Article Info	RESEARCH ARTICLE | ARAŞTIRMA MAKALESİ	
Title of Article	**Traces of Modernism in the Mosque Architecture of the Republican Period; The Example of Isparta and Burdur**	
Corresponding Author	**Nurcihan AKDAĞ** / Süleyman Demirel Üniversitesi-Fen Bilimleri Enstütüsü, Mimarlık Planlama Tasarım Ana Bilim Dalı, 100/2000 Doktora Burs Öğrencisi, d1840147018@ogr.sdu.edu.tr	
Received Date Accepted Date	21.10.2021 19.11.2021	
DOI Number	https://doi.org/10.35674/kent.1012836	
Author / Authors	**Nurcihan AKDAĞ** **Şefika Gülin BEYHAN**	ORCID: 0000-0002-6513-9594 ORCID: 0000-0003-1756-1210
How to Cite	AKDAĞ, N. And BEYHAN, Ş.G. (2021). **Traces of Modernism in The Mosque Architecture of The Republican Period; The Example of Isparta and Burdur**, Kent Akademisi, Volume 14, Issue 4 Pages -1074-1088.	

Cumhuriyet Mimarlığı Cami Mimarisinde Modernizmin İzleri; Isparta Ve Burdur Örneği

Nurcihan AKDAĞ[1]
Şefika Gülin BEYHAN[2]

ABSTRACT:

With the proclamation of the Turkish Republic in 1923 as a newly-founded state, the idea of enhancing national consciousness throughout the country became dominant. With the continuation of the past values and the emergence of novel ones, there has been a transition period from a mosque architecture style with a traditional identity to a mosque architecture with a modern identity. Some 'traces' in mosques built during this process are included as 'traces of modernism' in mosque architecture. Within the scope of the study, the mosque structures that are in the minority compared to the number of mosques built together with the Republic and carry modern traces are examined. This study is one that has not been dealt with before in the cities of Isparta and Burdur in terms of subject, scope and method. Purpose of the study is to reveal the formation features of the modern period mosque examples in the cities of Isparta and Burdur and to preserve them as a modern period heritage. In this context, the city of Isparta and the city of Burdur are mentioned, and the concept of 6 mosques with the architecture in the Republican period are discussed. In the study; Şengül Öymen Gür's space paradigms were used and architectural identity analyzes of mosques were made along with basic design criteria. In the light of verbal and visual data obtained as a result of literature research and fieldwork, a template of mosque structures was created. The architectural identities of the buildings were revealed through plan, facade and structural analyzes. As a result of the study; attention was aimed to be drawn to the modern period in which limited examples of mosque architecture were presented and a contribution was made to the accumulation of written works about the city.

[1] Süleyman Demirel University- Institute of Science, Architecture Planning Design Department, d1840147018@ogr.sdu.edu.tr
[2] Süleyman Demirel University- Faculty of Architecture, Department of Architecture gulinbeyhan@sdu.edu.tr

KEYWORDS: Mosque, Isparta City, Burdur City, Architectural Identity, Space Paradigms, Design Criteria, Republican Period

ÖZ:

Cumhuriyet'in ilanı ile birlikte yurt genelinde ulusal bilinci ortaya çıkarma düşüncesi hakim olmuştur. Geçmiş değerlerin sürdürülmesi ve yeni değerlerin ortaya çıkmasıyla geleneksel kimliğe sahip cami mimarisinden modern kimliğe sahip cami mimarisine geçiş dönemi yaşanmıştır. Bu süreç içerisinde inşa edilen camilerde bazı 'izler' cami mimarisinde "modernizmin izleri' olarak yer almaktadır. Çalışma kapsamında Cumhuriyet ile birlikte inşa edilmiş olan cami sayısına oranla azınlıkta kalan, modern izler taşıyan cami yapıları incelenmektedir. Çalışma; konu, kapsam ve yöntem açısından Isparta ve Burdur kentleri özelinde daha önce ele alınmamış içerikte bir çalışmadır. Çalışmanın amacı; Isparta ve Burdur kentlerinde bulunan modern dönem cami örneklerinin biçimlenme özelliklerini ortaya koymak ve modern dönem mirası olarak koruyabilmektir. Bu bağlamda Isparta Kenti ve Burdur Kenti'ne değinilmiş, cami kavramı, Cumhuriyet mimarlığı süreci içerisinde cami mimarisi örneklerinden olan altı adet cami konu edilmiştir. Çalışmada; Şengül Öymen Gür'ün mekan paradigmalarından yararlanılmış olup temel tasarım ölçütleri ile birlikte camilerin mimari kimlik analizleri yapılmıştır. Literatür araştırması ve alan çalışması sonucu elde edilen sözel ve görsel veriler ışığında, cami yapılarına ait bir şablon oluşturulmuştur. Plan, Cephesel ve yapısal analizler yapılarak yapıların mimari kimlikleri ortaya konmuştur. Çalışmanın sonucunda; Cami mimarisinde sınırlı örnekler sunulmuş olan modern döneme dikkat çekilmiş, bu yapıların kent kimliğindeki yeri tespit edilmiş ve kente dair oluşan yazılı eser birikimine katkı koyulmuştur.

ANAHTAR KELİMELER: Cami, Isparta Kenti, Burdur Kenti, Mimari Kimlik, Mekan Paradigmaları, Tasarım Ölçütleri, Cumhuriyet Dönemi

"Traces of Modernism in The Mosque Architecture of The Republican Period; The Example of Isparta and Burdur"

INTRODUCTION:

From past to present, places of worship where religion is practiced have been built depending on the concept of religion. Worship structures belonging to each religion have been named with differently. Large-scale structures where Muslims gather for worship are called mosques. Reinforced concrete structures built with today's materials and construction techniques, mosques with their own style and modern architectural traces are classified as structures with a modern identity. Although different architectural searches were made in the mosque architecture with the influence of modern movements in the Republican period, it is seen that the mosque structures built in today's mosque architecture are mostly shaped according to the architectural elements similar to the Ottoman Period Mimar Sinan style and are imitation works. In the study, among the mosques with traces of the Modern period built in the period of Republican architecture in Isparta and Burdur; Valide Mosque and Yayla Mosque in the center of Isparta, Pazar Mosque in the Atabey district of Isparta, Stad Mosque in the center of Burdur, Armutlu Mosque in the Gölhisar district of Burdur and Kemalettin Mosque in the Ağlasun district of Burdur are discussed. The aim of the study is to reveal the traces of the modern period in the perceptual approach of mosque architecture, and to emphasize that these structures, which affect the urban identity, should be seen as architectural heritage and protected as such.

1. Method

In the study, the mosque structures of Isparta and Burdur City are discussed as the study material. Isparta City is located in the Lakes Region. There are many civil architectural structures, mosques, baths and tourism structures in the city. The province of Isparta is located in the west and interior of the Mediterranean Region. The province is the center of the Lake District (URL-4). Yalvaç, Eğirdir, Şarkikaraağaç, Gelendost, Keçiborlu, Senirkent, Sütçüler, Gonen, Uluborlu, Atabey, Aksu and Yenişarbademli are the districts of Isparta. Among the historical mosques that have an important place in the history of the city of Isparta; Mimar Sinan (Firdevs Pasha) Mosque and Kutlubey (Ulu) Mosque were built by Isparta Governor Firdevs Pasha in 1561, and İplikçi (Hacı Abdi) Mosque was built by Abdi Ağa in 1569 and Kavaklı (Prophet) Mosque was built in 1782-83 (URL-4).

Burdur City is surrounded by Antalya in the South, Denizli in the West, Muğla in the Southwest, Isparta and Afyon in the East and North. The area of the province is 6883 km² (TC. Ministry of Culture and Tourism). Ağlasun, Bucak, Çeltikçi, Karamanlı, Tefenni, Altınyayla, Çavdır, Gölhisar, Kemer, Yeşilova are the districts of Burdur (URL-2).

The province of Burdur is extremely rich in terms of traditional Turkish residential architecture examples. There are many examples of civil architecture in the province. There are more than 120 residences registered as monumental civil architecture examples in Burdur province (Bozcu, 2013). Historical mosques that have an important place in Burdur city history are Divanbaba Mosque, Selimzade Mosque, Tabak Mosque, Taş Mosque, Şeyh Sinan Mosque, Karasenir Mosque, Saden Mosque, Manastır Mosque, Gazi Mosque, Çeşme Damı Mosque, Nur Mosque, Tepe Mosque, Kayışoğlu Mosque, Hecin Mosque, Mustaf Hoca Mosque, Çarşı Mosque, Yukari Mosque, Ulu Mosque (URL-3).

Six mosques, which are examples of mosque architecture in the period of republican architecture, are the subjects of the study. In the light of visual data, a template of mosque structures was created. In the study, the spatial and facade conditions of the mosque structures were examined by conducting architectural identity analysis. Facade identity analyzes were made by examining the plan scheme, space organization analysis, building structure, environmental and physical characteristics of the building. In the study, mosque analyzes were examined within the scope of basic design criteria (Gürer, 2004) and space organization (Öymen Gür, 1996). First of all, plan and spatial analyzes of the building, building structure, functionality, symbolism and environmental awareness analyzes were conducted. Afterwards; among the basic design principles, ratio, scale, symmetry-balance, fullness-space, repetition-rhythm, contrast, continuity criteria and facade identity analyzes followed.

Physical comfort in a building is provided by ensuring the environment properties within the limits of the human comfort curve, providing healthy building details, and choosing the appropriate materials. Moreover, it should enable factors such as providing static balance in a building, taking precautions against natural and other disasters, fulfilling barrier-free environmental conditions for the disabled. In order for a building to be functional, depending on the purpose of the building, it is necessary to provide space and reinforcement dimensions and spacing due to people and their effects, and to have comfort, spaciousness, orientation and access features. The building, which has functional comfort, should include features such as adaptation to socio-cultural space usage habits. It also means that a building responds to the needs of the age, creates perceptual innovation, and is original. Incorporating social signs and symbols into the building can be achieved by choosing the appropriate form, material, texture and color to reflect the age and meaning to be conveyed. The fact that the building has regional and social sensitivity is related to instructionality and production of models (Öymen Gür, 1996).

2. The Concept of Mosque and Contemporary Mosque Architecture in the Process of Republican Architecture

Places where Muslims worship together are called masjids or mosques. In the early periods of Islam, places of worship were called masjids, later small places of worship were called masjids, and large-scale places of worship that allowed Friday and Eid prayers were called mosques (Baltacı, 1985).

In Arabic, masjid is the name of the place, stemming from the root ‘sujud’, which means 'to bow down, to put one's forehead on the ground with humility' (URL-5). Although masjids initially had functions such as administration, education and training centers, their main function is to be places of worship. The word meaning of the mosque, according to the definition in Turkish Language Institution Turkish Dictionary, is the one that brings together, and that gathers together. At the birth of Islam, the Prophet had the first place of worship known as 'Taqwa Masjid' built in Quba during the migration. The first mosque in the Islamic world is Masjid an-Nabawi in Medina. Since Arab art was dominant in the early Islamic periods, mosques in this period are also called Arab world mosques. With the conversion of the Turks to Islam, the Turkish mosque type tradition emerged apart from the Arabic architectural tradition (URL-5).

The transition period to modern identity started in 1927 and evolved until 1940, and the period called the Second National Architecture Movement began between 1940-1950 (Oral, 1993). The architectural environment in the founding years of the Republic of Turkey was formed on the axis of revealing the national consciousness. The period defined as the period of national architecture was the beginning of the changes made in political, economic and cultural fields to create a new environment in the field of architecture. Mosque architecture can be shown as an example of this. If the approaches of foreign and domestic architects are reviewed, the understanding of making the

international understanding of architecture dominant among local architects became widespread with the influence of foreign architects. While some of the local architects remained within the traditional approach, some others adhered to the rational and functionalist movement inspired by the West. It is seen that the participation of Turkish architects in mosque architecture was very low compared to the first periods of the Republic (Oral, 1993).

Bakırköy Kartaltepe Mosque (1914-1924) and Çankaya Mosque by Architect Kemalettin between 1914-1924 are important examples of the Republican period. At that time, a mosque project that could serve the needs of the day came to the fore, but the "Çankaya Mosque" designed by Architect Kemaleddin was not implemented (Yavuz, 1981). With the Second National Architecture movement, buildings with a predominant monumental aspect, giving importance to symmetry and preferring stone materials started to be built. Interest in foreign architects increased. This situation directly affected the mosque architecture.

When we look at the Architecture of the Republic, there is a tendency to stay away from symbols and habits that bear traces of the past. Behçet Ünsal, one of the architects of the Early Republican Period, said "The aim of today's architecture is not to serve the religion, but to serve the public…" The technology brought by modern life, the understanding of education, the change in transportation vehicles such as the railway, the need for new structures according to emerging needs caused the construction of mosques to lose its importance (Gürsoy, 2013). The decrease in the importance given to the construction of mosques in the architecture of the Republic also caused the effort and search to produce quality mosque architecture to be left behind. In the period between 1950-1980, beside the unique projects of the foundations and the mosques with traditional traces, few examples of modern mosques built in accordance with the architectural understanding of the period are seen. Ankara Etimesgut Mosque and Istanbul Kınalıada Central Mosque are mosques designed with a modernist understanding of the period (Akar and Pilehvarian, 2019). Ankara Etimesgut Mosque, built by Cengiz Bektaş in 1967 and located on the site of Ankara Etimesut Armored Units School, brought innovation to its period with its plan and form (Figure 1). The mosque plan, which was arranged according to a new understanding, includes a single space. The illumination of the interior volume is provided by vertical windows and the cassette plancheo that forms the cover of the building and narrow windows at the level between the walls (Bektaş, 1973).

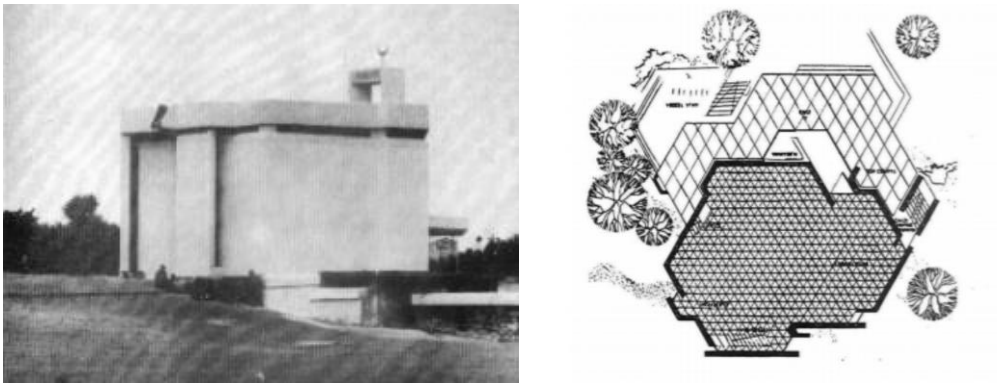


Figure 1: Etimesgut Mosque (Bektaş, 1973).

Istanbul Kınalıada Central Mosque (Figure 2) differs from traditional mosque architecture with its modern appearance. It consists of an irregular hexagon. The mosque, which has a reinforced concrete shell, consists of two half-pyramids that meet at two different levels at the apex. In addition, interior lighting is provided from the vertical space between the pyramids (Akar and Pilehvarian, 2019). In this period, there was the Ankara Kocatepe Mosque (Figure 3) project, which was not implemented but was one of the modern examples for mosque architecture (Akar and Pilehvarian, 2019).

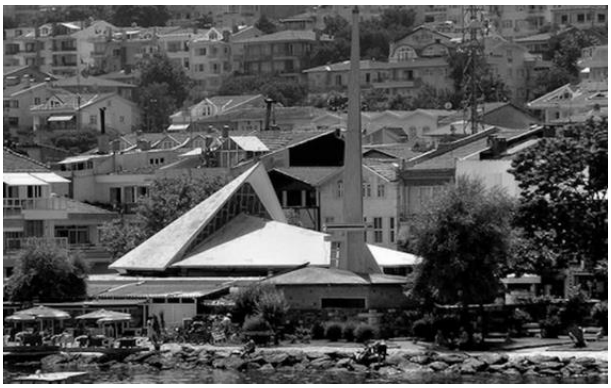


Figure 2: Kınalıada Mosque (URL-1)

Figure 3: Ankara Kocatepe Mosque (URL-1)

In the last quarter of the 20th century, unplanned urbanization and wrong architectural practices in big cities caused a reaction against unqualified architecture. The quality or lack of quality of thousands of mosques also began to be discussed in this period. Therefore, the 1990s were the period when original pursuits in mosque design were revived (Eyüpgiller, 2006).

3. Examples from Mosque Architecture in the Republican Architecture Process

The examples examined in the study are as follows: Valide Mosque, Yayla Mosque, Pazar Mosque, Stad Mosque, Armutlu Mosque and Kemalettin Mosque. In the examined buildings, first of all, the identity information of the building is presented and the location of the building is mentioned. The plan features of the building, the aspects of spatial arrangements, the building elements, the construction/structural system, the facade features and the material criteria used are examined one by one.

3.1 Valide Mosque

The construction of the mosque began in 1963, and in 1965 the mosque was completed and opened for worship (Directorate of Religious Affairs, 1973). Valide Mosque is located on Mimar Sinan Avenue in the center of Isparta. It is located on the main avenue where the traffic flow is intense due to its location, and it has contributed to the identity of the city with its modern traces by separating it from other mosques built in the period.

Its engineer is Tuncer Vanlı. The mosque was built by a philanthropist named Hacer Dereli. The width of the mosque is 12 meters, the height is 17 meters, and the length is 17 meters. The mosque has a single balcony minaret with a height of 25 meters. The construction cost of Valide Mosque is is 160.000 TL (Directorate of Religious Affairs, 1973).

Valide Mosque was built in a rectangular plan. Its interior is approximately 12.30x12.70m. Its entrance is on 1709. street in the north direction. The women's entrance is in the west direction and is reached by stairs. The building is reached by two steps due to the basement level. The building is divided into the last congregation and the congregation section. When you enter the mosque, there is the narthex section with an area of approximately 7.50x12.80m. The congregation section is entered through a double-winged wooden door. Wooden elements were used on the door, window wings, cabinet doors, preaching lectern, muezzin's hall and walls. There are male and female toilets, sinks and a fountain in the courtyard of the building. The top of the mosque is covered with a main dome. Apart from the main dome, three smaller domes are located in the narthex. Glass elements on the exterior of the space illuminate the interior and stand out as a decorative element.

The mosque was built with a reinforced concrete system. Load transfer takes place gradually from the dome to the foundation. The load of the dome is transferred to the facade walls and the columns and beams in the narthex. While the load transferred to the columns is transmitted to the foundation, the load transferred to the beams is transferred to the corner columns and reaches the foundation. Concrete was used in the construction of the mosque. Brick and stone materials were used in the facade layout. The glass ratios are high in the building. There are iron railings in the window openings on the facades. There are decorative elements on the facade of the building, different from the traditional mosque architecture.

The same decorative brick elements are present on all facades. 'V' shaped column elements were used as decorative elements in the architecture of Valide Mosque. There are factors that determine the position of mosques in the city. The most important of these is transportation. Urban mosques are preferred due to their proximity to the city center, social and cultural centers and areas where urbanization is intense. Valide Mosque is also located close to the city center. It is surrounded by multi-storey residential blocks and commercial shops.

The functionality of a mosque depends on an appropriate relationship between the mosque units. The mosque consists of the entrance, the last congregation, the sanctuary, and the women's section. Space flow between units is functional. The mosque has two entrances on the north side and the south side. The presence of architectural elements such as a courtyard, a courtyard gate and a fountain depending on the courtyard increases the functionality. It is in a location that is accessible to people who are facing the main avenue and traveling both in and out of the city in terms of transportation route. The mosque is within walking distance of the commercial center. Figure 4 shows the Valide Mosque visual analysis template.

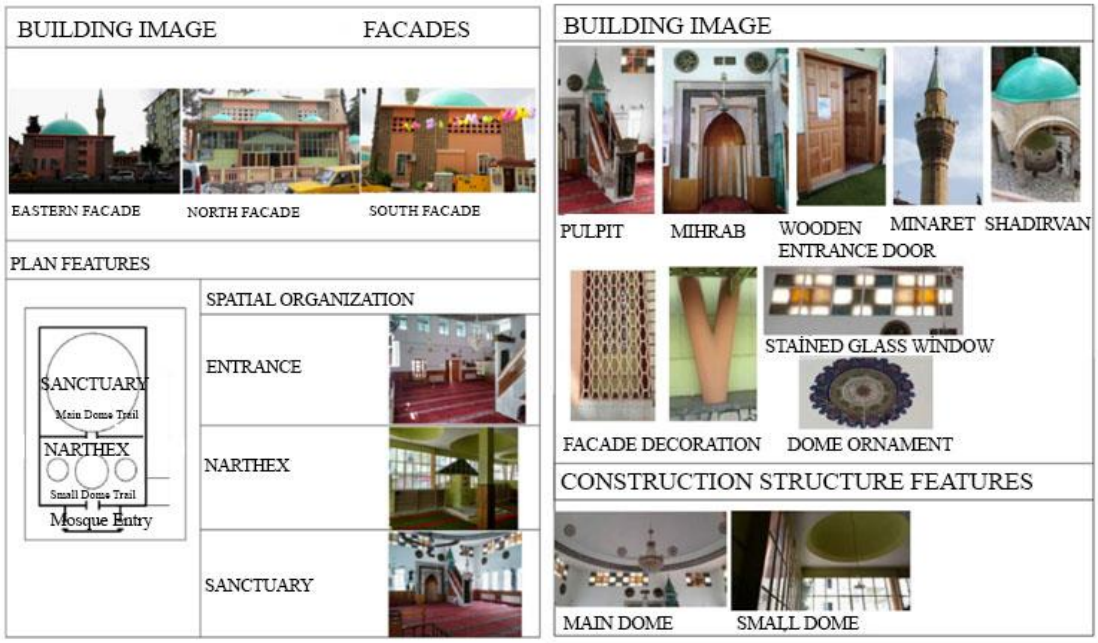


Figure 4: Valide Mosque Visual Analysis Template (Akdağ Archive, 2018-2021)

3.2. Yayla Mosque

The mosque, the foundation of which was laid in 1962, was opened for worship in 1965 (Directorate of Religious Affairs, 1973). Yayla Mosque is located in Isparta-center, Bağlar District, Hilmi Çakmakçı Avenue. Due to its location, it is located close to the Hospital Avenue and the center of the town, where the heavy traffic flow of Isparta is located. Its engineer is Tuncay Öz and his journeyman is Halis Usta. The Yayla Mosque, which is 15 meters wide, 20 meters long and 12 meters high, has a surface area of 300 square meters. The mosque, which is covered with a dome, has a 20 meters high minaret with a single balcony. The mosque was built in carcass style. The construction cost is 500.000 TL (Directorate of Religious Affairs, 1973). The entrance of the mosque is on Hilmi Çakmakçı Avenue in the east direction. The women's entrance is in the south direction and is located on the mezzanine floor of the mosque. The building has a rectangular plan and an asymmetrical layout. The understanding of form, which is in a rationalist style and creates a cubic frame, is dominant. It has a rich spatial setup in terms of creating a different architectural perspective on each of its facades.

It has a place in the identity of the city in terms of carrying modernist traces among the mosques in Turkey. But today, the facade of the mosque has changed (Figure 5).

Figure 5: Yayla Mosque Change In Facade Architecture (Beyhan, 2016 and Akdağ, 2021)

The building is divided into the last congregation and the congregation section. The congregation section is passed through the ablution room. The building has a main dome and three smaller domes. Horizontal stripes and ornaments on the facade create a rhythm.

A unity and balanced composition was formed throughout the facade. The facade of the mosque on the two main avenues has a retracted glass surface and the curtain wall has a shutter effect on the structure. Yayla Mosque, one of the inner city mosques, is located close to the city center. It is located on the main avenue and a busy intersection.

It is surrounded by multi-storey residential blocks and commercial shops. The mosque consists of the ablution room at the entrance, the last congregation, the sanctuary and the women's section on the upper floor. Space flow between units is functional. The mosque has two entrances from the north and east sides. The absence of a courtyard as an outdoor gathering space reduces functionality. The mosque was built based on the main avenue. This situation makes it inconvenient for people who travel both in the city and between the cities to reach the mosque. Figure 6 shows the Yayla Mosque visual analysis template.

Figure 6: Yayla Mosque Visual Analysis Template (Akdağ Archive, 2018-2021)

3.3. Pazar Mosque

Pazar Mosque built in 1967 is located in New Neighborhood, School Street in Atabey district of Isparta. The architecture is Doğan Kimilli. The mosque was built with the support of the citizens. The mosque was built in a rectangular plan. Its interior is 350 m². The land area is 427 m² (Directorate of Religious Affairs, 1973). Its entrance is on the School Street to the west. The women's entrance is also through the main door. The women's section is accessed by a ladder on the entrance landing.

The building is divided into the last congregation and the congregation section. The congregation section is entered through a double-winged wooden door. There are toilets and sinks for men and women in the courtyard of the building. The mosque is covered with a tile roof. The minimalist effect and decorative elements on its exterior stand out. Unlike the traditional mosque architecture, the mosque was built with a tile roof instead of a dome. The minaret is located on the west side and separate from the building. The mosque was built with a reinforced concrete system. Pazar Mosque, one of the inner city mosques, is located close to the city center. Atabey Municipality is close to Atabey Municipality Business Center, Atabey Teacher's House and District Governor's Office. It is similar in scale to the apartments in its surroundings. The mosque consists of the ablution room at the entrance, the last congregation, the sanctuary and the women's section on the upper floor. Space flow between units is functional. The mosque has only one entrance from the west side. It has a small courtyard as an outdoor gathering place. The mosque is on the main avenue. With its location, the mosque is accessible. There is no parking area for users who reach the mosque by car. In Figure 7, there is a visual analysis template of Pazar Mosque.

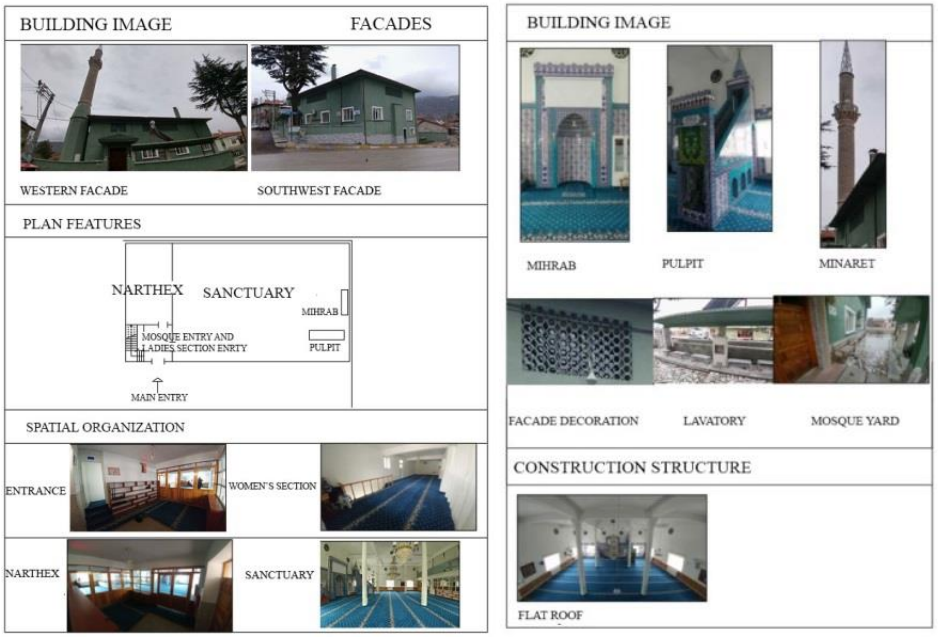


Figure 7: Pazar Mosque Visual Analysis Template (Akdağ Archive, 2018-2021)

3.4 Stad Mosque

Stad Mosque (Yeni Bahcelievler Mosque), the foundation of which was laid in 1963 by the New Mosque Construction and Sustenance Association, was completed in 1965 and opened for worship (Directorate of Religious Affairs, 1973). The mosque is located on a corner plot at the intersection of Burç Quarter, Şehit Özpolat Avenue and Namık Kemal Avenue in Burdur-center. Leaving the mosque architecture of the classical republican period, it contributed to the urban identity with its modern traces. The architect is Hulusi Haydaroğlu. The mosque, which is 14 meters in width, 28 meters in length and 27 meters in height, covers an area of 380 square meters. It has a double balcony minaret with a height of 75 meters. The construction cost of the mosque is 510,027 TL (T.R. Directorate of Religious Affairs, 1973). The entrance of the mosque is reached by 17 steps. The building is divided into the last congregation and the congregation section.

The interior area of the mosque is 345 m². The building is on a plot of 575m². The property of the mosque with a capacity of 700 people belongs to Kızılay (Turkish Crescent Foundation). The ground floor of the building is designed as two lodging and two shop sections, but these sections are used as Quran Course. The congregation section is entered through a double-winged wooden door. There is a toilet and a fountain in the courtyard of the building. The top of the mosque is covered with a main dome. Eaves and ornaments were used as decorative elements that were effective in the architecture of the Stad Mosque. Stad Mosque, one of the inner city mosques, is located close to the city center. Due to its location, it is close to the Provincial Directorate of Youth and Sports, Atatürk Sports Hall and Burdur Stadium. The mosque is on the first floor; consists of the last congregation, the sanctuary and the women's section on the upper floor. Space flow between units is functional. The mosque has only one entrance from the west side. It has a courtyard as an outdoor gathering place. There is a fountain in the courtyard. The mosque is on the main avenue. With its location, the mosque is accessible. Figure 8 shows the Stad Mosque visual analysis template.

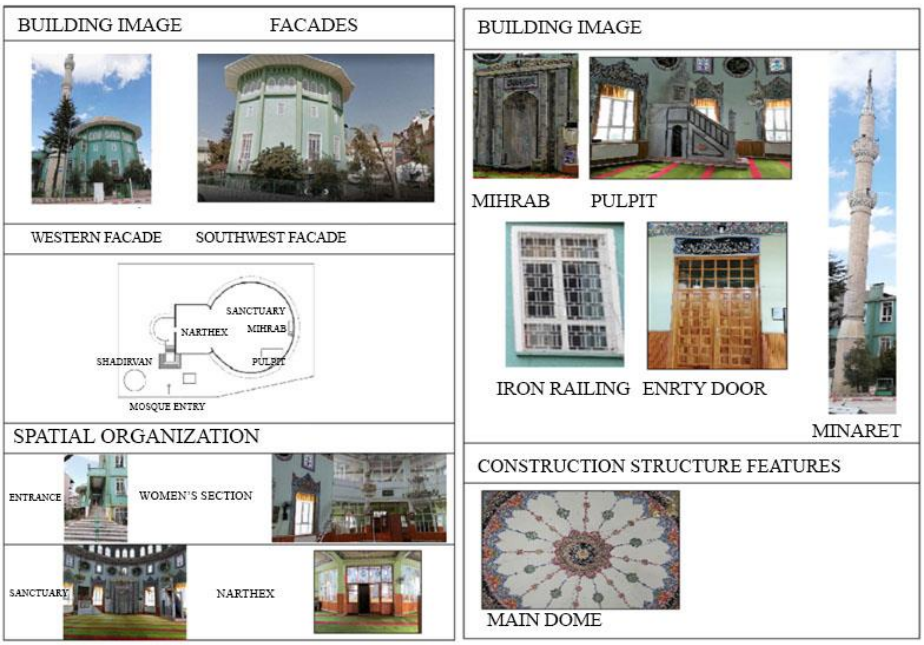


Figure 8: Stad Mosque Visual Analysis Template (Akdağ Archive, 2018-2021)

3.5. Armutlu Çarşı Mosque

Çarşı Mosque, whose foundation was laid in 1965 in Armutlu District, was opened to worship in 1973. Armutlu Mosque is located in Burdur-Gölhisar, Nane Street. It is close to Republic Avenue, where the city has heavy traffic flow, and Gölhisar Municipality Building and Gölhisar Municipality Armutlu Cemetery. The mosque was built by Şevki Ekinci and the architect Hulusi Bey, the Director of Public Works. The width of the mosque is 15 meters, the length is 21 meters, and the height is 19 meters, and its surface area is 5,000 square meters. The construction cost of the mosque is 600.000 TL. The main entrance of the mosque with a capacity of 500 people is on Mosque Street in the west. The architect is Hulusi Haydaroğlu. The ownership of the building belongs to the Turkish Religious Foundation (Directorate of Religious Affairs, 1973).

The congregation section of the mosque is on the 1st floor and is accessed by stairs. On the ground floor, there is a women's section. The interior of the building, which was built as a carcass, is 250 m² and has a 500 m² land area. The top of the mosque is covered with a main dome. The congregation section is entered through a double wooden door. While passing to the congregation section, the narthex section is separated by decorative parapets that refer to the facade decoration. There is a mezzanine floor surrounding the main dome of the mosque. The interior of the mosque shows an integrity effect with the use of decorative octagonal shapes used in the exterior architecture as well. There are curved fringes and decorations on the facade of the building, different from the traditional mosque architecture. The windows and dense glass elements used on the facade provide illumination for the interior part.

Armutlu Mosque, one of the inner city mosques, is located close to the city center. There are low-rise residential blocks around it. The mosque is close to Gölhisar Municipality, Gölhisar State Hospital. The mosque consists of the last congregation, the sanctuary and the women's section on the upper floor. Space flow between units is functional. The entrance to the mosque is from the west side. There is a fountain in the courtyard of the building. The minaret is located on the west side in addition to the structure. With its location, the mosque is accessible to citizens and passengers. Figure 9 shows the Armutlu Çarşı Mosque visual analysis template.

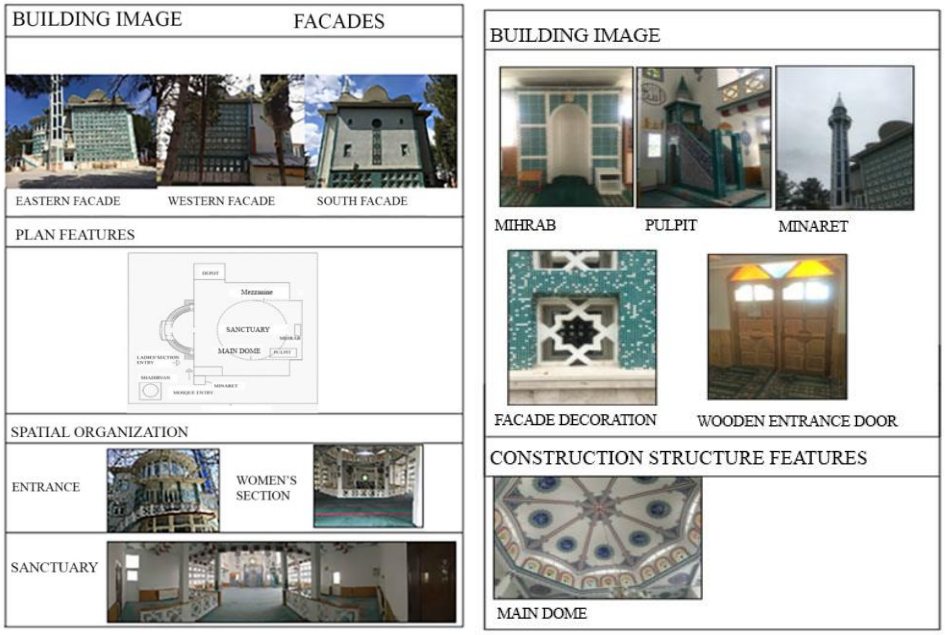


Figure 9: Armutlu Çarşı Mosque Visual Analysis Template (Akdağ Archive, 2018-2021)

3.6. Kemalettin Mosque

Ağlasun Kemalettin Mosque, the construction of which was started in 1967, was opened for worship in 1973 (Directorate of Religious Affairs, 1973). Kemalattin Mosque is located on Fatih Avenue in Çınar Quarter in the Ağlasun district of Burdur. The plan and project of the mosque was prepared by Master Engineer Ali İhsan Beyhan. The width of the mosque is 22 meters, the length is 17 meters, and the height is 7 meters, and its surface area is 500 square meters. There are four medium and 10 small domes around a central dome. The construction cost of the reinforced concrete mosque is 250,000 TL (Directorate of Religious Affairs, 1973).

The main entrance of the mosque with a capacity of 550 people is on Fatih Avenue in the south. The ownership of the building belongs to the General Directorate of Foundations. The building is adjacent to the west facade. The interior area of the building, which was built as a reinforced concrete carcass, is 400m². The interior of the mosque is divided into the congregation section and the narthex section.

The congregation section is entered through a double wooden door. The mosque has a mezzanine floor. There are wooden and plaster decorations in the interior of the mosque. The minaret is located on the west side, in addition to the building. The materials used on the facade of the building vary. It has a place in the identity of the city in terms of carrying modernist traces among the mosques in Turkey. But today, the facade of the mosque has changed (Figure 10).

Figure 10: Kemalettin Mosque Change In Facade Architecture (Directorate of Religious Affairs, 1973 and Akdağ, 2021)

There is a tiled wooden structure on the entrance cover. Traditional stone material was used in the minaret of the mosque. Aluminum coating material is used on the mosque's top cover. The minaret is located on the south facade in addition to the structure. Kemalettin Mosque is located close to the city center. The mosque structure located opposite Ağlasun Republic Square is close to Ağlasun Municipality Building and District State Hospital. Kemalettin Mosque is within walking distance of Ağlasun Republic Square. The mosque consists of the last congregation, the sanctuary and the women's section on the upper floor. Space flow between units is functional. The mosque has a single entrance from the south side. There is no outdoor gathering place. It does not have a courtyard and a fountain. The mosque is located on the main avenue. There is no parking area for users who reach the mosque by car. Figure 11 shows the Kemalettin Mosque visual analysis template.

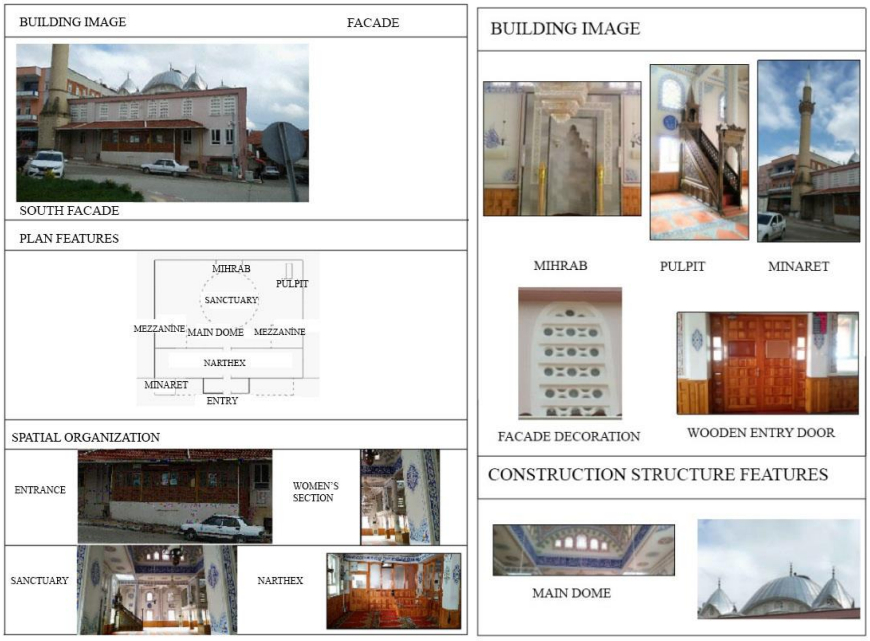


Figure 11: Kemalettin Mosque Visual Analysis Template (Akdağ Archive, 2018-2021)

4. Findings

The spatial and facade conditions of the mosques included in the study were examined by conducting an architectural identity analysis with on-site examinations. The aggregated results of the analyzes obtained are given below (Figure 11,12).

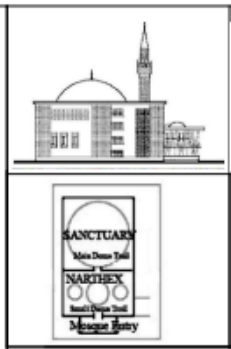
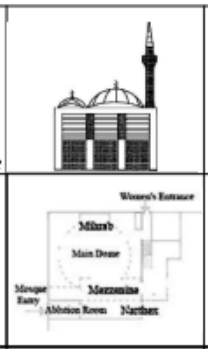
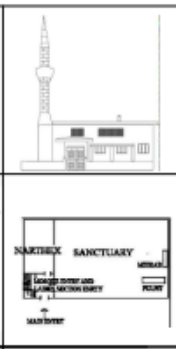
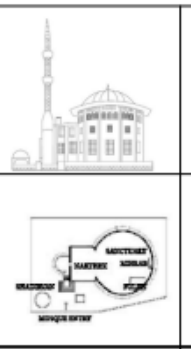
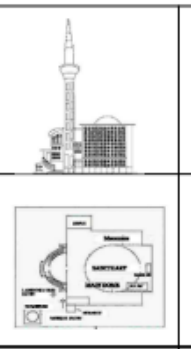
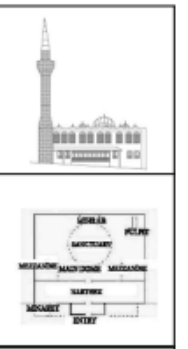
	VALİDE MOSQUE	YAYLA MOSQUE	PAZAR MOSQUE	STAD MOSQUE	ARMUTLU MOSQUE	KEMALETTİN MOSQUE
PLAN AND SPATIAL ANALYSIS						
	Valide Mosque was built in a rectangular plan. It is located close to the city center and is surrounded by multi-storey residential blocks and commercial shops.	The building has a rectangular plan and an asymmetrical layout. Due to its location, it is located close to the Hospital Avenue and the center of the bazaar, where the heavy traffic flow of Isparta is located.	The mosque was built in a rectangular plan. It is located in Yeni Mahalle, Okul Street in Atabey district of Isparta.	Stad Mosque, which is one of the inner city mosques, has a circular plan type and is located close to the city center.	The mosque has a rectangular plan type and is located close to the city center.	The mosque was built in a rectangular plan. It is close to Cumhuriyet Avenue, where Burdur Province has heavy traffic flow, and Gölhisar Municipality Building and Gölhisar Municipality Armutlu Cemetery.
BUILDING STRUCTURE	Static balance was achieved in the mosque, which was built with a reinforced concrete structure. At the entrance of the mosque and in the women's quarter, a ramp was not considered for the disabled. There are iron railings on the windows for security.	Static balance was provided in the mosque, which was built with a reinforced concrete structure.	Static balance was provided in the mosque, which was built with a reinforced concrete structure.	Static balance was provided in the mosque, which was built with a reinforced concrete structure. There is no ramp for the disabled at the entrance of the mosque.	Static balance was achieved in the mosque, which was built with a reinforced concrete structure. There is no ramp for the disabled at the entrance of the mosque and women's mahvil.	Static balance was achieved in the mosque, which was built with a reinforced concrete carcass structure.
FUNCTIONALITY	The mosque provides the correct flow of space resulting from the user profile and its effects. The interior of the mosque is compatible with climatic conditions. The light effect that emerges while creating the architecture strengthens the perception visually and aesthetically. For this reason, the quality of light in the interior becomes important in mosque architecture. Besides the window openings of the Valide Mosque, translucent glass facade elements strengthen the perception of the interior. Physical comfort is aimed with the top cover on the stairs used for women's entrance to the gathering place. Carpet was chosen as the covering material on the floor.	The mosque provides the correct flow of space. Beside the window openings of the mosque, the glass density of the domes in the shell of the mosque strengthens the light intake to the interior and provides comfort. The stairs used for the women's entrance to the mahvile are available in the interior, but the solution for the disabled has not been considered. Carpet was chosen as the covering material on the floor.	The interior of the mosque is compatible with climatic conditions. The light quality in the interior is sufficient. Physical comfort is aimed with the top cover at the entrance of the mosque. Carpet was chosen as the covering material on the floor. The mosque is comfortable in terms of user profile and space needs. However, the lack of a ramp or elevator for the women's section poses a problem for disabled access.	The interior of the mosque is compatible with climatic conditions. The glass ratios are high in the building. Window openings strengthen the perception of interior space. Carpet was chosen as the covering material on the floor. The mosque is functional for user profile and needs.	The interior of the mosque is compatible with climatic conditions. The light effect that emerged while creating the architecture increased the light quality in the visual and aesthetic interior. Carpets were used on the floor in the congregation section and the women's section. Window openings and dense glass facade elements strengthen the interior comfort. However, not considering disabled access other than stairs in the access to the 1st floor and mezzanine floor of the mosque reduces functional comfort.	The interior of the mosque is compatible with climatic conditions. The interior of the mosque receives sufficient light. The last congregation, the congregation and the mezzanine floor of the mosque are covered with carpets. The mosque provides the correct flow of space resulting from the user profile and its effects. However, the absence of a courtyard, which is a gathering place on the front of the mosque, reduces the functional comfort of the mosque.
SYMBOLISM	The mosque, which has a rationality and modernist effect with the mass plastic and exterior feature, is different from the imitations of the classical period Ottoman mosques built in the last century. The modernist approach on the facades has brought a perceptual innovation to the mosque architecture. The building has a symbolic value in the city in terms of proportion, colour, form and location.	It belongs to the 1960s and carries the modernist lines of this period. Considering the lack of religious buildings with modern lines all around Turkey, Yayla Mosque architecturally differs from others with its moving mass understanding.	The mosque has a rationa and modernist influence. The mass plastic and exterior feature of the mosque is different from the classical period Ottoman mosques built in the last hundred years.	The plain and minima effect on the facades brings a perceptual innovation to mosque architecture. The community section on the facade is dominant in terms of hierarchy and has a symmetrical balance. The building, which can be an example for modern period mosques, has a symbolic value for the city.	The mosque, which has a modernist effect, has a different architecture from the mosques built in its period in terms of the mass plastic and exterior feature of the mosque.The building has a symbolic value in the city in terms of proportion, color and form. The building, which can be an example for modern period mosques, reflects the characteristics of its age.	The building, which can be an example for modern period mosques, bears traditional and modern traces. The mosque has a different architecture from the mosques built in its period in terms of its mass plastic and exterior feature. The modernist approach has brought a perceptual innovation to mosque architecture.
ENVIRONMENTAL AWARENESS	The mosque structure, which is sensitive to human scale, has made an educational contribution to urban architecture in the history of its construction.	The structure is sensitive to human scale. It has contributed to the urban architecture. But today, changing the facade is a loss in terms of the architectural identity of the city.	The mosque structure, which is sensitive to human scale, responds to needs at its own scale.	The simple and minimalist approach in mosque architecture provides an educational contribution to urban architecture in the history of its construction.	The mosque is sensitive to human scale and makes an educational contribution to urban architecture and architecture.	The mosque is sensitive to human scale and provides an educational contribution to urban architecture.

Figure 11: Identity Architecture Analysis of Examined Mosques

The architectural identities of the mosque structures were revealed through plan and spatial analyzes, building structure, functionality, symbolism and environmental relations analysis, and facade identity analyzes.

FACADE IDENTITY ANALYSIS TEMPLATE

MOSQUES						
RATIO-SCALE	+	-	+	+	+	+
SYMMETRY-BALANCE	-	-	-	-	-	-
FULL-SPACE	+	+	+	+	+	+
REPEAT-RHYTHM	+	+	+	+	+	+
OPPOSITION	+	+	+	+	+	+
CONTINUITY	+	-	-	+	+	+

VALİDE MOSQUE

The building is not perceptible in scale in a cramped environment between multi-storey apartment blocks. Asymmetrical balance is dominant in the structure.

Rectangular geometry in plan scheme and facade form creates a balanced and dynamic effect. Looking at the whole building, the minaret stands out more and the balance between the main mass is disturbed.

In front of the retracted windows, the perforated brick-colored concrete precast facade elements are in honeycomb pattern and are located both as sunshades and create occupancy and space authority at the height of the building.

Windows differ in terms of material construction technique and size. The windows made in different sizes and techniques on the facade are used at regular intervals to show the effect again on the facade.

The repeated facade arrangements create a rhythm effect. The use of pink in the main mass of the facade, green in the narthex and blue in the domes creates a perceptual contrast effect. Horizontal and vertical axes created by using gridal layout on the facade create a sense of continuity as a singular. However, the differentiation of the facade elements on four façades reduces the sense of continuity throughout the building.

YAYLA MOSQUE

While the building was perceptible at the urban scale in the first period of its construction, today it is not perceptible with its small scale structure, remaining between multi-storey apartment blocks.

Asymmetrical balance is dominant in the structure. Rectangular geometry in plan scheme and facade form creates a dynamic effect.

The precast facade elements on the façades are arranged in a honeycomb pattern and in the form of horizontal axes. These decorative elements create a feeling of fullness and space on the facade. In addition, the window openings in the dome increase this feeling.

The decorative elements on the façade show a repetitive effect. Repetitively created facade decorations also create a rhythm effect.

Horizontal and vertical axes create a contrast relationship in the facade decoration.

The differentiation of the facade elements on four façades reduces the effect of continuity in the whole building.

PAZAR MOSQUE

The mosque is on a similar scale to the surrounding urban fabric, and the mosque is perceptible with its small-scale structure.

Asymmetrical balance is dominant in the structure.

The concrete precast decorations in the honeycomb pattern show a full-empty effect.

Facade decoration creates a sense of repetition on the facades. Windows with the same characteristics in terms of scale and material create a sense of repetition.

The materials used on the exterior of the mosque show a contrasting effect.

With decorative ornaments, continuity was tried to be ensured on the facades in the form of various full-empty spirals.

STAD MOSQUE

It is in perceptible size among the low-rise apartment blocks around it. Asymmetrical balance prevails on the facade.

There are decorative elements that create the full-empty effect on the exterior of the space.

The windows made with the same construction technique in the facade order repeat at certain intervals and create a rhythm.

While the entrance of the mosque is rectangular, the sanctuary is circular. The height difference between the entrance and the sanctuary creates a contrasting effect on the facade.

The eaves used in the building, which has a circular form, create a sense of continuity.

ARMUTLU MOSQUE

It is of similar scale to the buildings around it. The building is of perceptible size among the low-rise apartment blocks found. Asymmetrical balance prevails on the façade. A dynamic effect was created on the facades with the full-empty effect of the decorations. The glass surfaces in the minaret increase this effect. Windows arranged in certain proportions and sizes, blue-colored brick-like facade decorations, glass surfaces create a sense of repetition and show a rhythm effect. The asymmetrical form of the fringe, which forms the outer shell of the sanctuary, creates a rhythm effect.

While the entrance section of the mosque is in round form, the sanctuary section is rectangular. The height difference between the entrance and the sanctuary creates a contrasting effect on the facade.

While the entrance section of the mosque is in round form, the sanctuary section is rectangular. The height difference between the entrance and the sanctuary creates a contrasting effect on the façade. The same decorative ornaments were used on all facades to ensure continuity. Decorative elements formed as grids and dark blue glass elements used in the minaret of the mosque are architectural elements that are effective in the architecture of the Armutlu Mosque.

KEMALETTİN MOSQUE

The two-storey mosque is on a similar scale to the surrounding urban fabric and can be perceived around it.

Symmetrical balance prevails on the façade.

The mosque has glass surfaces that create a full-empty effect on its facade.

Windows with the same characteristics in terms of scale, material create a sense of repetition.

The aluminum material that forms the shell of the mosque, the minaret built of stone material and the wooden marquise at the entrance show a contrasting effect.

The dark pink flooring surrounding the facade of the mosque shows a continuity effect.

Figure 12: Facade Identity Analysis of Examined Mosques

RESULT:

From past to present, human needs have changed and transformed. With the proclamation of the Turkish Republic in Turkey in 1923, the innovations in urbanism, urbanization and planning have led to the change of cities and therefore to changes and transformations in mosque architecture.

Mosques, which have a place in the urban memory within the architecture of the Republic, are a cultural heritage for the city and its inhabitants. With this study, it is aimed to create social awareness against the works reflecting the modern traces of the period. Visual perception analyzes were made within the scope of spatial paradigms and basic design criteria of the buildings in order to form a basis for future design studies and to provide projections for the future, and thus an architectural identity questioning was created for mosque structures.

The state of being unprotected in most of the modern period buildings is also valid for the Valide Mosque, Yayla Mosque, Pazar Mosque, Stad Mosque, Armutlu Mosque, Kemalettin Mosque included in the study. It is necessary to know the value of mosques with modern architectural features in urban and social memory. It is important to raise awareness of all segments and to transfer the modern heritage to future generations in order to protect the modern period structures and to eliminate the conservation problems.

However, it has been determined that the mosque structures in Isparta and Burdur are capable of providing data in visual perception by carrying traces of the modern period to the urban architecture and identity. The fact that the findings of the study support the activity of creating a design guide for mosque structures is one of the important results of the research.

Compliance with the Ethical Standard

Conflict of Interest: The authors declare that there is no conflict of interest.

Ethics Committee Permission: Ethics committee approval is not required for this study.

Funding Disclosure: No financial support was required in this study.

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