

Andalusian and Classical Ottoman Mosque Architecture Features

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Abstract

Cultures have met and influenced each other throughout history, and new and original products have emerged. Andalusian works, which were formed under the influence of Islamic and Christian architectural culture in history, and Ottoman architectural works, which were put forward by considering aesthetics and symmetry, are worth examining and are the subject of many scientific studies. In this study, the characteristics of Andalusian and Ottoman mosque architectures, which represent two peaks in Islamic civilization, were examined and compared. There is a perfect harmony between the multi-column and horseshoe-shaped arches in Andalusian mosques, but this situation creates a dim image. In terms of external appearance, it is reported that the mosques face north, and there is one square-based minaret here. The minarets, which

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have survived to the present day, have the appearance of a high building and terraces on the upper parts used for observation purposes. In the Ottoman Empire, minarets were built more than once in mosques built by dynasty members and in sultanate mosques, giving the city an aesthetic appearance and being symmetrical with the mosque. In this study, architectural features of mosques in terms of columns, plan, facade arrangement, light order and amount, mortar figures, plant and flower figures, tile decoration, Kufic script, use of bricks, number of minarets, the shape of minarets, arch, color type, and construction process. These features were compared and discussed in the light of social and cultural effects.

Keywords: Andalusia; Ottoman; Architecture; Mosque; Culture.

Endülüs ve Klasik Osmanlı Cami Mimarisi Özellikleri

Öz

Tarih boyunca kültürler karşılaşarak birbirini etkilemiş ve ortaya yeni ve özgün ürünler çıkmıştır. Nitekim tarihte İslam ve Hristiyan mimari kültürünün etkileriyle oluşan Endülüs eserleri ve estetik ve simetri gibi özellikler göz önünde tutularak ortaya koyulan Osmanlı mimarisi eserleri incelemeye değer nitelikte olup birçok bilimsel çalışmaya konu olmaktadır. Bu çalışmada İslam medeniyetinde iki zirveyi temsil eden Endülüs ve Osmanlı cami mimarilerinin özellikleri incelenmiş ve özellikler karşılaştırılmıştır. Endülüs camilerinde çok sütunlu ve at nalı şeklinde kemerler arasında mükemmel bir uyum olduğu, ancak bu durumun loş bir görüntüye yol açtığı gözlenmektedir. Dış görünüm açısından camilerin kuzeye baktığı ve burada yer alan bir tane kare tabanlı minarenin olduğu rapor edilmektedir. Günümüze kadar bozulmadan gelen minareler yüksek bir bina görünümüne ve üst kısımlarında gözetleme amacıyla kullanılan teraslara sahiptir. Osmanlı'da minareler hanedan mensupları tarafından yaptırılan camilerde ve selâtin camilerde birden fazla yaptırılarak, camiyle simetrik ve şehre estetik bir görünüm vermektedir. Buradan hareketle yapılan çalışmada sütun, plan, cephe düzenlemesi, ışık düzeni ve miktarı, havan figürleri, bitki ve çiçek figürleri, çini süsleme, Kûfî Yazı, tuğla kullanımı, minare sayısı, minarenin şekli, kemer, renk çeşidi ve inşâ süreci bakımından camilerin mimari özellikleri karşılaştırılmış, sosyal ve kültürel etkiler ışığında söz konusu özellikler tartışılmıştır.

Anahtar Kelimeler: Endülüs; Osmanlı; Mimari; Cami; Kültür.

Introduction

Andalusia is a region in the south of Spain where the Umayyad domination began after 711, and thus Islamic civilization prevailed. While the area, whose capital was Seville, was first administered by the Umayyad governors,

developments in the region began to accelerate, and the structure began to change after Abdurrahman bin Muaviye declared himself caliph in 750 (Ateş, 2021). As a result of the changes in the political climate in the region, cultural and architectural works began to be produced rapidly. The developments in the region both laid the foundations of the longest-lasting relationship between Islamic civilization and Europe, and the artifacts revealed enabled Europe to recognize Islamic culture in the historical scene. This situation has also reshaped the West's view of Islam (Budak, 2016; Yıldız, 2009).

The Andalusian arts were practiced mainly in the Iberian Peninsula until the 15th century in history. The essential feature of Andalusian art is that while the works of Islamic architecture continue to be produced in the lands, on the other hand, examples of Christian art are given together with the ongoing progress of the Christians. In the following process, a mixture of Islamic and Christian arts models began to emerge (Özkan-Altınöz, 2014). In other words, the Muslim domination that reigned in the region between 711 and 1492 resulted in new architectural forms and techniques, both related to Islamic arts and the influence of the pre-existing Visigoths in the region and the Christians who continued throughout the process. In addition, the presence of Europeans on the Mediterranean coast during the Crusades led to the emergence of relations between the two civilizations (Ayrancı, 2018). From this point of view, considering the meeting of cultures in the same region and the climate and regional characteristics, the new architectural style developed in the said geography affected European architecture, especially in the 19th century (Ateş, 2021). These effects began to be seen in the Ottoman Empire in the second half of the 19th century, and examples of this also found a place in Ottoman architectural design (Şenyurt, 2016). An example of this is the Hamidiye Mosque in Thessaloniki, the construction of which the Italian architect Vitaliano Poselli started in 1901. Hamidiye Mosque is the last mosque built in the city during the Ottoman period. The effects of Andalusian architecture are seen especially in the door entrance and windows of the mosque (Bayram, 2019). In the lands where the Ottoman domination continued, important works were given in the name of religious architecture. It was seen that the effect of various movements and original forms and arts were formed.

The Ottoman Empire, which was first established as a tiny principality in 1299 and later turned into a large empire, built many religious buildings during the period of its dominance in the lands it ruled. The most important of

these structures are undoubtedly mosques. Mosques can be considered both a reflection of Islamic civilization and an indicator of the power and majesty of the empire. Considering the mosques built during the Ottoman Empire, it is possible to talk about the existence of an architectural technique that developed during the process (Doğan, 2013). Also, climatic conditions and local characteristics (culture, traditions, etc.) are considered, especially in dome architecture in the 14th century. In particular, great progress was made in dome architecture, and by the 15th century, essential works (Edirne Üç Şerefeli Mosque) were built with the developments in dome architecture. The contributions of great architects (such as Mimar Sinan, Architect Davud Ağa) who grew up in the formation of important religious architectural works in the Ottoman Period are significant (Benian, 2011). Today, with the developing architectural techniques, the Ottoman period mosques are not only places of worship but also appear as works of art that can be the subject of scientific studies.

Concerning both Andalusian architecture and Ottoman period mosque architecture, it is possible to determine that there are similar and divergent points. In this study, which aims to compare Andalusian and classical Ottoman mosque architecture, first of all, a literature review on Andalusian and Ottoman period mosques was made. In the study, which was designed with the qualitative method, content analysis was carried out together with the literature reviews within the scope of the subject. The content analysis does not attempt to prove the truth or falsity of the subject, as well as being evaluated as objective analysis of the subjects or situations obtained from the collected texts or works. From this point of view, advertisements, works of art, books, and articles can be analyzed with this method. It provides the opportunity to compare the studies conducted with content analysis, reveal the messages in the content, and discover common and different aspects outside of the ordinary reading activity. In other words, it helps to examine aspects that cannot be systematically revealed and are difficult to realize (Neuman, 2014). From this point of view, in the study, the topics that were frequently emphasized in the literature were determined as an evaluation element. These titles were determined as column, plan, façade arrangement, light order and amount, mortar figures, plant and flower figures, tile decoration, Kufic writing, use of bricks, number of minarets, the shape of a minaret, arch, color type, and construction process as an evaluation element. By taking into account the social-cultural characteristics and the social and cultural characteristics, a comparison was

made between Andalusian and Ottoman classical mosque architecture over these titles.

Andalusic and Classic Ottoman Mosque Architecture Features

The works of the Damascus Umayyads were a source of inspiration for the first architectural structures created after establishing the Umayyad Emirate in Andalusia. The Andalusian Umayyads, who wanted to keep the memories of their ancestors alive in the new lands they ruled, chose to benefit from the experience of the Damascus Umayyads. Andalusian Ruler Abdurrahman I, who took the first step in this direction, had the Cordoba Ulu Mosque built (Özdemir, 2018).

Thousands of mosques built in Andalusia have an interior with multiple columns, like the Cordoba Mosque. There is a perfect harmony between these columns and the horseshoe-shaped arches. With this feature, the arches present a geometric view that gives the audience a relaxing feeling rather than just a static load-bearing. As shown in Figure 1, the fact that the interior has many carriers causes the environment to have a dim image. At the same time, these arches, consisting of white stone and brick in two different colors, were designed in a sliced and two-storey manner, giving the mosque a unique appearance as well as increasing the strength of the building by raising the space (Özdemir, 2018).



Figure 1. Kurtuba Mosque

Mosques in Cordoba have some common features in terms of external appearance. These mosques are surrounded by large squares, most of which

open onto the streets. The lower parts of the mosque walls were raised with stones at the basement level. This feature makes mosques different from other structures. This elevation also emphasizes holiness. Another feature of these mosques is that they are built of chipped stone blocks, and they have longitudinal plans with three naves. In these mosques, the courtyard is located on the north side, and there is a square minaret on the north side (Capilla, 2015). As it can be understood from this, Andalusian mosques usually have only one minaret. After the capture of Andalusia by the Christians, the mosques were converted into churches, and in this conversion, an apse was added to the altar and thus deteriorated. On the other hand, care was taken to protect the minarets (Capilla, 2015).

Ottoman mosques, unlike Andalusian mosques, are built with large central domes due to the importance given to natural lighting and symmetry but have few supports. The dome was perceived as a necessity for mosques, especially since the mosques built in Anatolia today are tried to be likened to the styles of the 16th-century Ottoman period Mimar Sinan mosques. However, when we look at the historical development of mosques, including Andalusian architecture, it is better understood that the dome is not a necessity (Özçakı, 2018). Considering this aspect, one of the most important features that distinguish Ottoman mosques from Andalusian mosques is that they are built in a way that can have standardized and symbolized typical items such as domes and minarets.

With the influence of the central domed structure, Ottoman mosques were designed in a manner suitable for praying in tidy lines (Mutluel, 2008). So much so that when the congregation stands in line for prayer, there is no unnecessary space between them. Therefore, according to the aesthetic understanding of Ottoman religious architecture, beauty is not just a value that emerges from the outer appearance of the place. The appearance of worshipers also causes beauty to appear (Kalkan, 2007; Yetkin, 1965). On the other hand, Andalusian mosques could not preserve their organic integrity as additions were made due to political instability, and the appearance of the worshipers and natural lighting were not given importance.

Another feature of Andalusian mosques is that the arches are designed in a horseshoe shape. The horseshoe shape used for the first time by the Andalusians in Islamic architecture is the legacy of the church building tradition called Visigothic, which also existed in Spain (Dodds, 2009). Many mosques

in Andalusia, such as the Bab-El Merdum (Bib Mardom) Mosque in Toledo, shown in picture 2, have arches that are a continuation of the Visigothic church-building tradition.



Figure 2. Bab-El Mardum Mosque

Arches in Andalusian mosques, unlike Ottoman mosques, also have an essential function in safely transferring the load to the ground. In Ottoman mosques, on the other hand, many arches were designed to provide a purely ornamental value to animate generally flat façades. This type of belt is called a "deaf belt" because it does not have a carrier function. As shown in Picture 3, the arches on the window pediments of the Selimiye Mosque in Edirne are only used as decorative elements. These arches, which are frequently seen in Ottoman mosques, neither carry any load nor leave any gaps under them, unlike those seen in Andalusian mosques (Mülayim, 2002).

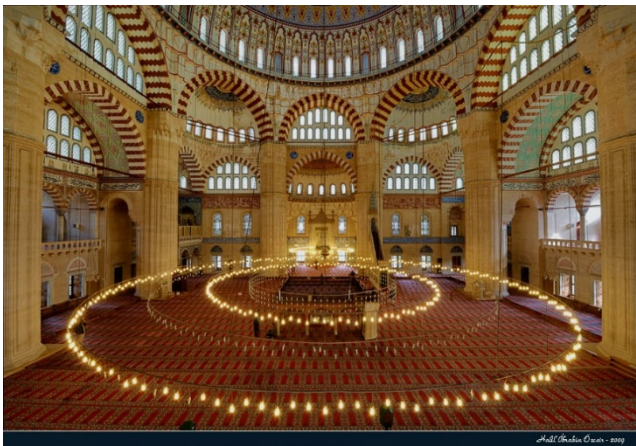


Figure 3. Selimiye Mosque

Another feature of Andalusian mosques is that their minarets are designed to include military and political meanings as well as religious meanings. Each of these minarets, also used as a part of the defense system, has a long and thick body as a watchtower. The best example of this in Andalusia is the minaret of the Great Mosque in Seville (Isbiliye). The height of this minaret, made of marble and stone, is more than 100 meters. This minaret, the most important symbol of the city since the time it was built, became a symbol of victory over the Muslims after the Christians took over the city in 1248 and were named Giralda (Yıldız, 2017).



Figure 4. Giralda Tower

The minaret of the Muvahhid Mosque in Seville is now known as ‘Torre de Giralda’. This minaret adds a charming style to the city. The kings of Castile gave orders prohibiting the demolition and destruction of these buildings and punished those who harmed them (Capilla, 2015). This minaret has an aesthetic appearance and a terrace at the top to look out over the city. In addition, the windows have arches in the shape of horseshoes, and the minaret is made of thin bricks with dense masonry.



Figure 5. Giralda Tower

The minarets of Ottoman mosques, on the other hand, have a thin and elegant appearance. In the Islamic civilization, the minarets, which were started to be built for the purpose of reading the call to prayer, were used as an indicator for those who saw the building from afar, which led to the understanding that the building was a place of worship. However, over time, the minarets have also begun to be designed so that the city can have a more beautiful silhouette. Especially after the Ottomans conquered Istanbul, a significant part of the minarets they built was built to serve this purpose. Most of the mosques with minarets in this style in Islamic civilization are located in Istanbul. Great Mecidiye Mosque, Suleymaniye Mosque, and Sultanahmet Mosque are among these mosques, which cause Istanbul to have a beautiful appearance with the effect of minarets with an elegant appearance. These mosques add a different beauty to the city's silhouette, especially at sunset, as shown in picture 6.

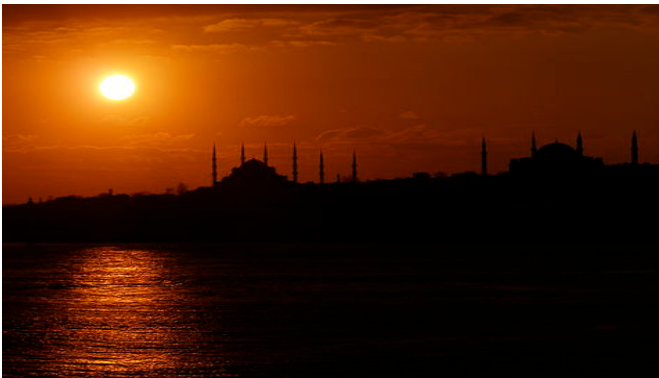


Figure 6. İstanbul Sunset

On the other hand, Andalusian mosques have a plainer appearance when viewed from the outside. In its interiors, a perfect elegance is evident, especially in the decoration of the altar and the upper parts of the columns. Many reasons can be put forward as to why their outward appearance is not majestic. One of the most important of these is related to the construction period. Although Ottoman mosques were built in a long time, the rough construction of Andalusian mosques was completed in a short time. For this reason, the workmanship in the exteriors of Andalusian mosques remained weak and lacking in detail.

One of the most important examples of Andalusian architecture, Cordoba Ulu Mosque, according to many researchers, was completed in a year or two. Some researchers think that it will not be possible for this mosque to be completed in less than six years. However, Abdulaziz Salim, who examines the views of Western art historians, does not find it strange that it was completed in a year or two. The construction of the grand mosque in Medinetz-zahire, a sultanate city, took only 48 days (Özdemir, 2013). On the other hand, Ottoman mosques generally had a longer construction period. For example, the construction of the Blue Mosque was completed in 18 years, and the construction of the Selimiye and Süleymaniye Mosques in 6 years.

In Andalusian mosque architecture, Kufic writing, tiles, bricks, gold leaf, and clay are applied differently from Ottoman mosques. The raw material of Andalusian ceramics, unlike Ottoman ceramics, is red clay (Kayserilioğlu, 2010). At the same time, unlike Andalusian mosques, in Ottoman mosques, the Kufic script was designed in a geometric way (Kayserilioğlu, 2010).

The Rüstem Paşa Mosque and the Sultan Ahmet Mosque are among the Ottoman mosques where the tile was used most extensively in the interior. The colorful tiles seen in Ottoman mosques were not used in Andalusian mosques. For example, in the interior of the Cordoba Mosque, a colorful and rich image was achieved with bricks used in arches, together with stone, instead of tile decoration (Kayserilioğlu, 2010). While brick is used both as a building and decoration material in Andalusian mosques, brick was used for structural purposes in Ottoman mosques.

In Andalusian Umayyad mosques, floral motifs are designed on a gilded floor with a splendor covering the space. The gold leaf applications in the peniches of the Ottoman mosques were handled. In addition, the transport system, which consists of columns and horseshoe arches that form the basis of

Andalusian mosques, is a part of the stunning decoration of the interior spaces behind the plain-looking exterior facades, as it is designed for decoration as well as its architectural function (Şeyban, 2013).

Conclusion

The great civilizations that have lived throughout history have built essential works not only for the period they lived in, but also for the next generations. Various cultural structures have influenced each other throughout history, and original works of art have emerged. These unique emerging techniques have crossed borders and affected different societies for centuries. When religious architecture is examined as a reflection of both places of worship and art in history, it is known that both Andalusian and Ottoman period mosques have essential features. These works can be considered a unique field of study today beyond the period they emerged.

Based on the titles determined in the study (column, plan, facade arrangement, light order and amount, mortar figures, plant and flower figures, tile decoration, Kufic writing, use of bricks, number of minarets, shape of the minaret, arch, color type, and construction process), we compared the architectural features of the mosque constructions of the two periods. Here, elements such as material, technique, artistic decoration, and construction period, which are used predominantly, are considered the primary determinant. In the study, the reflection of cultural perspective and geographical features on the works has been accepted as an important determinant. In this respect, the study is based on content analysis. Significant differences between Andalusian and Ottoman mosque architecture are given in the table below:

Tablo 1. Andalusian and Ottoman Classical Mosque Architectural Features

Features	Andalusian Mosques	Ottoman Classical Mosques
Column	A lot	Little
Plan	Three naves	Single central dome in the middle
Facade Arrangement	Very plain compared to the interior	Compatible with interior
Light pattern and amount	Dim light	Adequate and regular
Animal figures	Not available	Not available
Plant and flower figures	Available	Available
Tile Decoration	No	Dense
Kufic script	Simple	Geometric
Brick use	Structural and decorative	Structural
Number of minarets	One	Selatin mosques more than once
The shape of the minaret	Square bottom, Thick	Slim and elegant
Belt	Horseshoe, sliced and two-ply	Round and flat
Color Type	Simple	A lot
Construction Process	Short	Long

As seen in Table 1, while the Andalusian mosques with multiple columns generally have a longitudinal and three-nave plan, Classical Ottoman mosques have typically a central domed plan. The main plan scheme of the Ottoman mosques was illuminated transversely, and the plan with dense columns caused the Andalusian mosques to gain a dim appearance. The facade arrangement of Andalusian mosques is quite plain, unlike the interior. Because the construction processes of Andalusian mosques were completed in a short time, the exterior's simplicity was preferred by giving priority to the design of the interior. In Andalusian mosques, an eye-catching design draws attention with gilded gold pencils, Kufic writings, and decorative bricks used only indoors instead of tile decoration.

Ottoman mosques were built over a long period of time. In classical Ottoman mosques, multi-colored tiles and hand-drawn ornaments, herbal ornaments such as geometrically designed Kufic inscriptions, pomegranate, tulip, rose, carnation, hyacinth, hatayi, reed leaves, and spring branches are encountered, appear in the interior. Stone and marble, materials and workmanship used on the exterior of the Ottoman mosques, and a different aesthetic understanding from the interior were applied. Minarets in Ottoman mosques were designed elegantly and symmetrically by having more than one number of minarets built in mosques built by dynasty members. In Andalusian mosques, a square minaret also served as a watchtower.

The ornamentation program of Andalusian mosques is in parallel with the herbal and stylized pattern understanding of Ottoman mosques. Since the Turks inherited the legacy of the previous Muslim states, the similarities in the cultural and artistic fields are related to the interaction with the Islamic arts. Small differences between them are mostly due to geographical factors, traditions, and period conditions. At the end of the comparison, one may easily see that the geography, needs, climate, and cultures encountered and in contact with are effective in mosque architecture.

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