shape the Ottoman individual are love and affection. And it is love and affection that serve as a basis for the aesthetic judgements regarding the Ottoman city. The Ottoman city is beautiful since it is arranged with love toward existence. It is sublime since it is a door opening to eternity, and it is tender and sincere since it approaches man with love. It does not suppress man but serves him with love and humility. Therefore, it is still commended with yearning despite the today’s technical and economical progress. The Ottoman taste that is concrete in its urban spaces is general and essential. The individuals that come out of this society regard this comprehensive and profound taste as part of their personalities. The verbal education of the Ottoman individual that comes out of life itself and that is realistic and based on social manners has preserved this taste as the common value of the society for centuries. Thus, the Ottoman individual has created several works that reflect this taste. The Ottoman individual has absolutely delighted in having such a levelheaded and qualified taste and found tranquillity and serenity by making it a principle for himself to live in this world of love and affection which has been the sustainer of his taste. In short, the aesthetic judgement observed in the Ottoman urban spaces is the taste of the serene and gay Ottoman individual that sees the world with the eyes of love and whose existence is open to eternity.

CONCLUSION

We feel that the Western aesthetic theory fails to suffice to some extent when we analyse the Ottoman city in terms of aesthetics using this theory. If the individual that carries out the aesthetic analysis and establishes the aesthetic theory is deprived of the knowledge to identify the characteristics of the phenomenon he is examining and of the sensitivity to feel these characteristics in his inner world, the theory he established proves to be deficient to express the examined phenomenon. Unless the Western individual knows the Ottoman individual completely, and more important than that, unless he could coincide with him emotionally, the Western aesthetic theory will fail to analyse the Ottoman art and especially the Ottoman city in the real sense. In our opinion, the analysis of the Ottoman city and art could only be performed by those who have been cultivated in this society, who have similar sensitivities, and who have gone through the same spiritual experiences.

The Ottoman city is not alive today; it has receded from reality after having fulfilled its natural life. However, its memories, impressions and messages are alive just like every beautiful and powerful phenomenon. If the Ottoman city is defined and comprehended correctly by those who assume to be the successors of this civilisation, we will acquire a realistic and sound primary structure to establish new cities and develop the present ones. If we utilise from this realistic and primary structure and the inherited social characteristics and reinter them as required by our age, we will again have beautiful and unique cities. This will be the practical benefit arising from the aesthetic analysis regarding the Ottoman city.

If this analysis is carried out without neglecting the values beneath it, we may individually gain a cultural and emotional profundity and capacity. The Ottoman city which was composed of love and affection that have been products of long centuries and various cultures should be especially known as a world-wide work of culture and art. If those who prioritise such things in their lives perceive the Ottoman city completely, they will gain a significant scientific and emotional accumulation. The contemporary man who is overwhelmed in the cities that are the outcomes of the material concerns of modernity is in an absolute need of the vigour, compassion and serenity provided by the urban arrangement in the Ottoman city.

OTTOMAN AESTHETICS

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Wherewever the Ottoman culture is mentioned, what is recalled at the very first instance is the products of the 16th century known as the "Golden Age" of the Empire. Works of Sinan and Karashashi, miniatures of Şüleymannname, china of İznik (Nicaea), cistrons of the era, Topkaps palace and its courtyards and numerous designs, arts and crafts bestow us a pleasure which is the most delicate synthesis of cultural experience and which has not been consoled by the passion of power. Covering a reign of 700 years, the Ottoman Empire introduced various tastes at different stages of its rapprochement reached with the East and the West. Even though these tastes were introduced by the products of artists of different countries and were formed under the effects of different cultural relationships, the Ottoman Empire produced its own synthesis as a Muslim state passing towards the West. In this manner, the culture of the Ottoman Empire never resembled that of any other Islamic country, nor attempted to imitate the West.

Compared with the Islamic settlements in Southern Spain and with the late Gothic culture of Europe, we may in no case deny the traits (purity, simplicity and modesty) of the architecture of Western Anatolia, nor may we neglect its attitude towards focusing merely on basic architectural elements. We may emphasise that the Ottoman architecture was not adequately enriched in the earlier times, however when we consider the later periods, we see that the most outstanding architectural value was the quality of space. This reality implies that the Ottoman culture was quite peculiar.

Inspire of the influences exerted by the West, the architecture of the capital city, i.e. baroque mosques built in the periods following the Classical Ottoman Period e.g. midst of the 18th century, and the palaces and castles of the 19th century were the vestiges of a peculiar taste and mentality.

Studying the different sensibilities of the entire phases of a 700-year civilisation entails an intense research. Likewise, extrapolation in respect of the whole civilisation is quite a strenuous attempt. In spite of the fact that the culture of Ottoman Empire was asserted to be stationary until the very recent time, even the short-term detailed researches proved that the Ottoman Empire was in a continuous transformation. Hence, in this text, we will study the Ottoman Aesthetics only in respect of the china, various designs and arts of the 16th century. Therefore we will have the opportunity to lay a basis that may be utilised in making comparisons with earlier periods of development and the oncoming centuries.
FORMAL ANALYSIS

Basic forms and orders such as square, circle, closed, round, right-angled, geometric, narrow, wide, pack, dense and repetitive, may not have, throughout the entire history, different meanings for different cultures. Nevertheless, provided that cultures make use of certain formal relations during certain periods, it may be professed that these forms and orders are preferred in several arts of that culture. For this reason we may mention a temporal and areal scheme for almost all arts of a certain culture during a certain period. Aesthetical remarks embedded within this text will be established on the observation of such preferences. Therefore, recalling the Classical Ottoman Period covering the 15th and 16th centuries, we may easily comprehend the cultural and aesthetic characteristics of preferences as:

1. Relation of culture and nature
2. Art in society
3. Mentality on history
4. The importance of visuality, tactility, corporeal adaptation and language within the general culture
5. Areal order and form
6. What sort of an identity concept is represented in setting and framing

Such an approach considers aesthetics not only and absolutely an interpretation of beauty, but also a preference of form and order. Besides, this approach attempts to figure out what sort of a life philosophy and values are indicated by these preferences.

CULTURE AND NATURE

Even though rationalism granted man a self-confidence that alienated him from the nature, like other oriental cultures, synaesthesis approaches instead of analytical ones, dominated in the Ottoman Empire. This situation created a poetics whereby several sciences collaborated and meanings emancipated not from rationalism but from senses. By virtue of such an approach, man takes nature as his own habitat.

As we may infer from several forms of the products of the Ottoman culture, nature and culture are not contrary to one another. In such an integrative approach, man is in his own domicile encircled by its surroundings. Thus, his culture permanently refers to nature. The work and product of man derive its forms and meaning references directly from a perfectly-designed and jointed body, the nature.

Man is born in a world wherein everything has been predestined. So, he is not capable of creating his own world. The fact that architectural texts dictated by Mimar Sinan (Sinan the Architect) make references to God, the Prophet (Mohammad) and the Sultan, puts forth the evidence that he introduces his architecture to a predestined world which obliges the adaptation of the human being.

Actually, we have witnessed similar references mentioned in the Medieval and early Renaissance texts. For this reason, it is worth stressing that until the turn of the 17th century, the Ottoman approach was restricted within the Medieval sensitivity. Yet, like several different cultures, the Ottoman Empire enjoyed a world and meaning of its own. At this point, it is worth recalling that cultural differences and identities could be easily determined in the Medieval world, i.e. within a scope that derives its references directly from nature. This is because, nature is eternal to provide different uses with different meanings, and it is variant and abundant in unexpected characteristics. Furthermore, having developed as from the Renaissance, technology and industry have created a world which continuously perishes the identity and cultural differences due to the same sort of references.

In such a Medieval world man learns from nature and is trained by nature. Man is not dominant therefore he is obliged to obey its rules. In such cultural environments, landscapes are barely affected. This is particularly distinctive in the Ottoman miniatures. For instance, we see non-pruned branches stretching from the very middle of trees and we observe that trees become fiercely pervasive. Respect paid to nature and trees and the anxiety to leave the trees free may probably be a value that the Ottoman Empire derived from the old Turkish traditions, Asia and Shamanism. As far as we are concerned, tree was a sacred value in the pre-Islamic Turks. Several rituals, wedding ceremonies and funerals were performed in front of the trees. Trees were closely related with renewal of life and continuity of spirits. The meaning and importance of trees became more distinctive in placing a big tree at the highest and the lowest points of the picture.

Starting from the Seljuk architecture and extending up to the settlements of the Topkapı Palace, buildings were created in order to adapt and comply with the nature and aspects of topography. Such an approach was dominant in most of the külliye (Mosque and its complex buildings) of Mimar Sinan (Sinan, the Architect). Even though the fact that the major sultanic mosques were monumental symbols entailed their dominance over topography and intense interventions as in Süleymaniye, areal arrangement and construction design, in general, gave priority to the values dictated by environment. Furthermore, when compared with the architecture of the other Islamic and Western countries, the construction scales were never deemed to be gigantic, but modest. Even though they are major masterpieces, the mosques of Süleymaniye and Selimiye are modest constructions when compared with similar buildings of different cultures. If we happen to make the same comparison with such buildings of 17th century as Sultan Ahmed and Yeni Cami, we come to the point that during the course of the Classical Period, the Ottoman Empire set forth quite a delicate taste and criterion in respect of scale.

Right-angled and symmetrical orders were considered, for the very first time, in the Külliye built for Mehmet the Conqueror. Even though rapprochement with the Byzantine Empire or encountering the West as a result of becoming an Empire forced such an understanding of order, this situation could not be thoroughly continued. Furthermore, the natural state dominated albeit the far-fetched impositions on the entire orders.

Even at the present time, an anxiety of ceremony and naturalness attributable to the Ottoman Empire, may coexist in the orders of the Topkapı Palace and its courtyards. Attaching importance to superficial things and formalities, the culture of the palace extended and settled within the scope of naturalness. Coexistence of such two differing characteristics may be obviously observed and felt throughout the courtyards of the palace, and it creates a great dynamism and energy. It may actually be claimed that the coexistence of ceremony and naturalness is hinged on the elements of jazz music and improvisation. It may also be deduced that the essence of the Ottoman aesthetics is observed at this point.

Anything typically humane, refined, arranged and designed in the Ottoman culture, has actually emanated from nature. Methods of information and production were derived from nature in such a manner to create a rapprochement between nature and man. Both the decorative motives and the urban order and symbolism and values of architecture, clothing and literature were integrated with nature. When we look at the motives of China and...
patterns of caffres, we come face to face with a more abstract and sterilised attitude compared to the Indian and Persian decorations. This fact is confirmed with the above-mentioned mentality of ceremony. Despite such an abstraction or sterilisation, it is precise that each flower and line looks quite natural. The Ottoman artist curved the sterilised motive in such a way that all of a sudden you forget the whole abstraction and presume that you are face to face with a specific example. As seen in all other arts, this indicates that general typologies were adapted to and repeated in specific cases. In this manner, we see that, as in the Ottoman music, artists initiated their steps from certain 'spaces' or models. Furthermore these spaces and models were turned into a specific situation in accordance with time and event (2). One of the best examples of the above-mentioned point in terms of decoration, is the china designs placed at the ultimate worship place inside the Rustem Pasha Mosque. The symmetry on the right side of the door was replaced with natural slopes.

Almost all the senses are activated in the interiors of the mosques whereby man attempts to restore the paradise that he lost. The most important of all are the symbols of nature placed on the niche. The ideal space for a Muslim is the space of peace: 'Dur al-Islam'. The interiors of mosques reflect this ideal peace and clearness which are widespread throughout nature. In addition, in some mosques as the Mosque of Rustem Pasha or that of Muradiye situated in Mawsia, light, hue and motives create a charming environment. On the other hand, the ceilings of the mosques give us the impression of 'firmament' by virtue of the curvilinear lines and the effects of dam.

Relationship between man and nature prove that art has been used as a means of like, particularly in the 15th and 16th century arts of the Ottoman Empire. It is no doubt that man exists in nature in order to understand the nature and admire his very creation.

MENTALITY OF HISTORY

Where culture is firmly established in nature and is developed through knowing it, the mentality of history will be particularly connected with earth and nature. The picture history of the Ottoman Empire at the turn of 15th century and during 16th century represents such a mentality of history. This fact can easily be witnessed in the examples of Suleymaniye.

Mentality of history in the Ottoman Empire was formed by an order resembling the temporal and spatial orders used in miniatures and music. The West developed the perspective at the middle of the 15th century thus both the global action and technology flourished simultaneously. Invention of modern watch, sailing beyond the oceans towards discovering new continents and the notion of industrialisation were the coinciding events that occurred at the turn of the 15th century. Such innovations led to the development of the concept of linear progress and the creation of history on a line. Observing the world within such a perspective is definitely developing such an attitude. However the view preferred by the Ottoman Empire for a long time even at the turn of the 16th century, was not a linear system excluding the bystander. In order to comprehend in what sort of space and time concept this system was posited, we had better scrutinise the designs of miniatures and kâbiyya, and even the music. If we pay heed to the melodies of the Ottoman music, we witness, even at the present time, that the music does not develop motives on a single line. The sound of the Ottoman music ripples through the environment at an angle of 360°. Like space, time is spiral and peripheral, i.e. cyclic. It is continuously repeated and renewed, but never leaves or the previous element nor progresses forward. We see the spatial reverberations of the same concept in area arrangements of kâbiyya or in the structures of architectural works, or in bi-dimensional compositions of miniatures.

Just as daily and monumental elements are considered in a different aspect in architecture, not every event was considered within the concept of history in the mentality of history. Once recalled and recorded, history was composed of the significant and typical behaviours within the framework of the ideal writing of the world. Such pre-destined events that concern the State as stories of war and victory, siege, hunting and meetings of the council were addressed in depicted history. Following the 18th century and thanks to westernisation, more specific and intimate issues were mentioned in the depicted history books.

During the course of 15th and 16th centuries, history was created by the actions of the hero. These actions were deemed as the realisation of a predestined event. In this manner, history was taken as materialising the divine process instead of qualifying as a line of events. The sultan, namely the beard, was the symbol of the power of God and he was important as an individual fulfilling fare and as a person selected by God. Events that took place in the presence of the Sultan were like variable elements and vivid embellishment. As put forth by areal arrangements of miniatures, history was a process of series of joined (parastactic) events that occurred on a theme. This process was a time spiral that joins and repeat it around a value or belief, instead of qualifying as a progressing line. As an element included within the vast scheme of nature, the Ottoman dynasty became historic as it recorded its stories on time. History was not a part of the cultural world at that time. Nur was it formed by human. Human beings were only the actors of a predetermined plan.

ART

Within the integrity of social values, art was considered the inseparable part of culture during early Renaissance and Medieval Age. For this reason, unlike the present time, it is possible to make several statements on cultural values and taste, when art is considered in respect of the societies of that period. Importance of art for a society and culture may explain cultural norms and traditions, position of the individual in society and mentality of order in that society. Understanding the function of art in a society purports to understanding the approach of that society to some values. The Ottoman ceremonies, architecture, daily life style, various devices, tools and instruments and clothing prove that life in the Ottoman Empire developed quite a delicate taste and design and style, and demonstrate that life was formed in such a way to adapt the human environment to the creation of God. By virtue of aesthetic characteristics stretching from the very simplest animal ornament to the state-of-art musical instruments and fountains, clothing and ink, the Ottoman Empire attached a great importance to enrich its own world both in the palace and in public.
THE VISUAL ORDER

We can interpret the types and characteristics of the relationships with the world and environment, in the Ottoman culture, by studying on the miniatures of Suleymaniye. The lack of a linear time and space concept can be observed both in miniatures and architectural products. In these miniatures, the eye, instead of moving from the surface of the picture towards an imaginary horizontal line, moves on a spiral path together with the spiral order of the figures and the objects taking part in the story. In the same way, in all the big architectural buildings, an excellent example of which is the Suleymaniye Mosque and surrounding auxiliary buildings, the traffic around the buildings, flows on a spiral path. In such a kind of traffic, all parts of the building or the miniature can be seen and felt clearly. The objective is to feel and perceive the whole area at the same time, rather than reaching a particular part as soon as possible.

In miniatures, there is a perpetual alternate replacement between a three-dimensional spatial illusion and the three-dimensional figures. A shape can be seen, at the same time, both as a geometrical surface and as an image of an object; it can be both as a vertical elevation and a horizontal plane. This multi-dimensional formal usage or articulation can also be observed in architectural surfaces and shapes. When we consider the elevation of the Suleymaniye Mosque, we can see that the arch placed on the surface has a relation with a three-dimensional dome taking place just above it. Many shapes have two-dimensional and three-dimensional counterparts.

As they do in architecture, internal and external relations have a continuous variability in mini-
FRAMING

How the objects and facts separated from each other, and what kind of borders they have is an indication of the identity concept and of what kind of relationship exists between the individual and the world. Ottoman approach towards frames and borders, and how they have used them can be understood by examining the shapes of the walls surrounding 'Kulliye's' (the Ottoman religious and educational complexes consisting of a mosque and auxiliary buildings) and considering how the borders between the city and religious 'kulliyes' are formed. How the miniatures are located on the pages, and the shape of the frame can also give us clues about that. We can seek for the same borders, in the field of music, in the relationship and differences between tunes and in transitions between these tunes.

'Kulliye' buildings are generally separated by yards of different kinds. But the whole complex is separated from the city by a frame made of walls. How ever these walls never form a certain separation or a shan wall. They are generally transparent, making it possible to see inside, and most of the time there is a fountain or another decorative element on the outer sides of the walls, that connects the 'Kulliye' and the city. In civil architecture, even if the outer walls are shan, there may be a public fountain making connection between the life and garden of the house and the city. These relationships and elements which go beyond their own borders resemble the dynamic frames and images of the miniatures that most of the time exceed the borders are rectangular, we can feel that the story continues outside the borders of the picture. Many figures and elements are cut at the borders in such a way that they give the impression that their unseen parts continue outside the picture. And in many miniatures, a flag or a tree exceeds in such a way that they remind us that the picture forms its own frame.

The flexibility of the frame, its adaptability to the requirements of the story, the fact that its shape is designed in accordance with the requirements of the story, the fact that its shape is designed in accordance with the requirements of the story rather than serving a formal objective and that the figures give the impression that they continue outside although they are cut at the borders, all indicate and open fluid order. It is not possible, here, to say that there is a certain differentiation between the object and subject and between the identity and the environment. This fluidity and flexibility seem to be adapted promptly in accordance with the requirements and conditions of the composition at that moment, rather than being a design planned beforehand. In such an open arrangement, the different concepts counterbalance each other, and so the world is not divided into the categories alienated to each other.

This order is used in Ottoman music, as well. As we mentioned above, the Ottoman music used to be composed in accordance with the desired effect and chosen subject. Since these compositions were not written, they had to be memorised by continuous rehearsal in other words by continuous exercise. If the chosen tune was known well, it could be exemplified depending on the nature of the concert (5). Since the borders were not certain, it was possible to pass from one tune to another.

The works produced in the fields of architecture, miniature and music indicate that the Ottoman aesthetics had been preferring a more complementary, more fluid and open order till the end of the 16th century. As the result of this preference, the borders were not certain ends and edges, but rather they used to create an opportunity of flow and integration with the outside.

SPATIAL FORM

Architecture

Although the points stated about the subjects such as counterbalance of the forms, the borders and the composition reveal some of the preferences about the space, when we study on architecture specially we see that it has many more unique characteristics of its own.

The space is created by means of form. Thus the space is objectified firstly in architecture and city or landscape design. In the Ottoman World, the architecture and city order have their own unique characteristics. And this indicates that the space can change its identity depending on social and cultural changes. We can say that the most preferred spaces, in the 16th century Ottoman architecture, were illuminated, commodious and transparently bordered ones. Even when a space was surrounded by shan walls, these walls were softened in appearance, by means of painted light and illuminated patterns. In the works of Sinan which we're the most advanced architectural expression of their time, the main space was always surrounded by the secondary spaces which were separated by means of windows, pillars or any transparent border. The internal and external spaces were in a continuity.

We can make the generalisation that the interior parts were rectangular spaces and were covered by a semi-globe. This simplicity and the abundance of light gives to the space a completeness and continuity, and the movement which is towards the dome, rather than an emphasised axis, attracts...
the sights upwards. In the Ottoman architecture, the internal spaces are not ornamented in a way that would hide the structure. The effect of the adornments generally lessens the effect of the wall, draws the attention to the structure, and eliminates the tension by means of creating a harmony between the horizontal and vertical elements.

Especially in the buildings with dome, such as the mosques or hamams (Turkish baths), the light which is the most important element affecting the quality of the space comes from all directions, that is not only from above downwards, but also from the windows extending down till the floor. Besides this general clear atmosphere, there are the light coming from the lamps and oil lamps placed a little higher than human height, the light coming from the candlesticks forming a light plane, the light gleaming on and reflecting from the glazed surfaces of the enamelled tiles and the light reflecting on the walls from the coloured window glasses same as the light of a kaleidoscope. Especially in the mosques built by Sinan, the diverse quality of the space is closely related with the diversity of the lights.

Another factor affecting the nature of the space is that the architectural spaces, for whatever purpose they have been built, can make us feel we are in a familiar space, since they are always built by a definite modular system. A basic baldachin building is built as either open on one side, or open on one side, or closed on all sides; it can be used either as a monumental building such as a mosque, or as a semi-outside space such as a portico, or as a small structure covering the top of a stairway.

Although the requirement for the use of an inner yard has emerged in arid regions, the fact that their usage became widespread and continued for a long period was due to their provision of privacy and, at the same time, an aesthetic environment. Besides the inner yards used in a gradual manner in the Topkapı Palace, the yards have very different sizes and functions in all 'külliyes'. In most of these complexes, there is a central pool or fountain and the surrounding porticos serve as open or semi-open separated secondary spaces.

In the Islamic approach, the world is divided basically into two parts as clean and uncleans, or private and common. However, we also see that some other spaces have been designed for sacred or spiritual use, and still others for daily and private use. Some spaces are not allowed to enter; they exist only visually and generally separate a religious space and a space allocated for common use. The outer galleries of the Suleymaniye Mosque and the street-side yards of the 'kadıras' buildings are non-entry 'buffer' spaces and serve as a transition zone between a religious area and the street. As can be seen in the Suleymaniye Mosque or the Mihrimah Sultan Mosque in Uskudar, the whole 'külliyet' is divided into different types of space. These types include the walls having openings with iron cages which provide visual transparency. These different areas can be the outer yards surrounding the 'kadıra', the inner yards, the graveyard, the paths of the ablution areas. Although these areas are separated from each other, a visual transparency between them has been provided. Such a kind of space diversity creates a qualified articulation, while at the same time it provides rich usage diversity to the space.

THE CITY

We see that the Ottoman cities, as in the example of Izanbul, were not a secret and inner directed city, contrary to the other Islamic cities. However, as we can see better when we penetrate into the city, the mosque silhouettes placed in the circulation and horizontal lines gives it a very special identity. In the city plan, there is no common space allocated for social gathering. The market-place and the mosque, which are common for the historical Ottoman cities and the Turkish cities of the present day, represent the two poles of the life: the spiritual side and the practical one. As can be seen very explicitly, all common spaces have a special use. Another common building in the city that is worth to be mentioned is the fountain.

The inner-directed and sensuous properties of the Ottoman city has an importance although its extent is lesser than a typical Islamic city. We can not recognise it just by looking at it from a distance; it doesn't have a visual and geometrical schema. We can progress in the city by penetrating into it, finding our way by means of the smells, sounds and the coolness of the air. The point we have aimed to arrive could be reached only by means of a search; we can not see it from a distance, and generally we find ourselves at that point at an unexpected moment. The streets continue, gradually and widening, from the most intimate and private space to the commonest and most social one.

Since it resembles a spiral in which we discover ourselves as we wander and we are always in search for something, this labyrinth style city order is in conformity with the Ottoman aesthetic approach, which has an important effect also on the other arts from the point of view of the time and space order.

The architecture of the city, too, has, as a whole, some complementary but different pairs of properties such as monumental / daily, private / social, permanent / transient. These properties can be observed not only in residence architecture and monuments, but also in the material usage and form choices. For example, while the simple and geometrical patterns are used much more commonly in monumental architecture, the use of formal diversity is more common in residence architecture.

STAGING

In every different culture, the understanding of the individuals and society about themselves, creates a special orientation for these individuals and societies towards the environment and the world. And this kind of understanding is being increasingly brought into agendas of the nations and is being developed. The orientation, in general, occurred depending on how the society and individuals take place in a definite cultural story, rite or customs. Thus, cultures create, in the process of defining the identities, a world of rituals and plays in which the life styles and individuals are staged. In the Ottoman world, in which a very developed ceremonial and etiquette understanding existed, the city was a stage where every individual played his role. This point can be observed very explicitly by considering how every profession used to appear in the stage formed by the city with their special garments. The various sentence pictures of 16th century verifies the staging of this kind. Even the daily life of the city had been converted into a staging by this kind of articulated garment, tool, behaviour and calling style. And it is certain that also the architecture used to contribute into that staging event. Additionally, also the mosques used to act as real stages at definite hours of the day and on some definite days, by means of various celebrations and rites. From this point of view, the monumentality of the Ottoman architecture had a special meaning. The gradual ordering in the mosques and 'külliyets', the diverse functionalities and meanings of the spaces especially used to intensify this atmosphere of drama and ceremony.

These characteristics are especially emphasised in the capital cities and in the Imperial mosques. In the metropolises, where different cultures and races lived together, this diversity used to be staged in a ceremonial and dramatic way, and this used to emphasise both the elements of 'place' and 'identity' and used to give every event, among all these diversities, its own place and meaning.

Briefly the skill of the Ottomans in making synthesis between cultures, which lasted for long periods and still has its effects today, was due to the fact that they let differences live without suppressing them and managed to establish, beyond the emotions, a deep meaningfulness and intellectuality by means of the "writing" culture they made effective in daily and spiritual life.
1 Architectural texts of Sinan: Turkip-al Bitayr and Turkuler-el Ehlisi, Sai Mustafa Çelebi, 1586 and 1587; Tuhfit-ul-Nemerin, assumed to be written after the death of Sinan by the poet Ansar; Risale-i Mimarisiyye, the author of which is not known, incomplete text; Anonymous Treatise the author of which is not known; Twelfth-century Eyubli the Poet and Selimye Rizade, Danyoade Mustafa Efendi, 1741.


3 This approach is quite obvious in the text written on Sultanahmet by Mehmet Ağa. Othman pelo Gölgey, Risale-i Mimarisiyye: Mimar Mehmet Ağa. His works, Ankara, 1978 (Attributed to Oth. Prof. Israel Hallo Uzunoglu).

4 See Malik Ahmet, Tarihinde Düyu Rehberine Vur Rüzgar, Turkish Religion Pamiyaye-Pamig, Istanbul, 1907.

5 Bahar (1987)

OTTOMAN
ARCHITECTURE

A GENERAL VIEW OF
OTTOMAN TURKISH ARCHITECTURE

THE GOLDEN AGE OF
OTTOMAN ARCHITECTURE AND
MİMAR SINAN