from the outside, Seljuk architecture can best be described as introverted, in the sense that its internal organization is well hidden behind its walls. This architecture shows a contrast of expression between the unassuming, plain, and often irregularly shaped external mass of the

building and the orderly internal composition of arcades, vaulted recesses and rooms arranged around a courtyard.

By the mid-eleventh century the Seljuk Turks had arrived at the eastern frontiers of the Christian world, and by the end of the century they had moved into Anatolia.<sup>7</sup> East of the Euphrates River, the Ortukids developed in the next hundred years a mode of building within the context of the Mesopotamian and Syrian architectural heritage.<sup>8</sup> To the north, the architecture of the Turkoman settlers reflected the Armenian and Georgian styles with certain modifications.<sup>9</sup> In central Anatolia, where the Seljuks came into close contact with the Byzantines, their buildings exhibited a mixture of wall-and-column architecture as opposed to the solid-wall architecture further to the east.<sup>10</sup> By the beginning of the thirteenth century, however, a distinct style of architecture began to appear on the Anatolian plateau.

Unlike the Great Seljuk buildings in Iran which were built of brick, Anatolian Seljuk buildings were usually of stone. It is obvious that the Seljuks adopted certain local masonry techniques along with local building materials. It is equally obvious that they must have been inspired by the wealth of architecture in Anatolia, as certain stylistic influences in their works can be traced to Anatolian sources. But, regardless of the change in building materials, adoption of local construction techniques and the critical confrontation with the remains of the earlier Anatolian cultures, the basic characteristics of Central Asian architecture were retained. The cruciform plan which constituted the backbone of Great Seljuk architecture did not play as important a part in Anatolian Seljuk buildings,<sup>11</sup> but the *eyvan* continued to be the essential feature. More often than not, one of two *eyvans* opened onto the central court, either uncovered or surmounted by a dome. Thus, although the cross-axial four-*eyvan* scheme did not persist, the traditional introverted quality of the building hidden inside an austere rectilinear mass remained unchanged.

Up to the second quarter of the thirteenth century, Seljuk architecture in Anatolia was unsophisticated. As it matured, the interiors



*Bursa, Madrasa of Yıldırım Bayezid, late 14th century—an early Ottoman madrasa, constructed of stone and brick courses. The classroom, in the form of a domed eyvan, protrudes from the building mass both horizontally and vertically*

*Photo: Mustafa Niksarlı*

became articulated and the decoration on the masonry or wooden surfaces increased. Entire walls or inner shells of vaults and domes began to be covered by faience mosaics and glazed tiles. Although the severity of the rectilinear external form continued, portals that heralded the world within assumed monumental dimensions and often rose above the cornice level. The door was set inside a deep *muqarnas*-crowned niche with small *mihrābs* on its sides, and the portal was framed by decorative bands of geometric and floral designs. Some portals were further accentuated by twin minarets that flanked them on either side. At times the whole façade was adorned and the front corners marked by carved turrets. Tall, cylindrical brick minarets provided a vertical accent

which contrasted with the basic horizontality of the rectilinear mass.

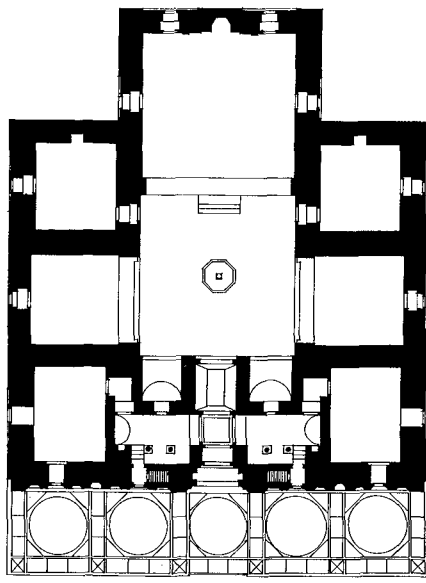
After the dissolution of the Seljuk sultanate, the principalities that emerged in central and eastern Anatolia continued to carry the banner of Seljuk culture and architecture. Those in western Anatolia, however, began to develop a different mode of architectural expression. These efforts culminated in the Ottoman style which reached its peak during the sixteenth century and, by its rational appeal, in time overshadowed and eradicated the medieval Seljuk architecture.

The basic characteristics of Ottoman architecture are rationality, modularity and centrality. Unlike the Seljuk buildings, whose internal organization is blanketed under a flat earthen roof or tiers of vaulting

that are well hidden behind exterior walls, the arrangements of Ottoman interiors are revealed by the formation of their roofing system. It is as if the Ottomans lowered the height of the walls to expose the various spatial relationships through the modulation of the upper structure.

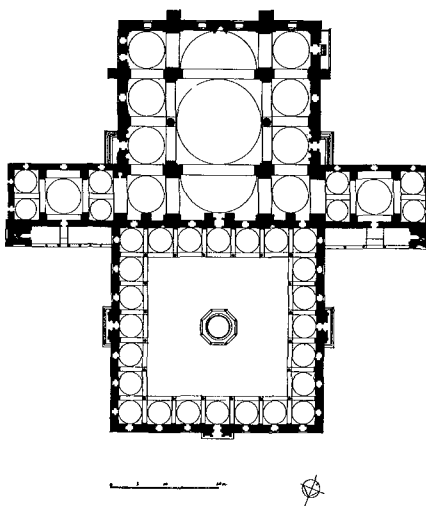
The exposition of the inner building led to the accentuation of individual parts and, whether big or small, each unit of space was surmounted by a dome or vault—the larger the unit was, the higher it became. In a madrasa, for instance, where function requires the classroom to be larger than the student cells, not only did the classroom have a bigger dome but its walls rose above the cornice level of the cells.

A second important Ottoman innovation dealt with the integrity of space. In the fifteenth century, Ottoman architects began to search for means to contain large spaces with as few vertical supports as possible. In the first stage, each bay of a hypostyle mosque was surmounted by a dome.<sup>12</sup> This was a deviation from the Seljuk practice of using a single dome in front of the *mihrāb* or a row of triple domes for special effect.<sup>13</sup> In the second stage, the four middle bays were united under a single dome that was double the diameter of the others.<sup>14</sup> Then came the final stage when the small-domed double units around the central space were integrated under halfdomes to augment the main dome in one, two, three or four directions.<sup>15</sup> Throughout the stages of development<sup>16</sup> that accomplished this integrity of space, the integrity of the traditional rectilinear structure was not impaired because the form of the roofing system did not dictate the geometry or the simplicity of the outside walls on which it rested. A quadriform upper structure, to give an example, was completed by corner domes so that the square lower structure preserved its geometric clarity. Nor were the structurally articulated, hierarchical roofing systems of the Ottomans out of character with the basic external simplicity of Turkish Islamic architecture, in the sense that they did not embody the superfluous. It was only after the eighteenth century, when European art and architecture began to exert an influence on Ottoman taste, that the sedate restraint



*Bursa, Yeşil Mosque, 1412–19 A.D.: a four-eyvan plan. The five-bay porch was desired but never built*

*After A. Kuran, The Mosque in Early Ottoman Architecture (Chicago, 1968)*



*Istanbul, Mosque of Bayezid II, 1505 A.D. The prayer hall and fountain courtyard are adjacent and equal squares*

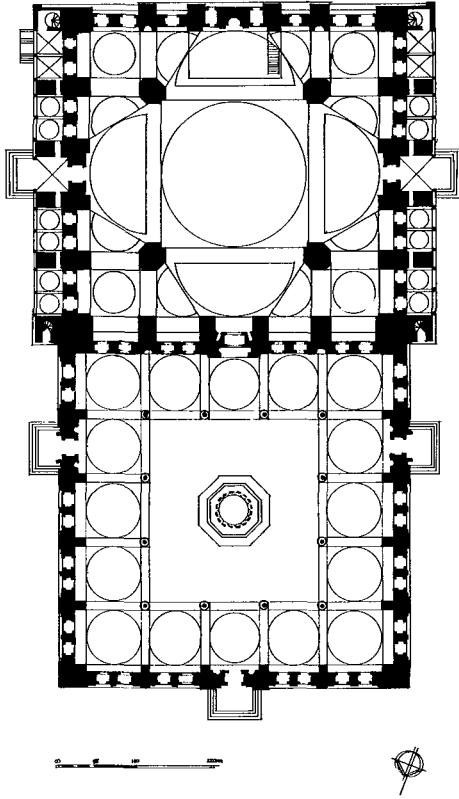
*After A. Kuran, The Mosque in Early Ottoman Architecture (Chicago, 1968)*

of Ottoman architecture was rejected in favour of the ostentatious Baroque and Rococo.

A significant development of Ottoman architecture was the gradual disappearance of the traditional *eyvan* as the essential feature of courtyard planning. Although the Ottomans erected buildings with rectangular-shaped, barrel-vaulted *eyvans* during the fourteenth century,<sup>17</sup> they soon became square in plan and domed.<sup>18</sup> The domed *eyvan* was widely used in madrasas and constituted the basis of the *eyvan*-mosque which recalled the cruciform plans of the Seljuks. By the sixteenth century the *eyvan*-mosque had virtually disappeared from the programme of Ottoman architects, however, and the domed *eyvan* of the madrasa had been transformed into an enclosed classroom.<sup>19</sup>

Interestingly enough, the cruciform plan was retained in two types of Ottoman buildings: the bath and the pavilion. The caldarium of the Anatolian Seljuk bath invariably consisted of barrel-vaulted bathing recesses, opening onto the four sides of a domed central hall with private bathing rooms at each corner.<sup>20</sup> Despite a great deal of experimentation, with fascinating geometric results, the cruciform plan was not altogether eliminated in Ottoman architecture.<sup>21</sup> Of more interest, however, is its appearance in Ottoman residential architecture, since the ruins of the few remaining thirteenth century palaces or pavilions do not indicate that the Seljuks particularly favoured it. Curiously, one of the earliest imperial residences in Istanbul was built according to the cruciform plan,<sup>22</sup> and a number of sixteenth and seventeenth century pavilions consisted of three *eyvans* and a room on the four sides of a central space.<sup>23</sup> The theme of the three- or four-winged central space continued to form the core of palaces and mansions during the following centuries, even while Ottoman architecture was otherwise conforming to modes of European taste and ideals.<sup>24</sup>

The *eyvan*, as a direction-setting element in space, did not play an important part in Ottoman architecture. Instead, the axes were emphasized by simpler and more subtle means. The walls of domed square rooms



Istanbul, Şehzade Mosque, 1543–48 A.D.

After A. Kuran, *The Mosque in Early Ottoman Architecture* (Chicago, 1968)

complexes. Anatolian Seljuk and early Ottoman complexes have an amorphous character; their haphazard site plans give the impression that they were not designed as a whole, but grew out of an accumulation of buildings erected at different times.<sup>25</sup> By the fifteenth century, however, Ottoman building complexes began to show a more harmonious order. The mosque assumed a central position, and geometric relationships

appeared not only between the mosque and the other buildings of the complex but among the individual buildings themselves.<sup>26</sup>

Centrality and axially are the essential characteristics of Ottoman complexes built according to pre-set designs, but the use of cross-axial planning rarely comes into the picture as a significant factor, as it did farther to the east. For instance, the



Edirne, Selimiye Mosque, 1569–75—the zenith of Ottoman architecture, an architectonic expression of centrality, modularity and rationality

Photo: Mustafa Niksarlı

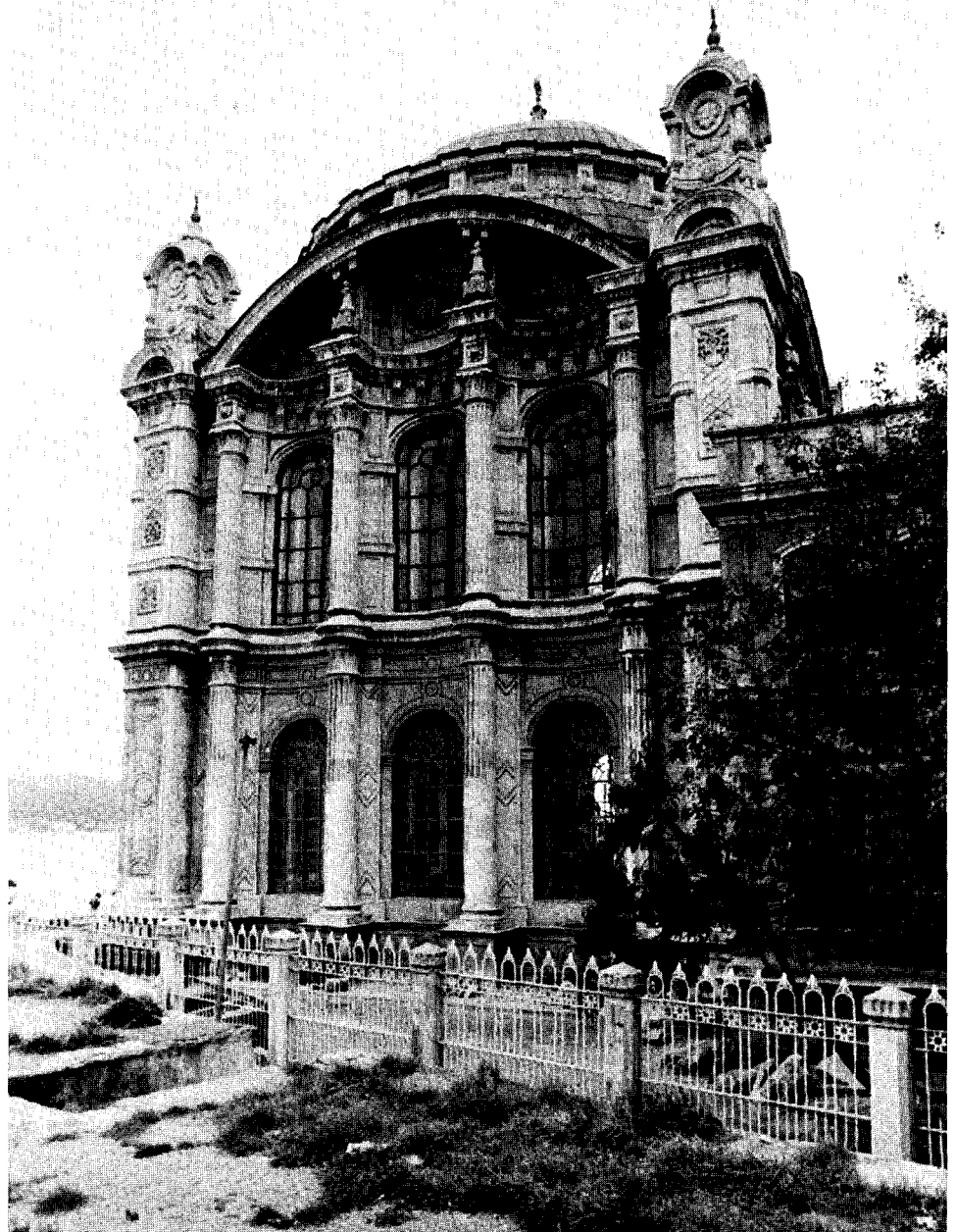
were marked at their centres by doors, windows, fireplaces or niches. The middle bay of a portico was built slightly higher, and the shell of its upper structure was made a little differently from the others. In mosques, the main portal, the central dome and the *mihrāb* defined the longitudinal axis. In those built with a forecourt, the outer portal and the ablution fountain were also situated along the longitudinal axis so that the *qibla* orientation was further accentuated. Where the fountain court of a mosque incorporated a madrasa, the classroom served as an additional axis determinant.

As in individual buildings, the concept of centrality and axially played an important role in the planning of Ottoman building

monumental Baburid mausolea placed inside square precincts relate to their outer walls through the portals located across from the entrance *eyvans* on their four façades, and the cross-axes are visually delineated by water canals that run from the portals to the *eyvans*. A subtler expression of cross-axial planning is seen in the Maidan-ı Shah in Isfahan. There the monotonous rhythm of the rectangular plaza defined by rows of two-storied shops is broken by two pairs of buildings, located across from each other on the longitudinal and transverse axes to create geometrically pinpointed accents in space. No such distinct cross-axial manifestation can be observed in Ottoman building complexes, which are held together not so much by axial relationships as by a harmonious affinity of components that results from common denominators of standard buildings materials, similar rhythmic sequences and cellular formation.

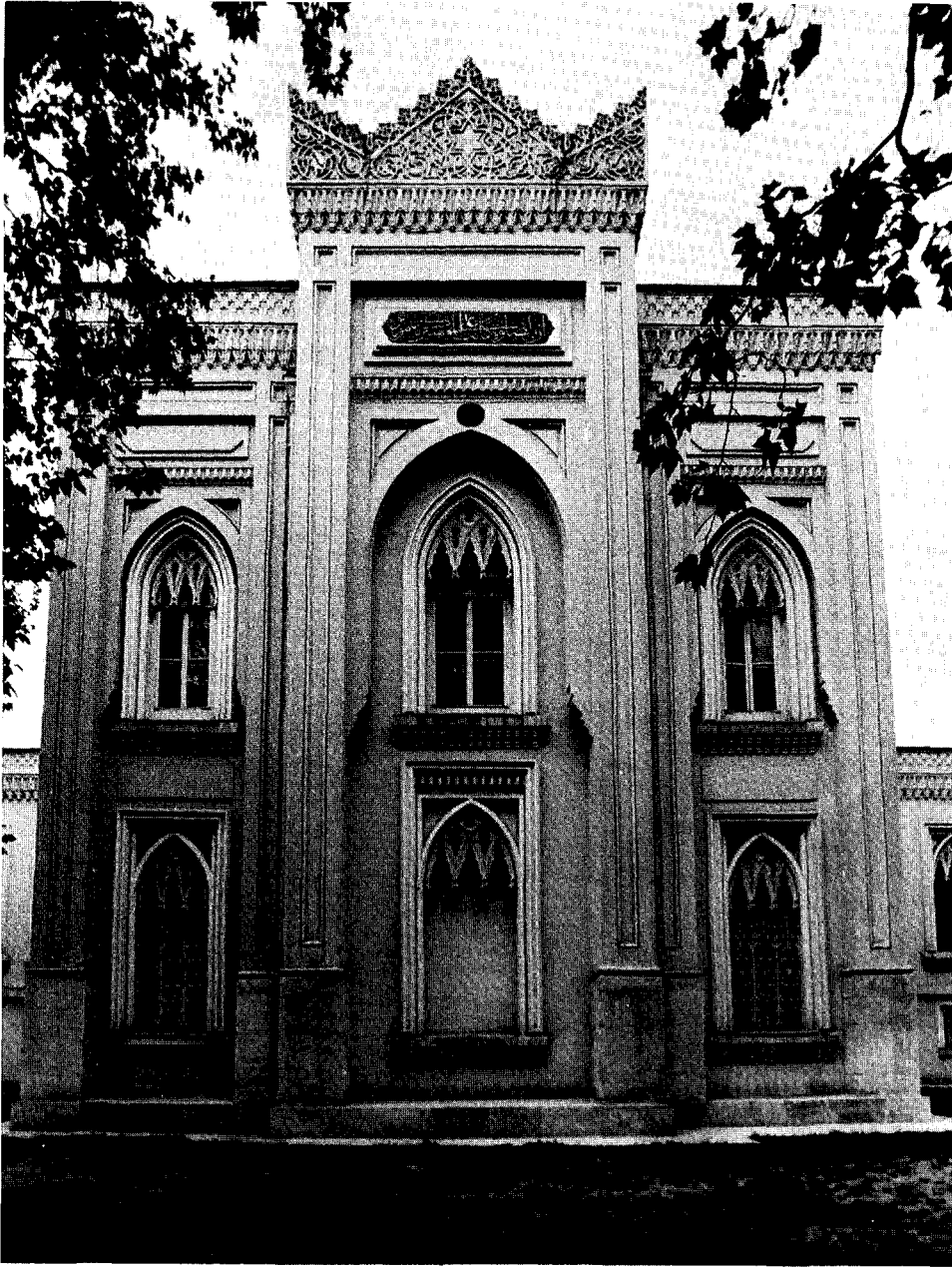
The decline of Ottoman architecture was a gradual process. The importation of the Baroque and the Rococo did not destroy the essence of Ottoman architectural philosophy, for of the two basic traits of the Baroque, only one had any influence on Ottoman buildings. Unlike its European counterpart, Turkish Baroque architecture does not possess an intricate conception of space or a strong sense of movement. What it does have is surface plasticity, inspired by the Italian Baroque or the French Rococo. This is perhaps why most of the relevant works of eighteenth century Ottoman architecture are small buildings such as fountains and mausolea, in which interior space plays little or no part. It could be argued that eighteenth century Ottoman architecture is basically a continuation of a well-rooted sixteenth and seventeenth century architecture, with overtones of mannerisms on the one hand, and Europe-inspired decorative features on the other. In the eighteenth century, Ottoman aspirations were not so much to become European as to resemble the West.<sup>27</sup>

By the nineteenth century the West had come closer, and Ottoman architecture had its share of eclectic and revivalist movements. This was a critical development, for it occurred at a time when Ottoman society



*Istanbul, Ortaköy Mosque, 1853 This mosque on the Bosphorus is built in the manner of the Italian Baroque. Not only the Renaissance decorative elements, but the three-dimensional quality of this building are totally alien to classical Ottoman architecture*

*Photo Mustafa Niksarlı*



*Istanbul, Yildiz Mosque, 1886: an example of Ottoman eclecticism. The windows are on tiny consoles with neo-Gothic arches and tracery, the cornice comprises a star-patterned frieze on muqarnas rows and the central crown boasts stylized arabesque interlaces.*

*Photo Mustafa Niksarlı*

was most susceptible to European cultural influence.<sup>28</sup> Not even the emergence of Ottoman neoclassicism could help to revive Ottoman architecture—it did not have a sufficiently forceful creativity. It did not attempt to kindle the Ottoman architectural ashes, but strove to replace alien forms and ornaments with those of the Ottoman classical period.<sup>29</sup>

In the years following the proclamation of the Republic, Turkish architecture found itself in the midst of intellectual soul-searching. Some architects were ardent supporters of Ottoman revivalism, which satisfied them emotionally. Others, inspired by the modern movement in Europe, advocated a new architecture in the spirit of the Atatürk reforms.<sup>30</sup> The fight for a new architecture captured the imagination of the people, and throughout the 1930s young architects struggled to foster this new architecture within the general framework of the International Style. Unfortunately, these efforts were disrupted on the eve of the Second World War, when Turkish architecture entered a new phase of neoclassicism which lasted until the mid-1950s. Since that time, architecture in Turkey, as in most developing countries, has been moving along an ill-defined path of neo-eclectic modern, only occasionally illuminated by buildings of substance.

Modern architecture is obviously related to contemporary civilization; it cannot be segregated from modern materials, methods and engineering systems. But technology is only a tool; it does not by itself stand for modernity in architecture. Nor does modernity mean the rejection of indigenous values in order to achieve a universal abstraction. The failure of the International Style clearly indicated that universality in architecture is not possible. The enchantment of the Third World with Western civilization, in whose developmental process it had taken no part but had simply adopted wholesale, is a fact. It is also a fact that instant communication and rapid transportation accelerate the process of cultural change. But so long as cultural differences exist, architecture as an art must resist mass-produced formulas, and cultural factors must continue to shape architecture.





Istanbul, Central Post Office, 1901—a return to classical Ottoman forms in the spirit of revivalism

Photo Mustafa Niksarlı

Architecture is a continuum which, throughout history, has progressed by a chain of classical revivals. Renaissance architects created a new vocabulary out of classical Roman forms; Gothic architects took the pointed arch from Islamic architecture and shaped it to suit their philosophy. Ottoman architects revitalized the hemispheric dome of the Byzantines, and made it the most distinctive feature of their unique architecture. As our fascination with contemporary Western civilization wanes, and as expedient form-borrowing loses its attraction, Turkish architects will once again meet the challenge of the new architecture collectively. Utilizing the wealth of modern technology, novel architectural expressions with a sense of appropriateness and a sense of place will yet be forged.

## Reference Notes

<sup>1</sup> This emulated the construction of the Prophet's house at Medina K A C Creswell, *Early Muslim Architecture*, 2nd Ed (Oxford, 1969), Vol 1, pt 1, p 10.

<sup>2</sup> The *eyvan*, or a vaulted recess open on one side, was an essential feature of Sasanid buildings and it decidedly played an important part in the formation of Islamic architecture. As André Godard observed, however, the *eyvan* predates the Sasanids as it was brought to Mesopotamia by the Parthians Godard, *The Art of Iran* (London, 1965), p 141

<sup>3</sup> *Ibid*

<sup>4</sup> E.g., the Great Palace of Laskhari Bazar near the citadel of Bust, or the Palace of Mes'ud III in Ghazni that date from the beginning of the eleventh and the beginning of the twelfth centuries, respectively

<sup>5</sup> A good example is the Akchakale caravanserai on the Merv-Amul road which comprises two four-*eyvan* courtyards, one behind the other. This building may well be considered the prototype of the eleventh century Seljuk caravanserais, such as the Ribat-ı Za'faran on the Nishapur-Sebzevar road, or the Ribat-ı Anushirwan at Ekhan Oktay Aslanapa, *Turkish Art and Architecture* (London, 1971), pp 53-54

<sup>6</sup> One of the most important of the great Seljuk caravanserais is the Ribat-ı Sharaf on the road between Nishapur and Merv, believed to have been constructed in 508/1114-5. It is a two-storied caravanserai composed of four-*eyvan* courtyards, one square and the other rectangular. The rectangular forward section is plain, but the rear section—comprising a mosque, arcades and private apartments forming a small four-*eyvan* courtyard on both sides of the great *eyvan* across from the entrance—exhibits a rich and articulate architecture

A significant contribution of the Seljuks to Islamic architecture were the large madrasas known as the Nizamiya, named after the famous vizier Nizam al-Mulk who administered the Great Seljuk Empire from 1064 to 1092. The most celebrated Nizamiya was that of Baghdad, which was completed in 1066. Others were located in the cities of Basra, Mosul, Rayy, Isfahan, Herat, Tus, Balkh and Khargird. Unfortunately, these were all destroyed during the Mughal invasion and little is known of their architecture. However, Godard, who excavated the Nizamiya of Rayy in 1937, showed that it was a four-*eyvan* building, and it is possible that the others were comparably constructed.

The Tarik Khana at Damghan, dating from the eighth century, suggests that the earliest mosques in Iran closely followed the Arab model. The Masjid-i Jum'a at Nayin, from the tenth century, also shows that the simple hypostyle hall with a courtyard at its centre continued to be built during the 'Abbasid domination of Iran. On the other hand, by the twelfth century the cruciform plan was incorporated into mosque architecture. The earliest known example is the Masjid-i Jum'a at Zawara dating from 530/1135-6.

<sup>7</sup> Turkoman tribes began settling in Anatolia during the eleventh century when the Seljuks had annexed the Kingdom of Armenia, but the gates of Anatolia opened to the Seljuks after the Battle of Malazgirt (Manzikert) in 1071.

<sup>8</sup> Ortok Bey, the founder of the dynasty bearing his name, was the son of a Turkoman chieftain who took part in the conquest of Anatolia. The Ortukids who ruled in southwest Turkey from the beginning of the twelfth century through the first decade of the fifteenth century created an architectural style of their own which influenced that of the Anatolian Seljuks. Examples of Ortukid works were presented by Albert Gabriel in *Voyages Archéologiques dans la Turquie Orientale* (Paris, 1940). For a more comprehensive study of Ortukid architecture, see Ara Altun, *Anadolu'da Artuklu Devri Türk Mimari'sinin Gelişmesi, The Development of the Ortukid Period Turkish Architecture in Anatolia* (Istanbul, 1978).

<sup>9</sup> E.g., the Citadel Mosque of Erzurum dating from the twelfth century. It is a rectangular structure built against the walls of the inner fortress with the *mihrab* fitted into a turret. The interior comprises a nave flanked by barrel-vaulted aisles while the two central bays are surmounted by a cross-vault and a hemispherical dome. The latter is encased inside a high drum whose surface is decorated by blind arches and topped by a conical cap, not unlike those of the Armenian and Georgian churches in the region.

<sup>10</sup> E.g., the madrasa of Ertokuş in the village of Atabey in Isparta, dated 621/1124, whose courtyard is surmounted by a domical vault. Similar madrasas were constructed in eastern Turkey, where the dome covering the courtyard sits directly on the inner walls. The domical vault in this madrasa, however, does not rest on the walls but on four reused columns which lighten the interior and heighten the sense of spaciousness.

<sup>11</sup> There were no four-*eyvan* mosques, and the only known mosque with one *eyvan* built during the Anatolian Seljuk period is the great mosque of Malatya, which has a single *eyvan* in front of its domed prayer hall. Nor were there any four-*eyvan* caravanserais. The types of building in which the *eyvan* was used are the madrasa, *dar-üs-sifa* (hospital), *hankah* (convent) and *türbe* (tombs).

<sup>12</sup> E.g., the Ulucami (Great Mosque) of Bursa (1399), or the Eski Cami (Old Mosque) at Edirne (1413).

<sup>13</sup> E.g., the Alaeddin mosque at Nigde (620/1223) in which all three bays in front of the *mihrâb* wall are covered by domes; or the Burmalı Minare (Twisted Minaret) mosque at Amasya (1246), where the three successive domes surmount the middle bays along the longitudinal axis of the building.

<sup>14</sup> E.g., the mosque of Güzelce Hasan Bey at Hayrabolu (809/1406-7).

<sup>15</sup> The Fatih mosque in Istanbul (1471), which was rebuilt on a different plan after it collapsed in the earthquake of 1765, had a single half-dome. The mosque of Bayezid in Istanbul (911/1505-6) has two, the mosque of Mihrimah Sultan at Üsküdar (1543-1547) has three and the Şehzâde mosque (1543-1548) has four half-domes.

<sup>16</sup> For an analysis of early Ottoman mosques, see Aptullah Kuran, *The Mosque in Early Ottoman Architecture* (Chicago and London, 1968), pp. 202-17.

<sup>17</sup> E.g., the mosque of Timurtaş at Bursa dating from the second half of the fourteenth century; or the Mosque of Hüdavendigâr (Murad I) at Bursa which was completed in 787/1385. The latter is of particular interest, for it comprises four barrel-vaulted *eyvans* around a domed central hall.

<sup>18</sup> E.g., the Green Mosque (822/1419) or the Mosque of Murad II (830/1426-7), both at Bursa.

<sup>19</sup> So far as I know, the only Ottoman madrasa with a barrel-vaulted *eyvan* is that of Lala Şahin Paşa at Bursa which was built during the second half of the fourteenth century. This was an exception, since Ottoman madrasas in the fourteenth century had an open or an enclosed classroom covered by a dome as, respectively, in the madrasa of Yıldırım Bayezid at Bursa, or of Suleiman Paşa at İznik. Curiously, in a few madrasas built during the fifteenth century the open and the enclosed classrooms were placed side by side, as exemplified by the madrasa Gedik Ahmed Paşa at Afyon. This feature of the combined summer and winter classrooms is not seen in sixteenth century madrasas, but it was not altogether eliminated since a number of primary schools (*mekteb-i sîbyân*) built by Sinan comprised two such adjoining domed units.

<sup>20</sup> E.g., the baths of Huand Hatun at Kayseri (before 1237), Sâhib-ata at Konya (between 1258 and 1285), Eşrefoğlu at Beyşehir (669/1296-7).

<sup>21</sup> E.g., Çinili Hâmmâm (Tiled Bath) at Zeyrek (1546), Ağa hamami at Samatya (1547), or the hâmmâm of Haseki Hürrem at Ayasofya (964/1556-7), all in Istanbul.

<sup>22</sup> This is the Çinili (Tiled) Kiosk which was built by Fatih Sultan Mehmed on the grounds of the Seraglio (Saray-ı Cedid) in 877/1472-3.

<sup>23</sup> E.g., the Yali Kiosk (1001/1592-3) or the Baghdad Kiosk (1049/1639-40). Both of these pavilions were in the Seraglio. The latter is well preserved but the Yali Kiosk, which was situated by the sea overlooking the Golden Horn, has been demolished. For information on this building see Sedat Hakki Eldem, *Köşkler ve Kasırlar, A Survey of Turkish Kiosks and Pavilions* (Istanbul, 1969), pp. 173-207.

<sup>24</sup> E.g., the Beylerbeyi Palace (1864), or the Çırağan Palace (1866).

<sup>25</sup> The late fourteenth century complex of Yıldırım Bayezid at Bursa is a good example. This complex comprised a mosque, a madrasa, a hospital, a *türbe*, a bath and a small palace. The palace was destroyed and the hospital is in ruins but the rest of the buildings exist in good condition.

<sup>26</sup> The first Ottoman building complex built on the grand scale is the Fatih in Istanbul (1463-1471). In this complex the mosque occupies a central position in a huge plaza flanked on each side by four madrasas in a row. Another pertinent example is the complex of Bayezid II in Edirne (1484-1488), where the buildings on either side of the mosque are not symmetrical but are placed with respect to the longitudinal and transverse axes of the mosque; this results in a sense of unity through axial relationships.

<sup>27</sup> For a detailed argument regarding this point, see Aptullah Kuran, "Eighteenth Century Ottoman Architecture," *Studies in Eighteenth Century Islamic History*, Thomas Naff and Roger Owen, eds. (London and Amsterdam, 1977), pp. 303-327.

<sup>28</sup> The first half of the nineteenth century witnessed a period of confusion while European forms began to affect not only the form, but also the essence of classical Ottoman architecture. This confusion is well exemplified by the Nusretiye mosque in Istanbul (1822-1825) by Mahmud II. By the mid-century classical Ottoman architecture had completely succumbed to European styles. The simplicity and architectonic quality of traditional Ottoman architecture gave way to flamboyance and exaggerated ornamentation.

<sup>29</sup> The alienation in architecture provoked a reaction. Classical Ottoman revivalism captured the imagination of both foreign and Turkish architects. The attempt was not successful since these architects, however well-meaning, did not achieve a new synthesis; they merely invoked a romantic visual link with traditional architecture, without reproducing its essential characteristics and architectonic quality.

<sup>30</sup> Articles published in the Turkish architectural magazine *Mimar (Architect)* during the early 1930s reveal the sentiment of young Turkish architects. Aptullah Ziya (Kozanoğlu) wrote: "*Taklit eden on dokuzuncu asrın mimarı ölmüştür. Bugün yeni bir san'at doğuyor. Tıpkı Mısır, Yunan, Türk mimarî san'ati gibi bir yirminci asrın san'ati ve mimarîsi meydana gelecektir*": "The architect of the nineteenth century who imitated is dead. Today a new art is being born like the Egyptian, Greek (and) Turkish architecture, a twentieth century art and architecture will come into existence" (1932, p. 98). Behçet Sabri (Ünsal) and Bedreddin Hamdi (Uçar) wrote: "*Yeni harf, yeni tarih gibi yeni mimarlık, yeni Türk mimarlığı için bir san'at seferberliği yapmalıyız*" "Like the new alphabet, new language, new history, we must mobilize for a new architecture, a new Turkish architecture" (1933, p. 247). Again: "*Bütün milletler muhitine tatbik edilen tek bir mimarî stil olmayacaktır. Ancak mahalle uyan rasyonel Türk eserleriyle millî bir mimarî yapılabilir*" "There will not be a single architectural style for all nations. A national architecture can be realized only by rational Turkish buildings that fit the environment" (1934, p. 20).