THE USE OF OTTOMAN ARCHITECTURE AND ISLAMIC HERITAGE AS A CONSUMPTION OBJECT IN CONTEMPORARY PRACTICES

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ABSTRACT

Islamic heritage contains rich cultural diversity with residential and public buildings which belong to the era of the Ottoman Empire and reflect the character of the Islamic tradition. Today, the influence of Islamic heritage begins to be represented by the predominance of consumerist culture and technology. In particular, Ottoman architecture and its traditional elements became objects of consumption, which set the visual aspect at the forefront of contemporary design practices. The study criticizes the transformation of the authenticity of Ottoman-Islamic architecture into a thematic "authentic appearance". Instead, it refers to the fact that Ottoman-Islamic heritage has become a consumer object. In this context, this study looks at various examples found in Turkey, such as hotels, shopping centers, and residential buildings. Examples are organized through a theoretical and comparative methodology between traditional and contemporary approaches. As a result, the article emphasizes the importance of cultural heritage for societies and their architecture which must not be transformed into objects of consumption linked to interests. The conclusion is that the flexible stance of the Ottoman-Islamic structural heritage is open to adaptation. It allows the tradition to be interpreted in the current structural and technological developments rather than copied.

KEYWORDS:
Consumption Object; Contemporary Practices; Islamic Heritage; Ottoman Architecture;

INTRODUCTION

Islamic belief has created a cultural continuity that has been witnessed in art and architecture for several years. Although the beliefs observed during the Ottoman period (1299-1922) varied, the prevailing influence of Islam became a traditional heritage, part of the unique identity of Ottoman architecture. Today, architectural artifacts of this traditional heritage exist in many Turkish cities. The architecture of the Ottoman Empire contains several emblematic structures built especially after the conquest of the city of Istanbul (1453). These buildings, mostly located in Istanbul, and the traditional houses that reflect life in different cities between the 18th and 20th centuries are discussed in the article as the original architectural examples in which Islamic culture can be seen in the Ottoman period. However, the structural elements of this traditional heritage, which are flexible with the evolution of physical and social environmental conditions, are now imitated as a whole or in part in contemporary architectural practice. In today's homogeneous global world, the interest in different and ethnic environments causes the Islamic heritage to be popularized as fashion in architecture. Thus, in societies that have reached consumer-oriented culture, buildings of traditional Ottoman architecture can be considered objects of consumption to attract attention.

The study criticizes that the culture of Ottoman construction influenced by Islam, which is open to interpretation with contemporary processes, is ignored. Instead, traditional structures are transformed into consumer goods, and their forms are copied with the same configurations. This paper interprets these approaches of Ottoman architecture in the new era based on global culture and contemporary practices. It aims to provide a critical perspective and discussion on the use of cultural values of Ottoman architecture with the Islamic tradition in current architecture. In making this discussion, the paper builds on some of the key studies that were done earlier. In particular, Turgut Cansever and Doğan Kuban have major works of Turkish-Islamic architecture; Titus Burckhardt, Robert Hillenbrand, and Seyyid Hüseyin Nasr focuses on Islamic architecture; and Cengiz Bektaş whose study results in the important thoughts of the Ottoman Turkish house.

METHODS

The main focus of this research is the historical and theoretical analysis of contemporary Islamic architecture. In the historical context, the concept of "contemporary" was defined as the process from the modernist period until today. The geographical context of the study was determined as Anatolian lands – The Ottoman Empire and later than Turkey – where the influence of Islamic architectural belief can be seen for many years. Firstly, theoretical readings of the Ottoman-Islamic tradition and contemporary architectural criticism are carried out in specific contexts. Examples of buildings where the Ottoman-Islamic tradition is interpreted in the modern period (after 1950) were chosen among the cult structures of Sedad Hakkı Eldem and Turgut Cansever, who came to the fore in the history of Turkish architecture. Such approaches are considered as a reference for today's designs. It also enables examples of contemporary buildings to be grouped by a functional pattern. The organization of the paper is ensured by a method of comparing traditional and contemporary approaches. Contemporary examples in which the Ottoman-Islamic tradition is copied without interpretation are analyzed by comparing with the visuals of their traditional originals.

DISCUSSION

HISTORICAL CONTEXT OF CONTEMPORARY ARCHITECTURAL PRACTICE

The perception of architecture changed with the industrial revolution and the modernization movements following the 18th and 19th centuries. These perceptions have reached a worldwide situation due to the development of current information technologies. The basis for this change of architecture is that, according to Colquhoun, machines revolutionize and reevaluate the importance of artistic expression. Although machinery plays an essential role in developing new forms, it makes us forget the fundamental elements of architecture [1].

In such an environment, architectural design begins to take shape according to the building technologies determined by the machinery. Such technologies can produce all the required forms in contemporary design productions. Architectural references based on meaning and context and the qualities of place, culture, and social life are also neglected in these buildings. However, as Cansever said, individuals must shape their environment by being influenced by beliefs, the hierarchy of values, cosmological understanding, characteristics, and relationships with others. These lifestyle facts make it possible to shape all sorts of productions within the system of decision-making and preferences [2].

In this sense, it may be said that art and architecture were shaped from Islamic beliefs in various historical periods in Anatolia. Although Islamic culture differs depending on the politics and lifestyles in various periods and geographies, it has preserved the continuity of Islam based on belief. Consequently, Islamic heritage has been interpreted in different environmental conditions, and the traces of this traditional culture have been treated in different unique ways.

According to the Traditionalist School, of which Titus Burckhardt is a member, the traces of the metaphysical values of Islam are reflected in various styles in all structures built in Islamic architecture [3]. Titus Burckhardt says that the styles of Muslim art generally differ according to the periods or dynasties ruling over the countries. Communities reflect their Islamic customs to their architecture in different geographical regions. Islamic art encompasses a range of styles, each is distinguishable and corresponding to a particular ethnic circle, but no specific style can be described as more or less Islamic than others; this is an example of the phenomenon of "diversity in unity or unity in diversity" [4].

Therefore, Ottoman architecture can have effects on Islamic culture and interpret this heritage with its uniqueness. As Cansever has stated, the architecture of the Ottoman period appears as part of the diversity in unity nourished by the essence of Islamic culture. For this reason, the art of the Ottoman Empire, which has held the representation of the Islamic world for 500 years, is considered a separate category within Islamic art [5]. Ottoman architecture offers a rich content composed of social, public, and traditional buildings focused on a religion, particularly the Islamic tradition. As Alsaç stated, Turkish architecture reached its last important synthesis in the rise of the Ottoman Empire, solved its problems in terms of spatial layout and construction, and reflected this in its structural formations [6].

However, the architectural approaches that preserved the structural character of the Ottoman period for many years began to change due to westernization movements in the 18th century. The continuation of the westernization movements in the following centuries and the increase of modern architecture approaches have led Turkish architects to seek a new synthesis based on the combination of traditional and contemporary architecture [6]. Although modernism started to be seen in buildings as an imitation of Western examples, successful attempts were made. Nevertheless, these successful approaches to modern design are interpreted in the traditional sense.

Sedad Hakkı Eldem is one of the leading figures who argue that imitations can be rejected and that a modern reflection of traditional Turkish architecture can be generated. In many of his designs, he reflects the view that creating a new style tailored to the social structure of society is possible, and copying Western elements will not benefit Turkish architecture [7]. In this sense, Zeyrek Social Security Facilities' structure may be considered one of the principal models Eldem follows, which reconciles tradition and contemporary. The architect uses tradition as an abstract principle in proportion to the roof and façade. He also refers to the texture of the old town, with elements such as

eaves and interior roads between the masses [8]. In the traditional textures of the old town, the settlements are composed of units articulated with one another. The integration of these articulations with a network of narrowing and expanding public streets [9] can be read from the mass and internal road organization in Eldem's design.
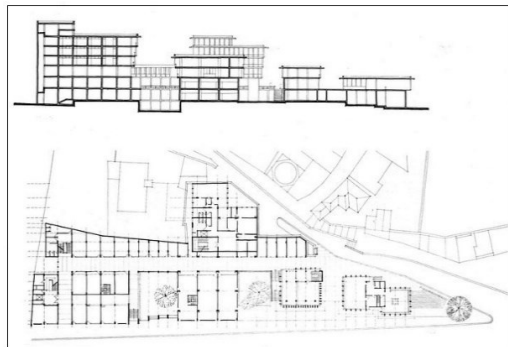

Section-plan

Appearance

Figure 1. Zeyrek Social Security Facilities, Istanbul, Turkey, 1964-70 [8] [10]

The gradual settlement of the building consisting of fragmented masses on the ground can be interpreted as an effort to establish a relationship with the context in which the buildings are located, as in the old city texture. Bektaş states that houses and roads are set up in these traditional settlements without interfering with the topography. While the ground floor is shaped in accordance with the path that conforms to the elevation curve, the upper floors are formed from man-made right-angle geometries. Thus, the houses that seem to sit on the steps of a huge amphitheater do not block each other's view, daylight, and the wind [10] (figure 2).

Although significant changes are observed in residential buildings and settlements in the modern period, traditional-contemporary synthesis can be performed with reference to the mentioned traditional design decisions. In this context, residential models, which indicate that Eldem views traditions from a modernist perspective [11], can be illustrated as approaches reflecting this synthesis.
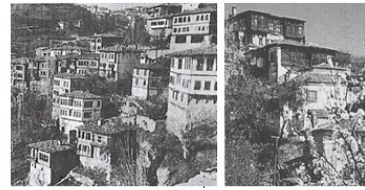

(a)
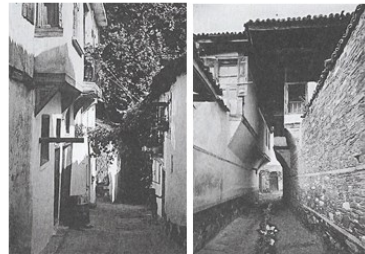
(b)

Figure 2. (a) Relation with Topography of Safranbolu and Altınoluk Traditional Settlements in Turkey (b) Street Texture of Tirilye and Kula Traditional Settlements in Turkey [10]

Eldem benefits not only from the exterior look or settlement decisions of traditional residential buildings, but also from the plan solution and the spatial layout. He references the 'sofa', which is an important feature of the spatial layout of traditional residences [7]. A sofa is a living space where all functions are gathered and scattered, often accommodating other functions, forming the center of domestic life [12]. In the residential buildings of Eldem, the sofa is interpreted as a traditional element included in the modern layout as the principal archetype. It shapes the spatial arrangement of the Turkish house [7]. The Uşaklıgil House (1956-1957) is considered a contemporary house using the traditional sofa element (figure 3).
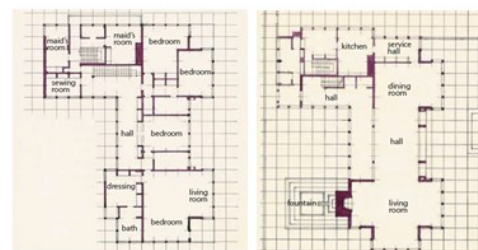
plans

appearance

Figure 3. Uşaklıgil House, Istanbul, Turkey, 1956-57 [9]

The Sirer House, another house designed by Eldem, is close to the traditional style of the house with its street façade, large canopy, and modular facade [8]. However, it contains contemporary approaches in terms of materials and plan layout. The plan of the house is not similar to the traditional mansion flat or residential plans, as it is divided into four floors on a very narrow piece of land [13]. On the other hand, the protrusions made of aluminum joinery contain a modern interpretation of the bay window – cumba – another characteristic of the traditional house. In this context, the building reflects an approach that interprets Ottoman residential culture using modern techniques [14].
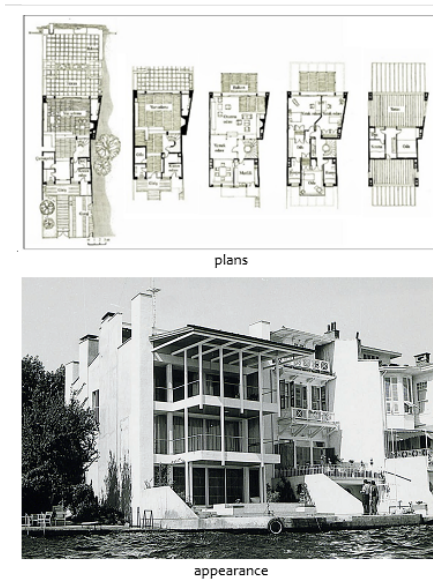

plans

appearance

Figure 4. Sirer House, Istanbul, Turkey, 1966 [8][9]

Thus, the traditional-contemporary synthesis may describe "diversity in unity" as in the Islamic tradition. However, phenomena such as capitalism, globalization, consumer culture, and modernization over time constitute an approach dominated by economic systems in architecture. In a globalizing society where environments are homogenized, despite the growing interest in different traditional cultures, traditional things become a superficial fashion. Hence, tradition is transformed into a commodity at the center of consumer culture.

Yırtıcı argues that such problems experienced today's modern understanding stem from the indirectly of architecture in its connection with social life. He argues that the continuity of a structure and the transfer of cultural heritage in modern societies are primarily determined by economic facts [15]. On the other hand, Berman says that the inherent dynamism of the modern economy and culture destroys the physical environments, institutions, metaphysical ideas, artistic views, and moral values it creates and progresses by constantly recreating them [16]. In the new era, with the rapid consumption of knowledge and all kinds of production in such a continuum, a

global capitalist consumer culture takes the place of traditional inheritances. It creates a perception of traditional buildings as consumer goods that provide visual satisfaction.

Contemporary architecture is thus interpreted as a concept at the center of visual illusions which only produce images and pretend to be so. Architecture, which has become a commodity in this comprehension, consumes the references it draws from its traditional character with the concern to be authentic. The "authenticity" of traditional references in Ottoman architecture and Islamic tradition is ignored in this context. Instead, it attempts to make contemporary productions "pretending to be authentic" by directly building the looks of traditional structures.

## INTERPRETATION OF OTTOMAN ARCHITECTURE AND ISLAMIC HERITAGE IN CONTEMPORARY ARCHITECTURAL PRACTICE

The approach of Ottoman architecture in terms of design, techniques, and Islamic culture is lost or used superficially in contemporary architecture as many traditional cultural elements. Whereas the buildings of the Islamic heritage include some basic design principles that can be taken as a reference in each period. Ottoman architecture, which integrates the essence of Islamic culture into its own identity and character, is considered one of the most remarkable examples of this approach. The Kuban states that Islam is a civilization that embraces many cultures and styles in terms of nature and universality. Ancient cultural traditions, nurtured by Islam's flexible structure and tolerance, have spawned new forms expressing their characteristics. Early Islam's adaptability and universal identity have led old civilizations to shape their accumulation into new conceptions [17]. Likewise, Çaycı affirms that regional differences are an inevitable reality in Islamic architecture and interprets this as diversity in the formation of material culture [18]. The fact that it can be built in harmony with all kinds of physical and social environmental conditions points to the flexible structure of Islamic architecture that is open to interpretation.

While Nasr defines the structures of modern design processes based on the principle of "completion", he declares that Islamic architecture handles the design process with an approach of "flexibility". In this approach, a building is designed with the principles of flexibility, beauty, utility, and integrity that can accommodate changing functions after its construction [19]. According to Cansever, this architecture is a product of interpreting the human social needs of Islamic culture [2]. In Islamic architecture, flexibility occurs not only according to users' needs but also to environmental conditions. The beneficial relationship established in a holistic harmony with the environment includes various regional construction methods. The structures are constructed with mass compositions that benefit from light, temperature, wind, water, ground, and effects. The

natural slopes of the streets flowing in the city center are undisturbed, and designs compatible with them are created [20].

For all this, these organic processes of conception and use of Islamic understanding are destroyed by modernization [19]. According to Cansever, the modern era seeks to solve problems within the framework of a form fetish using special forms created by machinery, technology, new materials, and financial forces. From his point of view, there is a need to evaluate technology as a tool to meet requirements. Islamic architecture is not concerned with extraordinary technological achievements. Technologies are used to meet real needs based on the importance of Islamic cultural hierarchies. The desire to build higher or more extravagant buildings does not suit Islamic culture [2].

From these perspectives, Cansever interprets the architectural approaches specific to Islamic culture in the buildings he designed. As mentioned by Üstün and others, considering his designs depending on the context, function, technological possibilities, and architectural style of his period, Cansever reflects that he believes that the religion of Islam is not a specific and single architectural expression [21]. Especially in contrast with the change of architecture with modernism, the buildings of Cansever, which he interpreted the style of this period with its Islamic architectural approach, attract attention.
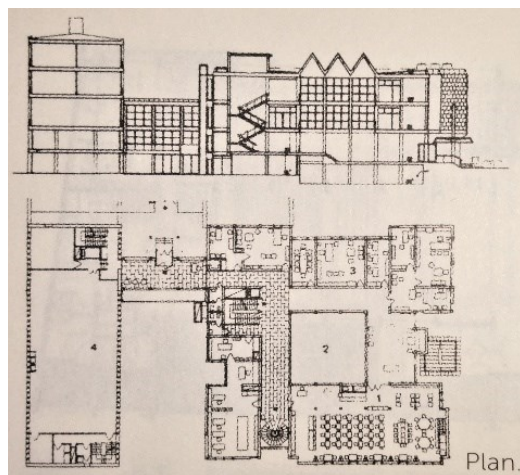
In this context, the Turkish Historical Institution (figure 5), designed by Cansever and winning the Aga Han Architecture Award in 1980, can be considered as one of the original examples of the synthesis of contemporary architecture and traditional design. The spatial layout of the building, where contemporary materials are used in a traditional understanding, is influenced by the central plan and traditional courtyard layout, which is common in Ottoman monumental architecture. Similarly, the dark red stone walls, the massive external mass, and the tectonic character appear as an interpretation of the architectural characteristics of the Ottoman madrasas [21]. On the other hand, the reinforced concrete surfaces are arranged with a brutalist approach, and the aluminum windows reflect the synthesis of local and new materials [8].

Similarly, the buildings of Demir Holiday Village, which won the 1992 Aga Han Award for Architecture, can be illustrated as one of the designs that Cansever interpreted as traditional architecture. The architect, who designs his buildings with sensitivity to land, topography, light, texture, material, and workmanship, reflects the place-responsive modernism by designing Demir Holiday Village according to the Mediterranean regional stone construction traditions [11]. The elements that connect the structure of Ottoman residential settlements and the cultural context of the area were used by Cansever in this design [21]. Between the houses, it is observed that the spatial setup is interpreted by articulating elements similar to the selamlık – the portion of a house reserved for men – and outbuilding rooms of the traditional Turkish house [8]. However, as Üstün and others stated, Demir Houses are not used as a consumption object, unlike many resorts on the south coast, but as a residential area that offers the real values of architecture [21].

Section Plan

Appearance

Figure 5. Turkish Historical Institution, Ankara, Turkey, 1953-66 [8],[22]

plan-details

appearance

Figure 6. Demir Holiday Village, Muğla, Turkey, 1983-91 [8],[22]

As the examples show, Cansever argues that Islam provides different perspectives under the same common denominator [21]. Therefore, the architectural approaches of the Ottoman period, shaped by the Islamic tradition, are open to interpretation with today's new technologies and have the potential to affect the emergence of original forms. However, architecture, lacking local and historical cultural heritage, climate, and human social needs, has become a political instrument for influencing individuals and countries [2]. In the new capitalist world age, political approaches deal with today's technological possibilities and the interpretable structure of the Islamic tradition with popularity and economic concerns.

Ottoman architecture with Islamic heritage is valued as authentic looking and transformed into an ethnic concept belonged to Eastern culture. In doing so, the structural elements that compose the forms of the buildings are transferred and copied without being interpreted in accordance with contemporary conditions. However, in Islamic architecture, the form is part of a holistic conception that will meet various needs in different social and environmental contexts. As the Kuban stated, universally accepted forms of Islam should not be sought. Architecture in Islamic cultures and geographies will not meet cultural and even physical needs unless it creates its contemporary image, environment and architecture, and unique interpretation.

Consequently, the traditional Ottoman and Islamic culture and lifestyle are used as a visual means of influence rather than forming the structure. Thus, the direct transmission of the structural elements of the Ottoman-Islamic tradition is displayed as a separate illusion world and the object of the mere watching, as realities partially considered, as in Debord's discourse. This world of performance, the unavoidable ornament of things produced today, reflects an economic sector that directly shapes the growing number of image objects [23]. It transforms traditional cultures into spectacle and consumption objects and becomes a fashion through economic policies and marketing strategies. Nowadays, examples of buildings with many different functions such as hotels, residences, shopping malls, where Ottoman-Islamic architectural elements are handled in this way, can be encountered.

OTTOMAN ARCHITECTURE AND ISLAMIC HERITAGE AS A COMMODITY IN CONTEMPORARY ARCHITECTURE

Although Ottoman architecture has a mosque-centered structure, the techniques are seen in mosque architecture. Symbols, the use of light, space, and other architectural forms are also reflected in different public and civil architecture examples such as palaces, madrasahs, caravanserais, and residential architecture [19]. The reason is that things like lifestyle, belief, and daily routines affect each of the structures indistinctly. The purpose of the use of each building is interpreted with the social and cultural characteristics of the

people using it. The transference of architectural qualities from the Ottoman-Islamic tradition to the present may be seen in many different structures. However, in the capitalist system of the new era, these buildings inspired by traditional architecture are transformed into a fashion product with economic benefits and popularity. The features of the Ottoman-Islamic architecture, used as a theme to have an authentic appearance, are handled in a formalist attitude that is far from being interpreted. The traditional heritage, which has become an object of consumption, conveys in the form of direct or partial structural productions of any iconic building of the Ottoman period in today's architecture.

Such situations, where economic concerns are expressed, are often found in tourism structures. For this reason, the first examples to examine in this section are from hotel structures that are a meeting point for tourism. These are hotel buildings that refers to Istanbul's iconic buildings and traditional Safranbolu settlement, where Ottoman characteristics are heavily observed in Turkey, and traditional references in Antalya, the city where tourism is the most intense.

Karacan and others stated that people have built caravanserais and inns for centuries to create the resting places they need during their travels using transport and helped start today's hotel management [24]. Caravanserais and multifunctional buildings along trade and pilgrimage routes include the basic characteristics of Ottoman architecture such as unpretentious, superior craftsmanship, quality of space, and modular designs that can be easily adapted to different functions [5]. In these buildings, the spatial and architectural elements that respond to defense and accommodation functions are designed in a flexible framework, in a rational diversity, and in a way that responds to needs [24]. In addition, it refers to a design which is compatible with the Islamic approach. However, these approaches to designing Ottoman accommodation buildings are ignored, and there are various approaches for purposes such as tourist attraction and economic gain. The symbolic structures of Ottoman architecture, irrespective of their function, are used in hotel buildings with a formalistic and thematic approach as the first meeting point for tourists.

A hotel building in the city of Karabük, which is based on traditional Safranbolu houses, does not convey the Ottoman architecture within the framework of the mentioned values but instead directly transmits the traditional facades of the houses in this settlement. Oral reported that the hotel was constructed from 2014 to 2016 in a protected area. To achieve this, it is necessary to adhere to the traditional Safranbolu texture on the façade of the building. As a result, window layouts, bay windows, wooden strips between the floors, and the roof layout contain references to traditional texture [25]. However, this reference is made only by copying the traditional façade scheme onto the surface without interpreting it with contemporary conditions. At the same time,

decisions about the sustainable design of Safranbolu houses, such as local building techniques and the use of local materials, are also ignored (figure 7).

(a)

(b)

Figure 7. (a) Traditional Settlement of Safranbolu (b) The Hotel Building in Karabük City [26],[27]

Another hotel built in 1999 refers to the Topkapı Palace, a symbol of Ottoman architecture built in the 15th century (figure 8). Topkapı Palace serves as a stage where the power of the palace dynasty was represented in the Ottoman period, the administrative center of the empire, an educational institution, and a residence for the sultan's family. Meanwhile, at the same time, it is a building group that houses thousands of residents grouped according to private and public services [28]. However, today, the palace structures such as towers, fountains, mansions, utility rooms, and entrance structures are copied only formally and serve different purposes from their original construction purposes. In this context, although the building forms produced by imitation create an authentic atmosphere and attract attention, they cannot reflect the flexible character and essence of the Ottoman-Islamic architecture, such as being appropriate for the era and interpreting according to the context. Moreover, the use of a formal analog prevents contemporary buildings from being specifically cultural and, at the same time, unique.
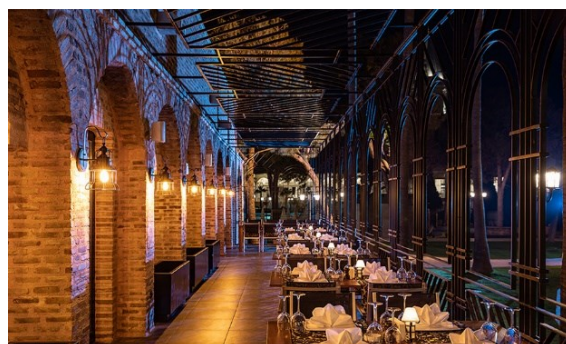

(a)

(b)

Figure 8. (a) The Images of Topkapı Palace in Istanbul (b) The Hotel Building in Antalya City [28],[29],[30],[31]

However, unlike the previous example, the handling of the reference building in different geographical and climate conditions reveals controversial architectural problems such as identity and belonging to a place. For example, the palace structure built in the climate and geography of İstanbul city loses its architectural identity and the status of belonging to a place due to economic concerns in Antalya city, which has completely different environmental features. This approach, which is produced by changing the material and construction technique, and moving away from the context, makes the Islamic and Ottoman tradition a theme rather than reflection and interpretation. This situation is regarded as an attitude that reduces the originality of the Ottoman-Islamic heritage to pretending authentic.

Another hotel in Antalya, where the Ottoman-Islamic culture is used as a concept, takes its design idea from the composition of Istanbul's historical and symbolic buildings built in the Ottoman period, such as Dolmabahçe Palace, Kuleli Military High School, and Maiden's Tower (figure 9). Whereas one side of the U-shaped composition symbolizes the European side of Istanbul, the other side symbolizes the Anatolian side. In the middle of both sides, there is a large pool symbolizing the Bosphorus and a structure in the form of the Maiden's Tower [32]. Combining the symbolic structures of Istanbul with formalistic concerns in an eclectic manner to ensure tourist mobility makes Istanbul a theme as a marketing strategy. In doing so, it attempts to copy the chosen forms irrespective of the social culture, environmental context, and Ottoman period needs.

The exact imitation of traditional elements of Ottoman-Islamic architecture can be seen in contemporary architectural conceptions with different functions outside the accommodation buildings. The shopping malls where the consumer culture is most intense are among these designs. In this context, current examples include two frequently used shopping centers in Istanbul, the most populous and famous city in Turkey. The marketplace for a shopping center in Istanbul, completed in 2007, can be considered one of the structures containing these approaches (figure 10b). It can be seen that elements of Ottoman architecture such as the arch, the buttress, the shape of the windows, and the layout were used as decorative elements on the building's facades on the market square. Therefore, traditional elements that are considered as motifs apart from their spatial and structural use begin to become ethnic additions only attached to the surfaces.

(a)

(b)

(a)

(b)

Figure 8. (a) The Images of Topkapı Palace in Istanbul (b) The Hotel Building in Antalya City [28],[29],[30],[31]

(c)

Figure 10. (a) The Image of Traditional Spice Bazaar in Istanbul (b) A Mall's Marketplace in Istanbul (c) A Mall in Istanbul [35], [36],[37]

Similar approaches may be encountered in many other shopping centers of this kind. On the other hand, traditional marketplaces and historic bazaars describe a cultural environment and places where commerce takes place. Yet, today's shopping malls represent consumerism that is disconnected from the environmental and cultural context. The use of traditional elements of Ottoman architecture as a concept to attract attention in light of economic interests is also seen in another shopping center in Istanbul (figure 10c). The arches and porticos, which are characteristics of Ottoman buildings, are read as the formal additions of the masses, apart from the main purpose of use to participate in the spatial layouts.

In addition to examples such as hotels and shopping malls, where such architectural approaches are common, traditional culture can be treated formalistically in residential buildings. In this context, the current examples have been chosen among the residential buildings that make up most of the architecture and their social effects are the most intense. These examples are designs made in Amasya, Rize, and Edirne, the most famous and characteristic traditional settlements in Turkey. In these examples, social perception is guided by architecture, and traditional forms are placed in fashion. So, the authentic looks are popularized in private areas such as housing. The functionality of the traditional house, its spatial arrangements, its relationship to place and identity within the city context are ignored. However, in Ottoman architecture, all the structural elements that make up the city are united in integrity. This union can be seen in all areas, from the city organization to the internal organization [19].
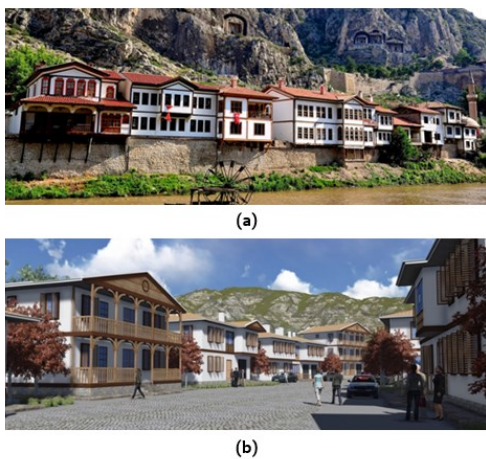

(a)

(b)

Figure 11. (a) Traditional Settlement in Amasya City (b) Contemporary House Project from Amasya [38],[39]

While talking about the features of the Islamic house, Cansever says that the residential buildings are designed in a way that enables them to serve the changing needs and desires of future generations [2]. However, today's traditional Ottoman-Islamic dwelling, adapted to the environment, oriented to needs, and

flexible texture loses the continuity of the urban and cultural contexts. As the examples show, residential buildings designed from a contemporary architectural perspective are constructed through the direct transfer of the shape of the traditional residential structure. With the differentiation of social life and construction techniques, inevitably, the spatial and structural expressions of contemporary accommodation will also be different. Therefore, there is a need to synthesize the contemporary and the traditional in residential buildings as in other buildings.
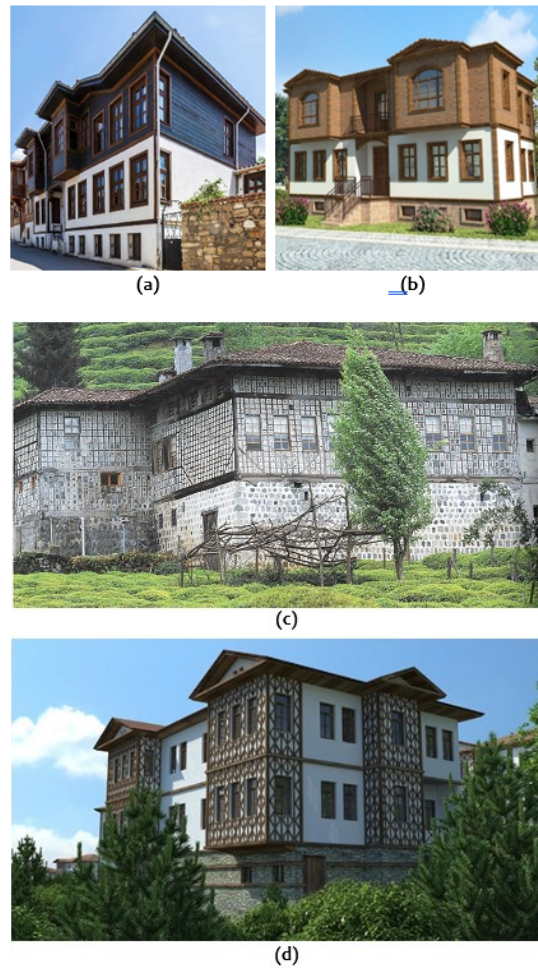

(a)   **(b)**

(c)

(d)

Figure 12. (a)(b) In order, A Traditional House from Edirne City vs. A Contemporary Project in Edirne [40],[38]
(c)(d) In order, A Traditional House from Rize City vs. A Contemporary Project in Rize [41],[38]

Apart from the examples mentioned, there are numerous contemporary architectural structures produced about the Ottoman-Islamic heritage. It is possible to increase the number of examples that refer to this traditional heritage in a formalistic approach in various functions other than hotels, shopping centers, and residential buildings. The typical situation in all these buildings implies Ottoman and Islamic culture as

the theme of architecture by making it an attractive element. Consequently, it is observed that the architecture of this culture has been transformed into an object of consumerism in today's new architectural practice.

CONCLUSION

With its traditional traces, its simplicity, its flexible and organic structure, the Islamic heritage expresses an interpretable approach in the architectures of different periods and geographies. As in previous times, Ottoman architecture interprets this approach to the Islamic tradition uniquely with the architectural context's characteristic forms and functional features. On the other hand, it can be seen that in the new architectural practices within today's technologies and consumption culture, Ottoman architecture under the influence of Islamic culture is handled without interpretation. The references drawn from these architectures reflect a purely formalistic transfer with the desire to look authentic, not the original ideas of design and production in doing things.

In this context, the design cues obtained from traditional Ottoman architectural structures cease to be basic knowledge adapted to different contexts. In many private and public buildings such as accommodation buildings, shopping centers, and residences, forms are imitated without interpretation, and traditional Ottoman culture is used as a formalistic concept. These thematic structures are popularized with commercial concerns, creating a perception of fashion in society, and architectural elements become the elements used to draw attention. Many symbolic structures of the Ottoman period, such as the traditional houses of Safranbolu, Topkapı Palace, and Maiden's Tower, are transformed into objects of consumption by "pretending" in very different functions and contexts.

However, the flexible attitude of the Ottoman and Islamic architectural heritage, open to adaptation, allows us to interpret this tradition with the current structural and technological developments. Thus, as in the designs of architects such as Sedad Hakkı Eldem and Turgut Cansever, which include contemporary-traditional synthesis in the modern period, it is possible to interpret the configurational elements of this heritage, instead of copying with the formalistic approach. In this context, it is believed that the continuity of Ottoman architecture and Islamic tradition can be carried out with the knowledge and experience to be transferred to contemporary architecture. From all these angles, it is clear that these cultural values are so important to societies and their architectures that they cannot be transformed into objects of consumption connected with interests.

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