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116-131 CEREN KATIPOĞLU ÖZMEN

CHALLENGING THE CANON: READING THE
19TH CENTURY OTTOMAN ARCHITECTURE
THROUGH PROVINCIAL MOSQUES

SCIENTIFIC SUBJECT REVIEW
UDC 72.01:726.2(560)"18"

PROFITIVANJE KANONA: INTERPRETACIJA
OSMANSKE ARHITEKTURE 19. STOLJEĆA
NA PRIMJERIMA PROVINCIIJSKIH DŽAMIJA

PREGLEDNI ZNANSTVENI ČLANAK
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TABLE I BRIEF INFORMATION ON THE MOSQUES IN THE PROVINCES

TABL. I. KRATKA INFORMACIJA O DZAMIJAMA U PROVINCIJAMA

	Name of the Mosque	Province (Vilayet)	District (Liva)	Sub-District (Kaza)	Construction Date	Reign	Founder / Contributor	Cover System	Total Area (m ²)	Last Prayer Hall (m ²)	Gallery (m ²)	Dome (Diameter) (m)	Constructed on the site of an old mosque
1	Çanakkale Fatih Mosque	Hüdavendigâr	Biga	Kal'a-i Sultanîye	1862-3 / restore in 1904	Abdülaziz (restore Abdülhamid II)	Biga Governor Hakkı Pasha (1862-6)	9-units, one small dome in the middle	432 m ²	none	90 m ²	6.00 m.	yes (restorated-repaired)
2	Konya Aziziye Mosque	Konya	–	–	1872-76	Abdülaziz	Abdülaziz I and Pertevniyal Valide Sultan	one dome supported by 4 semi-domes	483 m ²	72 m ²	26 m ²	18.12 m.	yes (totally rebuilt)
3	Samsun Great (Hamidiye, Valide) Mosque	Trabzon	Samsun (Canik)	–	1884-6	Abdülhamid II	Abdülaziz I (?), Pertevniyal Valide (?), Abdülhamid II	covered by one big dome	530 m ²	90 m ²	90 m ²	16.10 m.	yes (totally rebuilt)
4	Kütahya Great Mosque	Hüdavendigâr	Kütahya	–	1888-93	Abdülhamid II	Abdülmecid and Abdülaziz II, Abdülhamid II	two domes supported by 6 semi domes	1070 m ²	114 m ²	145 m ²	10.05x2 m.	yes (restorated-repaired)
5	Kütahya Hamidiye Mosque	Hüdavendigâr	Kütahya	–	1905	Abdülhamid II	Abdülhamid II	one dome	260 m ²	none	60 m ²	13.40 m.	yes (totally rebuilt)
6	İzmir Hamidiye Mosque	Aydın	İzmir	–	1890 (1892?)	Abdülhamid II	Abdülhamid II	one dome	138 m ²	27 m ²	14 m ²	9.70 m.	no
7	Burhaniye Great (Koca) Mosque	Hüdavendigâr	Karasi (Balıkesir)	Burhaniye (Kemer Edremid before 1894)	1891-1908?	Abdülhamid II	not known	one dome, supported by 4 vaults and 4 small barrel vaults on the corners	473 m ²	none	110 m ²	7.30 m.	yes (totally rebuilt)
8	Adıyaman Great Mosque	Mamuretü'l Aziz (Elazığ)	Malatya	Adıyaman	1895-6	Abdülhamid II	Kolağası Mustafa Ağa and Hacı Molla	one dome, supported by 4 vaults and 4 small domes on the corners	397 m ²	70 m ²	none	8.00 m.	yes (totally rebuilt)
9	Ayvalık Hamidiye Mosque	Hüdavendigâr	Karasi (Balıkesir) (since 1843)	Ayvalık	1894-7	Abdülhamid II	Abdülhamid II	one dome enlarged by 2 vaulted structure on the south north axis	86 m ²	10 m ²	none	6,17 m.	no
10	Aydın Ramazan Pasha Mosque	Aydın	Aydın	–	1899	Abdülhamid II	Abdülhamid II	one dome	307 m ²	80 m ²	42 m ²	13.30 m.	yes (totally rebuilt)
11	Thessaloniki New Mosque	Selanik	–	–	1900-3	Abdülhamid II	Abdülhamid II	one dome	316 m ²	60 m ²	98 m ²	10.40 m.	no
12	Balıkesir Zağnos Pasha Mosque	Hüdavendigâr	Karasi (Balıkesir) (since 1864)	–	1902-3	Abdülhamid II	Abdülhamid II and Governor Ömer Ali Bey	one dome supported by three vaults and one small dome, and also 4 small domes on the corners	1059 m ²	144 m ²	144.6 m ²	17.3 m.	yes (totally rebuilt)
13	Gaziantep Alaüddeve Mosque	Halep	Halep	Ayıntab	1903-9	Abdülhamid II	Abdülhamid II	one dome carried by octagonal baldachin	300 m ²	none	none	15.30 m.	yes (totally rebuilt)
14	Pınarbaşı Aziziye Mosque	Sivas	Sivas	Aziziye (Pınarbaşı)	1903-9	Abdülhamid II	Abdülaziz I, Abdülhamid II	one dome, supported by 4 vaults and 4 small domes on the corners	218 m ²	34 m ²	none	6.11 m.	?
15	Söğüt Çelebi Sultan Mehmet Cami	Hüdavendigâr	Ertuğrul (Bilecik)	Söğüt	19 th century ?	Abdülhamid II	Abdülhamid II	12 domes	461 m ²	none	86 m ²	5.40 m./3.10 m.	yes (restorated-repaired)
16	Söğüt Hamidiye Mosque	Hüdavendigâr	Ertuğrul (Bilecik)	Söğüt	1905	Abdülhamid II	Abdülhamid II	one dome carried by octagonal baldachin	142 m ²	31 m ²	30 m ²	8.80 m.	no
17	Tomarza Merkez Mosque	Ankara	Kayseriye	Develi	1906	Abdülhamid II	Abdülhamid II	one big dome supported by a semi dome on the north side	200 m ²	40 m ²	15 m ²	9.0 m.	yes (totally rebuilt)
18	Malatya Yeni Mosque	Mamuretü'l Aziz (Elazığ)	Malatya	–	1893-1913	Abdülhamid II	Abdülhamid II	one dome, supported by 4 vaults and 4 small domes on the corners	596 m ²	68 m ²	88 m ²	9.70 m.	yes (totally rebuilt)
19	Firzovik Great (Merkez) Mosque	Kosovo	Üsküp	Firzovik	19 th century ?	Abdülhamid II	Abdülhamid II	one big dome	252 m ²	59 m ²	25 m ²	10,5 m.	?

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CHALLENGING THE CANON: READING THE 19TH CENTURY OTTOMAN ARCHITECTURE THROUGH PROVINCIAL MOSQUES

PROPITIVANJE KANONA: INTERPRETACIJA OSMANSKE ARHITEKTURE 19. STOLJEĆA NA PRIMJERIMA PROVINCIJSKIH DŽAMIJA

ARCHITECTURAL HISTORIOGRAPHY
MOSQUES
OTTOMAN PROVINCIAL ARCHITECTURE
19TH CENTURY

ARHITEKTONSKA HISTORIOGRAFIJA
DŽAMIJE
OSMANSKA PROVINCIALSKA ARHITEKTURA
19. STOLJEĆE

The main objective of this article is to propose an alternative historiography to 19th century Ottoman architecture, without the Eurocentric paradigms, by including the 'unseen' actors of this history, namely the disregarded provincial architecture. The provincial mosques constituting the case studies of the article point to a previously neglected part of the historiography by changing the emphasis from the capital to the provinces.

Glavni je cilj rada predložiti alternativnu historiografiju u odnosu na osmansku arhitekturu 19. stoljeća, lišenu eurocentrične paradigme, stavljanjem naglaska na 'nevidljive' čimbenike ove povijesti, tj. zanemarenu arhitekturu u provincijama. Provincijske džamije koje su predmet analize rada ukazuju na potrebu da se istraživački interes preusmjeri s glavnog grada na provincije kako bi se obuhvatio i ovaj zanemareni dio historiografije.

INTRODUCTION: DEFINING THE PROBLEMS IN THE HISTORIOGRAPHIC NARRATION¹

UVOD: ODREĐIVANJE PROBLEMATIKE U HISTORIOGRAFSKOJ ANALIZI

There is a strong tendency among Ottoman historians to describe and define the 19th century Ottoman Empire with the decline-dissolution paradigm.² A similar attitude can also be observed in the Ottoman architectural historiography for the 'distinct' architectural languages of the era.³ For many years, with the proclamation of the republic, architectural historians have created a main stream historiography for Ottoman architecture which was primarily shaped by the absolute supremacy of Sinan's architecture. This kind of historiography inevitably considers any variation from Sinan's architectural language as a deviation from the right path; a disintegration or degeneration of the pure. The intensity of the criticism increases when the 19th century's 'unorthodox' architectural and artistic activities (with reference to the main stream historiography) are concerned. Until recent decades, the idea of 'westernization' has been used to explain this kind of 'deviation' within the architecture. The main argument behind the use of the term 'westernization' for architecture may be interpreted as a way to emphasize the degeneration and disintegration in the quality by referring to it as a worthless imitation of western modes. Also, the term 'eclecticism' is often used with a similar connotation to identify the plurality in the use of stylistic features. The roots of the eclecticism are found in the cosmopolite milieu of Istanbul and in the architects who came from different European countries in

the 19th century. Architectural historians were competing to define the architectural styles of buildings and to answer how those styles had penetrated into the Ottoman architectural vocabulary. The debates on finding the right definition for the changing architectural modes continued with discussions on the terms 'orientalism' and 'historicism'.

It is noteworthy that a significant proportion of these discussions focused on the stylistic features of the buildings. The subject was often limited to monumental architecture, the 19th century's 'masterpieces', constructed in the Ottoman capital. These buildings, as notable as they may be, constitute only a fraction of the Ottoman architectural production of this era. Additionally, the fact that discussions were mainly conducted from a stylistic point of view constitutes a deficiency in the narration of Ottoman architectural history. Three principal points, seemingly lacking in current architectural historiography are identified as worthy of discussion in this article. While the first two points mainly emphasize general problematic issues of the architectural historiography, the third one is specifically concerned with 19th century Ottoman architectural historiography. Within this context, these three points are going to be highlighted with their interrelated statements and relevant derivations.

The first problem with the 19th century Ottoman architectural historiography is that the 'other' buildings not considered big or monumental 'enough' or which were not defined as 'masterpieces' are excluded from the narration. The existing architectural historiography for 19th century architecture is formulated solely along the particular, known and recognizable monumental examples in Istanbul. Furthermore, the identities and personal histories of the notable builders of the 19th century such as the famous Balian family were often incorporated into the historical narration of these buildings. Thus, one of the questions this paper asks is whether it is pos-

¹ This study is a part of the unpublished Ph.D. thesis of the author named *Re-Thinking Historiography on Ottoman Mosque Architecture: Nineteenth Century Provincial Sultan Mosques* submitted to METU, Architectural History Program in 2014.

² The common agreement on the need for this kind of decline-dissolution paradigm can be traced back to the principal Ottoman history survey books such as the works of Lewis, Gibb-Bowen and Shaw [LEWIS, 1968; GIBB-BOWEN, 1950; SHAW, 1976]. The narration on these books mainly based on periodization of the Ottoman history such as the 'golden age', 'apogee of power', or 'age of decentralization'. These titles cannot go beyond a repetition of the accepted periodization of the historical progression. Inevitably, the narration based on this periodization has forced the discussion of the 19th century Ottoman history on the basis of the decline paradigm.

³ Most of the survey books claim that the architectural 'originality' of the empire, the 'classical period', has ended with the corruption of the Ottoman classical forms. In his

sible to formulate an alternative historiographic narration to include buildings that do not fit the definition of 'masterpiece' and the buildings of 'unknown' architects whose identities are not as important as the building itself.

Secondly, the buildings that are scrutinized to understand the development of 19th century Ottoman architecture are often chosen from those located in the capital. All interpretations and definitions are limited to the characteristics of the buildings in Istanbul; yet there was significant construction activity in the provinces particularly during the Abdülhamid II's era (ruled between 1876-1909), which is often ignored. The provincial buildings, specifically the mosques which constitute the main focus of this paper present valuable information to understand the architectural evolution in the 19th century. This paper contributes a missing piece to the present narration of 19th century Ottoman architecture by telling the history of provincial mosques constructed during the same period. Although the relationship between the capital and provinces during the 19th century plays an important role, the architecture of the 'capital' is often favored with respect to that of the 'provinces' due to its abundance of monumental buildings and its proximity to central authority in the current architectural historiography. The aim of this work is to reinterpret the architecture of the province within the framework of a reciprocal center-periphery relationship instead of a hierarchical and polarized one.

The third problem is related with the stylistic nature of the existing debates on 19th century Ottoman architecture. The majority of these debates focus on categorizing the stylistic features of the mosques under known and well established western architectural styles, such as the neo-classical, neo-gothic or neo-baroque in order to explain the use of these 'alien' styles in the Ottoman architecture. Because most of these debates on stylistic fea-

tures concentrate solely on the facades of the mosques, the mutual relation of the facade with the spatial configuration of the building remains largely unexplored. In addition, the role the building plays within the surrounding urban context is also overlooked. For this reason, this paper aims to scrutinize the provincial mosques not only according to their stylistic features, but also according to their spatial configurations, and within the nearby and urban context.

Ultimately, the main objective of this paper is to show a broader picture to develop an overall consideration and to propose an alternative historiography for 19th century Ottoman architecture, specifically mosque architecture, without the biased Eurocentric paradigms, by including the 'unseen' actors of this history, the disregarded provincial mosques of 19th century Ottoman architecture. The selection of case studies (Table I) aims to move the emphasis of the architectural historiography from the capital to the provinces to achieve a thorough understanding of the Ottoman architectural mentality concerning mosque architecture and imperial construction. The case studies are chosen among the examples located in the former Anatolian provinces of the Empire including one case from the Balkans. The provincial mosques are selected according to their construction dates and founders. In this respect sultan mosques in the provinces which were constructed or which underwent comprehensive restoration after the Tanzimat era⁴ are taken into consideration. The following questions are included in this discussion: Can 19th century mosque architecture be distinguished from established interpretations such as tasteless or imitation of western modes? How do the sultan's mosques in the capital and in the provinces differ from or resemble each other? What kind of power relations can be observed between the capital and its provinces by studying the characteristics of mosque architecture? How was the sultan and/or state ideology represented in the Ottoman provinces during the 19th century?

'CAPITAL' AND 'PROVINCE' RELATIONS IN THE OTTOMAN CASE

ODNOSI IZMEĐU GLAVNOG GRADA I 'PROVINCIJE' U OSMANSKOM CARSTVU

An inquiry of the architectural production in the Ottoman provinces most certainly requires a survey on the hegemonic relations between the capital and its provinces. The Ottoman Empire's political history shows that there was always a dynamic and ambivalent relationship between the capital and its provinces. A generally accepted definition states that the capital, or center, represents

book 'Ottoman Architecture', Kuban states that the 19th century was an era of European-imported architecture, controlled by the foreign and non-Muslim architects [KUBAN, 2007: 605-606]. Similar to Kuban, Aslanapa and Arseven have also a similar conception for 19th century Ottoman architecture. Aslanapa calls the architectural edifices of the period as 'poor' and 'worthless buildings in a style alien to Turkish taste' [ASLANAPA, 1971: 236-237]. In the same way, Arseven criticizes the period under the light of 'style debate' by describing the monuments with the words 'without a style, tasteless and rough' [ARSEVAN, 1984: 180]. Goodwin, who has also written a survey book on Ottoman architecture, describes the architectural features of the 19th century's monuments in a very detailed manner by focusing on the forms that are used. Like the Turkish scholars, he also mentions the styles, yet he tries to understand the aim for using these 'alien forms' [GOODWIN, 1971].

⁴ Tanzimat era was the period of the administrative reforms in the Ottoman Empire which started in 1839 and ended in 1876.

the hegemonic, defining, supervising and formative body, while the provinces, or periphery, represent the ruled, supervised and structured one. Even the origin of the word 'periphery' is derived from -peri, meaning 'around', to describe the outer position of a main core, similar to the term's Turkish equivalent, *taşra*, from the Persian affix -ra, to refer also to the outside of a thing.⁵

At the beginning of the 19th century, during the reign of Sultan Mahmud II (ruled between 1808-1839), the meaning of the center shifted from the absolute authority of the sultan to the executive organs of the government, or in other words, to *Bab-ı Ali*.⁶ Tanzimat reforms enhanced this political structure and separated the body of the government and the sultan which were previously one and the same. The separation of those two powers continued until the reign of Abdülhamid II (1876-1909). After 1876, Abdülhamid II's well-founded centralization rules dismissed the authority of the executive organs, and again power was consolidated by the sultan one more time. Meanwhile, the Ottoman Empire aimed to protect the integrity of its lands against the aims of the European Powers in Ottoman provinces during the 19th century. The increasing demand for raw materials and new markets for their products made the Ottoman provinces valuable. However, Ottoman lands were exposed to capitalism and the threat of European occupation in the 19th century.⁷ Between 1839 and 1876, until the reign of Abdülhamid II, both the sultan and the bureaucrats (*Bab-ı Ali*) shared control over the Ottoman lands. Thus, the word 'center' for these forty years referred both to the sultan and the executive organs of the state. However, two years after the promulgation of the First Constitution in 1876 (*Kanun-ı Esasi*), Abdülhamid II (1876-1909) gained complete control. Ottoman historians would agree that the thirty-three years during the Hamidian Era (1876-1909) represents the meaning of a centralized state.⁸ The political atmosphere of the late 19th century, specifically the threat of nationalist movements, forced the Sultan to maintain unity in the Ottoman lands against the fragmentation of the Empire into national states. Thus on one hand, Abdülhamid II continued the structural transformation of the system, which started with Sultan Mahmud II's (ruled between 1808-1839) reforms and continued with Tanzimat, to use all means of the empire's institutions to strengthen the state; on the other hand, he planted the seeds for a very well-controlled and personally ruled empire by regulating the responsibilities of the governors in the provinces.⁹ The obedient governors of Abdülhamid II and the new provincial system increased the dichotomy between *Bab-ı Ali*, which wanted to be included in the

control mechanism of the state, and the Sultan who wanted all authority for himself. Both the vizier and the ministries stayed out of the central polity, and the central authority was represented by the Sultan himself.

MOSQUES RE-DEFINED IN THE PROVINCES; ISLAM AS A TOOL TO LEGITIMIZE THE CENTRAL AUTHORITY

REDEFINIRANJE DŽAMIJA U PROVINCIJAMA; ISLAM KAO SREDSTVO LEGITIMIZACIJE CENTRALNE VLASTI

The idea of Islamic unity or using Islam as a legitimizing tool for the central authority was not an alien concept for Muslim rulers, specifically for the Ottomans up to the Tanzimat era. Particularly, after the conquest of the Arab lands of Asia and Africa by Selim I in 1517 and Süleyman I's subsequent conquest of central Mesopotamia, the Ottoman state was transformed into an Islamic Empire. Selim I and his followers became the supreme caliph of all those Muslim lands. Towards the Tanzimat era, a strong emphasis was placed on the Sunni interpretation of the Islamic faith contrary to the presence of other sects of Islam and faiths, like Shiism, Yezidism or Zeyidism. However, the reform movements in the Tanzimat era forced the empire to construct a more secular state system for all its subjects. The Tanzimat edict granted freedom of worship for all forms of religion and the 1856 Paris Treaty confirmed the rights of the Ottoman Christian subjects as a continuation of the modernization process of the Ottoman Empire. The new codes on commercial and penal laws in addition to the new education system enhanced the secularization of the state between the years 1839 and 1876. Ottoman bureaucrats aimed to unite all subjects under the idea of 'Ottomanism' which was used by the state against the nationalist movements which were propagandized by the European powers.¹⁰ From this perspective, 'Ottomanism' became an alternative to the role of Sunni Islam for central authority.

Despite the promoted 'Ottomanist' idea, the nationalist and secessionist movements caused the repeated failures of Ottoman governors and the loss of large European territories throughout the 19th century.¹¹ The loss of

5 TANYELI, 2013: 97

6 The term *Bab-ı Ali*, also known as Sublime Port, Ottoman Porte or High Porte, is used for define the central government of the Ottoman Empire whose members were grand vizier, viziers, ministers. [KIRMIZI, 2007: 2]

7 KARPAT, 2001: 3

8 KARPAT, 2001; DERINGIL, 2004; ORTAYLI, 2009

9 DERINGIL, 1991: 345; KARPAT, 2001: 308

10 SOMEL, 1999: 179

11 DERINGIL, 2004

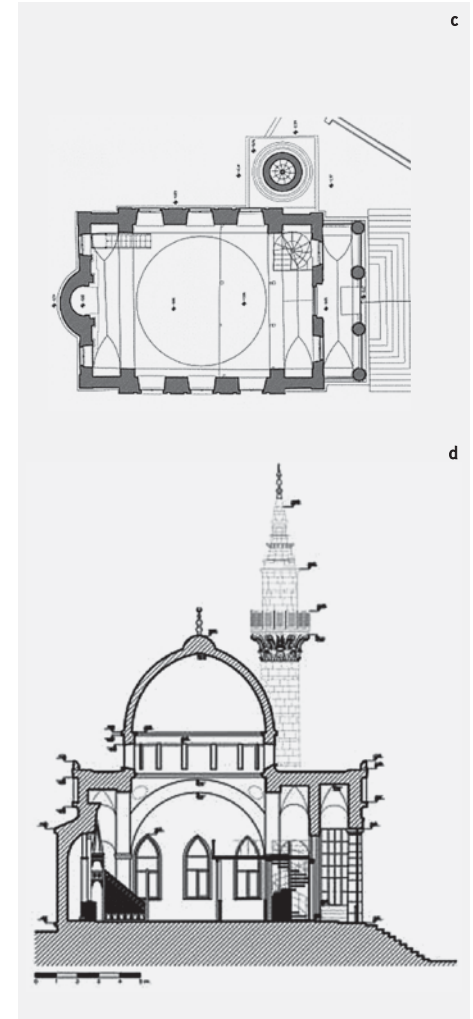


FIG. 1 AYVALIK HAMIDIYE MOSQUE, 1894-1897
SL. 1. DZAMIJA AYVALIK HAMIDIYE, 1894.-1897.

the Balkan provinces resulted in a decrease of over one-third of the population and substantial revenues. Subsequent to this reduction, the Muslim population in the Asian Arab lands became more significant than ever before. At this juncture, Abdülhamid II continued the nation-state discourse to the Arab Lands, and if Muslims had accepted ethnicity as a foundation for nationhood, the result would have been total disintegration of the Ottoman state.¹² Therefore, Abdülhamid II's first goal was to prevent the fragmentation of the Ottoman lands into territorial states. He emphasized the Ottoman Sultan's title 'Caliph of Islam' as a unifying motif for the integration of the Muslim population and for the maintenance of the Empire's territorial integrity against the intervention of European powers. A Sunni orthodox interpretation of the Islamic faith was used and propagandized as the main ideological tool of the Ottoman State. When the Ottoman geography of that time is considered, a fear of an Arab Caliph originally provoked this type of Islamic manifestation for the Ottoman State.¹³

Under these circumstances, Abdülhamid II developed a more powerful imperial symbolism than that of his predecessors. He used it as a propaganda tool to strengthen his authority and to manifest and spread his policy over the whole territory. The ideological and the political messages of the sultan were then spread to his subjects through this rich world of symbolism demonstrated in many different ways such as the newly designed coat of arms, commemorative medallions, even in a military march composed by Euro-

pean composers.¹⁴ Among these tools of legitimacy, architectural endeavors played a significant role. Both the waqf records and the other archival documents indicate that during Abdülhamid's era (1876-1909), there was substantial construction activity in the whole of the empire.¹⁵ Examples of this construction activity include clock towers in city centers, fountains, city gardens, schools, railway stations, hospitals, government halls and mosques. In her study on Abdülhamid II's jubilee structures, Alev Erkmen states that there was an increase in this activity throughout the empire near the 25th jubilee of Abdülhamid II's ascension to the throne.¹⁶ She considers that based on a construction list prepared for his 25th jubilee, 1376 buildings were constructed or renewed in Ottoman lands, and most of these were in the provinces.¹⁷ Even though it is unlikely that all of the buildings on that list were constructed, this list is significant in understanding the importance of construction activities for Abdülhamid II.

The new and modern buildings in the cities reminded people of the existence of a strong, central authority in the capital. Among the immense building activities, two types of structures drew particular attention in the cities; mosques and schools. While schools (the high schools – *idâdi*, secondary schools – *rüştiye* and primary schools – *iptidâî*) were considered as the new face of the modernized state¹⁸, the construction of the mosques enhanced the official state message which was based on the Sunni Islamic faith of the empire. According to Uluçam, the archival documents and subsequent research prove that during the Abdülhamid II's era (1876-1909), there was a considerably large number of construction projects prepared for the Ottoman territories of the Middle East, particularly in Iraq and Anatolia.¹⁹ The majority of the architectural drawings found in the Ottoman archives consist of the projects for schools and mosques. While the school projects were new buildings, the projects prepared for the mosques were mostly for restoration.²⁰ Be-

¹² KARPAT, 2001: 183

¹³ ÇETINSAYA, 2006: 11

¹⁴ DERİNGİL, 2004: 26-27; KARPAT, 2001: 227

¹⁵ ÖNAL, BEKÇİ, 2007

¹⁶ ERKMEN, 2011

¹⁷ ERKMEN, 2011: 124

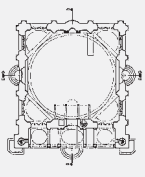
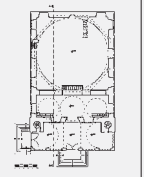
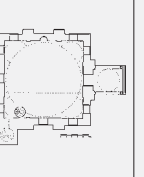
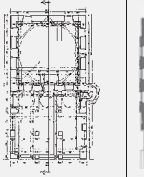
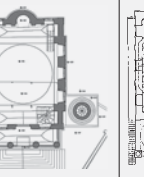
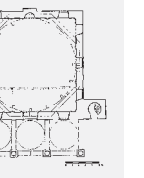
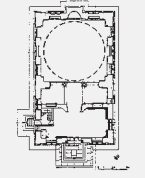
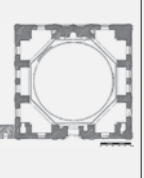
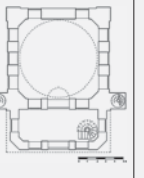
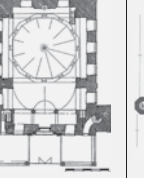

¹⁸ PARMAKSIZ, 2008

¹⁹ ULUÇAM, 1989; EKICI, 2006


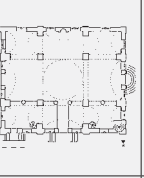

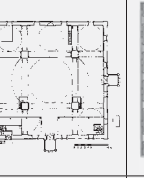
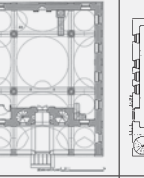
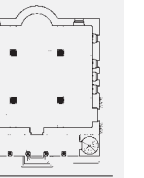
²⁰ EKICI, 2006

TABLE II CLASSIFICATION OF THE MOSQUES BASED ON THEIR PLAN SCHEME
 TABL. II. KLASIFIKACIJA DŽAMIJA NA OSNOVU NJIHOVIH TLOCRTA

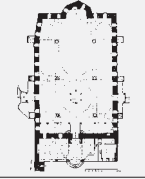
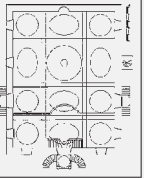
A. Space Structured under Single Dome

					
Konya Aziziye Mosque	Samsun Great (Hamidiye, Valide) Mosque	Kütahya Hamidiye Mosque	İzmir Hamidiye Mosque	Ayvalık Hamidiye Mosque	Aydın Ramazan Pasha Mosque
					
Selanik Yeni Mosque	Gaziantep Alaüddevle Mosque	Söğüt Hamidiye Mosque	Tomarza Merkez Mosque	Firzovik Great Mosque	

B. Space Structured under a Dome Surrounded by Vaults

					
Çanakkale Fatih Mosque	Burhaniye Great (Koca) Mosque	Adıyaman Great Mosque	Balıkesir Zağnos Paşa Mosque	Pınarbaşı Aziziye Mosque	Malatya Yeni Mosque

C. Space Structured under Multiple Domes (Bursa Type)

	
Kütahya Great Mosque	Söğüt Çelebi Sultan Mehmet Cami

cause the interests of the British regarding Iraq forced Abdülhamid II to take action against the separatist ideas in today's Iraq and with the intervention of the Shi'i Iran to the east, there was significant threat to the state during these times.²¹ Therefore, Abdülhamid II aimed to use the schools and mosques as a sign both for his symbolic representation in those provinces and also as the sign for Sunni Islam and for the Caliph of all Muslims.

**PROVINCIAL MOSQUES
 WITH RESPECT TO PLAN SCHEMES
 AND SPATIAL CONFIGURATIONS**

**PROVINCIJSKE DŽAMIJE
 S OBIZROM NA TLOCRTNE SCHEME
 I PROSTORNU KONFIGURACIJU**

The spatial organization of an Ottoman mosque is tightly related with the ground plan. The ground plan gives its general forms to the mass and cover system, which in turn defines the volume of the building. Basically, the ground plan and the cover define the major characteristics of a mosque and the space itself. Two of the written documents that pro-

vide a guide to understanding the essence and the logic of the Ottoman architecture in the classical period are *Tezkiret-ül Ebniye* and *Tezkiret-ül Bünyan* which were written by poet Sai Mustafa Çelebi in the 17th century.²² Based on these two records, Sinan introduced the main task of Ottoman architecture which was to "construct domes, half domes and bind them with arches in a satisfying way depending on the sufficiency or deficiency of pillars, columns and buttresses".²³ This statement clearly suggests that the whole design mainly originated from a generally modest plan scheme, and the incorporation of cover which refers to the organization of the domes, semi domes or in some cases vaults in Ottoman architecture. The combination of these two specifies the height and width of the main space and also the position and numbers of the vertical elements. From this perspective, the spatial configurations of the provincial mosques have been categorized into three main groups based on their plan schemes and covers (Table II). The space configurations of these mosques are going to be evaluated according to their ground plans and the observations made by the author.

In group A, single-domed mosques are gathered. Based on this plan scheme, the single dome covers the whole *harim* part (main prayer hall part) of the mosque. This single dome is the most dominant element of the whole mass. In almost all of the mosques of this category, the dome is elevated by an octagonal drum. While in the Hamidiye Mosque in Ayvalık (Fig. 1), the small unique dome sits on a cylindrical drum, and in the Alaüddevle Mosque in Gaziantep (Fig. 2) a polygonal drum provides the transition between the main body and the dome itself. Though the single-domed mosques were commonly used in classical Ottoman architecture, generally the three or five-domed portico on the south façade typically accompanied this scheme. However, in the 19th century provincial mosques, the absence of the porticos is noted as one of the significant differences. The last prayer hall was eliminated from the main structure, not only in single-domed mosques, but also in other types of mosques. Hamidiye Mosque in Kütahya (Fig. 3), Alaüddevle Mosque in Gaziantep, Fatih Mosque in Çanakkale (Fig. 4), Great Mosque in Burhaniye (Fig. 5), Zağnos Pasha Mosque in Balıkesir (Fig. 6) and Hamidiye Mosque in Söğüt (Fig. 7) were constructed without any vestibule or preparation space. Differences regarding the last prayer hall highlight the contrast in architectural language between the capital and

²¹ ÇETINSAYA, 2006

²² For the Turkish translation of the books, see: SAI MUSTAFA ÇELEBI, 2002

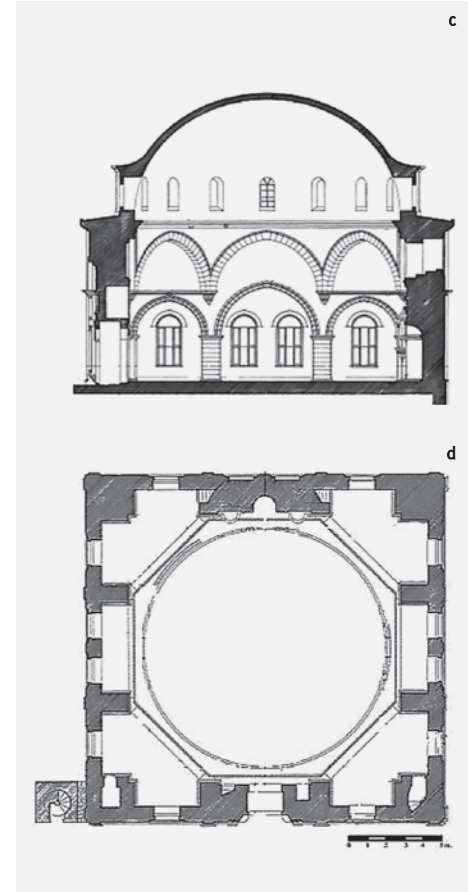
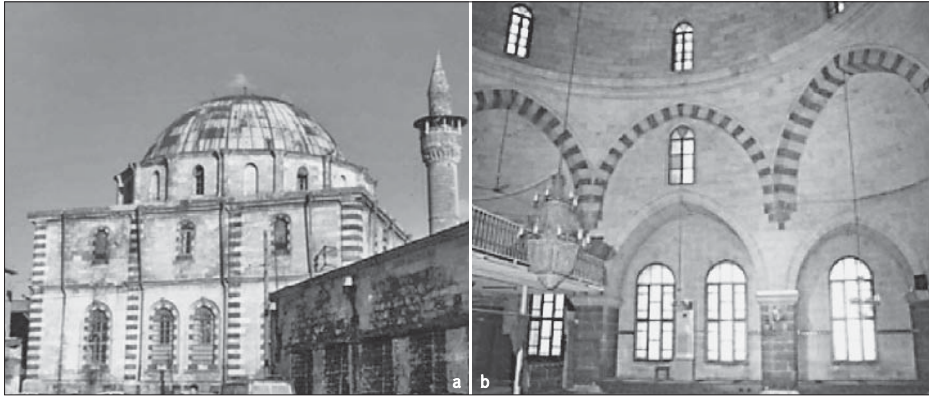


FIG. 2 GAZIANTEP ALAÜDDEVLE MOSQUE, 1903-1909
SL. 2. DŽAMIJA GAZIANTEP ALAÜDDEVLE, 1903.-1909.

the provinces. Compared with the large spaces of the vestibule sections of the 19th century mosques in the capital, the eliminated last prayer halls in the provinces emphasize a different design approach.

Furthermore, this kind of a variation is also observed in the spatial organization of the sultan lodges (*hünkâr mahfili*). In the capital, the sultan's lodges are almost bigger than the main prayer halls and gained a slightly independent character from the rest of the structure. It is more suitable to designate these sections as 'pavilions' since they have a distinct spatial organization and cover system from the whole building. This separation is never observed in the provincial architecture except in the New Mosque in Thessaloniki (Fig. 8); the architectural function of which showed some distinctions from traditional Sunni shrines. Since it was constructed for the *Dönme* community, it is believed that the different religious rituals carried influence from the Jewish rituals, Muslim rituals and masonic rituals.²⁴ The function of the large two-storied section of the building could have served for one of those particular rituals. Naturally, the need of an exaggerated pavilion can be explained by the presence of the sultan, but since he lived in the capital, there had to be a specific section for his worship in his own mosque. Yet, this was unnecessary for the provinces.

While the spatial organization of the provincial mosques which have single-domed plan schemes can be interpreted as a continuation of the classical period; the dome-vaults plan scheme in group B can be considered a novelty that developed in the provinces in the 19th century. In this group, the space structured under a central dome is surrounded by vaults. In this plan scheme, the corners are covered with small domes or barrel vaults.

Even though creating a comprehensive space for the congregation is the main goal in a mosque's design, the dome and the vaults around it divide the main prayer hall. The high elevation of the inner space prevents the compartmentalization of the prayer hall like that in the Great Mosque in Burhaniye (Fig. 5), Zagnos Pasha Mosque in Balıkesir (Fig. 6), Aziziye Mosque in Pınarbaşı (Fig. 9) and Yeni (New) Mosque in Malatya (Fig. 10). Here the central dome is much more symbolic and minor than the mosques constructed in the classical period of Ottoman architecture. The dominant view of the single dome is replaced by this new scheme in the 19th century provincial architecture presenting a new space concept as well as a novel approach to facade design.

In addition to the two different interpretations of the single-domed plan schemes in group A and B, there are also mosques with a multiple-domed scheme in the provinces. While in Great Mosque in Kütahya (Fig. 11), the two big domes are supported by small domes and semi domes on its four sides, in the Celebi Sultan Mehmet Mosque in Söğüt (Fig. 12) 16 domes cover the main space. It is believed that for these two examples, the columns of the former mosque were used without changing their existing position in the building, which may be the reason for using multiple-domed plan schemes in those mosques.

PROVINCIAL MOSQUES WITH RESPECT TO FACADE DESIGNS

PROVINCIJSKE DŽAMIJE S OBZIROM NA DIZAJN PROČELJA

The evaluation of the facade arrangements of these mosques should begin with a discussion on the meaning and connotations of the term 'facade' in relation to the term elevation. While the word 'elevation' as a technical term mainly refers to the geometrical representation of an edifice measured vertically²⁵,

23 MERIÇ, 1965: 21

24 BAER, 2010

25 ELMES, 1826

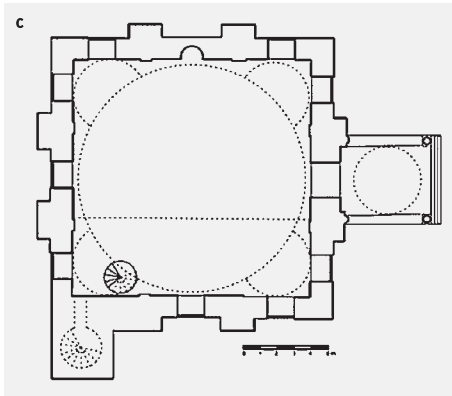


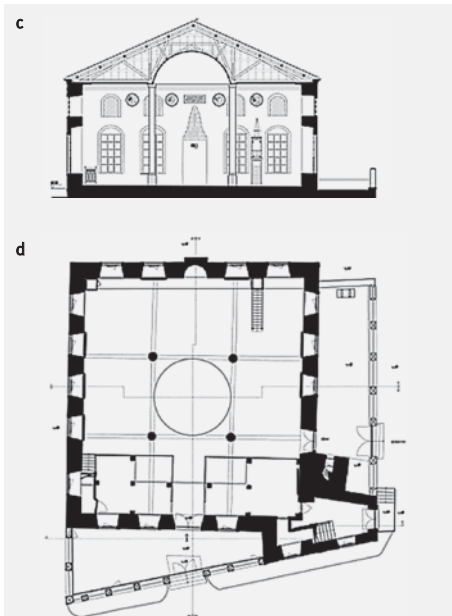
FIG. 3 KÜTAHYA HAMIDIYE MOSQUE, 1905
SL. 3. DZAMIJA KÜTAHYA HAMIDIYE, 1905.

the word 'facade' derived from the Latin word 'facies', synonymous with the 'face' and 'appearance' is described as the front view or partial elevation of a building that is seen by the eye at a single glance, mostly restricted to the principal front.²⁶ The two terms elevation and façade are differentiated from each other by indicating the latter as the public face of a structure. It is important to point out the meaning and connotations of these terms when discussing the 'facade' designs of 19th century provincial mosques, especially in light of works such as Krier's that state the facade is the most essential architectural element capable of communicating the function and significance of a building.²⁷ He adds that the facade never only fulfills the 'natural requirements' determined by the arrangement of the rooms behind; it talks about the cultural situation at the time when the building was constructed.²⁸ Krier's statement has significance in interpreting the 'facade' designs of the provincial mosques, because these facades may be considered as a 'face' of the Sultan himself who wanted to expand his appearance outside of the capital and also as a 'frame' that outlined the Sultan's ideology. For these reasons, the word 'facade' is deliberately used for the four sides of the provincial mosques in place of 'elevation' throughout this article.

In classical Ottoman mosque architecture, the elevations are mainly determined by the cover of the structure. The northern elevation, which consists of the main entrance, is distinguished from the other elevations with its more elaborated appearance.²⁹ The southern elevation in particular is plain and less decorated than the others and generally contains a mihrab projection. However, in the 19th century provincial mosques, all facades were equally enhanced and decorated including the mihrab facades. For instance, in the Alauddevle Mosque in Gaziantep (Fig. 2), a second layer of wall was added behind the mihrab section by which a small closure is created in the inside of the mosque. From the outside, two blind windows were placed on the façade containing the mihrab to continue the same facade arrangement on all sides of the mosque's exterior. A similar example is seen in the Great Mosque in Burhaniye (Fig. 5) which has three entrances on its north, east and west sides. The architectural language of those outer facades is continued on all sides including the mihrab facade.

Behind this obsession for designing consistent, uniform and equally elaborate facades that even required creating blind windows is the idea that the facades of the provincial mosques were perceived as a public image of the Sultan's legitimacy during Abdülhamid

FIG. 4 ÇANAKKALE MOSQUE, 1862-1863
SL. 4. DZAMIJA ÇANAKKALE, 1862.-1863.



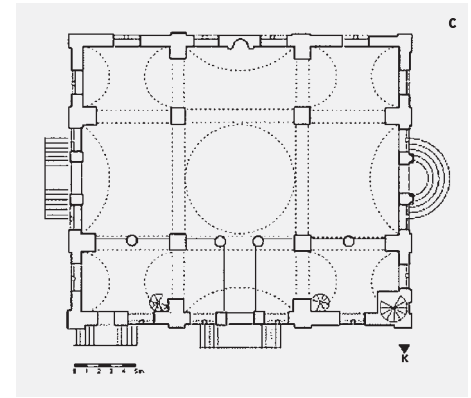


FIG. 5 BURHANIYE GREAT MOSQUE, 1891-1908
SL. 5. VELIKA DŽAMIJA BURHANIJE, 1891.-1908.

II's era (1876-1909). Thus the 'faces' of those mosques became an imperial symbol for dissemination of the sultan's authority as a part of his centralization policy. The size and the silhouette of the main dome and also the small domes around it were regarded as an approval for the presence of the sultan's authority in the provinces during the classical period of Ottoman architecture, but in the 19th century, the dominance of the dome was replaced with the dominance of facades. This novelty on the facade design brings a new architectural mentality to the structural system of the mosques. Even though the space perception of the main prayer halls does not encounter a significant change, the new facade arrangement affected the exterior of the structure as observed mosques such as Great Mosque in Burhaniye (Fig. 5), Great Mosque in Adiyaman (Fig. 13), Zagnos Pasha Mosque in Balıkesir (Fig. 6), Aziziye Mosque in Pınarbaşı (Fig. 9), and Yeni (New) Mosque in

Malatya (Fig. 10). While the main domes were becoming smaller, the vaults on the sides became part of the cover for the main prayer hall. The arches of those vaults became gable walls at the top of each facade in those mosques. In some mosques, the vaults are hidden behind another pediment like the triangular wall on the facades and a second pitch roof cover close the vaults on the top. This kind of a triangular pediment on four facades can only be seen in the Pertevniyal Valide Mosque in Istanbul. The mosques in the provinces are distinguished from the other mosques with their particular facade arrangements. This new design concept on the facades provides a more dynamic appearance for the entire building with the additional pediment-wall which can be evaluated as a development in Ottoman Architecture in the 19th century.

The other reason for the need of a facade organization can be explained by the urban de-

FIG. 6 BALIKESİR ZAĞNOS PAŞA MOSQUE, 1902-1903
SL. 6. DŽAMIJA BALIKESİR ZAĞNOS PAŞA, 1902.-1903.

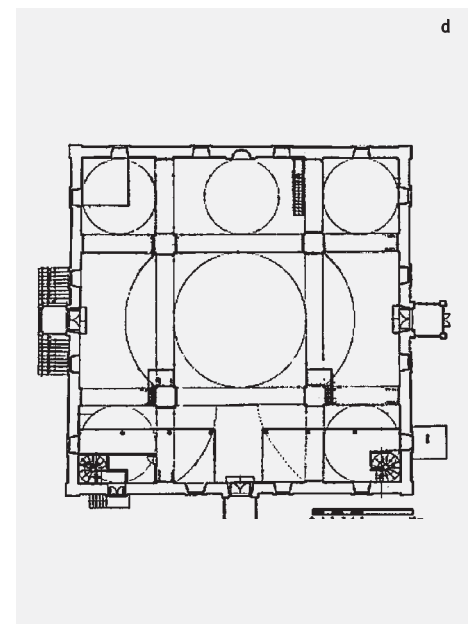




FIG. 7 SÖĞÜT HAMIDIYE MOSQUE, 1905
SL. 7. DŽAMIJA SÖĞÜT HAMIDIJE, 1905.

velopment in the cities. Some of the provincial mosques which were constructed in a newly urbanized part of the cities had to be taller to be seen among the other three or four storied new government buildings such as high schools, governor's offices, city halls, port offices, hospitals nearby. The large and high windows on the facades and the vertical elements surrounding the four sides of the mosque create a perception that there are several stories in the mosque and reflects this intention.

CONCLUSION: AN ALTERNATIVE READING ON THE NINETEENTH CENTURY PROVINCIAL SULTAN MOSQUES

ZAKLJUČAK: ALTERNATIVNA INTERPRETACIJA PROVINCISJKIH SULTANOVIH DŽAMIJA 19. STOLJEĆA

This paper proposes an alternative historiography to the 19th century Ottoman mosque architecture by emphasizing existing dualities in the great canon such as the notions of capital versus province and the narration of Ottoman architecture before and after the 19th century. The background information on the centralization agenda of the Hamidian regime is significant for the evaluation of provincial architecture since this type of strict

centralization policy created its own imperial symbolism within its own protected domains. This paper, scrutinizing 19th century provincial mosques almost all of which were built during Abdülhamid II's era (1876-1909), demonstrates that mosques can be counted as one of the most significant parts of the Hamidian regime's legitimacy structures in the cities, as they represented the official symbol for the Ottoman's Sunni-Islamic faith. Table I clearly shows that Abdülhamid II emphasized the construction of mosques more than any of his predecessors, in both building new ones and also restoring the old ones. Consequently, he used mosques as a propaganda tool to strengthen his political message based on the ideology of the unifying role of the Sunni Islam and of the Caliphate of all Muslims throughout the Ottoman territories.

Within the light of these observations, one can speak of a certain canon or archetype consciously determined by the center. The mosques studied for this paper lead to the conclusion that the provincial archetype differs distinctly in certain aspects from the architectural language in the capital. The architectural analysis for this paper was conducted based on two basic categories, namely plan type and façade design. The analysis concerning the plan types has led to the following results: It is possible to identify three

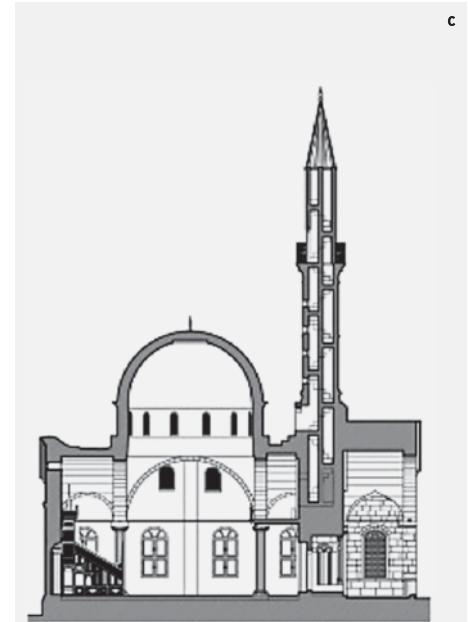
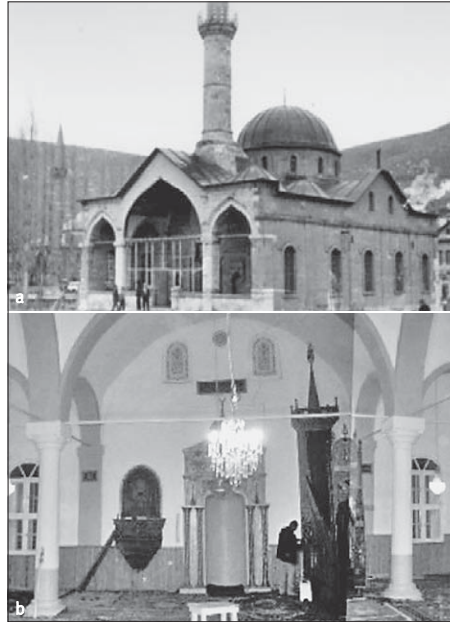
FIG. 8 THESSALONIKI NEW MOSQUE, 1900-1903
SL. 8. NOVA DŽAMIJA THESSALONIKI. 1900.-1903.



distinct groups in terms of plan type or spatial configuration. In the first group, there are the mosques where a single dome covers the *harim* section similar to the mosques in the capital with the three or five-domed portico on the south façade accompanying this scheme. A significant difference is observed in the absence of the porticos. The last prayer hall was eliminated from the main structure, not only in single-domed mosques, but also in other types of mosques. The contrast in architectural language regarding the eliminated last prayer hall in contrast with the large vestibule sections of the 19th century mosques in the capital is significant to note. Similarly, there are variations in the spatial organization of the sultan lodges which are not observed as separate from the main building in the provinces, unlike the sultan's lodges in the capital which are bigger than the main prayer halls and gained a slightly independent character from the main building.

In the second group, the mosques were built according to the dome-vaults plan scheme, a novelty which developed in the provinces in the 19th century. In this group, the space structured under a central dome is surrounded by vaults. Here, the central dome is more symbolic and minor than that in the mosques constructed in the classical period of Ottoman architecture. The dominant view of the single dome is replaced by this new scheme in the 19th century provinces. This scheme presents a new space concept as well as a novel approach to facade design.

In the third group, there are mosques with the multiple-domed plan scheme. Similar to those structures in the previous category, a mere formal similarity with the Bursa Great Mosque has led to interpretations of a return to the past; however, the analysis suggests a more practical reason where the columns of the former mosques are used without changing their existing position in the building. This pragmatist approach in the use of a former structural configuration has led to the use of multiple-domed plan schemes in those mosques.



The analysis conducted regarding façade designs does not strictly follow the three categories in terms of plan types. Instead it is possible to reach more general conclusions concerning the architectural principles governing the façade designs of the 19th century provincial mosques. One of the major distinctions of this paper from the existing literature is in its search for an alternative reading of the facades in contrast with the traditional stylistic analyses of Ottoman mosques. This paper interprets the facades of the mosques with respect to their relation and interactions with their surroundings and the symbolic meanings and messages propagated by these facades towards the city.

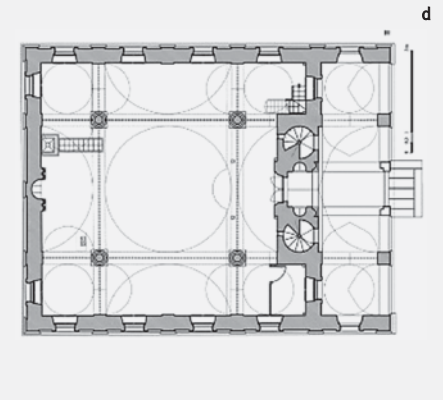
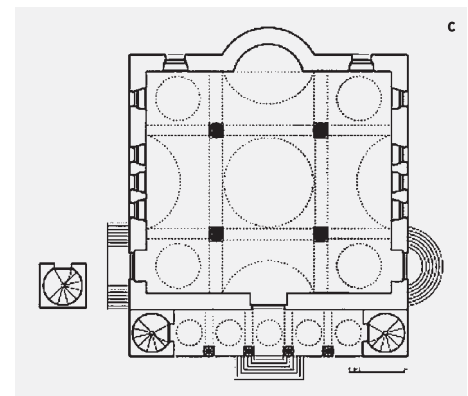


FIG. 9 PINARBAŞI AZİZYE MOSQUE, 1903-1909
SL. 9. DZAMIJA PINARBAŞI AZİZYE, 1903.-1909.

FIG. 10 MALATYA YENİ MOSQUE, 1893-1913
SL. 10. DZAMIJA MALATYA YENİ, 1893.-1913.



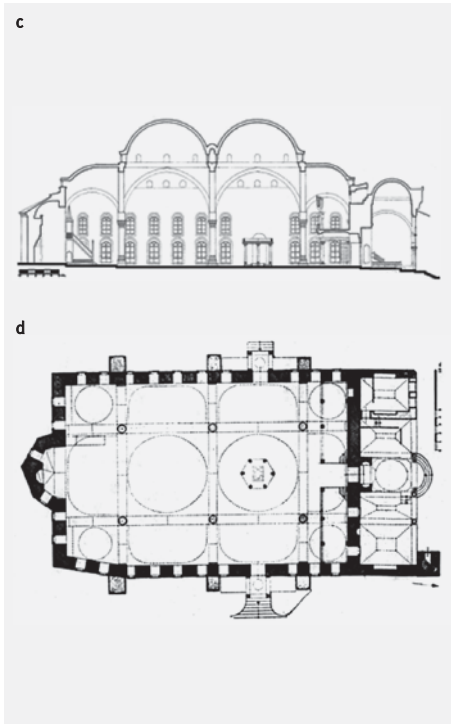
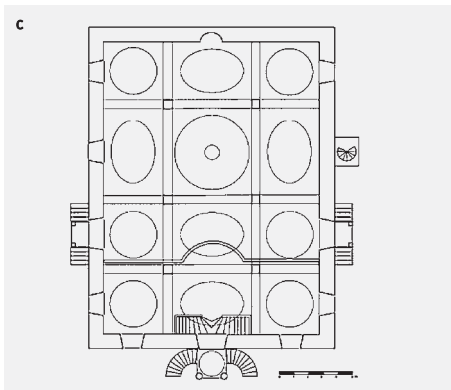


FIG. 11 KÜTHAYA GREAT MOSQUE, 1888-1893
SL. 11. DZAMIJA KÜTHAYA GREAT, 1888.-1893.



There are two main reasons for this new obsession as designing consistent, uniform and equally elaborated facades. The first is that the facades were considered to be a public manifestation of the Sultan in the cities. Thus the 'faces' of those mosques became an imperial symbol for the dissemination of the sultan's authority. The dominance of the dome in the city silhouette was replaced with the dominance of the high facades. This emphasis on the exteriors was achieved by the modification of the structural system of the mosques. The main domes got smaller, the vaults on the sides became part of the cover and the arches of those vaults became gable walls at the top of each facade. In some mosques, pitch roofs covered the vaults and those pitch roofs are seen as a pediment.

FIG. 12 SÖĞÜT ÇELEBI SULTAN MEHMET MOSQUE, 1890(?)
SL. 12. DZAMIJA SÖĞÜT ÇELEBI SULTANA MEHMETA, 1890.(?)



These facade arrangements were the distinguishing aspects of the mosques in the provinces. They provided heightened appearance for the entire building through the additional pediment-wall which can be evaluated as a new development in Ottoman Architecture in the 19th century.

The second reason for the need of a taller and emphasized facade organization is the urban development in the cities. Mosques constructed in newly urbanized parts of the cities, with three or four-story buildings nearby had to be taller and visually more impressive than all of the surrounding buildings to achieve their symbolic function. The large and high windows on the facades and the vertical elements that surrounded the four sides of the mosque created a perception that there are several stories in the mosque and can be evaluated as a reflection of this intention.

If a discussion of the historiography of 19th century provincial mosques was to be conducted according to the framework of the existing style paradigm in the great canon, then, inevitably, a stylistic analogy based on the existing repertory of architectural historiography would interpret the architectural features (such as the engaged columns on the facades, quoins, balustrade lines, cornices, high and slim columns in certain last prayer halls, pediment-like triangular gable walls, colonnaded entries) as mere imitations influenced by the neo-classic style in Europe. A further step in such a discussion would be to interpret these mosques as a deviation or a breaking point along the classical tradition of Ottoman architecture. Such a line of thought would conclude by stating that the characteristics of the 19th century provincial mosques reflected the political decay of the Ottoman Empire in the field of architecture within the framework of the concepts of westernization and decline.

The alternative proposed by this paper is to view the architecture of 19th century provincial mosques not as a deviation, but as a natural step within the continuity of the changing and evolving path of Ottoman ar-

chitecture with its spatial characteristics, the relationships established with the city, and the symbolic meanings imposed by the political agenda of the day. After all, based on the evaluations of this paper, it is not farfetched to say that architectural features such as the layout of the *harim* section has not changed at all compared to 16th century examples or that there is a similar spatial relationship between the space covered by the main dome and the surrounding half-domes and vaults when comparing these mosques and Sinan's later period works. On the other hand, western modes used on the facades with European origins should be considered as a reflection of the established taste of the times and the architectural language of the capital. This is a natural result within the dynamics of an architectural production mechanism dominated by the centralist approach of the capital with a strong political agenda. However, as demonstrated in the article, these architectural elements with foreign origins are used within the continuity of Ottoman architecture in the provincial mosques, in addition to the well-known mosques of the capital.

[Written in English by author; proof-read by CATHERINE E. BOBBITT, Pennsville, New Jersey]

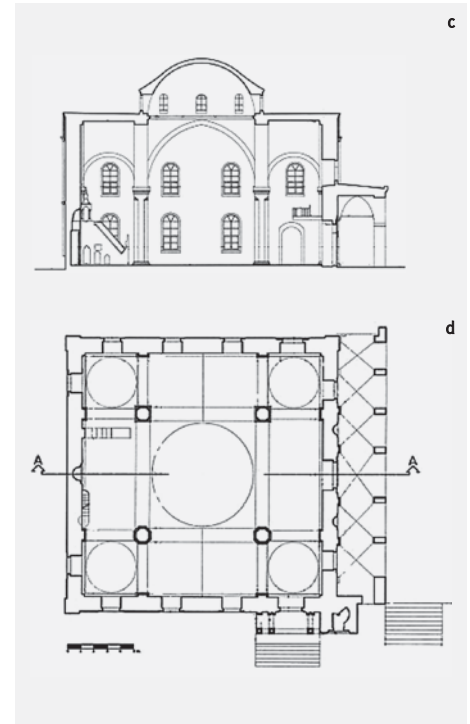
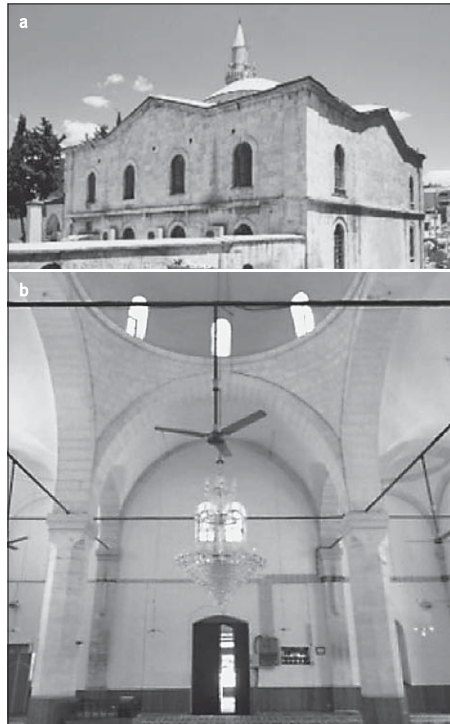


FIG. 13 ADIYAMAN GREAT MOSQUE, 1895-1896
SL. 13. VELIKA DŽAMIJA ADIYAMAN, 1895.-1896.

26 ELMES, 1826

27 KRIER, 1983: 52

28 KRIER, 1983: 52

29 ERZEN, 2004

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Fig. 1.a,b; 2.a,b;
3.a-c; 4.a,b; 5.c,
6.a,c; 7.a-c; 10.a-c;
11.a,b; 12.a-c; 13.a,b Author, 2011.

Fig. 1.c,d; 2.c,d;
4.c,d; 5.a,b; 6.b,d;
9.a-d; 11.c,d; 13.c,d
Fig. 8.a,b DGF Archive, retrieved in 2011
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Fig. 8.c COLONAS, 1990: 168

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SAŽETAK

SUMMARY

PROPITIVANJE KANONA: INTERPRETACIJA OSMANSKE ARHITEKTURE 19. STOLJEĆA NA PRIMJERIMA PROVINCIJSKIH DŽAMIJA

U historiografiji Osmanskoga carstva postoji snažna tendencija da se razdoblje 19. stoljeća opisuje i definira kroz paradigmu slabljenja i propadanja njegove moći. Slično stajalište postoji i u osmanskoj arhitektonskoj historiografiji u pogledu različitih arhitektonskih stilova. Uspostavom republike povjesničari arhitekture kreirali su tijekom vremena službeno prihvaćenu historiografiju osmanske arhitekture utemeljenu na apsolutnoj prevlasti Sinanove arhitekture.

Jačanjem neortodoksnih arhitektonskih i umjetničkih pokreta 19. stoljeća jačao je i kritičizam prema *mainstream* historiografiji. Do prije nekoliko desetljeća ideja prodora zapadnjakog mentaliteta koristila se kako bi se objasnila ova vrsta 'skretanja' u kontekstu arhitekture. Povjesničari arhitekture natjecali su se u definiranju arhitektonskih stilova i u nalazanju odgovora na koji su način ti stilovi prodirali u osmanski arhitektonski jezik. Velikim su se dijelom te rasprave vodile oko stilskih obilježja zgrada.

Teme rasprava uglavnom su se odnosile na monumentalna djela arhitekture 19. stoljeća, odnosno remek-djela izgrađena u prijestolnici Osmanskoga carstva prije svega u pogledu stilskih karakteristika, a upravo je to i nedostatak povijesti osmanske arhitekture. U ovome se radu nastoji ukazati na tri glavne teme o kojima vrijedi progovoriti, a koje očito nedostaju u današnjoj historiografiji arhitekture.

Prvi problem osmanske arhitektonske historiografije 19. stoljeća odnosi se na činjenicu da su sve one građevine koje se ne smatraju dovoljno značajnim ili monumentalnim, ili koje nisu definirane kao remek-djela, izuzete iz razmatranja. Stoga se jedno od pitanja na koje se u ovome radu nastoji dati odgovor upravo odnosi na razmatranje mogućnosti formuliranja alternativnoga historiografskog pristupa kojim bi se obuhvatile i one građevine koje ne odgovaraju definiciji remek-djela ili građevine nepoznatih autora kojih identiteti nisu toliko bitni kao njihove građevine same po sebi. Drugo, one građevine koje su odabrane radi istraživanja razvoja osmanske arhitekture 19. stoljeća, upravo su one koje se nalaze u samoj prijestolnici. Sve interpretacije i definicije odnose se na obilježja

građevina u Istanbulu. Međutim, u provincijama su se također odvijale značajne graditeljske aktivnosti, osobito za vladavine Abdülhamida II., a to se često presucuje. Cilj je rada reinterpretacija arhitekture u provincijama u kontekstu recipročnog odnosa centra i periferije umjesto pristupa koji se temelji na odnosima hijerarhije i polarizacije. Treći se problem odnosi na pitanja stila u raspravama o osmanskoj arhitekturi 19. stoljeća. Većina ovih rasprava odnosi se na klasifikaciju stilskih obilježja džamija kroz poznate i dobro utvrđene arhitektonske stilove zapadnoga kulturnog kruga, kao što su neoklasicistički, neogotički ili neobarokni, kako bi se objasnilo korištenje tih 'stranih' stilova u osmanskoj arhitekturi.

Stoga se u ovome radu nastoji analizirati džamije u provincijama ne samo prema njihovim stilskim obilježjima već i prema njihovim prostornim konfiguracijama, kao i u njihovu urbanom kontekstu. Glavni je cilj prikazati širu sliku kako bi se ova tema sagledala u cjelini i kako bi se predložila alternativna historiografija osmanske arhitekture 19. stoljeća, osobito arhitektura džamija bez primjesa pristranih eurocentričnih paradigmi. To je moguće uključivanjem 'nevidljivih' sudionika ove povijesti, tj. zanemarenih provincijskih džamija osmanske arhitekture 19. stoljeća.

Analiza džamija pokazuje da se provincijski arhetip značajno razlikuje u nekim aspektima u odnosu na arhitektonski jezik prijestolnice. Arhitektonska je analiza ovdje utemeljena na dvama glavnim kriterijima: tip tlocrta i dizajn pročelja. Analiza tipova tlocrta pokazuje da postoje tri različite grupe građevina s obzirom na tip tlocrta i prostornu konfiguraciju. U prvoj su grupi one džamije gdje jedna kupola pokriva dio *harim* slično džamijama u prijestolnici, koje imaju tri ili pet kupolom nadsvođenih portika na južnom pročelju.

Značajna je razlika – odsutnost portika. Zadnja je molitvena dvorana eliminirana iz glavne građevine ne samo u džamijama s jednom kupolom već i u drugim tipovima džamija. U drugoj grupi džamije su građene prema kupola-svod tlocrtnoj shemi, što predstavlja novost koja se razvila u provincijama u 19. stoljeću. U ovoj grupi prostor ispod centralne

kupole okružen je svodovima. Ovdje je centralna kupola više simbolična i manje značajna negoli u džamijama izgrađenima u klasičnom razdoblju osmanske arhitekture.

Dominantan pogled na jednu kupolu zamijenjen je novom shemom u provincijama u 19. stoljeću. Ova shema predstavlja novi prostorni koncept, kao i novi pristup dizajnu pročelja. U trećoj su grupi džamije s tlocrtnim planom i više kupola. Slično građevinama u prethodnoj kategoriji, formalna sličnost s Velikom džamijom Bursa rezultirala je interpretacijama o povratku prošlosti. Međutim, analiza ukazuje na praktične razloge, odnosno korištenje stupova prijašnje džamije bez mijenjanja njihove pozicije unutar građevine.

Analiza dizajna pročelja ne podudara se u potpunosti s trima kategorijama koje proizlaze iz analize tipova tlocrta. Umjesto toga, mogući su općenitiji zaključci u pogledu arhitektonskih principa koji su vrijedili u oblikovanju pročelja u 19. stoljeću u provincijskim džamijama. Jedna od glavnih razlika koja dijeli ovaj rad i postojeću stručnu literaturu odnosi se na traženje alternativne interpretacije pročelja nasuprot tradicionalnim stilskim analizama osmanskih džamija.

Rad donosi analizu pročelja džamija u odnosu na njihov odnos i interakciju s okolišem, kao i simboličkim značenjima i porukama tih pročelja u odnosu prema gradu. Značajna razlika u oblikovanju pročelja provincijskih džamija u 19. stoljeću odnosi se na podjednako naglasen i dekorativan pristup svim pročeljima, uključujući pročelje *mihrab*, za razliku od tendencije artikuliranja jednog pročelja u prošlosti. Dva su glavna razloga za ovu novu tendenciju oblikovanja konzistentnih, uniformnih i podjednako artikuliranih pročelja. Prvi se odnosi na činjenicu da su se pročelja smatrala javnom manifestacijom sultana u gradovima. Tako 'lica' džamija postaju carski simbol širenja sultanova autoriteta. Drugi razlog naglasenije artikulacije pročelja jest sam razvoj gradova. Naime, džamije izgrađene u novijim urbaniziranim dijelovima grada s trokaticama ili četverokaticama u blizini morale su biti više i vizualno impresivnije od okolnih zgrada kako bi postigle svoju simboličku funkciju.

BIOGRAPHY

BIOGRAFIJA

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