

See discussions, stats, and author profiles for this publication at: <https://www.researchgate.net/publication/356540911>

Architect Sinan and Selimiye Mosque

Research · November 2021

DOI: 10.13140/RG.2.2.18468.81280

CITATIONS

0

READS

177

1 author:



Ebrar Mihrimah Öksüz

Marmara University

9 PUBLICATIONS 0 CITATIONS

[SEE PROFILE](#)

Some of the authors of this publication are also working on these related projects:



Anayurt Oteli Ve Kent Yaşamı [View project](#)



Basilica of Superga / Basilica di Superga [View project](#)

Architect Sinan and Selimiye Mosque

Selimiye Mosque, the masterwork of Architect Sinan, is one of the most important works of 16th century Islamic Architecture. Bringing together different architectural styles from the time the building was built, blending aesthetic ideals and function together make this building unique. The magnificently resolved plan that accompanies the complex adornment of the Islamic art and the accompanying "sky dome" and the dome representing the power of the ruler cause the structure to stand out from other mosques. In Ottoman mosques, the interior space is not separated from the exterior, by using windows of different sizes in Selimiye Mosque, by making nature depictions with tiles and hand-drawn works, and by the water element placed inside the mosque. One of the reasons why the Selimiye Mosque is one of the most important works of its period is that the Ottoman Empire was very economically strong at the time the mosque was built.

Selimiye Mosque was built in Edirne between 1569-1575. This mosque, designed by Architect Sinan, was described by Sinan as "my masterpiece". The reason why the building is defined in this way is the combination of the mosque trials and experiences of Architect Sinan throughout his life in Selimiye Mosque. The reason why the building was built in Edirne instead of Istanbul is that it is a place where the building can stand out more in silhouette and that Edirne is the second capital. One of the most important features of the building is that the mosque can be seen from every point of Edirne. Sinan the Architect made experiments by placing the dome on four and six legs, and combining the eight-legged plan scheme he tried with the plan of Edirne Üç Şerefeli Mosque, he drew out the plan of Selimiye

Mosque, and the plan that was drawn is the largest central plan in Ottoman architecture, contrary to what is thought, Selimiye Mosque is a copy of the plan of Hagia Sophia is not. The dome, which is one of the most important features of the building, sits on a pulley based on 8 columns and is 43.25 meters high and 31.25 meters in diameter. The use of an octagonal plan scheme reduces the foot dimensions, while the effect of the passage element in the interior is reduced. Thus, the structural elements are prevented from getting in the way of the visuality of the dome. The problem of interruption of the continuity between the superstructure and the substructure encountered in large mosques has been solved in Selimiye Mosque by bringing the movement of the dome and buttress elements up to the gallery floor. Therefore, it creates a sense of integrity in terms of spatial perception. What lies behind the stable and solid stance of the building is undoubtedly Sinan's previous mosque experiments and his excellent use of mathematics-geometry in his designs. There are 21 doors in total in the building. The middle door, right door and left door are the entrance doors to the main space. One of the most important elements of the building is the windows. The purpose of using the windows is to bring the building to the level of the human eye and ensure the continuity of communication with the world. One of the most important features of the Ottoman Mosque design, the fact that the interior and exterior are not separated from each other, reaches its climax in Selimiye Mosque. In the building, round, lattice, casement and cupboard windows were used and it was aimed to allow the light to penetrate the mosque in a whole and parallel way, the exterior was added to the interior and the colors red, green, purple, yellow and blue were preferred for the windows. According to Sinan's design approach, the interior of the mosque represented the center architecturally and socially, while the cemeteries represented death. For this reason, the mosque in the middle of the courtyard is the meeting place of the earth and the sky. The dome, on the other hand, represented the sky, symbolizing the gradual spiritualization of the interior. For this reason, Architect Sinan

gave great importance to dome design in his designs. According to Sinan, the floor geometry of the building is a reflection of human movement. For this reason, he always paid attention to being in order. The baroque style stands out in the dome of the building. In addition, the mihrab was carved from a single piece of marble inside the wall and decorated with relief tiles and some suras from the Qur'an. The pulpit, which is one of the most important elements of Selimiye Mosque, is made of a single piece of marble and has 25 steps and has a magnificent beauty with its delicacy in its workmanship and unique tiles. In the Ottoman Mosque tradition, the muezzin mahfil is located at the back of the mosque, while in the Selimiye Mosque it is in the middle of the dome. The reason for this is that the symmetrical order is not disturbed. This is the most important symbol expressing the centrality of the mosque. The height of the muezzin mahfil is 2,4 meters and its width and length are 6x6 meters. It is carried on 12 marble columns with a height of 2 meters. The use of fountain and water contact under the muezzin mahfil is also the purpose of connecting the interior and exterior spaces of the building. The use of marble, tiles, different calligraphy and many windows of different sizes were used in the building. Although the building has a very simple design. The reason for this is that Sinan stays away from exaggeration.

Selimiye Mosque, a masterwork of Architect Sinan, is a structure that brings together the architectural styles of the period and left its mark on its period with its dome opening and central plan design. Behind Sinan's creation of such a work is his own design genius, as well as the fact that Sinan was able to see the architecture of different countries with the various expeditions he participated in, he tried plans by building different types of mosques, and the Ottomans were in a very good economic situation at that time.

References:

Çanak, Nergis. “Selimiye Camii Mihrap Duvar Panoları”. *Akdeniz Sanat Journal*. 6/11 (2013): 45-55.

Erdem, Bihter. “Mimar Sinan’ın Eseri Olan Üç Önemli Camiinin Mekansal Özelliklerinin İrdelenmesi”. Master Thesis, Mimar Sinan Fine Arts University, 2011.

Gülendam, Nuran. “Edirne Selimiye Camii Kalem İşleri ve Devir Üslubu”. Doctoral Thesis, İstanbul University, 1994.

Seyhan, Köksal. “Yunus Emre’nin Bir Şiirinde Şehir Alegorisi”. *Türklük Bilgisi Araştırmaları Journal of Turkish Studies*. 24/2 (2000): 231-280.