



The Aga Khan Award for Architecture

1995 ARCHITECT'S RECORD

1146.TUR

I. IDENTIFICATION

Project Title TURKISH GRAND NATIONAL ASSEMBLY MASJIDStreet Address T.B.M.M ATATÜRK BULVARICity ANKARA Postal Code 06580 Country TURKEY

I. PERSONS RESPONSIBLE

A. Architect/Planner

Name BEHRUZ ÇINICI - CAN ÇINICIMailing Address İSKELE ARKASI SOKAK No: 7 SALACAK- ÜSKÜDARCity İSTANBUL Postal Code 81160 Country TURKEYTelephone 0.216.3429785 Facsimile 0.216.3433244 Telex _____

B. Client

Name SECRETARY GENERAL TO THE GRAND NATIONAL ASSEMBLY OF TURKEYMailing Address TÜRKİYE BÜYÜK MİLLET MECLİSİCity ANKARA Postal Code 06580 Country TURKEYTelephone 0.312.4205150 Facsimile 0.312.4205165 Telex _____

Secretary Gen. 0.312.4206675

C. Project Affiliates

Please list those involved in the project and indicate their rôles and areas of responsibility (e.g. engineers, contractors, economists, master craftsmen, other architects, clients, etc.).

Name	Rôle
<u>A.KUTAY</u>	<u>CIVIL ENG.</u>
<u>MOLIN AND VAKIFLAR AŞ.</u>	<u>CONTRACTOR</u>
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

III. ARCHITECT'S BRIEF

Please describe the initial project programme.

During the initial stages of design, the project program presented by the general secretary of the Grand National Assembly, the client, was quite brief : a masjid, inclusive of all the necessary support and service areas, ablution fountains, Imam's Room etc. where the members of the parliament and its staff would be able to perform their daily rituals of prayer.

The specific location of its site as well as its program of requirements dictated that the building could neither be an integral part of Ankara's urban fabric nor be a free standing religious landmark within the public realm - both traditional rules for this building type.

The basic parti was developed as a "capping off" of the major north - south axis of the Grand National Assembly Complex which was determined during the early 1930's as a result of an urban design competition, and "wedging" the south end of the building into the gently rising ground - in effect bringing the axis to a complete halt and creating a transition between the "object" buildings of the Public Relations Buildings to the north and the hilly landscape to the south.

The shift from the main axis of the rest of the complex of buildings is determined by the south - east orientation to "Kibla", the holy Islamic site in Mecca. The structure is at once a building with its courtyard façade welcoming the individuals for their daily prayers, and also a "landscape" as its roof melds into the hills of Ankara beyond - perhaps a metaphor for the inevitable recycling of the human body into the earth as the spirit rises to the heavens symbolised here by a single cypress tree.

Programmatically, the building is not meant to be the usual symbol of a community where the congregation is called for their daily prayers ; but more a state where the individual is invited to come in for a contemplative moment.

The outer court and a theological library were introduced into the program later as part of the development of the design concept. The triangular forecourt is flanked by the main prayer hall on the one side and the library on the other, creating a void, rather than a solid mass, at the culmination of the main axis, suggesting a warm, humble, womb-like welcome.

IV. EVOLUTION OF DESIGN CONCEPTS

Please describe the history of the project, from its conception to its final construction and actual use.

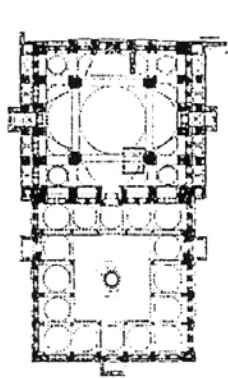
The main purpose of the design is the creation of a "**transitional space**" within which an intimate one - to - one relation with God is to occur. The integration of the building into the landscape, or of the man-made into the natural, is a prelude to "paradise". The perforations on the "Kibla" (south-east) wall bring in the views of the cascaded gardens and the water lilies. The linear rather than the traditional circular geometry of the main prayer hall affords the optimum orientation of the congregation to the "Imam" during collective praying.

The dominant horizontality rather than the common later-day verticality of the main space respects and encourages the knowledge and belief that in Islamic worship the eyes are not raised skyward-reconfirming the motto of "**modesty rather than glorification**". Several references to historical forms are conceptual, not liberal, and are heavily abstracted.

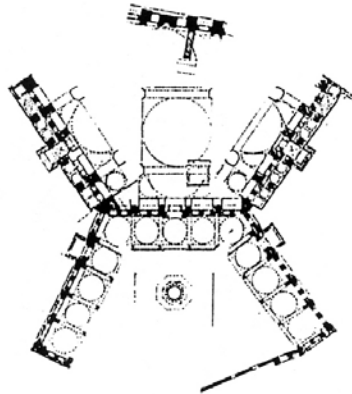
It is argued here that the proto-typical load bearing dome structure , the colonnaded "revak" and the towering minaret have lost most of their formal meaning as well as their functional purposes during our time of intellectual and technological advances. These prototypical elements, however, are not regarded as being symbolically obsolete in their entirety and are abstracted to serve as familiar signs.

The "minaret" is composed of two superimposed balcony-like platforms above the meeting point of the two perpendicular "revaks". A tall cypress tree rises as a vertical accent against the horizontal lines of the building without necessarily resorting to the use of the conventional masonry "minaret". The grandstairway leading up to the landscape roof and the cantilevered "revak" without the familiar colonnade are other interpretations of conventional architectural elements.

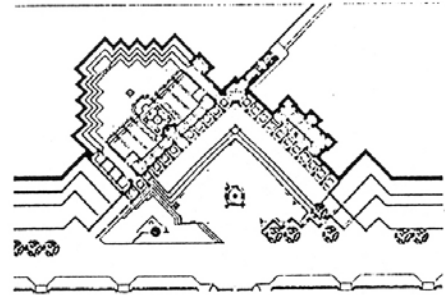
The traditional typology of the centralised and enclosed courtyard protecting the inner sanctum is opened up to the outside world via the triangular forecourt in the same way that the traditionally centralized and inward oriented prayer hall is flattened out and extraverted through openings in walls ; reaching out into the landscaped terraces and gardens. With such spatial characteristics, the solution can be regarded as an "exploded" version of the traditional Classical Schema.



Classical



Blow - out



Recapitulation

Although, at times, the design of the building may be reminiscent of the flat, columnar early Islamic mosque architecture predating the dome - such as in the linearity of the main prayer hall and of the classical Ottoman mosque architecture in its "Küllüye" like general layout, such formal similarities are only coincidental and what may seem to be **historical references are not deliberate.**

V. CONSTRUCTION DETAILS

A. Description of Materials

(please also indicate if locally produced or imported and whether fabricated on-site or elsewhere)

1. Foundations

Mixed system of single and continuous cast in-situ concrete footing.

2. Principal Structural Members

Cast in-situ reinforced concrete frames and slabs as the main structural members.

3. Infill

Inside wooden panels for religious inscriptions.

4. Rendering of Façades or Exterior Finishes

Precast concrete elements on various locations (parapets, square sun shielding units at the kible facade, rectangular exterior units with profiled frames throughout the entrance facade).

5. Floors

- Carpet floor covering in the main praying hall.
- Ceramic flooring in the library section
- Marble floor covering in various locations (BW 'Göynük marble')
- Natural stone covering in the courtyard (Red-Grey 'Ankara stone')

6. Ceilings

Exposed concrete and suspended wooden ceilings.

7. Roofing

Build-up roof

8. Other elements (please specify)

B. Construction Technology

Indicate the basic construction technology, methods, details or systems.

Cast in-situ reinforced concrete frame.

Dome-like roof cover of the main praying hall was supported by frames spanning 14 m. due to the geometry of structure.

A very detailed concreting schedule was followed during construction.

C. Type of Labour Force (please indicate percentage) %60 Skilled Workers %40 Unskilled Workers

D. Origin of Labour Force Domestic Foreign

VI. TIMETABLE

(please specify year and month)

- A. Commission 1985
- B. Design: Commencement 1985 Completion 1986
- C. Construction: Commencement 1987 Completion 1989
- D. Date of Project Occupancy 1989

VII. AREAS AND SURFACES

Site and Building Area (please indicate in square metres)

1. Total Site Area 16.000 sq.m.
2. Total Ground Floor Area 950 sq.m.
3. Total Combined Floor Area 1300 sq.m. (open space 2000 sq.m.)
(including basement(s), ground floor(s) and all upper floors)

VIII. ECONOMICS

Please specify the amounts in local currency. Provide the equivalent in US dollars. Specify the date and the rate of exchange for US dollars at that time.

	Amount in Local Currency	Amount in US dollars	Exchange Rate	Date
A. Total Initial Budget	<u>There was none</u>			
B. Cost of Land	<u>None (state owned land)</u>			
C. Analysis of Actual Costs				
1. Infrastructure	<u>215 Million</u>	<u>367.521 \$</u>	<u>1 \$ = 585 TL</u>	<u>1985</u>
2. Labour	<u>475 Million</u>	<u>619.295 \$</u>	<u>1 \$ = 767 TL</u>	<u>1986</u>
3. Materials	<u>1 Billion 150 Million</u>	<u>1.113.262 \$</u>	<u>1 \$ = 1033 TL</u>	<u>1987</u>
4. Landscaping	<u>150 Million</u>	<u>64.935 \$</u>	<u>1 \$ = 2310 TL</u>	<u>1989</u>
5. Professional Fees	<u>15 Million (For all projects)</u> <u>17 Million (Decoration projects)</u> <u>160 Million (Professional Supervision and services)</u>			
6. Other	<u>600 Million Decoration</u>			
D. Total Actual Costs (without land)	<u>2 Billion 792 Million</u>	<u>1.670.355 \$</u>	<u>1 \$ = 1671 TL</u>	<u>1987 - 1989</u>
E. Actual Cost per sq.m. <u>1300 sq.m. + 1000 sq.m. = 1.214.000</u> (open sp. 1 / 2)		<u>726 \$</u>	<u>1 \$ = 1671 TL</u>	<u>1987 - 1989</u>
F. Cost Comparison				

Please indicate how the costs of this project relate to typical building costs in the country:

 Average Above Average Below Average

G. Sources of Funds

1. Please indicate the percentage of funds that came from:

 Private Sources % 100 Public Sources

2. If funding was public, what percentage was from:

 Local Sources % 100 National Sources International Sources

IX. PROJECT SIGNIFICANCE AND IMPACT

In what way is this project important ?

The subject of a "mosque" or a "masjid" - a religious building within the Grand National Assembly Complex in Ankara has long been debated. The project was finally commissioned to Çinici architects in 1984 as part of the ongoing development of the Assembly complex. The commission also coincided with the completion of the two Public Relations Buildings to the north of the masjid site, symmetrically located around the major north - south axis.

Until 1984, all attempts made in constructing a religious building within the boundaries of a complex housing the governing body of the secular state had failed due to public and political opposition. The task from the very beginning was not simply an architectural undertaking but a serious challenge in resolving the public conflict and controversy.

Being the first ever religious construction financed by the secular government of the Republic of Turkey, the building embodies an inherent significance. In addition to this, the particular design of the building creates a further impact at ideological levels.

It was natural that even the thought of the project would be regarded as a confirmation of Islam as being the religion of the state and would cause very strong reactions among the members of the Parliament who are strictly committed to the pure idea of the secular state - a reaction still lingering among certain members even to this day. The building, however, must not be regarded as a symbol of intrusion confusing the commitment of the secular government, but as a space which unmediatingly affords the sincere and believing individual the appropriate surroundings for his or her daily rituals, prayers and meditation.

The building confirms that belief in God and the practice of religion are private matters, and that the need for such space does not necessarily require or create a spirit of mass collectivity.

The building design focuses its aims at creating a space for the single believer. It is free of the traditional architectural clichés which were developed throughout the history as both symbols of the state power and of the collective will, focusing primarily on "familiarity". Such clichés are of no significance here and are avoided. Here, the focus of design is on the iconoclastic nature of Islam.

The approach was welcomed by a great majority of the enlightened population and a majority of the members of the Parliament. It has, however, created hesitancy within a certain group within the Parliament who have been characterized by their campaigns for publicizing Islam as the ruling power of the land.

Much indebtedness goes to the client, the General Secretary of the Assembly, who during the critical design phases tried very hard and was able to reconcile the ideas of a more Islamic fundamentalist group with ours and of the more moderate ones. Fundamentalists promulgating the clichés and literal symbols of the transitional and familiar "mosque" or "masjid" with its centrally planned domed structure, arches, muqarnas, articulations and the symbolic tall minarets for the implied purposes of creating the sense of the collective power, and our argument being for a space devoid of such clichés and geared more towards the need of the individual for a place of meditation and worship in a heightened state of being.

Please note: The submission of this Record is a prerequisite to candidacy for the Award. All information contained in and submitted with the Record will be kept strictly confidential until announcement of the Award is made. Subsequently, such material may be made available by the Aga Khan Award for Architecture and you hereby grant the Aga Khan Award for Architecture a non-exclusive licence for the duration of the legal term of copyright (and all rights in the nature of copyright) in the Material submitted to reproduce the Material or licence the reproduction of the same throughout the world.

Name (please print) BEHRUZ ÇINICI - CAN ÇINICI

Signature 

Date 05.12.1994



The Aga Khan Award for Architecture

ARCHITECT'S RECORD

CONFIDENTIAL

I. IDENTIFICATION

Project Title *The Mosque of the National Assembly*Street Address *Atatürk Bulvarı*City *Ankara*Postal Code *06543*Country *TÜRKİYE*Telephone *(4) 4206651-52*Facsimile *(4) 4205165*Telex *-*

II. PERSONS RESPONSIBLE

A. Architect/Planner

Name *Behruz ÇİNİCİ - Can ÇİNİCİ*Mailing Address *İran Caddesi No. 47*City *Ankara*Postal Code *06.700*Country *Türkiye*Telephone *(4) 1266876-1274644*Facsimile *Ank. (4) 1681650*

Telex

*(1) 1636698**Ist. (1) 3433244*

B. Client

Name *Turkish National Assembly*Mailing Address *T.B.M.M. Atatürk Bulvarı.*City *Ankara*Postal Code *06543*Country *TÜRKİYE*Telephone *(4) 42 06 651*Facsimile *(4) 4205165*

Telex

Secretary General

C. Consultants (e.g. Engineers, Economists, Sociologists, Historians, etc.)

Name *A. KUTAY - Civil Eng.*Mailing Address *Göreme Sok. No. 6/4. Çankaya.*City *Ankara*Postal Code *06.680*Country *Türkiye.*Telephone *1284073*Facsimile *(4) 1680599*

Telex

D. Master Craftsman/Contractor

Name *Molin and Vakıflar A.Ş.*Mailing Address *Abidei Hürriyet Cad. Vakıflar pasajı - Şişli.*City *İstanbul*Postal Code *81260*Country *Türkiye.*Telephone *(1) 1311560*Facsimile *(1) 1301689*

Telex

III. USE

- A. Specify type(s) of use The Mosque of the National Assembly in Ankara
- B. User(s) or Occupant(s)
1. Occupation/Profession Members of Parliament and visitors
2. Income Level (check one) _____ High _____ Medium _____ Low _____ Mixed
- C. Specify any change(s) between planned and actual use: Non.

IV. PROJECT TIMETABLE

(Please specify year and month)

- A. Design: Commencement 1985 Completion 1986
- B. Construction: Commencement 1987 Completion 1989
- C. Date of Project Occupancy 1989

V. PROJECT ECONOMICS

(Please specify amount, currency and date of transaction)

- | | Amount | Currency | Date |
|--------------------------------------|--|-------------|-------------------------|
| A. Total Initial Budget | <u>There was none</u> | <u>T.L.</u> | <u>1985-1989</u> |
| B. Cost of Land | <u>None (state owned land)</u> | | |
| C. Analysis of Actual Costs | | | |
| 1. Infrastructure | <u>215 Million</u> | <u>"</u> | <u>1985: 1\$ 585 TL</u> |
| 2. Labour | <u>475 Million</u> | <u>"</u> | <u>1986: 1\$ 767 TL</u> |
| 3. Materials | <u>1 Billion 150 Million</u> | <u>"</u> | <u>1987: \$1033 TL</u> |
| 4. Landscaping | <u>150 Million</u> | <u>"</u> | <u>1989: \$2310 TL</u> |
| 5. Professional Fees | <u>15 Million (For all projects)</u> | | |
| | <u>17 Million (Decoration projects)</u> | | |
| 6. Other | <u>160 Million (Professional Supervision and services)</u> | | |
| | <u>600 " Decoration</u> | | |
| D. Total Actual Costs (without land) | <u>2 Billion 792 Million</u> | <u>TL.</u> | <u>1987-1989</u> |
| E. Actual Cost per sq.m. | <u>1300 sqM+1000 sqM = 1.214.000</u> | <u>TL.</u> | |
| | <u>(open sp. 1/2)</u> | | |
| F. Cost Comparison | | | |

Please indicate how the costs of this project relate to typical building costs in the country (check one):

_____ ☒ Average _____ Above Average _____ Below Average

G. Sources of Funds

1. Please indicate the percentage of funds that came from:

_____ Private Sources %100 _____ Public Sources

2. If funding was public, what percentage was from:

_____ Local Sources %100 _____ National Sources _____ International Sources

VI. CONSTRUCTION DETAILS

A. Site and Building Area (please indicate in square metres)

1. Total Site Area *6400 sq.M.*
2. Total Ground Floor Area *950 "*
3. Total Combined Floor Area *1300 " Open space 2000 sq.M.*
(including basement(s), ground floor(s) and all upper floors)

B. Construction and Technology

Describe the structural system and the basic method of construction. For restoration projects, please describe the techniques used in the conservation of the original structure.

Cast in situ reinforced concrete frame rectangular columns have been used as structure the main structural members. The central dome was supported frames spanning 14 m. due to the geometry of structure and the use of exposed concrete a very detailed concreting schedule was followed during construction.

C. Description of Materials

(please also indicate if locally produced or imported and whether fabricated on-site or elsewhere)

1. Foundations

Mixed system of single and continuous cast in situ concrete footing.

2. Principal Structural Members

Cast in situ concrete frames and Slabs as the main structural members.

3. Infill

Inside wooden panels for religious inscriptions.

4. Rendering of Facades or Exterior Finishes

Precast concrete elements in various locations (parapets of the dome, square sun shielding units at the kible facade, rectangular exterior units with profiled frames throughout the entrance facade).

5. Floors

- *Carpet floor covering in the main praying space.*
- *Ceramic filing in the library section.*
- *Marble floor covering in various locations (Black white GÖYNÜK marble)*
- *Natural stone covering in the courtyard (Red-Grey ANKARA stone)*

6. Ceilings

Exposed concrete and suspended wooden ceilings.

7. Roofing

Built-up roof with pebble stone covering.

8. Other elements (please specify)

D. Type of Labour Force (please indicate percentage)

%60 Skilled Workers *%40* Unskilled Workers

E. Origin of Labour Force

Domestic *Foreign*

VII. GENERAL GEOGRAPHY AND CLIMATE

Please describe the local climatic and geographic characteristics and the extent to which these have been taken into consideration in the design process. *An important factor in shaping the general Layout of the mosque complex (Küllüye) was the smooth topographic inclination towards the east-west axis which was existing before the construction. In the design process such a geographic feature not only helped the housing of the main praying hall but allowed the creation of an outdoor cascaded garden, symbolizing, in a way, the paradise beyond the KIBLE wall.*

Water elements both at the cascaded garden and at the triangular courtyard have a tempering effect on the hot-dry weather during summertimes in ANKARA. It is again because of the severe cold during winters that the ablution fountains are housed in a semi-closed passage way.

VIII. EVOLUTION OF DESIGN CONCEPTS

Please describe the history of the project, from its conception to its final construction and actual use.

The public Relations Complex integrated with Prof. Holzmeister's main parliament building in the Grand Turkish National Assembly Campus was completed in 1984, and soon after its opening, an issue-with a long and eventful history-was brought back into the agenda:

A MOSQUE was to be built.

Several attempts to materialize this idea had been made on various locations, yet each effort had caused strong Political. I was given this crucial task in the beginning of 1985.

The issue raised wide public controversy and once again lead to various polemics. From the very beginning, I was drawn by a considerably steep hill, and the landscape which passed through the Public Relations blocks and their frontal squares, and where the wide pedestrian walkways stretching southward came to an end.

This hill seemed to be a determinant for the crucial task I had on my hands, and my immediate notion was to cling into it.

The site provided a perfect location to create strong spatial Relationships with my buildings directly opposite, and could allow ideal transition spaces and certain articulations.

The pyramid-like form of the hill was inspiring.

This inspiration eventually gave shape to the roof structure of the building's workshop hall.

Throughout the many alternatives-sketches, models-experimented on during the design process, the only unchanging principle was the initial notion of embedding the structure within the topography.

During the early stages of our studies, only the chairman of the Assembly had the privilege to see our work. Behind him, there was a group of authorities evaluating his reports. A group anticipating to confront a building designed in complete accordance to the canons of conventional mosque architecture-A domed structure with arched elements, muqarnas articulations and tall minarets.

A "Sinanesque" form identical to the conventional practice of the past 400 years. A year later, when our studies were complete, and the final form had been evolved we were obliged to present our ideas to the members of Parliament.

Within this long and tense period of dispute, I managed to introduce my design to the public.

Many leading newspapers made the project a front-page story, with captions such as:

"Minaretless Mosque being built"

or

"Minaret wanted for Parliament Mosque"

It was clear to see how sensitive the public was towards a mosque's form.

Yet soon later, these remarks were followed by positive support from cultural and intellectual circles.

They too, were clearly disturbed by the 'built objects' that degenerated the forms which Sinan had mastered to perfection.

In Istanbul especially, these strange objects were dissolving Sinan from the cityscape and were being built rapidly all over the country.

I regret to say that this attitude still continues.

Yet another challenge was the fact that to this day, no Muslim Parliament had within its complex an independent mosque

The secular Turkish National Assembly was to pioneer...

Our task was a challenge from this aspect as well.

The Chairman/speaker and I, were under heavy pressure and Responsibilities, yet despite long and persistent discussions, no compromise was made in the major design principles.

Eventually I had to propose to the members of Parliament to change the architect (myself) if necessary.

I made it clear that our practice would not go any further beyond the point reached.

I also emphasized that our proposal was not merely a mosque and its surrounding space, but a grand complex with worship and library facilities.

A complete vision integrated with Holzmeister's main building and combining the worship activity with the cultural and social content of our public relations buildings.

These qualities, and the superiority of this composition to the forms of the Ottoman period was explained in every possible aspect, and with great patience.

Consequently, the open minded president expressed his supportive Opinion of the form to the members of Parliament.

It was stated that with this project a new tendency in mosque architecture was underway.

The project was eventually approved. We had to work with a very limited budget.

The first contractor awarded for the job left immediately after the structural work was completed, causing great loss in time and money.

The job was later handed over to a semi official foundation.

We were able to achieve the building quality by personally supervising and instructing the workmen, and working on the scaffoldings and moulds.

The complex was opened to public use ⁱⁿ 1989.

The acoustical qualities are ideal, having no need for microphone

The fountains - the cascaded waterfall and "şadırvan" pool give me the gentle tinkles I always wanted to hear.

Like Holy whispers from the God, they represent purity.

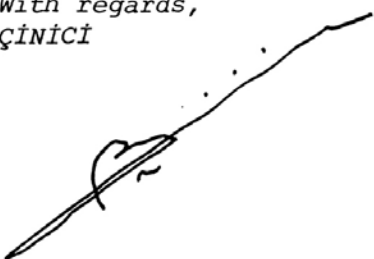
The cypress tree we have planted to symbolize a minaret is growing...

soon, a laser beam- recalling the divine light will accompany it.

Surely, here stands a state building, with known limitations this has been a struggle given circumstances far from the wealth of private budgets. (It is unlike constructing private buildings, summer homes or holiday villages).

Despite all, I hope and sincerely believe that the cultural environment will help carry out these experiences to the future.

With regards,
ÇİNİCİ



IX. PROJECT SIGNIFICANCE AND IMPACT

In what way is this project important? Please describe the aspects of the project which represent a particular achievement (for example the technical, economic, or social achievement, or its response to culture, climate, etc.).

I believe various project evaluations have already been made by the nominators.

Several distinguished art historians and architectural critics have also commented on the crucial aspects of the design, and their articles have appeared in certain Japanese and Turkish publications. (These are enclosed in the appendix,)

As Prof. Doğan Kuban states:

The design of a place of worship is among the most difficult design problems. The challenge of designing a building with a function as simple and singular as this stems essentially from the perplexity of rendering its symbolic quality and its social content into an architectural statement.

Among the significant aspects of this project, one may mention:

-Its determination in attempting to solve a design issue so delicate and crucial for the Turkish public opinion.

.It's contemporary interpretation of the fundamental concepts of an Islamic worship space without resorting to conventional motifs.

. by embedding the structure within the site

. and also by avoiding the use of the personified motifs of 'popular' religious architecture.

.The treatment of the Mihrap as a transparent Kible wall.

Contrary to the historical tradition of treating this surface as a constantly blank plane.

The Mihrap thus acquires a spatial dimension, and the distinction between 'the interior' and 'the exterior' or 'the perceived' and 'the imagined' is dissolved.

.The effort of overcoming the country's limited technical possibilities.

I strongly believe some of the explanations we made to the members of Parliament and to the public during the design process will be particularly useful for the evaluation:

1-This complex provides a very special worship space for the National Assembly; and is the pioneering example of a independent worship building within a Parliament campus.

2-It is modesty -not exaltation or exaggeration- that lies in the essence of Islam.

3-The minaret has currently become obsolete. It has handed its function over to the wristwatch. Besides, in this case there is no question of people from beyond the complex boundaries being called to prayers.

4-An extended linear order is a most suitable arrangement for Islamic worship, and this is why a horizontal form has been preferred. Examples of such arrangements goes back to the pre. Ottoman period. Here, the horizontal order of Early Ottoman architecture is revived. The congregation can thus stand at an equal distance from the Kible.

5-The square plan with a central dome - first introduced in the 500 A.D.S. with Hagia Sophia - has taken Ottoman architecture under its influence and directed its evolution. Forms of this type have been repeated frequently that it is doubtful whether Sinan himself would resort to another repetition if he were alive today.

- Islam does not necessarily require enclosed spaces for worship. This task may even be performed outdoors, under the shade of a tree.

(our concepts were illustrated with examples from historical ritual spaces and congregation areas.)

The solution therefore:

- Does not close or conceal the relation between God and Man, but emphasizes the simplest form of reaching him.

- Integrates nature with water elements, and creates the notion of an aperture to paradise.

- Dissolves the boundaries between the spirit and the Holy land within a philosophy that unifies the spirit to the Kible.

IX. Project Significance and impact

Sanırım eser'e çeşitli değerlendirmeler değerli nominatörlerce yapılmıştır.

Bazı yayınlarla da (Japonya ve Türkiye) önemli bulunan yönler açıklanmış çok değerli san'at tarihçilerince de irdelenerek yazılmıştır.
(Ekte sunuyorum)

Prof.Doğan Kuban'ın dediği gibi:

Bir ibadet mekânı tasarımının en güç mimari tasarım sorunlarından olduğu söylenebilir. İşlevi bu denli sade ve tek yönlü olan bir yapının mimari tasarımında karşılaşılan güçlük açıkça simgesel niteliğinin kültürel içeriğinden ve yorumunun güçlüğünden kaynaklanmaktadır.

Türk Kamuoyunda hassas/kritik bir konunun tasarımında ki kararlılığı ile çözümlenmeye çalışılması,

- gerek yapının arazi içine gömülmesini sağlayan yerleşimi,
- gerekse, popüler dini mimarlığın klişeleşmiş motiflerini kullanmaktan kaçınılması içinde.

İslam ibadet mekânının temel kavramlarını, geleneksel motiflere başvurmadan, çağdaş bir dille yorumlayışı,

- Tarih boyunca hep bir yüzey olarak, ve mutlaka sağır/kapalı bir yüzey olarak ele alınmış olan mihrap'ın saydam bir kible duvarı ile yorumlanması.

Böylece mihrabın mekânsal bir boyut kazanarak, iç ile dış, algılanan ile tahayyül edilen arasındaki maddi sınırın eritilmeye çalışılması - teknik hizmetler açısından, Ülke koşullarının aşılmasına çalışılması...v.s.önemli özellikleri arasında söylenebilir. Tasarım sürecinde Parlementerlere ve kamuya duyurulan aşağıdaki bazı açıklamalarımızın değerlendirilmeler için yararlı olacağı inancındayım.

1. Bu kompleks'in yüce Meclisin çok özel bir ibadet mekânıdır.
Dünyada Farlemento içinde ayrı bir yapı oluşu nedeniyle de ilk örnektir.
2. Yükselme ve abartma yerine İslam dinindeki esas tevazu'dur.
3. Minare çağını tamamlamıştır. Bu öge artık kolumuzdaki saat olmuştur.
Üstelik buradan sınırlar dışına yapılacak bir çağrı söz konusu değildir.
4. İslam ibadetinde saf düzenini arttırma daha doğrudur yatay form bunun için daha uygundur.

Osmanlı öncesi bazı örneklerde de vardır.

Burada erken İslam mimarisindeki yataylık duygusu tekrar gündeme getiriliyor.
Ve böylece cemaatin kibleye eş uzaklıkta durması sağlanmış oluyor.

5. İlk kez 500'lü yıllarda yapılan Ayasofya gibi kare tabana Kubbeli merkezi planlar Osmanlı mimarisini etkilemiş ve yön vermiştir.
Ve artık çok tekrar edilen bu formları bugün yaşasaydı Sinan dahi tekrarlamazdı.
- İslamda ibadet için kapalı mekânları dahi şart değildir. Bu görev her yerde açık alanlarda bir ağaç gölgesi altında dahi icra olunabilir.
(Tarihi Namazgahlar ve son cemaat alanlarıyla fikirlerimiz açıklandı.)

Burada ki çözüm,

- Tanrı ile insan arasını kapama - saklama yerine O'na daha kolay ulaşmanın formunu vurgulamakta.
- Burada doğa ve su öğeleriyle bütünleşerek adeta Cennete açılmanın fikri yatmakta.
- Kible ile Ruhu birleştirici felsefe içinde Ruhla - Kutsal belde arasında sınırlar kaldırılmış bulunmaktadır.

X. PRESENTATION REQUIREMENTS

A. The materials described below are the minimum requirements for project presentation. These materials will be used in the preparation of standardised presentations to be constituted by the Award office and reviewed by the Master Jury. Subsequently, they will form part of the permanent Award archives and may be made available for public consultation.

The submission materials should be clearly identified and should not be bound or mounted. For slides and photographs, a list of captions should be provided for each image; the name(s) of photographer(s) and date(s) of photography should also be specified.

1. Map indicating location of project in city, community, neighbourhood, or landscape.
2. Ten (10) photographs; preferred and maximum size for A4 presentation (18 x 24 centimetres).
3. Twenty (20) slides; 24 x 36 millimetres.
4. Drawings; preferred and maximum size for A3 format presentation (29,7 x 42 centimetres).
Site, Roof, and Massing Plans;
Floor Plan(s);
Elevations;
Sections.
5. Curriculum Vitae, or Firm's Prospectus.

B. The submission of additional materials is encouraged. Please specify any appended materials not listed above.

Details
Perspectives.

C. Please indicate other sources of information on the project(s), e.g. publications, personal contacts, etc.

* *SD. Space Design review Japanese Press. (1989)*

* *Arredemen to Decoration Turkish Press. (1991)*

* *Two pages from the exhibition Cataloge - Bastia CORSE - FRANCE.*

Personal Contacts: * *Necmettin Karaduman previous president of the National Assembly who ordered the project.*

* *Prof. Bülent Özer. M.S.Ü. University Istanbul.*

* *Prof. Watanabe. Kiyoto University.*

* *Arch. Tatsuya. Yamomota. M.S.Ü. University, Istanbul.*

* *Aydan Balamir, J. Ersen. M.E.T.U. University, Ankara.*

Please note: The submission of this Record is a prerequisite to candidacy for the Award. All information contained in and submitted with the Record will be kept strictly confidential until announcement of the Award is made. Subsequently, such material may be made available by the Aga Khan Award for Architecture and you hereby grant the Aga Khan Award for Architecture a non-exclusive licence for the duration of the legal term of copyright (and all rights in the nature of copyright) in the Material submitted to reproduce the Material or licence the reproduction of the same throughout the world.

Signature

Name (please print) Behruz Çinici

Date 10.May.1991

All materials should be forwarded to:

The Aga Khan Award for Architecture

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