



Investigation of the Ottoman Period Masjids in the Izmit City Site: Structural Spatial and Liturgic Item Analysis

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ABSTRACT

From the ancient times in the Muslim World, there are many masjids that utilizing as a place of Islamic worship and maintaining their functional qualities, in social memory and in the physical environment. Islamic place of worship in Turkey, reveals the “mosque” with the existing ontological element in itself. And the question of the place of worship is discussed out of the mosque. However, when the places of worship of the Ottoman period were examined, it is seen that the masjids built on a different scale, unlike the mosque, have an important typology reflecting the texture of the settlement pattern. This building scale developed within the historical adventure of Islamic places of worship is an important reference source to shed light on contemporary mosque designs. In this context, the masjids located in the site of the city of Izmit are separated from the masjids in other areas of the city due to their historical layers. The study sights to archive these small masjids to analyze their structural, spatial and literary elements with architectural framework. Thus, it is aimed to meet an important need related to the subject in the field of architecture and to be articulated with a scientific study in our cultural heritage.

Keywords: Masjid, Ottoman’s masjids, Izmit

1. INTRODUCTION

Prayer is an individual and collective activity of worship. The “place” necessary for the act of faith and worship during this liturgical act is the human body itself. Wherever an individual is clean, prayer can be performed. The Prophet Muhammad states that the entire earth was made a masjid (Abdülbaki,2012). The collective prayer constituted a social situation, and the Islamic Culture, which developed during the historical process, built large Islamic worship places that differed from everywhere and everything. Looking at the equivalence of these places of worship during the Ottoman period, not only the mosque-scale structures, but also the small-scale masjid structures are encountered. When the architecture of the cities of the Ottoman period is examined, it is seen that places of worship are important elements of the cities as well as symbolic indicators that organize daily life as one of the central themes of group and individual rights. These indicators manifest themselves through masjids in the most extreme neighborhoods of Ottoman cities.

The places of worship of the Ottoman period are the synthesis of the cultural strata and architectural insights that persist in historical continuity. Within the scope of this study, the structures that were built as masjid in the Ottoman period and used as mosques today are investigated in the context of the protected area of Izmit city. In this context, the concept of mosque and masjid, the mosque architecture of the Ottoman period, the mosque structures and the Masjid in the Izmit City Protected Area are examined.

2. MOSQUE AND MASJID

The first word used to meet places of worship in Islam is "masjid" (Güç,1999). In the Quran, it is stated that the masjids belong to Allah; "Who is more unjust than the one who hath prevented the remembrance of His name in the masjids of Allah and who tried to destroy them?". Masjid word is used repeatedly used to specify the places of worship in other verses; "Only those who believe in Allah and the Last Day, who make the prayer straight, who give alms and who are not afraid of anyone else, will build the masjids of Allah" (Quran).

In Islamic countries, the masjid is used to mean the place where five time prayers, Friday, and feast prayers are performed, whereas today, in our country, not the Friday prayers, but only time prayers are performed. The prayer places where time prayers can be performed and Friday prayer authority are given are called "mosques". Cuma (friday), cem and cemaat (congregation) words are also known to derive from the word "cami" (mosque). Figure 1 shows plan and perspective of Hz. Muhammad's house and masjid in Medina (Mescid-i Nebevi).

While the word "mosque" was used to distinguish the places of worship, where the Friday prayer, which was previously a liturgical Islamic worshiping activity, was performed in a collective manner, in time, the masjids with pulpit began to be called mosques, and the prayer places where prayer is performed individually or in small groups, but Friday prayer is not performed collectively, were started to be called "masjid".

The other word used in the meaning of place of worship in Islamic culture is "musalla" which has other name "namazgâh". Although Musalla is generally known as the high stone where the coffin was placed during the funeral prayer in our country, it is also known as namazgah, a place for praying outdoors. These places of worship, which are open-air mosques, contain a mihrab wall, pulpit, minaret, and fountain for ablution (Tiryaki,2010).

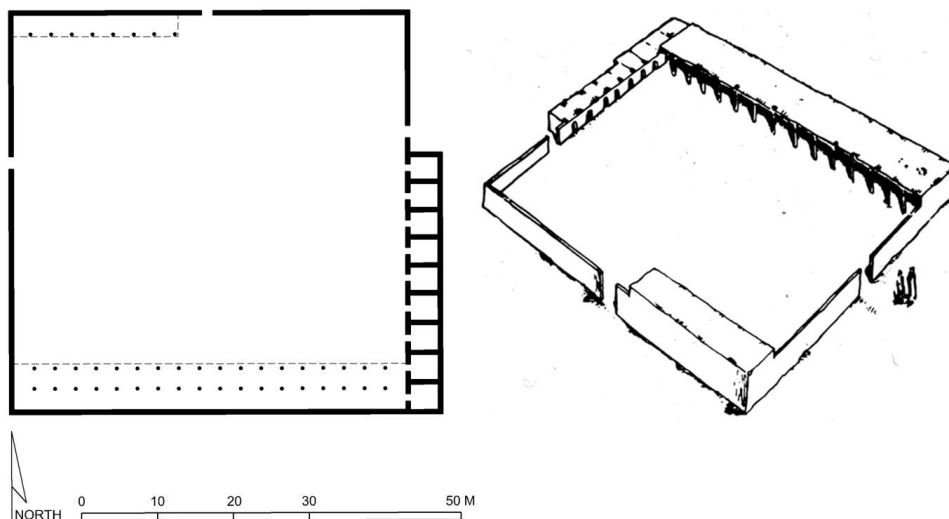


Figure 1. Hz. Muhammad's house and masjid in Medina (Mescid-i Nebevi) (Creswell, 1960)

Grabar explains the relationship between prayer and the place of Islamic worship and states that the mosque institution appears as follows: In terms of the architectural history of the Qur'an mosque, it sets a rule that will be decisive for all Muslims: the obligation to perform prayer is a private act, and according to the statement of the Prophet Muhammed, every place where prayer is performed is a masjid. But prayer is also a collective action that covers the whole community. The forms of prayer and its transformation into a collective action do not originate from the Qur'an. It emerged as a result of the life of the Muslim community in 622-632. In order to understand the architectural development of



the mosque, it is necessary to know some features related to prayer, which is a Muslim form of worship. All rituals for praying within the Islamic worship space have one thing in common: to strengthen formal relationship between the members of the Muslim community, and to separate the community from Jewish, Christian, and pagan communities. These two dominant features are the main determinants of the institution which will later be known as the "mosque" (Grabar, 2010).

It should be noted that there are liturgical (qibla wall, mihrab, minbar, minaret, fountain), spatial (musalla, courtyard, women's house, muezzin house, last congregation, portico) and structural (dome) elements that establish the mosque structure (Özel, 2012). Elements that meet all of the rules regarding the rituals and form of worship of Islam as structural and spatial are defined as the liturgical elements that establish the place of Islamic worship. These elements appear as structures of Islamic Culture rather than Islam itself. The elements that establish the place of Islamic worship;

2.1. Qibla Wall

It is the wall that faces the direction of the Qibla where the mihrab is located, thus also known as the "mihrab wall". It is possible to reinforce the presence of the Qibla wall as a liturgical element in the place of Islamic worship with Burckhardt's words; "The holy words spoken during the prayer reflect the Qibla wall and fill the place of worship" (Burckhardt, 2013).

2.2. The mihrab

The mihrab appears as an ornate wall pointing the direction of Qibla, in Islamic culture. It is a recessed part for positioning the imam in prayer. The mihrab, which is an important architectural element, both liturgical and symbolic, can be seen in the prayer walls on the wall of the mosques.

Ardalan describes it as an architectural element that allowed all Islamic worship sites to be on "earthly level" towards Mecca (Ardalan, 1980).

2.3. The minbar

Which appeared as a three-step object made of wood prepared for the residence of the prophet during the time of the Prophet, the minbar is the ladder structure with the simplest definition. The main purpose here is to allow the imam to make his voice heard in the community. Over time, the minbar became a symbol of central legal authority within the Islamic Shrine (Bayrakdar, 1987).

2.4. The muezzin court

Which is a high place surrounded by stone or wooden fences, it is a place where the muezzins come out to make their voices heard to the whole congregation. The muezzins repeat the prayers of the imam to announce to the rear ranks.

2.5. The minaret

The minaret is a high and thin structure where the muezzin comes out and recites the call to prayer. It is the most important mosque image in social memory.

The origin of the word minaret is Arabic and is derived from "nar" which means fire and "nur" which means light. The word minaret which is the namely place of nar or nur, means both the place where the call to prayer is read and the place where the fire is lit. According to another definition, it comes from the Arabic origin meaning light or fire (Gündüz 2005). Minaret is considered as an indispensable symbolic element of Islamic worship structure throughout the ages and today as an architectural element not included in the first examples of mosque architecture (Özel, 2012).

The balconies on the minarets, which resemble balconies, are important in terms of reflecting the architectural features of the period they were built. There are more than one minarets on the minaret. There are no more than one minaret and minarets on the mosque, except for the salatin mosques built by the members of the dynasty during the Ottoman period (Insoll, 2007).

2.6. The shadirvan

It is the place of ablution in the mosque courtyards. It is an indispensable architectural element built as a domed in the architecture of the Ottoman mosque. When they are



examined in the historical process, it is seen that they were built with a style in the extension of the architecture of the mosque to which they belong.

2.7. Musalla

One of the words used in return for a place of worship in the Islamic religion, musalla means "the place where prayer is performed" (Güç, 1999). It is widely known as the place where the funeral prayer is performed.

2.8. Courtyard

The courtyard, which is originally a Greek "aule", has variants such as portico courtyard, fountain courtyard, exterior courtyard according to its characteristics. It took place in the early Islamic period and Egyptian Mamlûk architecture with the word "sahn", and in Ottoman architecture with the word "harim". The courtyards have been indispensable elements of Islamic and Turkish architecture with their pools or fountains, which are bordered by shaded porticoes, open to the top, as a source of coolness. (Cantay, 1991).

2.9. The women's court

It is a section in mosques dedicated to women's prayers. One of the first examples in the history of Islamic worship site, which was reserved for women in the worship site and moved from the ground to the upper floor, was Mudurnu Yıldırım Bayezid Mosque, built at the end of the 14th century. Before the 14th century, we can say that women's court was not found in mosque architecture (Özel, 2012).

2.10. The muezzin court

It is the section where the muezzin recites prayer during prayer and other worship at a defined section in the section of the harim and aligns with the Qibla axis.

2.11. The final congregation

It is a place higher than the courtyard bounded by a wall against the altar at the entrance of the mosque, adjacent to the main mass of the mosque. According to Özel, the last congregation place is a peculiar element in Ottoman mosque architecture as an intermediate space that functions as a transition between outdoor (courtyard/street/square) and indoor (harim) in terms of both function and mass solution. Historically, it is seen that the last congregation place was not formed in the Islamic worship place before the beginning of the 15th century (Özel, 2012).

2.12. The portico

It is a semi-enclosed space on the exterior or courtyard of the mosque, which covered with flat roofs, vaults or domes is supported by columns. They are made to obtain an area protected from the sun. During the reign of Sinan, the portico was added to mosques as the most effective element of facade design. This element, which is applied as single or double storey, has continued its existence after the classical period (Mülayim, 2008).

2.13. Dome

The dome, whose dimensions have grown in the historical development process applied in the architectural field since ancient times, has become an indispensable element of the mosque architecture. As the first Islamic shrines are without domes, the discussions on mosque architecture in the architectural environment are diversifying. The dome is an architectural element that strengthens the religious, political and architectural meaning (s) of the mihrab, which has become a focal point within the Islamic worship space, and in time, becomes an element of space independent from it (Özel, 2012). The dome, which defines the volume of Islamic worship places, describes the situation of "gathering in the center". The central plan indicates a focal point and specializes it.

2. OTTOMAN PERIOD MOSQUE ARCHITECTURE AND MASJIDS

In order to understand the architecture of the masjids of the Ottoman period, the developments in the mosque architecture of the Ottoman Empire should be emphasized.

According to Eker; During the foundation period of the Ottoman Empire, single-domed and more modest buildings were seen. In the classical period, mosques were built in very large areas with high and multiple domes structures, as a result of goals of the Ottoman architects affected by the legacy of Byzantine in Istanbul, as well as the sultans who wanted the mosques built in their name to show their magnitude and power (Eker, 2016). The mosques built between the foundation of the Ottoman Empire and the conquest of Istanbul were generally unpretentious. The first period of Ottoman architecture took into



consideration the needs and gave importance to functionality; however, it was not only strong and elegant (Yerasimos, 2000: 158). Early mosques were generally built as single domed mosques with guesthouse ("T" plan) and multi domed (Ulu Mosque) buildings. The main element of the single-domed mosque plan was the single-domed space. The functional space and element that completes this mosques is always with a minaret and the final congregation place (Cantay, 2002: 88).

The oldest single-domed mosque known in the Ottoman Principality is the Hacı Özbek Mosque in İznik (1333) (Ödekan, 2002: 286). According to Aslanapa; This mosque is connected to the architecture of the Seljuk mosques with its dome on prismatic triangles and the final congregation place covered with a single barrel vault on the west side. The masonry, which changed to one row of cut stone, three or four rows of bricks, continued in Iznik and even in some of the works in Bursa, Edirne and Istanbul (Aslanapa, 1992: 354). The mosques, which have a tabhane (guesthouse), are compound structures constructed as mosques and tanneries. Tabhaneli mosques are built as mosques and tanneries. Tabhaneli mosque is a religious and social structure, and the plan organization has been put forward with the most appropriate and rational design preferences depending on these dual uses. The most important example of Tabhaneli mosques, whose construction was completed in 1419 and tile decorations completed in 1424, Bursa Green Mosque is a work that expresses the power and continuity of the Ottoman state with the re-establishment of the state with its architectural and ornamental features, which forgot the troubled days of the Fetret era (Cantay, 1988: 55). Planimetric structures of Ottoman Period Mosques can be seen in figure 2.

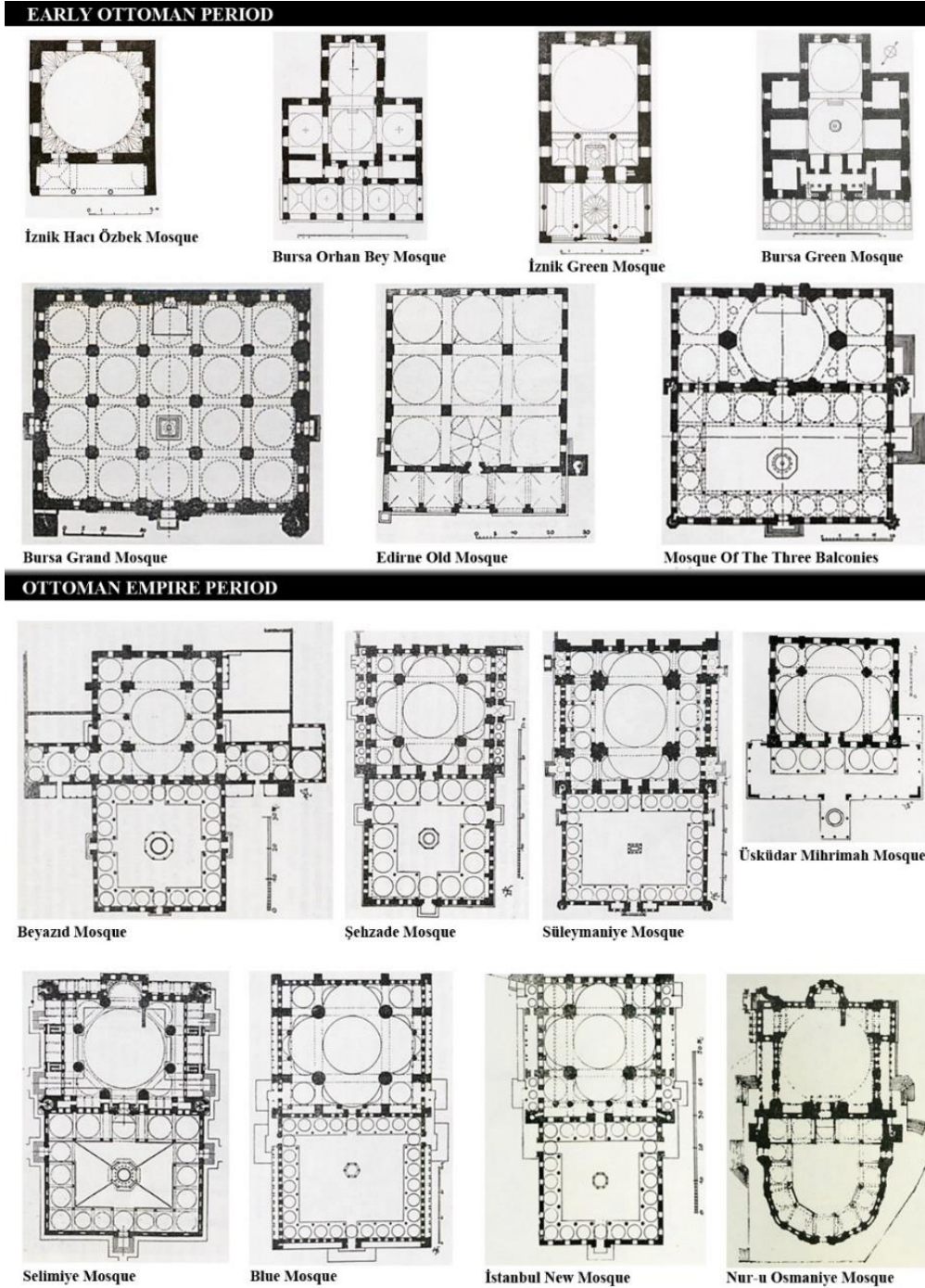


Figure 2. Planimetric Structures of Ottoman Period Mosques

Multi-domed mosques have provided a wide area of worship with their architectural institutions, but a certain unity of space could not be created in these buildings. In multi-domed mosques, the space was divided into equal sections by piers, and each section was covered with a dome. A section on the building axis was the element that kept the courtyard tradition alive with a dome or a fountain with a bright lantern. Ulu Mosque (1399), which was built next to the Orhan Complex in Bursa, is a building with twenty domes, twelve legs and a rectangular plan. The building, which was built by the order of Yıldırım Beyazid, was built together with the two-way western minaret with a balcony (Cantay, 1988: 56). Although Bursa Ulu Mosque is the most beautiful of its kind, the Ottoman architecture did not continue with this direction. This construction was not continued after the Old Mosque in Edirne and the Mahmud Pasha Mosque in Sofia. The new



design issue for the mosques was the central dome that was extended with side additions (Ayverdi, 1976: 22).

During the period when the Ottoman Empire was most powerful, Sinan, who was brought to the position of chief architect, seems to have reached the peak of the domed mosque architecture with his works. He tried to create differences in planimetric and structural terms by searching for the new one in every attempt with the available technological opportunities. According to Kuran, centralizing the Ottoman mosque and gathering the interior under a single central dome symbolizes the unity of the universe with one dimension and reflects the political power of the Osmanoğulları in another dimension (Kuran, 1997: 1395).

According to Kuban, in the history of architecture, the dome structure becomes the main element of spatial structures in the interaction of structural and symbolic phenomena and becomes the symbol of heaven, god, political power and urban fissionomies. The domed building history is continuous (Kuban, 1988). The deep impression left by Sinan in the mosque architecture has continued its effects in the last period of the Ottoman Empire. Masjid or mosque, beyond being a temple, is perceived as a cycle of socialization that emerges from the perspective of functional and centralization shaped within the framework of the first Islamic community (Onay, 2006: 150).

The construction of a mosque under Ottoman rule was not left to the people's desire. Those who wanted to make a mosque, the sultan, who wanted to make a masjid, had to get permission from the kadi. In a document dated 967/1559, it is seen that the location of the mosque and the required materials to be reported to the center for the construction of a masjid in Rhodes are requested from the relevant district kadi (Number 3, Muhimme Book 1558-1560). Also in architectural terms, the chief architect or the architects of the city should be consulted. In a sense, it is aimed to gain a certain discipline to the architecture of the mosque. Because the request of the state-pasha, viziers and administrators to build mosques were different, other charity's were evaluated differently (Inalcik, 1968).

It is known that such contributors to charitable services are exempt from certain taxes. It is known that the surroundings of such mosques or masjids are generally open areas, and that there are orders to take measures to prevent construction near them and to avoid behaviors that disrupt the peace of the community (Yüksel, 1998). The conversion of a masjid into a mosque in the Ottoman Empire, as in the Muslim states established before, depends on the permission of the sultan (Pedersen, J.). Both the construction of the mosque and the masjid turned into a mosque and the pulpit, the state aimed to prevent the spread of harmful beliefs and thoughts among its citizens. It was aimed to establish and preserve the public order to ensure that the Muslim community conduct their religious practices collectively with confidence and peace of mind, taking into account the political and social influence and power of the religious function of Friday, Eid meeting and sermon. In this context, the conversion of the masjid into a mosque was subject to the permission of the state and special attention was given to the permission of the sultan in the sermon (Akin, 2016).

According to the city history research, all the main roads of the Ottoman Period cities eventually reach the central shrine, the mosque, the symbol of the city. The large mosque in the center is called "al-masjidu'l-azam, masjid-i friday, the grand mosque, or masjidu'l-mosque". For a long time, for the reasons mentioned earlier, Friday and Eid prayers were made in this main mosque in the cities. For example, in Basra, the first three centuries of Friday prayers were performed in a single mosque in the city center (Raymond, 1995). With the conscious and planned settlement policy of the Seljuk State and the Ottoman Administration, a masjid or mosque was established in each neighborhood in the newly conquered places. Institutions were established to meet the commercial, scientific and social needs, and the city gained peace and comfort under the auspices of the state. Socio-

cultural interaction was taking place among the Muslim- Turkish society. As a result, the places conquered by the sword were Turkified and Islamized through the masjid and other institutions (Gibbons, 1998).

In both the Islamic city and the Ottoman cities, neighborhoods were formed around the masjids. The basic unit of the neighborhood is the mosque where the residents perform time prayers and have some common meetings. Thus, a peaceful, safe city section is formed where people who worship and know each other in the same masjid, who are responsible for each other's behavior and lives, live in solidarity and help each other (Ergenç, 1984). The neighborhood has a lively identity with the marketplace, inn and baths built around these masjids. It is almost every mosque, determines a neighborhood. The neighborhood is usually referred to by its masjid. It is possible to monitor this situation by looking at the neighborhood names in the cities dominated by Turks. For example, in Bursa, such as Alaca Masjid, Cami-i Kebir, Hisar Mosque neighborhoods (Demirel, 2000). Solidarity, brotherhood, love and trust were kept alive among the people praying in the same mosque. For this reason, even in a "security survey" to be conducted on a person, an assessment would be made according to whether or not the person was attending the neighborhood masjid (Akin, 2016). Masjids of the Ottoman Period within the Boundaries of the Historical Area of Izmit City can be seen in figure 3.



Figure 3. Masjids of the Ottoman Period within the Boundaries of the Historical Area of Izmit City

3. MASJIDS OF THE OTTOMAN PERIOD IN THE PROTECTED AREA OF IZMIT CITY

Izmit and its vicinity, which is one of the junction points of the world's important roads, has been a permanent settlement area for human beings. Izmit is a city where people have been living since 3000 BC. First, the Phrygians held the region in their hands, and then a city called Astakos was established in the current Basiskele area. When Astakos was destroyed by a major earthquake, a new city called Nicomedia was established on the slopes of today's Izmit. Nicomedia, which was declared capital by Emperor Diocletianus in 284 AD, became the fourth largest city in the world after Rome, Antioch and Alexandria. On average, the city suffered an earthquake in every century and underwent a serious restoration in the Byzantine period, but was destroyed again. Izmit is a city that has witnessed important developments in history since it was the previous Silk Road stop before Istanbul. The city, which was dominated by the Seljuks and later the Ottomans, was occupied by the Greek occupation in 1921 and became an important city during the construction of the modern nation of the Republican period. (Open Air Museum Kocaeli, 2010). Located in the province of Kocaeli, Izmit was also exposed to the devastating effects of the Marmara earthquake in 1999. It is possible to read the city of Izmit, which has reached to the present day through the articulation of cultures in the historical process, through these cultural layers. Engraving showing the Historical Area of the City of Izmit and the Masjids of the Ottoman Period can be seen in figure 4.



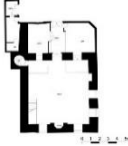




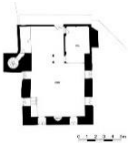









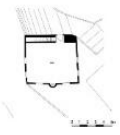














Figure 4. Engraving showing the Historical Area of the City of Izmit and the Masjids of the Ottoman Period (KKK, 2018)

If you look at the historical area of Izmit city center and the characteristics of the streets in this region; It is seen that the structures on these slopes could be perceived individually due to the sparse settlement during the Ottoman period. As a result of the proliferation of built-up areas, it has become difficult to perceive the traditional settlement. Although it has a 3000-year history, it is the closest to the present day and there are many registered monuments and civil architectural works mostly from the Ottoman period. The studies revealed the presence of 201 civil architectural works, 18 monuments and 91 monuments in the historical Izmit traditional city center. But most of them are devastated and unusable. The monuments include cisterns, churches, numerous fountains, baths, mosques, bastions, fortifications, and **masjids**.

At the junctions of the streets, there are nodes that appear to be "neighborhood squares". At these points, there are "fountains", "baths", "mosques", and mostly "**masjid**" structures of common use. There are 6 masjids structures belonging to the Ottoman period, which feature a node in the location where they are located in the protected area of Izmit city. In table 1 Masjids of the Ottoman Period in the Protected Area of Izmit City can be seen.

Table 1. Masjids of the Ottoman Period in the Protected Area of Izmit City

THE MASJID OF OTTOMAN PERIOD IN THE IZMIT CITY SITE	OUTSIDE	MASTER PLAN	PLAN	QIBLA WALL and MINARET	INTERIOR
ALACA MASJID 1598					
YUMURTACI MASJID 1631					
ZIBINCI MASJID 1807					
PORTAKAL MASJID 19th century 2nd quarter					
HACI AYVAZ MASJID Late 19th century					
ZEYTINLI BAHCE MASJID Late 19th century					

3.1. Alaca Masjid

The mosque was founded on the ruins of Byzantine (Justinian Palace). It was built in 1598 by El Hac Mustafa Bin Mehmet Bey Gümüşzade. Designed with square plan construction, the structure evolved into a rectangular plan with additions (Ürkmez, 2007). The top cover of this mosque, which was built with masonry stone construction system, was formed with a wooden breaking roof. There is a minaret on the base of the western facade. Before moving to the Harim section, there are closed sections used as storage and rooms in the



east and west sections. The entrance to the women's court is through the door on the western front. The niche of the mihrab is not perceived from the facade by analyzing it within the thickness of the Qibla wall.

3.2. Yumurtacı Masjid

The building, which was stated to have been built by Hacı Hasan in 1631 (Ürkmez, 2007), has a rectangular structure perpendicular to the direction of Qibla. The ceiling of this masjid, built with masonry stone construction system and the roof is made of hipped-gable wooden roof. It was built on a sloped terrain with stone materials. The building has a minaret in the middle of the western facade and a cemetery on the south of it. When entering the interior from the north facade, there is a muezzin mahfil in the east direction and a passage to the minaret in the west direction. The entrance to the women's court is from the outside. Almost no decorative ornament is seen in the structure. The niche of the mihrab is not perceived from the facade by analyzing it within the thickness of the qibla wall.

3.3. Zibıncı Masjid

The structure, which was stated to have been built by Zibıncılar in 1807 (Ürkmez, 2007), has a rectangular plan in the north-south direction. It was built with masonry walls on the stone foundation due to the slope. The top cover of the masjid is formed with a hipped-gable wooden roof. The mosque has a minaret in the north-west direction rising through the walls and from the roof. There is a small window on both sides of the mihrab wall and the mihrab niche is perceived from the outside. When you enter the interior from the north facade, there are muezzin rooms in the east direction, minarets and ablutions in the west direction. When entering the Harim section, there are one muezzin neighborhood in east and west directions. There is no women's section in the harim part of the mosque.

3.4. Portakal Hafız Masjid

The structure stated to have been built by the Morali family in the 2nd quarter of the 19th century (Ürkmez, 2007). This masjid has a square plan. It was built on a sloping land with stone materials and built with wooden carcass system and brick. The top cover of the masjid is formed with a hipped-gable wooden roof. When you enter from the north facade, you can reach the women's court from the west staircase. The mosque, which has no minarets, has an open ablution area directly opposite the north entrance. In the Qibla wall there are windows with different dimensions and shapes in symmetrical order and the mihrab-niche is perceived from the outside.

3.5. Hacı Ayvaz Masjid

The building, which was stated to have been built by Hacı Ayvaz in the end of the 19th century (Ürkmez, 2007). This masjid has a rectangular plan in the north-south direction. Due to the slope, stone walls were built on the foundation. The top cover of the masjid is formed with a hipped-gable wooden roof. The correction layer obtained here is used as muezzin lodging. The mosque has a minaret in the north-west direction rising through the walls and from the roof. The minaret is accessed through the door on the west side. There are two vertical windows on the two sides of the mihrab projection in the Qibla wall and three square windows above them, and the niche of the mihrab is perceived from the outside. Ornamental elements do not appear in the structure.

3.6. Zeytinli Bahçe Masjid

It is not known by whom the building was built in the late 19th century (Ürkmez, 2007). It has a rectangular plan in the north-south direction. In the western part, there is an annex room attached to the structure. Due to the slope, stone walls were built on the foundation. The top cover of the masjid is formed with a hipped-gable wooden roof. The mosque has a minaret in the north-east direction rising through the walls and from the roof. Since the southern facade of the building was closed due to other structures in front of it, there is no window on the qibla wall. However, the mihrab-niche overhang is prominent. There is a horizontal row of windows on the upper level on the northern facade.

When the mosque is entered from the north direction, the stairs to the west lead to the women's court. In this structure, which does not have a fountain, no ornamental elements are visible.

In this paper the plans and structurali spatial and liturgical items of these six masjid are examined. In the table 2 Structural- Spatial- Liturgical Elements of the Masjids of the Ottoman Period in the Protected Area of Izmit City's examinations results can be seen.

Table 2. Structural - Spatial - Liturgical Elements of the Masjids of the Ottoman Period in the Protected Area of Izmit City

STRUCTURAL SPATIAL AND LITURGICAL ITEMS		ALACA MASJID	YUMURTACI MASJID	ZIBINCI MASJID	PORTAKAL MASJID	HACI AYVAZ MASJID	ZEYTLIBAHCE MASJID
		1598	1631	1807	19th century 2nd quarter	Late 19th century	Late 19th century
STRUCTURAL ITEMS	Dome						
	Musalla						
SPATIAL ITEMS	Courtyard						
	Women's court	X	X		X	X	X
	Muezzin court	X			X	X	
LITURGICAL ITEMS	final congregation portico						
	minaret	X	X		X	X	X
	qibla wall	X	X	X	X	X	X
	mihrab	X	X	X	X	X	X
	pulpit						
	shadirvan	X	X	X	X		

4. CONCLUSION

When the Ottoman period of six masjid structures are examined in the protected area of Izmit City, it is seen that the main premise of the planimetric construction of the buildings originates from the sloping terrain. In order to construct the buildings, an elevated stone floor was built and it was observed that the plan layout of the structure was designed as well as the shape and size of the area obtained. However, the main worship part (harim) of the buildings is square or square plan. It is seen that the masjids have been constructed as smaller scale examples of the Ottoman Period mosques with square plan schemes and the elements of the mosque structure have been articulated, giving the Islamic worship space a new dimension within the settlement pattern.

When the structural - spatial - liturgical element interpretations of the masjids are examined one by one, at first glance, each can be perceived as similar structures as a whole. However, the minaret, shadirvan, women's court, muezzin court, qibla wall, niches, window arrangements, such as the location of the elements in the plan and the presence of the structure is different from each other.



The fact that these structures are not designed differently from the scale of the mosque offers a separate typology of worship, with the use of elements such as domes, the final congregation, portico, fountain, courtyard. The height of the minarets, which is a liturgical element, is directly proportional to the settlement pattern and the size of the building mass. The fact that all of the masjids were constructed with a hipped-gable wooden roof without the use of a dome, which is a structural element, also constitutes the same pattern as the residential buildings next to these buildings. Therefore, they do not become alienated as part of the settlement. In the structural and spatial fiction of all the masjids examined, there are no traces of an ornamental architectural items and exaggerated decoration.

Like all the artifacts that make up the city, it is seen that the basic elements behind the settlement decisions of these masjids originate from topography. The Masjids of the Ottoman Period in the protected area of Izmit are important artifacts that give identity to the city of Izmit as a port city opened to the world in every period of history and articulated with the building mass and minarets to the city skyline. Nevertheless, the mosque, which has always kept its place on the agenda, presents another dimension in terms of urban scale and architecture.

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