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## AN OVERVIEW OF TILE ART IN TURKISH ARCHITECTURE

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### Abstract

The most significant decorative aspect used in Turkish architecture is Turkish tile art. In a broad range of interior and exterior locations, particularly in the dome, iwan, wall, arch, window, and mihrabs, it has been used in architecture. The tile is predominantly terracotta material. There are signs that this substance was first used in ancient times. It is understood that it was used in the cultures of Egypt, Mesopotamia, and Iran. The first glazed pottery in Central Asia was produced in the 4th century BC by the Turks. With the adoption of Islam, tile art has been seen to have grown in architectural space in particular. This art was created and taken to the top by the Seljuks, Anatolian Seljuks, and Ottomans. This art started to be used indoors in the second half of the 13th century. Konya, Iznik, Kütahya, and Istanbul have been major tile centres, respectively, over the years. The history of the use of tile art in Turkish architecture from the past to the present has been discussed in this review, and recent use examples have been examined. Its use and purpose have been studied in the past, and present. For tile art to retain its leading position today and in the future, it is important, as in the past, to deal with the topic from a science and artistic viewpoint. In terms of contemporary areas of use of architecture, this analysis is meant to be a fundamental resource.

**Keywords:** Ornamentation, Religious buildings, Ottoman Palaces, Prestige.

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## 1. INTRODUCTION

If we see a thuluth text that surrounds us on the wall  
A piece of green tile excites us  
Faruk Nafiz Çamlıbel

Tile art is undoubtedly one of the most significant components of interior and exterior decoration in Turkish architecture. A tile is a slab made of porous clay, coated with glaze on the front side. Tiles are, in other words, glazed terracotta material. The use of terracotta as mud-brick and clay goes back to ancient times. Palaces and temples constructed for Ramses II and Ramses III were decorated with coloured glazed plates in Ancient Egypt (Fig. 1). Sumerian, Akkadian, and Babylonian civilizations used terracotta material widely among Mesopotamian civilizations to build walls, drainage systems, and writing tablets (Fig. 2). For example, the Sumerians had glazed bricks decorated with decorative patterns on the ziggurat in Ur City. Persians initiated the first dome applications with terracotta material in Iran in the 6th century BC (Demirarslan, 1998).



Figure 1: The Boston Museum of Fine Arts Shows A Collection of Glass and Tile Inlays Depicting the Typical Enemies of Ancient Egypt, Located in The Royal Palace Adjacent to The Medinet Habu Temple from The Reign of Ramses III (1182-1151 BC), (URL-1).



Figure 2: Archers from Babylon. The Ishtar Gate, One of the Gates of Ancient Babylon, is Depicted. Pergamon Museum (URL-2).

Tile means “glazed pot”, a term of Ottoman origin. The Ottomans used the word tile for all kinds of vessels made of clay. It was called “sırça (sırcha)” or “kaşı” (hashi) in old sources. While the terracotta pottery was called “earthen evânî (evânî: pot and pans)” or “çini evânî (china pots)” according to the material type; today, the soil-based usage material is called ceramic or pottery (Doğanay, 2010). The word



china is derived from Chinese, like the term “china”, which means eligible dinner set in English (Atay Yolal, 2007, Gülaçtı, 2012, Yetkin, 1993). The Turkish Language Association describes tiles as “baked mud plaques, tiles, glazed on one side and typically decorated with flower images, used to cover and decorate the walls” (URL-3).

Central Asia is regarded as the principal homeland of tile art, which has a very significant position in traditional Turkish art. Turkish tile art, which started with tiles by Uyghur Turks as a floor covering, was introduced to Anatolia with the Karahan, Ghaznavids, Ilkhanians, and Seljuks after the conquest of Anatolia in 1071. The art of tile, which continues with the Ottomans, has come to this day. As Yetkin stated in her work (1993), the Turkish tile art, which started with the Uighur Turks, showed its continuous development with a significant technical diversification in the original Islamic art and mostly in the Turkish art after Islam. Tile ornaments in architectural works have been used in Turkish-Islamic art since the Karakhanids, Ghaznavids, and Hârizmşahs.

## 2. HISTORICAL DEVELOPMENT OF THE USE OF TURKISH TILE ART IN ARCHITECTURAL SPACE

Turks adorned the interior and exterior of the tents they lived in with colourful ornaments during their nomadic life in Central Asia. Later, as they settled down and they decorated both the interior and exterior of the buildings with tiles with the same understanding. The first glazed pottery was manufactured by Turks in Central Asia in the 4th century BC (Yetkin, 1986). Developments in both architecture and tile art were seen with the adoption of Islam by the Turks. It is known from written sources and traces on the ruins that the Great Seljuk buildings of the 11th and 12th centuries in Khorasan and Iran were decorated with tiles. Jameh of Qazvin was mainly built during the Harun El-Rashid Period, and the central dome of the mosque, which was added in the Safavid Period, was built in the Seljuk period. The dome is an essential work of Seljuk tile art (Fig. 3). Tile art and ironwork, the painting industry, and paper production were highly developed during the Seljuk period. Weaving looms, iron ovens, leather, and paper processing workshops, furnaces, and manufacturing shops producing materials such as tile and glass were spread throughout the country (Sümer, 2009).



Figure 3: Jameh Mosque of Qazvin (URL-4).

In works made after the second half of the 13th century, tile decoration appeared as a significant element that adds colour to the architecture of the Seljuk era in Anatolia. The tile art, which can be used as an organic whole in harmony with the architecture in the Turkish decorative art and adds colour to architecture's aesthetic effect, came to Anatolia from Iran with the Great Seljuks. It is assumed that Seljuk palace tiles were made in local workshops by travelling masters. Remnants of manufacturing and some tile kiln materials found during the excavations in Kubadabad Palace confirm this idea (Öney, no date). As in the Kubadabad Palace, there is diversity and creativity in the tiles of the Seljuk palaces. These tiles, colourful and incredibly spectacular with their flowing wall-covering compositions, gave a fabulous atmosphere to the palaces. A hunting party, a gathering with alcohol, various animal figures and mythological creature representations, some of which have symbolic values, are prevalent in tiles dominated by white, turquoise, and aubergine purple colours painted in glaze and under-glaze techniques, in addition to scenes such as the sultan and his entourage (Uğurlu, 2002) (Fig. 4).



Figure 4: Tile Pieces Remained from Kubadabad Palace (URL-5).

The stone walls decorating the exterior of the architectural works in the Anatolian Seljuks were decorated with tiles, and space was coloured. In the first few examples, decorations were made with bricks and glazed bricks before decorating the tiles. The tomb in Sivas Keykavus Darüşşifa is one of the first significant structures with tile decoration in Anatolia. The building's façade, the Sultan Izzeddin Keykavus I's (1211-1220) mausoleum, has a magnificent appearance with engraved plate tiles and decorations of mosaic tiles informing the Sultan's death (Yetkin, 1993, 329-335). There are also tiles covering the interior of the tomb and the sarcophagus (Fig.5).



Figure 5: Seljuk Sultan I.Izzeddin Keykâvus' Tomb Facade and Sarcophagus (URL-6).

This art, enriched with various techniques, has always been related to architecture and provided a colourful atmosphere to increase the space's impact in the buildings. The tile art, which showed a significant improvement with the Anatolian Seljuks on different types of architectural works, has survived until today. The tile decoration of each period has continued the superior qualities of the previous periods. This art has been enriched with new techniques, inventions, and colours. The tiles were used both indoors and outdoors, in various colours such as turquoise, blue, ochre, aubergine purple, white, green, black, and applied with plaster or Khorasan mortar. As the most significant contribution of Anatolian Seljuks to tile art, it is essential to mention mosaic tile altars. Compositions, mainly in purple, navy blue, and turquoise colours, were created by making geometric and floral patterns. Naskh and Kufic were used in conjunction with the text. In nearly all the Seljuk places of worship, tile altars (mihrab) were used. Konya Alâeddin Mosque, Akşehir Grand Mosque, Konya Sırçalı Madrasah can be given as examples of buildings where this tradition was used (URL-7). The domed space of the 13th century Old Malatya Ulucami and the iwan and courtyard entrances are successful and magnificent examples of this decoration connected to the architecture. As is mentioned, in the tile inscriptions made with the engraving technique, the masters from Malatya show that this art was successfully applied by Anatolian artists (Yetkin, 1993, Arslan & Tuncel, 2019) (Fig. 6). The application of tile decoration in the interior has become widespread, starting from the Konya Sırçalı Madrasah (1243), constructed after the second half of the 13th century. This madrasah received its name from the decoration of tiles. By fusing vegetal and geometric motifs, tile ornaments were created by the features of Islamic art. There is a second inscription giving the tile master/artist's name on the hexagonal surface formed by a two-



lane cross on the inner surface of the central iwan arch covered with a tile mosaic of the madrasah. According to this inscription, the master of tile is "Muhammed bin Muhammed bin Osman al-Banna'el-Tusî." Some researchers agreed that this master was the building's architect, as well as the tile master (Doğan, 2010) (Fig. 7).

In time, tile decoration work became widespread, and tiles were decorated in the interior and exterior areas of buildings designed for sultans, viziers, and religious leaders. Konya Karatay Madrasah (1252), with its dome, vault, iwans, and tiles covering all its walls (Yetkin, 1986) (Fig. 8), is one of the most significant examples of Anatolian Seljuk architecture and tile art. There are tile decorations in the transition part of the Alâeddin Mosque to the mihrab and dome. In Sivas, Gökmedrese (1272) shows the point where the Seljuk tile art reached towards the end of the 13th century, and with the examples within the iwan vault, mosaic tiles, in particular, were also used as reliefs. The decoration of the back wall of the iwan is also important in that it reveals that, according to the declaration of Yetkin (1993), the simple brick decoration that was historically used in the Seljuk buildings in Iran was entirely made of mosaic tiles in Anatolia.



Figure 6: Tile Decoration Inside the Malatya Ulucami Dome.



Figure 7: Konya Sırçalı Madrasah.

As mentioned above, tiles have been used in many Turkish architecture places, from domes to iwans, walls, arches, windows, and altars. The simplest type of coating for spatial components such as walls were square or hexagonal plates. Although mosaic tiles covered the areas of transition to the domes and the domes' interior, the arches of the iwans, vaults, and porches were typically covered with glazed bricks and mosaic tiles. The altar (mihrab) was one of the richest elements of the coating with tiles in mosques and madrasahs. Tile decorations were used up to the pediments on the windows and doors. An indication of the extensive use of tile decoration was covering the sarcophagus in the tombs with tiles. The superiority of stone craft on the outside was complemented in the interior by the richness of tile decorations. However, there were examples using tiles on the exterior. Tokat Gök Madrasah, Aksaray Cıncıklı Mosque are important examples with tiles on the surface (Fig. 9).



Figure 8: Tiles in the Interior of Konya Karatay Madrasah (URL-8, URL-9).



Figure 9: Tokat Gök Madrasah (URL-10).

Since the first half of the 13th century, tile decoration in interior architecture has persisted with increased wealth. The walls of the Seljuk palaces were decorated with tiles of stars, triangles, rectangles, and squares. The Seljuks gave great glory to tile art. The mosaic tile art's technical and decorative superiority, which provides organic integrity with the architecture, continued in the early Ottoman tile art. The use of tile in architectural decoration demonstrates the culture, civilization, and wealth of that state and is closely related to its socio-economic and political situation. Therefore, this art displays both the Seljuk and Ottoman states' history, degree of society, socio-economic and political strength. Since Konya was the centre of the Seljuk era's culture and art, this city developed as the centre of tile art. This condition also continued to have its impact throughout the time of the Principalities. However, both political and cultural centres were relocated with the creation of the Ottoman Empire, and the centre of tile art relocated from Konya to Bursa. Iznik, the new centre of tile art, preserved its superiority from the 15th century until the 18th century. Evliya Çelebi (1611-1682) wrote that there were 9 tile workshops in Iznik. However, the number of workshops reached 300 during the period of Murat I (1360-1389) (URL-11, URL-12). In addition to Iznik, since the 15th century, Kütahya has continued its existence as a tile and ceramic base, although it could not achieve technological superiority in Iznik. Evliya Çelebi stated that there were 34 tile workshops in Kütahya in 1671 (URL-11, URL-12).

The first major innovation brought by the Ottoman tile art was the multi-coloured glaze technique. Another innovation in Ottoman tiles is the blue-white tiles made with the underglaze technique. In the 15th century's Ottoman buildings, the walls were mostly covered with monochrome, glazed tiles up to the upper line of the window. Turquoise, green, dark blue-, or purple-coloured tiles form various geometric compositions with hexagonal, square, and triangle forms. Ceramics painted with a coloured glaze made with the technique called "Cuerda Seca" were used in works in Bursa, Edirne, and Istanbul from the 15th century to the mid-16th century. New colours were added to the colours used since the Seljuk period: White, yellow, pistachio green, and golden yellow. The motifs also become more complex. Plant motifs were more realistic compared to Seljuk's examples. In addition to Kufi writings, the use of thuluth writings increased gradually and become the tile decor's main element. The tiles painted with coloured glaze are believed to have been manufactured in local workshops built near the buildings (Öney, 1992). One of the most used motifs in Ottoman ornamentation was the tulip, which was also one of the most used tile motifs. Carnation, hyacinth, rose, pomegranate flower, and cypress motifs were also popular in addition to tulips. It was noteworthy that geometric ornaments were rarely used in Ottoman tiles. Furthermore, they were mostly composed to form a traditional motif group with Rumi. This order was used in almost all branches of Ottoman decorative arts. As examples of structures where tulip motifs were heavily used in tile decorations, Rüstem Pasha Mosque, Hürrem Sultan, and Kanunî Tombs, and Piyale Pasha Mosque can be given. The most magnificent example of mosaic tiles in Ottoman tile art is Bursa Green Mosque and tomb (1424). The mosque's altar (mihrab) is especially famous for its tiles using the coloured glaze technique ( Koyunoğlu, 1984). This altar is the first tiled mihrab of the Early Ottoman period. It fully reflects the style of the period with its technical and ornamental features. On the other hand, the more advanced arrangements of the floral motifs and compositions in the mihrab must also be encountered in the Classical Ottoman tile art, as it influenced the next period (Yıldırım, 2007) (Fig.10). Osman Hamdi dealt with the Bursa Green Mosque as a theme in his paintings, and tiles were processed in his paintings to the finest detail. Osman Hamdi Bey's paintings are important visual documents showing the mosque's tiles and spatial elements (Fig. 11). Evliya Çelebi described this mosque, whose tiles he admired, as a place that other travellers say "we have not seen such a house of Allah in other countries" in his travel book. The reason why it is called the Green Mosque because



the crown of its domes and minaret is covered with green, brown tiles, according to Evliya Çelebi. They shine like emeralds on these green tiles when the sun shines (Akkanat, 2018).

The tiles in 37 different examples on the sidewalls of the Edirne Muradiye Mosque (1426) are actual tile samples (Fig. 12). The mosaic tile art showed significant improvement with the Tiled Pavilion decorations built by Fatih Sultan Mehmed in 1472. Osman Hamdi Bey took command of the Tiled Pavilion renovation and exposed the tiles that had been coated with plaster in the building's previous repairs. Osman Hamdi Bey worked as a composition in his paintings related to Istanbul, such as Tiled Pavilion, Sultan Ahmed Mosque, Rüstem Pasha Mosque. As the tiles of the spaces are depicted in detail in these works' compositions, they constitute essential visual records, as in the paintings of the Bursa Green Mosque. The painting Ab-ı Hayat Fountain (Wonderful Fountain) depicts the Tiled Pavilion. The tiles are shown in detail in the paintings of the Mihrab, Coffee House, Two Young Girls Visiting the Tomb (Fig. 11). The tiles in which coral red was widely used in Topkapı Palace constitute a rich collection. Tile is an essential decorative material in many places of Topkapı Palace, apart from the Tiled Pavilion, such as the Karaagalar Apartment and the Circumcision Room. Harem walls are covered with 17th century tiles, except Murad III's Special Room, which is decorated with 16th century Iznik tiles. There is a tiled stove in the Valide Sultan Sofası, Domed Kasır, and Başkadınefendi Apartment of the Harem Department. Double Pavilions, Domed Kasır, and Mehmed IV Pavilion, which are adjacent to Murad III Mansion in the Harem, are among the places where tile decoration is used most intensively (Dumlupınar, 2018) (Fig. 13-14).

The large tile panels that decorate the walls on both sides of the mihrab in Edirne Selimiye Mosque (1575) are significant in terms of color and composition harmony. After Topkapı Palace, the richest tile decorations are found in Sultan Ahmed Mosque (1616) and 20143 pieces of tiles were used in about 70 different compositions (Yetkin, 1986) (Fig. 15). This mosque is also known as the Blue Mosque because of its blue-green tiles. Also, as mentioned above, Rüstem Pasha Mosque in Istanbul is famous for its tiles.

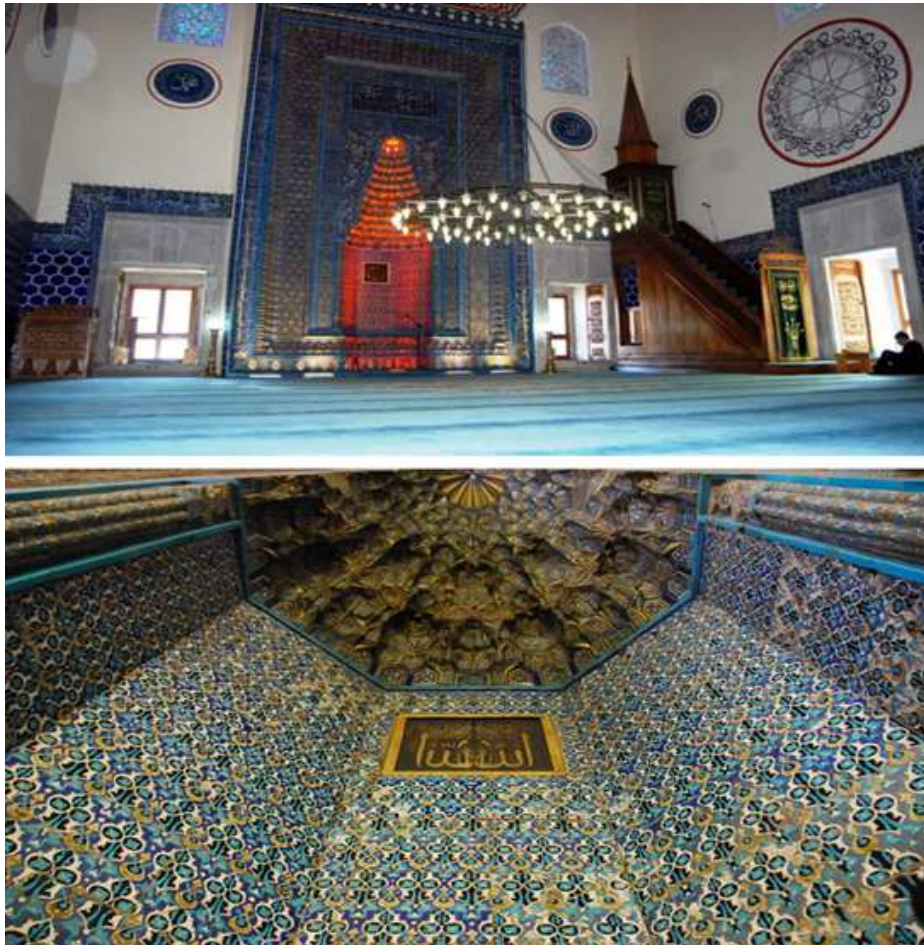


Figure 10: Bursa Green Mosque Mihrab Tiles (URL-13).





Figure 11: The Koran Lesson in Green Mosque and the Tortoise Trainers, Ab-ı Hayat (Wonderful Fountain) by Osman Hamdi.



Figure 12: Edirne Muradiye Mosque and Tile Walls and Mihrab (URL-14).



Figure 13: Topkapı Palace Tile Examples: Tiled Pavilion and Apartment of Valide Sultan.



Figure 14: Tile Sample from Topkapı Palace.



Figure 15: Sultan Ahmed Mosque and Tile Ornaments in the Interior.

Tile art of the Ottoman Empire has been seen to have declined and disappeared in the 18th and 19th centuries. For this reason, in 1896, Abdülhamid II built a porcelain workshop in Yıldız Palace and attempted to revive the design and manufacture of glazed terracotta material. This porcelain factory continues its work today and keeps alive the art of tiles.



### 3. ARCHITECTURE AND TURKISH TILE ART IN THE WESTERNISATION ERA OF THE 19<sup>TH</sup> CENTURY AND REPUBLIC PERIOD

The First National Architecture Era, which emerged between 1908 and 1930 with the expression of the Turkism Movement in architecture and spanning about 22 years, draws attention as a phase in which the first serious responses were made to the Westernization trend in architecture and attempts. Despite all these efforts, however, Turkish actions in the field of architecture remained superficial. A national architectural pattern was attempted to establish elements chosen from the classical era Ottoman architecture on the western-origin Neo-Renaissance building masses.

Tile materials were frequently used indoors and outdoors after the Republic, especially during the First National Architecture period. In this time, where architecture was rendered with a selective process, tiles were used because of the Seljuk and Ottoman periods' influence. These periods' tile motifs were rearranged and made in Kütahya workshops, and tile panels were placed on the facades (Sözen, 1996). The famous architects of the period, Kemaleddin Bey and Vedat Tek used examples of the Classical Ottoman era, mainly stone, marble, and tile, in their designs. For instance, Architect Kemaleddin possibly thought of tile ornaments on the protrusions, bay windows, continuing balconies, and downstairs windows on the Ankara Palas Hotel architecture that would imitate the Turkish house and Topkapi Palace (Fig. 16). Although Vedat Bey used Turkish tiles on the facade while creating the mass with flattened and pointed arches in the Great Post Office Building in Sirkeci, the mass design of the building and the use of Corinthian pilasters on the upper floors showed that the architect was also influenced by the European architecture (Fig. 17). One of the works that Vedat Tek used tiles most beautifully is Haydarpaşa Pier Building (Fig.18). There were two different tiles used in the building's interior, which has a rectangular plan and three rooms. The exterior of the building was decorated with stone craft as well as tiles. There is also a stained-glass work on the front facade. The top of the door lintels, the arches on the windows, the arch mirrors and pediments, and the window arch pediments' side and triangular spaces were covered with tiles. The tiles in the building are the work of Mehmet Emin from Kütahya. One of the tile panels has the master's signature with the statement "Mehmed Emin Min Telamizi Mehmed Hilmi Kütahya year 1334". There were other piers built within the scope of the National Architecture Movement where the tile was used as an ornamental element: Beşiktaş Pier Building designed by Architect Ali Talat Bey, Bostancı Pier Building and Büyükaada Pier Building designed by Architect Mihran Azaryan and Kadıköy Pier Building.



Figure 16: Ankara Palace Hotel.



Figure 17: Sirkeci Grand Post Office, Vedat Tek.



Figure 18: Haydarpařa Pier Building and Tile Use.

Among the other significant works of the First National Architecture Movement, which come to the fore with the use of tiles (Fig.19), are the Aziziye Mosque (1876), Government House (1882-83), Station / Lodgings / Baędat Hotel (1898) in Konya and the buildings on Izmir Mimar Kemaleddin Street.



Figure 19: Use of Tile on the Facade of a Building on Izmir Mimar Kemaleddin Street.



The turquoise-coloured tiles used in the travertine stones' joints parallel to the floor and on the edges of the window frames inside the İstiklal, Hürriyet and Victory Towers of Anıtkabir remind the brick structures of the Seljuk Period in Turkish Architecture (Çakmakoğlu Kuru, 2017).

The use of tiles in architecture within the First National Architecture Style has revived Kütahya tiles in the era from the Ottoman to the Republic. Due to the use of local materials during the Second World War, Kütahya tiles and ceramics began to draw interest again after a brief time of decline in the 1920s. Because of this interest, several attempts were made to manufacture ceramics and tiles after the declaration of the Republic. As can be understood from the rise in the number of ceramic tile manufacturing workshops in Kütahya relative to previous years, this interest persisted in the following years, despite the increase of imports in the 1950s. The main explanation for this is that tiles are decorated in the mihrabs of mosques in Kütahya, and the preference of tile decoration is seen in mosques that have been restored or freshly installed in other provinces. One of the significant workshops in Kütahya that sustained traditional tile art in the second half of the 20th century is the Azim Tile Workshop. Tiles were produced for many mosques, and the production of use and ornamental objects continued after the 1950s. Not only manufacturing, but focus has been put on the creation of new tile and ceramic compositions in Azim Tile Workshop. In addition to teaching the tile making trade over time, many names who grew up in this workshop, which turned into a tile school with a small academy (Şahin, 1982; Şahin, 1988), later opened their own workshops and ensured the continuity of Kütahya tiles (Kaya, 2017). The workshop, which was discontinued in Kütahya in 1977 and produced mosques in different cities of Anatolia and countries, as well as in Cairo, Baghdad, the Royal Palaces of Kuwait and the Mosque of Washington, has for 68 years ensured the continuity of traditional tile and ceramic art with its continuous development.

The mosque in Washington is a significant example in terms of the use of tile art. Turkey donated the tiles used inside the Washington mosque. The great tile and ceramics master Hakkı İzzet brought 700 Turkish tiles he made in Istanbul to Washington, and these tiles were placed in the mosque under his supervision (Fig.20). There are examples where tile motifs were inspired by traditional tile art in ceramic panels production by ceramic companies in the 1980s. This trend has been seen to have persisted throughout the 1990s. The places provide a touch of classical art with the red, turquoise, and white colours of the classic İznik tiles. Today, in the space design, tiles influenced by tile art and used in architecture are seen as aesthetic elements.

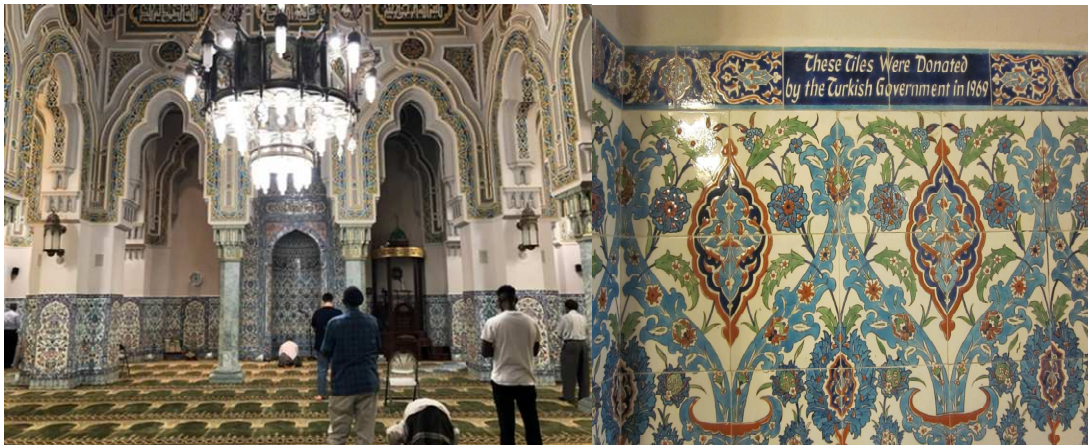


Figure 20: Washington Mosque Interior Tiles (URL-15, URL-16).

There are also studies aimed at the growth and continuity of İznik tile making in the Republic era and the development of Kütahya tile making. The İznik Education and Training Foundation was established in 1993 for this reason. The tiles created in architectural frameworks with the projects realized within the Foundation come to life. With the Foundation's operation, the classical İznik tiles made in İznik in the 16th and 17th centuries can be brought to life today. The work of the Foundation is seen in public areas and indoors. Montreal Peace Park (Fig.21), Dubai Sister Cities Monument, Royal Garden of Thailand (Fig.22), Japan Tokai City Metro Station and Water Lily Park, Tokyo Shibuya Friendship Monument, Mexico City Ottoman Clock Tower (Fig.22), Istanbul British Consulate Monument, Chile Santiago Metro Station



constitutes the public space tile works of the Foundation in the international arena. In places reflecting the administration, Iznik tiles are also used. For example, the use of tiles on the outer façade of the TGNA Prime Ministry residence, which constitutes the straight mass, has created a perceptual focus (Fig. 23). The tile is the distinguishing feature on the outside of the Paris Attaché building of the Ministry of Culture and Tourism (Fig. 24). The tile samples are used in Turkey as a building material and reflect the magnificence of the places of the state government in other countries. An excellent example of this is Turkmenistan's Ashgabat Presidential Guest House (Fig. 25).

Tiles are now used in contemporary designs, especially in terms of pattern and shape, and their use in spaces and used in public areas such as city squares, subway stations, and furniture manufacture. In the international arena, contemporary tiles are still in high demand (Figures 25,26,27, 28,29).



Figure 21: Montreal Peace Park, Canada (URL-17).



Figure 22: Mexico City Ottoman Clock Tower Restoration and Tiles, Shibuya Friendship Monument Tokyo, Royal Garden of Thailand (URL-17).



Figure 23: TGNA Prime Ministry official Residence (URL-18).



Figure 24: Ministry of Culture and Tourism Paris Attaché Tile Usage (URL-19).



Figure 25. Turkmenistan Presidential Guest House – Ashgabat (URL-19), Use of Tile in Public Open Space, Kütahya.





Figure 26. The Use of Tile Panels with a Contemporary Interpretation in a Hotel Lobby, Istanbul (URL-20).

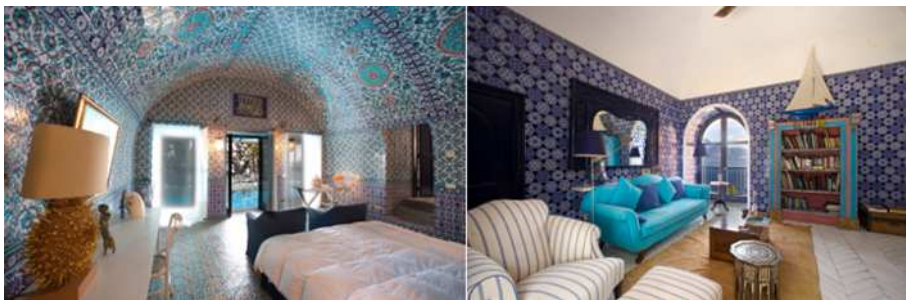


Figure 27. Nureyev House, Capri, Italy (URL-21).



Figure 28. Contemporary Interpretation of Iznik Tile A Wall Ceramic Panel, Design Defne Koz, 2006 (URL-22), An Example from a Project Study on the Use of Tile in Interior Space, Project: İrem Ölker, Project Manager Deniz Demirarslan.

#### 4. CONCLUSION

Tile is an aspect of decoration and coating favoured in architecture from the old periods of history to the present. Anatolia's tile art with the Turks' arrival is known to have been first applied by the Uighurs, and that the Karakhanids, Ghaznavids, and Harzemshahs were among the first to use the Tile Art. Turks have adapted the colours and motifs they decorate their tents to the art of tile design in Central Asia, the tile art homeland, which has a very significant role in traditional Turkish art. The contribution of the Great Seljuks and Anatolian Seljuks to the production of tile art is essential. The development of tile art took place in the atelier environment in all major cities and other production branches.

This painting, which in Turkish decorative art can be used as an organic whole in harmony with the architecture and adds colour to architecture's artistic impact, continued to evolve in the Ottoman era. This art was used in places built for Sultans, viziers, and religious leaders. Nowadays, it is used to display the glory and status of states and diverse organizations in prestigious positions. The use of tiles in architectural decoration reflects the state's history, civilization, and prosperity and is closely connected to its socio-economic status. In the Seljuk and Ottoman times, the only explanation for the growth of tile art was that unique designs were made for each space.

Tile art acquired an essential position in architecture in numerous ways during the Republic era, the First National Architecture Movement, particularly after 1980. Designs influenced by the traditional style of



tile art were particularly common in interiors during the post-1980 period. Similarly, both indoors and outside today, tile art is in demand.

Tile art, which has seen significant growth since the 13th century, has been used in architecture in the interior and exterior of all kinds of buildings. Since then, due to its ability to be applied to large and organic shaped surfaces, permanence, and multicolour, tile application has become a highly favoured process. In the decoration of interior and exterior façades of buildings, interior fittings, and public spaces from the past to the present, the art of tiles, which forms a visual document in Osman Hamdi's works as a composition theme in painting art, continues to be used.

Tile is not just decorative art but also used as a symbolic tool representing states' and organizations' prestige. Tile is a concept complex, in reality. To summarize, Turkish tile art has increased the architectural effect and coloured the atmosphere as an art that reflects each period's unity of style. Its ever-developing technique, pattern, and colour characteristics have left its mark on Turkish architecture and art history.

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