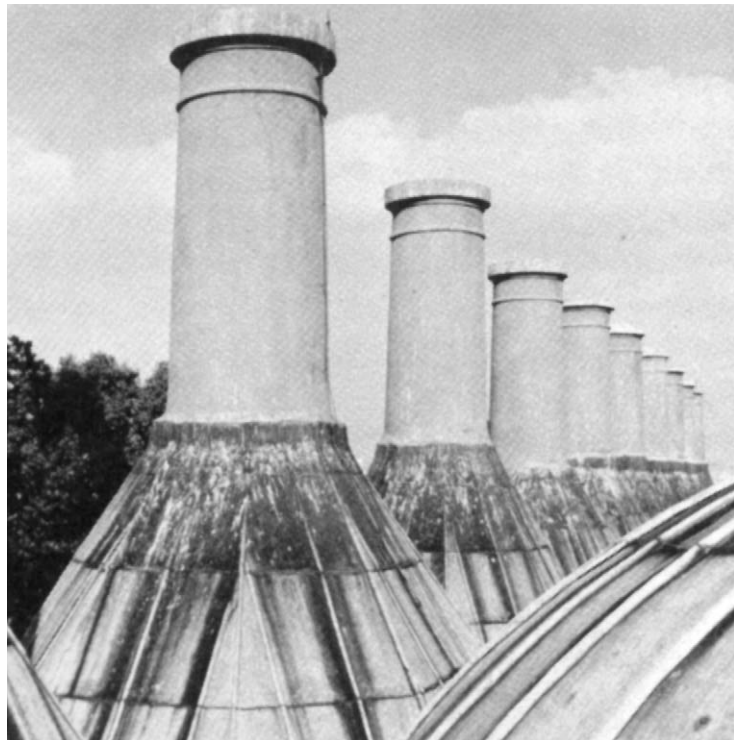


conclusions. Nor was he probably concerned to what extent he was continuing an existing tradition which he saw embodied in Hagia Sophia of over a thousand years earlier or whether he was innovating and establishing a significant variant on what had gone before. The present day view is that 'it is no exaggeration to say, that with this building Turkish mosque architecture reached its fullest expression' (Vogt-Göknil, 1993, p.81); that Edirne was the culmination rather than the inception of a movement. It is also difficult to imagine that Sinan could ever have guessed that at the beginning of the 21st century it would be the great range of kitchens at the Topkapi Serai in Istanbul with their dominant conical lead-faced roofs which would be influential – both consciously and unconsciously – in the design of stack-effect ventilators on energy conscious buildings.

Right
**Sinan, Topkapi Serai,
Istanbul** ca. 1550; lead
covered chimneys of the
range of ten kitchens



Sinan was a prolific architect although he only came to architecture at the age of 49, having first been a military engineer. His autobiography, dictated to a friend, survives but not a single drawing from his hand. We have no evidence of an exploration of themes as in the case of his near contemporary, Leonardo da Vinci. Only speculation is possible.

Speculation about the existence and effect of a theory of design becomes a good deal clearer at the end of the 17th century and in the 18th century when there was a conjunction of a number of ideas in France. Firstly there was the establishment of institutions to train architects for the Royal Building Administration; the Royal Academy of Architecture was founded in 1671, probably as a result of the King's and Colbert's – his comptroller general of finance – dissatisfaction with the awareness of French architects of the theory and aesthetics of architecture (Rosenfeld, 1977, p.177). Then in the 18th century there was the drive to codify and classify the world which is epitomised by the thirty-three volumes of the *Encyclopédie*.

In architecture the ordering drive was based on the establishment of a type. The word had a number of meanings but the main intention was to define a character and an order for different buildings largely based on their use. Additionally architects were to test their designs against the exemplary models of the past. As Quatremère de Quincy – with Blondel one of the chief protagonists – wrote in the *Encyclopédie méthodique*:

'One wishes that the architect who undertakes a building or project would place it, in his imagination, within the walls of Athens and that, surrounding it with the masterpieces that remain or those whose memory has been conserved by history, he would examine them, drawing from them analogies applicable to his own designs. Their silent and ideal witness would still be one of the most authentic kinds of advice he might receive.' (Vidler, 1987, p.163)