INVESTIGATION OF THE PRESERVATION PROBLEMS OF THE MESCİD AND TÜRBE OF AKŞEBE SULTAN IN ALANYA

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ABSTRACT

INVESTIGATION OF THE PRESERVATION PROBLEMS OF THE MESCİD AND TÜRBE OF AKŞEBE SULTAN IN ALANYA

The monument selected to be studied is a Seljuk building composed of a masjid and a türbeh located in the inner fortress of Alanya which was an important settlement during Anatolian Seljuk Period. The aim of the study is the documentation of the building by examining its architectural characteristics and construction techniques, to reveal its missing or altered parts and elements, to determine its structural and material problems occurred by the interventions carried out in the past and to propose solutions to sustain it with its original properties as much as possible.

For this purpose, existing conditions, alterations, construction techniques and materials that form the building were determined by measured drawings and observations through fieldwork.

For the restitution scheme, other masjids and turbehs of the same period have been evaluated in the light of the information obtained from the literature and archival research. Comparison of *Akşebe Sultan* with the other Anatolian Seljuk masjids has also been done for the missing and altered parts of the building for a reliable restitution scheme.

The building was subjected to some interventions in the past and lost many of its original features. Due to the difficulties in finding reliable information about previous interventions, a restitution-based restoration proposal could not be proposed. Instead, long term studies and minimum interventions are proposed to prolong its life and to save original properties of the monument.

ÖZET

ALANYA'DA AKŞEBE SULTAN MESCİT VE TÜRBESİ'NİN KORUMA SORUNLARININ İNCELENMESİ

Çalışma için seçilen yapı, Anadolu Selçukluları için önemli bir yerleşim olan Alanya iç kalesinde yer alan bir Selçuklu mescididir. Çalışmanın amacı yapının mimari özelliklerini ve yapım tekniklerini inceleyip belgelemek, geçirdiği onarımlar sebebi ile değişen veya kaybolan niteliklerini ortaya çıkarmak, onarımlar sonucu ya da doğal sebeplerden meydana gelmiş yapısal ve malzeme sorunlarını tespit edip, yapının özgün nitelikleri ile birlikte varlığını sürdürebilmesi için bu sorunlarının çözümü için öneriler üretmektir.

Bu amaçla, yapının bugünkü durumu, geçirdiği değişimler, yapıyı oluşturan strüktür ve malzeme ile bunlara yönelik sorunlar alan çalışması kapsamında yapılan mimari ölçümler ve gözlemlerle saptanmıştır.

Yapının restitüsyonu için aynı döneme ait mescit ve türbeler konuyla ilgili literature ve arşiv çalışmaları ile elde edilen bilgiler ışığında değerlendirilmiştir. Güvenilir bir restitüsyonu için, yapının kaybolan kısım yada elemanlarının saptanmasına yönelik olarak Akşebe Sultan Mescit ve Türbesi dönemin diğer mescitleri ile karşılaştırılmıştır.

Yapı geçmişte bazı müdahaleler görmüş ve özgün niteliklerinden bir kısmını kaybetmiştir. Bu amaçla yapılan literatür ve arşiv çalışmalarında güvenilir restitüsyon verilerine ulaşılamadığından restitüsyonun yönlendirebileceği bir restorasyon önerisi getirilmemiştir. Ancak, yapının varlığını sürdürebilmesi bugüne ulaşabilmiş özgün değerlerini kaybetmemesi için sınırlı acil müdahaleler ve bundan sonra yapılabilecek uzun dönemli çalışmalar önerilmiştir.

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CHAPTER 1

INTRODUCTION

As happened in other parts of our daily life, mass production in our globalizing world which also rapidly dominates architectural design is resulted in the emergence of design products that are quite alike and never reflect geographical and cultural diversities even in entirely different parts of the world. In such a situation, preservation and conveyance of the world cultural heritage to the future generations calls for much more attention than ever. Beyond conveying only admirable edifices to the future generations, preservation of cultural heritage in a broader sense, should also aim to preserve communal memories of the societies. Therefore, historic edifices to be conserved should be determined not only for their stylistic features, but also for their historical and social values, and, not only in building but also environmental scale. For a consistent preservation, either owner of any kind of historic building or who lives in such environments, the people should be conscious of the importance of the heritage what they possess. Initiated with Athens Conference in 1931 (Athens 1931) and Venice Charter issued in 1964 (Venice 1964), many charters and manifestos underline the importance of this awareness. However, the Declaration of Amsterdam issued in 1975 (Amsterdam 1975) especially emphasized the necessity to act in concurrence with the authority and the people who should be a certain part for a thorough conservation. The Nara Document on Authenticity declared in 1994 (Nara 1994) based on Venice Charter and emphasizes the importance of a monument not only as a national heritage but also world heritage.

Anatolia housed different civilizations throughout the centuries. Besides archeological sites, immense number of historical buildings from different ages, from monumental ones to the modest structures found in all parts of the country constituted the rich source of our cultural heritage. In this context, Anatolian Seljuk Period covered more than two centuries and considered as one of the most prominent civilizations in the history of Anatolia left numerous structures in varying scales and types behind. Some of these examples, especially those with monumental effect, larger scale and high artistic values are well conserved, while many others have been concealed among the

new high-rise buildings in downtowns or became difficult to recognize because of the drastic alterations. Due to negligence for years, numerous monuments that are remained in remote areas have been turned into ruins or not exist anymore.

Another remarkable threat for these edifices is tourism. Some Anatolian *Selçuk*[1] (Oxford 2009) buildings that are situated in the areas offering high touristic potential for the investments are in the risk of destruction due to wrong interventions to meet the needs of new functions oriented merely on financial expectations.

Remained within the boundaries of Alanya Fortress, The *Mescid*[2] and *Türbe*[3] (Oxford 2009) of Akşebe Sultan (Akşebe Sultan Mescit ve Türbesi) from Anatolian Seljuk Period (XII–XIIIth Centuries) being the subject of this study is located in one of the most prominent touristic part, Alanya, at the Mediterranean Region of Turkey. Owing to its ritual and religious nature, the monument was not attempted to be used as touristic facility but frequently visited by numerous passerby tourists who visit the fortress.

1.1. Aim and Scope of the Study

Despite its unique plan layout, construction techniques, architectural and stylistic features and material use similar to other Anatolian Seljuk masjids and turbehs, *Akşebe Sultan* was not the subject of any thorough study. Besides the scarcity of detailed information in the relevant literature, the information given by different researchers who visited the monument at different times are also contradicting. As well its name, the functional definition of the spaces in the building also variable and based on personal interpretations of the researchers. The reason for such ambiguity is likely that the monument usually took place as a small part in the Seljuk Period studies of wider scope such as; Alanya (Ala'iyya) Fortress, Seljuk masjids, Seljuk turbehs, Seljuk inscription panels, Seljuk gravestones *etc*. It is also likely that the *Akşebe Sultan* lost many of its original features due to partial collapses, very long time abandonment, interventions without any documentation about the situation before and after intervention, and other destructions in time all of which made difficult to make reliable predictions about the original features of the building.

[1] Spelled as Seljuk.
[2] A small mosque, spelled as *masjid*.
[3] A mausoleum, spelled as *turbeh*.

Therefore, the collection and evaluation of the information to be obtained by a detailed literature and archive survey, a detailed documentation of the present state and a restitution scheme of the building in the light of the works above and to prepare a guideline for its preservation formed the aim of the study.

Since it was composed of a prayer hall and a *turbeh*, the *masjid* is mentioned differently in different sources as; Akşebe Sultan *Tekkesi*[4] (Vakıflar Genel Müdürlüğü 1983), Akşebe Sultan *Türbesi* (Riefstahl 1941, Lloyd and Rice 1964), and Akşebe *Mescidi* (Konyalı 1946, T.C. Antalya Valiliği 2003) *etc*. The name of the monument is abbreviated as *Akşebe Sultan* throughout the thesis.

1.2. Limitations of the Study

The most important difficulty, which was faced, was the scarcity of information hardly obtained from limited sources of literature and archives. In addition to the controversies in the interpretations of different researchers in the relevant literature about the original function of the spaces, the interventions without any information, which was supposed to be found in the archives, likely caused losses of traces while concealing invaluable information that the building possessed was another problem for a reliable restitution and respectively precise interventions to save the building.

1.3. Method of the Study

To have adequate knowledge about the historical background of; the monument, the building type under which the monument is classified, the historic period to which the monument is dated and the place where the monument took place are investigated by utilizing the relevant literary sources, archives of Ministry of Culture and Tourism Directorate Antalya Museum, General Directorate of Pious Endowments, Antalya Regional Directorate of Pious Endowments, Antalya Regional Board for the Conservation of Cultural and Natural Assets and the libraries of private institutions such as AKMED (*Akdeniz Medeniyetleri Enstitüsü* – Institute of Mediterranean Civilizations) and personal archives of Ali Kılcı who is an archaeologist and a staff in the General

[4] A dervish lodge usually attached to religious buildings in the past.

Directorate of Pious Endowments. As well as the sources of websites, academic dissertations about the subject have also been utilized. Chapter 2 is devoted to the information obtained from the above sources.

The second part of the study was the field survey involved the documentation of the building and the site. As a part of the contract with the Antalya Regional Directorate of Pious Endowments, the survey was undertaken by an architectural design and restoration office in Antalya, '*BİZ Mimarlık*', where the author of the thesis worked for and took the responsibility throughout the research and fieldwork phases. Initiated in October 2008, the monument was measured by using two different techniques; plan, section and elevation measurements were performed by using total station, and measurements for details were taken with steel-tapes. All measurements were rendered by the use of CAD software as drawing medium with the scales of 1/50 for plan, section and elevations, 1/20 for minaret, 1/10 and 1/5 for details. Renderings for the material use in the monument and maps showing deterioration are shown on the same drawings but as separate sets. The work is also supplemented with an intensive photographic documentation by the use of amateur cameras. Along with the drawings and photographs, Chapter 3 is devoted to a detailed description of the existing state of the building. Unless otherwise stated, all photographs and drawings belong to the author.

Except the minaret, a considerable portion of which is missing, the monument gives the impression that it did not subjected to any loss in terms of structural layout. However, the missing architectural elements such as the *mihrab*[5], doors and windows, flooring materials, ambiguities in the places, materials and the number of the sarcophaguses all that confuse the definition of the function of the spaces, and wide range of interventions carried out with modern materials that covered important stylistic values and possible clues leaded to compare the monument with its contemporaries such as masjids, turbehs and those includes both function turbeh and masjids for a reliable restitution of the monument. Comparisons are made in the case of plan layouts, functional diagrams, architectural elements and material usage. In the light of comparative analyses, the results obtained from literature survey, oral sources and old photographs, a restitution scheme of the *Akşebe Sultan* is produced and presented in Chapter 4.

[5] It is an emphasized niche in the prayer hall of any mosque which indicates the direction of Mecca which is faced during *namaz* performance.

Chapter 5 is devoted to a thorough evaluation of the studies above and the proposal about what can be done for the monument to convey it to the future as the conclusion.

CHAPTER 2

HISTORICAL RESEARCH

Due to that the period to which the construction of *Akşebe Sultan* is dated the history of Alanya was examined – before, during and after – Anatolian Seljuk Period in brief. However, detailed examination was concentrated on the studies about the masjids of the period in general, and specifically on *Akşebe Sultan* which was studied and discussed by different researchers who visited Alanya and examined the masjid at different times. In addition to historical background of the masjids, the written information along with illustrative materials obtained from the archives of; Alanya Museum, Antalya Regional Directory of Pious Endowments and Antalya Regional Board for the Conservation of Cultural and Natural Assets are also presented in this chapter.

2.1. Alanya before Anatolian Seljuk Period

Alanya is located at the western shores of Taşeli Peninsula extending over Mediterranean Sea in the south and surrounded by Mount Taurus in the north. In literary sources, it was included within the boundaries of either Cilicia or Pamphylia because it was situated in between. Investigations by Prof. Dr. Kılıç Ökten revealed that the history of the region extended back to Upper Paleolithic Ages (20,000-17,000 BC) (Figure 2.1). The oldest name of the town is Coracesium, which was first met in the writings of Syclax, who was one of the geographers in antiquity, in the 4th century BC (T.C. Alanya Müze Müdürlüğü 1998).

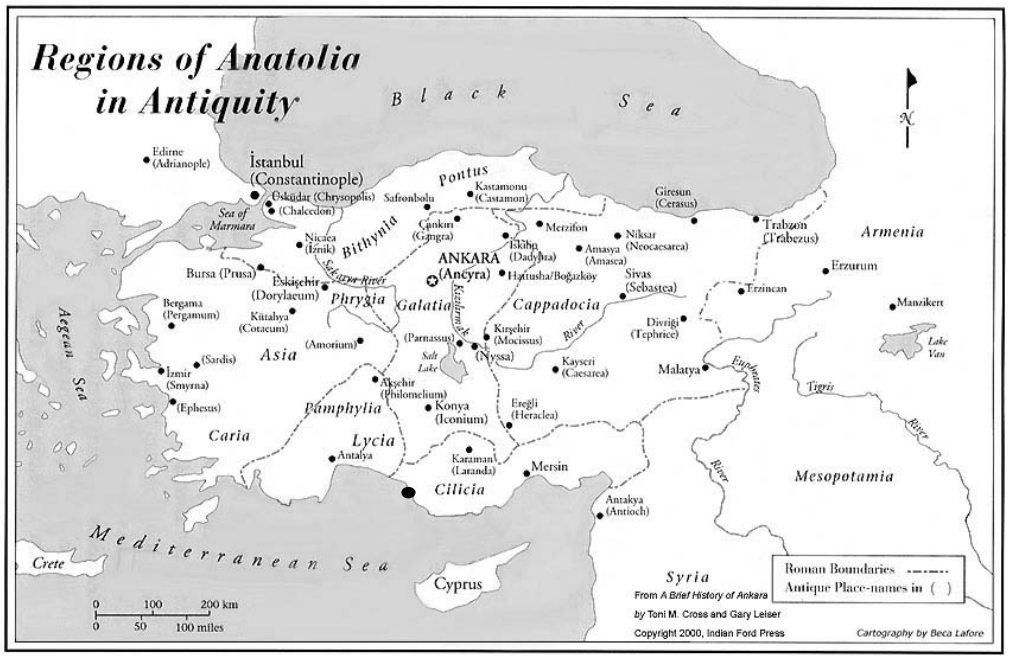

Figure 2.1. Anatolia in ancient ages
(Source: Anatolia Map 2010)

In these periods, the region was under the sovereignty of Persians. Strabon, the well-known geographer of antiquity, mentions the town as a pirate-town who secures its independence by his own. The town, which remained under the control of a famous pirate, Diodotos Tryphon and resisted Roman attacks for a long time. Upon the continuous pirate attacks that became a serious threat for the Empire and prevented other cities from accessing the Mediterranean Sea, Tryphon was defeated by Roman commander Antiochus III in 193 BC. When the pirates regained their power, the Empire, this time, assigned Pompeus who was one of heroic commanders of Roman army, the pirates were exterminated completely in 65 BC. Following their victory, the first thing the Romans did was to demolish all the defense walls of the town (Hacıhamidoğlu 1988).

During Byzantine Period, the town took the name Calonoros, a fortress was built with the same name and a church took its place at the center. In time, the region lost its strategic importance, but instead, gained religious importance following the arrival of Christianity at the region, and it was declared as the center of episcopacy (Altso 2009).

2.2. Alanya during Anatolian Seljuk Period

Antalya region was captured in 1207 by the Seljuks during the period of Gıyaseddin Keyhusrev, the father of Alaedddin Keykubat. Due to the rebellions of Christians who lived in Antalya, the Seljuks control of the region was lost, but it was recaptured by İzzettin Keykavus in 1216. Alaeddin Keykubad became the sultan following the death of İzzetin Keykavus in 1219 (Baykara 1987).

Alanya was governed by the Prince Kir-Fart and was besieged by Alaeddin Keykubad from the land from the direction of Konya and by Ertokuş Bey who was the *subaşı*[1] of Antalya from the sea in 1221. Weakening during two-month resistance against double-sided besiege from the land and sea Alanya finally surrendered. The general settlement philosophy of Seljuks in a newly captured place, at first hand, was reshaping both built and cultural environments to expand and strengthen Turkish influence. Therefore, following the conquest, they reconstructed the fortress of Alanya within six years (1124-1230) to establish their permanent existence and security (Hacıhamidoğlu 1988).

Since it was located at the fortress was located quite high from the sea, Alanya had no access to the sea. In addition to the construction of a new shipyard, a direct naval connection was provided by constructing a new port beneath the fortress (Baykara 1987). By the remarkable increase in Turkish population, Alanya became the second capital after Konya and the center for winter. Devoting his name, Alaeddin Keykubat changed the name of the town to Alâ'iyya (Durukan 1987).

2.3. Alanya after Anatolian Seljuk Period

The control of the region was seized by Karamanoğulları[2] because of the weakening and separation of *Seljuk* state into principalities in 1300, and in 1427, it was sold out to Memluk Sultan in exchange for five thousand gold (T.C. Alanya Müze Müdürlüğü 1998). Alâ'iyya region was controlled by Kılıç Arslan Bey who was the son of Karamanoğlu Lütfü Bey in 1471 while Fatih Sultan Mehmet was on the throne of

[1] The staff, who is in charge of collecting tax in peace time and of security when the state involved in war.
[2] One of the most powerful state during the Principalities Period (*Beylikler Dönemi*), 13-16th centuries in the Central Anatolia.

Ottoman Empire. The region was included in the boundaries of Ottoman Empire by Gedik Ahmet Paşa not by force, but by convincing Kılıç Arslan (Altso 2009).

Together with Tarsus, Alâ'iyya was joined to Cyprus State in 1571. Becoming *sanjak* (subdivision of a province) of Konya in 1864, Alâ'iyya joined Antalya in 1871. In 1935, Mustafa Kemal Atatürk named the town as Alanya since this name had been used by the local people for long time (T.C. Alanya Müze Müdürlüğü 1998).

2.4. Anatolian Seljuk Masjids

Being small-scaled religious buildings, masjids were built for the performance of *namaz* (daily prayer in Islam) and served for limited number of people in small neighborhoods. Different from mosques which have relatively larger scales and different layouts, *Cuma namazı* (Friday noon-common prayer) and *bayram namazı* (Muslim festival-common prayer) are not performed in masjids. Therefore, the *minber* (a wooden pulpit climbed with steps) as a prominent interior element on which the sermon, which is called *hutbe* is delivered by the imam in charge to the congregation following the performance of *Cuma namazı* or *bayram namazı* in mosque is not found in masjids (Aslanapa 1984, Altun 1988).

While relating their roots to the 11th and 12th centuries, single-domed monumental tombs of pre-Anatolian Turks in Central Asia, such as the turbeh of Şir-i Kebir in Turkmenistan, the turbeh of Arslan Cazip in Iran, the turbeh of İmam in Yezd Duvaz, Kümbet-i Kırmız in Meraga and Mescid-i Haydariyye in Kazvin, the construction periods of masjids, their plan layouts and attached spaces have been discussed by several historians of art and architecture. Although mostly independent and open to the public, some of the masjids are also found to be included within the larger complexes such as *medreses*[3] or *kervansaray*s[4]. Emerged in Anatolian Seljuk Period, many of the independent masjids were composed of a single prayer hall with a square or rectangular plan the proportions of which are close to square and possessed a single dome. However, some of the masjids also possessed some additional spaces, such as turbeh[5], *son cemaat mahalli*[6] or mere entrance halls (Kızıltan 1958, Kuran 1964, Katoğlu 1967, Dilaver 1971, Altun 1988, Aslanapa 2001).

[3] Theological schools in the past.
[4] The inns to serve for the traders located along the trade routes in the past.
[5] Tombs of the donors of the masjids or some nobles of the community of the period.

2.5. *Akşebe Sultan* in Literary Sources

Among those who visited Alanya in the 20th century and left written information, Rudolph Meyer Riefstahl seems to be the first researcher who mainly focused on the fortress but also examined *Akşebe Sultan* stated that; the building which was composed of a turbeh with a few sarcophaguses and a masjid space that were all badly damaged, and a certain portion of the building (likely implying the additional front part) belonged to Ottoman Period. Considering the inscription panel, he also noted that it was built in Aleaddin Keykubad Period in 1230, but mistakenly referred as turbeh (Riefstahl 1941).

The most detailed information is given by İbrahim Hakkı Konyalı, who examined the building in 1940's. He defined the function of the spaces as; the one surmounted with the bigger dome was the main prayer hall (masjid), the space with the smaller dome was also a masjid, but for summer use (*yazlık mescit*), and the relatively narrower space surmounted with a vault was the mausoleum (turbeh). He admitted that both the main prayer hall and the additional front part were built in Anatolian Seljuk Period. Relying upon the interviews with the older persons in Alanya, he noted that; the sarcophagus ornamented with beautiful ceramic tiles which was placed in the vaulted turbeh space was removed and sold to a foreigner, the eaves of the masjid and the lead sheets once covered the domes were stolen, and the inscription panel in the mausoleum was taken and mounted on the north wall of Andızlı Mosque during its renewal. Based on the same interviews and considering the quite limited notes of Evliya Çelebi, he estimated that the building was abandoned from 1720's. Konyalı also stated that the building was built by Akşebe Sultan who was one of the commanders and one of the first *dizdar*s[7] of the fortress (Konyalı 1946).

Following the visit of Konyalı, Seton Lloyd and David Storm Rice who examined the masjid in 1950's gave the plan and a simple drawing of the north façade. In this façade drawing, remarkable collapses on the upper parts of the additional front part and the upper levels of the northwestern corner of the masjid space are noticeable. A relatively narrow but extremely high door (closed at present) which is ends with a window with a pointed arched-opening above the lintel is seen on the axis of the masjid part on the same drawing (Figure 2.2). Although they based their views about the

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[6] Semi open space for late comers to *namaz* performance.

[7] *Dizdar* is the person who was in charge of construction and repair works to be carried out in the fortress during Seljuk and Ottoman periods.

functional features of the spaces on the definitions suggested by Konyalı, they noted that the building was in extremely bad condition. Without giving their exact positions, but they also noted the existence of a few serious cracks in the building (Lloyd and Rice 1989).

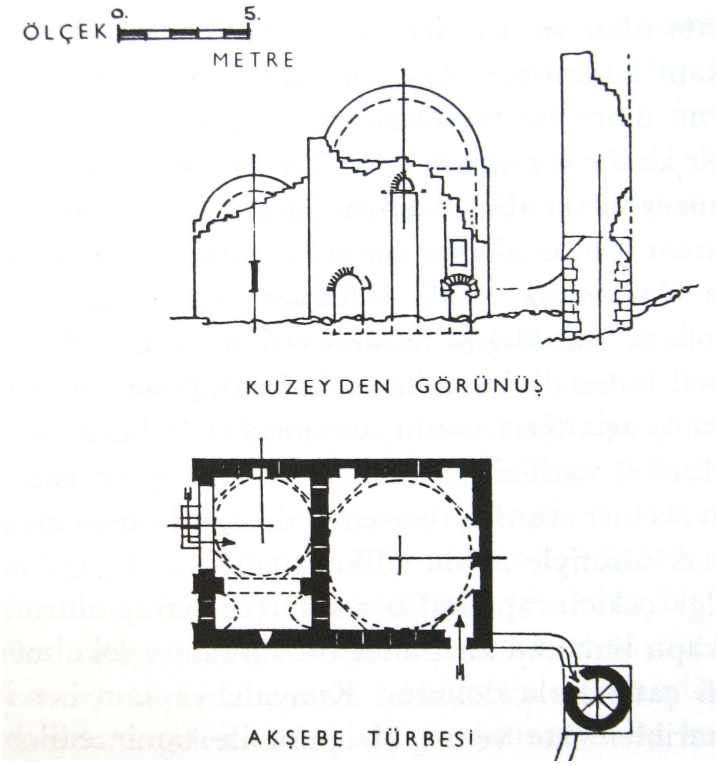


Figure 2.2. Schematic drawings of the north façade, the minaret and the plan of Akşebe Sultan around 1950's (Source: Lloyd and Rice 1989)

The information given by Oktay Aslanapa, who examined *Akşebe Sultan* around the same time was parallel with the views suggested by the previous researchers. However, different from others, he proposed that the semi-open space with smaller dome was the turbeh, and the vaulted space, which is considered as turbeh at present was used to serve as a passage providing access to the main prayer hall by making an analogy with Tahir ile Zühre of the same period but in Konya which was similar to *Akşebe Sultan* concerning their plan layouts (Aslanapa 1993).

Among the researchers who examined the masjid in relatively later years, Hakkı Önkal who concentrated mainly on Anatolian Seljuk turbehs shared the same views with Aslanapa (1993), but noted that the passage way to the prayer hall (the *masjid* part) might be used by the people to pray for the buried persons in *turbeh* (Önkal 1996).

Aynur Durukan who gave a brief description of the situation of the *Akşebe Sultan* is almost the same at present (Durukan 1987), and Ayşıl Tükel-Yavuz who pointed out the rare use of rectangular windows with shutters, and the employment of arch types with pointed, segmented, flat profiles and lintels (Yavuz 2006) were the later researchers who examined *Akşebe Sultan*.

Although there is no a specific one which is focused on *Akşebe Sultan*, but, there are some academics studies involved in various aspects of Anatolian Seljuk Period masjids. One of these studies examines the present situation, problems they faced and proposes possible solutions for the restoration of 21 small masjids in the neighborhoods of Konya (Baş 2008). Another study examines the layouts, geometry, construction material and ornaments of structural members, such as tromps, pendentives, Turkish triangles *etc*. which provide transition from square plan to the circular planned domes of the masjids of Anatolian Seljuk Period (Okçuoğlu 1995). Denknalbant examines the architectural layout, superstructure, material, technique and architectural elements of masjids, not independent ones but those parts of *kervansaray*s (Denknalbant 2004).

2.6. Information Obtained from Archives

Measured drawings, photos and official other official documents have been obtained from Ministry of Culture and Tourism Antalya Museum, Antalya Regional Board for Pious Endowments, Antalya Regional Board for the Conservation of Cultural and Natural Assets, General Directorate of Pious Endowments, personal archives and oral sources.

The first official document which is a Foundation Record Card for Historic Edifice (*Vakıf Eski Eser Fişi*) arranged for *Akşebe Sultan*, is found in the archives of the General Directorate of Pious Endowments is dated to 1966. Giving a brief description of the monument, the record card states that the narrow-vaulted space which was supposed to be the turbeh part housed no sarcophagus. As well as their exact place and positions, this proves that the ones exist at present are new. The document also states that the lead covering sheets of the dome and of the eaves of the additional front part were all ripped off and stolen. Although defining no specific space or region where they belonged to, the document informed the existence of some cracks on the walls (Figure A.1.1.).

The second document, composed of measured drawings of plans, sections and elevations of the monument also obtained from the archives of the General Directorate of Pious Endowments is dated to March 27, 1968. The state of the monument reflected on these drawings is well-matched with the first drawings by Lloyd and Rice around 1950's (Figure 2.2.). Together with its dimensions, the oval geometry of the main dome is noticeable. In the same drawings, it is also seen that almost all eves, even considerable part of the upper parts are missing. In addition to the northeastern corner of the masjid, the northern face the *şerefe*[8] and above parts of the minaret are missing. Northern face of the minaret shaft above the base looks heavily damaged (Figure A.3.1.).

Another official record dated to 1970 contains information about the existing state which similar to those described in previous documents. Although giving no specific explanation but it is noted that the minaret balcony was in good condition until ten years ago and but called for urgent repair. In addition, it is stated that an inscription panel, supposed to be inserted on one of the walls of the narrow-vaulted space which was referred as turbeh was taken to a nearby mosque, Andızlı Camii, in 1725 and have been inserted on its north wall. The same document also informs that plenty of glazed ceramic tile fragments were observed in the masjid and turbeh parts (Figure A.1.2. a, b).

As understood from the documents above, all of that obtained from the archives of The General Directorate of Pious Endowments, *Akşebe Sultan* was subjected to inspections for four years by the staffs of the directorate. Almost all records contained the information about the existing situation of the monument and stated the emergency of restoration.

Although titled as measured drawings, the project, which is dated to 1989, found in the archives of Antalya Regional Board for the Conservation of Cultural and Natural Assets but prepared by the staffs of the General Directorate of Pious Endowments gives the impression that it is a restitution project, moreover, a completed restoration project. Because, it is seen that all missing parts mentioned above are completed and iron grids for all openings are mounted. Since there was no a supplementary report which supposed to give information, it is not possible to understand for what purpose they were prepared (Figure A.3.2.).

[8] The minaret balcony, where the faithful are called for *namaz* performance five times in a day.

For the repair of the monument, General Directorate of Pious Endowments demanded permission from the Ministry of Culture and Tourism in 1997. In this application, the directorate proposes some interventions within the scope of 'simple restoration,' such as; the repair of the minaret, the removal of the cement mortars from the joints (although it is not known when they were applied) and replacement with lime mortar, renewal of the deteriorated stones in the masonry, the assembling of the windows and doors, the repair of the plasters and joint mortars, repair of the existing floor according to the original level and material, removal of plants on the roof and rehabilitation of the pavements around the monument. Showing the exterior and interior of the monument six photographs have also been attached to the application letter (Figures 2.3, 4).

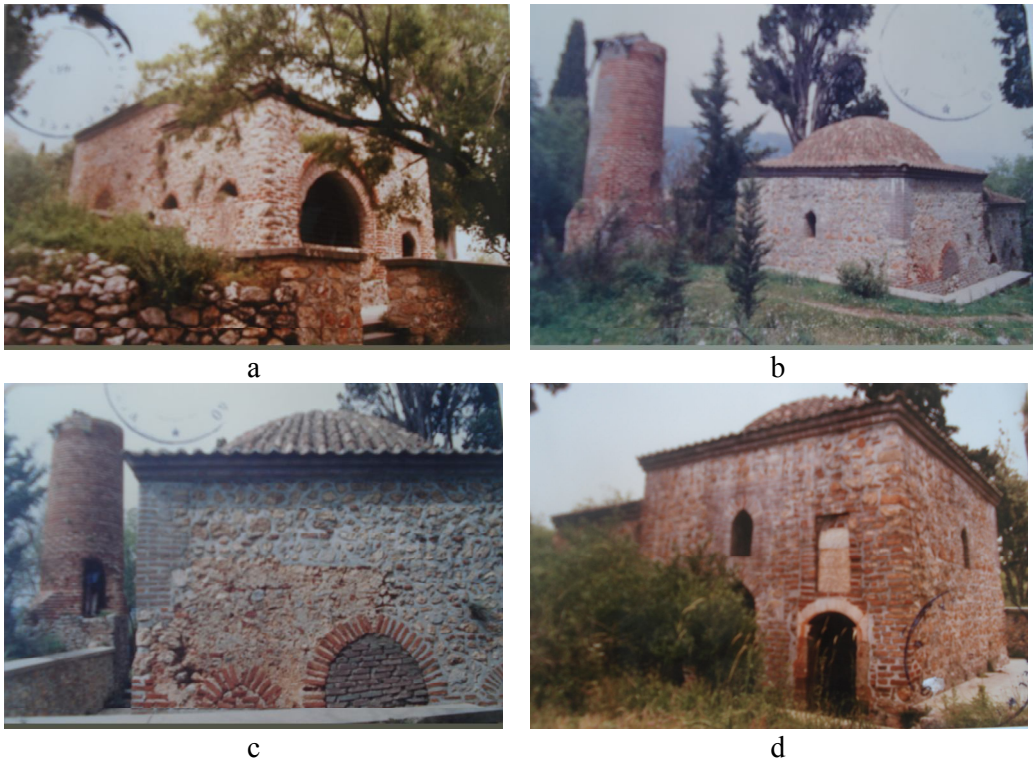


Figure 2.3. Exterior views from; a) the southeast, b) the southwest, c) south, and d) north (Source: Archives of the Antalya Regional Board for the Conservation of Cultural and Natural Assets)

a

b

Figure 2.4. Interior views from; a) the western wall of the second domed space, b) the southern wall of the prayer hall (Source: Archives of the Antalya Regional Board for the Conservation of Cultural and Natural Assets)

Three documents found in the archives the General Directorate of Pious Endowments belonged to the Antalya Regional Board for the Conservation of Cultural and Natural Assets. The first one, dated 2005 is a decision of the board which declares the grade of conservation group of the monument as the first group. In addition, the board also permits the assembling of doors (with wire mesh) in the openings facing outdoor and a door to the entrance of the minaret (Figure A.1.3). The second one, dated to March, 2009 is also a decision of the same board which approved the measured drawings and architectural analyses (prepared by *BİZ Mimarlık*). Concerning the unique examples of some graffiti drawings and calligraphic verses from Koran, it is required that the plaster layer which covered them in later years should be removed by experts by proper techniques, they should be documented and protective measurements must be reported to the board (Figure A.1.4). And, the last one, dated to June, 2009, is also a decision, approving the reports for; "Material Analyses", "Conservation of Mortars, Plasters and Ornamentations" and asking the restoration projects to be submitted to the board (Figure A.1.5).

CHAPTER 3

DEFINITION OF THE SITE AND BUILDING

This chapter is devoted to the detailed documentation of *Akşebe Sultan* and the site where it is located. The definition starts with the description of the site and is followed with the description of the spaces including technical and stylistic features and the problems observed on the materials of the building and the minaret.

3.1. The Site and Location of the Building

Close to Hisariçi Neighborhood some other historic structures are also found in the eastern part of Alanya Fortress located at the altitude around 250m from the sea level. The most prominent ones are Red Tower, Shipyard and Andızlı Mosque (Figure 3.1, 2, 3.a, b, c).

Figure 3.1. Aerial view of Alanya Fortress
(Source: Tatilciler 2010)

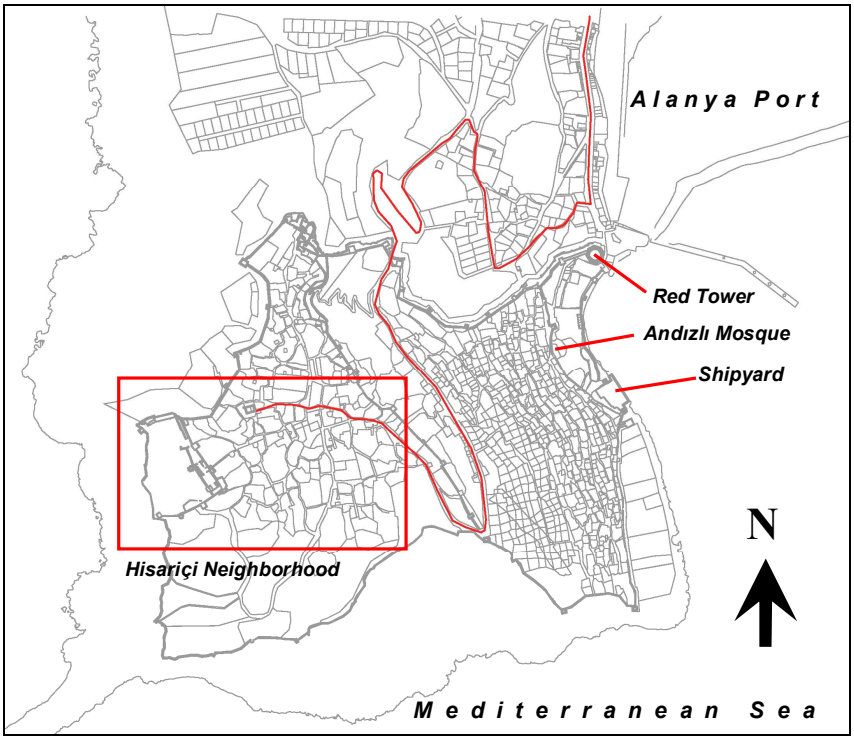


Figure 3.2. Location of Hisariçi Neighborhood and the fortress walls
(Source: Municiplaity of Alanya – Modified)

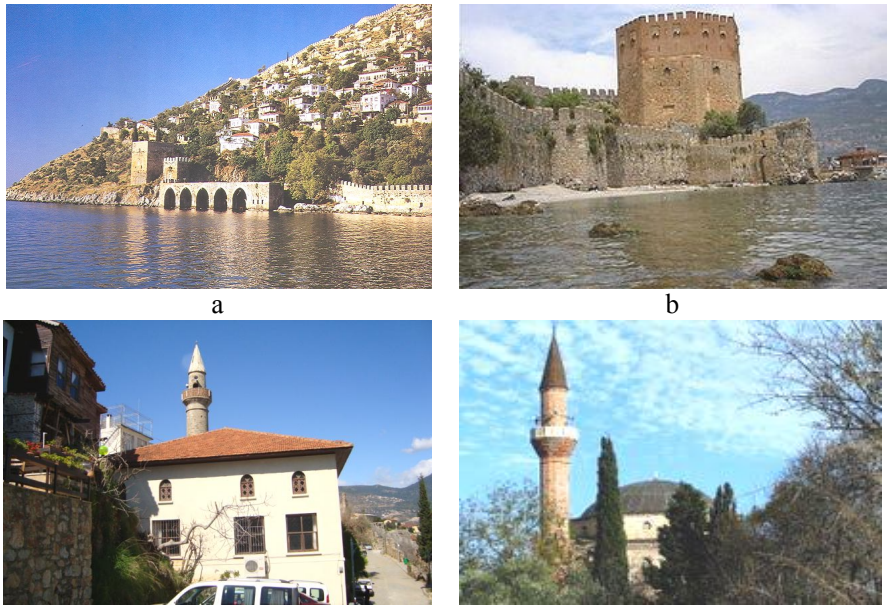


Figure 3.3. a) Shipyard, b) Red Tower, c) Andızlı Mosque, and d) Süleymaniye Mosque
(Source: Antalya Kültür Tuzrim 2010, Kızılkule 2010, Alanyamuftulugu 2010, Mulazimoglu 2010)

Akşebe Sultan is located in Hisariçi Neighborhood. Süleymaniye Mosque from Anatolian Seljuk Period (Figure 3.3.d) is located in the southeast, Mecdüdiddin (Mecdeddin) Cistern from the 13th century (Anadoluselcuklumimarisi 2010) in the north, a *bedesten*[1], a *han* from the Principalities Period (Altso 2009) and a historic house in the southeast are the other historic edifices found nearby *Akşebe Sultan* (Figure 3.4. a, b, c, d).

a b c d

Figure 3.4. a) Mecdüdiddin Cistern, b) *bedesten*, c) *han*, and d) a historic house close by *Akşebe Sultan*

The building is situated on a path which starts near the Red Tower, passes through the southern edge of the building and circulates the castle (Figure 3.2, 5).

[1] A covered bazaar in Ottoman Period.

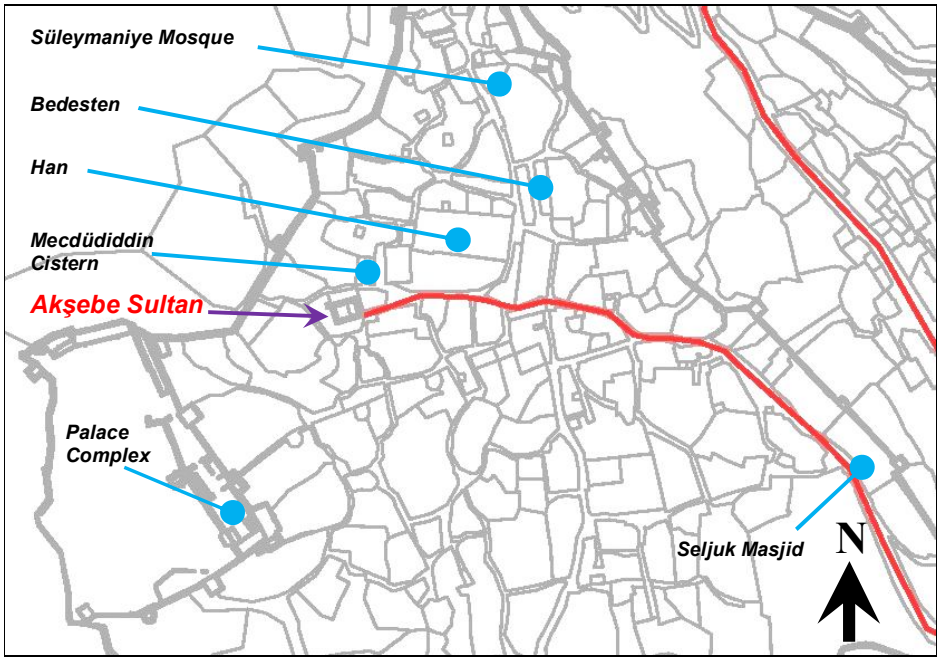


Figure 3.5. Location of *Akşebe Sultan* and other historic buildings around
(Source: Municiplaity of Alanya – Modified)

The plot, almost square in plan, where the building is located covers an area of 328m^2 (17.63/17.33/17.45/18.95). The building, rectangular in plan and has 98m^2 (11.64/7.31/11.46/7.4m) is located in a garden surrounded with masonry walls covering an area of 210m^2 (17.63/12.75/17.15/12.64m) in this plot. The whole area remained between the garden walls and the building is leveled with concrete. Entrance to the garden is provided from the southern corner of the garden wall in the east. The entrance to the building at present is through the northwestern part of the north façade. In addition to the old and new graves, the garden is surrounded with trees such as, fig, juniper, olive, locust and pine (Figure 3.6.).

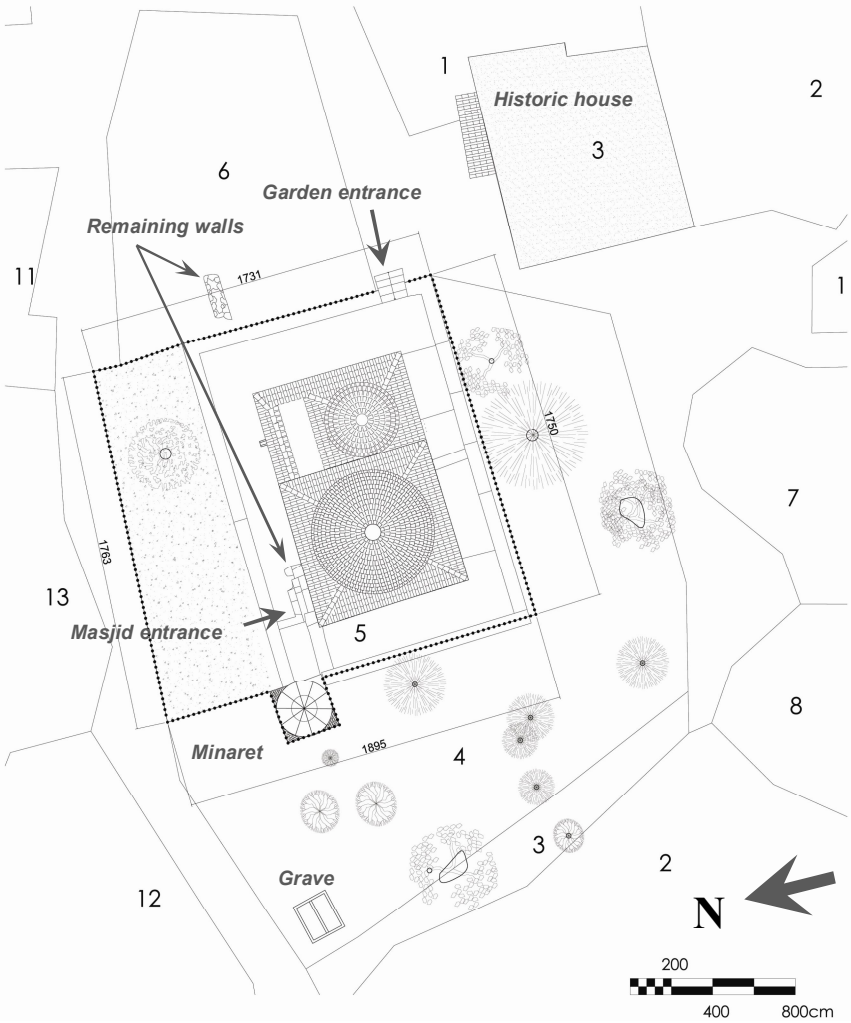


Figure 3.6. Site plan of *Akşebe Sultan*

At the west and eastern edges of the stairs in front of the entrance of the masjid part, there are remains of walls, one leads to the entrance of the minaret in the west (Figure 3.4. b). The other one in the east of the stairs disappears at the garden wall in the east and emerges afterwards on the same axis and (Figure 3.4. c, d, Figure B.1.1.).

Figures 3.7. a) Entrance of the garden, b) the continuation of the remaining wall till eastern edge of the minaret base, c) the steps in front of the masjid entrance, and d) extension of the remaining walls in front of the masjid

3.2. Plan Layout

The Akşebe Sultan is rectangular in plan, but it is comprised of the combination of two different masses. One of them has square plan in the west and the other is rectangular in plan in the east. The long edge of the plan is 11.64m and the shorter edge of the plan is 7.40m.

There are three closed spaces inside the mass. Two of them have square plan layouts one which is 32.6m^2 (5.56/5.97/5.42/6.21m) and the second is 16.35m^2

(1.50/3.79/1.58/3.78m). The other one rectangular plan covers 6m^2 (3.78/3.79/3.77/3.76m).

These three closed spaces will be named as Z01, Z02 and Z03. Spaces are named in a clockwise direction. The entrance of the building is provided in the west corner of the northern wall. Except two small openings, there is not direct connection between Z01 and Z03. The space with rectangular plan, Z02, provides the connection between Z01 and Z03 (Figure 3.8., Figure B.1.2.).

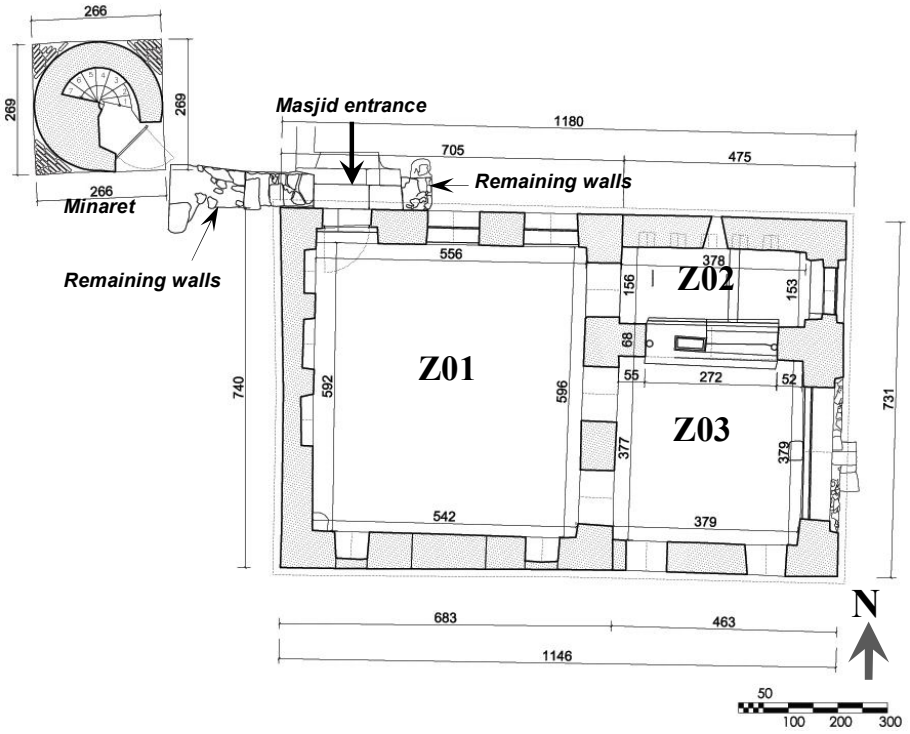


Figure 3.8. Plan of *Akşebe Sultan*

3.3. Structural Layout

Structurally, the building is composed of four essential components; load bearing walls, a barrel vault and domes, and tromps which provide transition square plan to the circular one. While the domes rest upon the load bearing walls through tromps, barrel vault of the space Z02 directly rest on the walls (Figure 3.9., Figure B.1.4.). As will be explained in the following, the spanning elements of openings are the arches with varying profiles.

Since they could not be accessed, foundations are not included in this chapter.

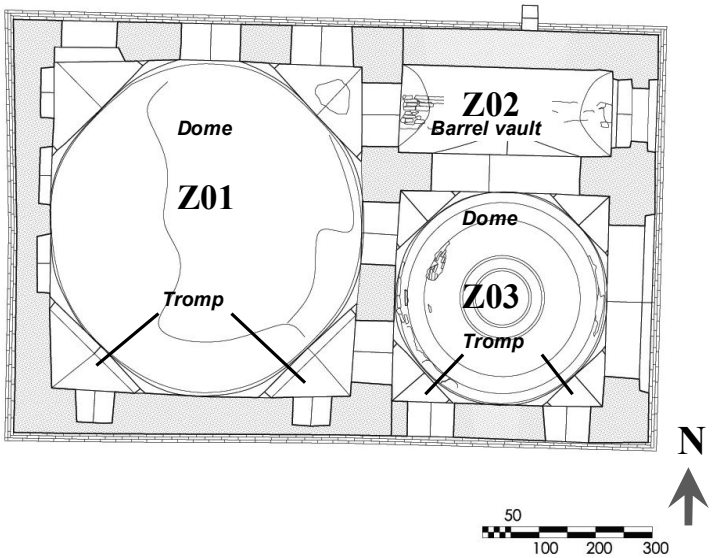


Figure 3.9. Superstructure of *Akşebe Sultan*

3.3.1. Walls

Being vertical structural elements, the walls start from the ground level (in fact, from the footings of the foundations) and end at the edge of the roof at the exterior, and, end at the top of the tromps at the interior.

The use of material for the walls does not differentiate in the interior and exterior parts. In general, brick was used in all frames of the openings. Rubble stone and partially brick (mostly repaired parts) were used at the other parts of the walls. As seen in an old photograph, the walls are of double leafs likely without a cavity in between (Figure 3.10.).

Figure 3.10. North wall section

Exterior: The walls were subjected to various interventions. Some partially collapsed parts were repaired and the mortar used in such interventions was cement based. As far as the exterior faces of the walls are concerned, brick is used at the corners of the façades and at the frames of the arched openings. In the corners of the crossing walls cut stone and rubble stone were also used besides brick.

Mostly used stone types are travertine and marble both in rubble and cut stone bonds. It is also seen that brick pieces were inserted into the joints of stone parts.

Two types of brick, which are distinguishable by their colors, were observed in the building. While the color of original ones varies from red to pinkish red, the intervention bricks are in purple constantly without change. The dimensions of both types look similar as measured 30 x 30 x 6cm. However, the thickness of the original ones varies from six to eight centimeters. Within such an overall layout the infilled parts in the openings are easily distinguished.

Interior: The combined use of construction materials in the interior is similar to exterior faces of the walls. Different from exterior faces, interior faces of the walls are plastered at present as well as in the past. Plaster loss on some wall surfaces gave the possibility to obtain information about the original construction technique and material use employed in the walls.

3.3.2. Spanning Elements of Openings

The openings on the walls are spanned by three types of arches. The most common one is pointed arch. Openings are spanned by arches

All the openings are spanned by pointed arches with different dimensions except the relieving arches and the arches framing the entrance door and top window in the north of the east wall and east of the north wall respectively. Relieving arches, seen on the southern wall of both spaces Z01 and Z03 are semi circular profiled. The entrance door of the masjid part is spanned with a segmental arch. The arches of the openings are built of brick.

Different from the ones above, there are two windows with rectangular frames placed on the north and east walls. They are also made of brick.

The two arches on the east wall of the building are placed into the rectangular frames. As well as the arches, these rectangular frames are also built of brick.

The pointed arched openings on the east and south walls and on the common wall between the spaces Z01 and Z03 are filled till their springing lines.

3.3.3. Surmounting Elements of the Spaces

The superstructure of the building is shaped according to the plan layouts and sizes of the spaces.

Interior: The building is composed of three spaces. Z01 with a square plan is surmounted with a dome, Z02 with a rectangular plan by a barrel vault and Z03 is with a dome similar to that of Z01 (Figure B.1.4.).

The vault of the space Z02 directly rests on the load bearing walls. Different from the northern portion the load of the vault in the south is transmitted to the walls in the west and east by a large arch. The material of the vault is brick which is visible through the damaged plaster. The bonds of brick are laid on the east/west direction.

The spaces of Z01 and Z03 with square plans are surmounted with domes. The dome of the space Z01 is slightly oval due to the difference in the dimensions, as approximately 5.95m in the north/south and 5.45m in the east/west directions. The height of this dome is 2.7m from its spring line. On the contrary to Z01, the dome of the

space Z03 is circular. The diameter of this dome is 3.78m and the height from springing line is 1.88m.

The loads of both of the domes are transmitted to the walls that they are tangent to the east west, north and the south, and by the tromps with concave profile located in the corners below the springing line of the domes. As well as the vault of the space Z02, the material of the domes is also brick as seen through the damaged plaster layers and also seen in the old photographs.

Exterior: Exterior faces of the walls are finished with two rows of brick at the topmost edge where the roof starts. Except the exterior face of the vault, all surfaces of the domes are covered with roof tiles during the recent restoration (Figure B.1.5.). In this restoration the exterior face of the vault was leveled with concrete thus took the form a pool with an approximate depth of 60cm and connected to eastern façade by means of a gutter which is ended with a stone spout. The top surfaces of the walls around the vault are covered with roof tiles.

3.4. Description of Spaces

Due to the contradictions in the functions, the spaces are labeled with the letter Z and consecutive numbers of 01 representing prayer hall, 02 vaulted space and 03 the domed space in the east.

3.4.1. Space Z01

Z01 has a square shaped plan scheme. It is 5.56cm at the north, 5.97 at the east, 5.42m at the south, and 5.93 at the west. Totally Z01 is 32.6m2. The surfaces of the walls were plastered with gray colored plaster in 2005 (Figure 3.11a).

The entrance of the Z01 took place in the west corner of the north wall by means of an opening with segmental arch (Figure 3.11b). The level of the threshold is 76cm higher than garden ground level. There are three reused stone steps leading to the prayer. There are two more openings to the east of the door and closed with iron grids and wire mesh fly screen (Figure 3.11.c, Figure B.1.7.).

The east wall is a common wall separating Z02 and Z03 spaces. There are three openings on this wall and all of them spanned by pointed arches. At the north side of

this wall there is a door opening to provide transition between Z01 and Z02. Other two openings have similar form, and dimension and both of them filled with mortar till spring line (Figure 3.11.d, Figure B.1.8.).

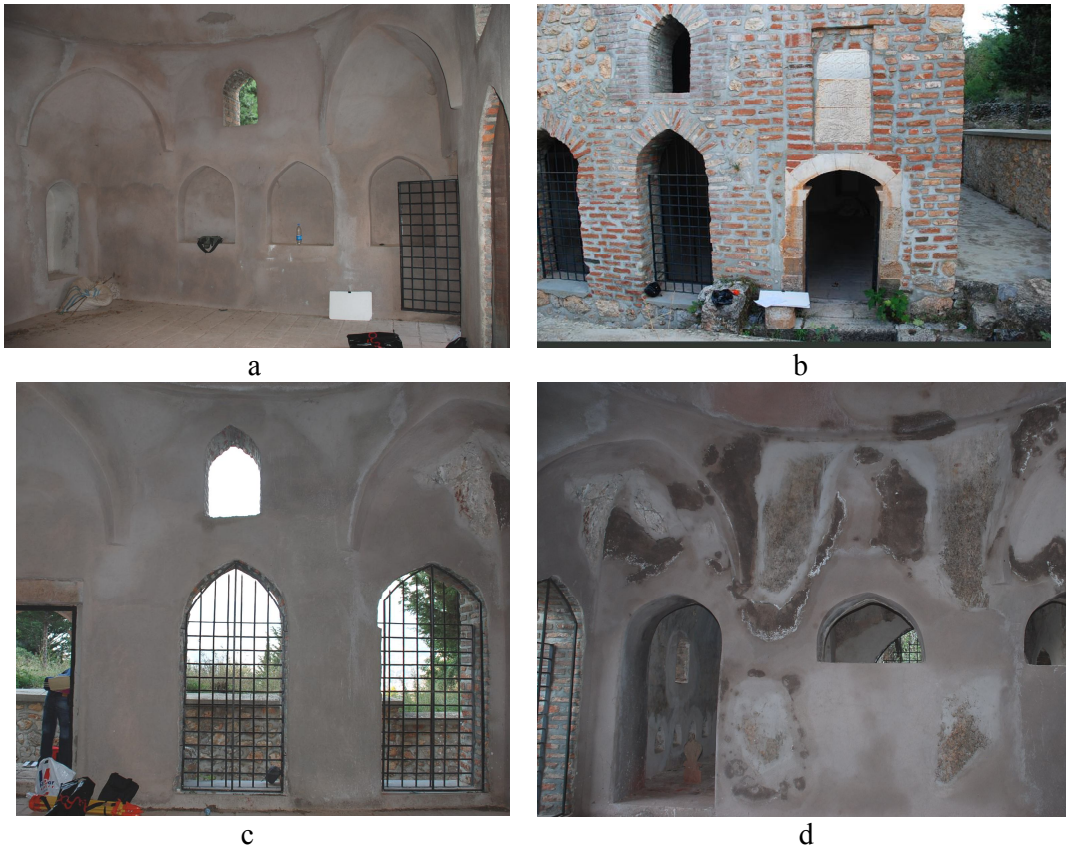


Figure 3.11. a) Interior of the Z01 b) Entrance door c) North wall of Z01 d) East wall of Z01

There are two niches on the south wall the forms of which different from the niches on the west wall. Their depth is 55cm and 50 cm and the width is 70cm. They are located 50cm above the ground level (Figure 3.12.a, Figure B.1.6.).

On the west wall there are three niches spanned by pointed arch. Their depth is 24cm and widths are, north to east, 92cm, 105cm and 107cm. These niches start 106cm higher than ground level (Figure 3.12.b, Figure B.1.9.).

Z01 walls end with tromps at the corners and a dome.

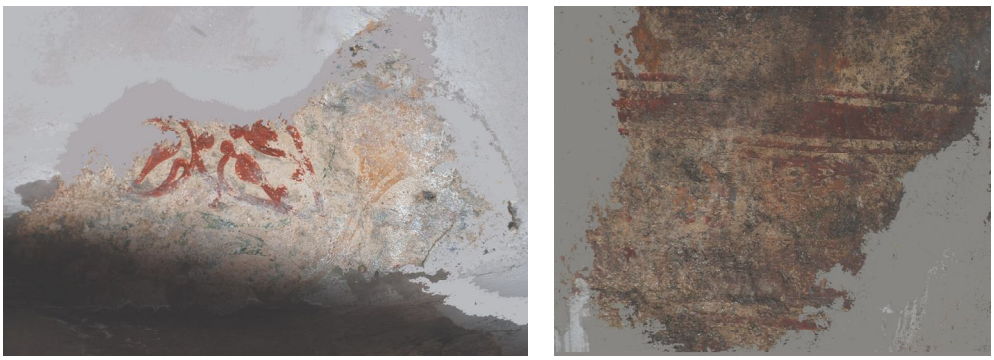
Due to the plaster applied in 2005, original plaster couldn't be observed. On the other hand, some pieces of the colored hand drawn ornamentations still exist at the middle of the east wall and in the northeast tromp.

a b

Figure 3.12. a) South wall of the space Z01 b) West wall of the space Z01

In the northeast tromp there are three different colored floral ornamentation; red *rumi* style handwritings and buds, a green leaf, and a yellow figure which cannot be defined due to the new plaster (Figure 3.13.a). There is a red border line on the east wall which is 2m higher than the ground level.

At the upper part of the border there are three red lines and the middle one is thicker than the others. Under these three lines, there are red green and yellow colored motives inside the border. Upon the three red lines there are regular yellow motives (Figure 3.13.b). At the centre of the wall, there is a circular medallion. This medallion formed with red circle. There are red drops around this circle. There are green, red and yellow figures inside the circle.



a b

Figure 3.13. Ornamentations on the east wall of the space Z01

At the upper level of the wall there are some other ornaments. There is a red bird at the north side of the medallion and another red one below, but only its head is visible

(Figure 3.14.a). There are some other figures that cannot be determined at the south side of these figures.

There is a geometric circular motive that created with the colors red, yellow and green At the south side of the medallion (Figure 3.14.b).

a b

Figure 3.14. Ornamentations on the east wall of the Z01

3.4.2. Space Z02

The space Z02 is located in the northeastern side of the Z01. Dimensions of this rectangular shaped space are 3.81m in the north, 1.55m in the east, 3.83m in the south, and 1.58m in the west. Total area of the Z02 is 6m^2. The thickness of the north wall is 64cm, south wall is 67cm and the east wall is 80cm.

There are five niches on the north wall. They state 30cm higher than the ground level of Z02. The height of niches is 38cm, width is 32cm and depth is 30cm. there is a louver window above the niches (Figure 3.15.a, Figure B.1.11.). There is another opening spanned by a pointed arch on the east wall and closed with iron grids. There is one more louvered window upon this opening (Figure 3.15.b). The southern side of this space is spanned with a pointed arch. Below this arch there are two sarcophaguses. One of them is smaller than the other (Figure 3.15.c). There is an opening spanned by pointed arch on the west wall to provide connection between Z01 (Figure 3.15.d).

The west side of the ground is covered with imitation bricks recently applied. The east side of the ground is filled with soil. The middle of the covering is filled with soil and at the west side of this filling there is a wooden grave sign (Figure 3.15.e).

The vault of this space rests on the walls. There is some deterioration on the vault like loss of plaster and dampness. Original plaster is substantially reached today but there are some plaster additions look extremely white and fresh. All original ornamentations exist on the original plasters. There are red lines approximately 30cm above the intrados of the arched openings. Red lines proceeds the spring lines of the vault on the east and west walls.

North wall's façade organization is different from the other interior walls. At the north wall three red lines follow the shape of the louvered window and they continue parallel to the ground in the east and west sides of the wall. At the east and west sides of the window, there are two circular medallions and inside of these medallions on which "Allah" is written with Arabic letters. The boundary of the letters is scraped with a jagged material. The shape of the letter is scraped on the plaster with this jagged material and inside of this shape is filled with red color (Figure 3.15.f).

Figure 3.15. a) The northern wall of the space Z02, b) The eastern wall of the space Z02, c) The sarcophagus below the northern arch between the spaces Z02 and Z03, d) Access to the Z01 from Z02, e) Wood element representative of gravestone, f) Figures of ships drawn with fusains

(Figure. 3.15 cont.)

e

f

There are four writing lines below the border, but they are not completed. The first line at the top, starts just below the border and turns over the window with border. Other three lines continue parallel to the ground. The technique of this writing is similar to "Allah" in the medallion but they were not filled with color. There are very thin lines on the plaster (Figure 3.16.a). Some parts of the lines are covered with additional plaster. Because of this addition, all of the lines aren't clear but it is read by interpreter İzzet Coşkun.

First line that goes above the window:

العابدالضعيف المذنب المحتاج الى رحمت ربه عبدالله عتق

Rabbinin rahmetine muhtaç günahkâr zaif kul abdullah atik

East side of the wall:

وَالَّذِينَ جَاءُوا مِنْ بَعْدِهِمْ يَقُولُونَ رَبَّنَا اغْفِرْ لَنَا وَلِإِخْوَانِنَا الَّذِينَ سَبَقُونَا بِالْإِيمَانِ وَلَا تَجْعَلْ

فِي قُلُوبِنَا غِلًّا لِلَّذِينَ آمَنُوا رَبَّنَا إِنَّكَ رَءُوفٌ رَحِيمٌ **(Haşr suresi Ayet 10)**

Onlardan sonra gelenler ise şöyle derler: "Ey Rabbimiz! Bizi ve bizden önce iman etmiş olan kardeşlerimizi bağışla. Kalplerimizde, iman edenlere karşı hiçbir kin tutturma! Ey Rabbimiz! Şüphesiz sen çok esirgeyicisin, çok merhametlisin.

West side of the wall:

رَبَّنَا لَا تُزِغْ قُلُوبَنَا بَعْدَ إِذْ هَدَيْتَنَا وَهَبْ لَنَا مِنْ لَدُنْكَ رَحْمَةً ۚ إِنَّكَ أَنْتَ الْوَهَّابُ **(Ali İmran Suresi Ayet 8)**

Onlar şöyle yakarırlar: "Rabbimiz! Bizi hidayete erdirdikten sonra kalplerimizi eğriltme. Bize katından bir rahmet bahşet. Şüphesiz sen çok bahşedensin."

On the north wall of the Z02 there are some ship drawings drawn with fusain (pencil of fine charcoal used in drawing). These ships described by Z. Kenan Bilici as brigs and frigates. While frigates could be dated at the end of the 18th century or 19th century, brings should be drawn in 19th century (Figure 3.16.b).

a b

Figure 3.16. a) The medallion and writing of "Allah" at the center seen on the north wall, b) the figures of ships on the same wall

3.4.3. Space Z03

Z03 is located in the southeastern corner of the building. It has square shaped plan layout. The dimension of the north and south walls is 3.8m and the dimension of east and west walls is 3.78m. Total area of the space is 16.35m^2.

Superstructure of the Z03 is a dome. Transition from square walls to circular dome is provided with tromps. This space is connected to the space Z02 with an arched opening with the same width of the two walls in the east and west.

There is another large opening spanned by pointed arch on the east wall. The bottom of the opening is 35cm higher than the ground level. The width of this opening is 2.65m and the height is 2m. It was closed with iron grilles in 2005 (Figure B.1.10.). At the exterior there are four stone steps and inside there is one stone block in front of the opening (Figure 3.17.a).

There are two openings on the south wall. These openings are filled from ground to the spring lines of their pointed arches. A semicircular arch which is relatively shallower than the other two on both sides is located in the axis of the same wall (Figure 3.17.b, Figure B1.6.).

The western wall of this space contains two pointed arched openings that are infilled till their springing lines. The same ship figures on the north wall of Z02 are also found on these infilled parts (Figure 3.17.c).

Except the central part, the ground of Z03 is covered with imitation bricks as Z01 and Z02. At the center of the ground there is a square frame that is 10cm lifted up from the ground and filled with soil (Figure 3.17.d).

a b c d

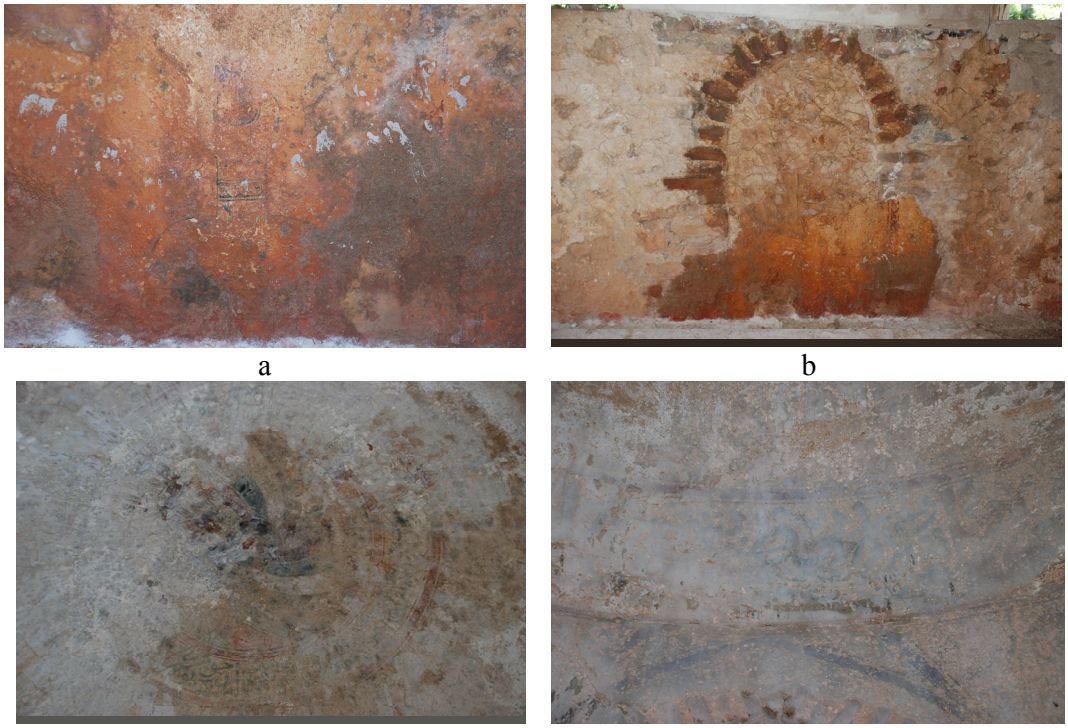
Figure 3.17. a) The arched opening in the east and square platform in space Z03 b) The view of the southern wall c) The view of the western wall and d) A detailed view of the southern wall

The plaster on the walls and superstructure remained original. Similar to the fresh plaster in the walls of Z02, there are extremely white colored and fresh-look plaster patches are also seen in Z03.

There are orange colored remnants of plasters are seen on the face of infilled arched opening at the center of the southern wall. On this plaster, red colored border lines go along with the wall very close to the ground level. The circles placed side by side are placed between these borders. At the middle of the wall this border turns into a part of a mosque figure. A dome and a minaret are described on the plaster using red

color (Figure 3.18.a). There are pairs of lines, one of which is thicker than the second, extend vertically on both sides of this figure (Figure 3.18.b).

The surface of the dome is articulated into two rings each of which is composed of borders and verses from the Koran. A medallion took place at the center of the dome. A figure composed of swirling curves, called *çarkıfelek*, flanks the medallion. The first of the two rings around the medallion is divided into three bands with borders. The other inscription ring which is ornamented with the verses of *Ayet-el Kürsi* which is placed on the drum of the dome (Figure 3.18.c, d).



a b c d

Figure 3.18. a) Mosque figure on the infill, b) Vertical lines on the either side of mosque figure c) *Çarkıfelek* motive on the medallion of the dome, and d) The verses of *Ayet-el Kürsi* around the dome

3.5. Exterior

All of the facades have different organizations. Except the arch of the entrance door, all openings are spanned by pointed arches.

The access to the prayer hall is provided by three stone steps, likely of reused stones, and a door opening with segmental arch. There are two stone and partially brick walls on either side of the stairs likely remained from a former building existed before

Akşebe. The one in the west extends till the eastern edge of the minaret base and joins the western retaining wall of the garden. The next in the east is cut 0.5m later and emerges after the retaining wall of the garden.

The material of the arch of the door opening is travertine. Upon the door, there is a rectangular recess made enclosed with a brick frame in which the marble inscription panel, composed of three pieces took place (Figure 3.19.a).

At the west side of the door there are two more openings spanned by pointed arches. In addition to these two, another pointed arched opening, as top window, is located 45cm above the first opening next to the entrance. The level of these openings is higher than that of the entrance. All the frames of these openings are of brick (Figure B.1.12.).

A very narrow window (called as *mazgal*) exists at the western part which is separated from the main mass by a dilatation. A waterspout, made of stone, is located above this narrow window beneath the eaves (Figure 3.19.b).

a b

Figure 3.19. a) North façade compositions of the main mass and b) Additional mass in the east

East façade has three openings. At the north side there is an opening set into a rectangular frame made of brick and a *mazgal* window above (Figure 3.20.a, b, Figure B.1.13.).

At the south side of the east façade, there is an opening spanned with a pointed arch which is placed in a recess with the same form both made of brick. There are five stone stairs in front of the opening. As well as the space Z02, the space Z03 is also protected with an iron grillage mounted in the opening. The lower parts of these two openings are filled with mortar. (Figure 3.20.b, c, Figure B.1.14.).

a

b

c

Figure 3.20. a) A general view of the eastern façade b) the infilled opening in the rectangular frame c) the arch of the space Z03

At the south side of the garden is leveled with lean concrete. The ground level rises from east to west with five concrete stairs (Figure 3.21.a).

There are three arches in the western part of the south façade. The one in the center is semicircular and filled new bricks and rubble stone. The other two on the either side of this arch two pointed arches are placed. These pointed arches correspond to the niches on the south wall of the space Z01 (Figure 3.21. b, c).

At the upper level of the west side of the façade there is a mortar layer and this mortar seems similar with the filling mortar under the pointed arched openings (Figure 3.19d). There are two openings formed with brick located at the eastern part of the south façade. They are infilled till their spring lines (Figure 3.21.b).

a c

b d

Figure 3.21. a) Concrete stairs leading to the garden b) far and c) close views from the southern façade, d) detail from the cement mortar application on the northwestern corner of the west façade

At the west façade there is only a small opening at the centre of the wall. This opening is spanned by pointed arch and formed of brick (Figure 3.22.a, Figure B.1.15.). At the northwest, southwest and southeast corners of the building are formed with brick and stone but the northeast corner is formed with only stone. The level of the eaves of the main mass is 1.18m higher than the eaves of the mass in the east (Figure 3.22.b).

a b

Figure 3.22. a) View from the southwest corner b) Level difference and the dilatation line at the south façade

The exterior façades of the building are surrounded with four rows of brick which forms the eaves at the edge of the roof. Roof tiles directly rest on the eaves with a small projection (Figure 3.23. a, b).

Figure 3.23. a) The view from the roof

3.6. Minaret

The minaret is located 2.5m away from the northwestern corner of the building (Figure 3.24.a).

The entrance is at the southeast corner of the shaft. The considerable portion of the entrance arch is collapsed. This opening is closed with iron door in 2005 (Figure 3.24.b, Figure B.1.17.).

The level of the entrance is 2m above the garden and 1m above the level of the base. The current height of the minaret is 10.5m; upper parts of the shaft had been collapsed long times ago. There isn't any trace about minaret balcony and spire.

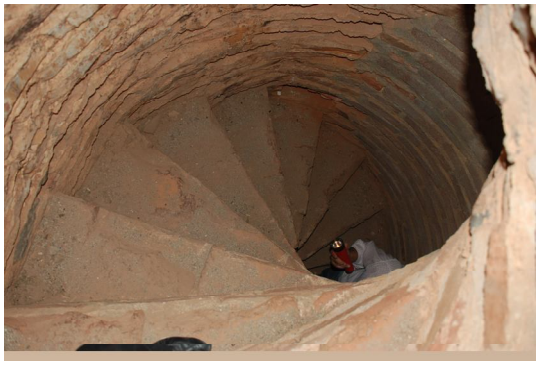
a b

Figure 3.24. a) The view of the minaret from the east b) The entrance of the minaret

The minaret does not have a core. This is the only example in 12th and 13th century (Bakırer 1971). Brick stairs are supported by the shaft wall. The width of the stairs changes between 60cm to 75cm at the outer edge (Figure 3.25.a).

The base of the minaret has a cubic form with the dimensions of 2.65x2.68m. Above the base, pedestal starts with beveled corners. Upon the pedestal cylindrical shaft rises. At the lower level of the shaft radius is 2.65m.

The construction material of base is rubble stone and cut stone. Pedestal and shaft are constructed with brick (30 x 30 x 6cm). The shaft above the pedestal rises as brick bond with single stretchers with glazed joint plugs in turquoise blue. After 2.5m above the brick bonds change to the half brick staggering with narrow rising and bed joints. The dimensions of plugs varied between 10 x 5, 10 x 7 and 10 x 10cm still exist in the brick bonds (Figure 3.25.b).



a

b

Figure 3.25. a) The spiral stairs without core, b) Difference between original and intervened portions

3.7. Inscription Panel

Inscription panel which is composed of three marble rectangular plates is located in a rectangular recess framed brick is located above the entrance door of the main hall. One of these pieces which looks brighter than the other two with pinkish brown color and contains different style of writing (Figure 3.26.a). It is translated as;

1. Allah bilir gaybını,

2. Semaların ve Arzın (Kur'an-ı Kerim 18/XI ayetinden)

3-4. Kim Allah'a ve Ahret gününe inanırsa Allah'ın mescitlerini imar eder.(Kur'an-ı Kerim (18/IX ayetinden)

5. Sultan'ı azam Ala ud-dünya ved-din devrinde

6. Aciz köle Allah'ın rahmetine muhtaç Akşebe

7. Tarih, sene H. 628

Hakkı Önkal translated the verses as;

"Allah yerlerin ve göklerin gaybını bilir. Allahın mescitlerini, sadece, ahiret gününe inananlar imar ederler. Büyük sultan Alâeddin'in saltanatı yıllarında, 628 senesinde, Allahın rahmetine muhtac, zaayif kul Akşebe (yaptırdı)."

Akşebe sultan mescidi has one more inscription pannel which is reported tobe transfereed to Andızlı Mosque in 1725 (Figure 3.26.b). It is translated as;

1. Onların eceli geldiği zaman, onu bir an ne geciktirebilirler, ne de çabuklaştırabilirler.

2. Yeryüzündekilerin hepsi fanidir; ancak celal ve kerem sahibi Rabbının varlığı bakidir.

3. Allah Teala'nın rahmetine muhtaç zayıf kul Akşebe (Yıldırım 2002).

a

b

Figure 3.26. a) The inscription panel of *Akşebe Sultan*, b) Inscription panel transferred to Andızlı Mosque in 1725

3.8. Problems Observed

During the field survey the situation of the building was observed. Problems are determined and discussed under two main titles, structural problems and material problems.

3.8.1. Structural Problems

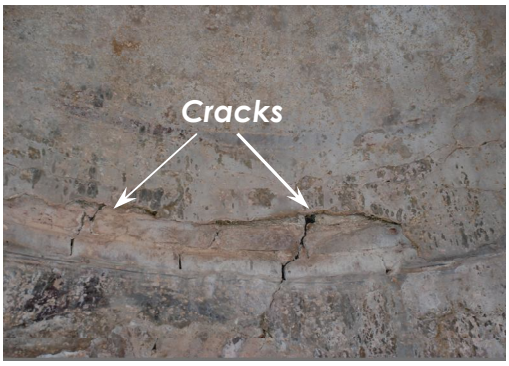
Although not very much serious, existing problems observed in the building are analyzed in two groups; cracks and material losses which may cause critical problems in the structural components.

The cracks observed at the haunch zone of the dome which covers the space Z03. They are not wide and no level differences occurred at horizontal ring at the spring line of the dome and the abutment of the vault covering the space Z02. They occurred

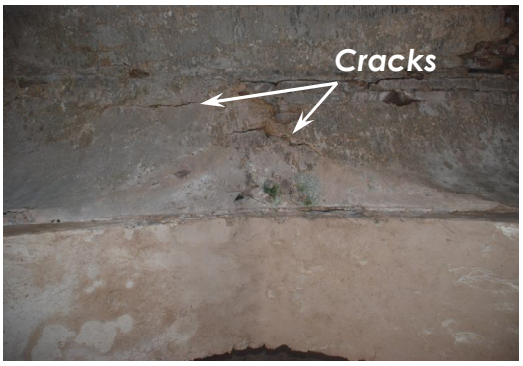
likely to be due to the rainwater leaks from the roof heavily damaged long years ago and remained so until the recent interventions (Figure 3.27.a, b, Figure B.3.2.).

Loss of material is observed in through the missing parts of plaster on the vault. Similar to the previous one it was due to the leaks from the roof which caused weakening of mortar in the joints. At present it does not look serious but may lead to more serious problems in the future (Figure 3.27.c).

Although the reason is unknown, including the balcony (*şerefe*) and the spire the upper parts of the minaret is missing. In addition to the losses of the upper parts, a considerable part of the minaret entrance is collapsed. Only a small portion of the arch is visible at present (Figure 3.24.b, Figure B.3.11, 12.).



a



b

c

Figure 3.27. a) Cracks on the haunch zone of the dome of space Z03 b) Cracks near by the vault c) Loosened joints of the brick bonds of the vault of space Z02

3.8.2. Material Problems

Material problems are examined under two main groups. One of these groups is loss of material, this includes loss of plaster observed on the dome of the space Z03, the walls of Z02 and Z03, loss of glaze layers on the plugs in the brick bonds at the lower parts of the minaret shaft.

The other group contains biological formations on the upper parts where water leaks observed such as the vault of Z02 (Figure B.3.2.), white colored stains on the cement plastered surfaces such as the eastern wall and the northeast and southeast tromps of the space Z01 (Figure B.3.5.), and plant growth on the exterior faces of the walls (Figure B.3. 8-10). The problems of biological formation and white stains such as those observed on the southeastern tromp of the space Z03 (Figure 3.28.a, Figure B.3.4.) are due to the dampness obviously seen alone on the east wall of the space Z01 (Figure 3.28.b, Figure B.3.5.).

a b

Figure 3.28. a) Biological formations on the tromp of Z03, b) dampness on the eastern wall of the space Z01

Material degradation is observed on the bricks of the minaret pedestal (Figure B.3.11, 12).

3.9. Alterations

Alterations are discussed in three groups; additions, renewals and removals.

Fillings under the pointed arched openings on the east façade of the Z01 and the south façade of the Z03 are early additions (Figure B.4.13.).

Garden walls and concrete slab around the mass are added between 1960 and 1989. The niche on the west wall of the Z01 might be a later addition because all of the openings and niches are positioned symmetrically in the interior, but this niche interfere this symmetry. Metal window elements at the north and east facades are added in 2005 (Figure B.4.1, 11, 12).

The most common alteration in the building is renewals. The cement mortar on the exterior walls of the building and minaret, and dark red bricks on these walls are renewed in 2005 (Figure B.4.11-14). Eaves, roof tiles, waterspout, paving elements and iron doors at the building and minaret, some bricks stairs in the minaret and the spire at the top of the minaret are renewed as a part of this intervention (Figure B.4.15-17) Lime-marble powder plaster on the Z01 interior walls and superstructure and gypsum plaster of the Z02 and Z03 interior walls were also applied in this period (Figure B.4.5-10). The sarcophagus and *mihrab* of Z01 are the removals.

CHAPTER 4

RESTITUTION SCHEME

Due to the ambiguities in the function of the spaces and missing elements, restitution of *Akşebe Sultan* is done in the light of the information obtained from; comparison of the monument with other masjids of the same period, literary and archival sources as well as the information obtained from the examination of the building itself.

4.1. Comparative Analysis of Anatolian Seljuk Masjids

Including *Akşebe Sultan*, the masjids of Anatolian Seljuk Period concentrated especially in Konya and one of its vicinities Akşehir (Altun 1988). Although rarely, but a few others are also found out of this region also under *Selçuk* domain, such as *Akşebe Sultan* in Alanya and *Alaca Mescit* (or *Arap Baba Mescidi*) in Harput. Therefore, relevant classifications that are based on their plan layouts have been done on the masjids located in these places.

Other than the turbeh part, the main discussion is concentrated on the entrance hall if it was the space of *son cemaat mahalli*[1] which is usually believed to be emerged in the 14th century corresponding to the Principalities' Period, or a mere transition space between the prayer hall and entrance. Katoğlu (1967) admits that such a space might have served as *son cemaat mahalli* in Anatolian Seljuk masjids and cannot be directly dated to the 14th century. However, according to Dilaver (1971), it may not be surely defined as *son cemaat mahalli* since many of them do not possess a *mihrab* and hardly convenient for forming the lines of prayers as it was in specifically allocated *son cemaat mahalli* spaces in later periods (Altun 1988, Aslanapa 2007). Although still open to debate, such spaces can be defined as the precursors of the embodiments of *son cemaat mahalli* spaces. While the prayer hall remained untouched, the alterations in time usually occurred in the additional parts. Besides these additions, as son *cemaat mahalli*

[1] It is a closed or semi-open space allocated in front of the entrance of main prayer hall for the late comers to common prayer – *namaz* – performance.

or the spaces with different purpose, masjids may also have minarets attached to the additional portion or built separately.

4.1.1. Plan Layouts of Masjids

In the light of the relevant discussions that have been made so far, Anatolian Seljuk masjids largely built in the 13th century can be classified under two main groups;

1. Masjids composed of a single prayer hall,
2. Masjids with additional spaces.

In the first group of masjids front façade does not display considerable difference from the other ones. Depending on the nature of the additional spaces, the front façades of the second group are therefore relatively different from the other façades. So that such variations may give way for further masjid classifications according to the spatial articulations of additional parts, relatively, the arrangements of front façades (Katoğlu 1967).

Based on these additional parts, Katoğlu separates these masjids into four groups, as those;

a. with accesses to the prayer hall and outside through the doors and no other opening to outside,
b. with accesses to the prayer hall and outside through the doors and windows,
c. arranged as porticos but enclosed with the walls in the south and north, and,
d. articulated into two or more spaces with different functions.

Thus, concerning such differentiations, the masjids of Anatolian Seljuk Period in Konya and Akşehir can be classified in three groups:

1. The masjids composed of a single prayer hall such as; Güdük Minare, İçkaraaslan (1219 or 1236), Şekerfuruş (1220), Teceman – Abdülaziz – Halkabegüş (first half of the 13th century), Abdülmümin – Sakahane (second half of the 13th century), Altınkalem (1223), Ferruh Şah (1224) and Küçükayasofya (1235) masjids.
2. The masjids with additional spaces can be classified into two more groups according to the arrangement of this addition, such as those;
    a. composed of a single space: Başarebey (1213), Hacı Ferruh (1215), Erdemşah (1220) and Karatay (1248) masjids,

b. divided into two or more spaces: Beyhekim – Tahir ile Zühre (second half of the 13th century), Harput – Alaca Mescit (1279) and *Akşebe Sultan* (1230),

3. The masjids with additional spaces arranged as colonnaded portico: Hoca Hasan – Zenburi (first half of the 13th century), Sırçalı (1258), Bulgur Dede (second half of the 13th century) masjids.

In this classification it is seen that *Akşebe Sultan* is placed in the same group together with Tahir ile Zühre in Konya and Alaca Mescit (or Arap Baba) in Harput forming a unique group. This classification is summarized in Table 4.1.

4.1.2. Structural Layout and Material Use in the Masjids

The examination of the structural layout of masjids involved the walls and surmounting elements they support. Their foundations could not be observed.

4.1.2.1. The Walls

The walls of these monuments, 60-80cm in thickness, display wide variety of techniques with respect to material types and the way they are used not only depending on the monument, but also depending on the walls of the same monument. They can be classified under four groups;

1. Composed of cut stone at the lower parts and brick above: Beyhekim, İçkaraarslan, Karatayi, Sakahane, Sırçalı and Şekerfuruş,
2. Composed of rubble stone at the lower parts and brick above: Abdülmümin, Başarabey, Bulgur Dede, Cemal Ali Dede, Erdemşah, Hoca Hasan,
3. Composed of brick: Zenburi, Zelve Sultan,
4. Composed of stone: Başarebey, Beyhekim, Halkabegüş, Karatayi, Sakahane, Sırçalı, Hacı Ferruh.

Here it should be noted that, cut stone is usually preferred at the entrance and other façades that are facing the public. The remaining portion of these walls that are not of cut stone is rubble. In addition to these, cut stone is used in the corner joints of Abdülmümin and Karatayi masjids. Regarding the walls, timber laces were widely used in many masjids, as structural elements for the purpose of leveling the courses at certain

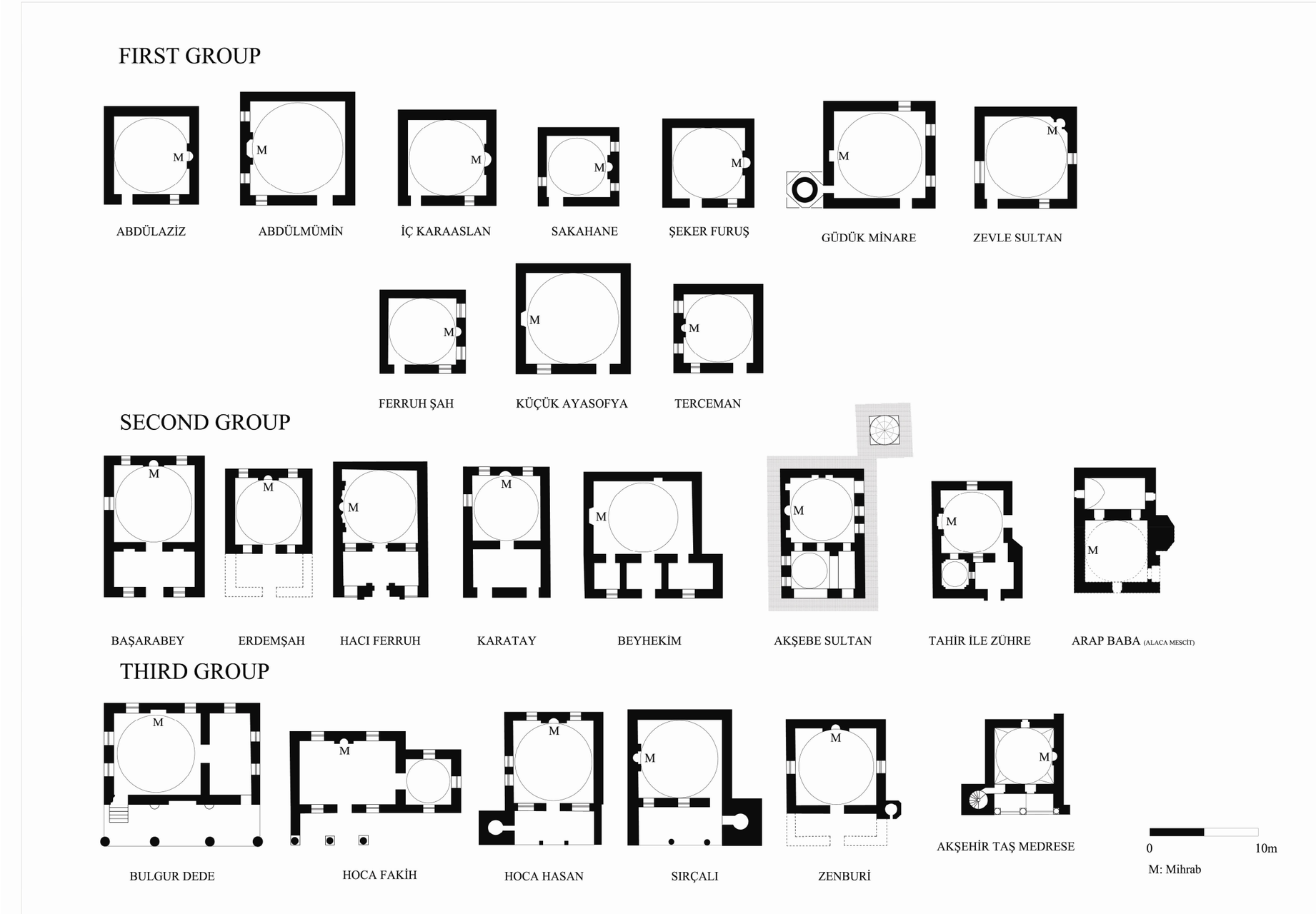


Table 1. The Classification of the mescids of Anatolian Seljuk Period

heights and framing the masonry courses (either brick or stone) while resisting against seismic shocks. They were also used as spanning members as lintels in the openings with rectangular frame (Baş 2008).

4.1.2.2. Upper Structure

Without exception, the upper structure of the square praying hall is always composed of a dome. The profiles of the domes vary sometimes shallow, but usually closer to half of a sphere. They are supported with the walls. Turkish triangles, squinches, tromps and pendentives were the structural elements used for transition from square plan to circular plan of dome. Except the dome of Hacı Ferruh Mescidi, including these transition zones and domes the upper parts in most of Anatolian Seljuk masjids half of the total wall height above, are usually built of brick. Some of the masjids, whose surmounting elements are missing, are covered with timber construction or concrete slabs at present (Bakırer 1967, Okçuoğlu 1995).

Except the domes of the prayer halls and some of the turbeh spaces, other spaces of the masjids were surmounted vaults, always built of brick, of varying forms such as; barrel vaults with semicircle or pointed profiles, cross vaults and sail domes.

4.2. Comparison of Minarets

The minarets built as indispensible architectural elements of the mosques in Anatolia can be classified in two groups; those with the shafts of rectangular prism and rest on cubic bases found in southeastern parts of Anatolia, and, those formed of cylindrical and/or lobed shafts seen in the central and eastern parts after the 12th century. *Akşebe Sultan* is defined as one with a cubical base, beveled foot and cylindrical shaft. Cut stone and rubble stone are used at the base and pedestal parts of the minarets in general. There are some examples that cut stone and brick are used together in the pedestal. Rubble stone is rarely used. The common construction material of the shaft, mostly cylindrical parts of the minarets is brick (Bakırer 1980, 1983).

Regarding the balconies, called *şerefe* (from where *imam* –the priest– call people for *namaz* performance five times in a day), of the minarets, very limited number of

minarets with their *şerefe*s survived today, such as; the minarets of Akşehir Taşmedrese Mescidi, Sivas Ulu Camii, Aksaray Kızıl Minare and Konya Hatuniye Mescidi (1971).

The continuing portion upwards from the balcony of the minaret is also scarce. Seeing the existing ones, the diameter of this portion is relatively less than the shaft below. The scarcity of information is also available for their spires, called *külah*.

4.3. Comparison for Architectural Elements

In the light of literary sources and archive information, comparative analysis involved the *mihrab*s, fenestrations of doors and windows, and finishing materials.

4.3.1. Comparison of *Mihrab*s

Representing the Kıble direction, the *mihrab*, located in the southern wall emerged in the beginning of İslam as a simple object, accentuated line or a simple niche. Following the 9th century it is gradually elaborated and became the most prominent element of prayer halls in varying geometrical forms and compositions with ornamentations (Bakırer 1976).

The *mihrab*s of the 13th century and 14th centuries are classified in five groups according to the materials they were composed of;

1. stone (Bulgurdede Mescidi),
2. glazed ceramic tiles (Beyhekim Mescidi, Sırçalı Mescit),
3. gypsum (Sakahane Mescidi),
4. gypsum combined with ceramic tiles (Tahir ile Zühre Mescidi, İçkaraaslan Mescidi),
5. and, wood (Zelve Sultan Mescidi) (Bakırer 1976).

4.3.2. Ornamentations

The materials used for decoration are stone, brick (glazed or bare) and glazed ceramics in varying colors and combinations on both exterior and interior parts and certain parts of minarets of many Anatolian Seljuk mosques and masjids (Bakırer 1971,

1980, 1983, Gün 1999, Baş 2008). Stucco and gypsum applied in varying combinations rarely at exterior parts, but greatly on the interior faces of walls, domes, transition elements and the reliefs of *mihrabs* (Bakırer 1976). Although applications of writings in various styles such as *ma'kılî, kûfî, sülüs and eyyûbî* and some of which applied with paint on wood such as *minbar*s of buildings and doors are frequently seen (Gün 1999), the writings and geometric or floral ornaments applied on plaster by using likely ochre, may not be common in the period. Such a stylistic feature also makes *Akşebe Sultan* unique among not only masjids but also other buildings of Anatolian Seljuk Period.

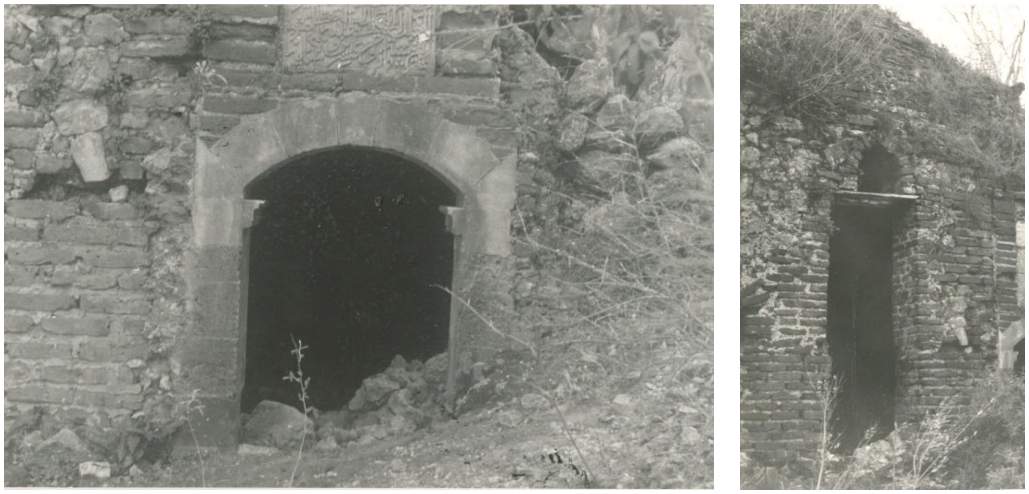
4.4. Restitution of *Akşebe Sultan*

The possibilities of a reliable overall restitution of *Akşebe Sultan* are scrutinized through the site, the building and the architectural elements.

4.4.1. Restitution of the Site

The site, where monument is located, took its shape and the levels at present following the interventions after 1960's. Due to the lack of detailed records and/or drawings, the changes occurred at the site could only be understood partially from the old photographs obtained from the archives of the General Directorate of Pious Endowments.

As seen in the photographs the site looks that it was abandoned for a long time and filled with earth. The earth covered the entrance of the masjid part to half of its total height (Figure A.2.3.a, Figure 4.1.a). Due to the inclination of the slope from west to the east, the level of the earth seen at the northern façade slumped down to the level of the ground at the east end (Figure A.2.3.b, Figure 4.1.b).



a b

Figure 4.1. Views from; a) the masjid entrance, b) the opening on the axis of the northern wall of the masjid (Source: Archives of the General Directorate of Pious Endowments).

In the old photographs, the old ground level of the eastern part of the garden looks same as the level at present, but the original floor cover cannot be determined since it was missing (Figure A.2.4.a, b, Figure 4.2.a, b). However, in figure 4.2.a, a wall–like mass leaning to the east façade may be indicative of a former platform corresponding approximately to -0.16, the level of infilled–arched opening of the space Z03 (Figure 4.2.a, Drawing of East Façade). In this case, the stone steps exist today and look as if they were put randomly in front of the opening are not original.

a b

Figure 4.2. Views from the east façade of the masjid a) before and b) after interventions (Source: Archives of the General Directorate of Pious Endowments)

The same platform may also define the approximate level of the platform in front of the entrance to the space Z02, where the infill in the arched opening starts like the infill in the larger arch. Such clues may indicate;

- The original threshold levels of these two arched openings at the east façade which corresponds to the bottom levels of infills in both parts, and,
- The floor levels of the spaces Z02 and Z03 were 0.60–0.75m below their existing levels at present.

The extension of these probabilities in the building will be evaluated in the plan layout and function of the spaces below.

The western part of the south façade is also filled with earth to the level approximately 75cm below the arch with semi-circled profile (Figure A.2.5 a, Figure 4.3.a), the inclination of the earth continued to the east from here. The level of the filled earth at the west is approximately 1.5m above the ground (Figure A.2.5.b, Figure 4.3.b).

a b

Figure 4.3. a) Views from the southwestern corner b) earth fill at the north façade
(Source: Archives of the General Directorate of Pious Endowments)

Here it should be noted that a retaining wall in the east of the plot to hold the slumping earth from the west had to be placed at the east edge, but it seems there was not. Information about the drainage of rainwater, both from the roof and the site, could not be obtained since the monument has been enclosed with concrete pavement.

The level, where the minaret which is located 2.5m away towards the northwest of the building is entered, takes place 2m above the level of the existing ground of the masjid entrance and 1m above the ground where it rests. So that, for a proper access to the minaret entrance from masjid level, a staircase was necessary. Since there is no evidence of such a staircase, the access to the minaret was likely provided by forming

steps on the remaining walls starting from the eastern edge of the stairs leading to the masjid space, and ends at the alignment of the eastern face of the minaret base. As well as those at the western edge, similar wall remains also found at the eastern edge of the masjid stairs (Figures 4.4.a). The extension of this wall emerged above the ground after the newly constructed retaining wall at present (Figures 4.4.b).

a

b

Figure 4.4. a) Views form the remaining walls (at the east and western edges of the *masjid* stairs and b) their extension above ground in the east

These remaining walls are the evidences of a former building likely from Byzantine Period once existed on the site and demolished before the construction of *Akşebe Sultan.*

4.4.2. Restitution of the Building

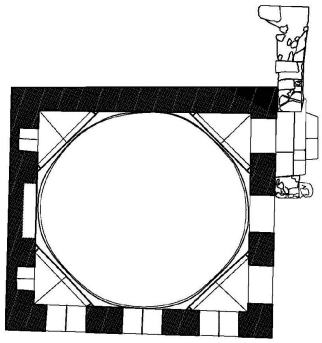
Detailed information about the original characteristics of *Akşebe Sultan* is limited. Such a scarcity of information causes ambiguities that;

- If the monument subjected to alterations?
- If so, what kind of alterations it has undergone?

For this reason, determinations of the restitution of the monument will be composed of possible combinations of plan layouts based on the information obtained from the literary and archival sources, and their evaluations with the clues from the monument.

Two possible schemes have been prepared by the consideration of the added spaces (Z02, Z03) based on possible assumptions:

The first scheme: The square planned hall built as a masjid alone. However, the existence of the minaret is open to debate since it was built separately (Figure 4.5.a, b).



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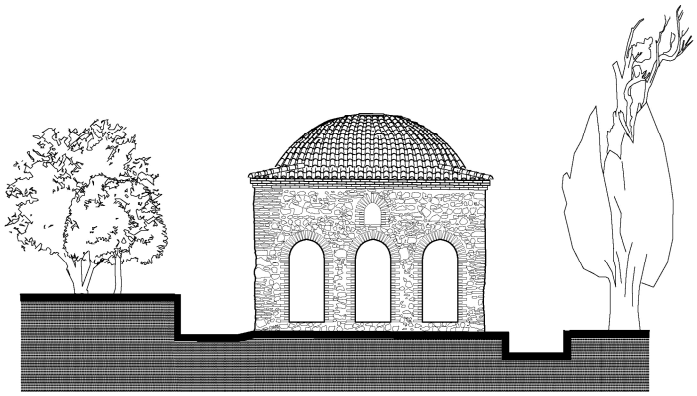
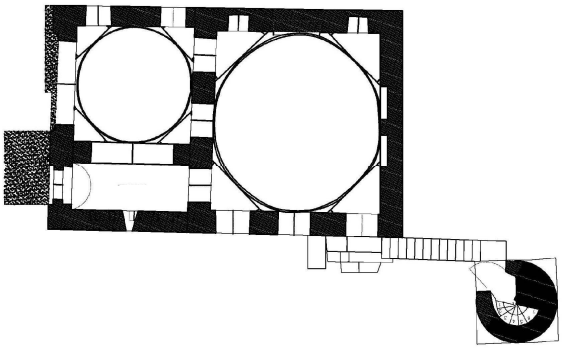


b

Figure 4.5. a) Plan, b) east elevation of the masjid

The second scheme: The square planned prayer hall was again used as masjid. While providing access to the spaces Z02 and Z03, the space Z02 is also used as a praying area for the person (or persons?) buried under Z03, supposed to be a *türbe*. In this case the arched niche on the axis of southern wall which is infilled at present can be considered as a small *mihrab* called "*mihrabiye*" or "*mihrapçık*", although rarely but possible to find in some of the turbehs of other monuments from the same period (Bakırer, 1976) (Figure 4.6.a, b, c).



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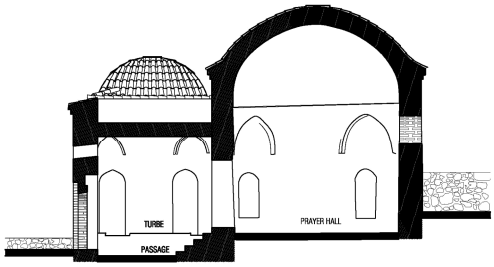
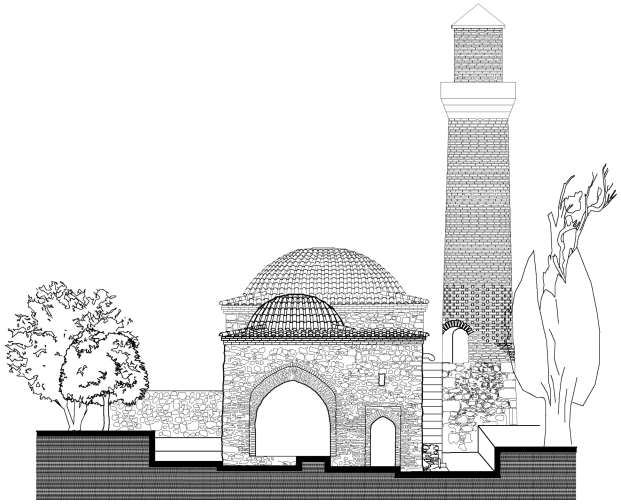


b



c

Figure 4.6. a) Plan, b) section and c) east elevation of *Akşebe Sultan*

As seen in both cases the space cannot become a second masjid *for* summer use as long as the space Z02 is accepted as turbeh.

4.4.3. Function of the Spaces

The information from the inscription panel above the entrance door of the main space states that the building was constructed during Aleaddin Keykubad Period as a masjid for Akşebe Sultan (Vakıflar Genel Müdürlüğü 1983, Yardım, 2002). There is no other statement if it was built as merely a masjid or a pair as turbeh-masjid.

The spaces included in the western part which looks as if it was built separately were interpreted differently by different researchers as explained in Chapter 2.

Due to the uncertainties in their functions, the spaces have been labeled with letter Z followed by 01 representing the prayer hall, Z02, narrow space rectangular in plan and Z03 the space with square plan instead of mentioning them with their names.

Space Z01: As mentioned in Chapter 2, all researchers are in agreement that this space is built as a masjid. This is verified with the brick-infilled top window on the joint wall – corresponding to those located at the same level on the northern and western walls of the same space that are open at present – where the curvature of the dome of space Z03 starts revealed that the western mass was built, not only separately but also later adjacent to the prayer hall. Therefore space Z01 is accepted as the prayer hall and built as a masjid as the first stage of the monument.

Space Z02: Except Önkal (1996), the researchers admit that this space is *turbeh*. Özkal defines this space as a passageway which provides access to the prayer hall and also used as short term praying spot to the person(s) who was (were?) buried in space Z03 which he referred *as turbeh* by making an analogy with Tahir ile Zühre in Konya (Önkal 1996). However, when the height of the door in the east which is 1.20m at present and relatively low to get in, it is difficult to accept that it was an entrance of the passageway to the prayer hall. If the level -0.56 in the east façade to where the brick casing of the door descended is considered as the threshold of this entrance without infill, interior level of the passage drops 0.75m below the prayer hall floor level (also below the floor level of space Z03 referred as turbeh) which had to be reached by stairs. Although, such a passage way with stairs not found in the other masjids, this scheme fits best shown as the *second scheme* above when compared to the other probabilities.

Space Z03: Aside from the supposition of Önkal (1996) who defined this space as a *türbe*, the opinions about the function of space Z03 is also contradictory. While Konyalı (1946) and Lloyd & Rice(1964) defined it as a masjid for summer use,

Durukan (1988) refers it as turbeh together with the space Z02. Therefore, according to Durukan the space Z01 is the masjid part and entered through the door above which inscription panel was placed. On the other hand, the views of Konyalı and Lloyd & Rice who believed that Z02 is turbeh and are questionable; if it is vise to perform namaz in Z03 that they referred as masjid while *namaz* performers turn their back to turbeh to face *Kıble* direction? In addition, the arch of the infilled opening (supposed to be *mihrab*) is not recognized on the exterior face of *Kıble* wall, and had relatively lower height than two arched openings located on both side which are infilled to their springing lines. Such a composition does not fit the general image concept of *mihrab* which is always accentuated. In this case, it can only be a small *mihrab* (called *mihrapçık* or *mihrabiye*) which is found *in turbeh*s.

Among these assumptions, Önkal's approach looked relatively realistic than that of others to adopt as restitution scheme for *Akşebe Sultan* although he did not correlate the floor levels with the spaces.

4.4.4. Restitution of the Minaret

As mentioned in Chapter 3, a special horizontal brick bond composed of single stretchers with joint plugs is seen till the level approximately 2.5m above the base of the cylindrical shaft of the minaret. From this level upward brick bond changes although the dimension of bricks (30x30x6cm) remains constant. The change in the bonding style without any transition ring/element can be the evidence of a later repair or completion. There are also some recent repairs carried out by using imitation bricks distinguished from original ones by their gray colors. Due to that more than half of the minaret entrance is collapsed, there is no evidence about the frame/arch of this entrance.

Since the *şerefe* and the portion above, and the spire are missing, a reliable solution is not possible for those parts.

4.5. Restitution of Architectural Elements

The most prominent, unfortunately missing, elements of *Akşebe Sultan* are the *mihrab*s in the spaces Z01 and Z03, the arched door and window openings, eaves of the roofs covering both masses and finishing materials such as plasters and floor covers.

4.5.1. Restitution of *Mihrab*s

The *mihrab* of the space Z01: Except the arched opening which is infilled at present, there are no other traces or fragments left from the original *mihrab*. However a report found in the archives of the Directorate of Antalya Museum notes that some fragments of ceramic tiles were noticed in the debris during the cleaning of the space Z01.

As mentioned in the description of the site, there is another masjid which is located approximately 300m towards the southeast of *Akşebe Sultan* is recorded also as a Seljuk monument in the inventories found in the archives of the Antalya Regional Board for the Conservation of Cultural and Natural Assets (Figure 4.7. a, b, Figure A.1.6.). The *mihrab* of this masjid, only the niche of which remains at present, gave no additional information to compare to the *mihrab* of *Akşebe Sultan*.

a b

Figure 4.7. a) Interior face of *mihrab* niche and b) Exterior face of the *mihrab* niche

The *mihrab* of the space Z03: As described in Chapter 3, an infilled arched opening with semi-circled profile is located at relatively lower level on the axis of southern wall. Although it is seen inside the space Z03 it is not observed on the exterior face of the wall on the contrary of *mihrab* arch in Z01 which is seen on exterior face served as a relieving arch. Therefore the arch in Z03 might have defined a niche with a small depth which did not need a relieving arch. However, this niche seemed to be filled and plastered in a later period as an image of a mosque placed (Figure 4.8.a) and borders in red (Figure 4.8.b) close to the ground shows.

a b

Figure 4.8. a) The arch and b) Red bordures of the *mihrab* niche in space Z03

4.5.2. Restitution of Doors and Windows

The openings, such as the two that both possessed the height of a door in the east of the masjid entrance at the north façade and the one relatively large exterior opening at the east façade are the rare cases when compared to those masjids from the same period. In the masjids of the 13th century, the door openings that are supposed to be original, usually possessed double leafs made of wood, and windows possessed jointed iron grilles, wood and iron in combination or gypsum.

Unfortunately, there is no trace or written or illustrated evidence about the missing elements to compare with other likely original joineries for reliable restitution.

4.5.3. Restitution of the Eaves around the Roof

As well as the oldest drawings of Reifstahl (1941), the photographs found in the archives do not suggest any information about the original eaves of *Akşebe Sultan*. The eaves of other Seljuk monuments in the fortress are composed of stone plates on the contrary of the brick eaves of *Akşebe Sultan*. On the other hand, another Seljuk monument, Süleymaniye Mosque in the east near by *Akşebe Sultan* has sawtooth type of eaves surrounding the roof of *son cemaat mahalli* space while the main mass of this mosque does not have eaves similar to the absence of the eaves of the closest Anatolian Seljuk masjid to Akşebe (Figures 4.9.a,b). Such controversies prevent suggesting a proper eave type for *Akşebe Sultan*.

a

b

Figure 4.9. a) The eaves of Süleymaniye Mosque, b) The finishing of roof edge in the Seljuk masjid nearby Akşebe Sultan

4.5.4. Restitution of Mortars and Plasters

Mortars: Except a small portion of the southern façade, the rubble and brick masonry joints of the whole exterior façades were renewed with cement mortars by a restoration work following the documentation of the monument carried out by The General Directorate of Pius Endowments in 1969. However, the previous studies about the mortar technology in Seljuk Period (Tunçoku 1993) revealed that the mortars of many Seljuk masjids were of lime. Therefore the mortar used in the construction of *Akşebe Sultan* is also lime.

Plasters: the walls, transition elements and the dome of the space Z01 was plastered also in 1969. The grey color and efflorescence-like stains on the walls may indicate that it is very likely cement based plaster.

However, the situation is different in the spaces Z02 and Z03. There are some very bright white patches on the walls, around the arches and small niches that are easily distinguished from the pale pinkish colored plasters with calligraphy and ornamentations embellished on them. Although hardly, but the same type of ornamentations are also visible through the flaked parts of the eastern wall and the northeastern tromp of the space Z01. The ornamentations seen on this tromp makes *Akşebe Sultan* quite different from other masjids where such transitions are usually composed of bricks and/or glazed tiles, of glazed ceramic tiles.

4.5.5. Restitution of Flooring and Materials

It was not possible to determine the original levels and materials of the pavement around and the floors of the spaces inside at present. The entire pavement outside is of lean concrete. By the interventions in 2005, the floor was covered with imitation bricks made of cement. Except a small portion of Z02 and Z03 that were earth, the same type of brick was also used in the spaces Z02 and Z03.

Galip Dizdaroğlu, who was the headman of Hisariçi Neighborhood in 2009 expressed that the flooring material of the nearby Anatolian Seljuk masjid was of wood same as many of the masjids when he was a child.

However, a study carried out for Tahir ile Zühre revealed that the original flooring material was of brick (Tunçoku 1993). Therefore, other than wood, the flooring material of *Akşebe Sultan* may also be of brick.

CHAPTER 5

CONCLUSION

As far as the period to which it is dated and the values it possessed are concerned, *Akşebe Sultan* should be considered as a cultural heritage as it was officially listed. The evaluation of *Akşebe Sultan* is done through the information obtained from the results of the literature and archive surveys, fieldwork and restitution study. In the light of these evaluations, the best possible approach for its preservation is determined by the consideration of conservation principles.

5.1. Evaluation of the Surveys of Literary and Archival Sources

Previous studies about the masjids in general and partially on *Akşebe Sultan* revealed the ambiguities in; its name, the construction phases of prayer hall, adjacent front part, and the functions of the spaces respectively.

The differences in its name were likely due to the vagueness of the functions of the spaces, so that, instead of coupling the words, "turbeh and masjid," the building was mentioned as masjid (Konyalı 1946, T.C. Antalya Valiliği 2003), turbeh (Riefstahl 1941, Lloyd and Rice 1964) or *tekke* (Vakıflar Genel Müdürlüğü 1983) alone in the literature and records found in archives. Other than basing on detailed investigations, the evaluations of the researchers are not beyond visual interpretations. What is common in the statement of those previous researchers is that; the building was abandoned and in a state of ruin for years which is also revealed by the graffiti drawings found on the walls even on sarcophaguses done by the idle sailors dated to not earlier than the 17th century (Bilici 2008).

As well as the scarcity of information in literary sources, lack of information was also available for archival information sources. Such limitations formed the main reason which prevented to propose a reliable restitution scheme and a restitution-based restoration for *Akşebe Sultan* respectively.

5.2. Evaluation of Existing State of the Building

Located in the fortress, which is the most prominent historic and natural environment of Alanya, Akşebe Sultan attracts close attention of numerous passerby groups with its impressive appearance. Although it is not used as masjid at present, it receives many guests who visit the turbeh and pray for the deaths.

Architectural features, structural layout and the use of construction materials revealed that *Akşebe Sultan* reflects most of the identical characteristics of Anatolian Seljuk Period. Among many masjids of the same period it is included within a unique group which contains only two other masjids (Tahir ile Zühre in Konya and Arap Baba in Harput). Despite its planimetric similarities with the other two, it is also distinguished from others with the positioning of its minaret which makes it unique even in the same group.

As well as the arrangements of its structural components such as the walls, spanning and surmounting elements the use of construction materials such as stone, bonds of bricks in varying orders also represents the masonry workmanship found in other Seljuk buildings.

However, the building lost many of its features mostly due to the wrong interventions in the past. The original levels and materials of outdoor pavements and floors of spaces are concealed (or completely missing) beneath the concrete layers. Similarly, the application of cement mortars and plasters made almost impossible to identify the original ones. Despite such unfortunate alterations, although not much but the remaining parts of the building still display its original characteristics. As well as the scarcity of reliable information, these alterations increase the difficulties in proposing a restitution scheme and any intervention to be carried out in the building.

5.3. Evaluation of the Restitution Scheme

The present situation, which was examined in detail through the field work displayed that *Akşebe Sultan* lost its original features greatly. The inscription panel above the entrance door of the prayer hall at present states that the masjid was built by (or for) *Akşebe* but the word 'Sultan' was not mentioned, in 1230 during the reign of

Sultan Aleaddin Keykubat. Another inscription panel transferred from *Akşebe Sultan* to Andızlı Mosque in 1725 (Hacıhamidoğlu 1988) mentions the death of *Akşebe*, but without giving the date of his death which could inform the construction date of the additional part. On the other hand, there is no information from which part the panel was taken. Therefore, the original position of this panel, and hence, the location of turbeh, either space Z02 and respectively space Z03 remained as unanswered questions.

The restitutions of the site, the building and architectural elements put forward many unanswered questions open to debate. The main reason for such ambiguities is the destructions that the building experienced from very early ages yielded in the loss of the most prominent identical features. Therefore, all assumptions have been done in the study are based on the scrutiny of the interpretations of different researchers, a very few archival findings and the clues found in the examination of the present state of the building.

5.4. The Values of *Akşebe Sultan*

As for any other historic building to be preserved, the values of *Akşebe Sultan* are examined thorough the values it possessed.

Although the definition of the function of the spaces in the additional part could not be determined, it is known that the building was built as a masjid alone initially, took the additional mass which was composed of two spaces, thus, converted to be a complex with two functions as masjid and turbeh. It is also certainly known that it was built for a commander and the *dizdar* of Alanya Castle in the reign of famous Sultan Aleaddin Keykubat during which the region experienced its golden ages. Such a historic background making it identical to an important period, and belonging to a building group, small neighborhood masjids which were unique to that period, make *Akşebe Sultan* worth preserving.

Despite some interventions in the past and the losses they caused, the original plan layout, openings with their dimensions, the composition of its façades, structural system, the materials and construction techniques, writings and engravings from the verses of Koran embellished the walls and domes, that are all unique to Anatolian Seljuk Period formed the authentic values which are still perceivable and deserve to be preserved.

Even it is compared with the other two of the same group (Tahir ile Zühre and Arap Baba) *Akşebe Sultan* preserves its rarity value in terms of the relations with its minaret, being a single example which is built separately from the main building.

In addition to its unique plan layout, *Akşebe Sultan* possesses highly sophisticated stylistic features, such as; the writings in Seljuk "*sülüs*" style and other floral ornamentations embellished the vaults and walls. As well as remnants on the minaret, those once existed on the stolen sarcophagus and the fragments of others said to be swept off during the removal of the debris, glazed tiles being the richness it possessed in the past makes worth *Akşebe Sultan* to be preserved.

Including the ambiguities in the functions of the spaces and the correlations in between, *Akşebe Sultan* is still a rich source of information which could illuminate many unanswered questions.

5.5. Conservation Problems

The results of literature and archive investigations and field survey proved that plan layout contains ambiguities concerning the original functions of the spaces. Besides the scarcity of literary and archival information, the existing condition of the building did not allow for finding further clues.

On the other hand, extensive use of harmful intervention materials, the most prominent of which are the cement-based plasters, mortars and concrete pavements covered many important parts to be sources of information while forming permanent threat for the building causing dampness problem. In addition, these finishing materials also covered possible cracks likely dangerous for the structural stability of the building.

5.6. Proposal

As far as the evaluations have been made so far are concerned, the following investigations and interventions can be proposed;

1. Due to the scarcity in the sources available at present, more archival researches in the foundations and libraries of old foundations and private or official institutions are necessary for better interventions to be based on more

reliable information. In addition, soundings can be carried out in the grounds of the spaces Z01, Z02 and Z03 to search for the grave or graves for the determination of turbeh space. While searching for the graves, the original levels and materials of the ground floor and information about the foundations may also be found to have more reliable restitution scheme rather than the scenarios that had to be proposed in this study.

2. Despite destructive interventions which caused the loss of information and the traces once existed, the considerable information is still hidden behind the new materials such as cement based plasters applied during the recent interventions in 2005. Thus, one of the most important tasks is the removal of cement plaster layer, which is firmly penetrated into the original fabric, without causing damage to the ornamentations and writings behind.
3. The most urgent problem is the rainwater penetration through the dilatation line where the two masses of the building leaned on each other. Such a continuous water penetration will cause the loosening of mortar in the masonry joints and weakening the adhesion of the plaster together with the layer of ornamentations behind. When the limited conditions of ventilation, especially in the space Z01 is considered, this water penetration will also cause permanent dampness problem in the building. Therefore, an important intervention to be carried out is the prevention of this penetration from the roof by the rehabilitation of the roof cover composed of Turkish tiles. In addition, a metal sheet to be fixed at the edge of the additional part where it leaned to the east wall of the prayer hall will be helpful to prevent water penetration from this edge (Figure B.5.1.). The prevention of water penetration, and hence, the prevention of permanent dampness will be helpful for preventing the further movements and successive cycles of crystallizations of soluble salts introduced in great amounts by the application of cement based materials.
4. Although not observed during the field survey period, another potential danger is the rising dampness which can be due to the possible rise in ground water table in rainy seasons. At first, rising dampness should be checked and followed by nondestructive test techniques such as infrared thermography. If such a problem exists, a drainage system surrounding the building at the

approximate level of foundation footings should be applied. The application of such a system is also useful to collect splash water from the eaves of the building (Figure B.5.1.).

5. The similar water penetration problem is also available for the minaret which is an indispensible architectural member of the building. The rainwater penetrates from the topmost level where the later-mounted capping was destroyed. This capping can be renewed with a small roof construction made of wood which is covered with Turkish roof tiles (Figure B.5.1.).

5.7. Conclusion

The study revealed the unique properties of a unique building in a unique group which was constructed in one of the most glorious periods of the history of Anatolia. The problems of such a building displayed many questions which needs further studies, investigations and efforts to answer.

As the existing situation and realities presented and evaluated throughout the study proved, the interventions to be carried out in *Akşebe Sultan* should be limited as possible, so as not to remove unevaluated clues still exist in the building while sustaining its life in better conditions before giving a new function or reuse it.

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APPENDIX A

DOCUMENTS AND MEASURED DRAWINGS FROM THE ARCHIVES

A.1. Documents from the Archives

A.2. Measured Drawings from the Archives

Vilâyeti : Antalya
Kazası : Alanya
Nahiyesi :

Vakıf Eski Eser Fişi

(Bu fiş tescile gidecek mimarlar tarafından doldurulacaktır.)

Dosya No. :
Kitabe No. :
Kütüphane ve Arşiv F. No. :

Eserin adı : (Türlü isim ve şöhratleri) Akşebe Sultan Mescidi ve Türbesi

Bulunduğu yer : (Mahalle, semt, sokak, köy, kapı No.) Yukarı kale içinde Bedestenin ve Mecdüddin sarnıcının yol aşırı üst tarafına hakim bir meyil üzerinde.

Yapıldığı tarih ve devri : 628 H. 1230 M. Alaüddin Kaykubat zamanında

Bânisi : Akşebe

Vâkıfı :

Mimarı ve ustası :

Kitabesi : (Varsa usulüne göre yazılacaktır) 0.68x 1.08 M. ebadındadır. Devrinin süslüyüyle.

Mahalli teşkilâttaki vakfiyesi : Defer No. Sahife No.

Eserin mimarî vasıfları : Birbirine bitişik mescit, türbe ve müstakil durumda bulunan minareden ibarettir. Mescid 5 metrekarelik bir saha içinde, üstü yarı dairesi kubbelidir. Duvarlar içten koyu kırmazı tuğla, dıştan taştan inşa olunmuştur. Doğu tarafında türbe daha küçük kubbelidir. İçte kemerle kubbeli kısma açılan, üzeri tonozlu mezar odası varsada mezardan eser kalmamıştar. Türbeye doğuda bulunan kemerli bir giriş kapısından girilmektedir. Mescidin iç kısmı duvarları yapı itibarıyle ve gerekse asırlar boyunca bir çok değişiklikler gösterir. Binadan ayrı olan minare 3. M. kadar ötede bulunur. Taştan kare kaideli minarenin gövdesi yuvarlak tuğladan inşa olunmuştur. Aralarında mavi çinilerle tezyin edilmiştir.

Eserin onarıldığı tarihler :

Onartanlar :

Onaranlar :

Eserin bugünkü durumu : XIX. asırdanberi terkedilen türbe ve mescidin kubbelerinin kurşunları sökülmüştür. Duvarlarda yer yer çatlaklar olmuştur. Soncemaat yerinin saçakları yokolmuştur. Halen mezarlık haline getirlimiştir. Minaresi yarı yarıy yıkılmış durumdadır.

Tapu ve kadastro kaydı : (Mümkün olanların çapları da konacaktır.)

Çevresi hakkında bilgiler : (Etrafında istimlâk konusu var mıdır ?)

Bu eser için hazırlanan

A - Fotoğraf adedi

B - Plân, kesit, cephe adedi.

Netice : Onarımı ve korunması gerekli anıttır.

Tescili yapan / / 1966 — İlhan Akçay

Gözden geçiren / / 196

Onanır.

Figure A.1.1.
(Source: Archives of The General Directorate of Pious Endowments)

Vilâyeti : Antalya
Kazası : Alanya
Nahiyesi :

Vakıf Eski Eser Fişi

(Bu fiş tescile gidecek mımarlar tarafından doldurulacaktır.)

Dosya No. :
Kitabe No. :
Kütüphane ve Arşiv F. No. : 6

Eserin adı : (Türlü isim ve şöhratleri) Akşebi Türbesi ve camisi

Bulunduğu yer : (Mahalle, semt, sokak, köy, kapı No.) Yukarı kale içinde

Yapıldığı tarih ve devri : 1230 M.

Bânisi : Alaüddin Keykubat

Vâkıfı :

Mimarı ve ustası :

Kitabesi : (Varsa usulüne göre yazılacaktır) var

Mahalli teşkilâttaki vakfiyesi : Defer No. Sahife No.

Eserin mimarî vasıfları : Cami ve türbe bitişiktir. Ayrıca müstakil vaziyette bir minaresi bulunmaktadır. Türbe: Bir cephesi camiye bitişikse de, diğer kısımları ve giriş yeri müstakildir. Üç tarafta da menfez şeklinde pencereleri vardır İç kısmı 1 kubbeli ve 1 tonozlu küçük yerdir. Kubbesi ve duvarları çökük ancak alt duvarları subasmanına kadar bulunmaktadır. Tuğladan yapılmıştır. Türbe içindeki lâhit Andızlı camii kuzey duvarında tahminen 1725 yılında konmuştur. Cami: Türbeye bitişik , kare plânlıdır. Menfez şekli pencereleri bulunur. Tayvan kemerli, özengili Selçuk tipi giriş kapısı ve üzerinde kitabesi bulunur. Mineresi yakınındadır. yapılan araştırmalara göre alttan yuvarlak ve taş üstü tuğladır. Birçok yerlerinde ve cami-türbe de çiniler kullanılmıştır.

Eserin onarıldığı tarihler :

Onartanlar :

Onaranlar :

Eserin bugünkü durumu : Çok haraptır. Kubbeleri kâmilen yokolmuştur. Türbe subasmanına kadar, cami kapısına kadar yıkık durumdadır. Minare kaidede büyük bir yıkık kısmı vardır. On yıl evveline kadar şerefesi kısmen sağlamdı. Halen yıkıktır. Minare yıkılmak üzere bulunmaktadır.

Tapu ve kadastro kaydı : (Mümkün olanların çapları da konacaktır.)

Çevresi hakkında bilgiler : (Etrafında istimlâk konusu var mıdır ?)

Bu eser için hazırlanan

A - Fotoğraf adedi

B - Plân, kesit, cephe adedi.

Netice : Onarım vekorunması gereklidir.

Tescili yapan / / 196

Gözden geçiren / / 196

Muhtelif eserlerden derlenerek tescili yapılmıştır. Okanır.

TESCIL FISI 070201016-TF003

Figure A.1.2.a
(Source: Archives of The General Directorate of Pious Endowments)

ANTALYA

Kazası : ADANYA

Nahiyesi :

Vakıf Eski Eser Fişi

(Bu fiş tescile gidecek mimarlar tarafından doldurulacaktır.)

Dosya No. :

Kitabe No. :

Kütüphane ve Arşiv F. No. :

Eserin adı : (Türkü İslâm ve şöhretleri) AKŞABE SULTAN TEKKESİ:

Bulunduğu yer : (Mahalle, semt, sokak, köy, kapı No.) Kale içinde Süleymaniye Camii üstünde.

Yapıldığı tarih ve devri : (628 H.)1230

Bânisi :

Vâkıfı :

Mimarı ve ustası :

Kitabesi : (Varsa usulüne göre yazılacaktır)

Mahalli teşkilâttaki vakfiyesi : Defer No. Sahife No.

Eserin mimarî vasıfları : Handan biraz yukarıda ,içkaleye yakın, dik bir arazi üzerinde yapılmış olan tekke ,türbe ve zaviyeden mütaşekkil tamamı dikdörtgen plânda bir yapıdır. Giriş kapısı ile kuzeydeki eyvanın kemeri tuğla diğer kısımlarda beden duvarları tamamen moloz taştan meydana gelmiştir. Kırmızı renkli tuğladan yapılmış olan kubbeli büyük kısım tekkenin mescidini diğer kısımlar ise türbey teşkil etmektedir. Ön cephede 2/3 kubbeli ve bir tarafı açık bir bölüm ilebu bölümden bir kemerle ayrılmış beşik tonozlu kısım arkadaki kubbeli hücre genişliğindedir. Arkadaki kubbeli mescidin giriş kapısı üzerindeki dikdörtgen nişte üst üste mermer üzerine yazılmış 3 kitabe bulunur. Kapının solunda ise sivri kemerli2 açıklık cepheyi süsler. (B. Arkada)

Eserin onarıldığı tarihler : 1969

Onartanlar : Vakıflar Genel Müdürlüğünce

Onaranlar :

Eserin bugünkü durumu : Sağlamdır.

Tapu ve kadastro kaydı : (Mümkün olanların çapları da konacaktır.)

Çevresi hakkında bilgiler : (Etrafında istimlâk konusu var mıdır ?)

Bu eser için hazırlanan

A - Fotoğraf adedi

B - Plân, kesit, cephe adedi.

Netice : Korunması gerekli eski eserdir.

Tescili yapan / / 196 79

Gözden geçiren / / 196

Sabih Erken-Zafer Bayburtluoğlu

Onanır.

Figure A.1.2.b
(Source: Archives of The General Directorate of Pious Endowments)

T.C.
KÜLTÜR VE TURİZM BAKANLIĞI
ANTALYA KÜLTÜR VE TABİAT VARLIKLARINI
KORUMA BÖLGE KURULU

E.E-D-
07.02.01/45

KARAR

Toplantı Tarihi ve No. : 27.10.2005/21
Karar Tarihi ve No. : 27.10.2005/711

Toplantı Yeri
A N T A L Y A

Antalya İli, Alanya İlçesi, Alanya Kalesi I.Derece Arkeolojik, Doğal, Tarihi ve Kentsel Sit Alanında 437 ada 5 parselde bulunan, mülkiyeti Vakıflar Genel Müdürlüğüne ait tescilli Akşebe Sultan Mescit ve Türbesinin basit onarımına ilişkin Başbakanlık Vakıflar Genel Müdürlüğü Antalya Bölge Müdürlüğünün 6.10.2005 gün ve 5570 sayılı, 19.10.2005 gün ve 5779 sayılı yazıları, Alanya Kaymakamlığı İlçe Müze Müdürlüğünün 10.10.2005 gün ve 886 sayılı yazısı okundu, ekleri ve dosyası incelendi, yapılan görüşmeler sonucunda;

Antalya İli, Alanya İlçesi, Alanya Kalesi I.Derece Arkeolojik, Doğal, Tarihi ve Kentsel Sit Alanında 437 ada 5 parselde bulunan, mülkiyeti Vakıflar Genel Müdürlüğüne ait, Taşınmaz Kültür ve Tabiat Varlıklarını Koruma Yüksek Kurulunun 23.10.1987 gün ve 3782 sayılı kararı ile Korunması Gerekli Taşınmaz Kültür Varlığı olarak tescilli Akşebe Sultan Mescit ve Türbesinin koruma grubunun Koruma Yüksek Kurulunun 5.11.1999 gün ve 660 sayılı ilke kararı uyarınca I.Grup olarak belirlenmesine,

Antalya Vakıflar Bölge Müdürlüğü uzmanlarınca hazırlanan 19.10.2005 tarihli uzman raporunda belirtilen söz konusu mescit ve türbede yapılmak istenen uygulamalardan, minare girişine demir kapı takılması, kapı ve pencerelerine tel kafes yapılması hususlarının Koruma Yüksek Kurulunun 5.11.1990 gün ve 660 sayılı ilke kararındaki basit onarım tanımı kapsamında Vakıflar Genel Müdürlüğü uzmanları denetiminde yapılmasının uygun bulunduğuna,

Ancak yapı içerisinde yapılmak istenen diğer uygulamalar, mevcut süslemelere zarar verebileceğinden duvarlar ve kubbe üzerinde bulunan sıva üstü yazıt ve tasvirler ile yapının ivedilikle uzman konservatör ve restoratörlerce incelenmesinin sağlanarak hazırlanacak rapor ve öneriler doğrultusunda tekniğine uygun olarak çizilecek restorasyon projesinin Bölge Kurulumuza iletilmesinden sonra konunun değerlendirilebileceğine karar verildi.

ASLI GİBİDİR
H. Bülent BAYKAL
MÜDÜR

BAŞKAN
Prof.Dr.Haluk ABBASOĞLU
(BULUNMADI)

BAŞKAN YARDIMCISI
Doç.Dr.Gül ASATEKİN
İMZA

Üye
Prof.Dr.Hakkı ACUN
(BULUNMADI)

Üye
Prof.Dr.Havva IŞIK
İMZA

Üye
Feridun UYAR
Y.Mimar
İMZA

Üye
Av.Mesut AKAR
İMZA

Üye
Prof.Dr.Hülya KOÇ
İMZA

Üye
Sibel Bulut ÇATAL
Alanya Bld.Tem.
İMZA

Üye
Mustafa EMEK
Vakıflar Bölge Md.
İMZA

Üye
Seher TÜRKMEN
Alanya Müze Md.V.
İMZA

Üye

KARAR 070201015-KR001

Figure A.1.3.
(Source: Archives of The General Directorate of Pious Endowments)

T.C.
KÜLTÜR VE TURİZM BAKANLIĞI
ANTALYA KÜLTÜR VE TABİAT VARLIKLARINI
KORUMA BÖLGE KURULU

KARAR

Toplantı Tarihi ve No. : 27.03.2009/88
Karar Tarihi ve No. : 27.03.2009/3063

Toplantı Yeri
ANTALYA

Antalya İli, Alanya İlçesi, Alanya Kalesi I.Derece Arkeolojik, Doğal, Tarihi ve Kentsel Sit Alanı içinde, Vakıflar mülkiyetinde 437 ada, 5 parselde bulunan tescilli Akşebe Sultan Mescid ve Türbesinin rölöve projesi, analiz paftaları ve raporlarına ilişkin Antalya Vakıflar Bölge Müdürlüğünün ..02.2009 tarih ve B.02.1.VGM.1.03.00.0Ö/102.04 sayılı yazısı okundu, ekleri ve dosyası incelendi, yapılan görüşmeler sonucunda;

Antalya İli, Alanya İlçesi, Alanya Kalesi I.Derece Arkeolojik, Doğal, Tarihi ve Kentsel Sit Alanı içinde, Vakıflar mülkiyetinde 437 ada, 5 parselde bulunan tescilli Akşebe Sultan Mescid ve Türbesinin rölöve projesi, analiz paftaları ve rölöve raporunun uygun bulunduğuna (Olumlu), döneminin özgün örneklerinden olan grafiti ve kalem işlerinin ortaya çıkarılması amacıyla yapılacak sıva raspasının uzman bir heyetçe yapılarak belgelenmesi ve korunmasına yönelik hazırlanacak bilgi ve belgelerin Kurulumuza getirilmesine karar verildi.

ASLI GİBİDİR

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Bölge Kurulu Müdürü

BAŞKAN
Prof.Dr.Havva IŞIK
İMZA

BAŞKAN YARDIMCISI
Dr.Zekeriya ŞİMŞİR
İMZA

Üye
Prof.Dr.Ziya GENÇEL
İMZA

Üye
Mim.Bekir KARABAĞ
İMZA

Üye
Hamdi GÜLEÇ
İMZA

Üye
Sibel Bulut ÇATAL
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Üye
Seher TÜRKMEN
Alanya Müze Md.V.
İMZA

Üye
Mustafa EMEK
Vakıflar Bölge Md.
IMZA

Üye

Üye

Üye

Figure A.1.4.
(Source: Archives of The General Directorate of Pious Endowments)

T.C.
KÜLTÜR VE TURİZM BAKANLIĞI
ANTALYA KÜLTÜR VE TABİAT VARLIKLARINI
KORUMA BÖLGE KURULU

KARAR

Toplantı Tarihi ve No. : 02.06.2009/93
Karar Tarihi ve No. : 02.06.2009/3207

Toplantı Yeri
A N T A L Y A

Antalya İli, Alanya İlçesi, Alanya Kalesi I.Derece Arkeolojik-Doğal-Tarihi-Kentsel Sit Alanı içinde, Vakıflar mülkiyetinde 437 ada, 5 parselde bulunan ve rölövesi Antalya Koruma Bölge Kurulu 27.03.2009 tarih ve 3063 sayılı kararı ile uygun bulunan tescilli Akşebe Sultan Mescit ve Türbesine yönelik hazırlanan malzeme koruma ve yapı malzeme analiz raporuna ilişkin Vakıflar Antalya Bölge Müdürlüğü 13.05.2009 tarih ve 3937 sayılı yazısı ile 25.5.2009 tarih ve 4241 sayılı yazısı okundu, ekleri ve dosyası incelendi, yapılan görüşmeler sonucunda;

Antalya İli, Alanya İlçesi, Alanya Kalesi I.Derece Arkeolojik-Doğal-Tarihi-Kentsel Sit Alanı içinde, Vakıflar mülkiyetinde 437 ada, 5 parselde bulunan Akşebe Sultan Mescit ve Türbesine yönelik hazırlanan "Yapı Malzeme Analizi Raporunun", "Malzeme Koruma Raporunun" ve "Harç Sıva ve Bezemelerin Durumuna İlişkin Konservasyon Raporlarının" uygun bulunduğuna (Olumlu), bu raporlar doğrultusunda hazırlanacak restorasyon projesinin Kurulumuza getirilmesine karar verildi.

ASLI GİBİDİR

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Bölge Kurulu Müdürü V.

BAŞKAN
Prof.Dr.Havva IŞIK
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Mim.Bekir KARABAĞ
İMZA

Üye
Dr.Sinan GENİM
İMZA

Üye
Doç.Dr.Hüseyin S.ALANYALI
İMZA

Üye
Sibel Bulut ÇATAL
Alanya Bld.Tem.
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Üye
Seher TÜRKMEN
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İMZA

Üye
Mustafa EMEK
Vakıflar Bölge Md.
İMZA

Üye

Üye

Figure A.1.5.
(Source: Archives of the General Directorate of Pious Endowments)

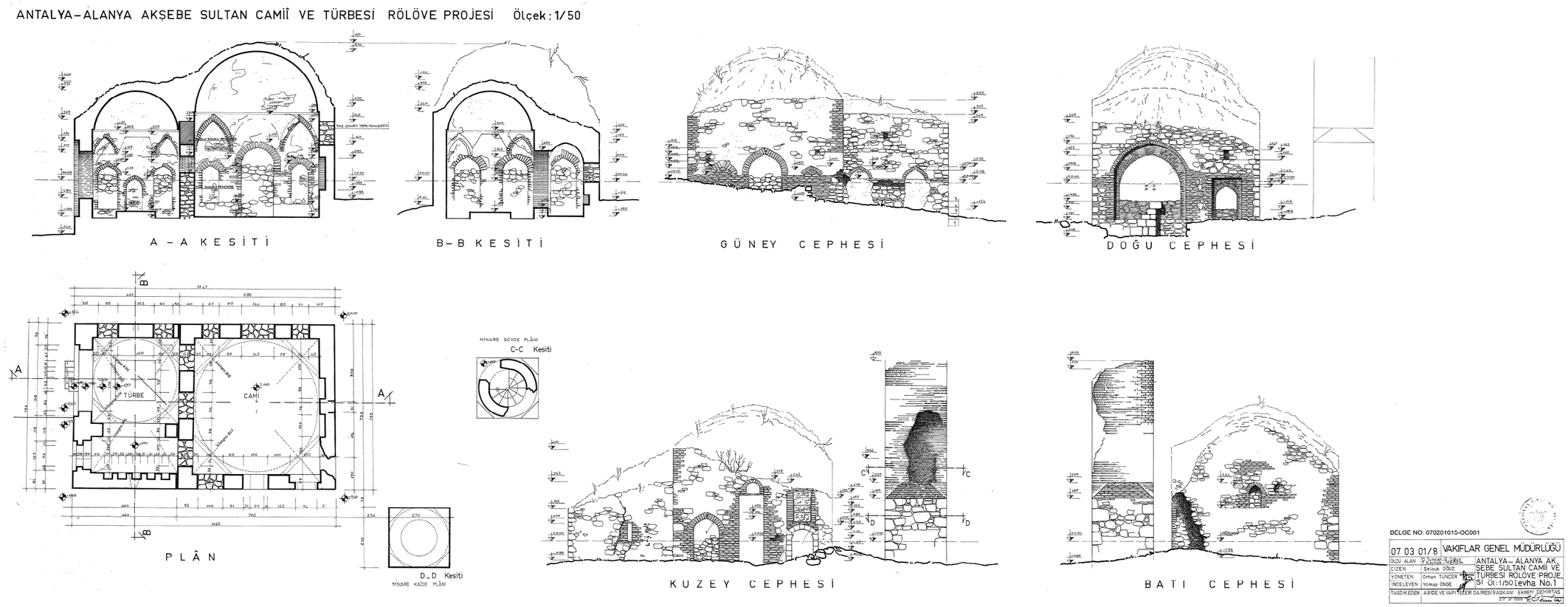


Figure A.3.1. Measured drawing before 1969
(Source: Archives of The General Directorate of Pious Endowments)

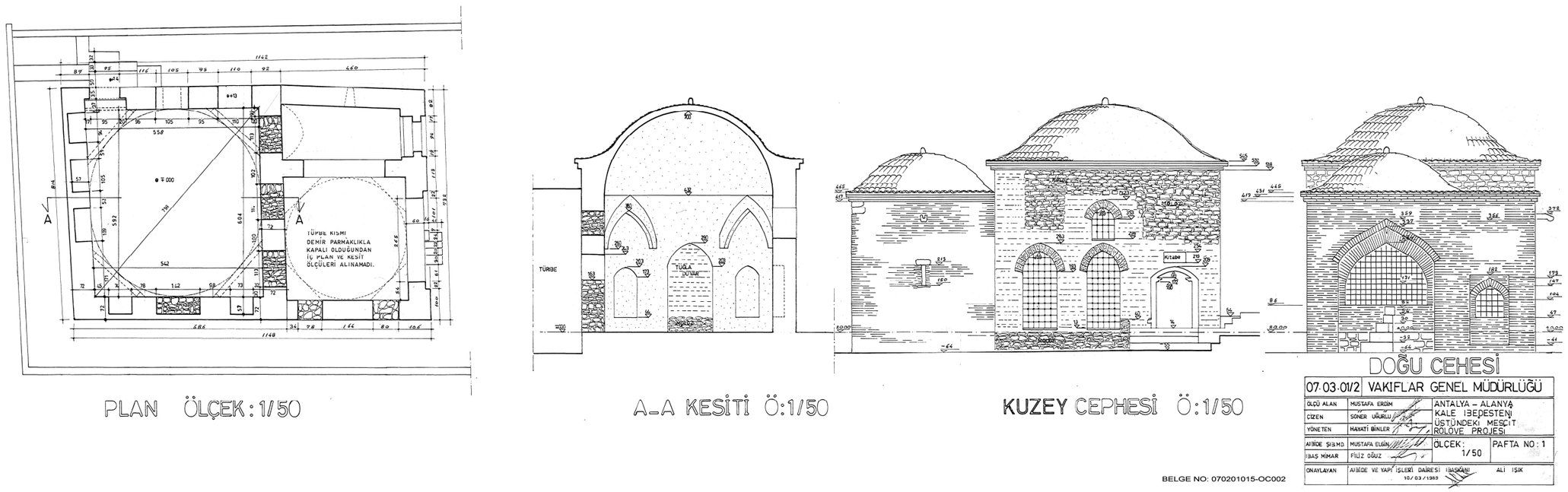


Figure A.3.2. Measured Drawing in 1997
(Source: Archives of The General Directorate of Pious Endowments)

APPENDIX B

MEASURED DRAWINGS AND VISUAL ANALYSIS

B.1. Measured Drawings

B.2. Analysis of Material Usage

B.3. Analysis of Problems

B.4. Analysis of Alterations

B.5. Intervention Decisions

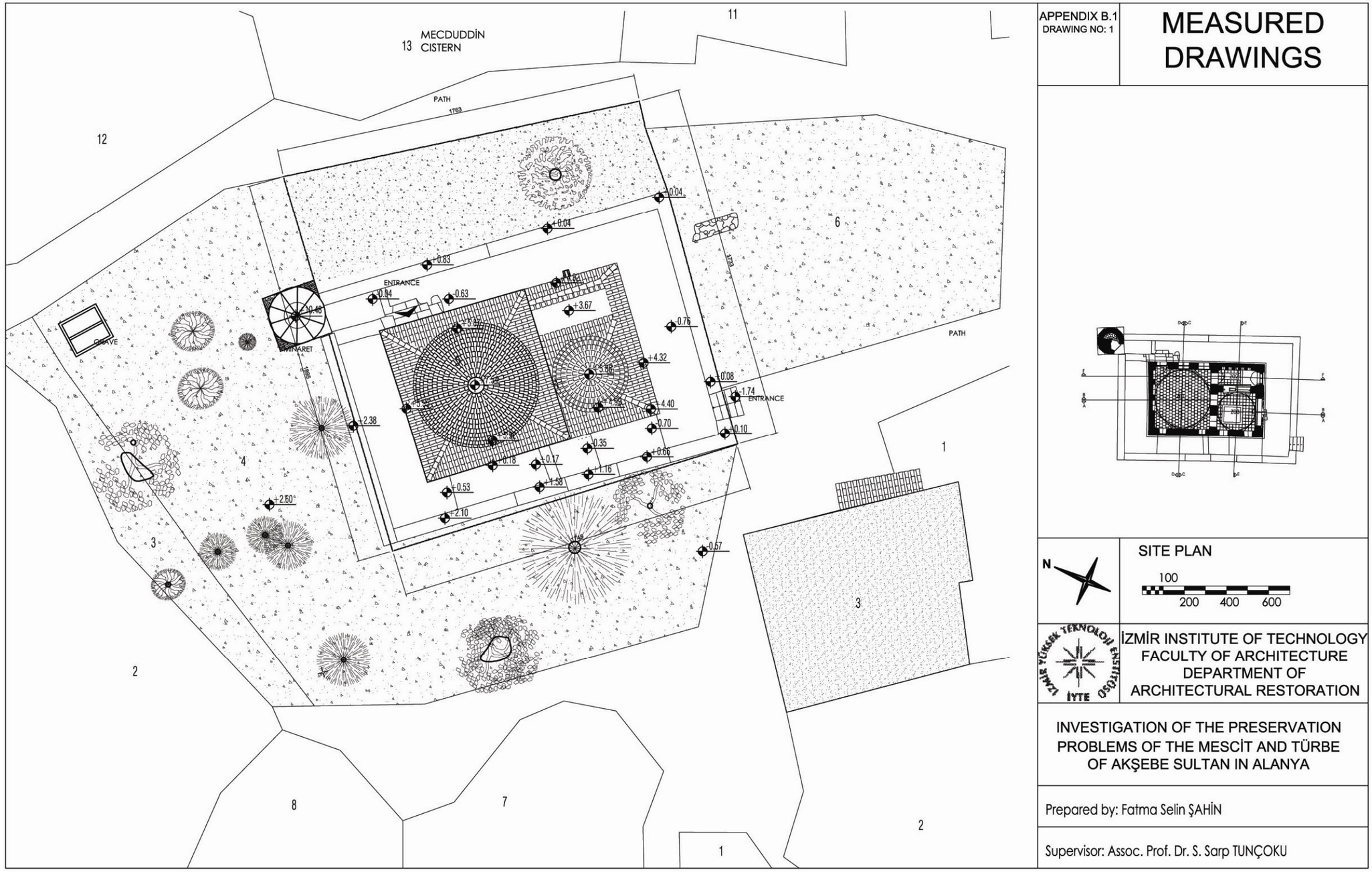


Figure B.1.1. Site Plan

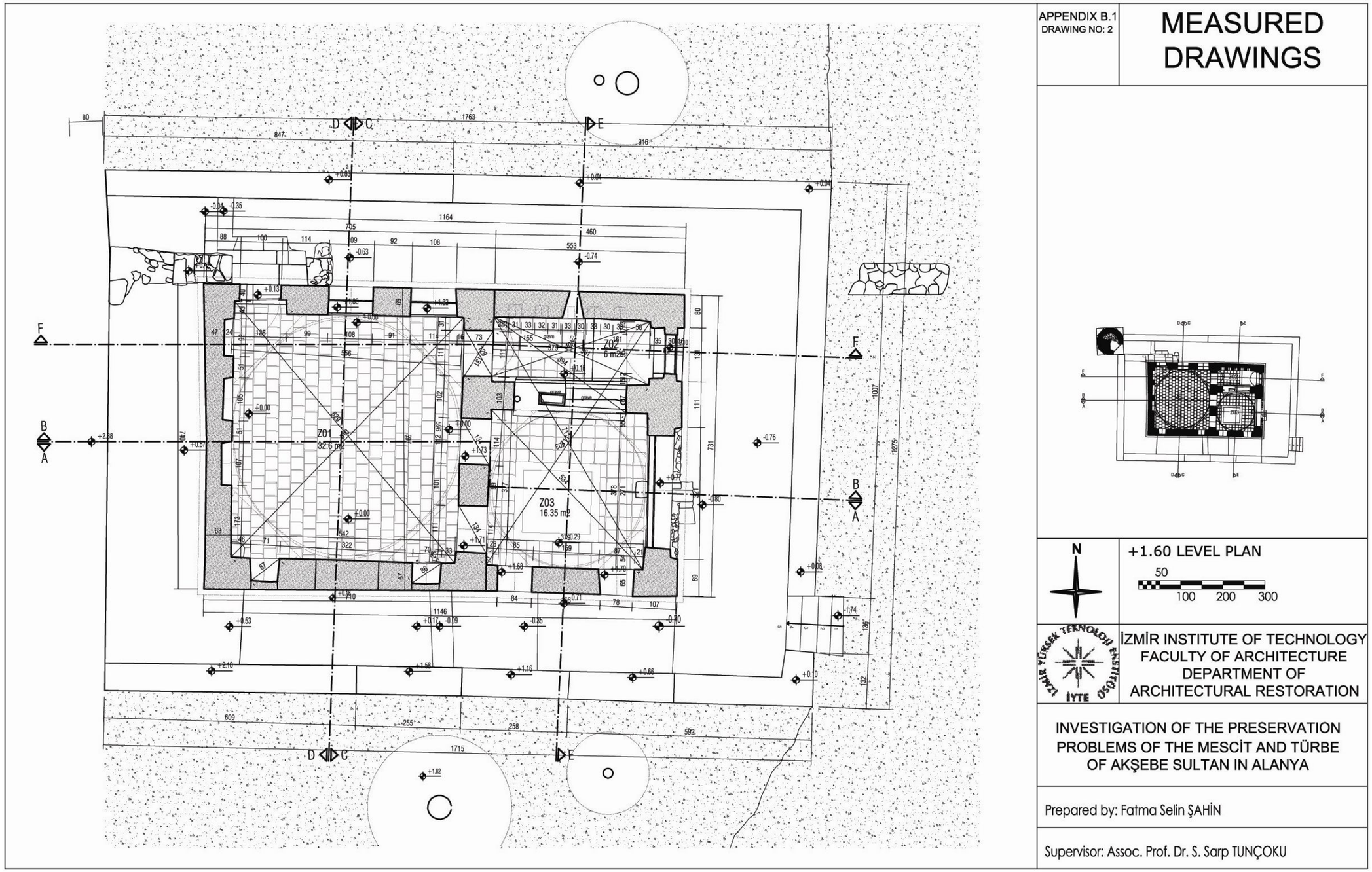


Figure B.1.2. +1.60 Level Plan

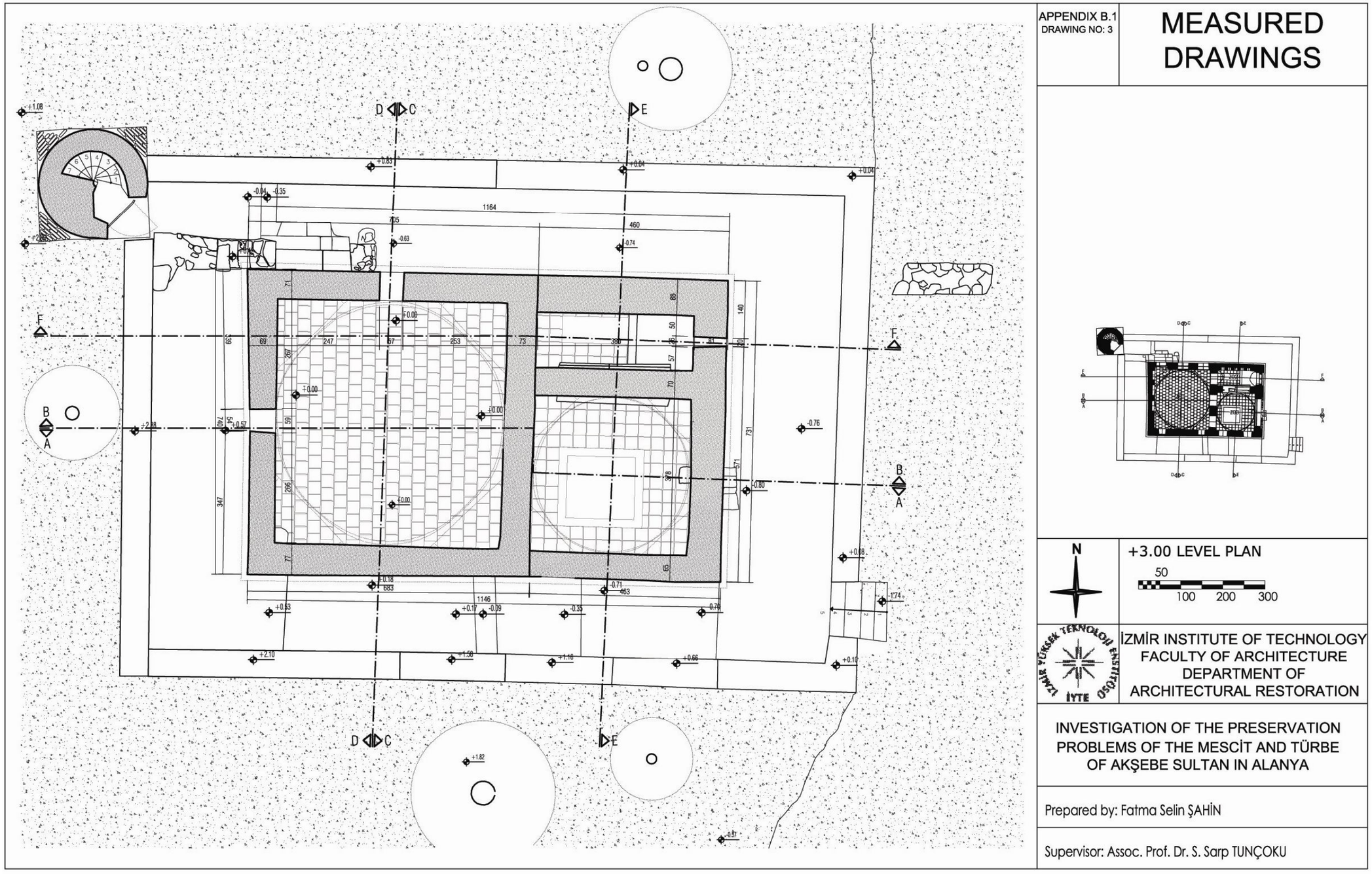


Figure B.1.3. +3.00 Level Plan

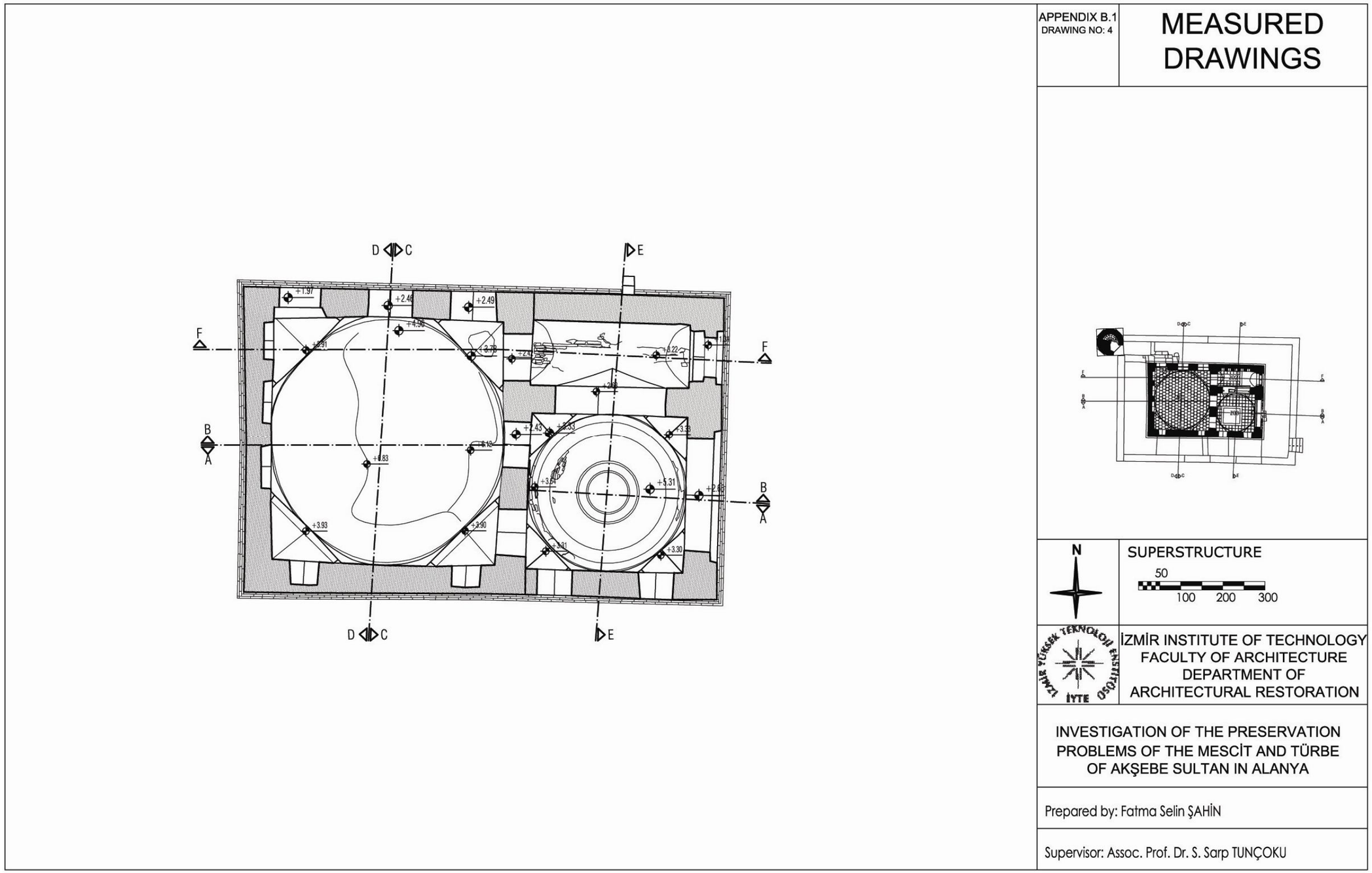


Figure B.1.4. Superstructure

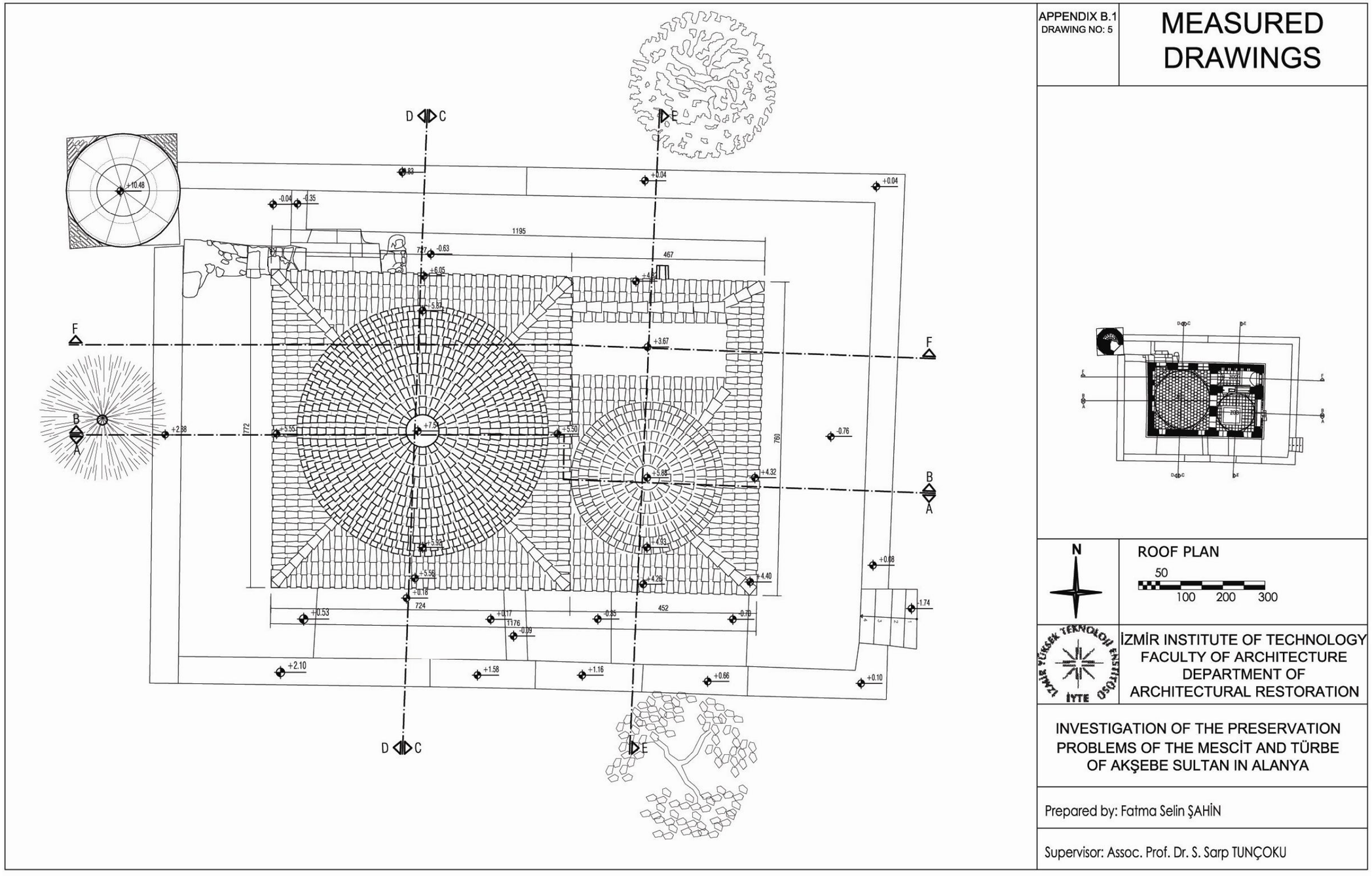
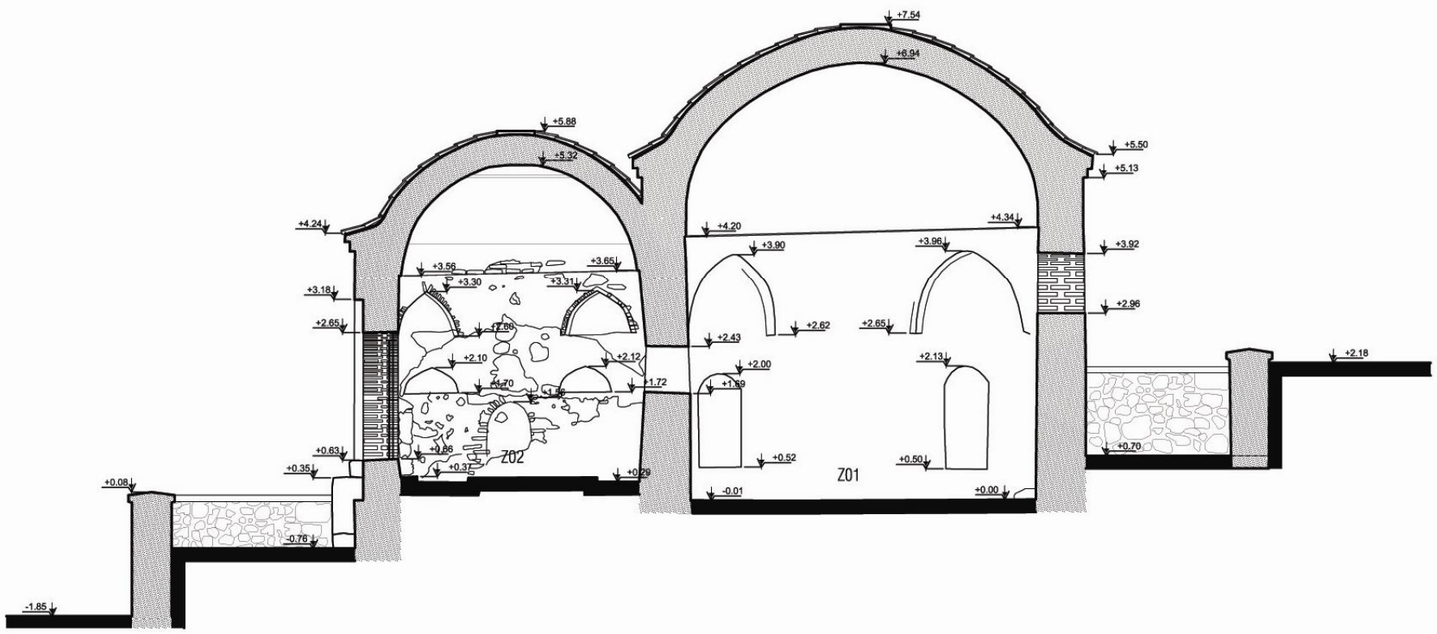
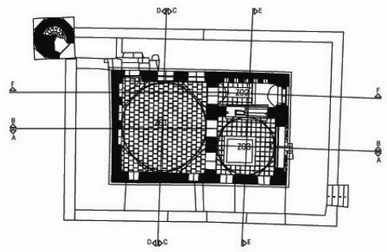


Figure B.1.5. Roof Plan



APPENDIX B.1
DRAWING NO: 6

MEASURED DRAWINGS



N

A-A SECTION

50 100 200 300

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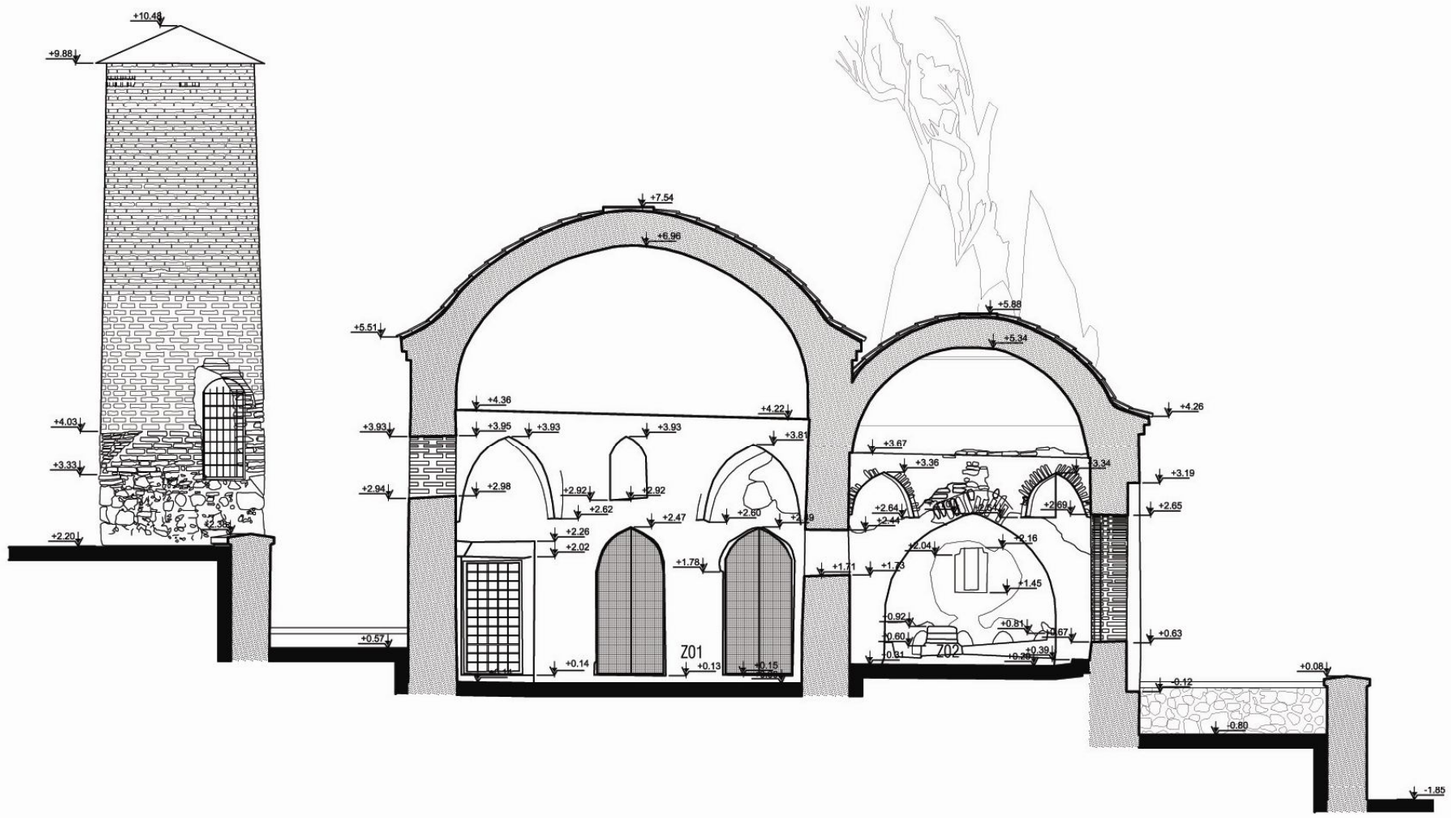
FACULTY OF ARCHITECTURE
DEPARTMENT OF
ARCHITECTURAL RESTORATION

INVESTIGATION OF THE PRESERVATION PROBLEMS OF THE MESCİT AND TÜRBE OF AKŞEBE SULTAN IN ALANYA

Prepared by: Fatma Selin ŞAHİN

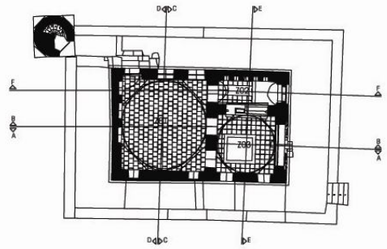
Supervisor: Assoc. Prof. Dr. S. Sarp TUNÇOKU

Figure B.1.6. A-A Section



APPENDIX B.1
DRAWING NO: 7

MEASURED DRAWINGS



N

B-B SECTION

50 100 200 300

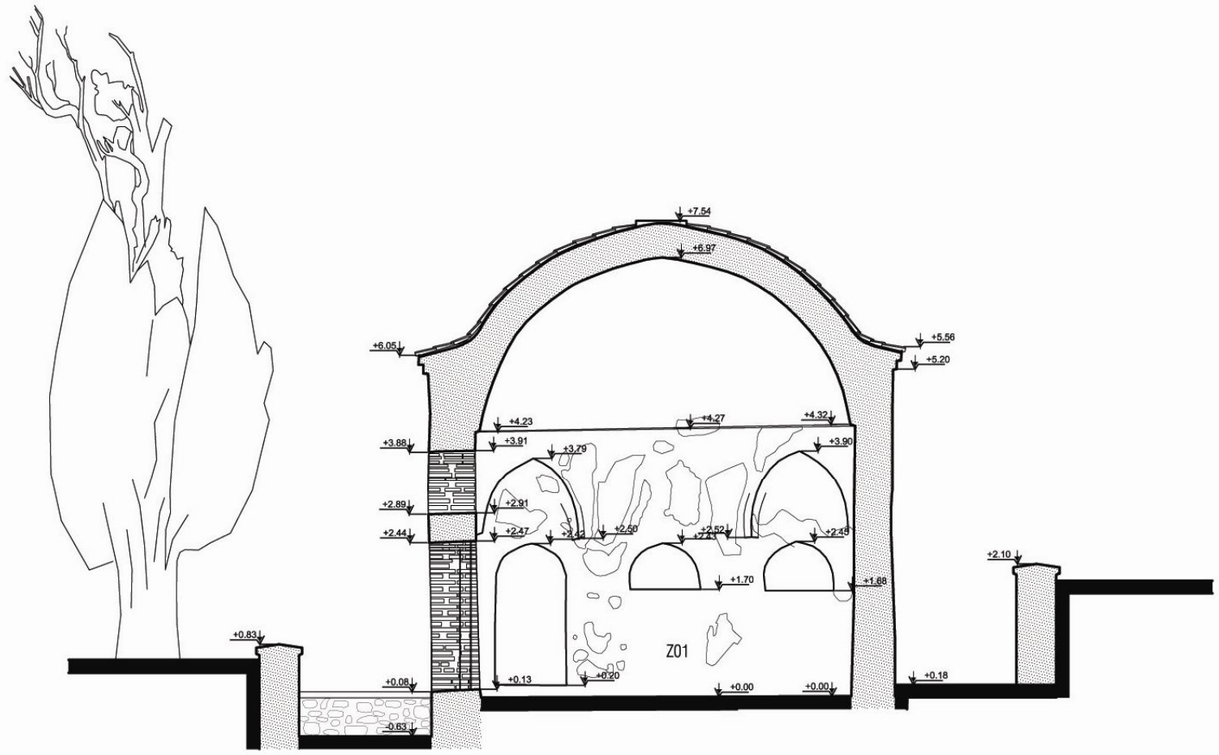
İZMİR INSTITUTE OF TECHNOLOGY
FACULTY OF ARCHITECTURE
DEPARTMENT OF
ARCHITECTURAL RESTORATION

INVESTIGATION OF THE PRESERVATION PROBLEMS OF THE MESCİT AND TÜRBE OF AKŞEBE SULTAN IN ALANYA

Prepared by: Fatma Selin ŞAHİN

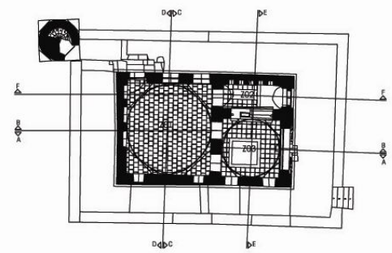
Supervisor: Assoc. Prof. Dr. S. Sarp TUNÇOKU

Figure B.1.7. B-B Section



APPENDIX B.1
DRAWING NO: 8

MEASURED DRAWINGS



N

C-C SECTION

50
100 200 300

İZMİR INSTITUTE OF TECHNOLOGY
FACULTY OF ARCHITECTURE
DEPARTMENT OF
ARCHITECTURAL RESTORATION

INVESTIGATION OF THE PRESERVATION PROBLEMS OF THE MESCİT AND TÜRBE OF AKŞEBE SULTAN IN ALANYA

Prepared by: Fatma Selin ŞAHİN

Supervisor: Assoc. Prof. Dr. S. Sarp TUNÇOKU

Figure B.1.8. C-C Section

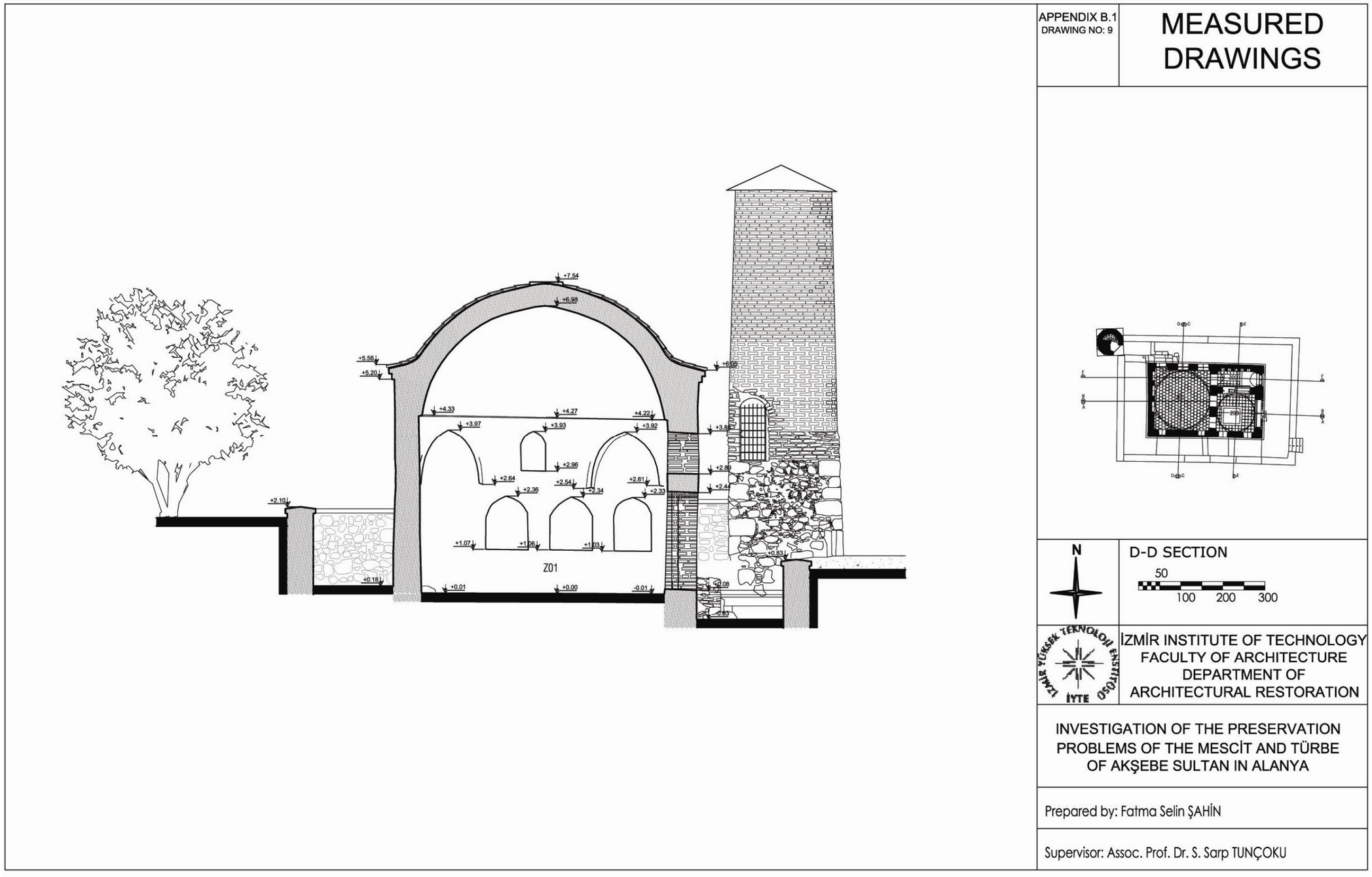
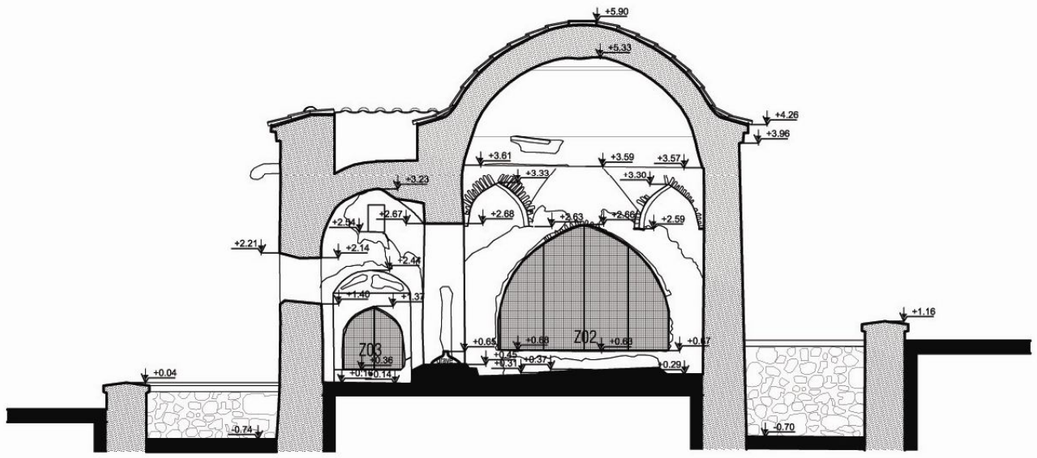
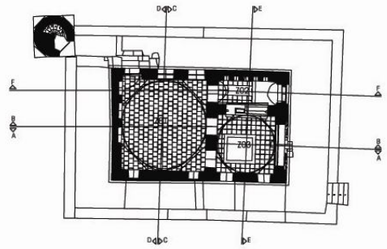


Figure B.1.9. D-D Section



APPENDIX B.1
DRAWING NO: 10

MEASURED DRAWINGS



N

E-E SECTION

50 100 200 300

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Supervisor: Assoc. Prof. Dr. S. Sarp TUNÇOKU

Figure B.1.10. E-E Section

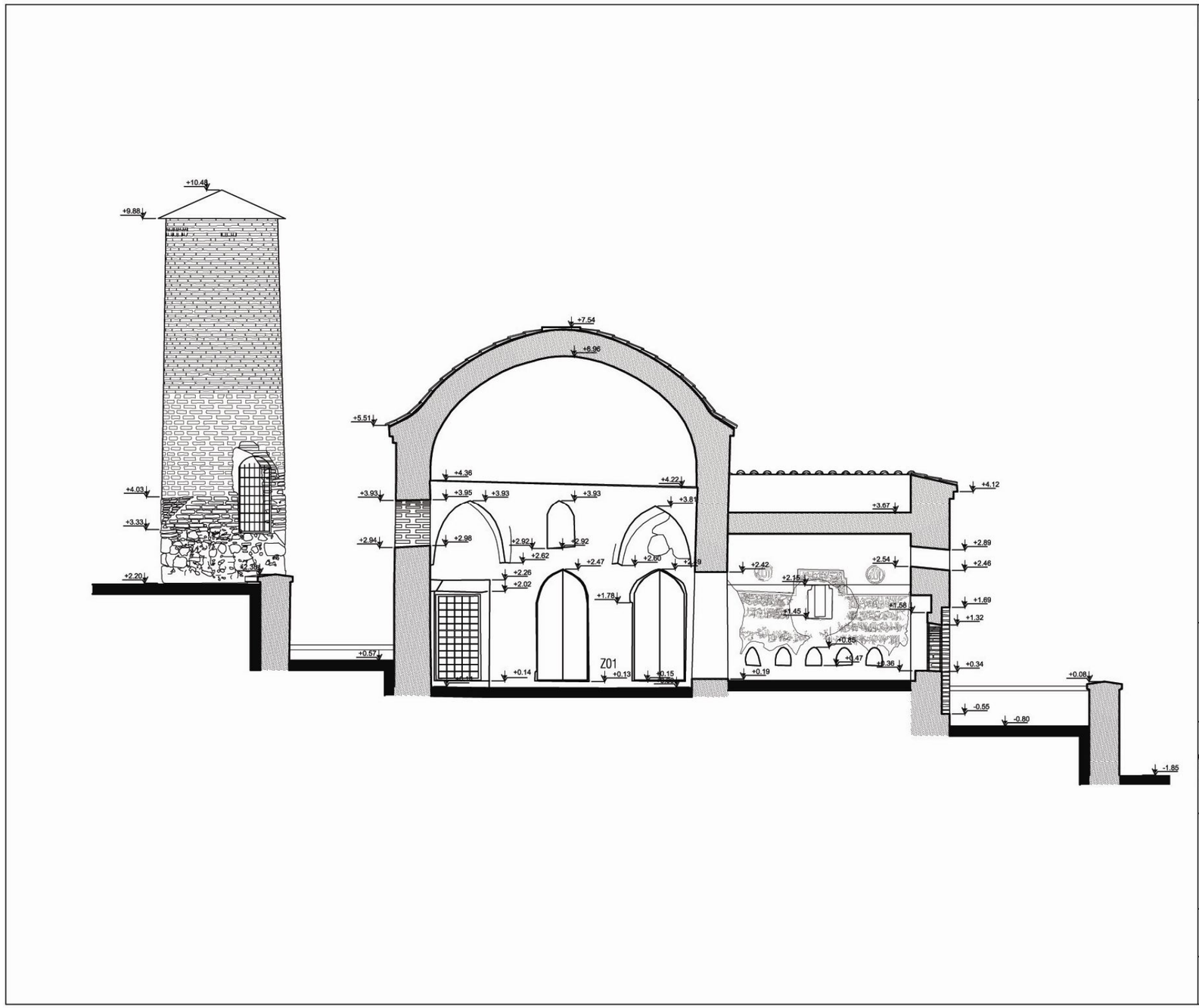
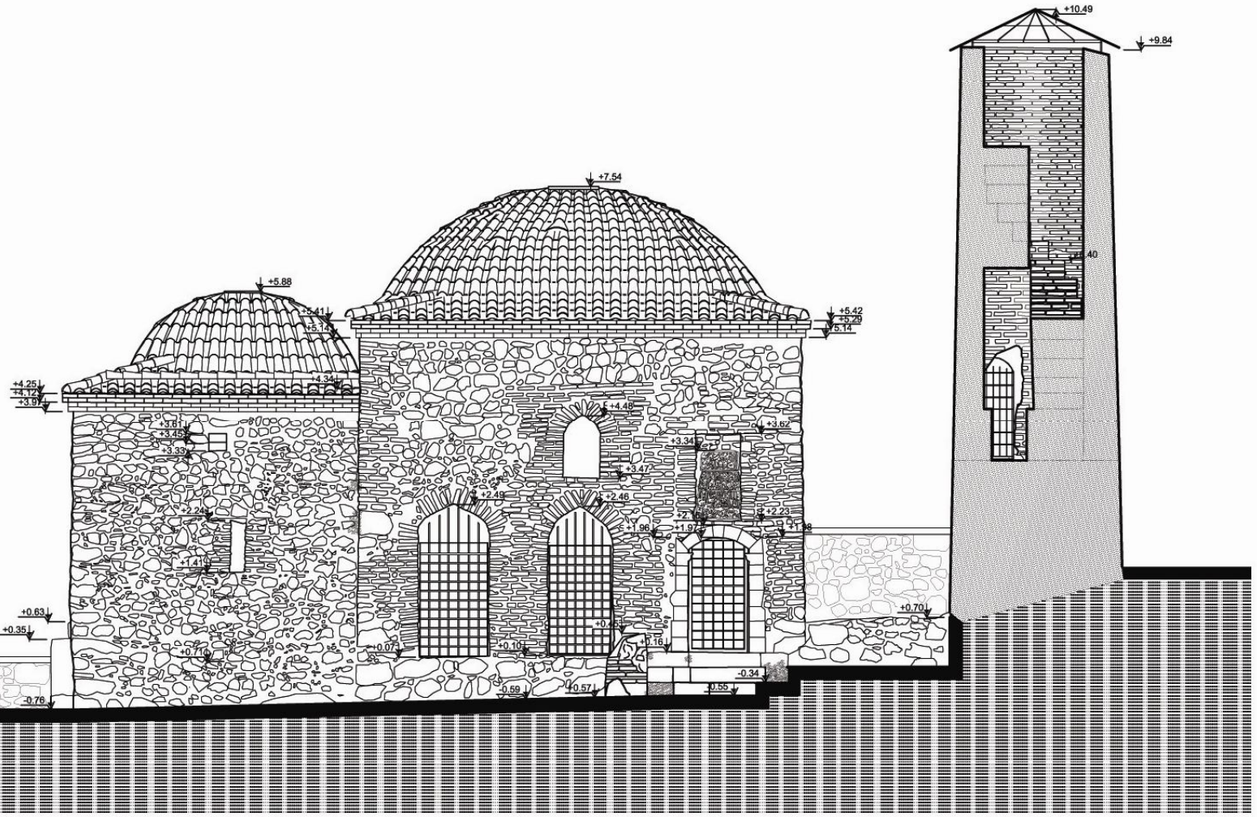
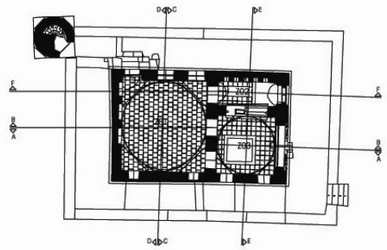


Figure B.1.11. F-F Section



APPENDIX B.1
DRAWING NO: 12

MEASURED DRAWINGS



N

NORTH ELEVATION

50 100 200 300

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Figure B.1.12. North Elevation

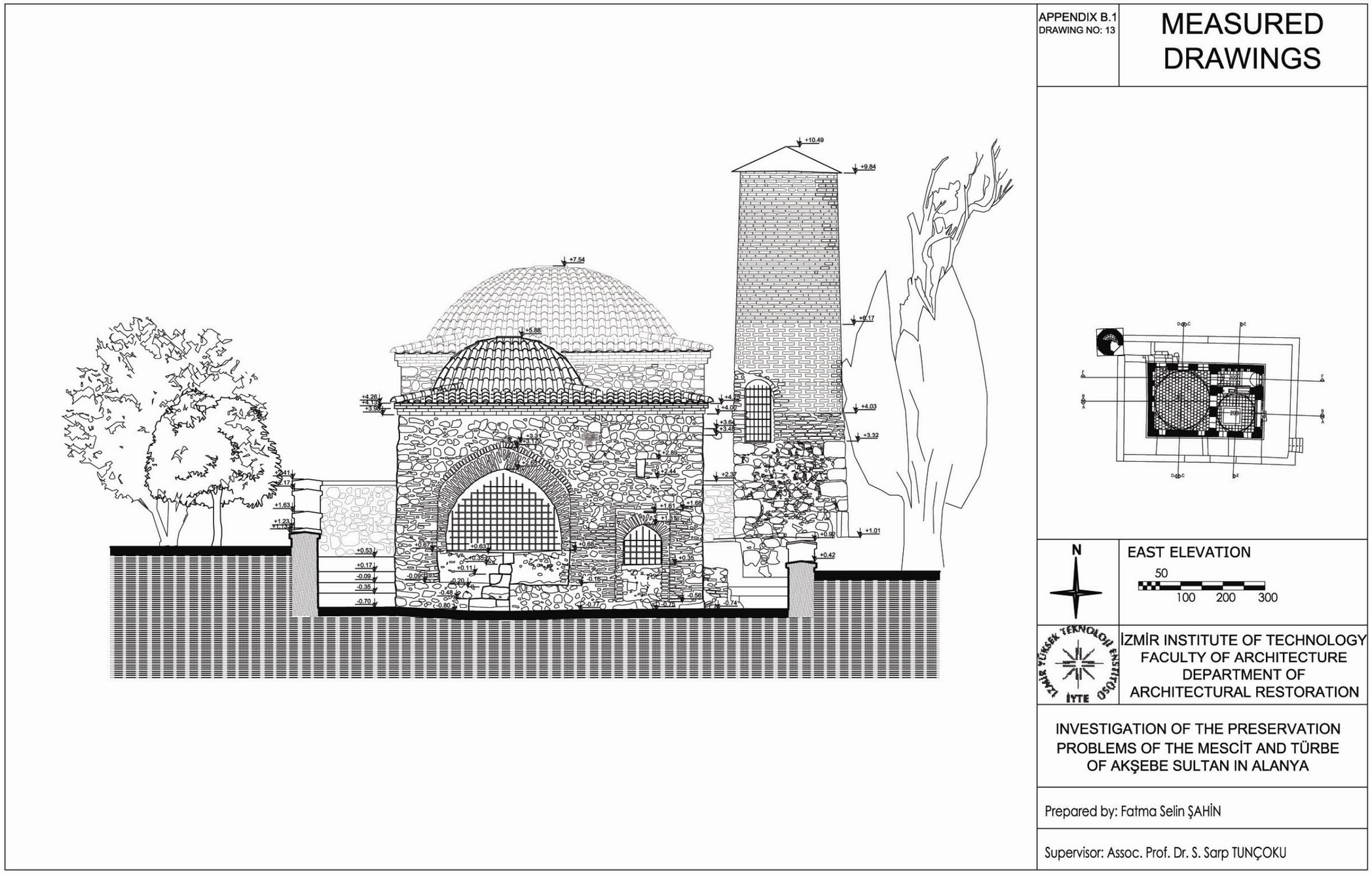
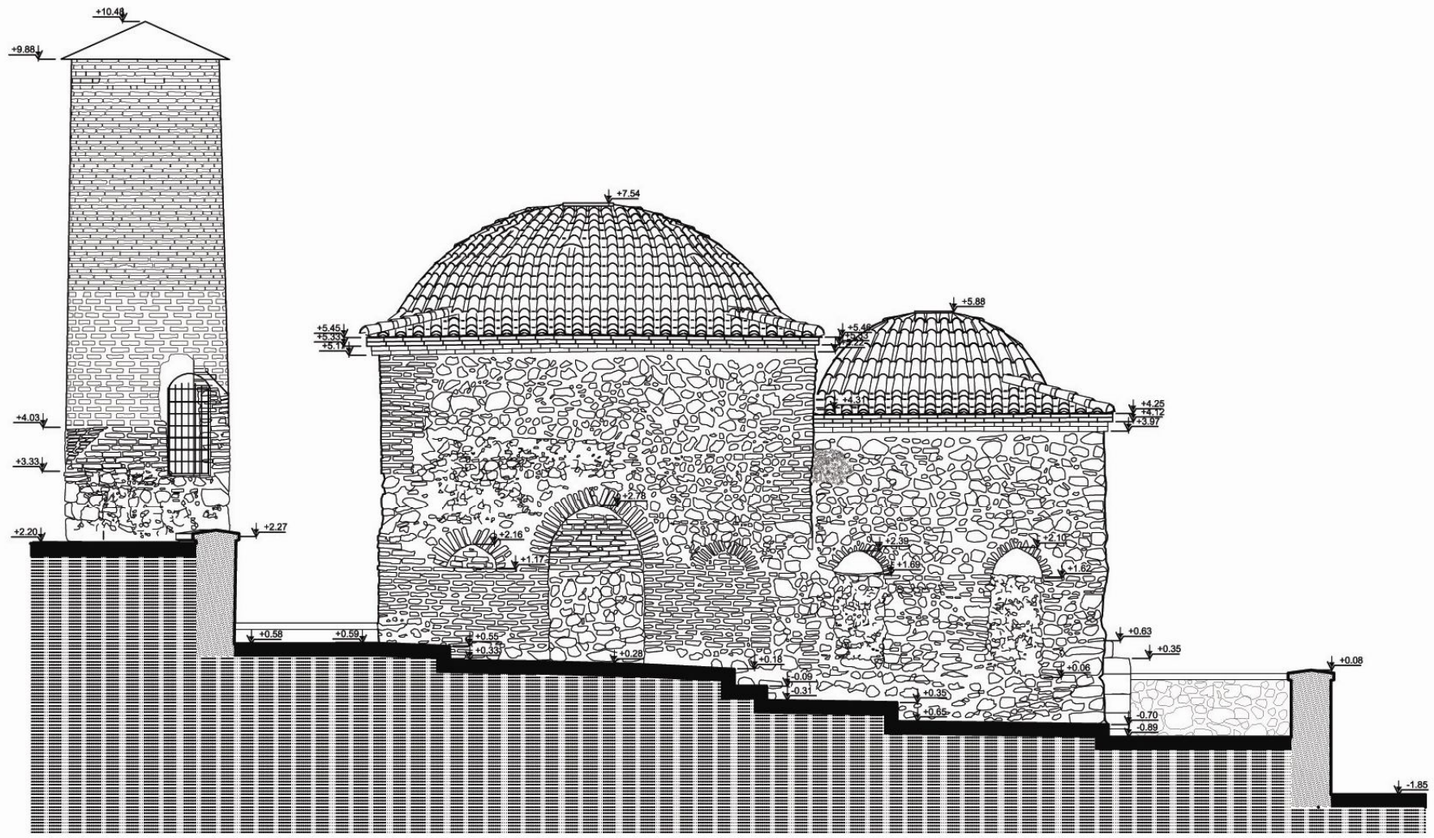
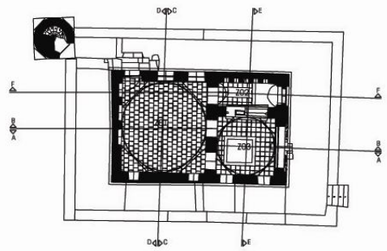


Figure B.1.13. East Elevation



APPENDIX B.1
DRAWING NO: 14

MEASURED DRAWINGS



N

SOUTH ELEVATION

50 100 200 300

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Supervisor: Assoc. Prof. Dr. S. Sarp TUNÇOKU

Figure B.1.14. South Elevation

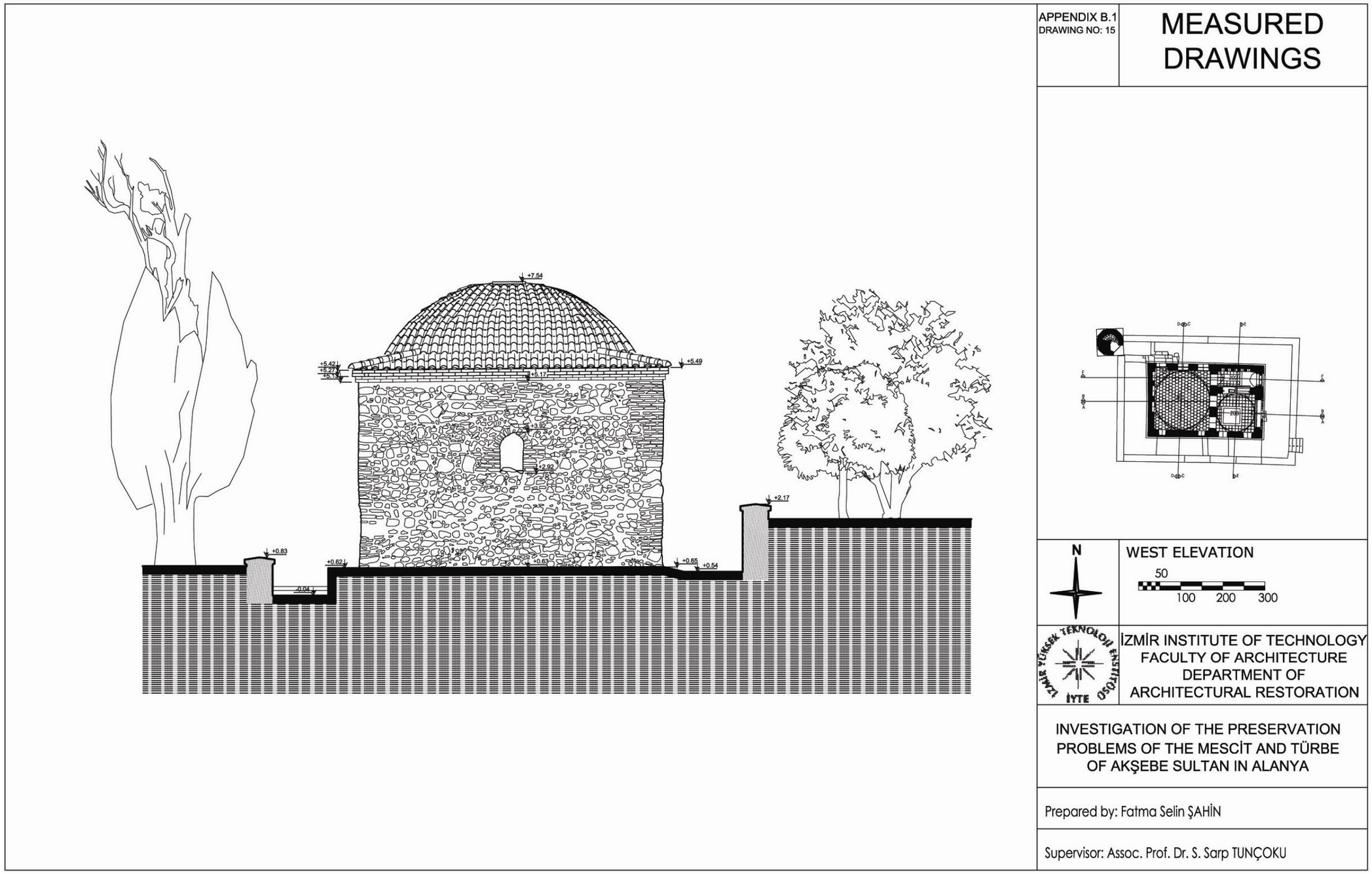

Figure B.1.15. West Elevation

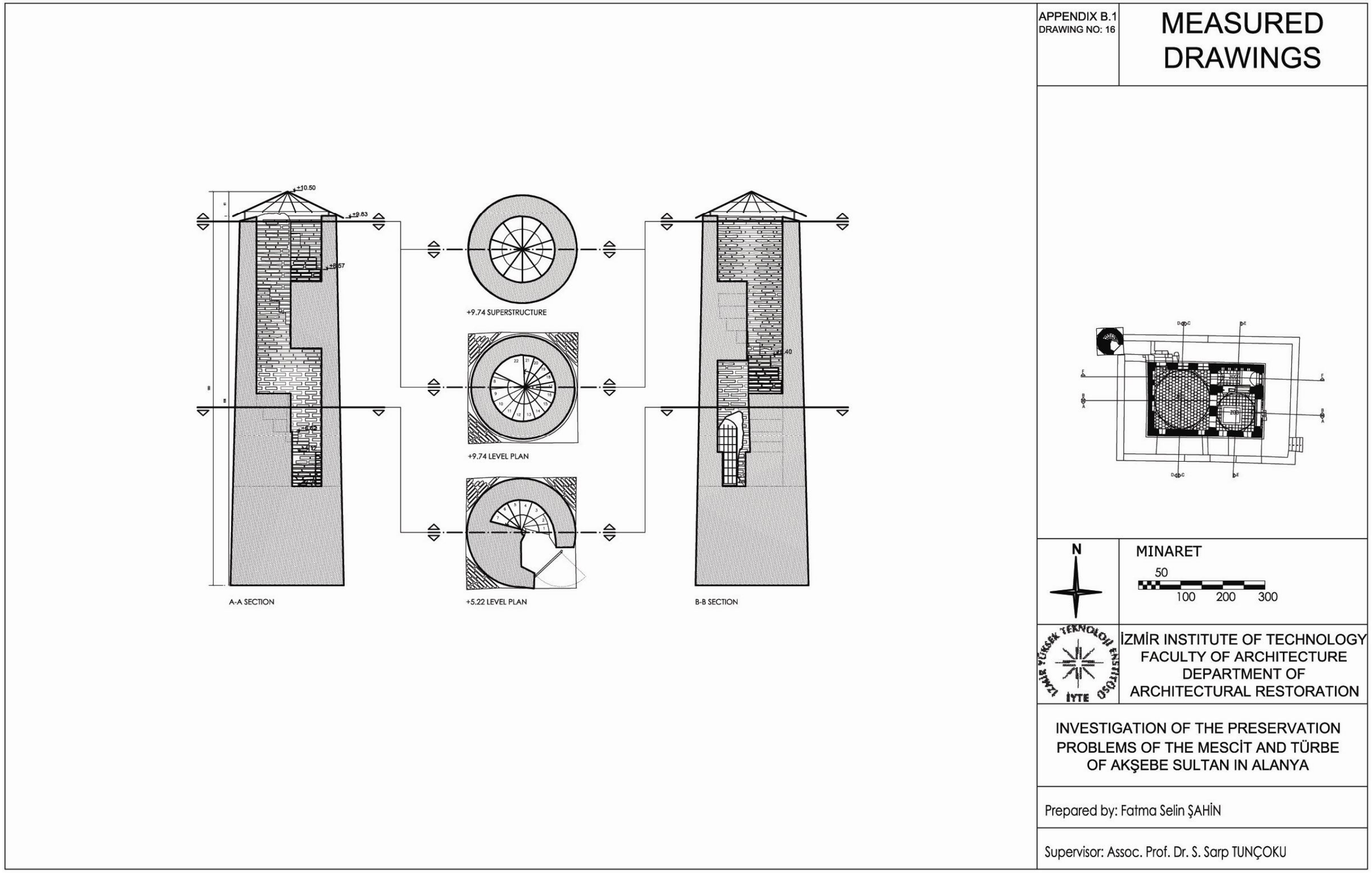

Figure B.1.16. Minaret

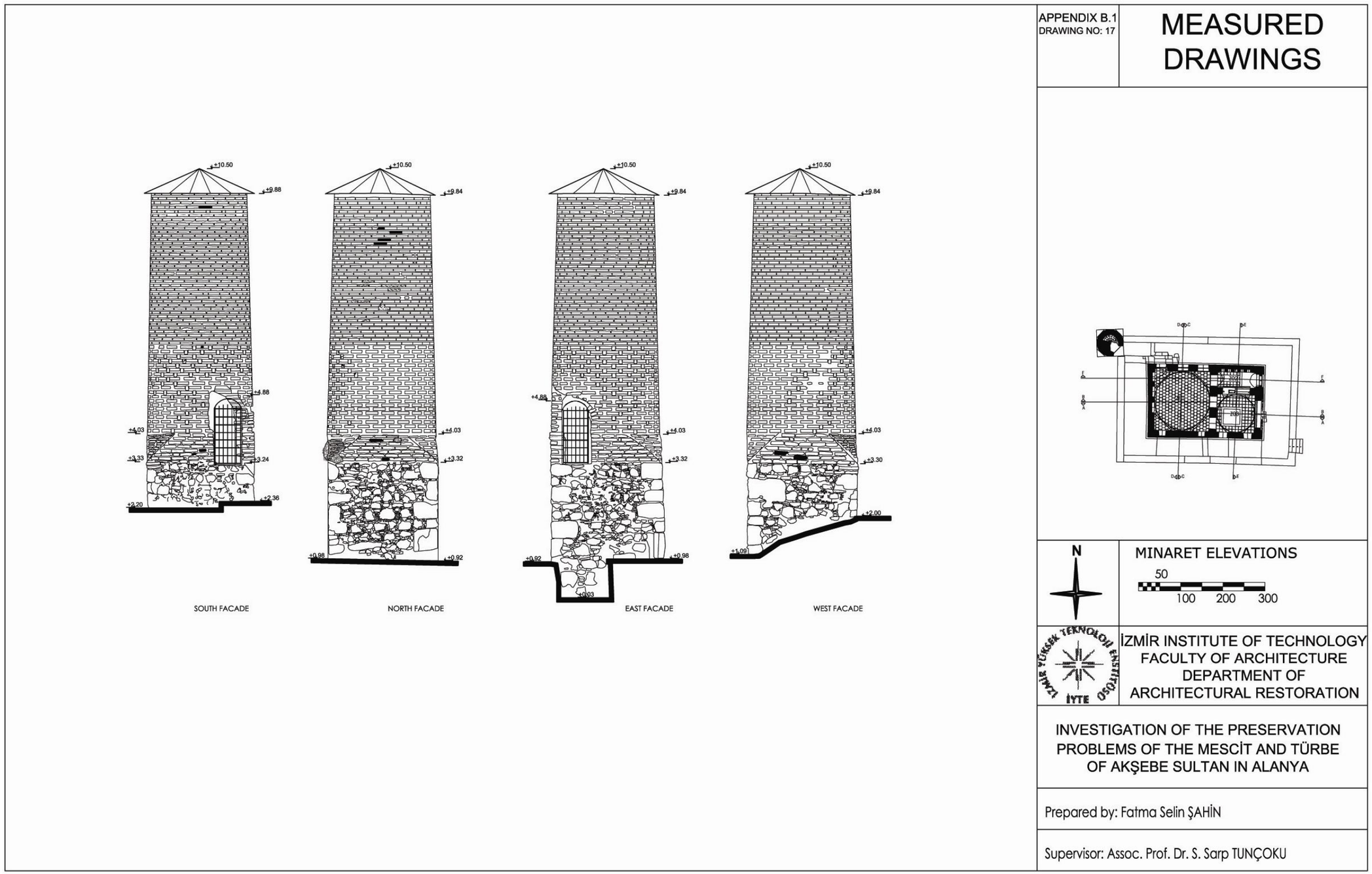

Figure B.1.17. Minaret Elevations

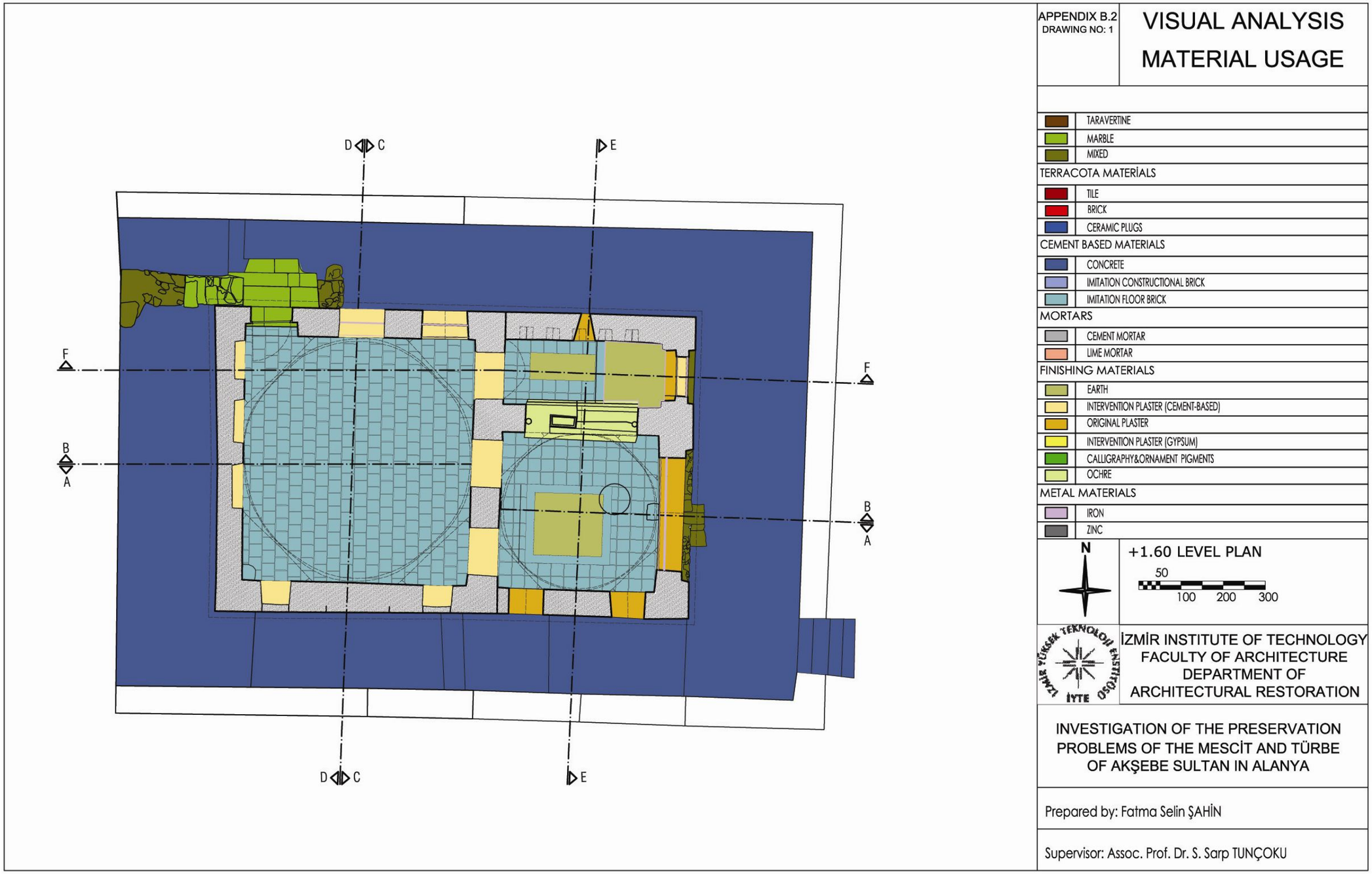

Figure B.2.1. +1.60 Level Plan

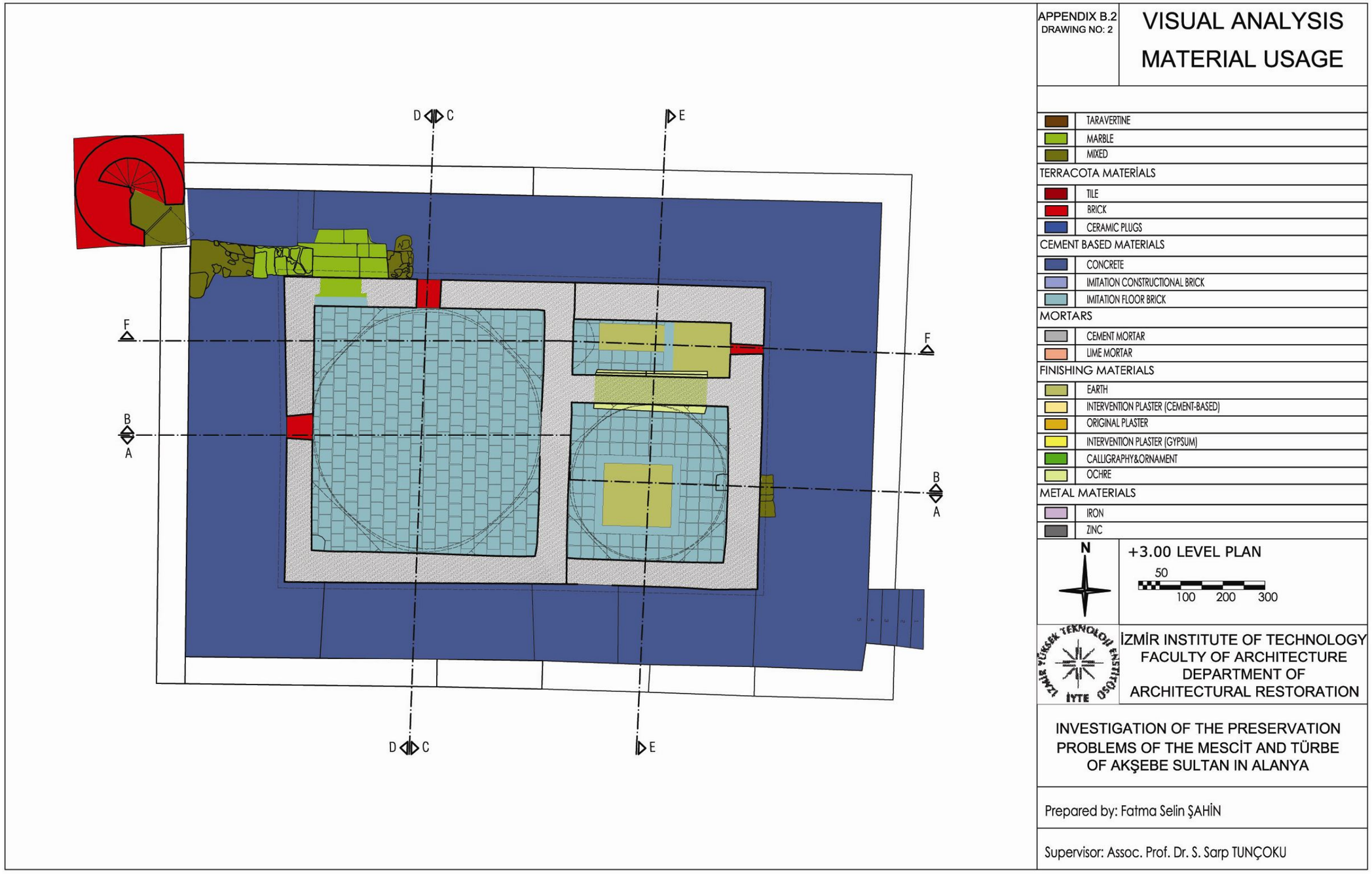

Figure B.2.2. +3.00 Level Plan

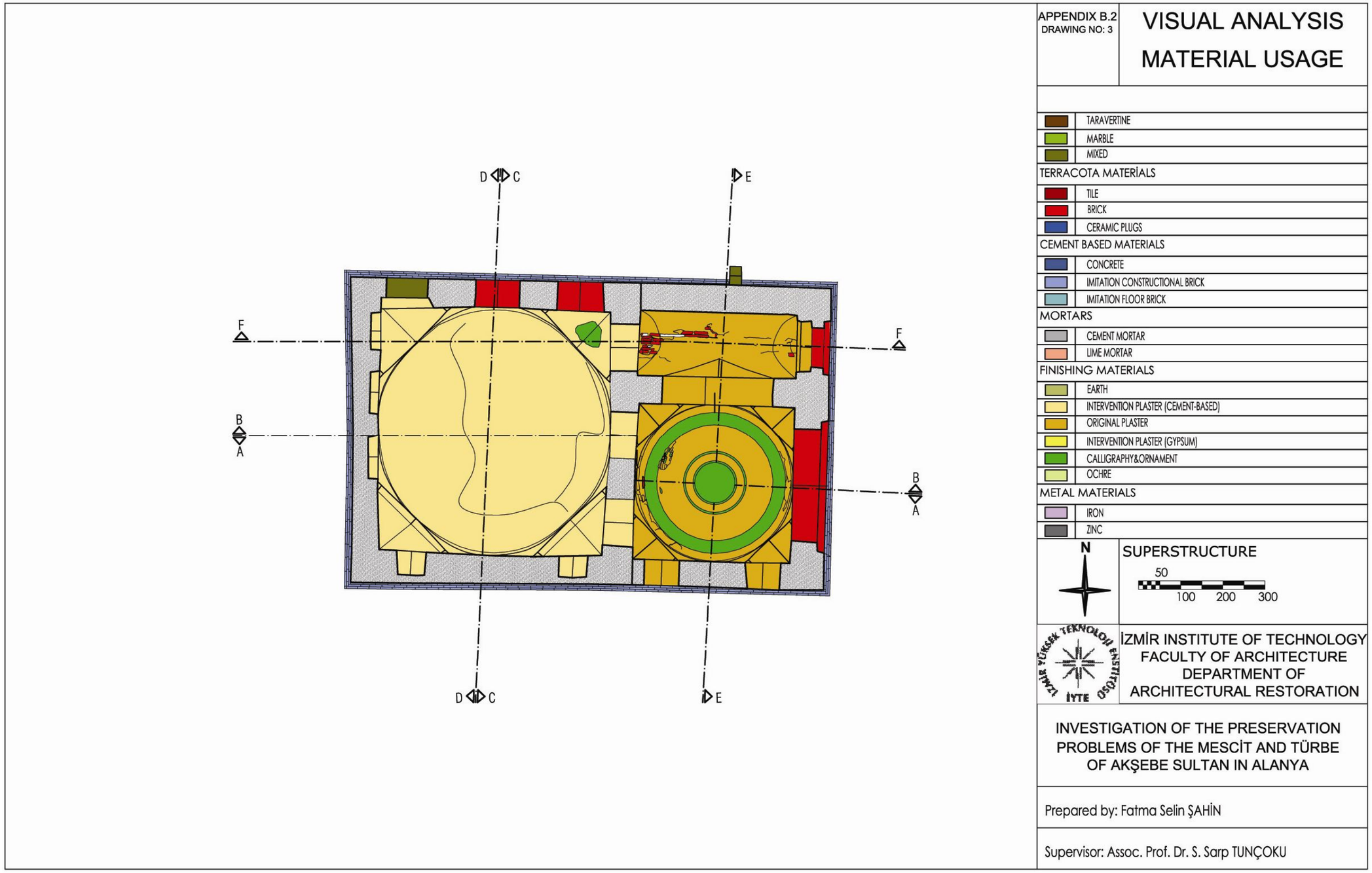

Figure B.2.3. Superstructure

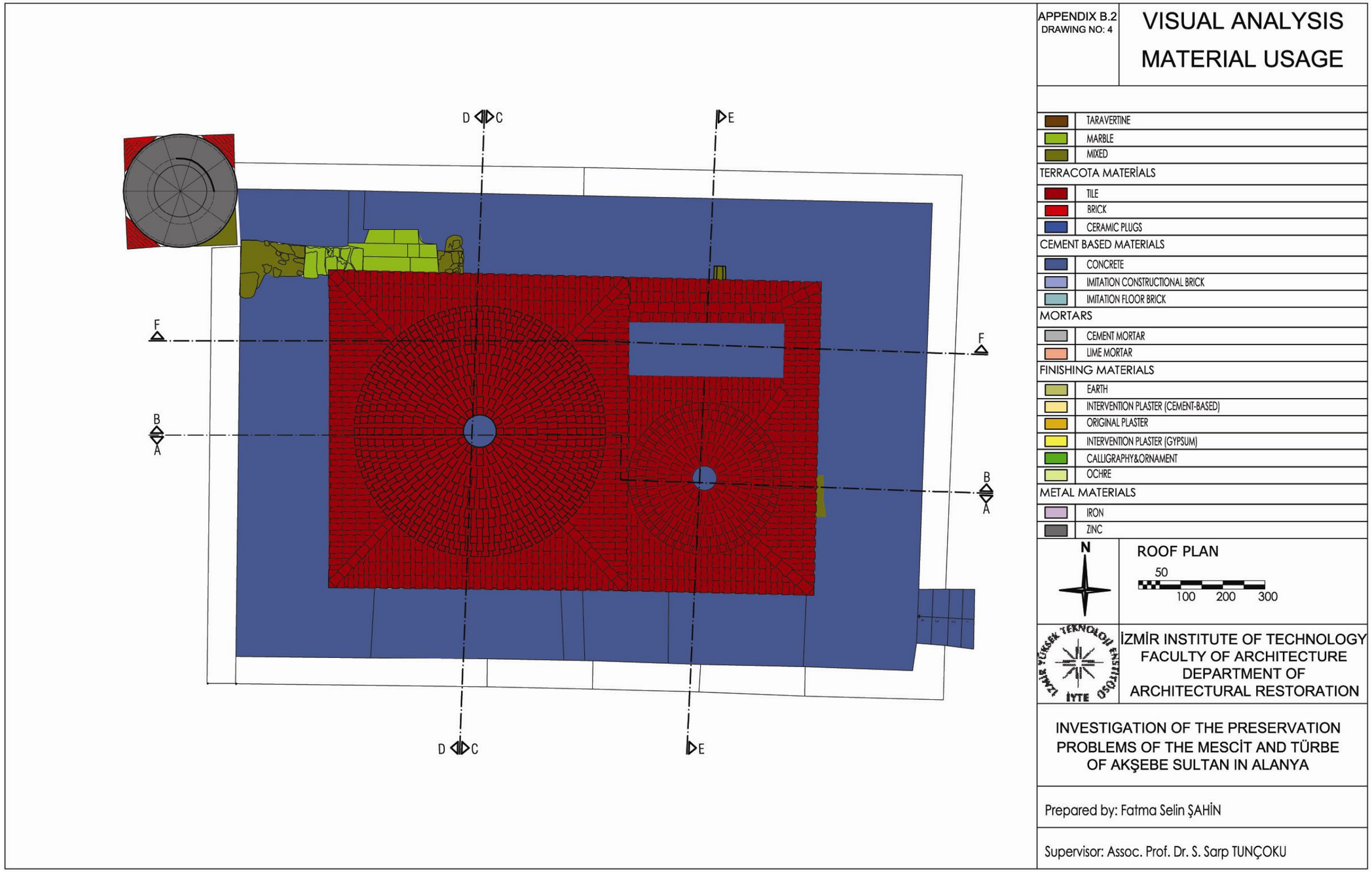

Figure B.2.4. Roof Plan

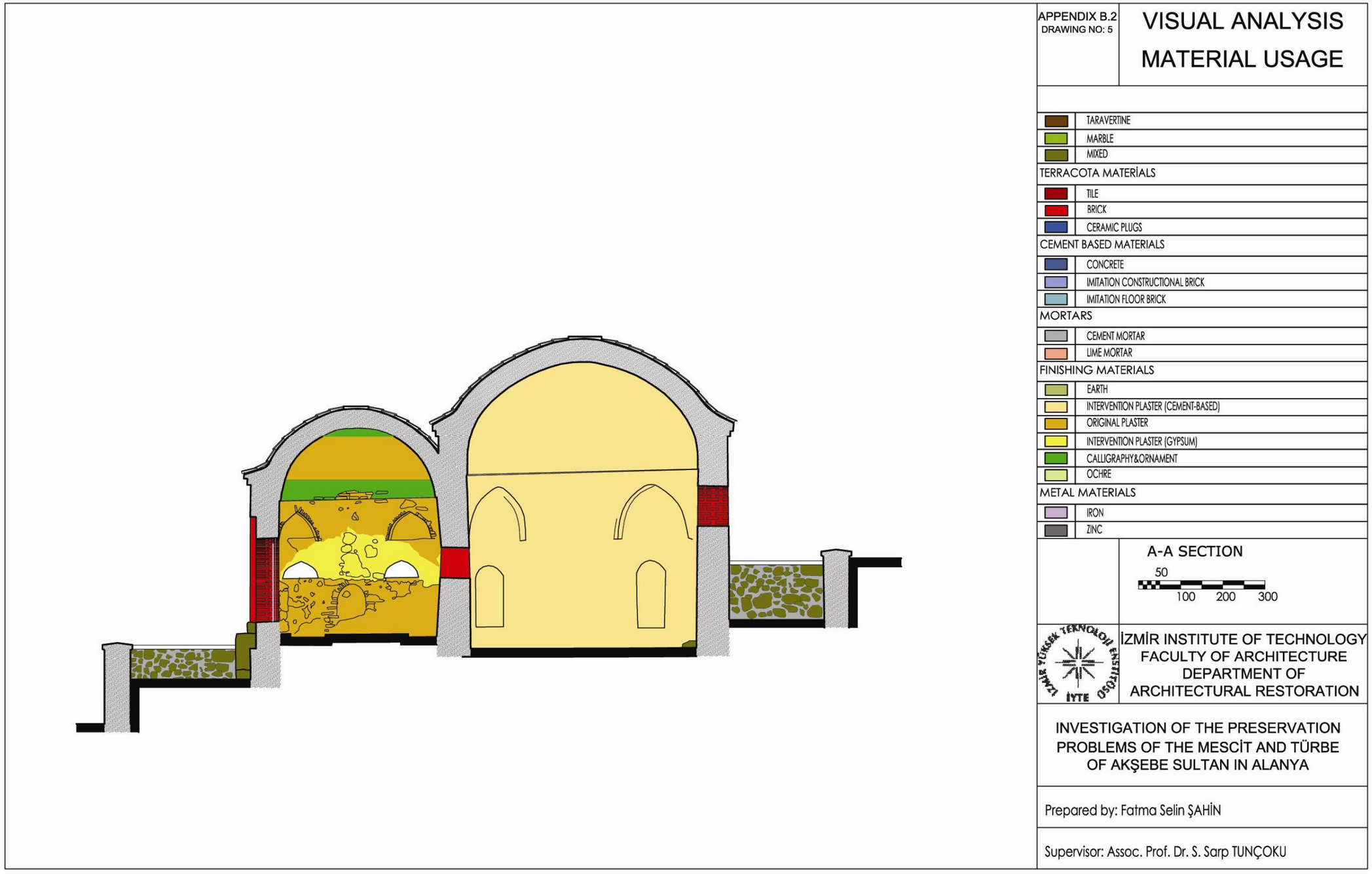

Figure B.2.5. A-A Section

APPENDIX B.2
DRAWING NO: 6

VISUAL ANALYSIS
MATERIAL USAGE

TARAVERTINE
MARBLE
MIXED

TERRACOTA MATERİALS

TILE
BRICK
CERAMIC PLUGS

CEMENT BASED MATERIALS

CONCRETE
IMITATION CONSTRUCTIONAL BRICK
IMITATION FLOOR BRICK

MORTARS

CEMENT MORTAR
LIME MORTAR

FINISHING MATERIALS

EARTH
INTERVENTION PLASTER (CEMENT-BASED)
ORIGINAL PLASTER
INTERVENTION PLASTER (GYPSUM)
CALLIGRAPHY&ORNAMENT
OCHRE

METAL MATERIALS

IRON
ZINC

B-B SECTION

50
100 200 300

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Supervisor: Assoc. Prof. Dr. S. Sarp TUNÇOKU

Figure B.2.6. B-B Section

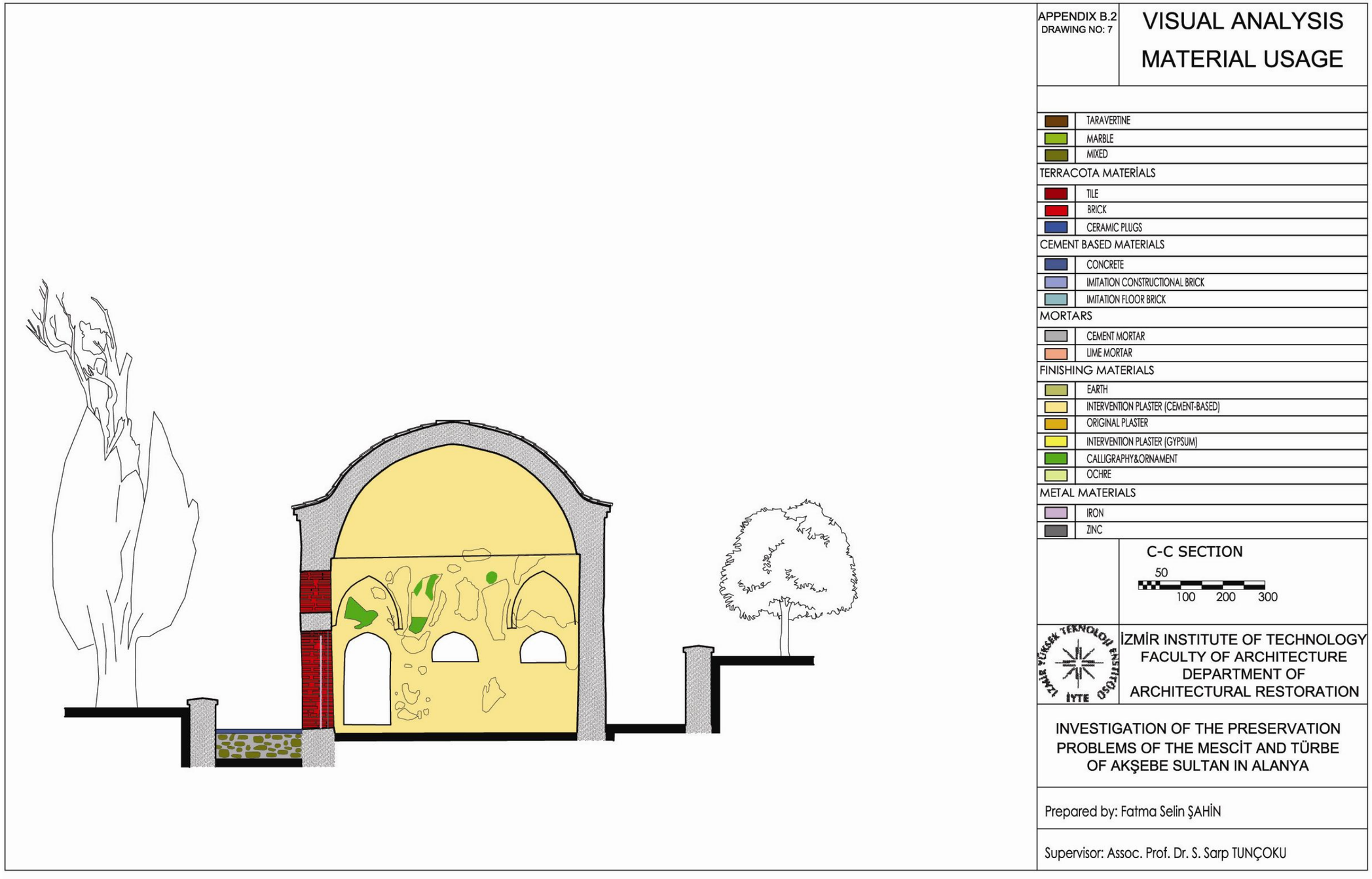


Figure B.2.7. C-C Section

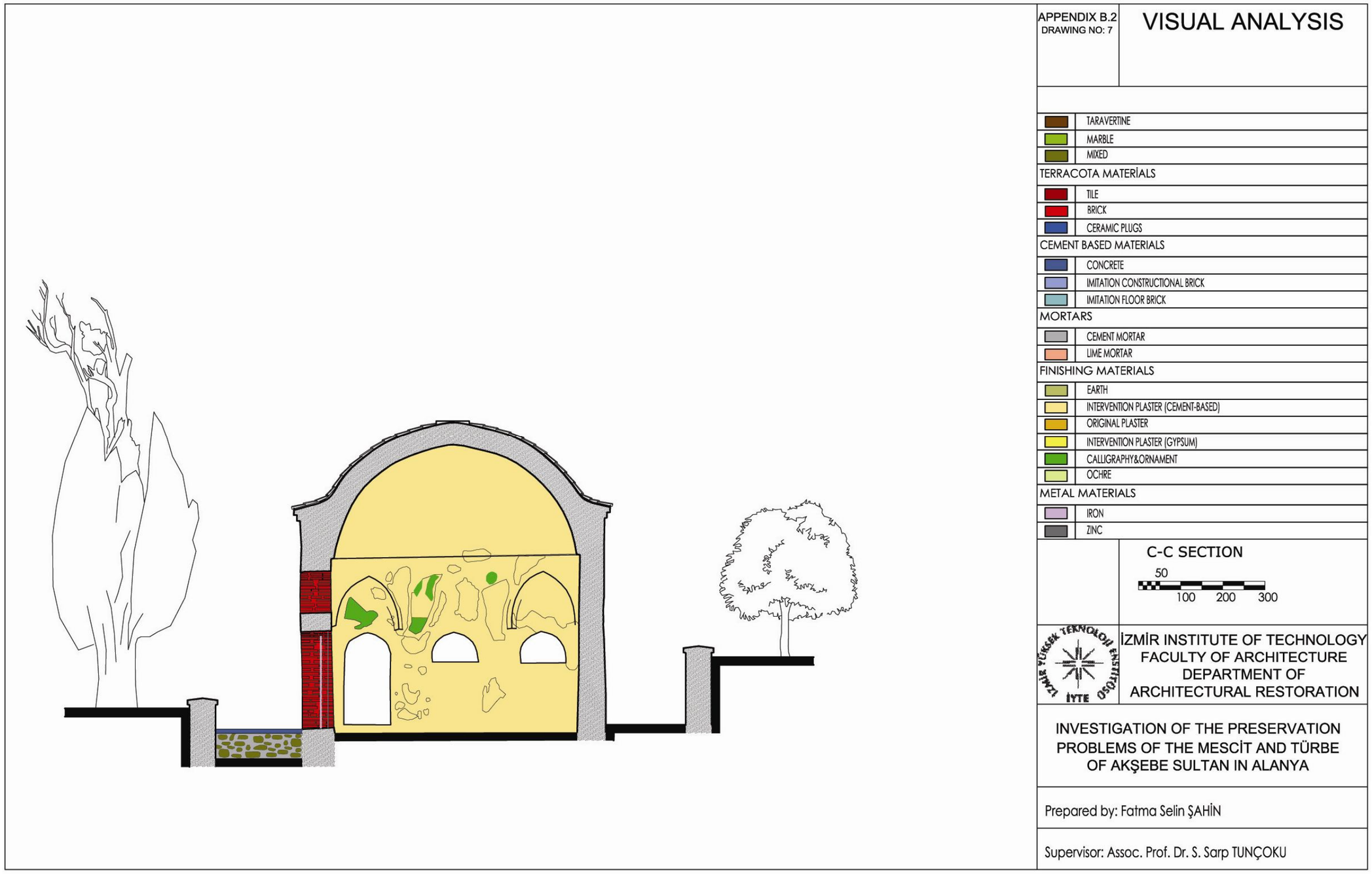


Figure B.2.7. C-C Section

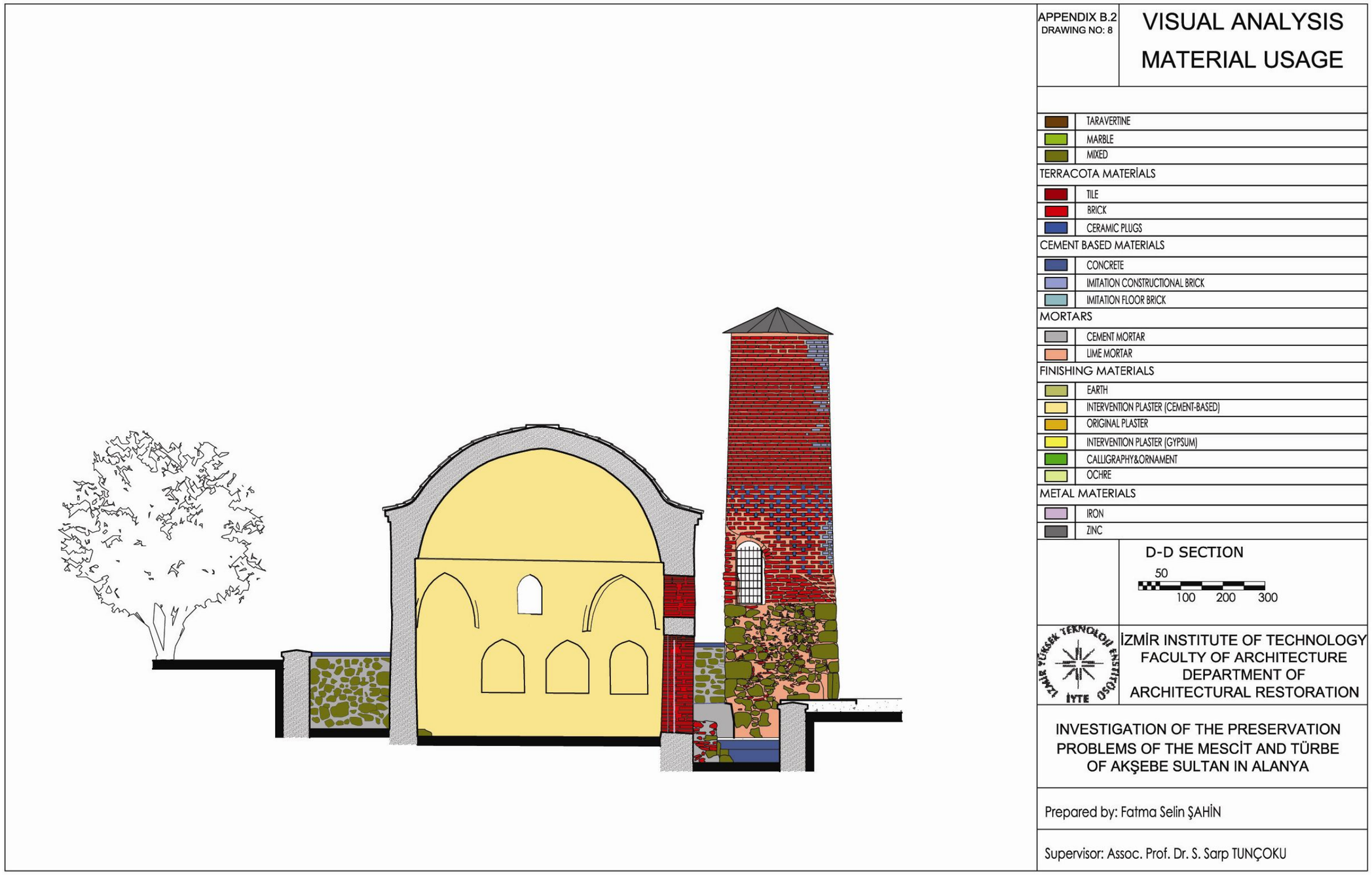
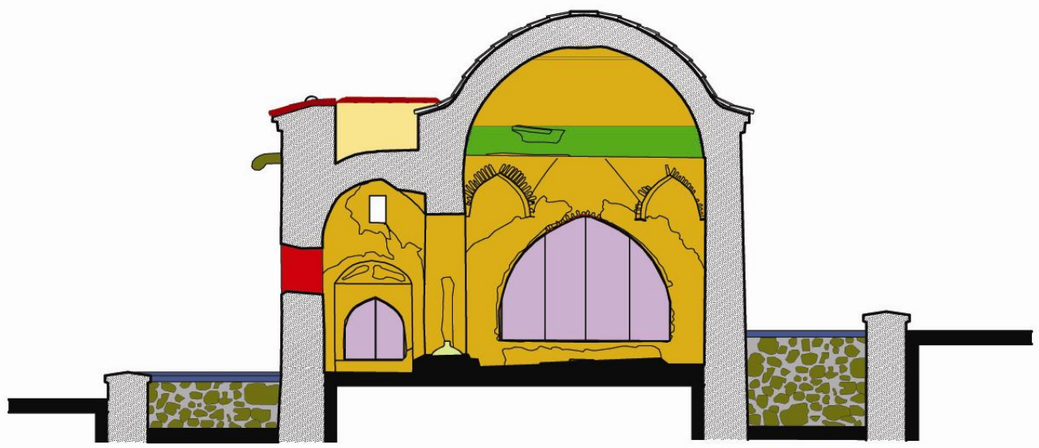


Figure B.2.8. D-D Section



APPENDIX B.2
DRAWING NO: 9

VISUAL ANALYSIS
MATERIAL USAGE

TARAVERTINE
MARBLE
MIXED

TERRACOTA MATERİALS

TILE
BRICK
CERAMIC PLUGS

CEMENT BASED MATERIALS

CONCRETE
IMITATION CONSTRUCTIONAL BRICK
IMITATION FLOOR BRICK

MORTARS

CEMENT MORTAR
LIME MORTAR

FINISHING MATERIALS

EARTH
INTERVENTION PLASTER (CEMENT-BASED)
ORIGINAL PLASTER
INTERVENTION PLASTER (GYPSUM)
CALLIGRAPHY&ORNAMENT
OCHRE

METAL MATERIALS

IRON
ZINC

E-E SECTION

50
100 200 300

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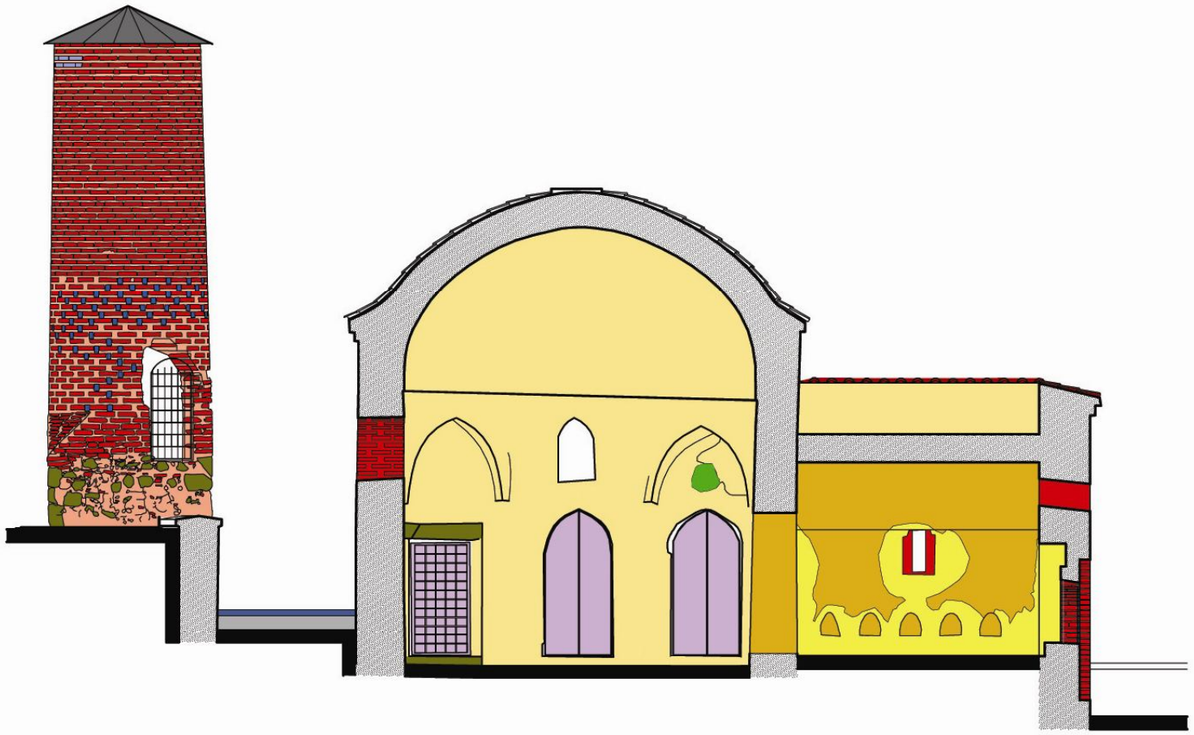
Figure B.2.9. E-E Section



APPENDIX B.2
DRAWING NO: 10

VISUAL ANALYSIS
MATERIAL USAGE

TARAVERTINE
MARBLE
MIXED

TERRACOTA MATERİALS

TILE
BRICK
CERAMIC PLUGS

CEMENT BASED MATERIALS

CONCRETE
IMITATION CONSTRUCTIONAL BRICK
IMITATION FLOOR BRICK

MORTARS

CEMENT MORTAR
LIME MORTAR

FINISHING MATERIALS

EARTH
INTERVENTION PLASTER (CEMENT-BASED)
ORIGINAL PLASTER
INTERVENTION PLASTER (GYPSUM)
CALLIGRAPHY&ORNAMENT
OCHRE

METAL MATERIALS

IRON
ZINC

F-F SECTION

50
100 200 300

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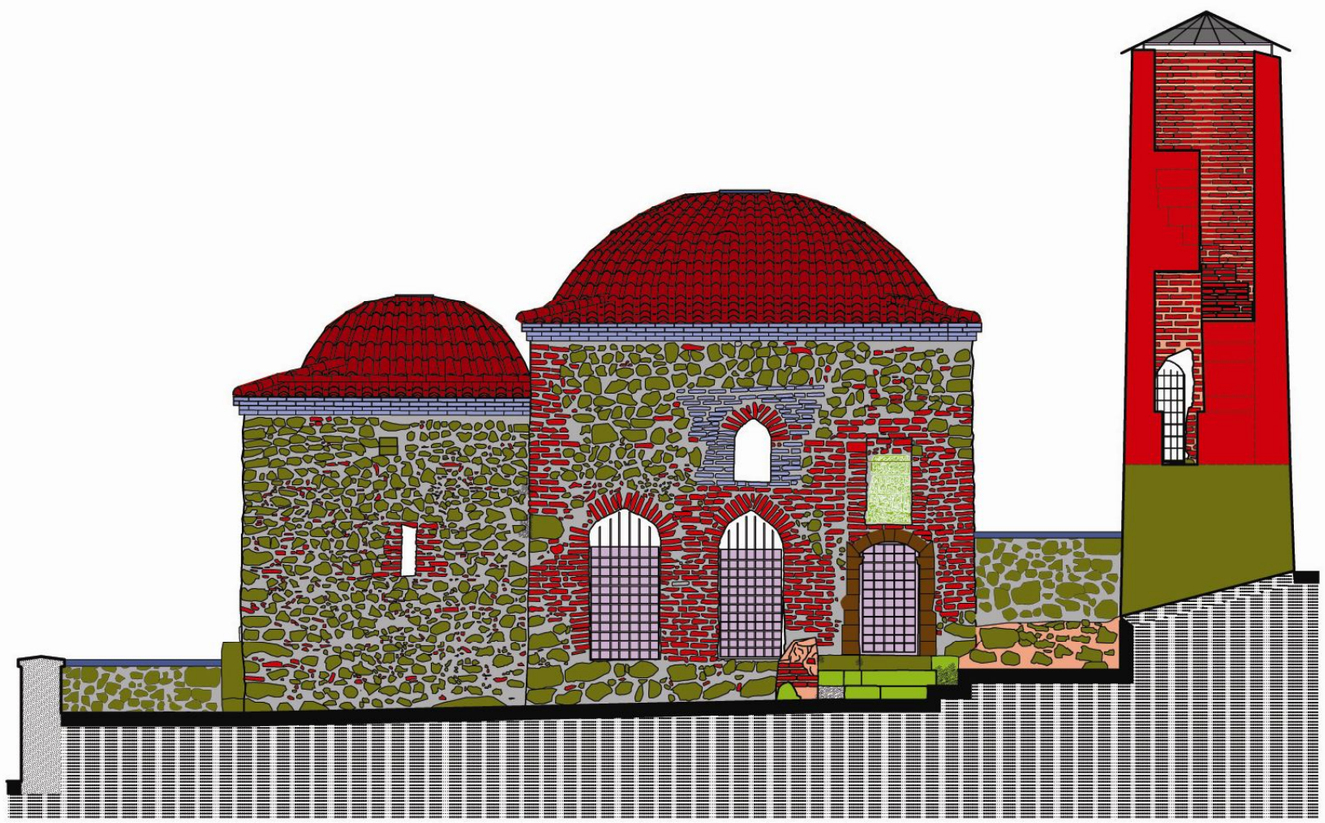
Figure B.2.10. F-F Section



APPENDIX B.2
DRAWING NO: 11

VISUAL ANALYSIS
MATERIAL USAGE

	TARAVERTINE
	MARBLE
	MIXED
TERRACOTA MATERİALS	
	TILE
	BRICK
	CERAMIC PLUGS
CEMENT BASED MATERIALS	
	CONCRETE
	IMITATION CONSTRUCTIONAL BRICK
	IMITATION FLOOR BRICK
MORTARS	
	CEMENT MORTAR
	LIME MORTAR
FINISHING MATERIALS	
	EARTH
	INTERVENTION PLASTER (CEMENT-BASED)
	ORIGINAL PLASTER
	INTERVENTION PLASTER (GYPSUM)
	CALLIGRAPHY&ORNAMENT
	OCHRE
METAL MATERIALS	
	IRON
	ZINC

NORTH ELEVATION

50 100 200 300

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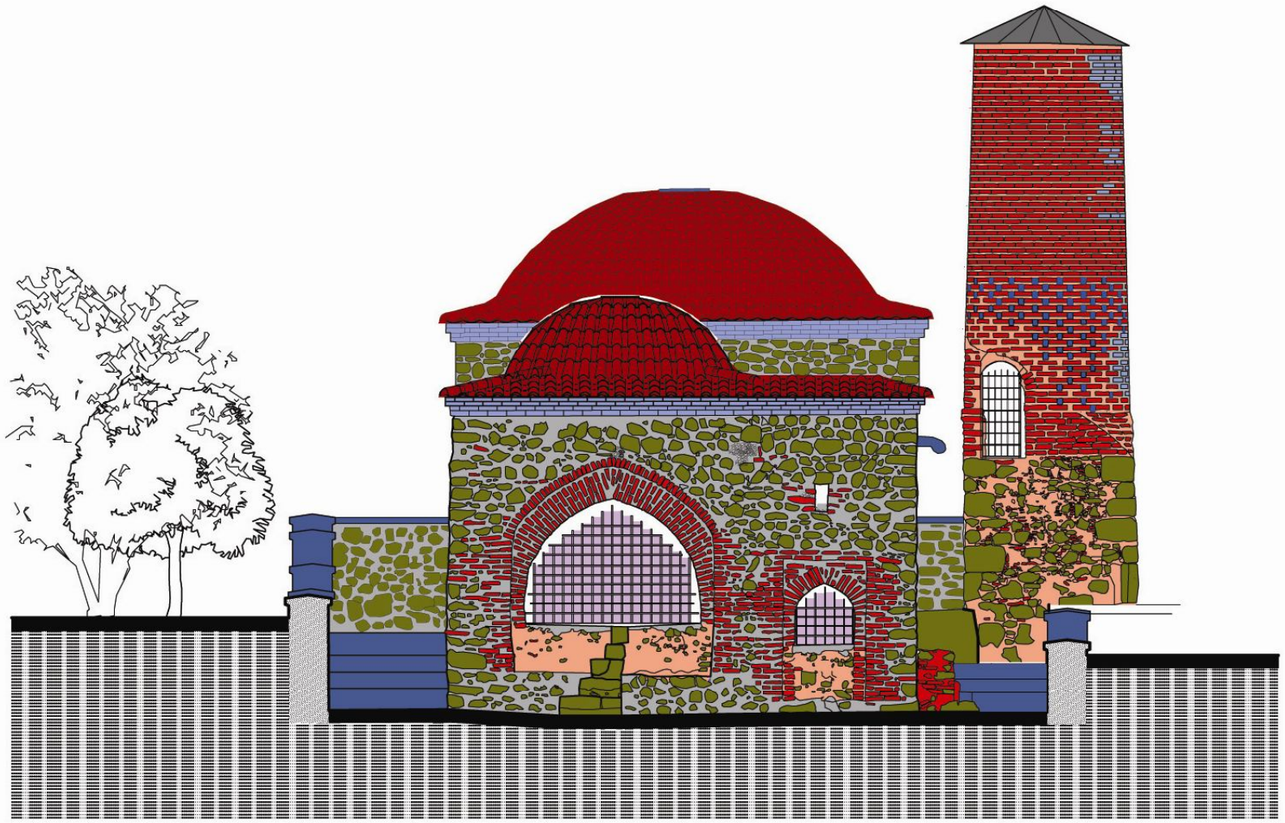
Supervisor: Assoc. Prof. Dr. S. Sarp TUNÇOKU

Figure B.2.11. North Elevation



APPENDIX B.2
DRAWING NO: 12

VISUAL ANALYSIS
MATERIAL USAGE

	TARAVERTINE
	MARBLE
	MIXED
TERRACOTA MATERİALS	
	TILE
	BRICK
	CERAMIC PLUGS
CEMENT BASED MATERIALS	
	CONCRETE
	IMITATION CONSTRUCTIONAL BRICK
	IMITATION FLOOR BRICK
MORTARS	
	CEMENT MORTAR
	LIME MORTAR
FINISHING MATERIALS	
	EARTH
	INTERVENTION PLASTER (CEMENT-BASED)
	ORIGINAL PLASTER
	INTERVENTION PLASTER (GYPSUM)
	CALLIGRAPHY&ORNAMENT
	OCHRE
METAL MATERIALS	
	IRON
	ZINC

EAST ELEVATION

50
100 200 300

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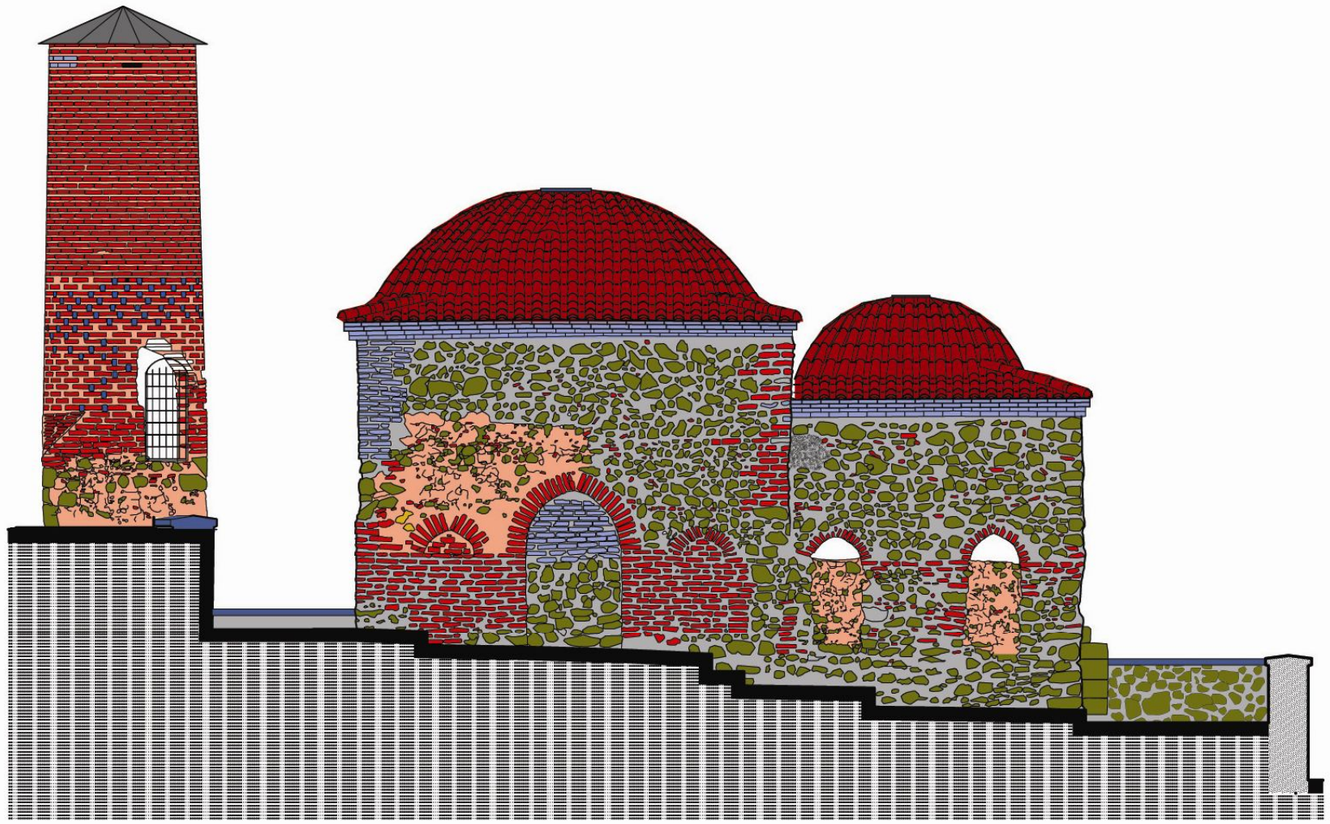
Supervisor: Assoc. Prof. Dr. S. Sarp TUNÇOKU

Figure B.2.12. East Elevation



APPENDIX B.2
DRAWING NO: 13

VISUAL ANALYSIS
MATERIAL USAGE

- TARAVERTINE
- MARBLE
- MIXED

TERRACOTA MATERİALS

- TILE
- BRICK
- CERAMIC PLUGS

CEMENT BASED MATERIALS

- CONCRETE
- IMITATION CONSTRUCTIONAL BRICK
- IMITATION FLOOR BRICK

MORTARS

- CEMENT MORTAR
- LIME MORTAR

FINISHING MATERIALS

- EARTH
- INTERVENTION PLASTER (CEMENT-BASED)
- ORIGINAL PLASTER
- INTERVENTION PLASTER (GYPSUM)
- CALLIGRAPHY&ORNAMENT
- OCHRE

METAL MATERIALS

- IRON
- ZINC

SOUTH ELEVATION

50 100 200 300

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Supervisor: Assoc. Prof. Dr. S. Sarp TUNÇOKU

Figure B.2.13. South Elevation

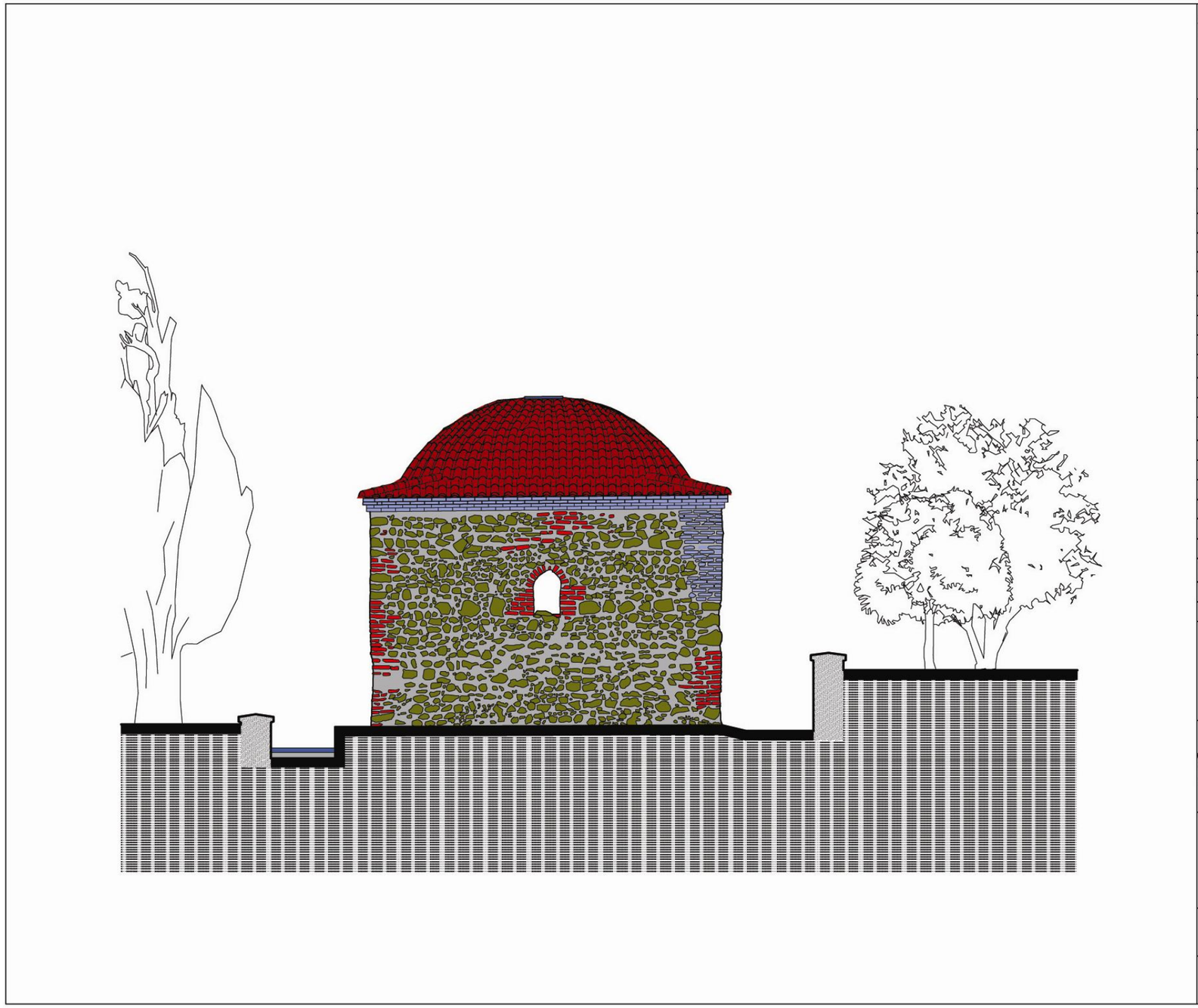


Figure B.2.14. West Elevation

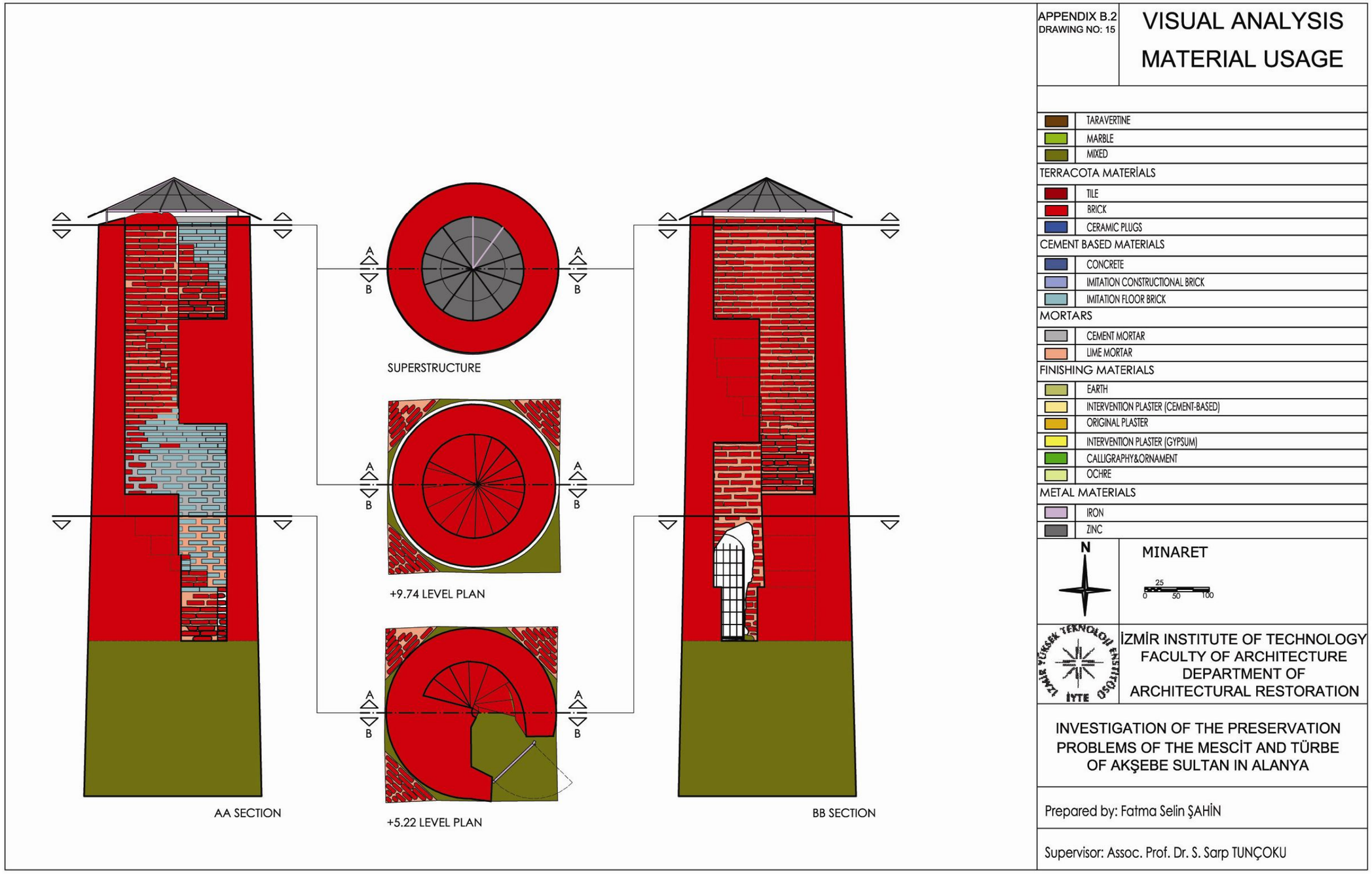
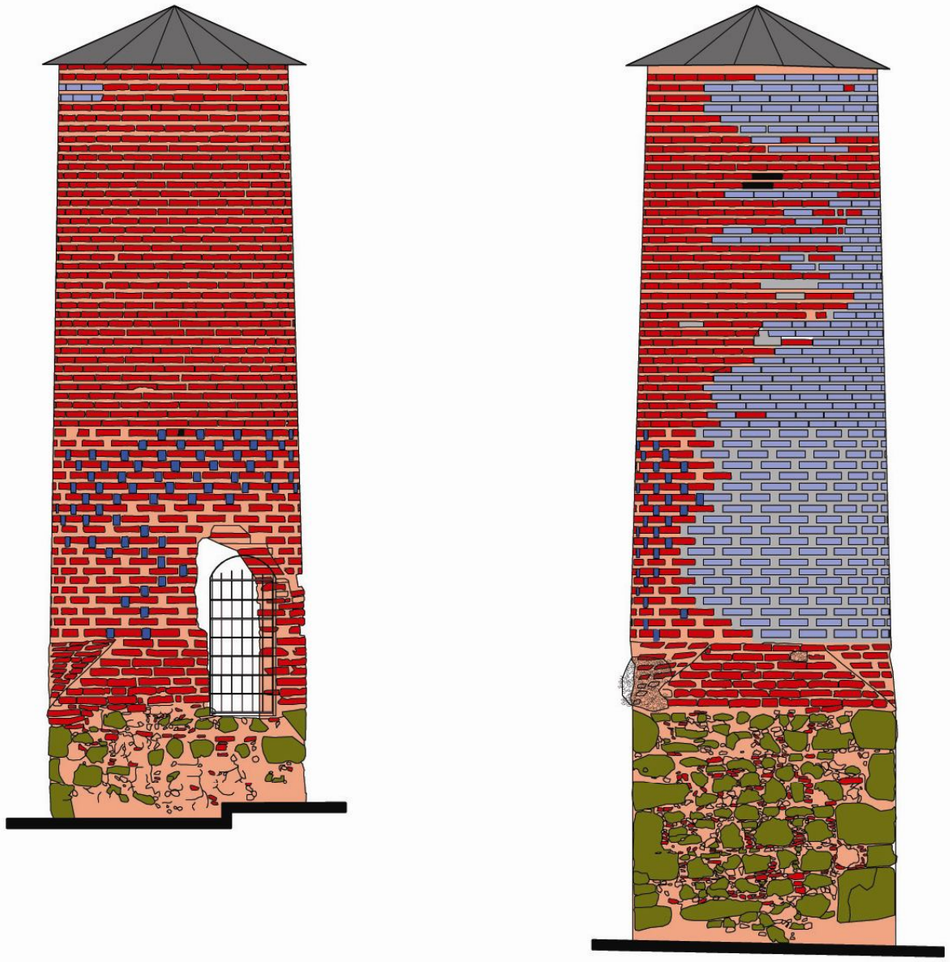


Figure B.2.15. Minaret



APPENDIX B.2
DRAWING NO: 16

VISUAL ANALYSIS
MATERIAL USAGE

TARAVERTINE
MARBLE
MIXED

TERRACOTA MATERİALS

TILE
BRICK
CERAMIC PLUGS

CEMENT BASED MATERIALS

CONCRETE
IMITATION CONSTRUCTIONAL BRICK
IMITATION FLOOR BRICK

MORTARS

CEMENT MORTAR
LIME MORTAR

FINISHING MATERIALS

EARTH
INTERVENTION PLASTER (CEMENT-BASED)
ORIGINAL PLASTER
INTERVENTION PLASTER (GYPSUM)
CALLIGRAPHY&ORNAMENT
OCHRE

METAL MATERIALS

IRON
ZINC

MINARET ELEVATIONS

25
0 50 100

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İYTE

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Figure B.2.16. Minaret Elevations

APPENDIX B.2
DRAWING NO: 17

VISUAL ANALYSIS MATERIAL USAGE

- TARAVERTINE
- MARBLE
- MIXED

TERRACOTA MATERİALS

- TILE
- BRICK
- CERAMIC PLUGS

CEMENT BASED MATERIALS

- CONCRETE
- IMITATION CONSTRUCTIONAL BRICK
- IMITATION FLOOR BRICK

MORTARS

- CEMENT MORTAR
- LIME MORTAR

FINISHING MATERIALS

- EARTH
- INTERVENTION PLASTER (CEMENT-BASED)
- ORIGINAL PLASTER
- INTERVENTION PLASTER (GYPSUM)
- CALLIGRAPHY&ORNAMENT
- OCHRE

METAL MATERIALS

- IRON
- ZINC

MINARET ELEVATIONS

0 25 50 100

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Supervisor: Assoc. Prof. Dr. S. Sarp TUNÇOKU

Figure B.2.17. Minaret Elevations

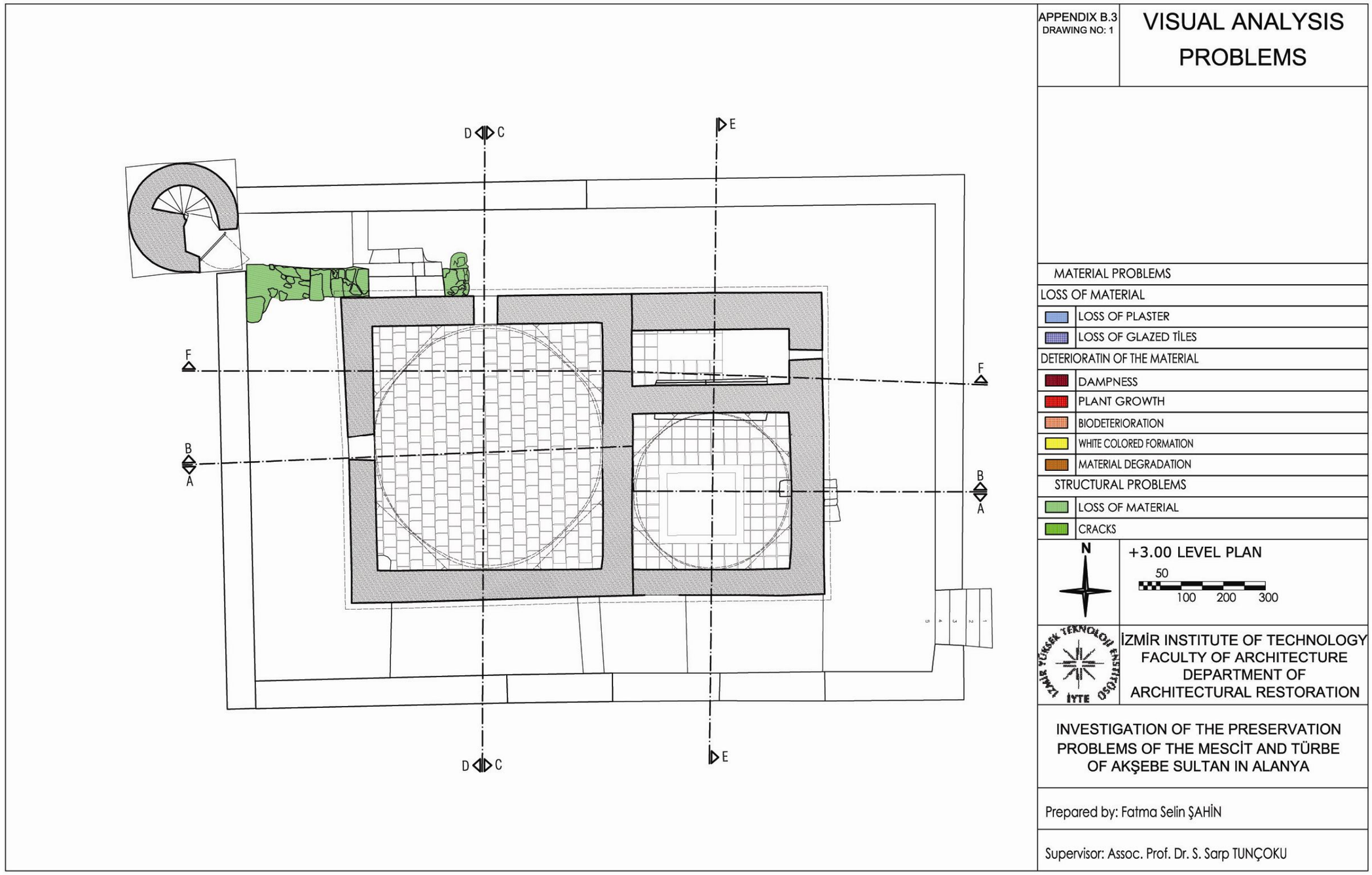


Figure B.3.1. +3.00 Level Plan

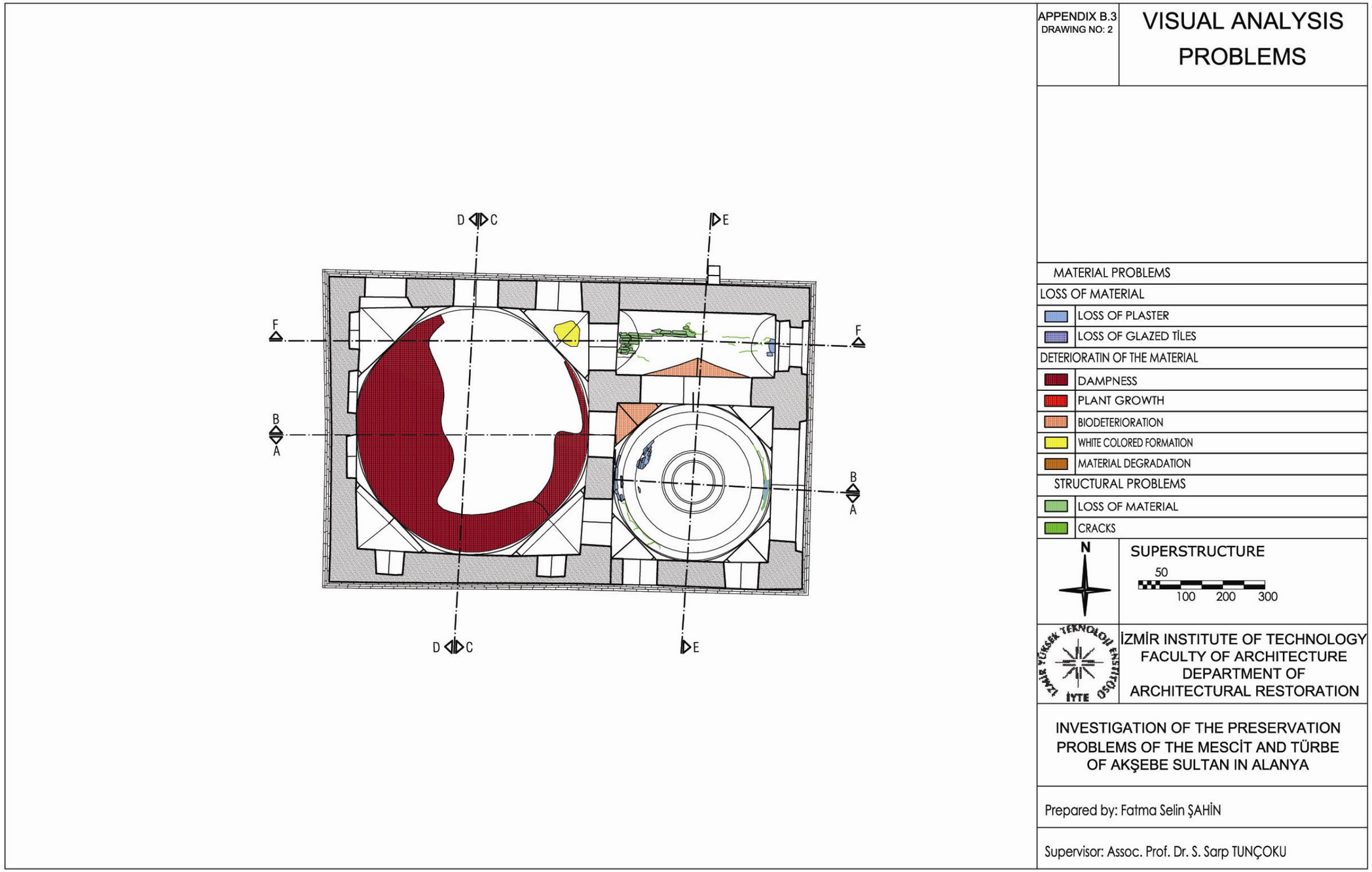


Figure B.3.2. Superstructure

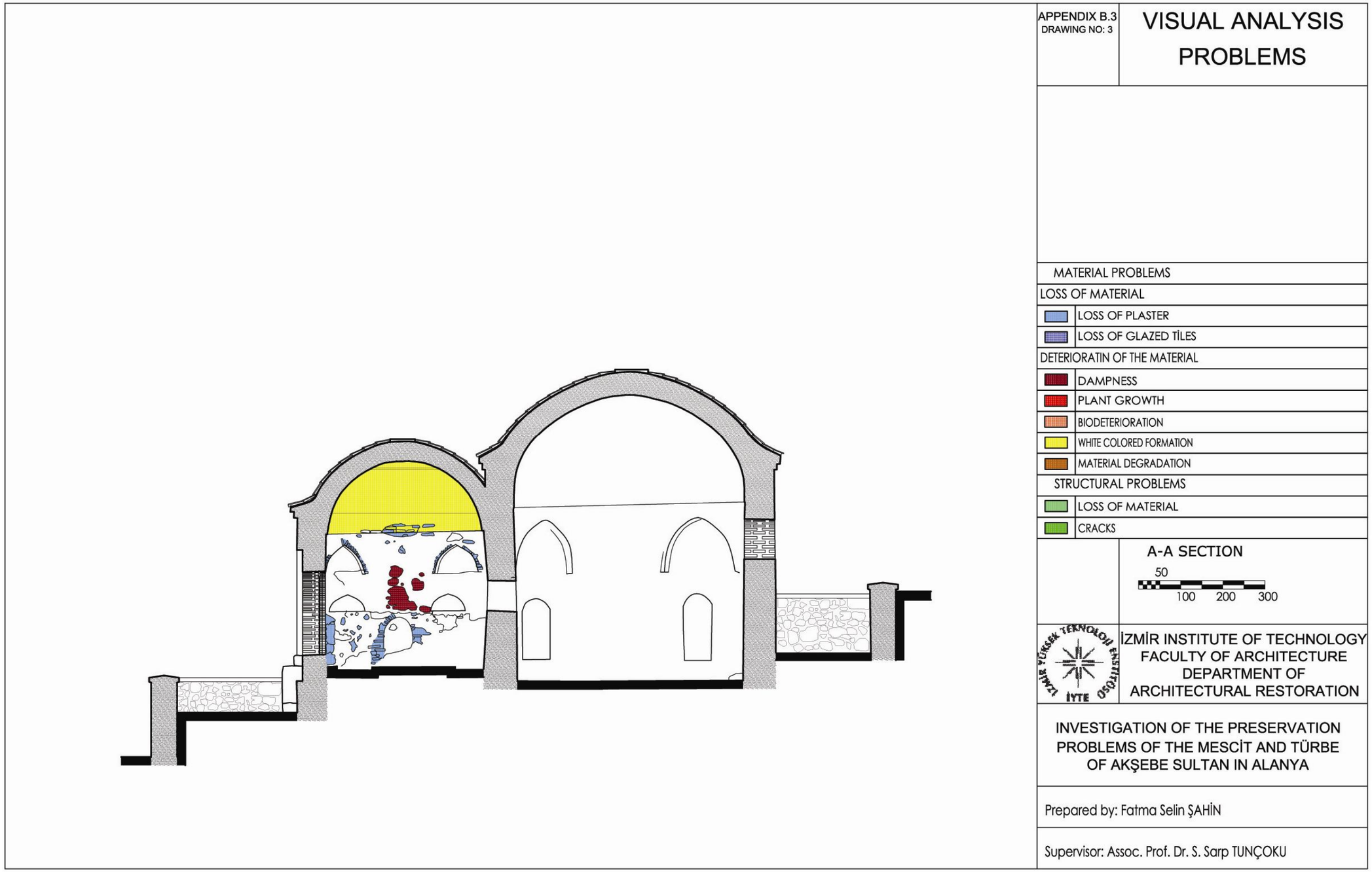
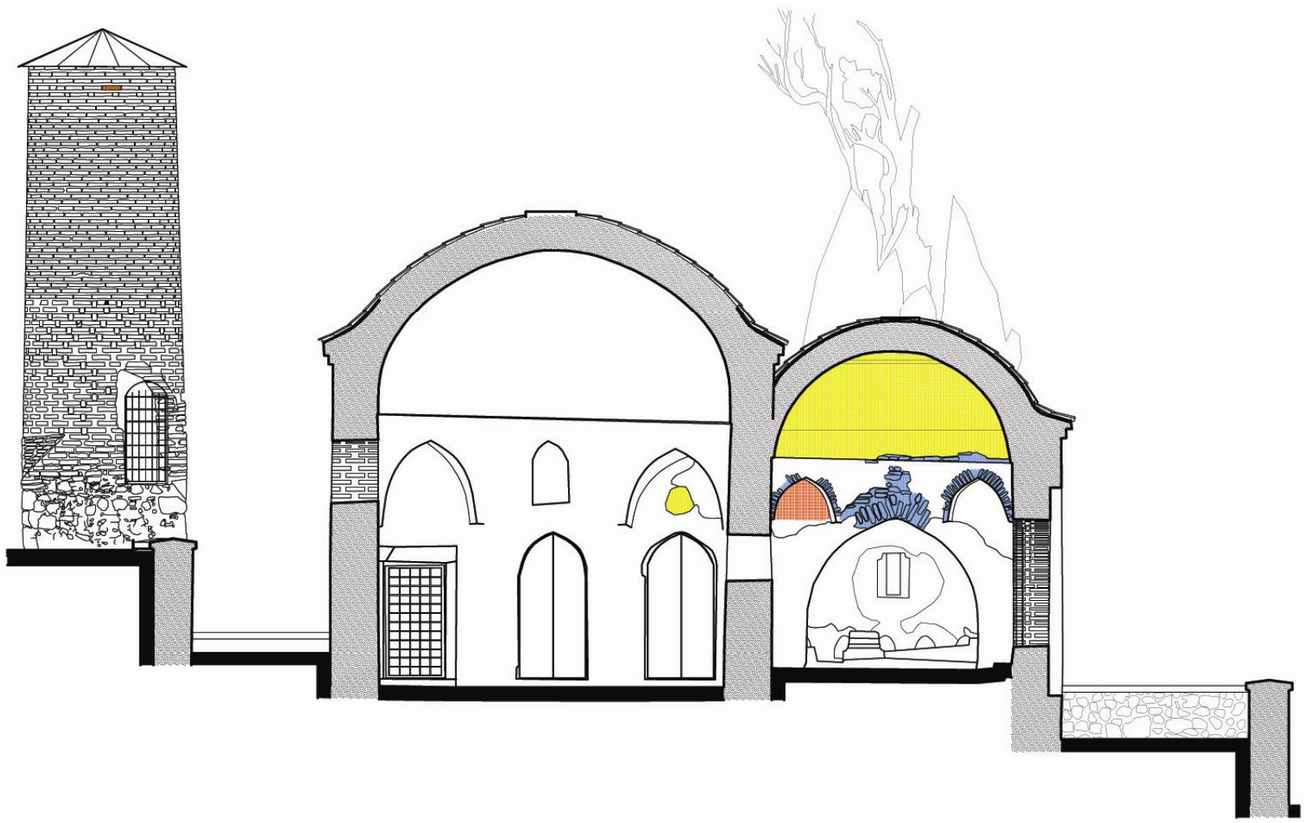


Figure B.3.3. A-A Section



APPENDIX B.3
DRAWING NO: 4

VISUAL ANALYSIS PROBLEMS

MATERIAL PROBLEMS

LOSS OF MATERIAL

- LOSS OF PLASTER
- LOSS OF GLAZED TİLES

DETERIORATIN OF THE MATERIAL

- DAMPNESS
- PLANT GROWTH
- BIODETERIORATION
- WHITE COLORED FORMATION
- MATERIAL DEGRADATION

STRUCTURAL PROBLEMS

- LOSS OF MATERIAL
- CRACKS

B-B SECTION

50 100 200 300

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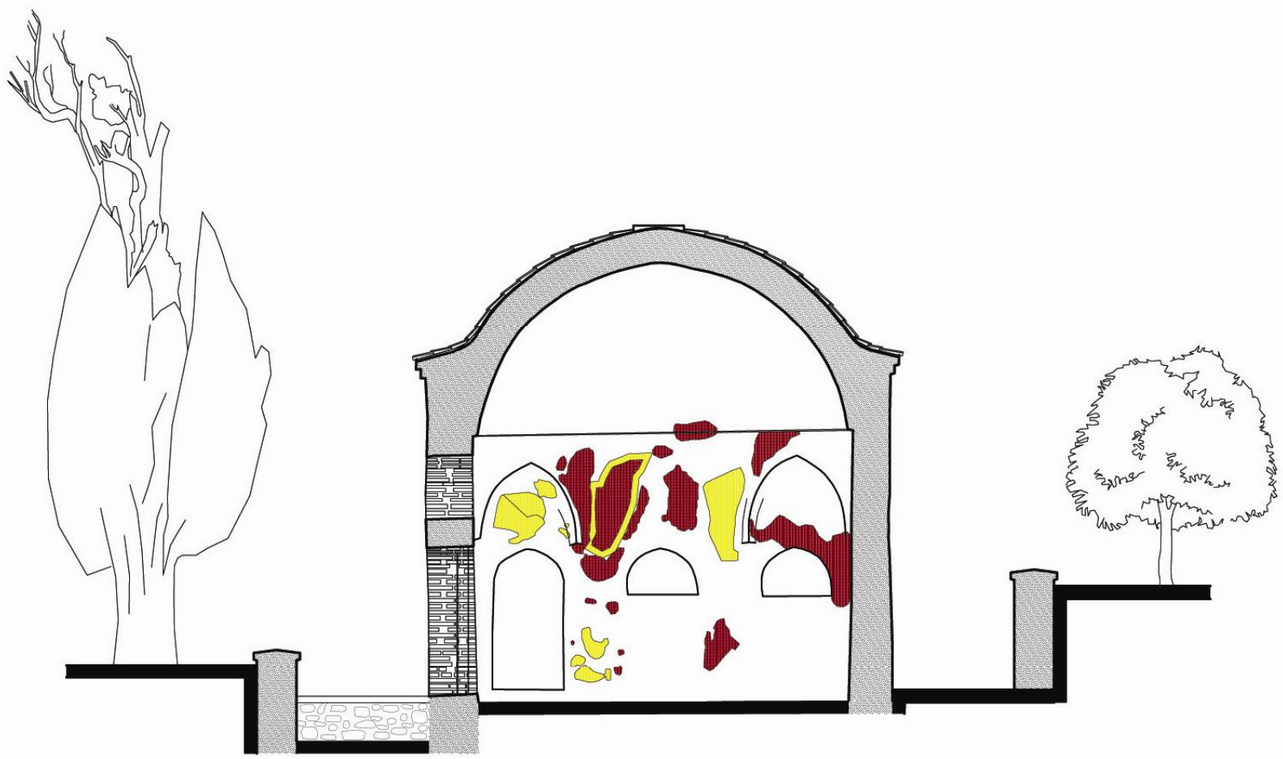
ARCHITECTURAL RESTORATION

INVESTIGATION OF THE PRESERVATION PROBLEMS OF THE MESCİT AND TÜRBE OF AKŞEBE SULTAN IN ALANYA

Prepared by: Fatma Selin ŞAHİN

Supervisor: Assoc. Prof. Dr. S. Sarp TUNÇOKU

Figure B.3.4. B-B Section



APPENDIX B.3
DRAWING NO: 5

VISUAL ANALYSIS PROBLEMS

MATERIAL PROBLEMS

LOSS OF MATERIAL

- LOSS OF PLASTER
- LOSS OF GLAZED TİLES

DETERIORATIN OF THE MATERIAL

- DAMPNESS
- PLANT GROWTH
- BIODETERIORATION
- WHITE COLORED FORMATION
- MATERIAL DEGRADATION

STRUCTURAL PROBLEMS

- LOSS OF MATERIAL
- CRACKS

C-C SECTION

50 100 200 300

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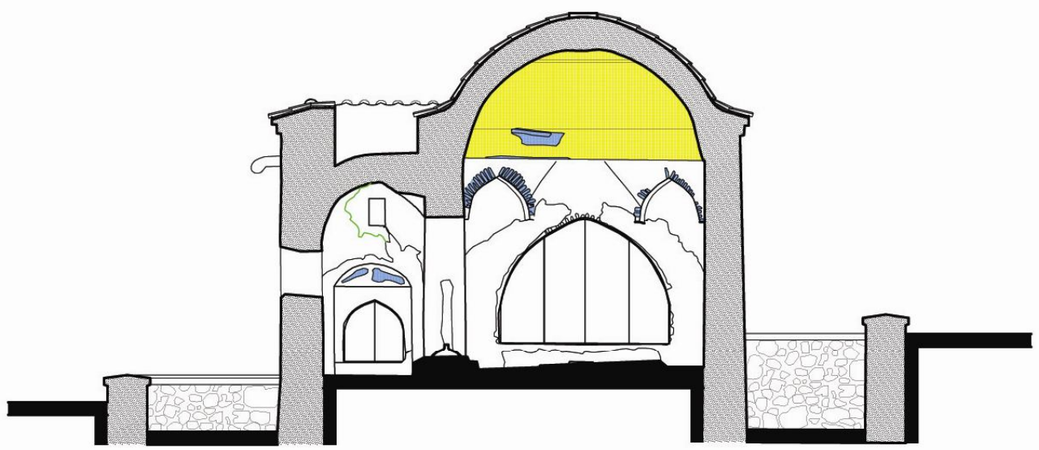
Figure B.3.5. C-C Section



APPENDIX B.3
DRAWING NO: 6

VISUAL ANALYSIS PROBLEMS

MATERIAL PROBLEMS

LOSS OF MATERIAL

- LOSS OF PLASTER
- LOSS OF GLAZED TİLES

DETERIORATIN OF THE MATERIAL

- DAMPNESS
- PLANT GROWTH
- BIODETERIORATION
- WHITE COLORED FORMATION
- MATERIAL DEGRADATION

STRUCTURAL PROBLEMS

- LOSS OF MATERIAL
- CRACKS

E-E SECTION

50 100 200 300

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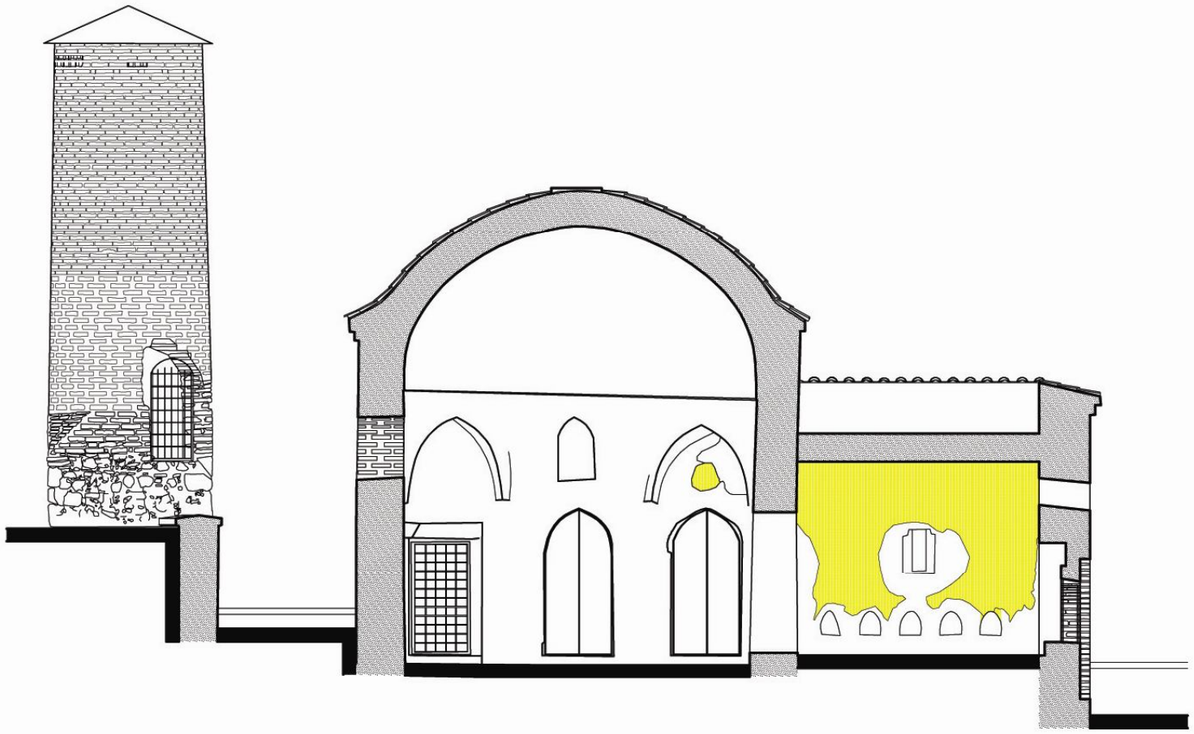
Figure B.3.6. E-E Section



APPENDIX B.3
DRAWING NO: 7

VISUAL ANALYSIS PROBLEMS

MATERIAL PROBLEMS

LOSS OF MATERIAL

- LOSS OF PLASTER
- LOSS OF GLAZED TİLES

DETERIORATIN OF THE MATERIAL

- DAMPNESS
- PLANT GROWTH
- BIODETERIORATION
- WHITE COLORED FORMATION
- MATERIAL DEGRADATION

STRUCTURAL PROBLEMS

- LOSS OF MATERIAL
- CRACKS

F-F SECTION

50 100 200 300

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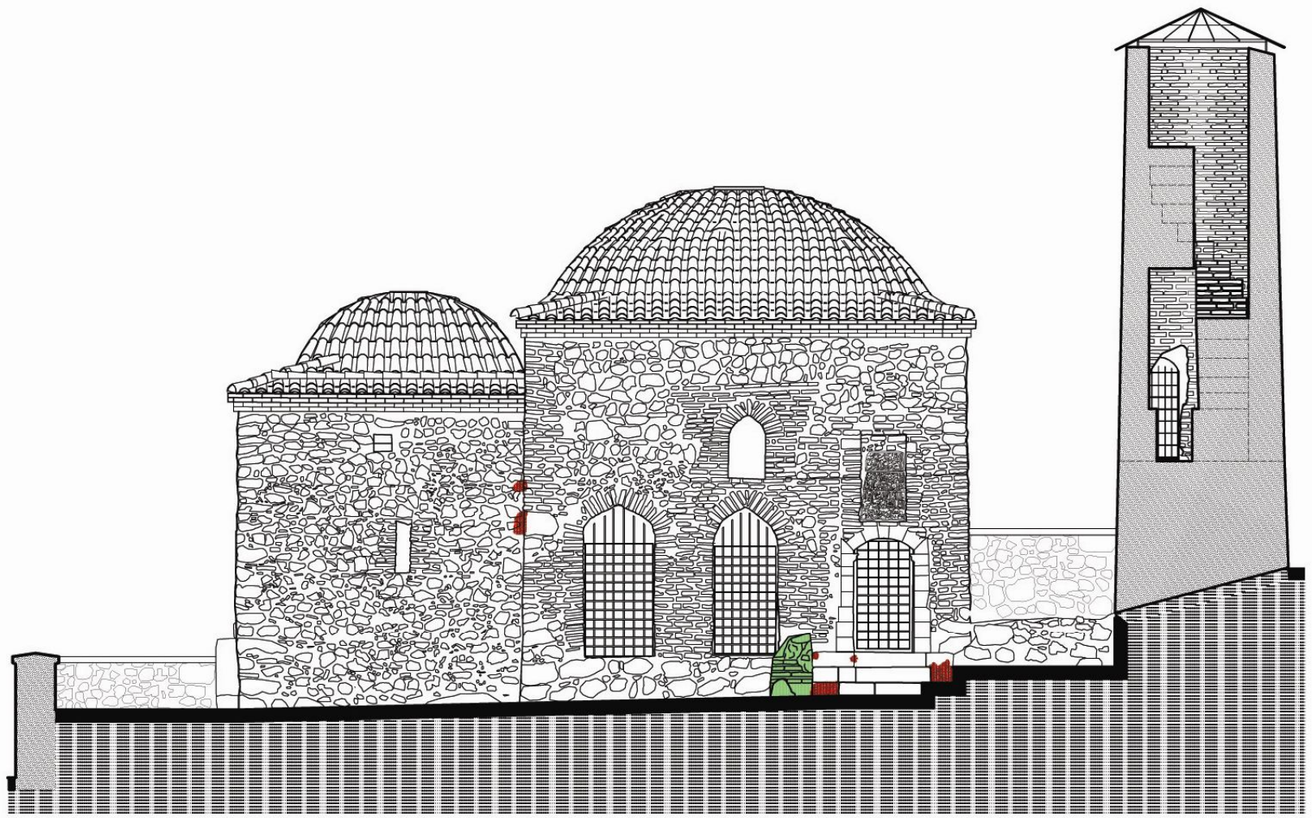
Figure B.3.7. F-F Section



APPENDIX B.3
DRAWING NO: 8

VISUAL ANALYSIS PROBLEMS

MATERIAL PROBLEMS

LOSS OF MATERIAL

- LOSS OF PLASTER
- LOSS OF GLAZED TİLES

DETERIORATIN OF THE MATERIAL

- DAMPNESS
- PLANT GROWTH
- BIODETERIORATION
- WHITE COLORED FORMATION
- MATERIAL DEGRADATION

STRUCTURAL PROBLEMS

- LOSS OF MATERIAL
- CRACKS

NORTH ELEVATION

50 100 200 300

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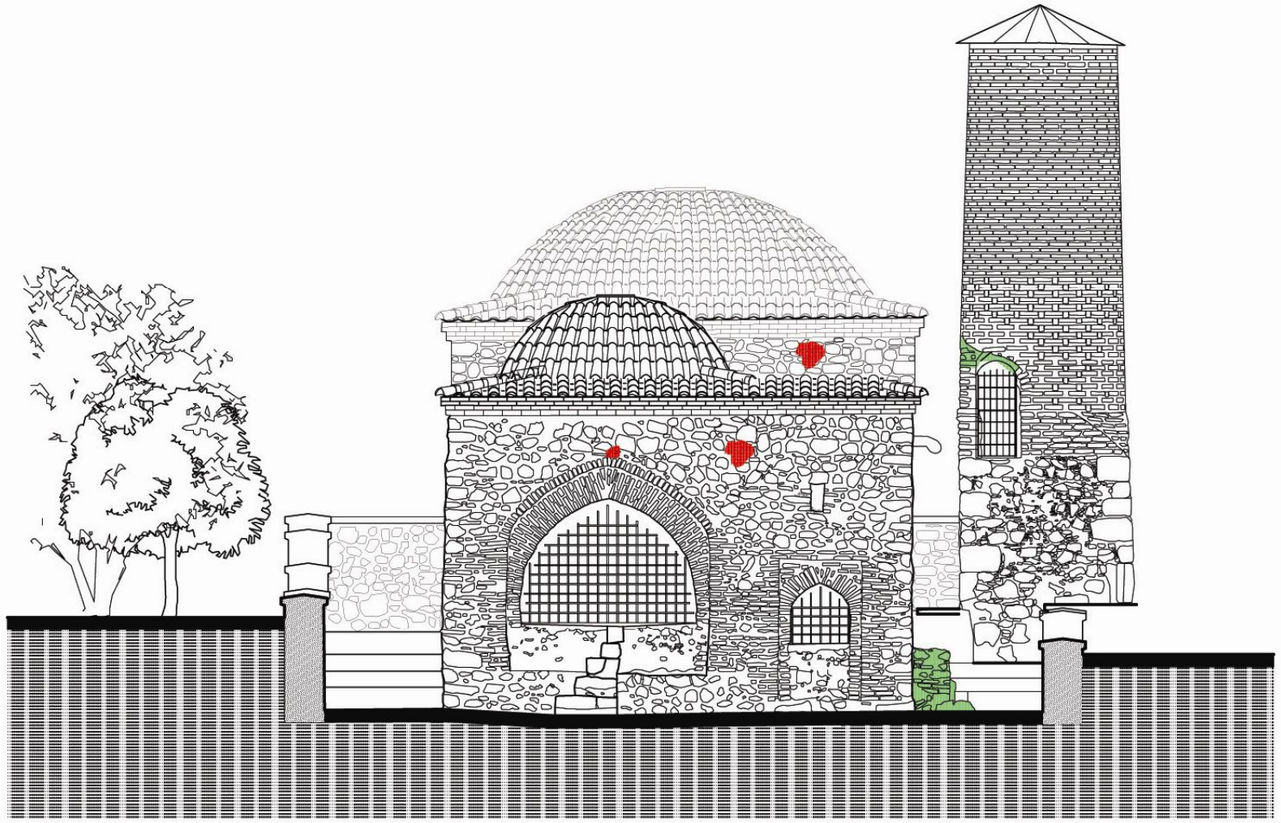
Figure B.3.8. North Elevation



APPENDIX B.3
DRAWING NO: 9

VISUAL ANALYSIS PROBLEMS

MATERIAL PROBLEMS

LOSS OF MATERIAL

- LOSS OF PLASTER
- LOSS OF GLAZED TİLES

DETERIORATIN OF THE MATERIAL

- DAMPNESS
- PLANT GROWTH
- BIODETERIORATION
- WHITE COLORED FORMATION
- MATERIAL DEGRADATION

STRUCTURAL PROBLEMS

- LOSS OF MATERIAL
- CRACKS

EAST ELEVATION

50 100 200 300

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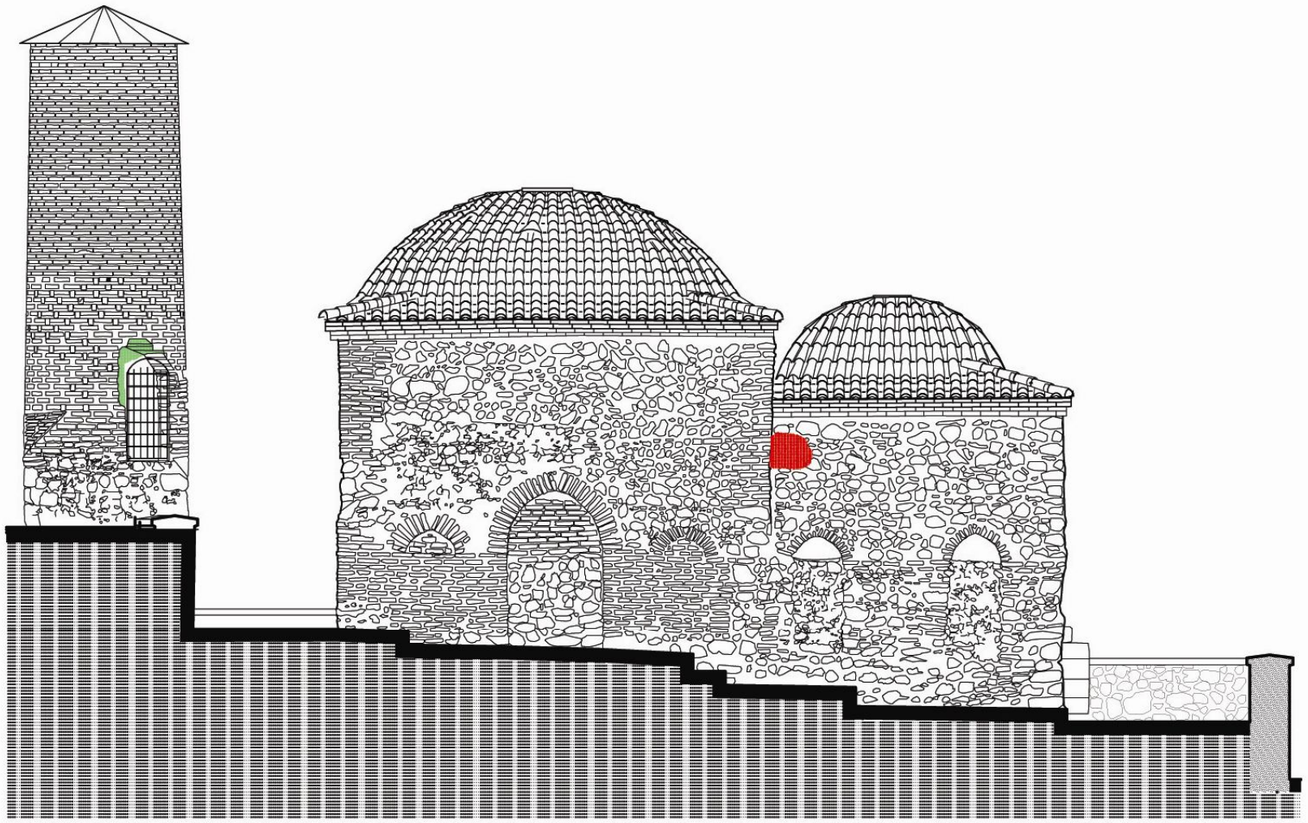
Figure B.3.9. East Elevation



APPENDIX B.3
DRAWING NO: 10

VISUAL ANALYSIS PROBLEMS

MATERIAL PROBLEMS

LOSS OF MATERIAL

- LOSS OF PLASTER
- LOSS OF GLAZED TİLES

DETERIORATIN OF THE MATERIAL

- DAMPNESS
- PLANT GROWTH
- BIODETERIORATION
- WHITE COLORED FORMATION
- MATERIAL DEGRADATION

STRUCTURAL PROBLEMS

- LOSS OF MATERIAL
- CRACKS

SOUTH ELEVATION

50 100 200 300

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Figure B.3.10. South Elevation

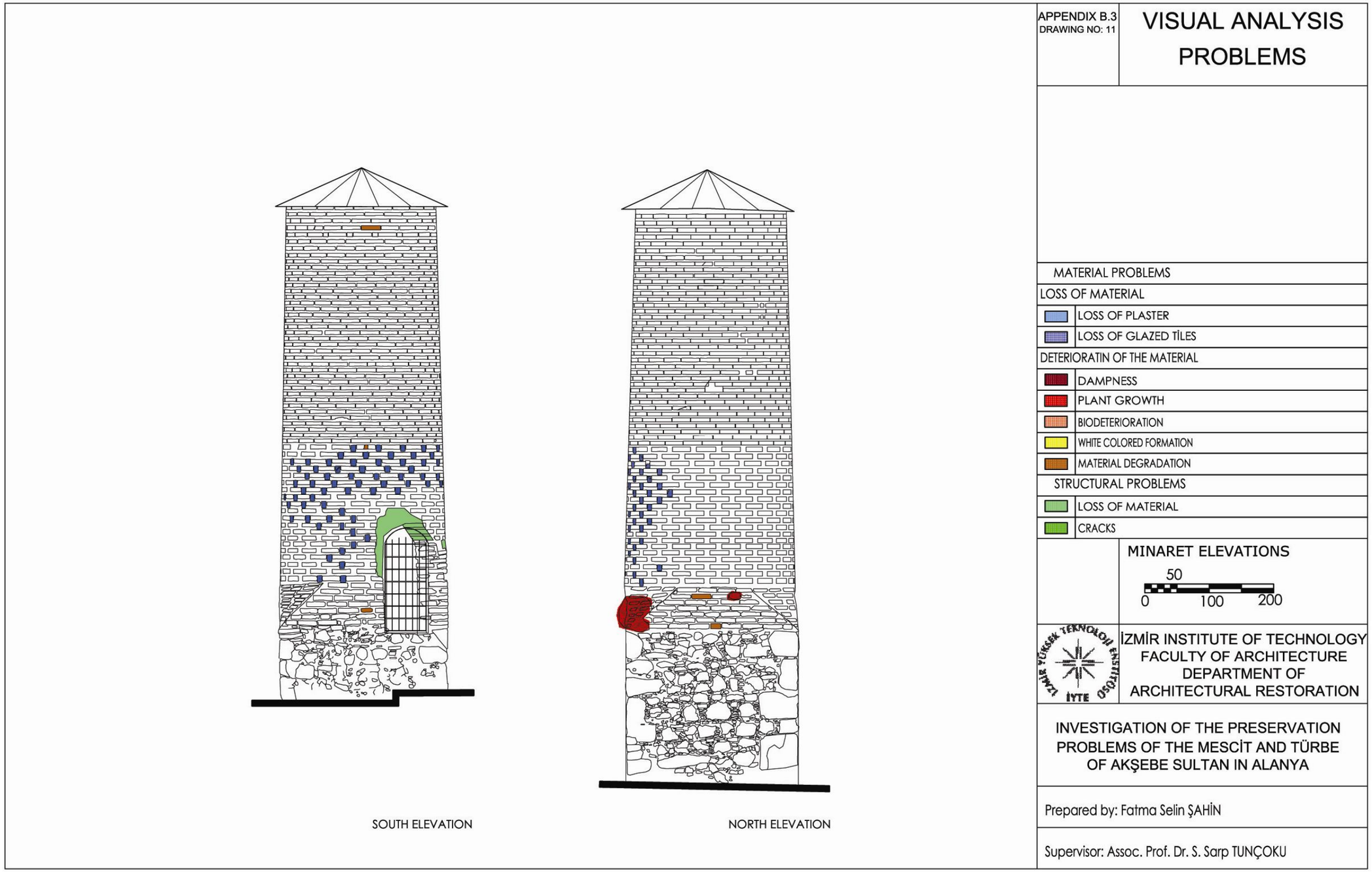
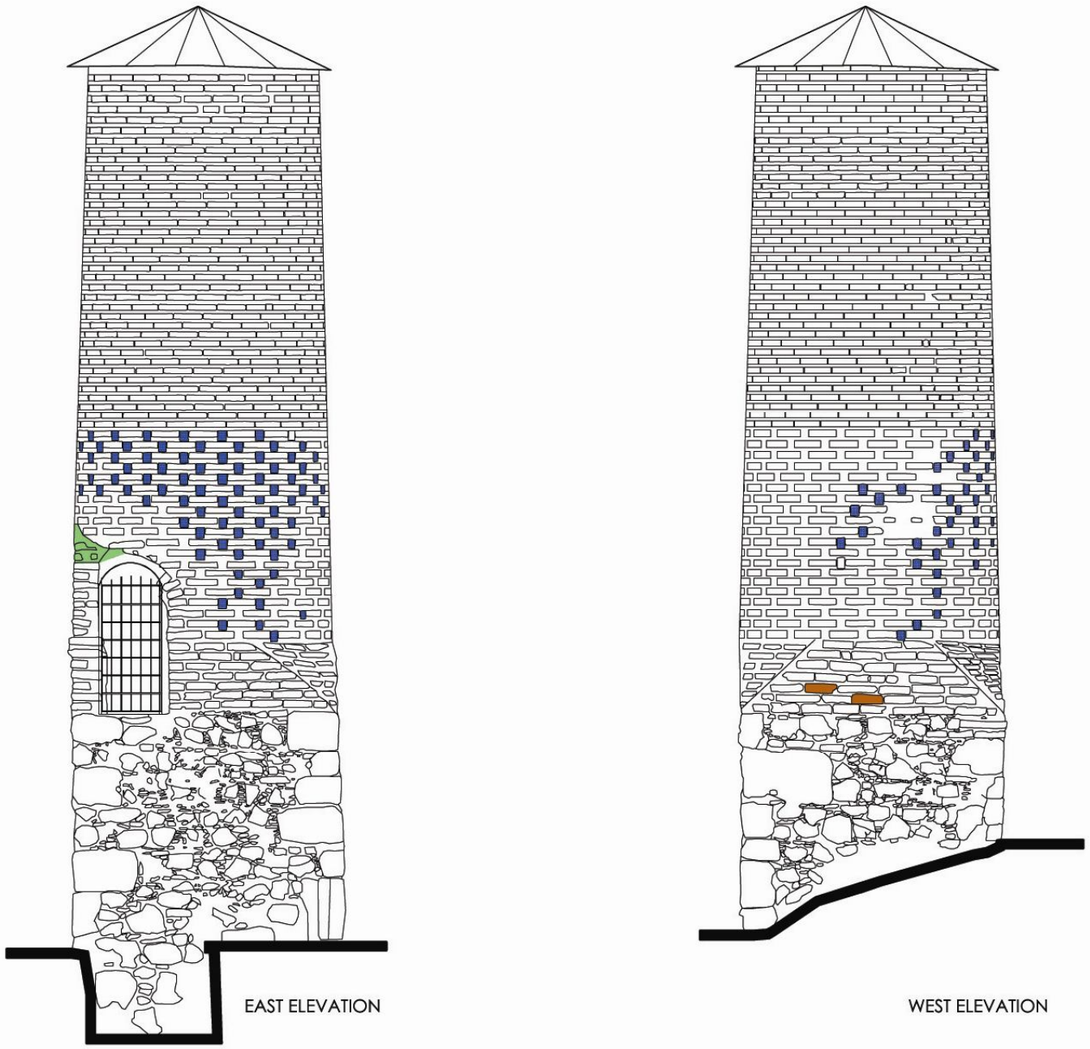


Figure B.3.11. Minaret Elevations



APPENDIX B.3
DRAWING NO: 12

VISUAL ANALYSIS PROBLEMS

MATERIAL PROBLEMS

LOSS OF MATERIAL

- LOSS OF PLASTER
- LOSS OF GLAZED TİLES

DETERIORATIN OF THE MATERIAL

- DAMPNESS
- PLANT GROWTH
- BIODETERIORATION
- WHITE COLORED FORMATION
- MATERIAL DEGRADATION

STRUCTURAL PROBLEMS

- LOSS OF MATERIAL
- CRACKS

MINARET ELEVATIONS

50
0 100 200

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Figure B.3.12. Mianret Elevations

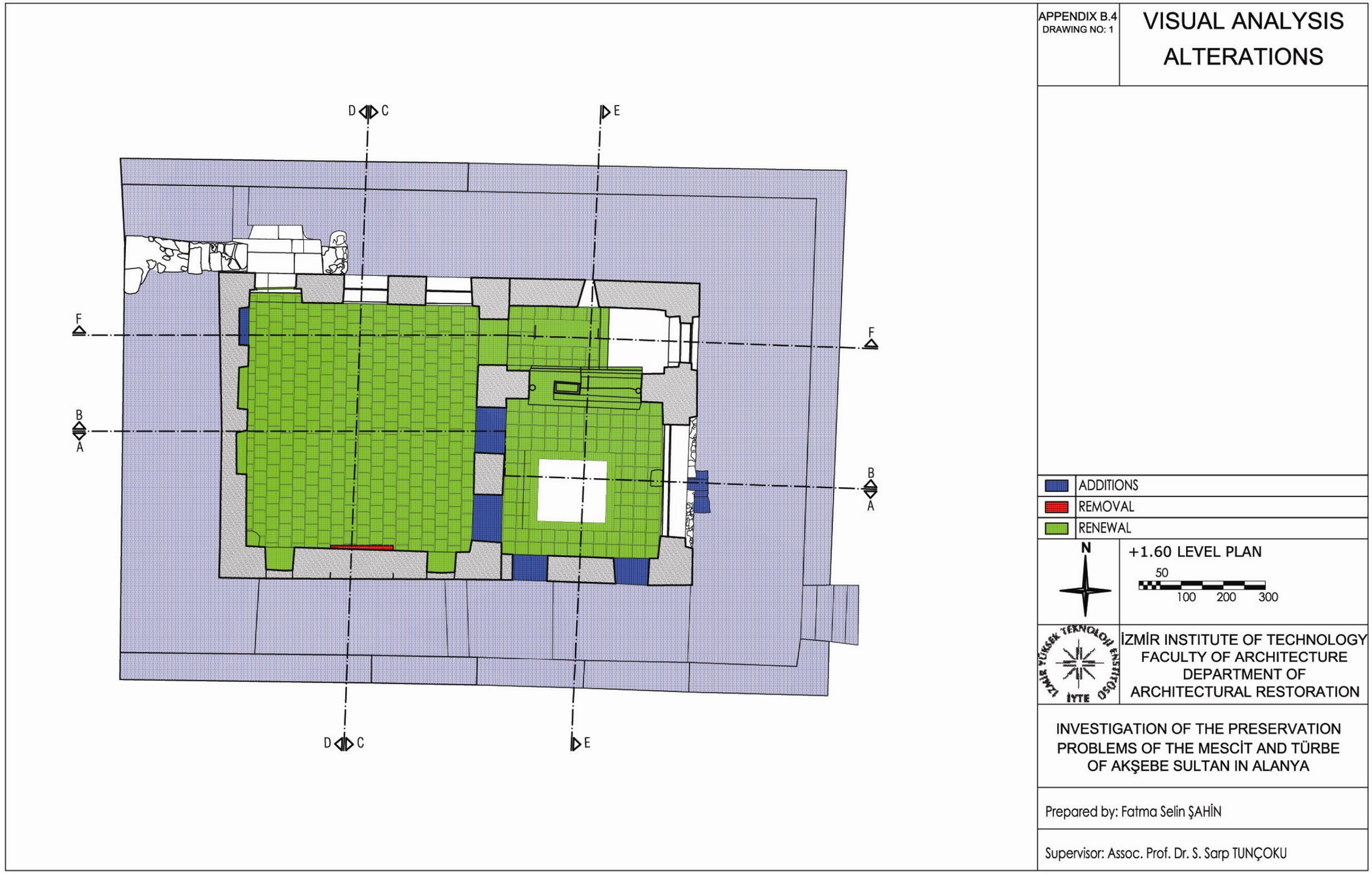


Figure B.4.1. +1.60 Level Plan

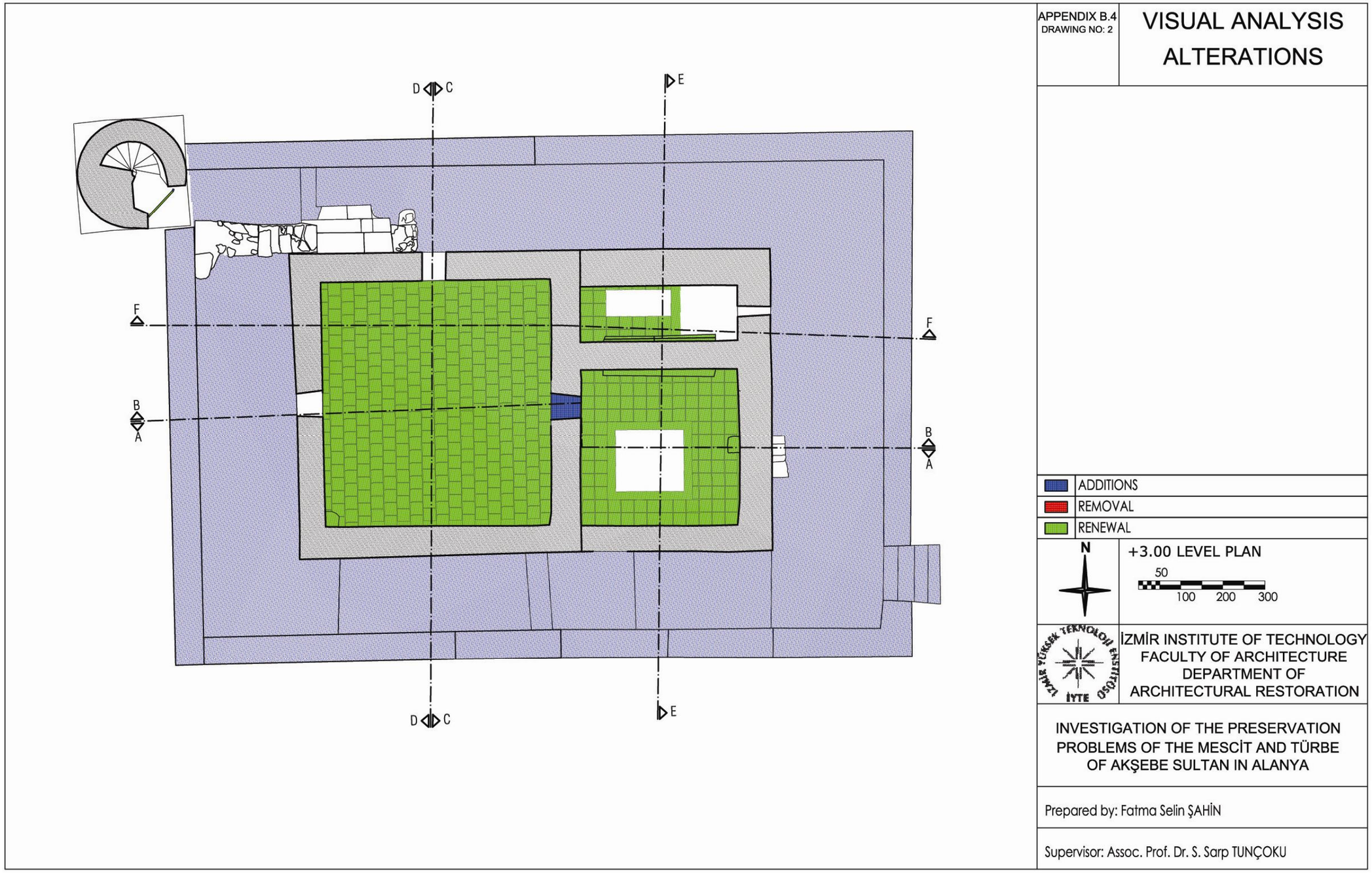


Figure B.4.2. +3.00 Level Plan

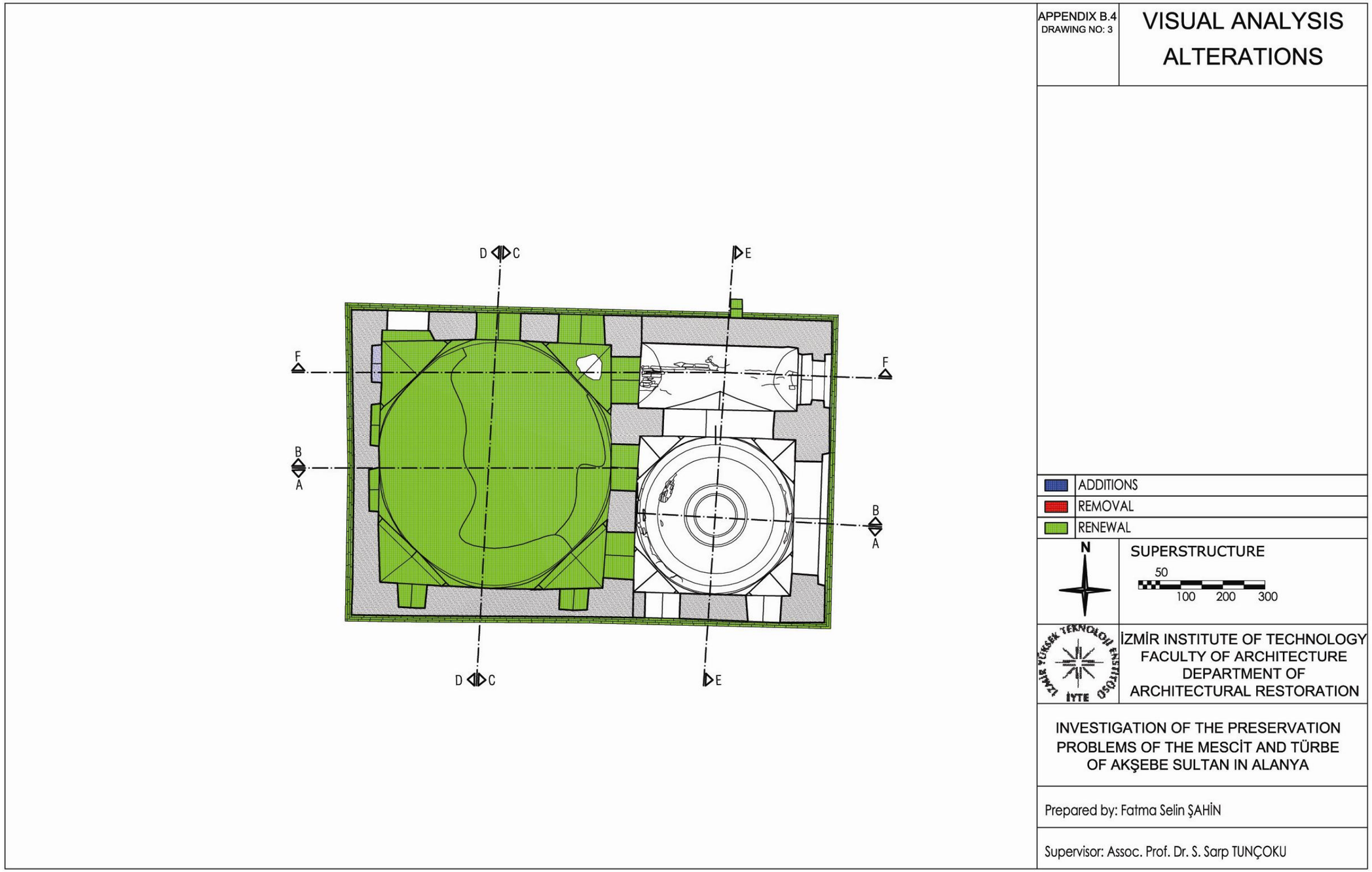


Figure B.4.3. Superstructure

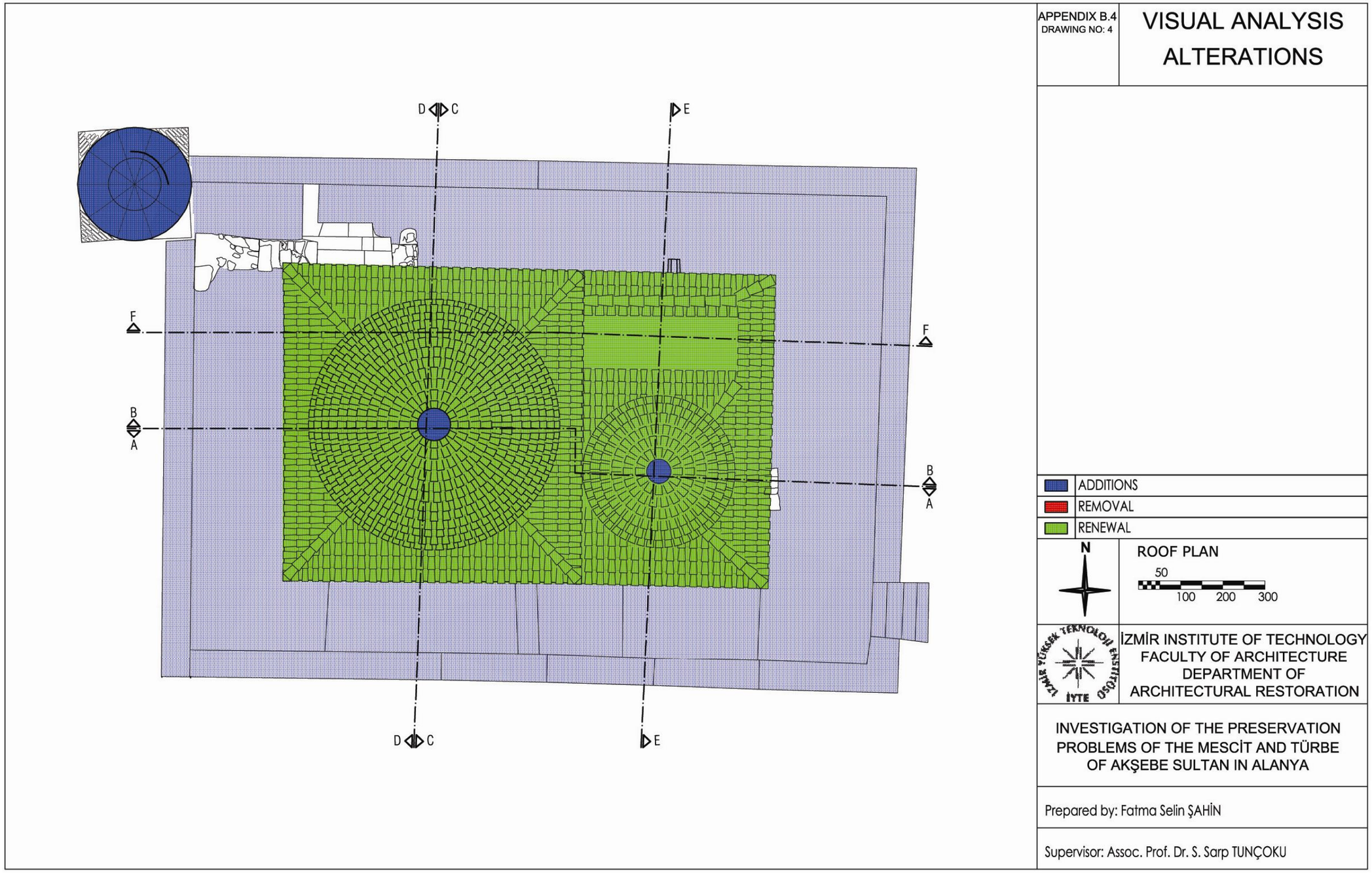


Figure B.4.4. Roof Plan

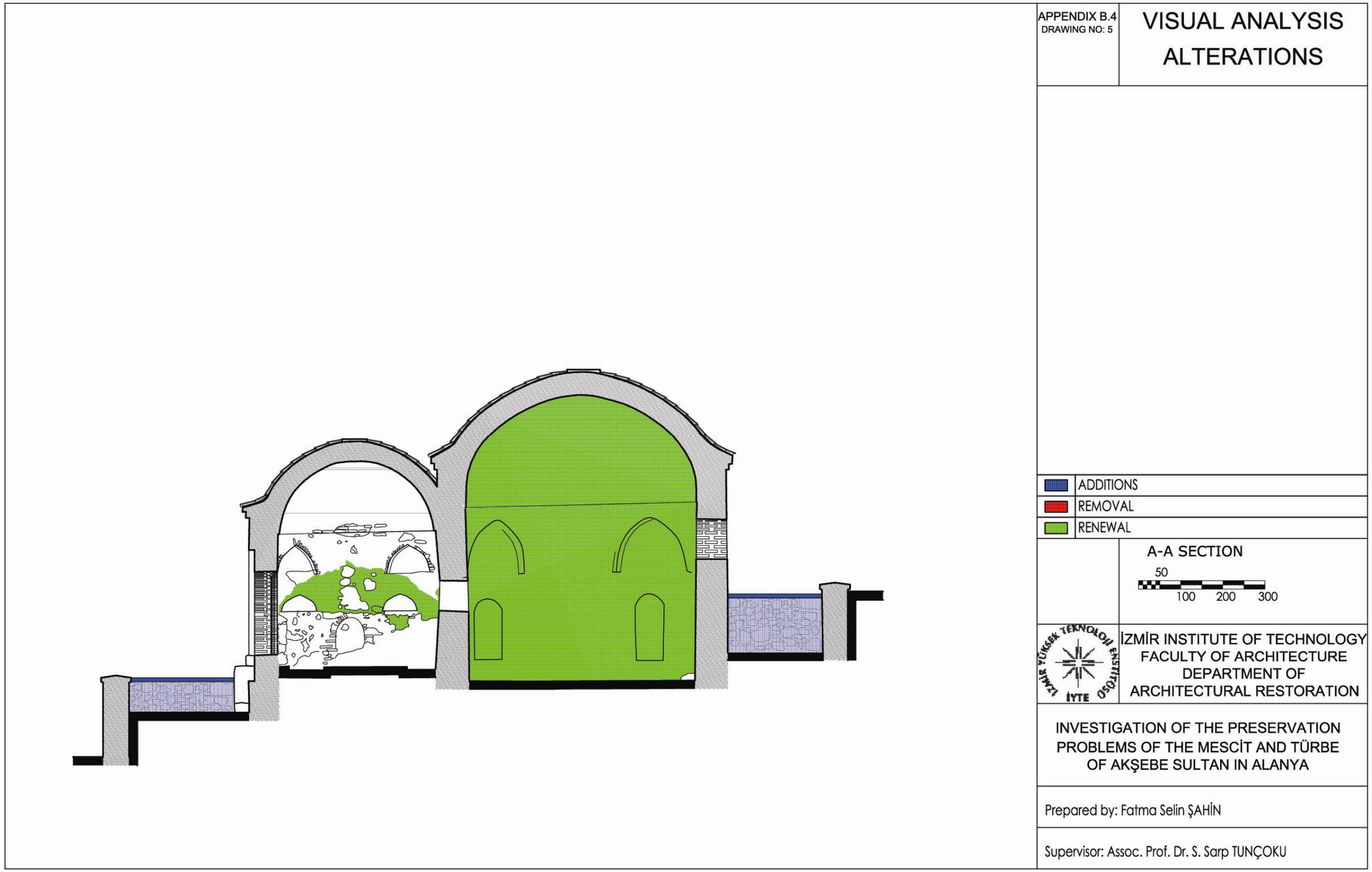


Figure B.4.5. A-A Section

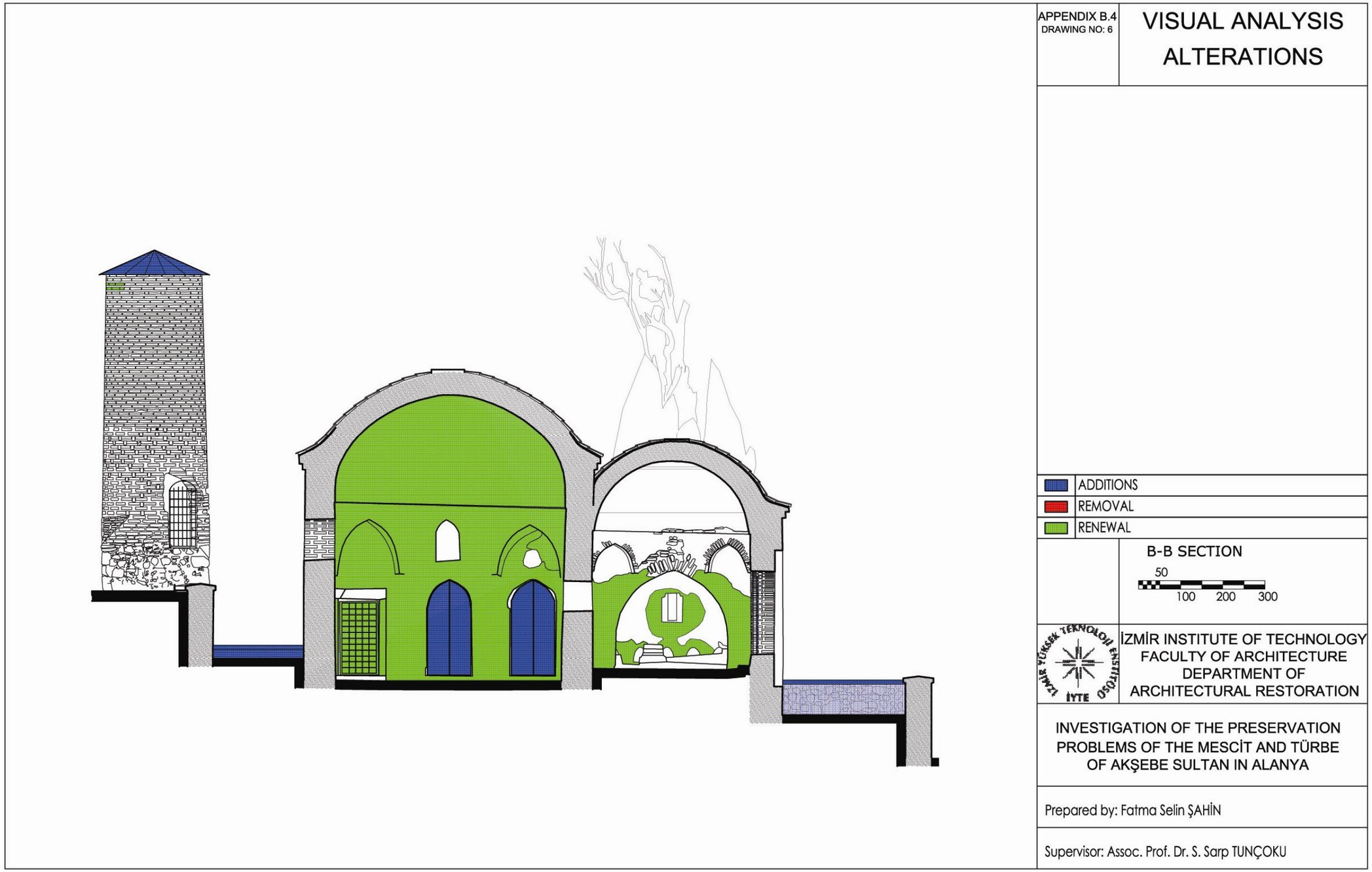


Figure B.4.6. B-B Section

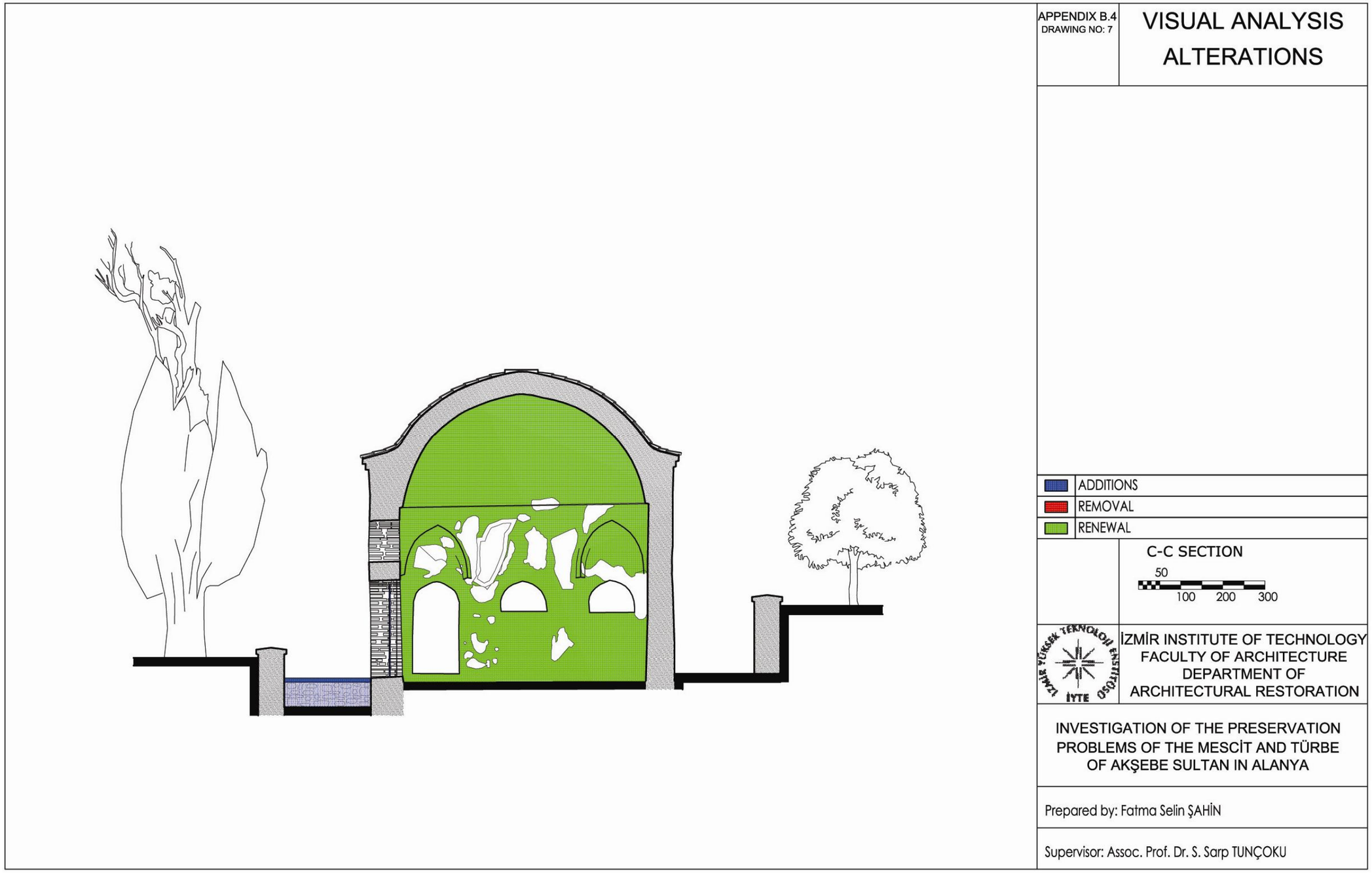


Figure B.4.7. C-C Section

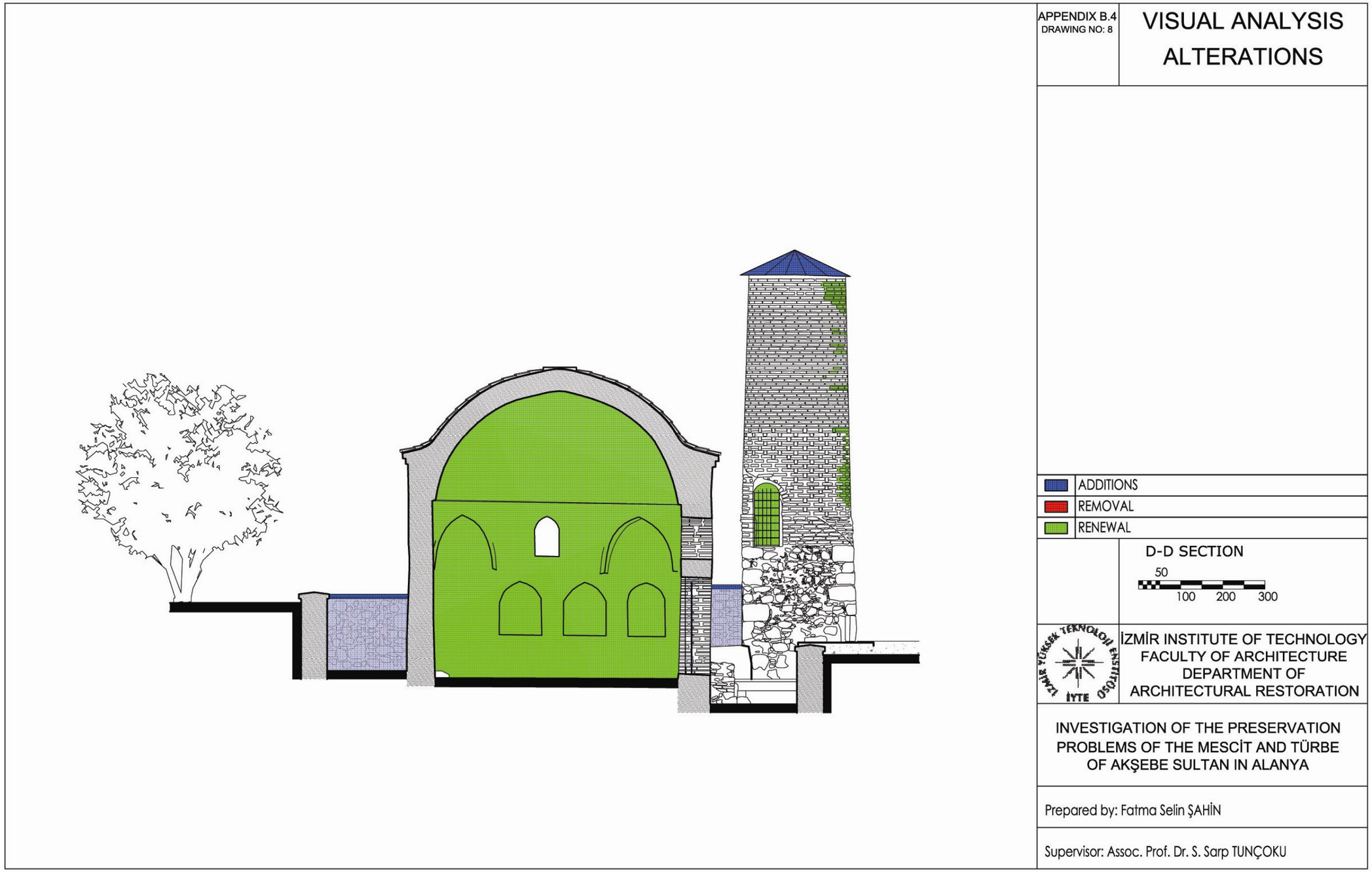


Figure B.4.8. D-D Section

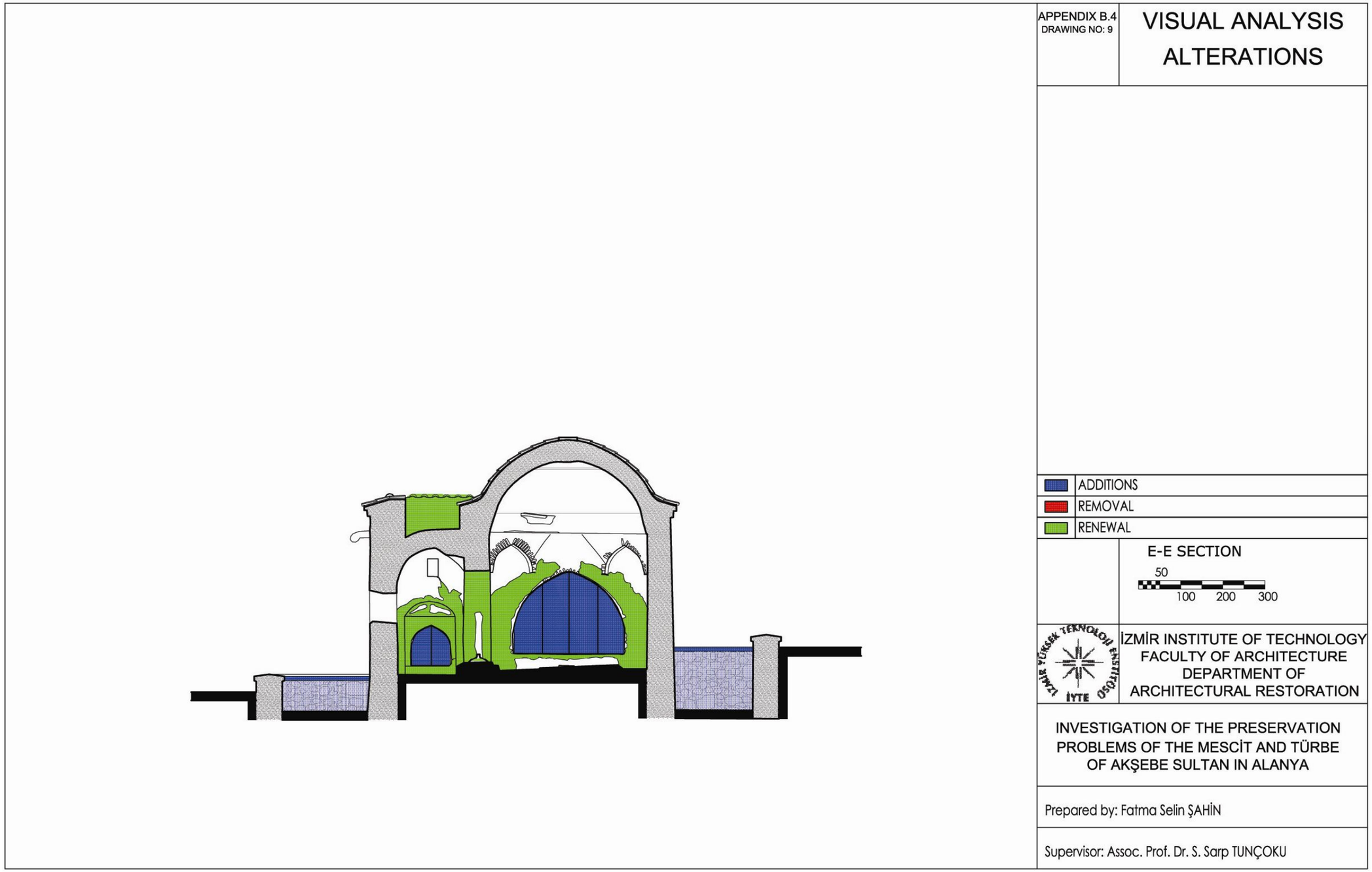


Figure B.4.9. E-E Section

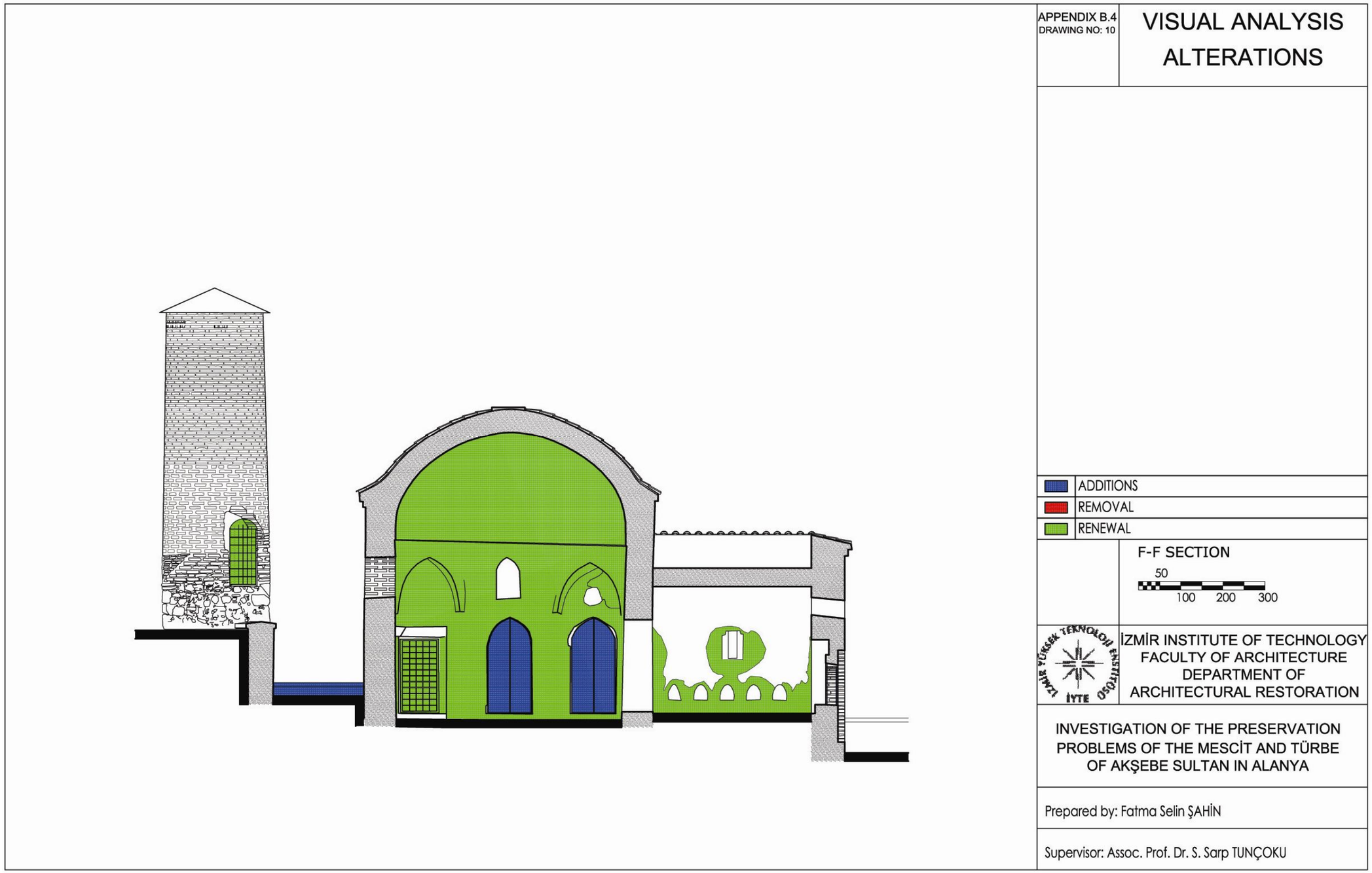
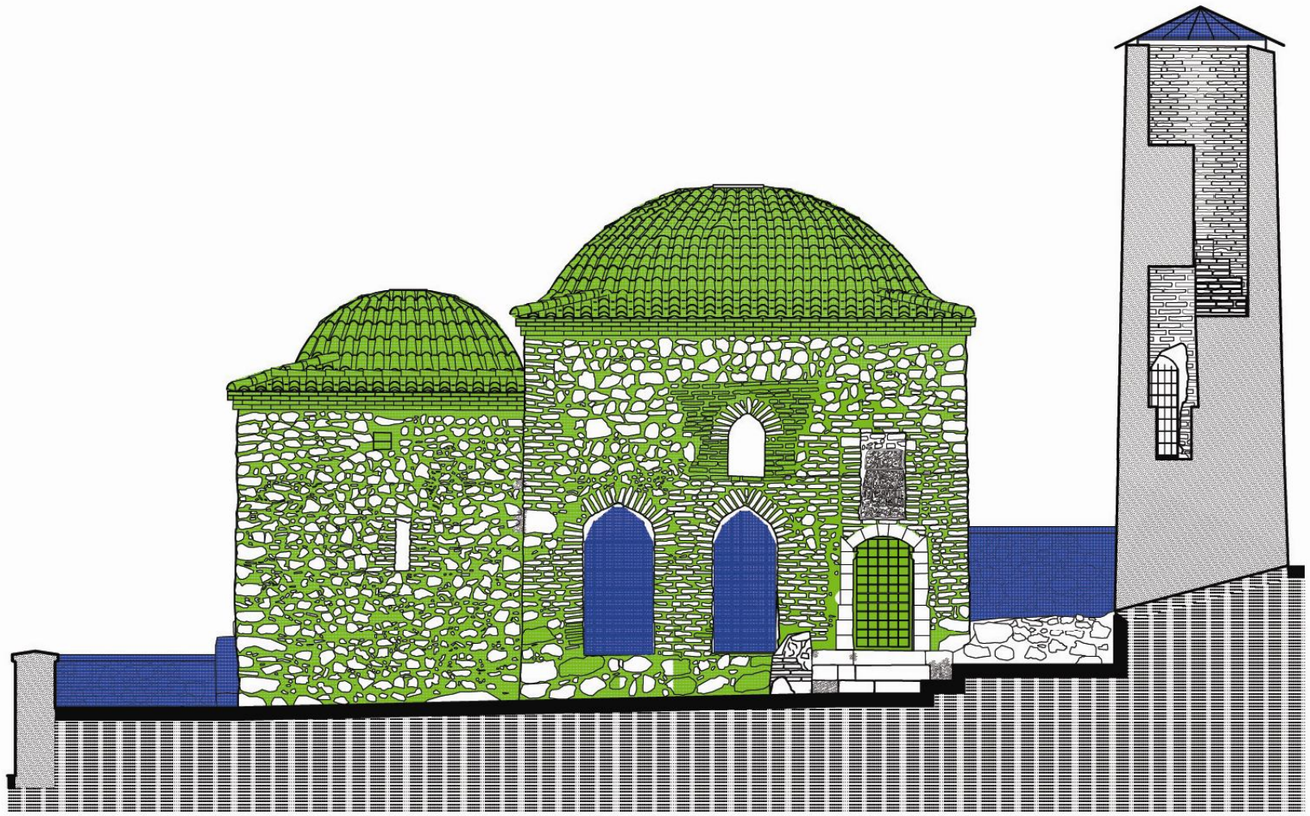


Figure B.4.10. F-F Section



APPENDIX B.4
DRAWING NO: 11

VISUAL ANALYSIS
ALTERATIONS

ADDITIONS
REMOVAL
RENEWAL

NORTH ELEVATION

50
100 200 300

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Figure B.4.11. North Elevation

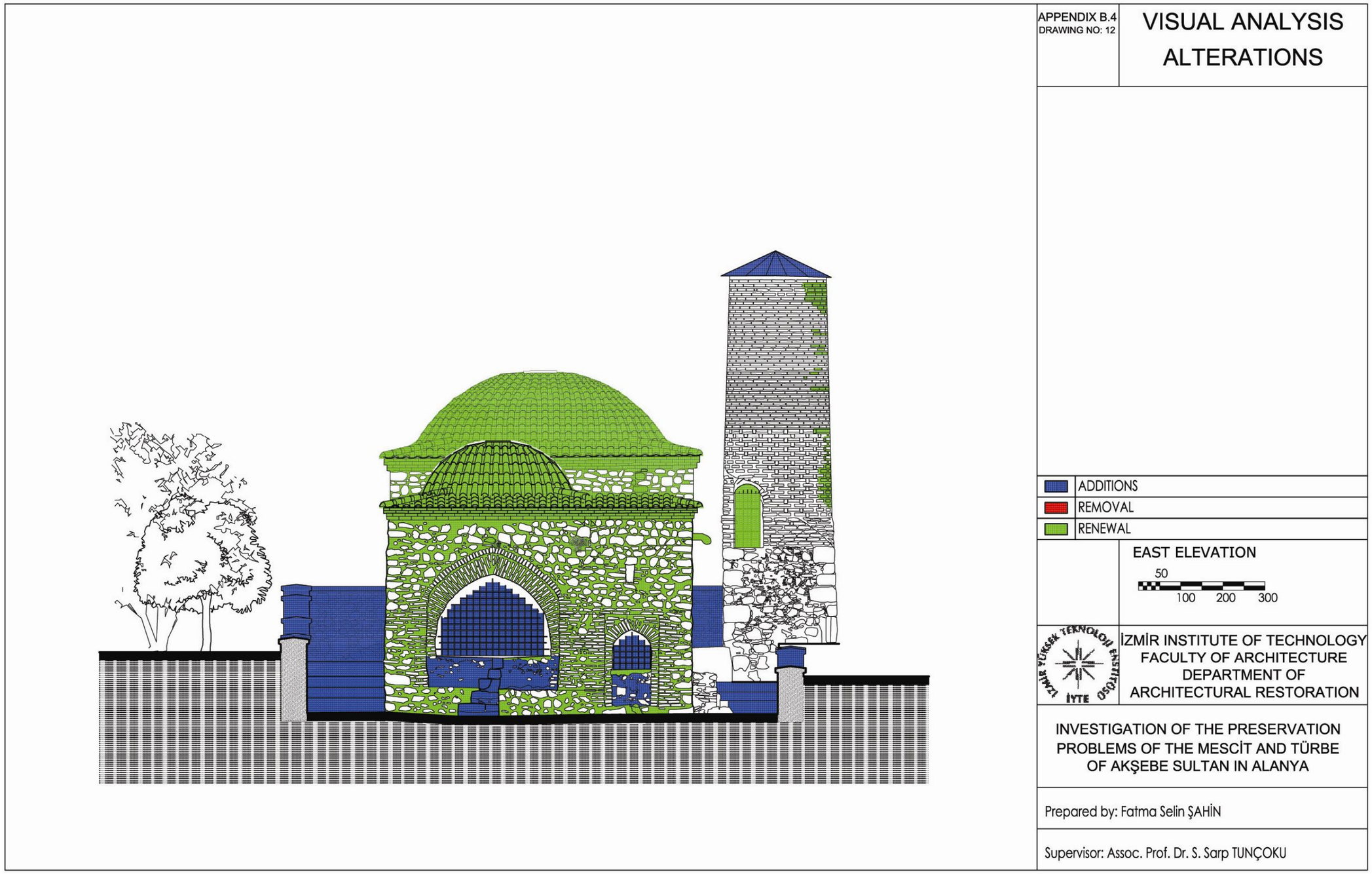


Figure B.4.12. East Elevation

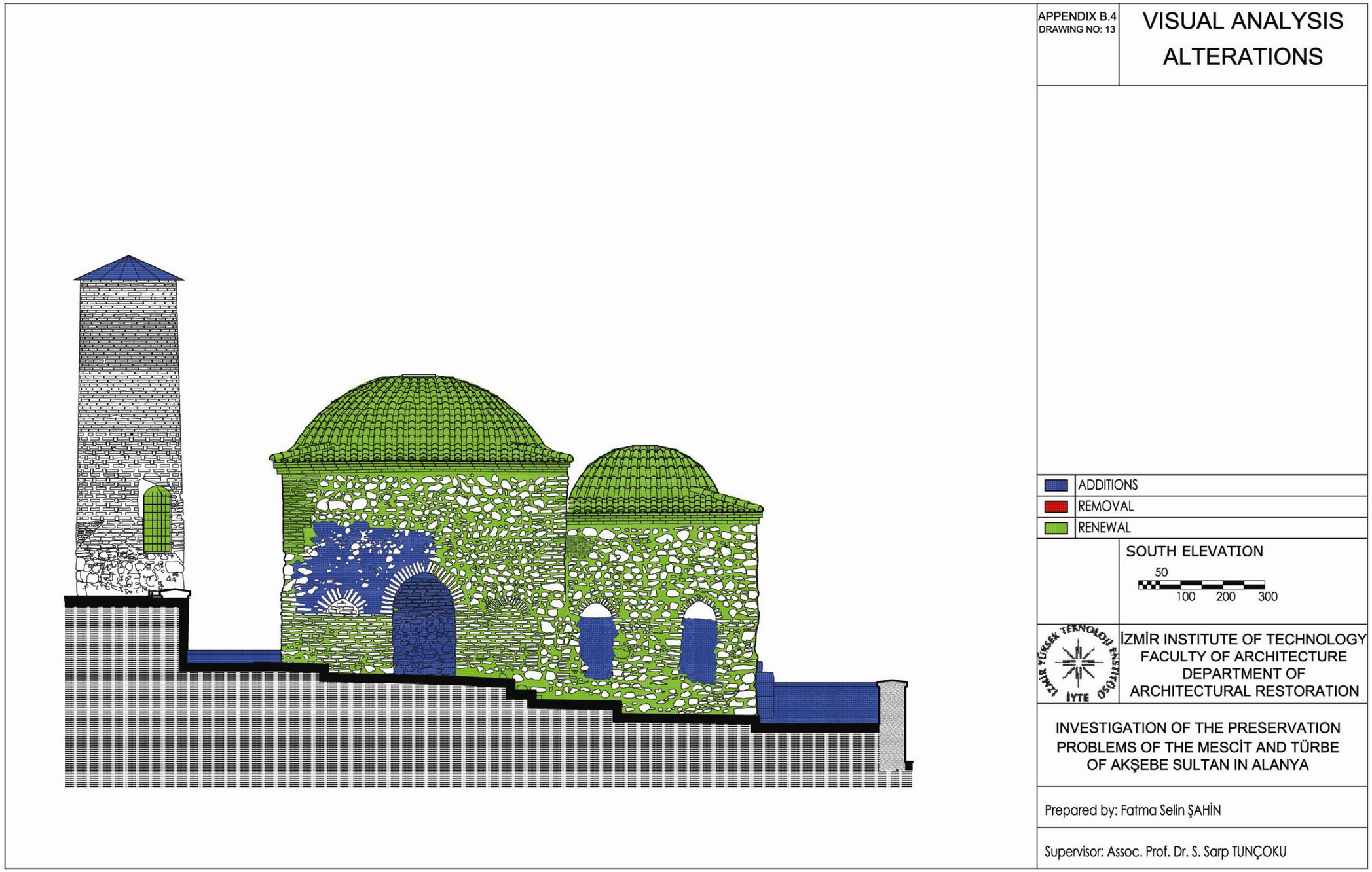


Figure B.4.13. South Elevation

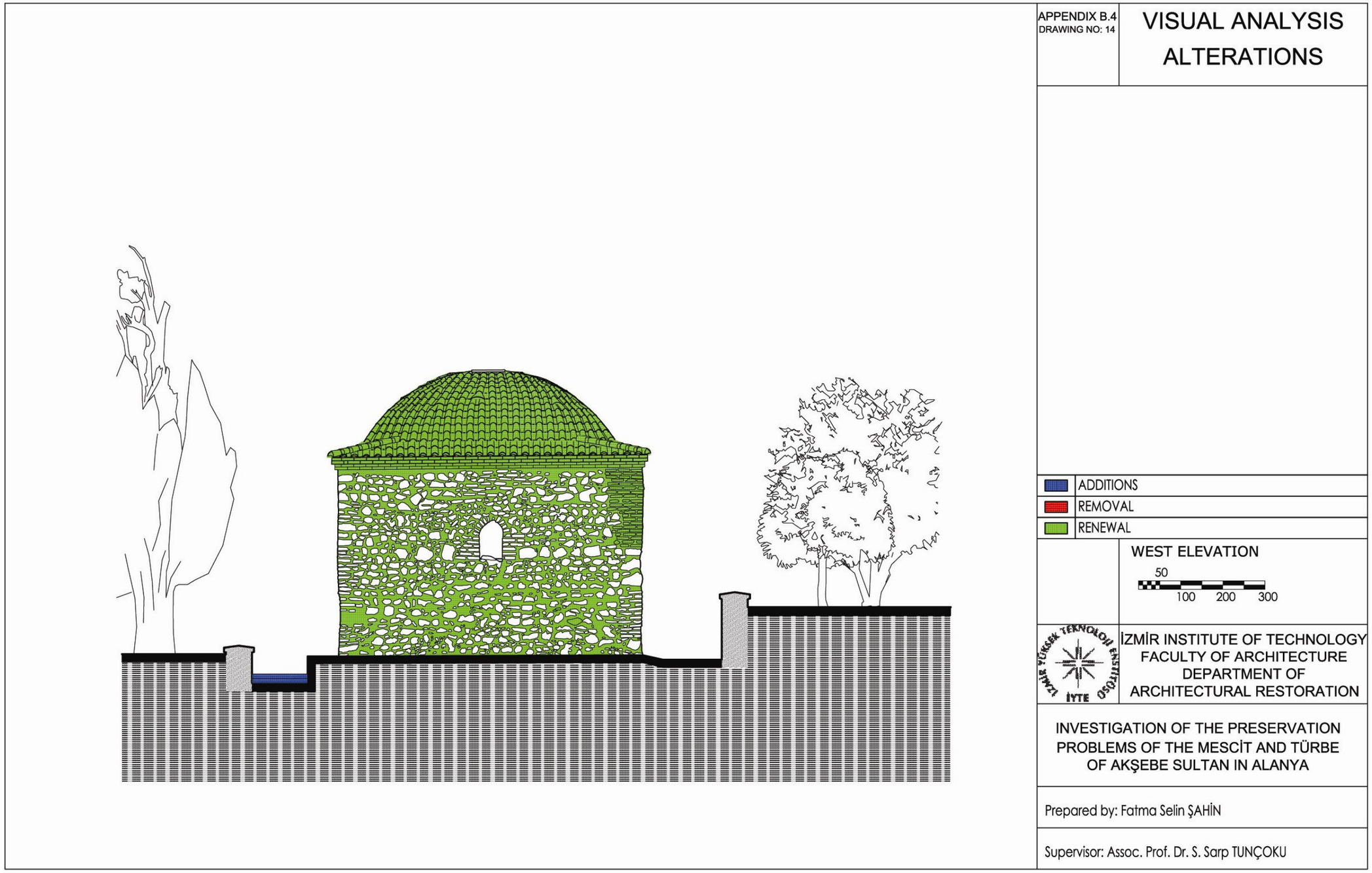


Figure B.4.14. West Elevation

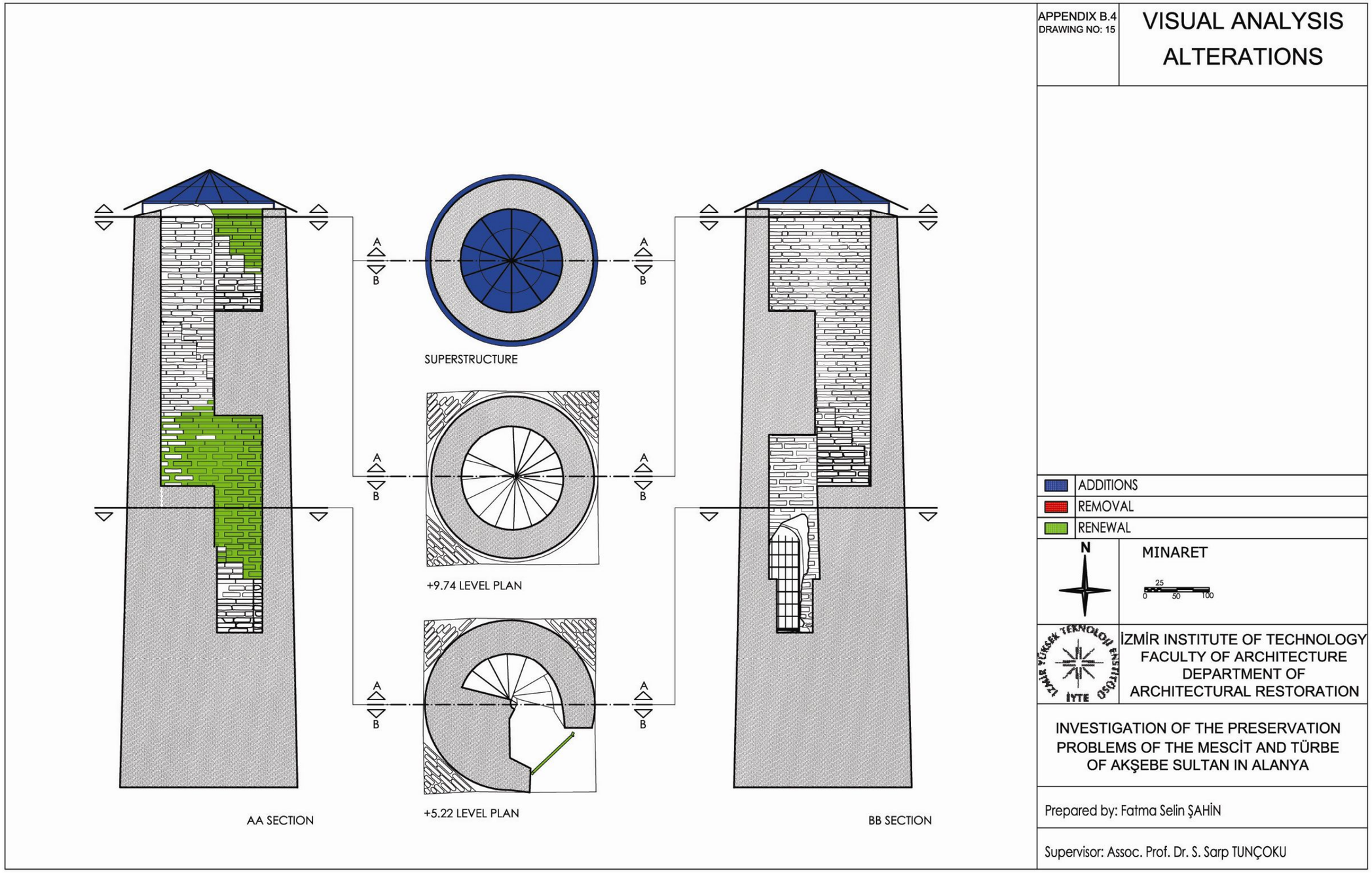
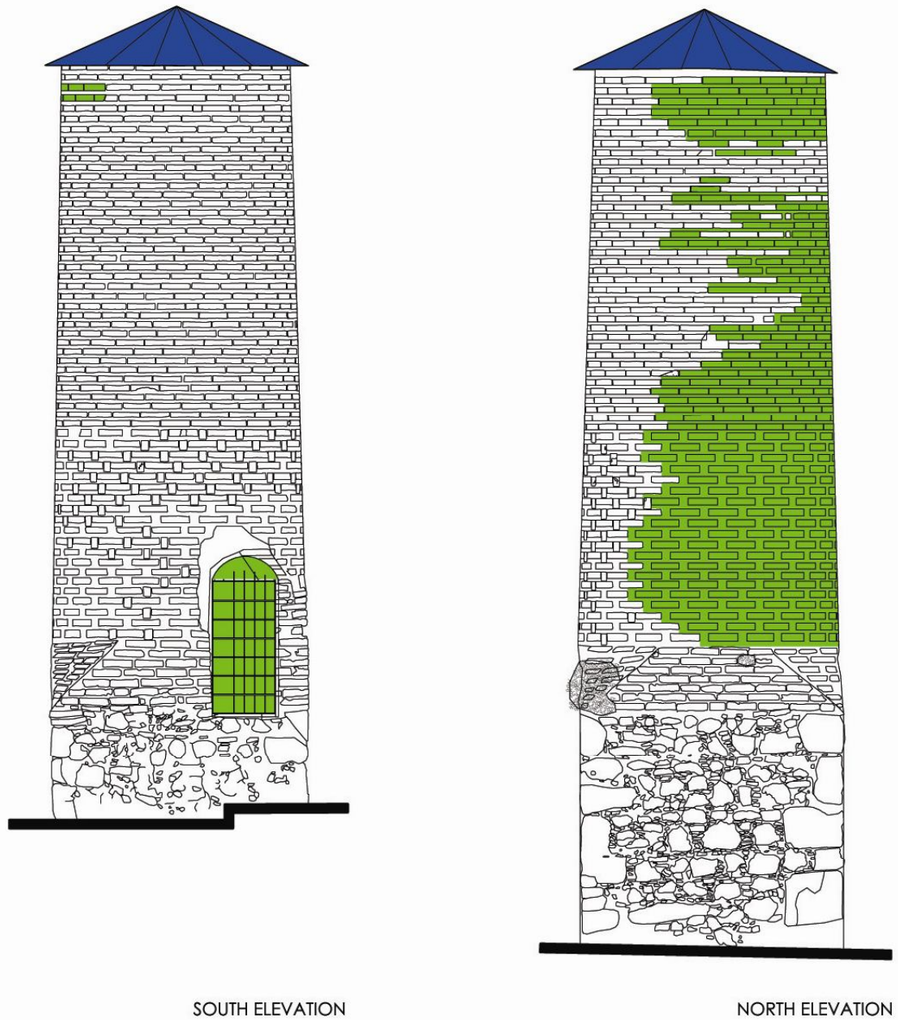


Figure B.4.15. Minaret



APPENDIX B.4
DRAWING NO: 16

VISUAL ANALYSIS
ALTERATIONS

ADDITIONS
REMOVAL
RENEWAL

MINARET ELEVATIONS

25
0 50 100

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Figure B.4.16. Minaret Elevations

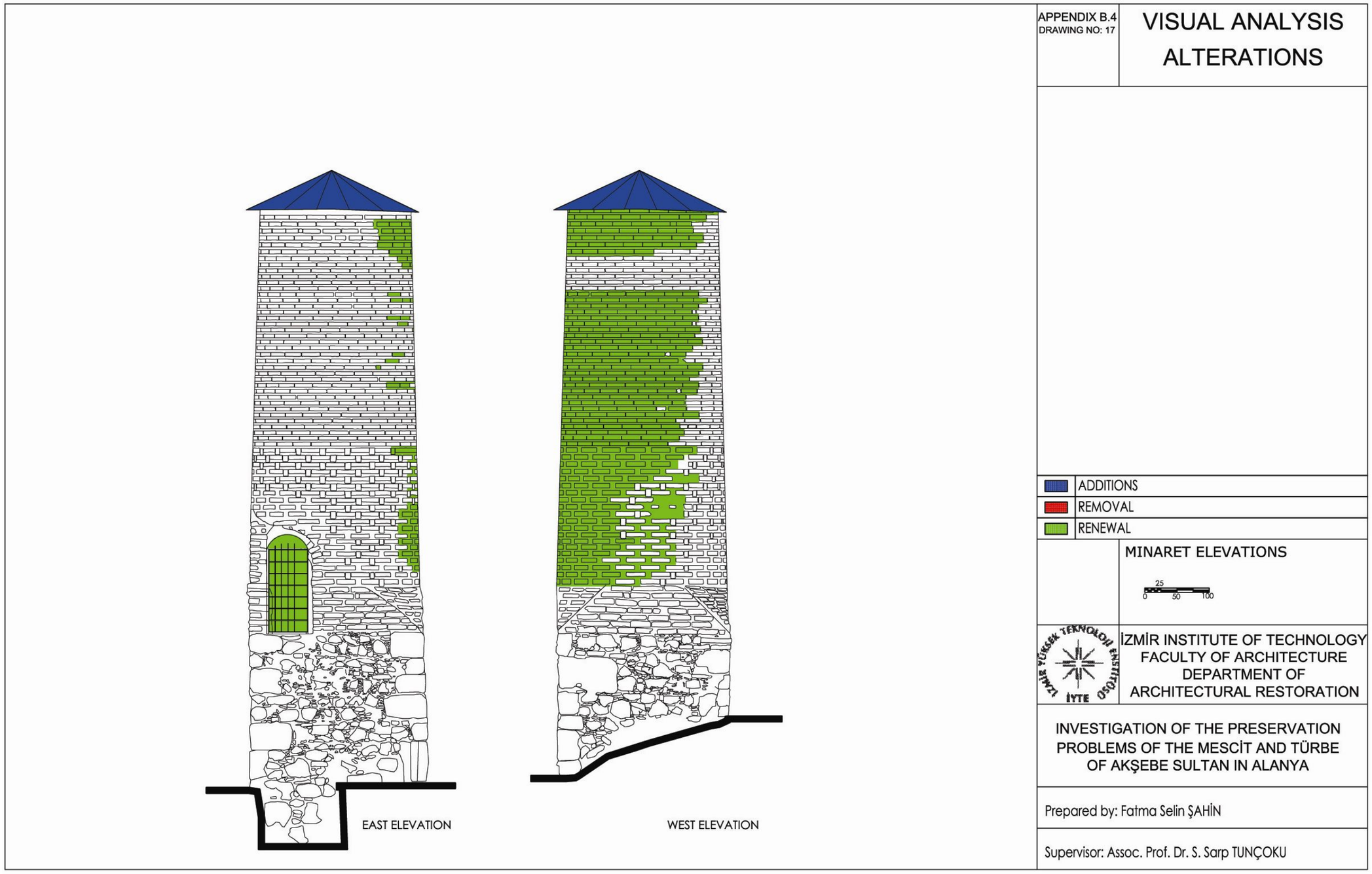

Figure B.4.17. Minaret Elevations

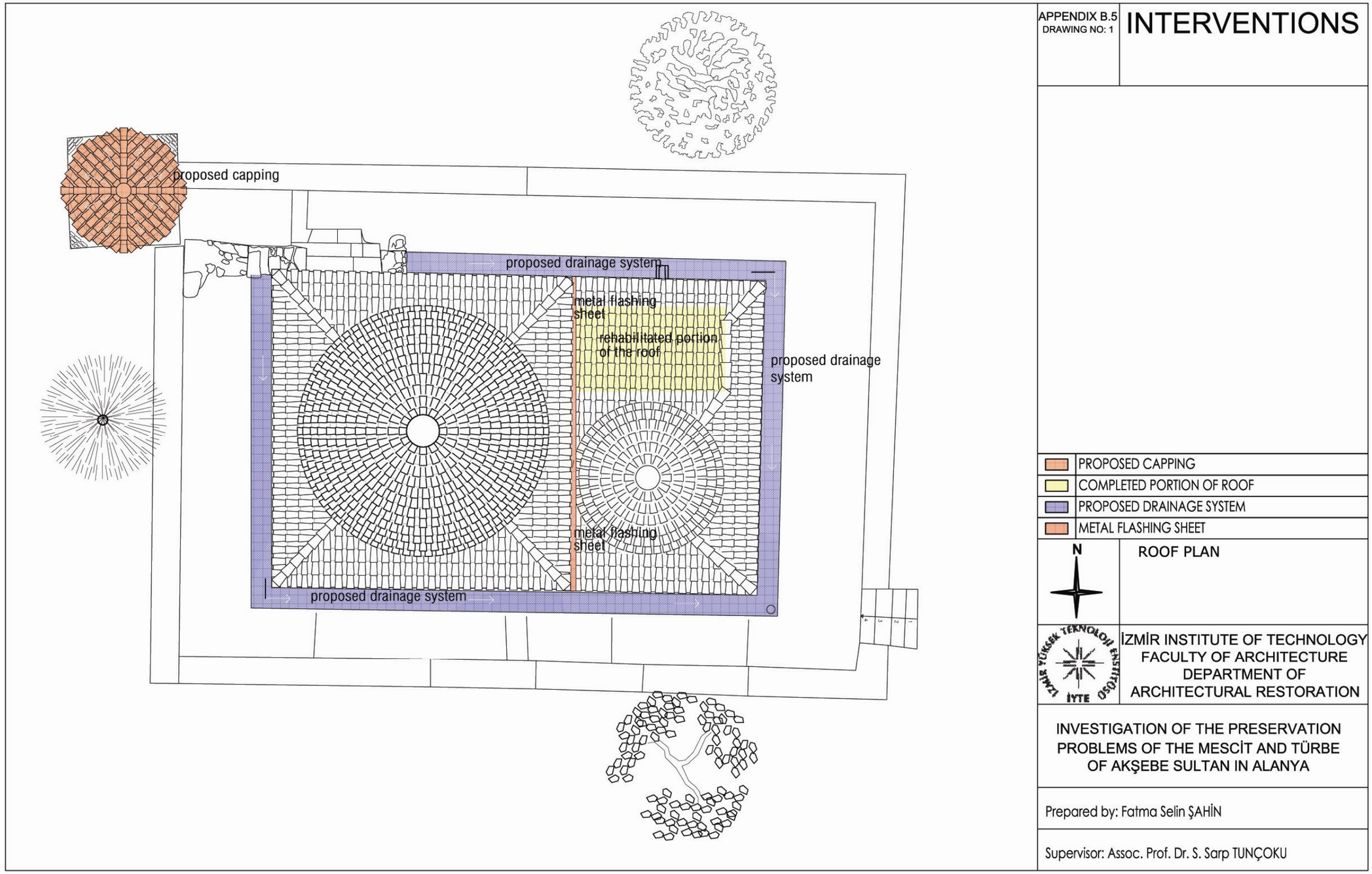

Figure B.5.1. Roof Plan