HALİDE EDİP ADIVAR KULLİYESİ, SISLI, ISTANBUL, TURKEY

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SISLI, ISTANBUL, TURKEY

COURTESY OF MANCO ARCHITECTS, ISTANBUL, TURKEY

FACT FILE

Location
Sisli, Istanbul, Turkey

Type
Kulliye and Mosque

Architectural Style
Modern, Contemporary

Built-up Area
5,509 sq. m. (59,298 sq. ft.)

Proposed Date
2012

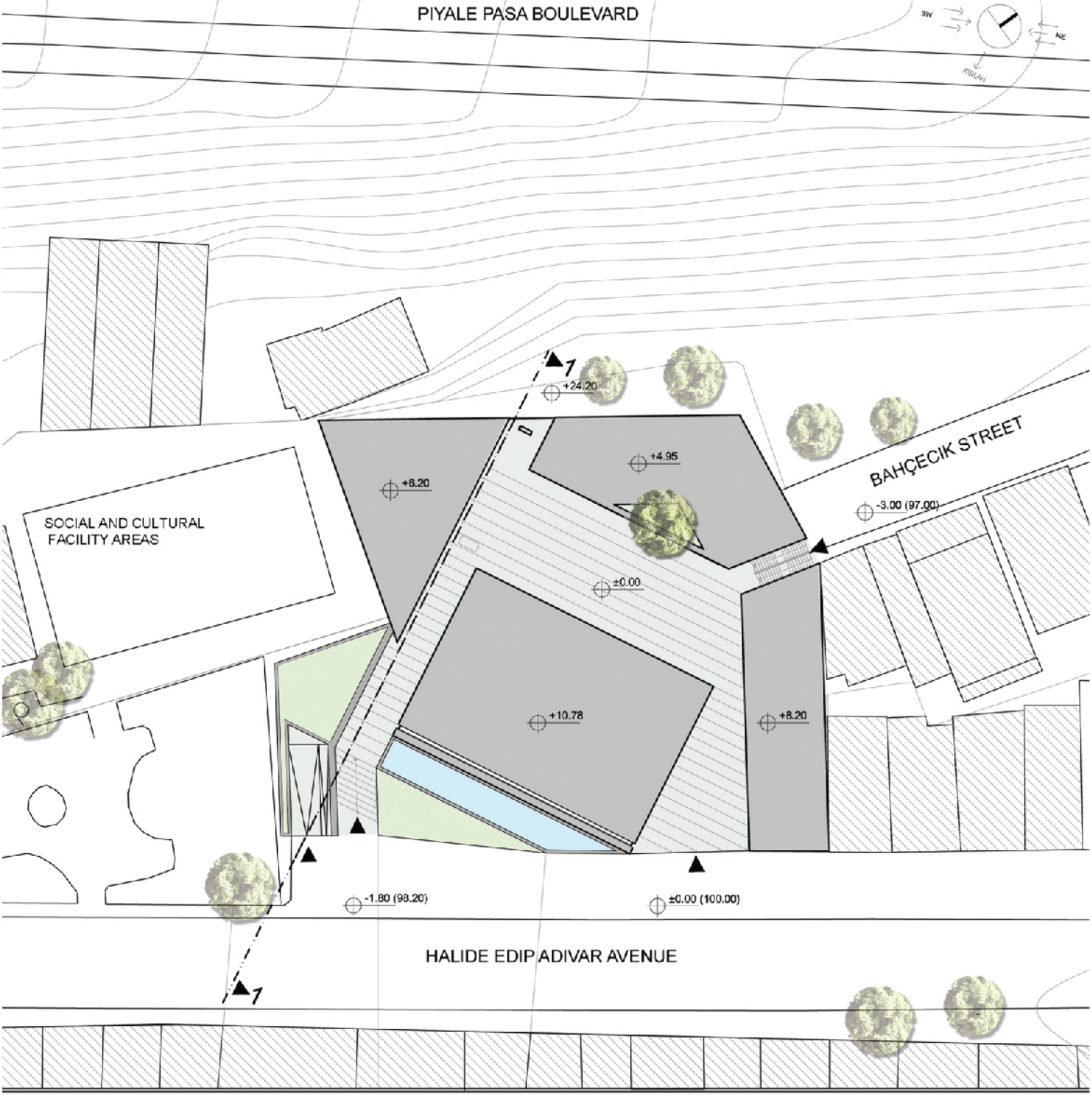
Architect
Manco Architects
Ali Manço, Zuhtu Usta, Deniz Tatlidede

Design Team
Ali Manço, Zuhtu Usta, Deniz Tatlidede, Zeynep Ceren Erdinç, Yagmur Akyuz

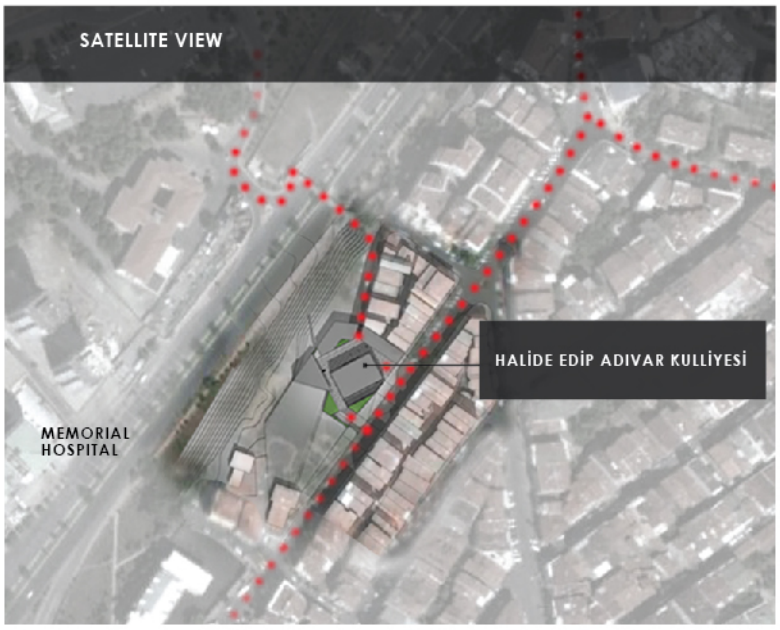
Capacity
Approx. 7,000 people

Kulliye is a complex of mosque and supplementary buildings with various functions, used to be a prominent public space in the Ottoman city lacking Western-type plazas. However, the Ottoman *kulliye* is typically introvert and does not connect with the surrounding urban tissue. The modern *kulliye* designed for the competition was reinterpreted as a project fusing with the neighbourhood where the closed, semi-open and open spaces are opened to public use.

Traditionally prayers were not performed beyond the *mihrab*, the wall facing Makkah, accordingly the mosque is shifted to the site border, in order to maximise the open space to pray on.



SITE PLAN



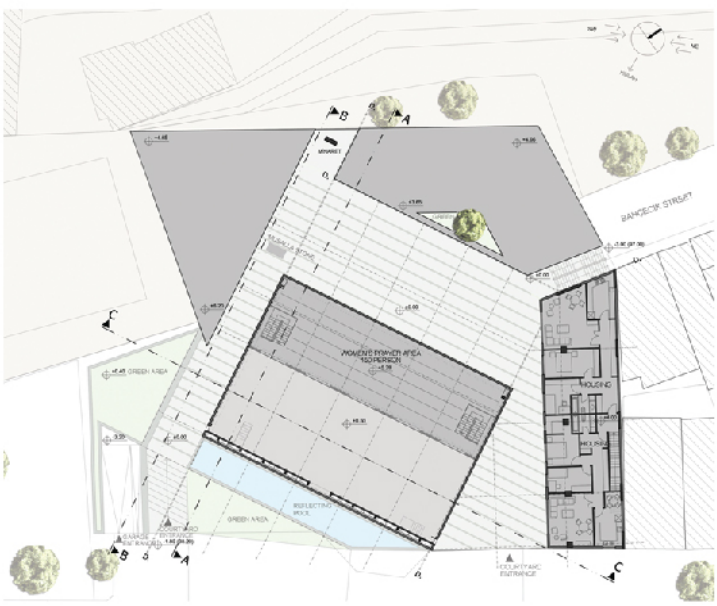
The remaining spaces besides the mosque were placed around the mosque to form a courtyard opening up to Halide Edip Adivar Street while providing isolation from the traffic noise of Piyalepasa Boulevard.

The primary pedestrian entrance to the courtyard was planned north of the mosque and the most frequently used spaces such as, the reading hall, charity society, men's ablution room and toilets were located alongside. Education spaces were housed in a separate building that is secluded from the courtyard with the planter pots at in front. Similarly, the women's ablution room and kitchen, as well as the morgue are made separated.

Residences which entered from Halide Edip Adivar Street were solved on the upper floor, along the neighbouring multi-storey buildings on the north side, in order to provide privacy.

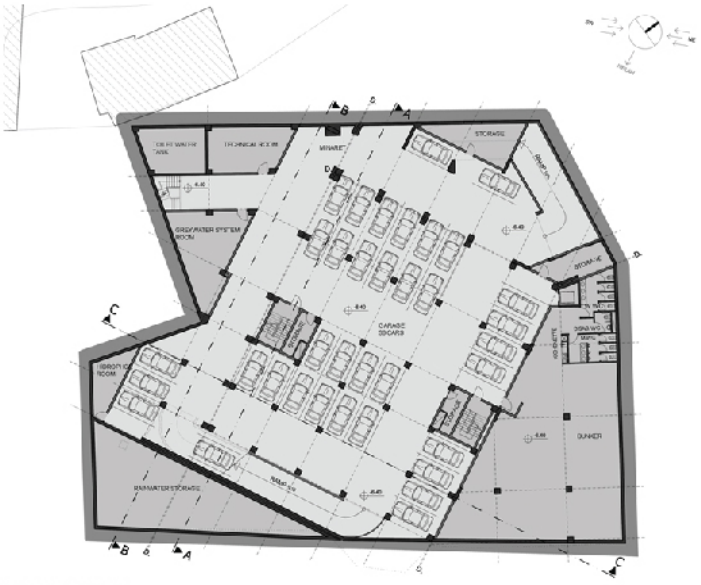
Wide stairs and an elevator were planned to enable pedestrian connection between Bahçecik Street and Halide Edip Adivar considering people coming to prayer from both Bahçecik Street and the other side of Piyalepasa Boulevard.

GROUND FLOOR PLAN



FLOOR PLAN

BASEMENT PLAN



BASEMENT PLAN

Considering the absence of Islamic spatial prerequisites, the mosque was shaped with a contemporary attitude independent of formalistic clichés of classical Ottoman architecture predominant in Turkey.

The 'rectangular plan' that is one of the few common aspects of Islamic architecture based on the rule of lining up towards Makkah during prayer, and the 'single large inner volume' in Ottoman architecture were the two classical principles followed. Nevertheless, in pursuit of a distinct form, a dome was not designed especially considering the availability of different contemporary methods of covering wide spans.

The side facades of the mosque were separated from the ground and the *mihrab* with a narrow glass strip, in order to emphasise the continuity of the praying lines inside and outside as well as the central role of the *mihrab*. Consequently, the fundamental function of the mosque being 'a wall directing towards Makkah and a shelter for prayer lines' was highlighted.

The women's praying area is designed as a projection covering the entrance of the mosque. Likewise, the residence floor is also planned as a wider slab blocking the harsh sunshine and creating a shaded semi open area underneath. The same effect is provided with canopies uniting with the façades of the remaining buildings.

The minaret being the foremost symbolical element of Islamic architecture was designed as a standalone structure in order to retain the simplicity of the mosque mass.

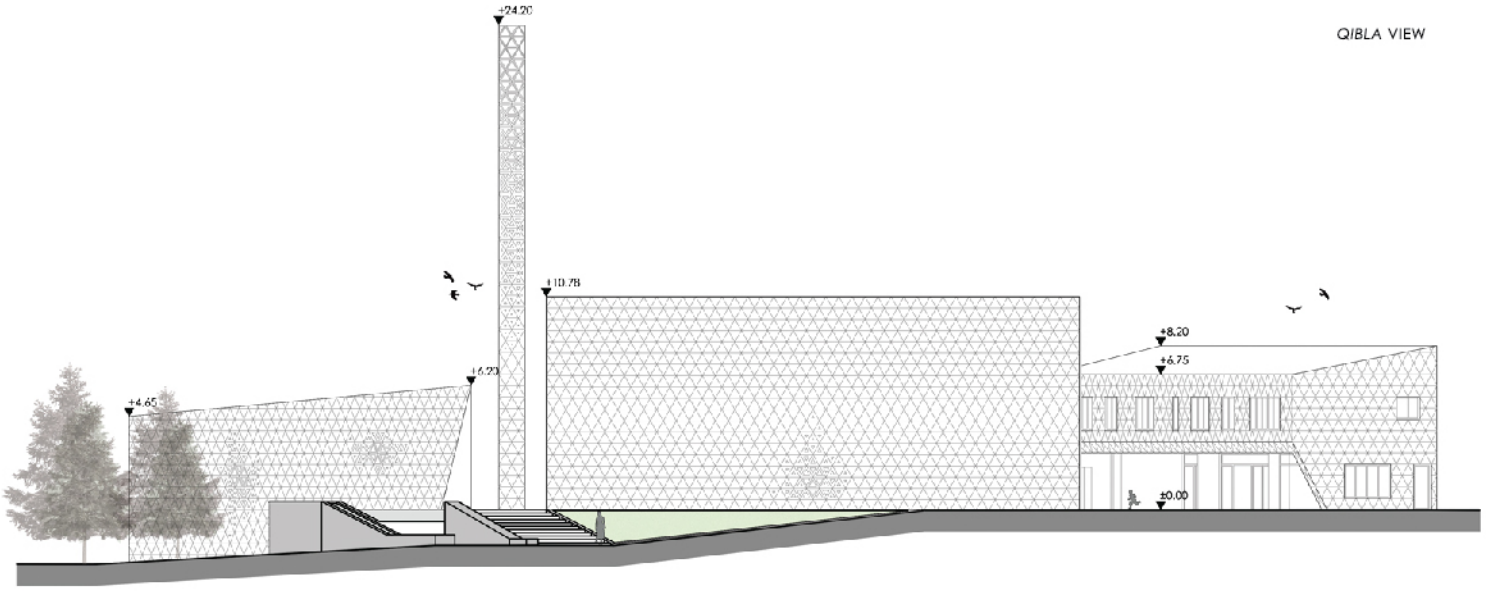
A pool was placed alongside the *mihrab* to stress the symbolism of water that is described in the Al-Quran as the 'source of life' whereas reflecting the facade on its surface.

A steel frame covered with glass, insulation layers and prefabricated facade panels are proposed so that the mosque represents contemporary architectural design, as well as building techniques.

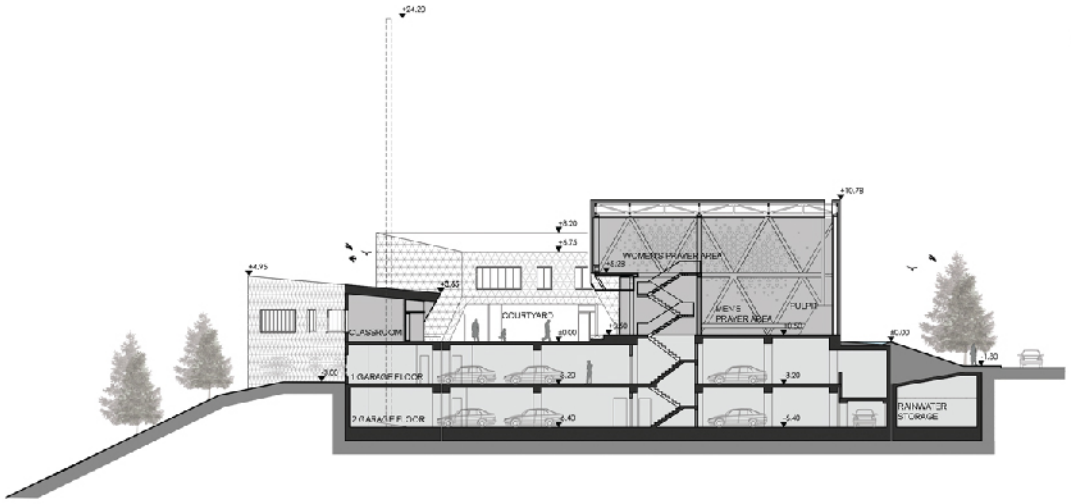
The steel frame was designed to result in a pattern on inner and outer facades in reference to the structural elements such as domes and arches shaping the interior in classical Ottoman mosques.

Large transparent openings on facades were not preferred due to the moderate illumination level Turkish people have been accustomed to in the Ottoman style mosques and the disturbing effect of glare during praying. The *mihrab* was enlightened with the light diffusing through the surrounding glass band.

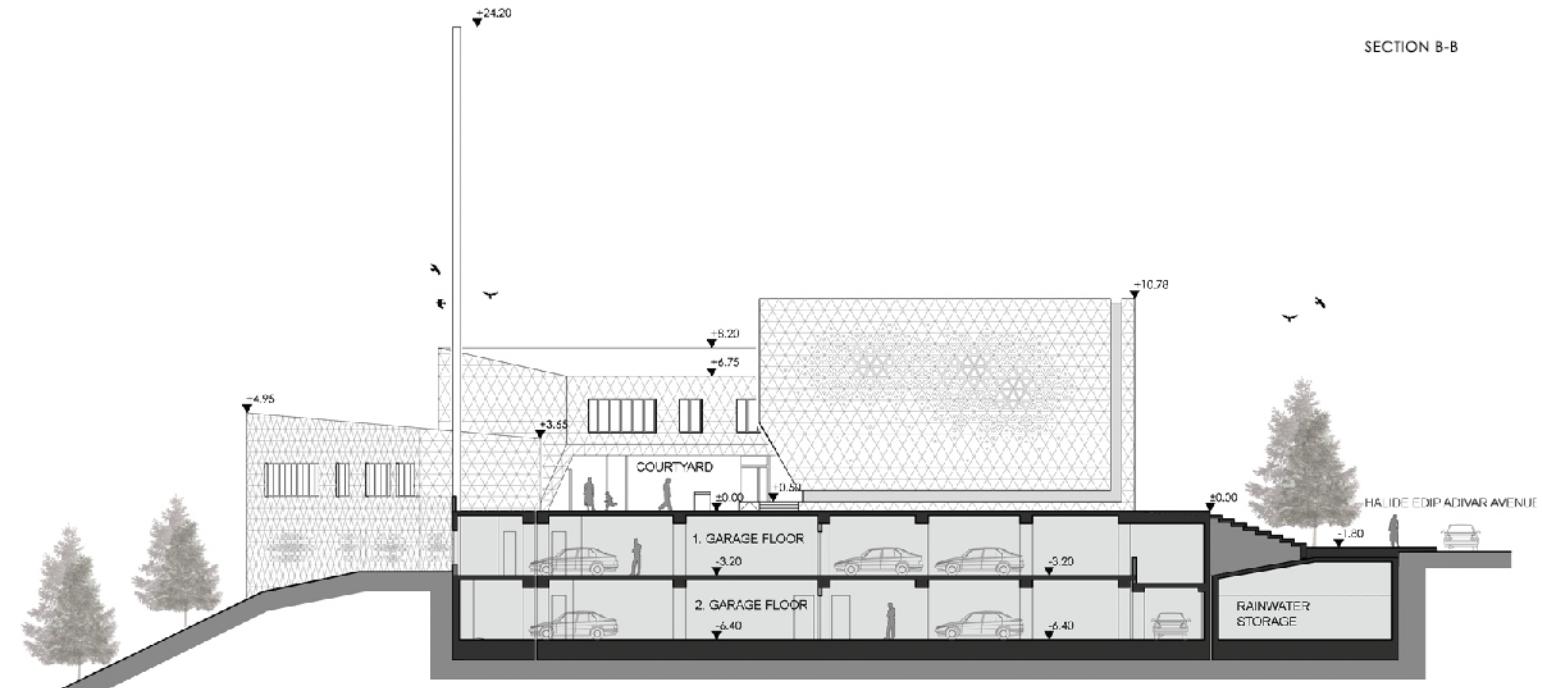
QIBLA VIEW



SECTION A-A



SECTION B-B



A simplified reinterpretation of geometric ornaments of Islamic art was achieved by using equal triangle panels sized according to the steel structure. Daylight is allowed inside through holes opened on those panels during production. The openings were placed according to the spaces behind, however a random effect was created with their varying sizes. The same pattern was also applied on interior walls of the mosque.

The façade and roofs of the other buildings were also covered with the same layer consisting of fibre cement panels, which are very durable and do not need any maintenance. The effect of a continuous plane surrounding spaces was created with concrete pavement having a similar texture.

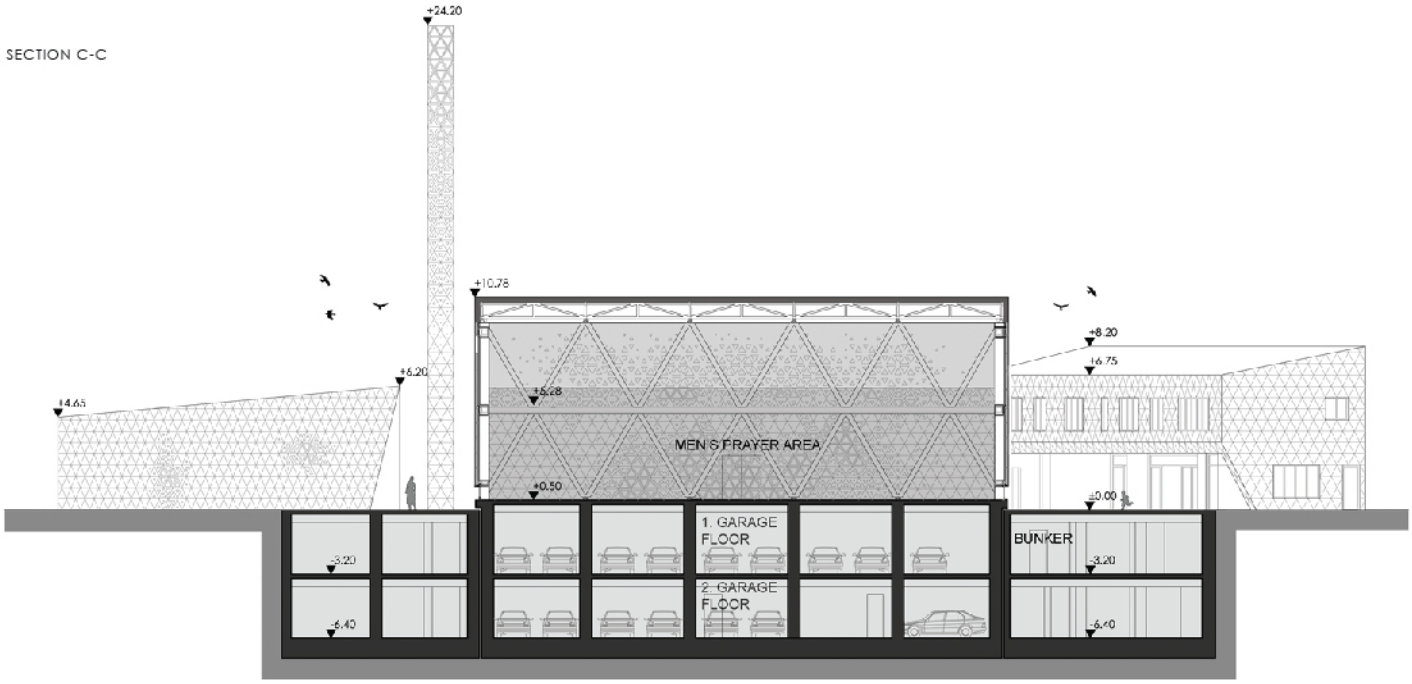
Stripes of grass facing Makkah were placed in the courtyard to enable orderly lining up of praying worshippers. Similar lines were continued on the carpet floor covering of the mosque to underline the unity of inside and outside.

In order to provide a constant inner air quality inside the mosque, an HVAC system supported by an air source heat pump running underneath the floor was proposed.

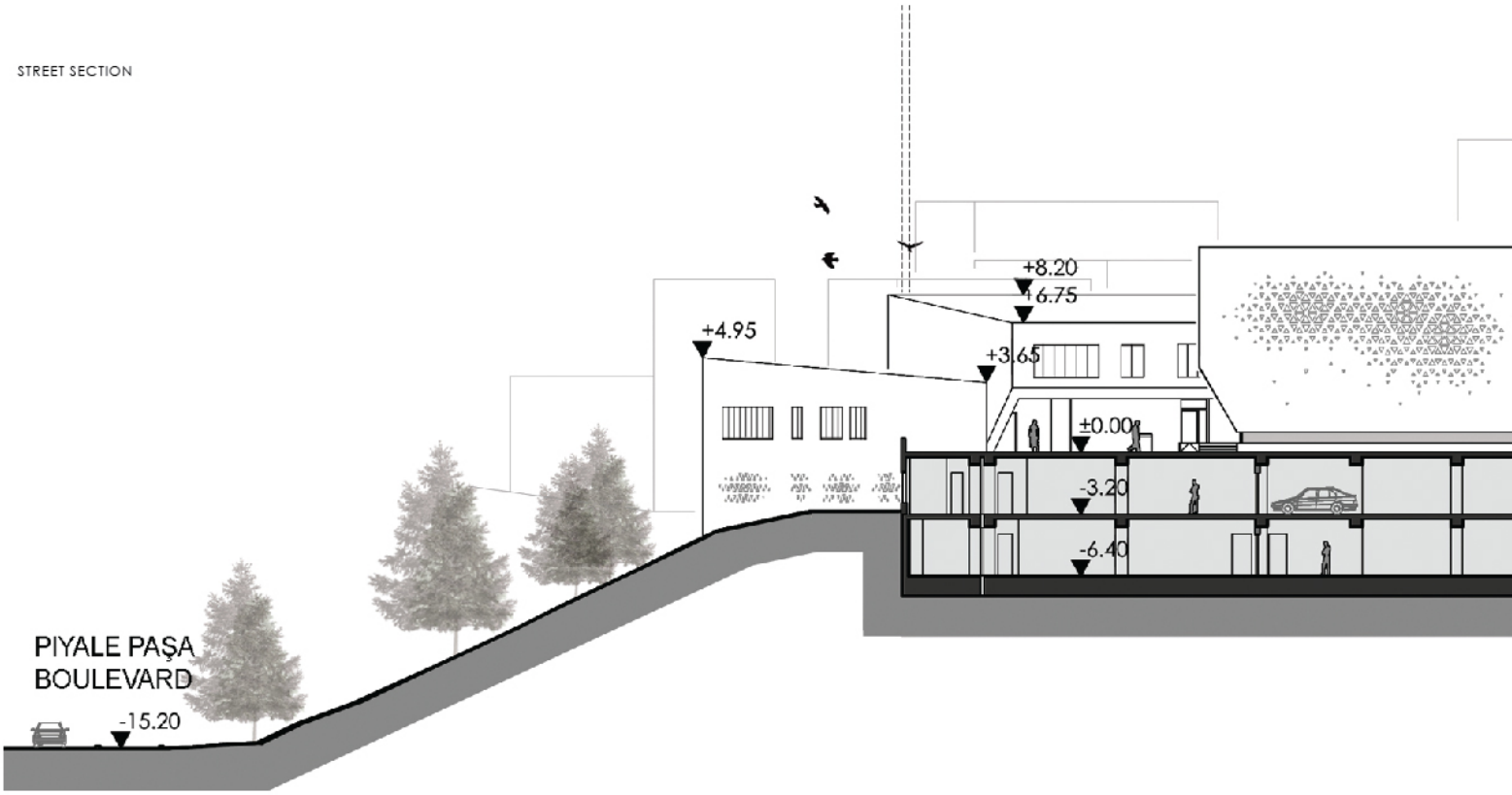
Cross ventilation in other buildings than the mosque will be enabled through operable windows and ceiling ventilators. Water consumption will be reduced with rainwater and grey water use systems being installed.

Energy load of the buildings will be further decreased by the use of LED exterior and interior lighting, as well as motion sensors.

SECTION C-C

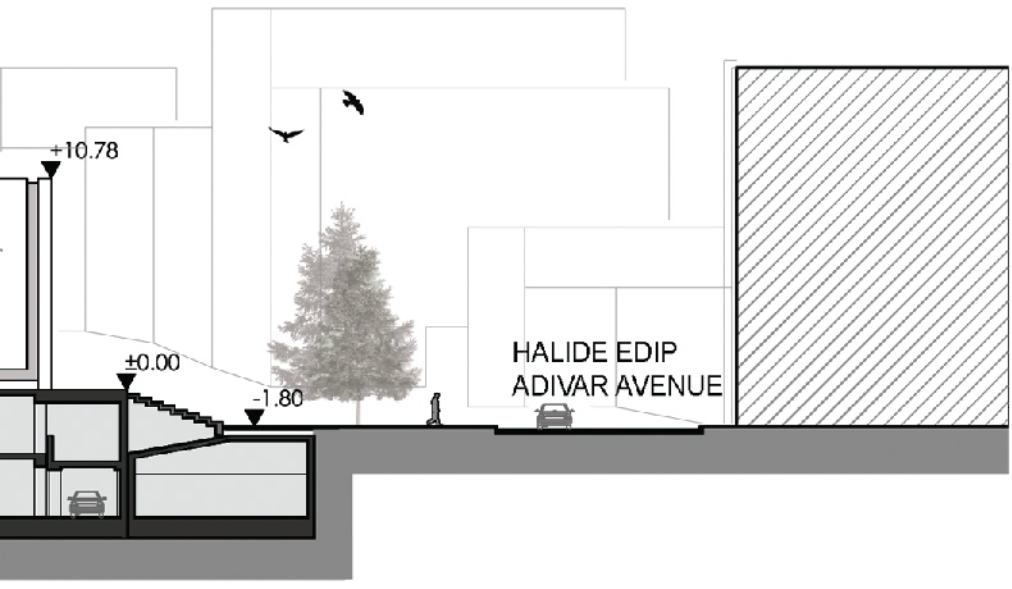


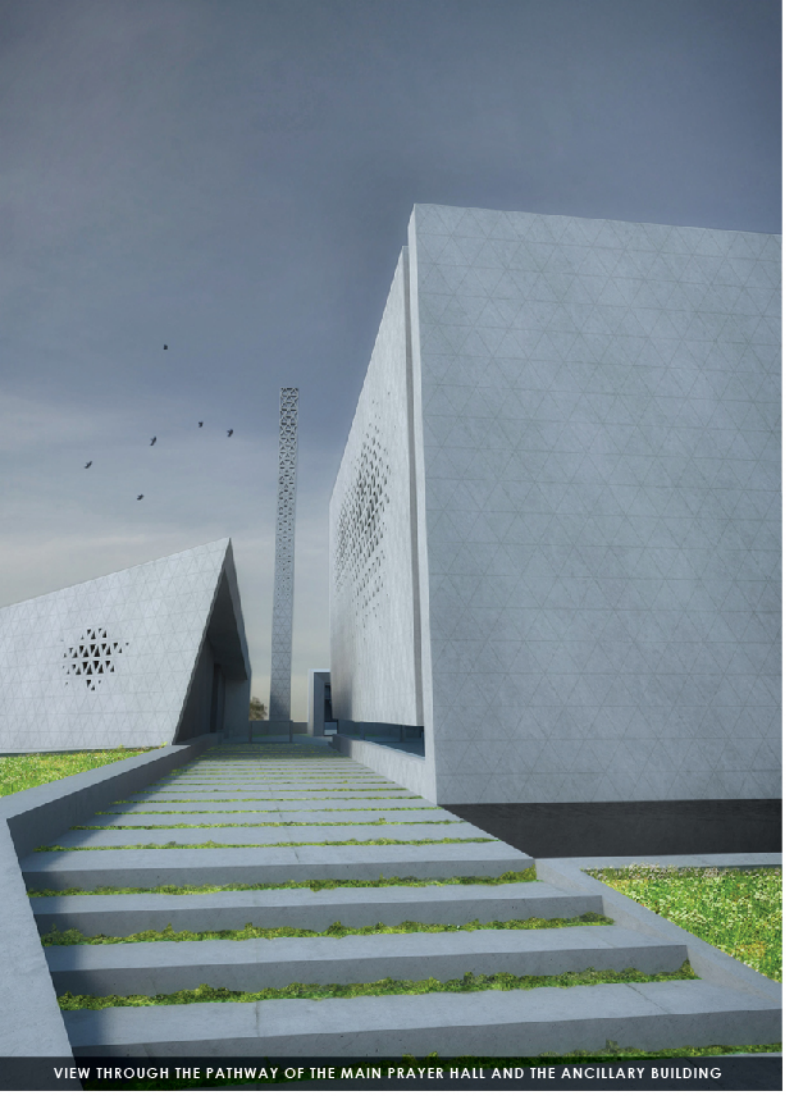
STREET SECTION



VIEW THROUGH THE OUTDOOR COURTYARD AREA

A RAISED PLANTER BOX USED AS A SEATING AREA AT THE SIDE OF THE COURTYARD AREA



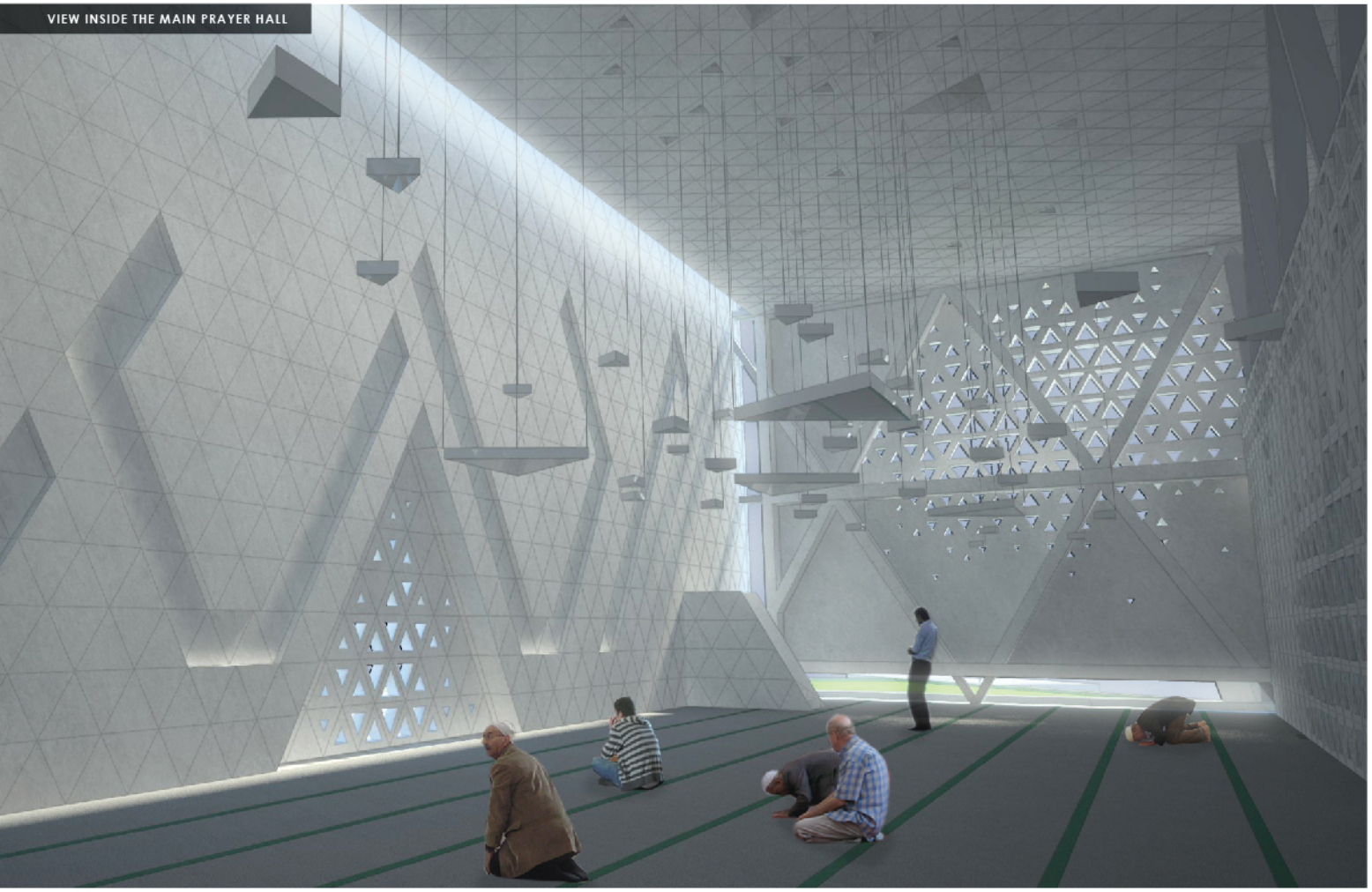


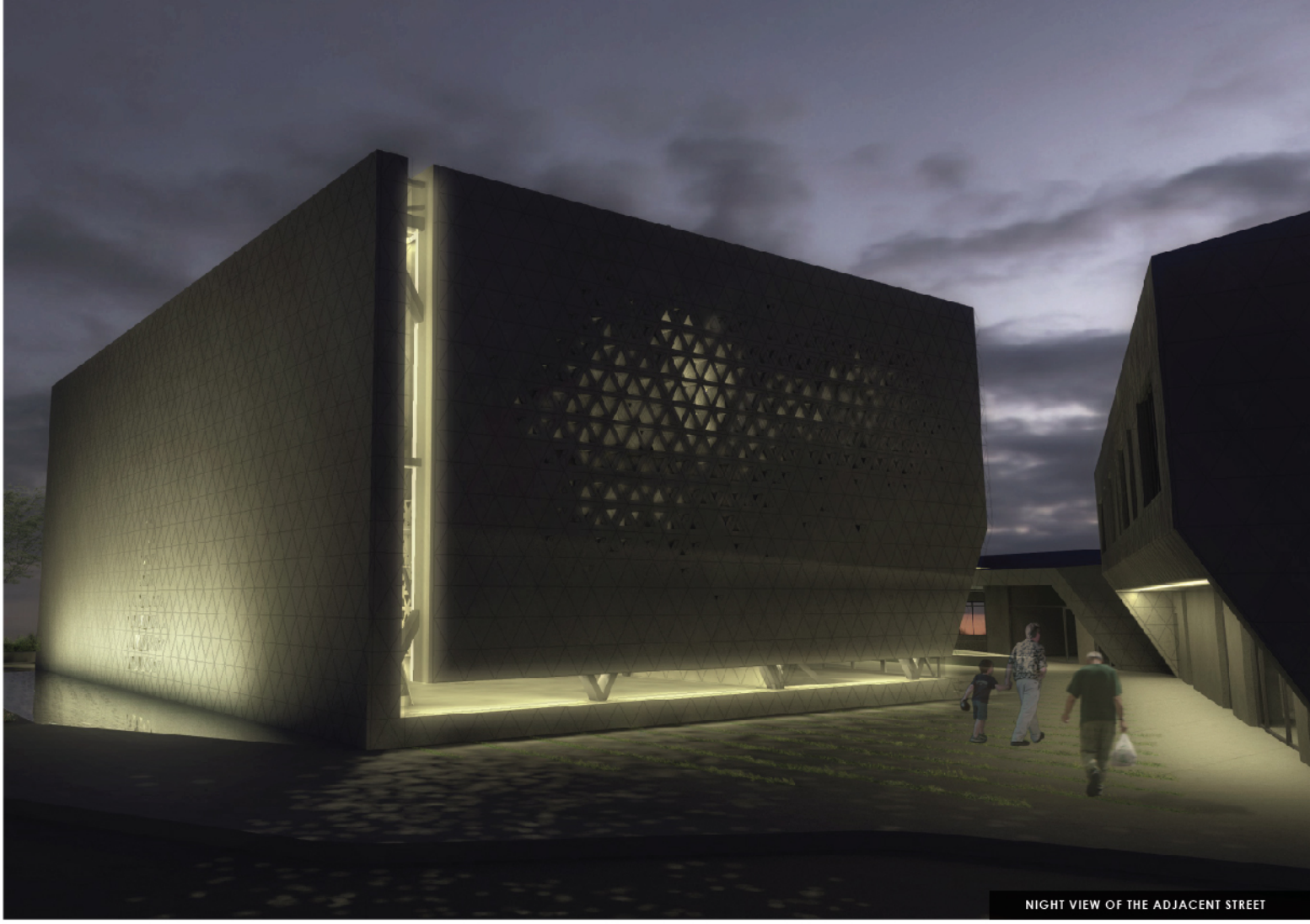
VIEW THROUGH THE PATHWAY OF THE MAIN PRAYER HALL AND THE ANCILLARY BUILDING

ARTIST'S IMPRESSION OF THE COURTYARD

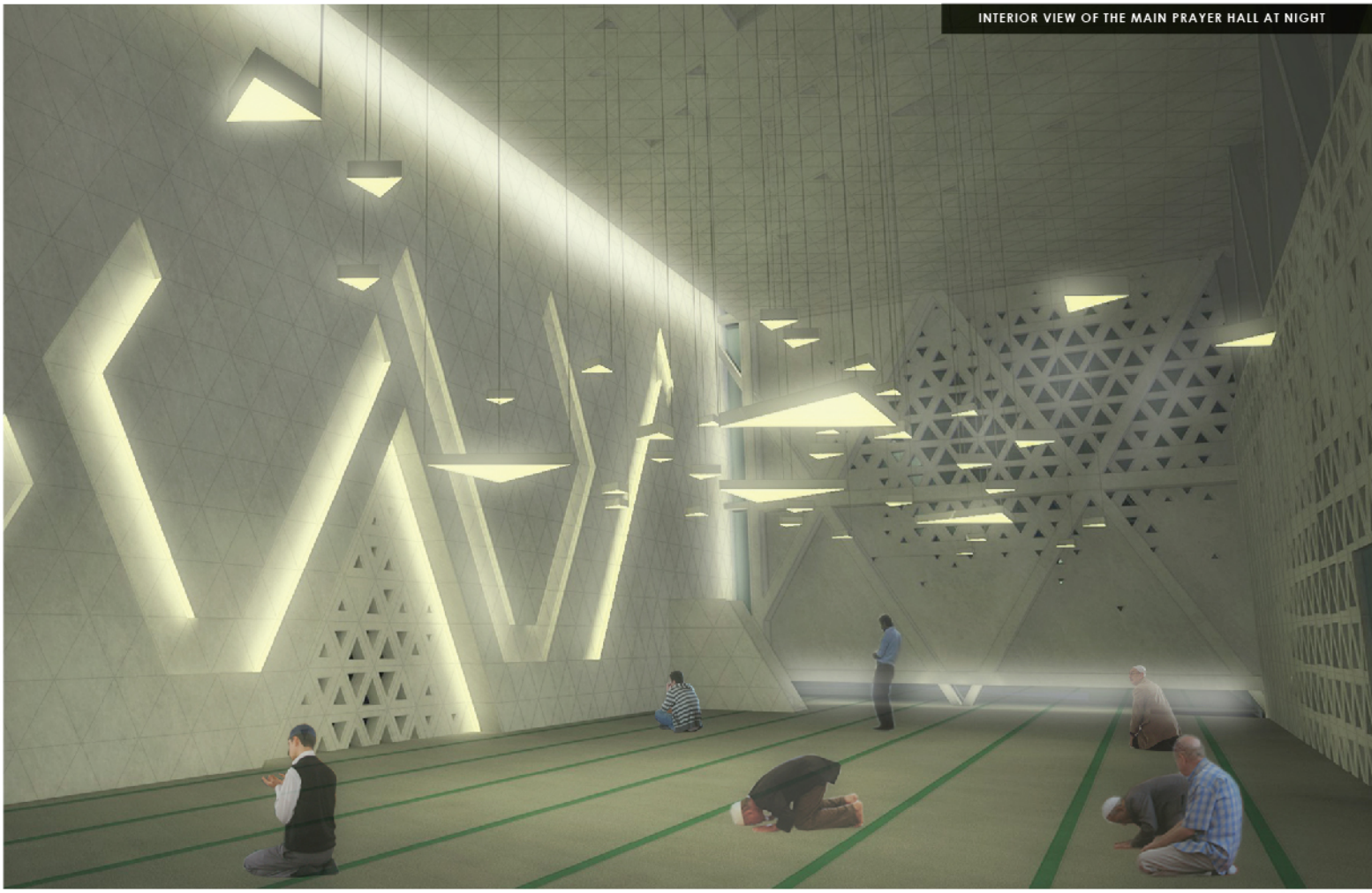
VIEW OF THE MAIN PRAYER HALL

VIEW INSIDE THE MAIN PRAYER HALL

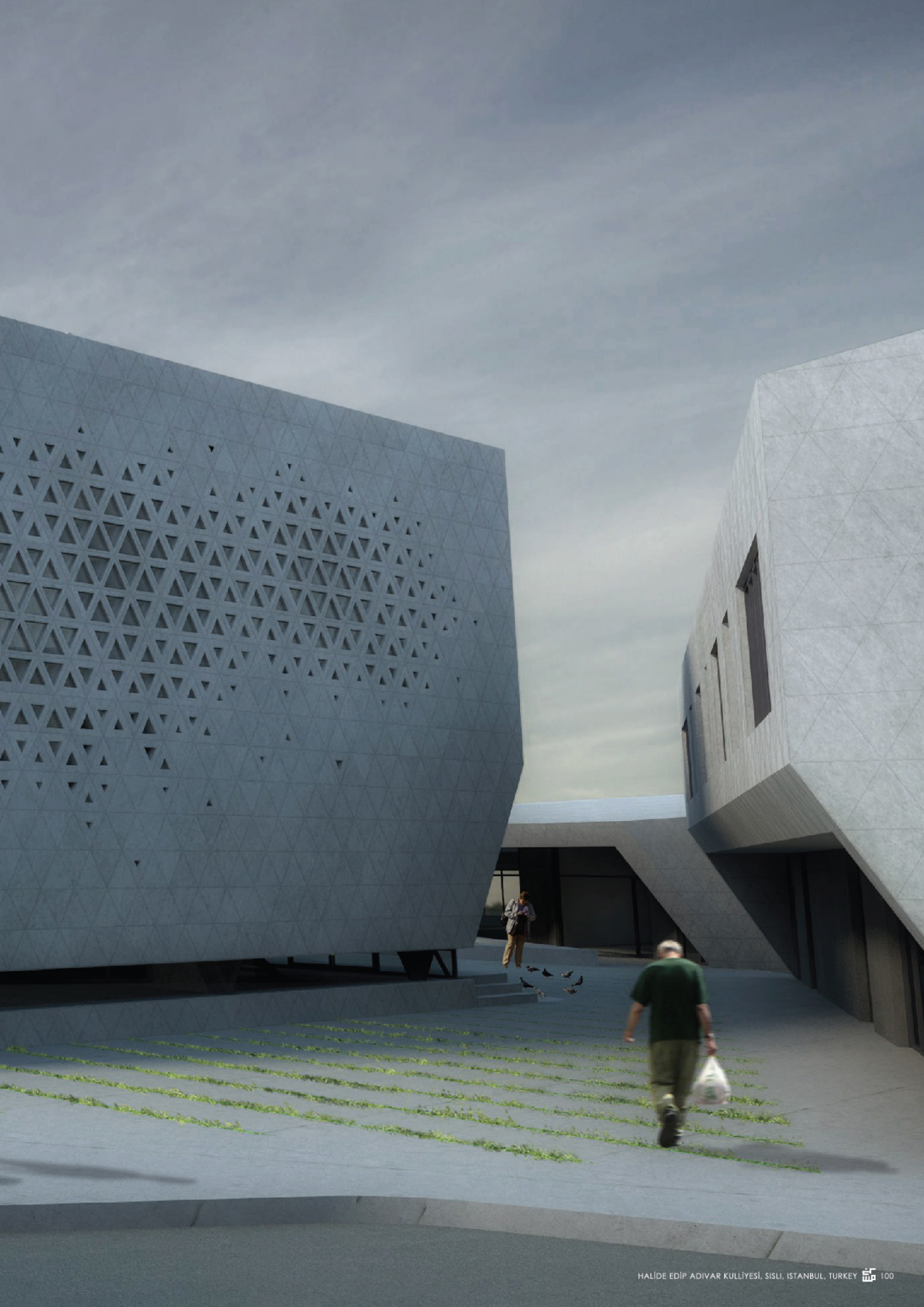




NIGHT VIEW OF THE ADJACENT STREET



INTERIOR VIEW OF THE MAIN PRAYER HALL AT NIGHT



KAYSERI MOSQUE, KAYSERI, TURKEY

KAYSERI MOSQUE

KAYSERI, TURKEY

COURTESY OF MANCO ARCHITECTS, ISTANBUL, TURKEY

FACT FILE

Location
Kayseri, Turkey

Type
Mosque

Architectural Style
Modern, Contemporary

Built-up Area
1,210 sq. m. (13,024sq. ft.)

Proposed Date
2010

Architect
Manco Architects

Architectural Design
Aytac Manco, Ali Manco

Design Team
Zuhtu Usta, Gufran Baykal

Capacity
Approx. 1,600 people

The central dome is a primary component of the Ottoman architecture which still prevails in today's Turkish mosques. It was incorporated into mosques as part of is form to create a single big volume. Mimar Sinan, the great Ottoman architect had designed various classical domed structures during his era that still stands today and are considered iconic structures. In our proposal, the principle of 'single big volume' was maintained; however, in search for a unique form of a typical dome was not preferred since numerous different wide spanning structures are available today.

The Ka'aba, the holiest place of Islam towards where all Muslims turn during prayer, being a plain cube symbolises the simplicity and humanity in future, that are recommended to Muslims when they are to carry themselves. Thus, the form of a cube was chosen as the starting point of the development of the massing of the mosque. The rectangular shaped plan of mosques is made on essential planning principle resulting from the linear order of prayers perpendicular to the direction of the Ka'aba.

The cube was skewed toward the Ka'aba to create a higher interior space while referring to the bending and prostrating movements of the obligatory *Salaat*.

A sloping prayer area sliced into podiums descending toward the Ka'aba's direction was designed as a unique solution. Thereby, the lines of prayers are clearly divided, heads of prostrating prayers coming too close to the feet of those in front are avoided, and the Imam is made visible from anywhere in the prayer area.

The slope of the mosque floor is continued outside, in order to divide the plot into two courtyards with different grades. The higher placed courtyard one is planned to accommodate the Friday, *Eid* and funeral prayers while the lower placed courtyard is sunk 1.5 metres and surrounded by the annex.

"Education is one of the primary missions of a mosque since the beginning of Islam... *madrasa* is complimentary of the function of the mosque." (Dogan Kuban, The Art of Sinan and Selimiye).

That tradition is followed by adding a public library and lecture room for the essential functions of the mosque.

Following the example of Sinan, who planned each function in a separate structure in his religious complexes, the *imam's* residence, Imam's office, library, lecture room, morgue and WCs are planned in an additional building surrounding the lower courtyard. Only the ablution area is located underneath the mosque to enable direct access to the prayer area.

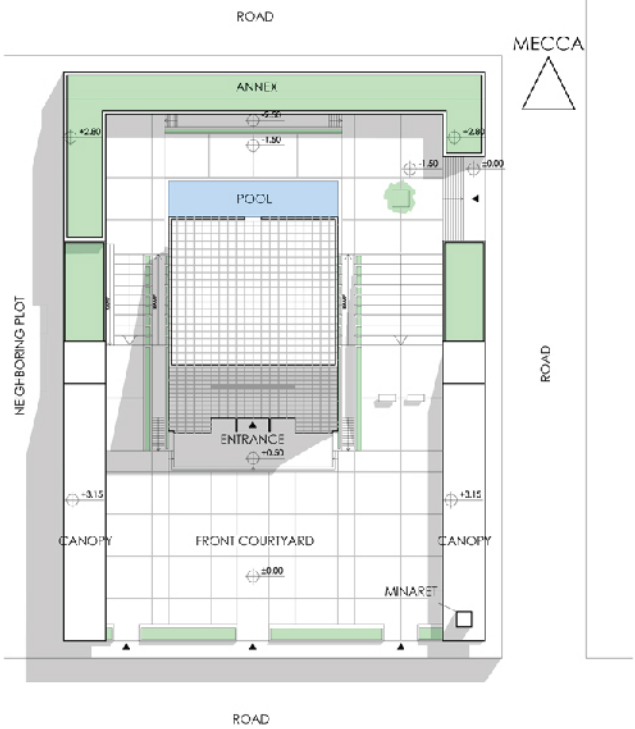
By dividing functions in two different buildings, the mosque complex has been made enabled to comply with different plots or needs by modifying the annex and the courtyards.

A wall intercepting the view of the mosque is avoided by planning the annex on the lower courtyard level. As in the traditional Ottoman architecture, the visual connection between inside and outside is maintained by encircling the plot with vegetation that is continued on the green roof of the annex.

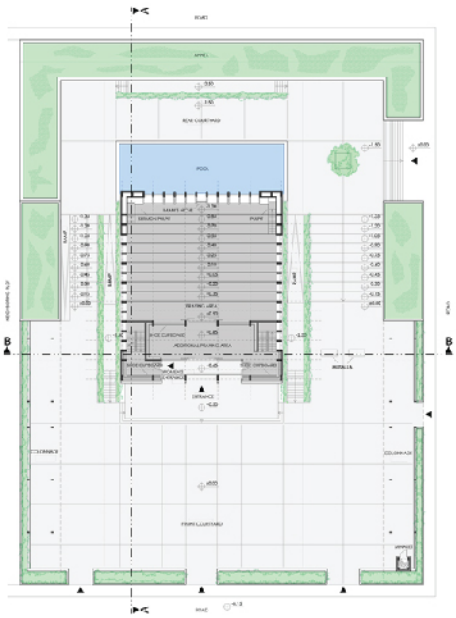
The use of the minaret was continued in the architectural design due to its inseparable role in the mosque architecture for centuries, as well as its ongoing function as a place for public announcements in small towns and villages. To preserve the straightforwardness of the mosque's mass, it is designed as a freestanding structure.

By incorporating hour and minute hands to the facades, the minaret is turned into a clock tower. On the upper parts of the minaret, there will be niches that will serve as bird nests in reference to those in Ottoman mosques.

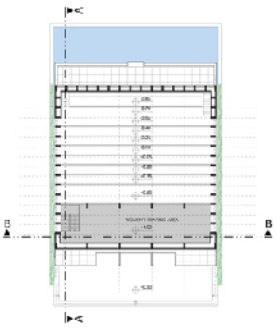
LAYOUT PLAN



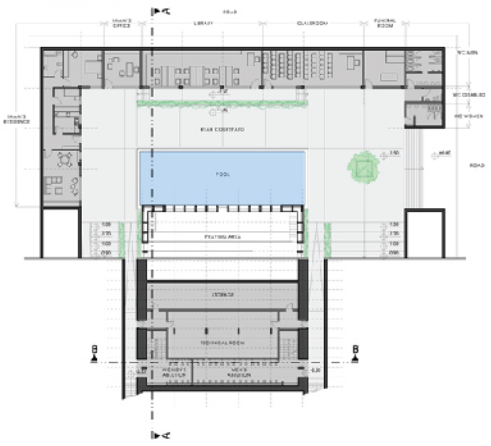
+0.00 PLAN



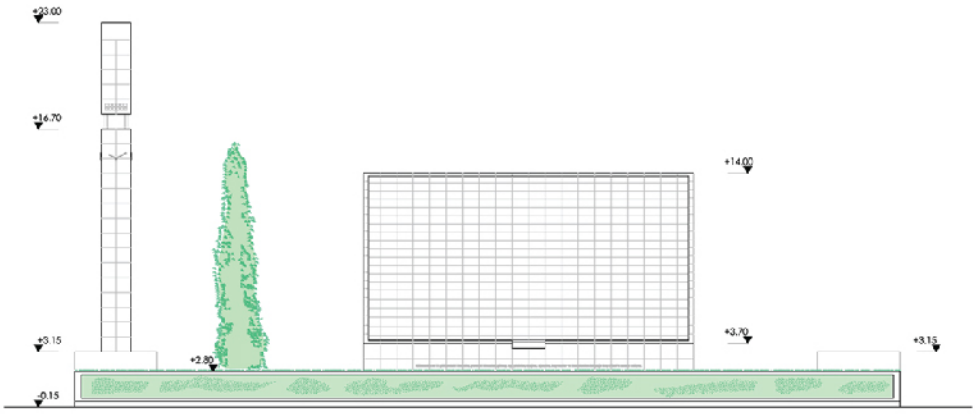
+4.00 PLAN



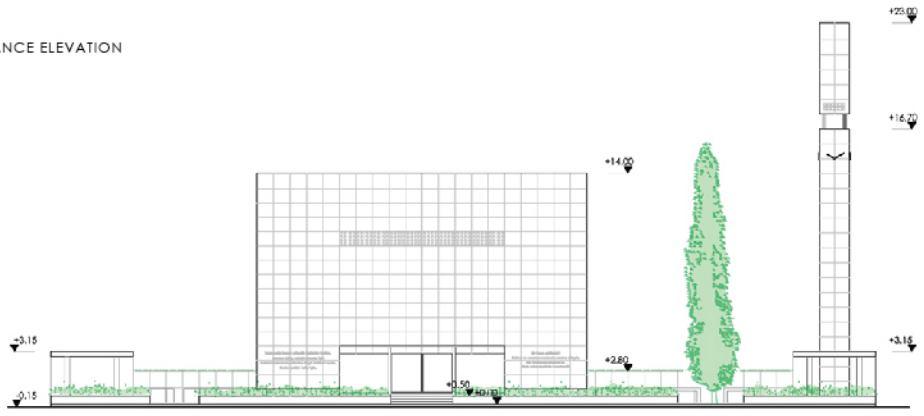
-2.30 PLAN



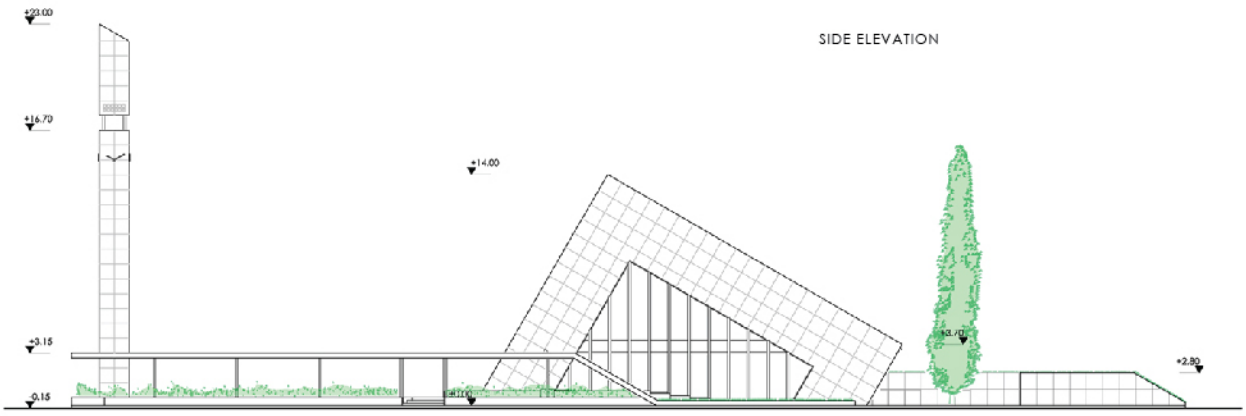
MAKKAH DIRECTION ELEVATION

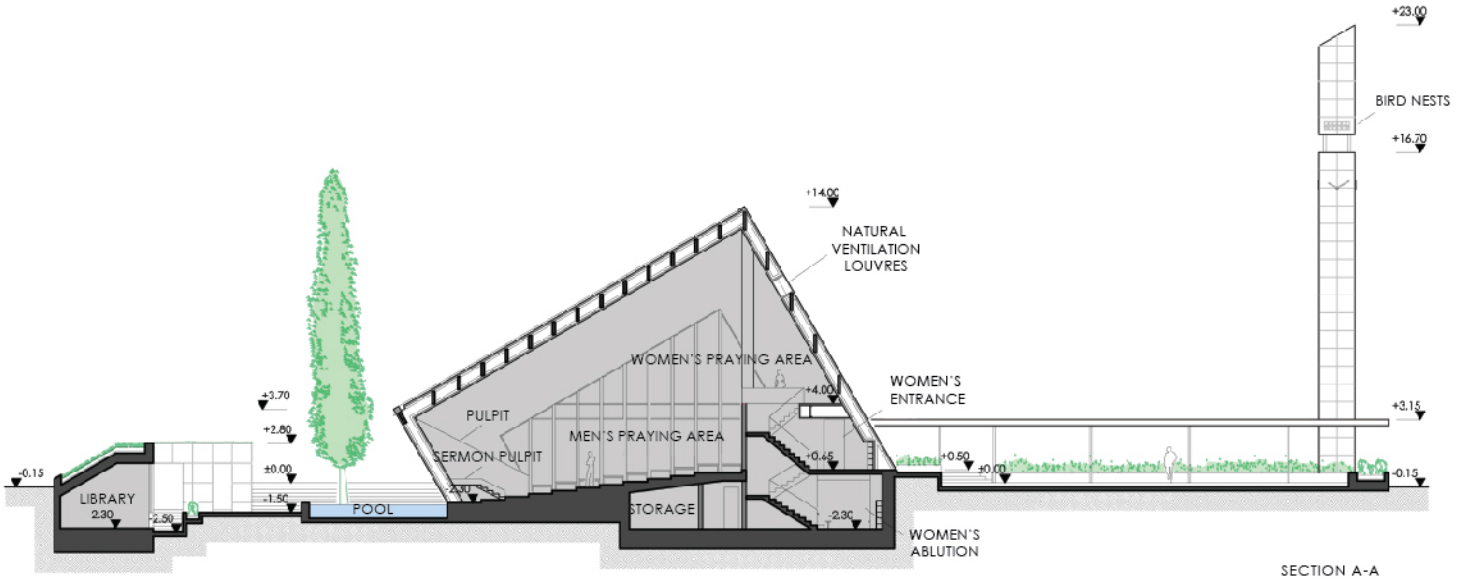


ENTRANCE ELEVATION



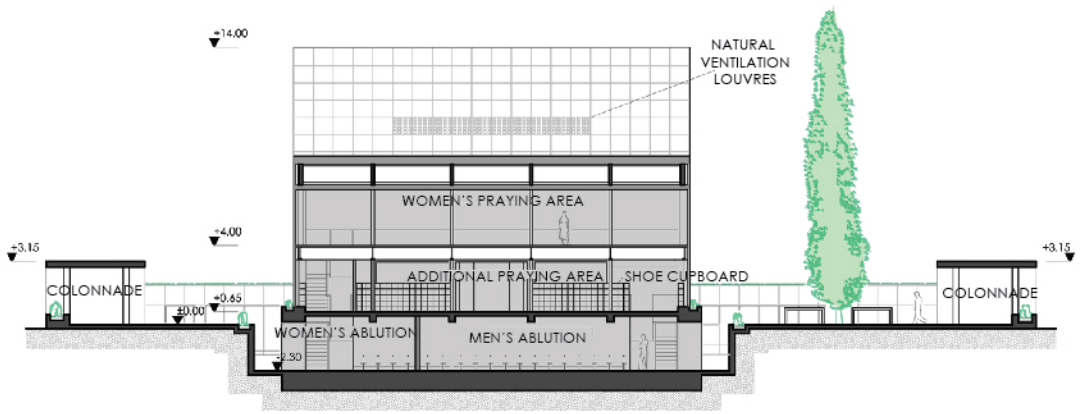
SIDE ELEVATION



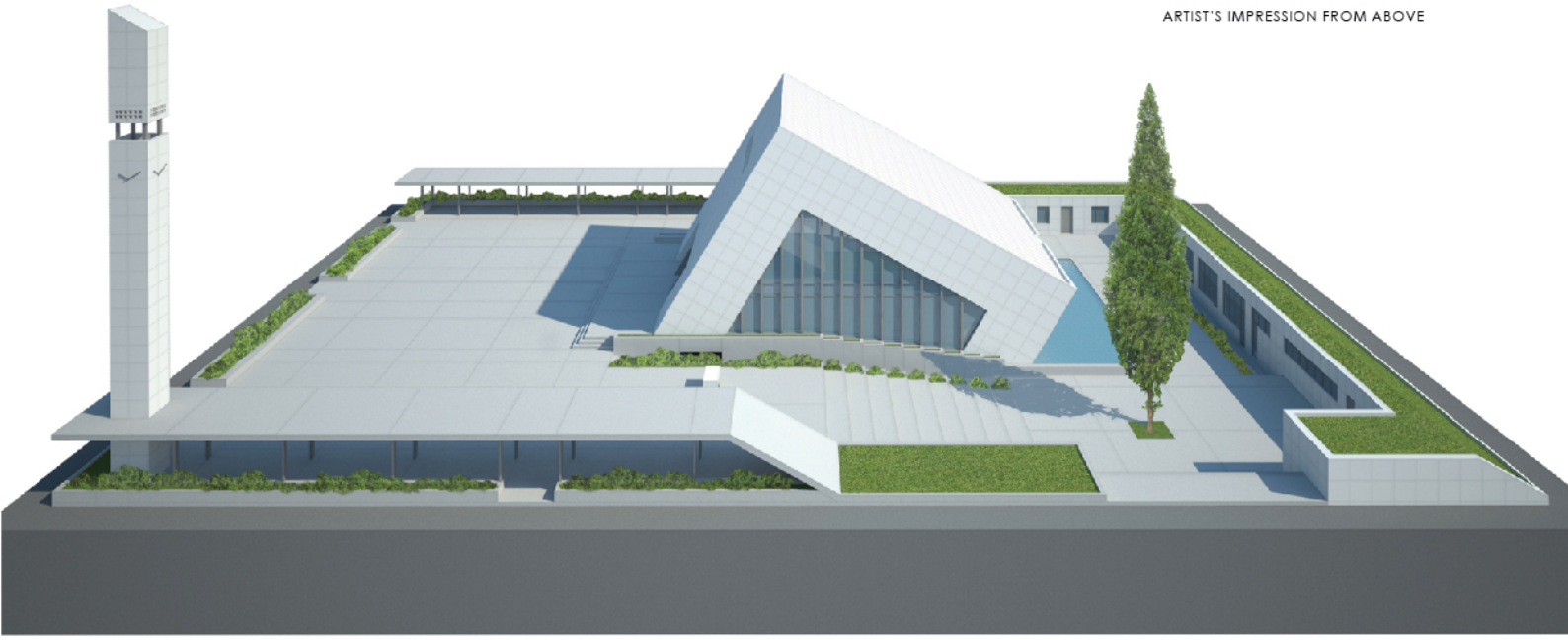


SECTION A-A

SECTION B-B



ARTIST'S IMPRESSION FROM ABOVE



The mosque and the minaret are designed as prefabricated steel structures covered with insulation layers and prefabricated facade panels that stand on top of reinforced concrete foundations/retaining walls. Prefabricated components are preferred to allow fast, easy and accurate construction anywhere in Turkey.

Following the example of the illuminated prayer areas of the Ottoman mosques not secluded from their surroundings, wide transparent surfaces are designed on all facades of the mosque. By making the side facades of the mosque mostly transparent, the penetration of daylight, as well as the visual connection between inside and outside are enabled. Solar control is provided by the flat and wide columns standing densely, which serve as vertical sun breakers.

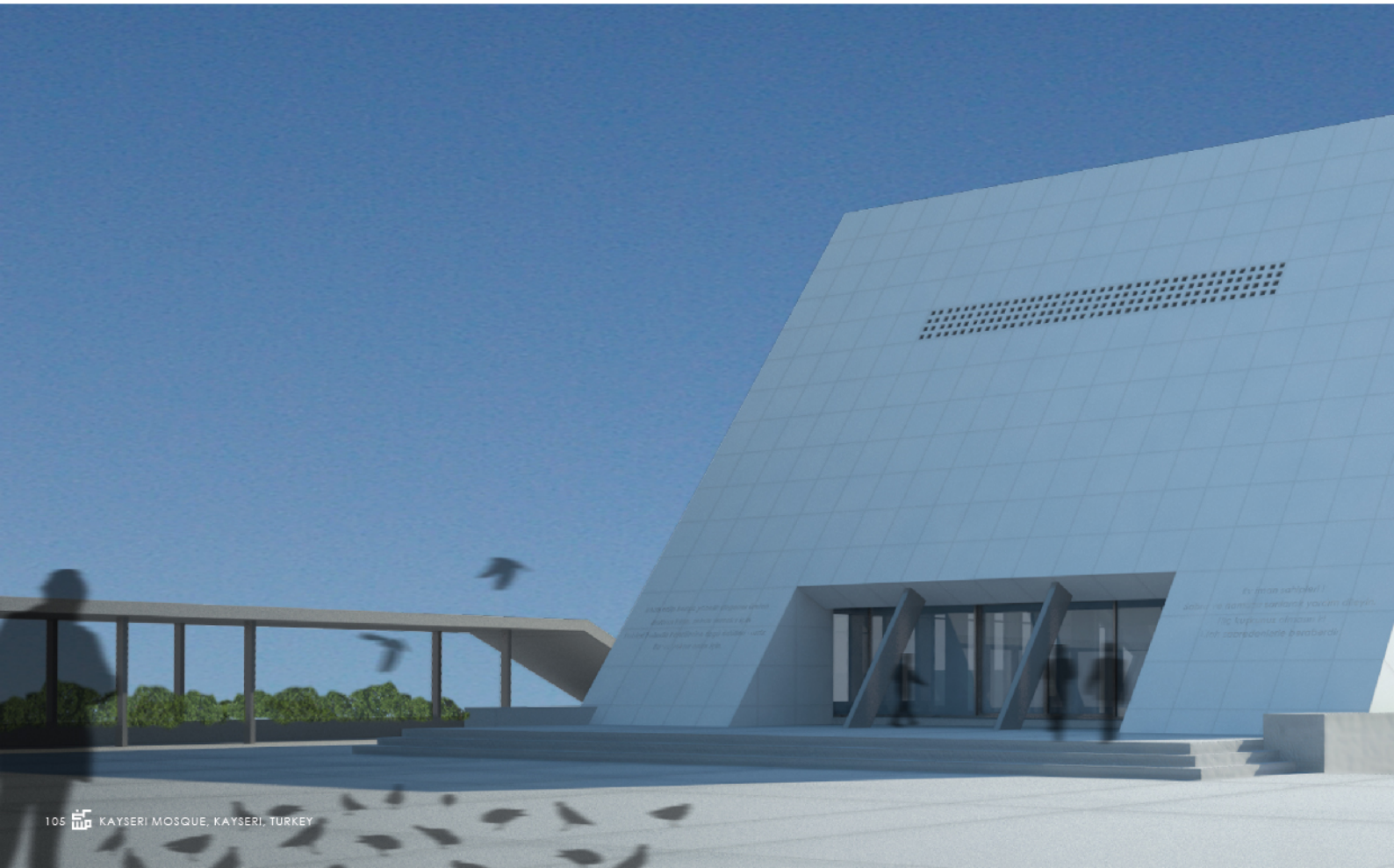
Contrary to the traditional mosque interiors, the Ka'aba facing wall is designed as an unadorned surface with a transparent lower half. The *imam's* corner is a subtle niche in the middle of the facade to underline the absence of clergy in Islam and equality of the *imam* and prayers before Allah.

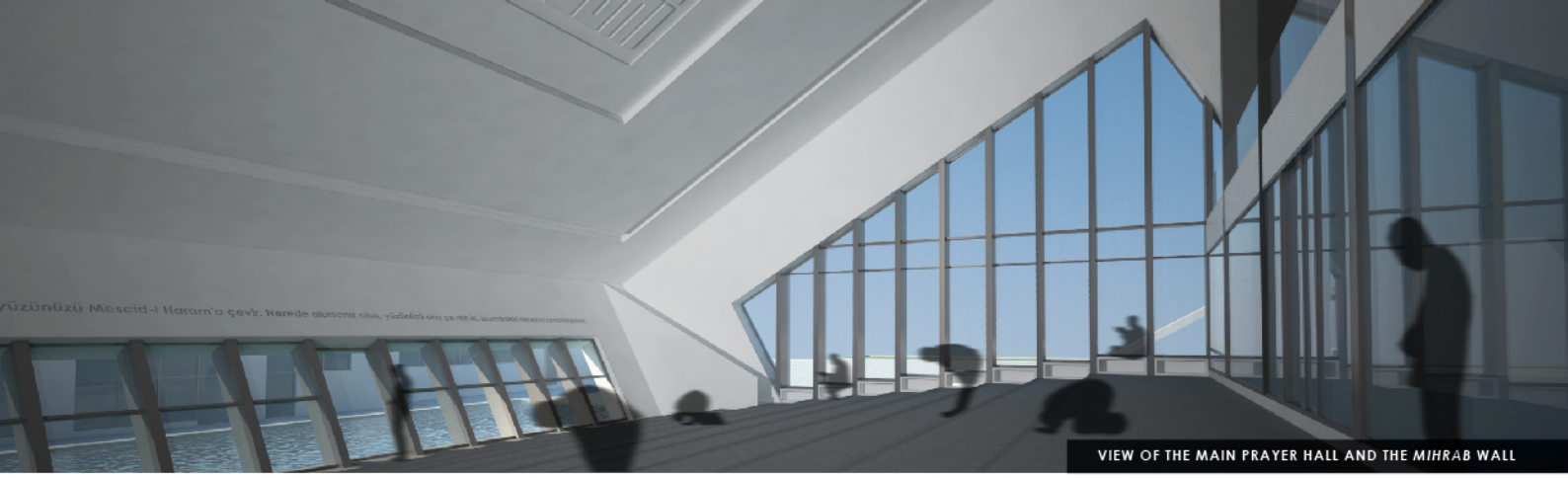
A pond is planned behind the Ka'aba facing wall, in order to highlight the symbolism of water that is cited in the Al-Qur'an as the 'source of life', as well as to reflect the sky and the daylight deep into the interior.

Natural cross ventilation is enabled by sliding doors/windows on all facades and operable louvres above the women's prayer area. Heating is provided with floor heating.

Al-Qur'an verses on the outer and inner facades of the mosque are written in modern Turkish so that they are fully understood by everyone.

VIEW FROM THE OPEN COURTYARD. THE FREESTANDING MOSQUE WHICH HOUSES THE MAIN PRAYER HALL STANDS ON THE SITE AS A MOSQUE SCULPTURE





VIEW OF THE MAIN PRAYER HALL AND THE *MIHRAB* WALL

VIEW OF THE STEPPED MAIN PRAYER HALL AND THE *MIHRAB* WALL

VIEW FROM THE ANCILLARY BUILDINGS LOCATED ON THE SIDE, SURROUNDING THE MOSQUE'S COURTYARD