An evaluation on immaterialisation phenomenon in religious spaces of architecture

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Abstract
This study relates to the subject, but with a specific focus on the material and the conceptual approach of monumental religious architecture to the use of material. Material is originally formless; in a constant quest to find expression. Especially with industrialization, material, that started to be considered independently of construction process of a particular artifact has been displaced (deterritorialization) and deformed. The 'Architecture-Reality" relation lies in the interaction between the material and its representation, which gives the material its expression. This point of view will lead us to understand how the use of material finds expression and help us define the ways in which religion uses the material to shape the space. This the study will elaborate on the relation of 'Religion-Architecture-Reality' with respect to the concept of dematerialisation. To define what can be a common expression for all three elements, we must openly look at singular examples; with a perspective independent of geography, culture and time. It is quite difficult to notice and point out how these concepts emerges in spaces. Laying out the different setups and the perceptional differences created within the setup can certainly enable a better definition of the relevant methods. This study evaluates the religious spaces related to the two widespread religions in terms of material use and religious expression; in an attempt to draw attention to the two contemporary concepts we have borrowed from art.

Keywords
Immtaterialization, Dematerialization, Arts, Islamic architecture, Technology.

1. Introduction

The 'Architecture-Reality" relation lies in the interaction between the material and its representation, which gives the material its expression. Material is originally formless; in a constant quest to find expression. As form is not inherent in the material, but is imposed on it by the mind of the producer, it represents the idea of one who renders it (Gönül, 2014). Especially with industrialization, material, that started to be considered independently of construction process of a particular artifact has been displaced (deterritorialization) and deformed. The resettlement (reterritorialization) and the re-acquisition of a certain form and expression of matterial is realised by design process of a particular artifact. In this sense, material is beeing displaced (deterritorialized) while it is resettled (reterritorialized) in the production-consumption relations of the modern world (reterritorialization) (Koçyiğit, 2007).

For centuries, designers have tried to define the bond between material and perception, and pondered about creating a product that exceeds the limits of perception. This subject in architecture is a wide-ranging issue that can be studied with respect to many dimensions.

This study relates to the subject, but with a specific focus on the material and the conceptual approach of monumental religious architecture to the use of material. To highlight once again, a universally valid result can only be obtained through the perspective of many experts.

The 'Religion-Architecture-Reality' relation is found at the intersection of the conscious – or unconscious – expression of religious thought. The relation between "religion, architecture, reality" can be found at the interface of the conscious-or unconscious expressions of religious thoughts. To define what can be a common expression for all three elements, we must openly look at singular examples; with a perspective outside the context of geography, culture and time. This point of view will lead us to understand how the use of material finds expression and will help us to define the ways that the religious understanding/approach uses the material to shape the space. This part of the study will elaborate on the relation of 'Religion-Architecture-Reality' with respect to the concept of dematerialisation.

It is quite difficult to notice and point out how these concepts emerge in spaces. Laying out the different set-up and the perceptional differences created within the setup can certainly enable a better definition of the relevant methods.

The structural design and spatial organization of a religious space can be analysed through countless perspectives and systematics. This paper develops an analytical/a different approach for the evaluation of religious space in terms of use of material and its religious expression. The aim of this study is to emphasize the two contemporary concepts that are quoted from art through the examples of most common two religions: Islam and Christianity.

Immaterialisation is based on material objects that are subjected to human mind as George Berkeley (1685-1753) claims, "matter does not exist and only minds and thoughts exist. In our minds material beings becomes perceivable and phenomenal. The concept of immaterialization is used only for 20th century works, products of 20th century architectural approaches. However, the ideological siblings of the same works are found deep in history, a surprising fact that shows us how old these concepts actually are. This study also demonstrates how the concept of immaterialization can be and has been emerged to give direction to human thought.

2. The temporal superiority of religious architecture (timelessness)

The Religious space has a character of becoming a perceptual symbol that centralizes itself within its environment, in which its size determines the symbolic power. When examples of religious spaces – especially those that are designed for large-scale urban areas – are examined, it can be seen that these spaces are meant to achieve superiority against time. The designer contemplates on a religious space design; not only in terms of material,

technology, arts and planning, but also in an effort to carry it beyond time. The reasons why this behavior is so commonplace among all architects are part of a larger and multi-faceted issue. The search for being timelessness in religious space can be classified as;

- Physical Timelessness in contrast to human life: The architect designs spaces with a desire to render them timeless, superior and long-lasting in comparison to the human life span. This aspiration places many responsibilities on the architect. In this manner, this architecture is different than industrial design. The design must preserve its expression, for those who have not been born yet. According to human spatial experience, continuity can be defined in two ways. In the first approach, the continuity define by perceived spaces depending on the human movement while in the second approach it is defined by the change and transformation of a space over time (history) (Koçyiğit 2002, 43-60).

We are focusing on the second one in this study.The designer accepts much more accountability for a religious space, a space especially full of meanings.

- Timelessness in arts and aesthetics: An architectural product can be preserved easily, depending on material and technology, but it also has to beat time in terms of aesthetic preferences and artistic quality of design. In other words, an architectural product must be designed with an innovative approach, representing long-term ideals and preferences of society. Today, with the advent of new material and technology, it is much faster and easier to build any structure. It is the perspective that makes the difference. It is the architect who uses a language that speaks to people of all times, who will not let the design lose artistic value after a hundred years.
- Timelessness in shaping social life: When the architect is designing a space s/he seeks solutions that meet specific needs. However, as human lifestyle changes and develops through time, so do these needs and

expectations. The architect then is obliged not only to think about the structure of the monument, but also has to contemplate on future lifestyles. Human living transforms dramatically in a hundred – or two hundred – years. The question in the architect's mind should be: What kind of function will this space provide for the people, a hundred years from now? At this point, an architect who designs a special mystical space such as a mosque, must definitely have a strong grasp of universal human needs, and a strong imagination.

Interpreting the factors mentioned above require execution of important analyses for a religious space. Temporal superiority in the real sense can only be achieved when all these factors are considered. These kinds of eclectic mosques have a negative effect on the temporal superiority of the building; since the material is not as long-lasting as masonry. This mixing of less durable materials with more traditional and persistently enduring designs can have a perceptual effect such that there is a great chance that, a hundred years later, the visitors to these mosques will be confused, because their temporal perception will not recognize this eclectic feature. One of the predictions for the city of future, is the differentiation of its' inhabitants' perception with the context-free use of images and materials; "Rather than its continuity, the habitants of copy-paste city should experience the temporality of the built environment"(Postalcı, Kuruç Ada, & Özbek Eren, 2006).

While Anatolia, and of course the whole Islamic geography, is full of examples that have achieved timelessness in all meanings, today's mosques are rarely designed with an aspiration to survive through time.

3. Immaterialisation and dematerialisation phenomenon in religious architecture: Islam and Christianity

Immaterialisation in architecture is an phenomenon that dematerialises by degreasing the perceptive visibility of the architectural structure and components or representing as materialistic

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Figure 1(a-b). Pont-Neuf Bridge, Paris, 1985 (on the left) and Reichstag Parliament Building, Germany, 1995 (on the right) by Christo and Jeanne Claude (Hasol 1999)(Anon 2014c).

absence that produces unity in mind. According to Sayın (Sayın, 2016), dematerialisation is also a fact that produces body and soul unity through realistic/techtonic and materialistic differentiation affected with the world by transformation in architectural transparency.

In this article immaterialisation phenomenon in architecture is determined under two categories in materiality. First, dematerialistic phnomenon of the material use dematerialising by degreasing the materialistic perception and bringing forth the architectural form by harmony in time. Second, immaterialisation phenomenon of the material use by illusions and simulations in time.

Dematerialist phenomenon of the material use; In architecture, form is defined by the display of the material used and this adds an extra depth to the architectural shape. For example what we consider most about a natural stone is its weight and durability where glass is associated with transparency and fragility. These meanings of quality are developed through a thousand years' experience. Creating the architectural structure by means of a homogeneous, even integrated approach by decreasing this experience based on perceptual qualities of the material, thus emphasizing the form and geometry, is called "Dematerialization". This type of architecture brings form and geometry upfront and makes the structure dematerialize by making it partially artistic as a sculpture. The most distinct attribution of dematerialization is the use of covering; not to change the look of the structure but making the covered structure more recognizable architectually. One could take a

Figure 2. Steel construction parts used by S. Calavatra can be seen as an example of dematerialist use of the materials. The form created by the use of steel is more pronounced than the material itself (Anonim 2012).

look at the works of Christo and Jean Claude to get to a better comprehension of the state of dematerialization which leads the work to become an artistic, material-less sculpture. These two artists covered Pont-Neuf bridge, Paris, with polyamide fabric and ropes in 1985 and Reichstag Building, the old parliament building in Germany, with polypropylene fabric in June 1995. This juncture points out dematerialization as simplicity, skillfully achieved by "materiallessness" seen most especially in today's visual aesthetics (Kansu, 2000)(Meiss, 1991). Figure 1 shows Pont-Neuf Bridge, Paris, 1985 (on the left) and Reichstag Parliament Building, Germany, 1995 (on the right) by Christo and Jeanne Claude (Hasol, 1999)(Anonim, 2014d). Figure 2 shows Steel construction parts used by S. Calavatra can be seen as an example of dematerialist use of the materials. The form created by the use of steel is more pronounced than the material itself (Anonim, 2012).

Today, designers come up with products based mostly on form to diminish the perceptual effects of the

Figure 3. *The mosque architecture in Islam reached its peak point in Anatolia integrating mysticism and design. It has a dematerialist approach in the use of materials, bringing form upfront(Anon 2014d).*

Figure 4(a,b). *Immtaterialization / Space relationship(Jodidio 2012)(Başbuğ 2000).*

material. Designers should know the material and comprehend its meaning to the society very well to make use of dematerialization. It is only after this point that the material can transcend its perceptual quality; from the physical to the semantic. A century of structural codes and practices and what we perceive as steel is changed by a distinct form as can be seen in figure 2. In a way, dematerialization is acquired or achieved through a form beyond the standard use of the material. Figure 3 shows The Mosque Architecture in Islam reached its peak point in Anatolia integrating mysticism and design. It has a dematerialist approach in the use of materials, bringing form upfront(Anonim, 2014e).

Immaterialist phenomenon of the material use ; Another use of material

in architecture is found in the concept of immaterialization, usually defined by illusions and simulations, where the virtual and the real collide. The roots of this concept lie in capturing the haste and spontaneity of life (L Wittgenstein, 1990).

Architecture is an expression of what is thought to be real, but this expression is becoming more of a "vision expressing itself in a different way" than what we've known before. We can say that Immaterialization is the process of integrating the structure and environment in a flow of information (Dilekçi, 2000)(Başbuğ, 2000). Figure 4 shows Immtaterialization / Space relationship(Jodidio, 2012)(Başbuğ, 2000).

We can examine dematerialization in two different ways as mentioned above. Religious architecture itself also used this technique to impress, direct and make its believers feel the religion's power and understand its philosophy.

The philosophy of Islam has always found life in new discourses in order to establish a common language with the people of different cultures. Although this common language is usually vaguely defined, or left undefined; we can actually grasp the nature of it by referring to its concrete products: sanctuaries.

Islamic architecture refers to all relevant works around the ancient world; to name a few; in the Arabic, Andolous, Ottoman, North African, Middle Asian regions. It may be thought that these religious spaces are shaped by national values, and that the national culture has a dominant influence on architecture. Though the nation consept has not showed up until 18th centuary. It is sayable that culturel, communal, traditional values and climatic conditions, materials, constructional traditions of all these areas had effected the architecture. Nevertheless some concepts generating from religion of Islam's necesities and ideas had also effected the architecture. As a result some similarities have arised in mosque places.

However true this analysis is, this study will look past the national elements; rather it will focus on the influence of religious thought on the religious space. To truly understand Islamic architecture, one has to adopt

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a well-adjusted abstract lens; looking beyond regional cultural elements, ethnicity or the locally available material. This study aims not to find explanations for all elements of Islamic architecture; but to find new points of view by looking into the fundamental ideas in Islamic thought, and of course how these ideas are demonstrated in Islamic architecture.

Limiting this study to the abstract lens is done for two reasons. The first one is the obvious one: to isolate the object of study. Although the name of the study can refer to many aspects regarding the subject; the topic of interest is based on Islamic thought and the direct reflection of Islamic ideas on Islamic architecture. The second reason explains why the abstract is strikingly important regarding the object of study: Because Islamic architecture, like all monumental architecture, has tended to be conceptually higher than the national culture of the region. The aforementioned search for a "common language" found in the base of Islam's expansion, the attempt to blend ideas with cultures has gained considerable power to Islam, thus to Islamic architecture. Due to centuries of cultural synthesis, it is possible to find vast differences in mosque design and structure, across the Islamic world (Hattstein & Delius, 2000).

Understanding Islamic architecture and the way it shapes the environment requires looking through an abstract lens; independent from the geographical limitations, regional culture, local material, racial and ethnic differences. If one can adopt this abstract view of Islamic spaces, a rather interesting fact becomes visible: that an interaction with Islamic philosophy has tended to advance the architecture of a culture, in comparison with other regional or national cultures within the same geographical area. The main reason for Islam's positive effect on architectural design is that Islam has survived throughout centuries by way of cultural synthesis, which, in architecture, simply means adaptive power(Cansever, 2012).

Designers make use of specific techniques to render their design unique, epressive, memorable, immortal, or

monumental; a tendency which defines the unique style of the space, as well as the use of material and technology in the making of that space. An inquiry of these methods shows that the philosophy of Islam has influenced much of the character of Islamic architecture. But if religious philosophy has such a powerful and diffused influence on design and space, how can we isolate it from other factors of design? How can we really understand this phenomenon? Will the perspective we acquire give us the opportunity to analyse the religious spaces of the past and present? It is important at this point to view this issue with a holistic approach, elaborating on abstract concepts rather than individual examples.

The ways in which Islamic thought shapes and reshapes architectural forms is an issue that can be discussed through countless lenses. This study primarily focuses on the use of material, the construction technologies involved and the relationship with the physical environment. It is likely that the discussion would revolve around many more important topics, if more and other factors were included for a wider perspective. However – and therefore – for the sake of a clear discussion this study will be confined to the above mentioned elements. As more studies approach the issue from various perspectives, it might hopefully become possible to make more comprehensive evaluations.

It is another crucial point of departure that, while discussing Islam's basic approach to spaces in terms of material use and technology; it is also necessary to discuss the differences between Islam and other forms of religious thought on the same issue. This is not to discriminate between belief systems, rather, the aim of this study is to understand the structural design forms that arise from differences in the philosophy and beliefs that make up these religions.

- In Islamic architecture, the concept of Tawhid (unity) plays an important role in terms of style and material(Cansever, 2012).

We must first elaborate on the idea of Tawhid (unity), an important aspect of Islamic belief, as well as Islamic archi-
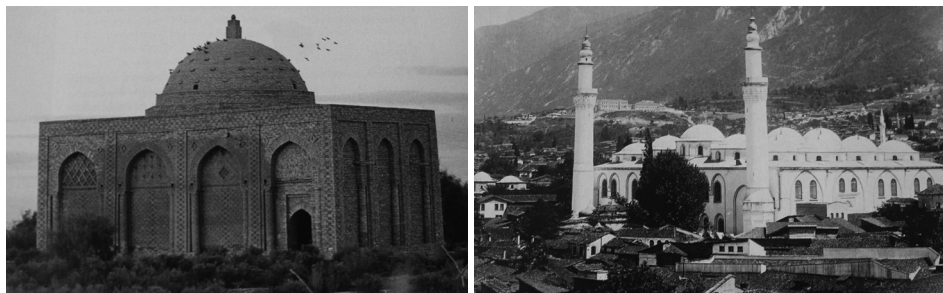
Figure 5(a-b). *Islamic architecture has tried to use material without exaggerated emphasis, and to preserve the material's natural structure(Anon 2016).*

tecture. The concept is used to create a holistic sense, to create a link between the space and the belief. In other words, the concept is constructed as space, and when visitors enter the space they are not only surrounded by design elements but also by the concept itself. This is a feature that strengthens the believer's perception of Islam – making it possible for one to grasp the idea through the space, which, in return, makes it possible for the idea become more powerful; thus creating a cycle of growing belief, the main reason why sanctuaries are built in the first place. It encourages collective prayer and emphasizes a social structure in which all believers are equal. This ideal of unity is spatialized in the form of mosque architecture. All elements serve their function, without being placed in the foreground, a holistic perspective that reflects quest for perfection in the final product. This design approach is also an effort to support Islam's approach to social stratification. An egalitarian approach can be found in many examples of mosque design, in many design elements from the distribution of light to material use and architectural planning.

In order to define the concept of Tawhid (Unity) in spatial terms, one must already have a strong grasp of the philosophy of Islam. The designer then can make an interpretation, which also has to fall within the boundaries of the current conditions of material, technology and cultural atmosphere. The designer must be able to seed this concept into whatever culture and conditions the mosque will live in. In the hands of the right designer, the mosque becomes, or at least should become, and end product of Islam that is expressive of its ideals and supportive of its reach to all humanity.

The objective was not to discover the ideal upper structure, but to create the largest single uninterrupted space disturbed by as few vertical structural elements inside the main prayer hall as possible. In other words, the common denominator in early Ottoman mosques is not the form of the interior, but the nondirectional containment of the inner space by four walls. And despite the many influences throughout its evolution this characteristic feature of the Ottoman mosque architecture remains unchanged(Aptullah Kuran, 1986)(Abdullah Kuran, 1987). Architect Sinan's works are some of the most important mosques in Islamic architecture. These are works that merge religious philosophy with the material (Hattstein & Delius, 2000).

- Islamic architecture has a clear structure that is both silent and active. It adopts a humble and natural style.

In examples of Islamic architecture, we see that nothing is unnecessary. There are, of course, exceptions to this general condition. However the plain, unexaggerated use of material and technology is more common. In addition, the mosque is a space that is constructed with available local resources, which makes it a humble synthesis of Islamic thought and the local culture. Another factor that accounts for the sense of humility in these spaces is that the emphatic and focussed sanctity attributed to most religious spaces is often missing for mosques. They are functional spaces that provide for public needs. Figure 5 shows Islamic architecture has tried to use material without exaggerated emphasis, and to preserve the material's natural structure (Anonim, 2016).

- Islamic architecture uses material as it is, neither denying nor over-em-

phasizing its natural qualities. The resources of material for Islamic architecture are various, due to the changing geographical area and climate. Therefore, a specific type of material cannot be said to characterize mosque design in the global sense. However, there are many similarities in the use of material. Knowing oneself and demonstrating one's actual self are some of the key ideas behind Islamic thought. This ideal has contributed to the architecture in the form of humility and simplicity. The material is not attributed a different form than the one it already has.

- Clarity of form is also a result of certain notions in Islam, such as deep consciousness, responsibility and mightiness. In a way the material and form have a harmonious relation. This harmony reflects Islam's ideals of the self; one's search for one's whole self in pursuit of perfection and enlightenment.

When we look at the meanings attributed to spaces, we see that the mosque emphasizes ideals of centralism and equality. The expression of these ideals is supported by the use of material, technology and light. Whereas in sanctuaries of other religions, separation of groups and a clear emphasis on clergy are quite common; these are also supported by the architectural features of the space. That is to say; two different spaces may be built by the same material using the same technology, and the message that is conveyed through the space may differ vastly. Figure 6 shows In Islamic and mosque architecture, the space is egalitarian. There's no orientation towards one person or group, as there is in many other religions (Anonim, 2014a)(Anonim, 2014c).

- In Islamic architecture, form and material are not attributed any sanctity. Iconization is denied in Islam. Therefore, holiness is not restricted to the space.

The most important feature of monumental architecture is that it is loaded with meanings, of course as far as these meanings can be perceived. Therefore, the size of constructions is always parallel with the importance of the mes-


Figure 6. In Islamic and mosque architecture, the space is egalitarian. There's no orientation towards one person or group, as there is in many other religions(Anon 2014a)(Anon 2014b).

sage that they are conveying. When the space setup is compared to that of Christianity, the predominant religion in Western cultures, Islam does not directly attribute any meaning or sanctity to the space itself. The space is expected to provide messages that are supportive of Islamic thought, but not to direct the visitor's gaze or attention. This characteristic is parallel to some ideas in Islamic thought; such as self-awareness, social awareness, finding one's own path to enlightenment without using it as a means for material success. "It is not the space that is holy" is the basic perception that, to a certain extent, sets the design elements free in mosque architecture. Thus, the mosque as a space is not a repetition of religious themes. Mosque architecture is of a changing and developing nature. The best examples of this characteristic can be found in 16th century Anatolian mosques.

Regarding its view against deifying icons, its egalitarian approach and simplicity of materials used, it can be said that Islam has created many spaces closer to the dematerialist style. The use of material in Christianity on the other hand, is based on immaterialist style; positioning the altar in the structure, emphasizing the importance of the church for the society; class distinctions influenced the design. Although immaterialization and dematerialization are relatively new concepts in architecture and art, it is important to realize that these elements can nonetheless be seen in use in religious spaces built hundreds of years ago. Figure 7 shows Two domes; one covering an Islamic space (left)(Hattstein & Delius,
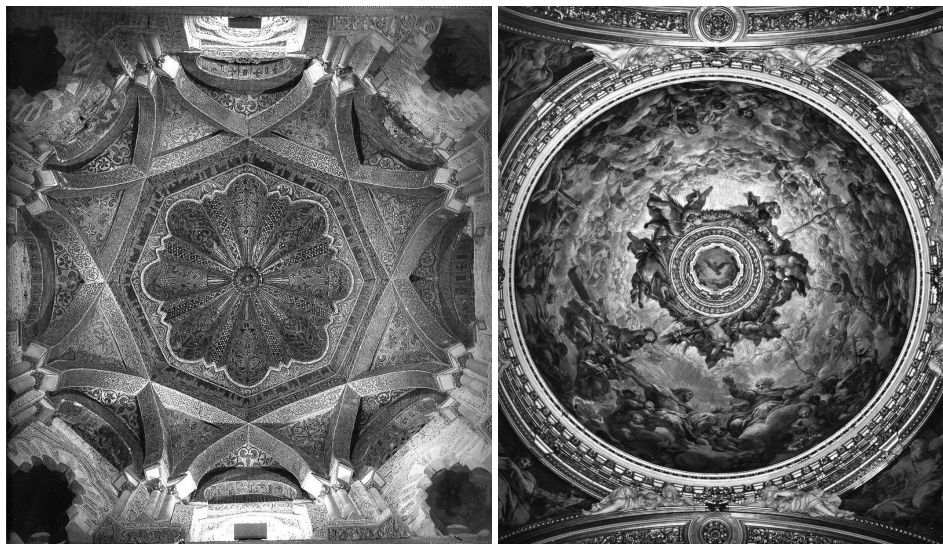
Figure 7(a-b). Two domes; one covering an Islamic space (left)(Hattstein and Delius 2000); the other covering a Christian space (right)(Anon 2014e).

Figure 8(a-b). Illustrates an Islamic dome (on the left) and another one which belongs to a Christian religious space (on the right) (Anon 2014e).

2000); the other covering a Christian space (right)(Anonim, 2014b).

Image 8 illustrates an Islamic dome (on the left) and another one which belongs to a Christian religious space (on the right). Despite al the embellishments, dematerialist use of structural elements in Islam is clear; their structural function is evident, none of them outshine the other and each of them is "present" in the structure. In the other picture we see the dome as a gate to the heavens, which is an immaterialist use of a dome. The immaterialist style leads the observer to see what should be seen – by illustrating the message directly – whereas the dematerialist style leads one to perceive the uniformity of the structure, how parts sum up as a whole – by demonstrating the message through architectural elements.

On the dematerialist side, we see the structural elements as they are; no visual illusions, ornaments don't outshine the structural elements thus keeping the uniformity of inside and outside. But in the immaterialist example it's hard to recognize the structural elements, not even the space itself. Neither of these styles is superior or inferior to one another. These are just two different practices of religious philosophy and sociology, finding their own way to make their spaces impressive. In figure 9, Two different uses of elements regarding interior structure(Gülçubuk, 2014)(Ludovico, n.d.).

There are big differences between Islam and Christianity regarding interior design. Islam makes an equal effort to reach perfection in internal and external spaces, thus creating an interior-exterior unity at mosques. Also the visual composition of structural elements is upfront regarding interior design. In western cultures, Christianity has adopted a space setup that makes use of painting arts, and this setup conveys clear messages, creating a didactic imagery or experience in the interior space by visuals. This is not an illustration that the visitor chooses to

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Figure 9(a-b). Two different uses of elements regarding interior structure (Gülçubuk 2014) (Ludovico (n.d.)).

experience. This illustration or fiction has been installed to be delivered to him/her. The paintings of religious stories and personas, lead to a perception that the religious space may serve as a mediator between God and the rest of society rather than as a place of enlightenment. The decor and structure in many Christian religious spaces can also support or convey the hierarchical position of the clergy. In Islam no figurative references are used in structural design. The religious space is set up as a tool of enlightenment, in which the visitor can find his or her own self, catch a glimpse of the perfection of Allah, and sense the idea of unity (tawhid).

As mentioned above the two most widespread religions and their relative paradigms have utilized different styles to make their religious spaces more impressive. Even if it would not be right to categorize the religious spaces only according to the use of material, this has been attempted for the discussion of a practical issue.

The portrayal of differences between two methods of material use can give us a perspective and make way for new criticism of religious architecture. Through the perspective of what this study offers, today's Islamic structures can be re-evaluated in terms of their ideological proximity to the thought system they belong to. More perspectives of a similar kind should definitely contribute to an ideal synthesis in Islamic architecture. When talking about improving religious architecture, the relevant art forms should not be forgotten. Since all religious thought has been supported by art, it is an un-

deniable fact that art gives power to the message that the religious space is trying to convey. An ideal synthesis in Islamic architecture would also be expected to bring stronger artistic expression in religious spaces.

Art is a form of thought which leads and shapes society. All belief systems have adopted a unique artistic interpretation. This artistic approach is a reflection of the feelings that religion awakens in society, reciprocally giving strength to each other. Therefore arts and crafts related to religious philosophy have been a reference point for society, while at the same time being influenced by society itself. In this case, it is only natural for differences in religious philosophy to account for differences in artistic approaches.

Islam is a belief system that is widely accepted by many societies and deeply embedded in the lifestyles of populations. For this reason it is no surprise that Islamic art, as a whole with all its parts, has many strengths and a unique character. This study is constrained to those characteristics of Islamic art that are manifested in mosque architecture(Katz, 1979).

The illuminated colors support the style of the whole, which celebrates happiness, spreading joy and hope all around. Islamic philosophy emphasizes the importance of the individual's enlightenment. The mosque's artistic design supports this ideal of englightenment and search for the self. The motifs, as well as the use of colors and light, verify this principle in Islamic thought. All artistic elements in the mosque can be said to have a support-
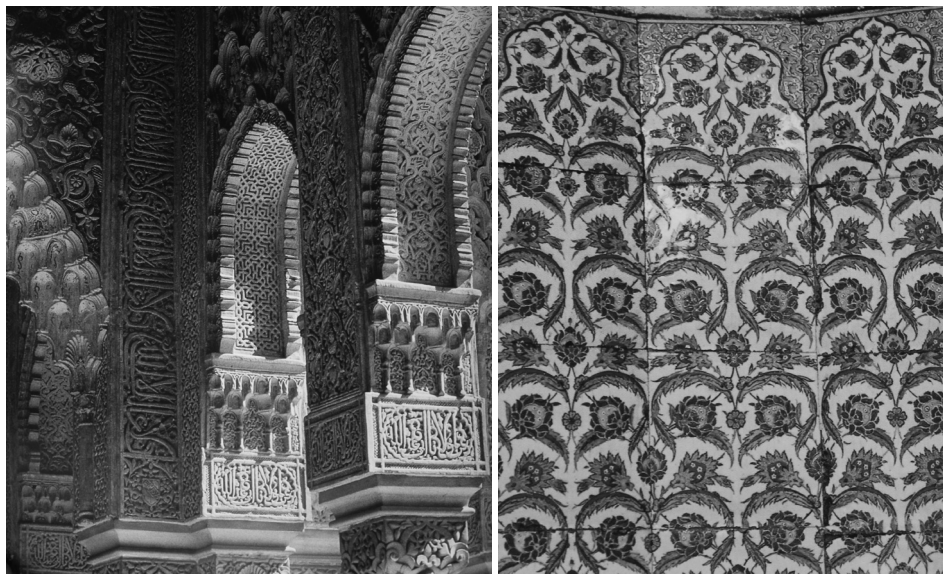
Figure 10(a-b). *Examples of Islamic art (Hattstein and Delius 2000)(Katz 1979).*
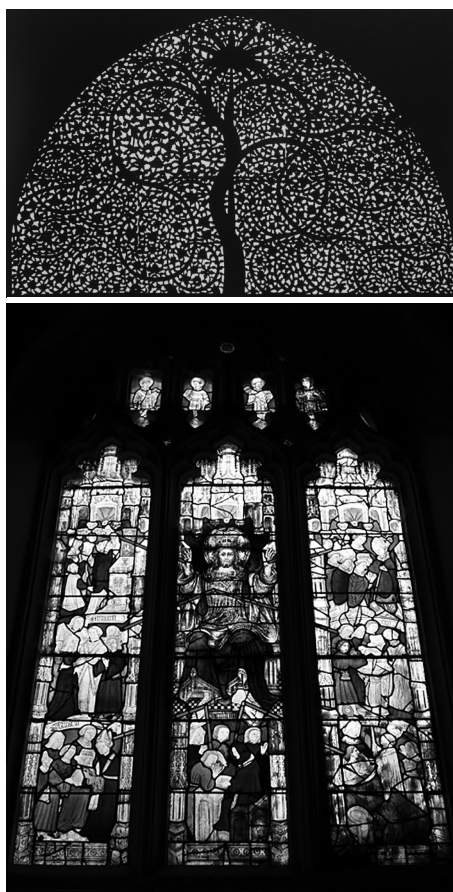
Figure 11(a,b). *The differing ways in which religious art has used material and techniques for illuminating the space(Hattstein and Delius 2000)(Anon 2014a).*

ing effect on each other. Art does not individualize; it is of a collective nature, in congruence with the Islamic concept of tawhid, unity. This is also the reason why the signature or signi-

fier of the artist is not pronounced on the work(Cansever, 2012).

In Islamic art, the tradition of portraying human misery is not found, in contrast to some other religions. In Islam, art refers to the holistic character of the space. As the mosque takes a functional role between God and its subject; any feature that could influence or intrude in this bond is prohibited. Islamic art, unlike forms of art that have developed within some other religious belief systems, does not assume a responsibility or an ideal to control or shape human behaviour. It is not concerned with conveying a direct message. In other words, there are no thought leading elements in the profane features of mosque architecture, but only those awakening feelings of wonderment and awe. Figure 10 shows Examples of Islamic art (Hattstein & Delius, 2000)(Katz, 1979).

During the Ottoman period, the state organization included centres for architecture research and education, such as Ehl-i Hıref and State Guild of Architects. These guilds have contributed greatly to the development of arts and crafts in the empire. This organized community of artisans had a privileged status within the state, a considerable authority on the practice of architecture and a supervisory role on the related practices. This placement of architects in the Ottoman Empire had created a culture in which art was supported by the state and the state

had worked its means to preserve the quality of mosque construction(Aydın, 2004). Figure 11 shows The differing ways in which religious art has used material and techniques for illuminating the space (Hattstein & Delius, 2000)(Anonim, 2014a).

4. Conclusion

Islam has left a unique mark on all cultures it has influenced. We need to understand these marks, which have made it to today through cultural synthesis, to be able to understand them in today's conditions.

Mosque architecture, among these art forms, is an important space in the sense that it conveys social messages in addition to demonstrating Islamic philosophy to its visitors. Considering this heavy context in which mosques are designed and built, we also need to fully understand all those social values that have become synthesized Islamic art. Even as individuals, our spatial perception changes in time and in response to social change. Examples of this interactive change can be found in Ottoman architecture, especially of the 16th century, a period in which mosques were created to become symbols of Islamic thought.

Today we still refer to 16th century works of Islamic religious architecture in Anatolia, and try to reproduce the style of design, unaware of the fact that our imitations fail to represent the philosophy of Islam. The fact that these products are promoted today is an important sign of Islam's separation from its core philosophy. This is one of the striking effects of modernity on Islamic thought, sweeping away the universal ideals it is based on, and leaving its believers unable to engage in the culture of self-discovery, novelty and authenticity.

A recent controversy in Islamic architecture is about the problems of representation inherent in mosques built with today's technology but in the 16th century style. Addressing this phenomenon with a contextual focus on material use, the mentality behind building mosques with reinforced concrete and designing them to look like stone-masonry constructions can be defined as immaterialist, rather than

the dematerialist style to which they were originally and perhaps more properly connected .

Today a space that is designed to serve Islam can ironically be of a structure that is incongruent with the philosophy of Islam. This contradiction tells us more about how people have come to interpret religion as a set of appropriate behaviors, and how this view of religion has affected views on practical matters.

To reconsider the ways we use material and technology, we need to free ourselves from these fixed scenarios on what is religiously correct. It will only then be possible to speak of contemporary Islamic architecture, where we may start observing the emergence of new forms. Only then we can create spaces that have the power to carry Islamic thought to the future, build structures which reflect the true meaning of Islam in today's language.

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