



Modern and traditional representation in mosque architecture: Analytic comparison of three mosques in Ankara, Turkey

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Abstract

This article examines three "modern" mosques in Ankara, the capital city of Turkey. Specifically, it researches examples of innovative and authentic mosque architecture, which considerably varies from "Ottoman-type" mosques that heavily dominate the inventory of mosques in Turkey. The Republican period after the Ottoman Empire in Turkey witnessed an ongoing discussion and competition between modern and traditional examples of mosque architecture. Although this problem has been considered in different dimensions, it has generally been discussed by classifying the mosques as "modern" or "traditional" in the academy. It is thought that this classification should be based on the different physical characteristics of mosques, which form the repertoire of tradition in mosque architecture. In this study, the exemplary mosques selected for the inquiry were examined according to 18 different factors that were grouped under six categories considering the physical and interior features of the mosques: namely, mass and facade design, spatial organization, interior forms, architectural program, material selection and ornament details. The research aims to contribute to discussing modern and traditional representation in mosque architecture and clarify ambiguity in understanding and distinguishing between "tradition," "traditional," and "modern," which are essential meanings in mosque architecture.

Highlights

- The period that started almost with Seljuk domination and continued onward marks the development of mosque architecture with specific dynamics and challenges in Anatolia.
- The traditional Ottoman mosque is characterized by an imitation and degenerate architectural practice in Republican Turkey.
- The study aims at identifying modern representation forms in the field of mosque architecture by proposing a concrete basis for the recognition and classification of mosques.

Keywords

Contemporary mosque architecture;
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representation; Ottoman mosque;
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Cami mimarisinde modern ve geleneksel temsil: Üç caminin analitik karşılaştırması Ankara, Türkiye

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Abstract

Bu makale Türkiye'nin başkenti Ankara'da üç farklı modern cami incelemektedir. Özellikle, Türkiye'de cami envanterinin önemli bir bölümünü oluşturan "Osmanlı- tipi" camilerden farklı, yenilikçi ve özgün cami örneklerini araştırmaktadır. Osmanlı İmparatorluğu sonrası Cumhuriyet dönemi, cami mimarisinde "modern" ve "geleneksel" örnekler üzerinden süregiden bir tartışma ve rekabete tanıklık etmiştir. Aslında bu problem farklı yönleriyle ele alınmış olsa da, akademide genellikle doğrudan camilerin "modern" veya "geleneksel" olarak sınıflandırılması üzerinden tartışılmıştır. Oysa, bu sınıflandırma cami mimarisinde geleneğin repertuarını oluşturan camilerin farklı fiziksel özelliklerini temel almalıdır. Bu çalışmada camiler kütle ve cephe tasarımları, mekânsal organizasyon, iç mekân formları, mimari program, malzeme seçimi ve bezeme, süsleme detayları olmak üzere camilerin fiziksel özelliklerine göre altı gruba ayrılmış, 18 farklı faktöre göre değerlendirilmiştir. Bu araştırma cami mimarisinde önemli olan "gelenek", "geleneksel" ve "modern" kavramların anlaşılmasında ve ayırt edilmesindeki karışıklığı gidererek, cami mimarisinde modern ve geleneksel temsil tartışmasına katkı koymayı amaçlamaktadır.

Öne Çıkanlar

- Selçuklu hakimiyetiyle başlayıp, günümüze devam eden süreç kendine özgü dinamikler ve zorluklarla Anadolu'da cami mimarisinin gelişimini işaretlemektedir.
- Geleneksel Osmanlı cami Cumhuriyet döneminde taklit ve dejenere bir mimarlık pratiğiyle karakterize edilmiştir.
- Bu çalışma camilerin tanınması ve sınıflandırılması için somut bir temel önererek, cami mimarisi alanındaki modern temsil biçimlerini saptamayı amaçlamaktadır.

Keywords

Çağdaş cami mimarisi; Modern ve geleneksel temsil; Osmanlı cami; Mekansal organizasyon

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INTRODUCTION

Different built environment forms emerge concerning human behavior and interaction. Over time, transformation occurs in many central built forms, including religious buildings and adjoining belief structures (King, 1980). Mustafa and Hassan (2013, pg. 446) show the transformation of Ottoman mosque architecture by comparing six categories of pendentive mosque layouts, all of which were constructed in "different periods and evolved from previous categories."

The emergence of this archetype -the mosque architecture- dates back to the birth of Islam. From birth to the present day, mosque architecture has undergone many transformations conditioned by the factors concerning the philosophy of Islam. More powerful than that, the political, social, cultural, and geographical factors have also affected the transformation of mosque architecture (Hoteit, 2015). Likely, alongside mosque architecture, the two factors cumulatively condition the spread of Islam across an extensive geographical area, including the Anatolian region.

The arrival of Islam into the Anatolian territory marks the beginning of a specific period of mosque architecture covered in this study. The spread of Islam in Anatolia increased with the Turkoman tribes and then the domination of Seljuks, and finally, the Turkoman principalities thereafter, the fall of Seljuks in the region (Yetkin, 1959). The period that started almost with Seljuk domination in the region and continued onwards to the present day paved the path for the development of mosque architecture, characterized by progress and failure.

The development history of mosque architecture in Anatolia witnessed a more competitive and challenging era between traditional and modern representation forms in the considerably younger Turkish Republic than in the entire history of the spread of Islam in the Anatolian region. In particular, the construction of new mosques and belief structures in the young Turkish republic halted until the 1950s (Batuman, 2016). After this pause, building new mosques and belief structures has accelerated. This period that continues is generally characterized by inferior imitation examples that mimicked classical Ottoman mosque architecture. While most of the newly constructed mosques and belief structures in this period pursued the seemingly traditional line, some examples went beyond and broke the line (Akbulut and Erarslan, 2017). In short, many examples of mosque architecture that vary in size, style, and function existed during this period.

The study concentrates on belief structures, particularly the mosque as one of the central built forms in the non-domestic sphere in Islamic societies. Within this framework, the study will help view and recognize an interesting culture-specific instance of the relationship between tradition and its representation in mosque architecture in Turkey.

Mainly, the focus of the study will be on identifying and focusing on authentic interpretations and different examples of modern representations of mosque architecture. For this purpose, three selected mosques were analyzed in Ankara, the capital city of Turkey.

The study's main objective is to extend the boundaries of the research realized to identify modern representations in the field of mosque architecture by proposing a concrete basis for the recognition and classification of mosques.

HISTORY, TRADITION, AND DYNAMICS OF MOSQUE ARCHITECTURE IN ANATOLIA

Islam is widely practiced throughout broad geographic areas. Hence, notable mosques and related religious buildings with various architectural styles exist worldwide. (Taher and Dündar, 2018; Hillenbrand, 1999). Parallel to the rising influence of Islam across extensive geographies, the architecture of the mosque has been impacted by the vernacular architecture of the new regions and by the experiences of the communities reached, especially in terms of construction technology (Jahic, 2008; Khan, 1990). The development of mosque architecture concerning different periods and dominating groups in the Anatolia is considered in this study.

Pre-Ottoman and Ottoman period

The development of mosque architecture in Anatolia differs from other regions and periods. While mosque architecture was shaped under the effect of the recent periods in other regions, the development in the Anatolia - Turkish region were sourced both by the accumulation of recent periods that came with Islam and by the experience of the late Romans and Byzantines, which represent a different cultural environment.

Mosque architecture in Anatolia before the Seljuk domination occurred as simple large-pillared halls, exemplified by Sivas Ulucami, Silvan, Kızıltepe, and Diyarbakır Ulucami mosques (Kuban, 1974).

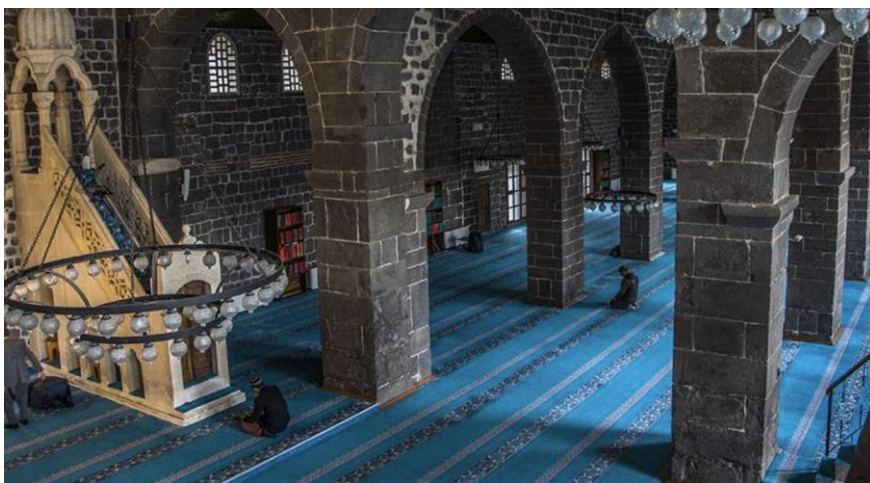


Fig. 1 - The Mosque of Diyarbakır Ulucami.

An innovation brought to mosque architecture during Seljuk domination is the elimination of the courtyard. The mosques that had been built in this period emerged as massive rectangular prisms which had no interference with their immediate surrounding (Yetkin, 1959). Many examples of the mosque architecture of the period carry the imprints of the Persian Iwan on their walls as entrance portals (Caner and Bakırcı, 2009; Uz, 2014). A dome-roofed mihrab bay is added to the design vocabulary in this period. Another addition was an open bay in the center that brought daylight to the interior, which also strengthened the effect of a reduced courtyard (Güler and Aktuğ Kolay, 2010).

After the Seljuk reign, Anatolia's political and physical domination was fragmented among small autonomous Turkoman tribes and principalities, including the Ottomans. Ottoman mosque architecture gave its first examples by interacting and utilizing the experiences of other principalities in Anatolia regarding mosque architecture. Yusuf Sinan Mosque, built in Edremit during the reign of Karesi Principality, emerges as an early example representing the idea of expanding the main prayer space covered with domed structures. This idea represented the primary thought pioneering the prospective development of Ottoman mosque architecture (Kuran, 1968).

Encountering with the Byzantines and the Balkan societies, especially after the conquest of İstanbul, the Ottomans found the chance to see and integrate different perspectives and styles in architecture. Mastering dome form inspired by the Hagia Sophia and the discovery of half domes, the Ottoman architects moved toward creating massive domed-square structures that finally helped them reach synthesis in mosque architecture (Eker, 2016; Mustafa and Hassan, 2013).

Ottoman mosque architecture had been under different influences. But in principle, it had been shaped by a dual approach; organizing the entire interior under one roof, a dome-roofed structure on the one hand, and changing the function of the mosque to a multi-functional religious social complex from being a mere place of worship on the other.

The lineage that started with the Seljuk domination had matured with many distinguished examples during the Ottoman era, such as the Mosque of Sultan Bayazid II (1501-06). The trend continued and culminated with the chief architect Sinan during politically the most influential period of the Ottomans. The Şehzade (Mehmed) Mosque (1543-48), Süleymaniye Mosque (1550-57), and the Selimiye Mosque (1569-1575, which are the works of the renowned architect Sinan also represent the features of the lineage.



Fig. 2 - The Mosque of Selimiye, Edirne.

After the 16th century, Ottoman mosque architecture started to drift away from the point of synthesis, reflecting different effects. It became more eclectic with the impact of other Western influences and art movements, such as Baroque, which are more apparent in NuruOsmaniye, Nusretiye (As, 2006, pg 55), and Ortaköy Mosques.

The Republican period

The early Republican era cannot be regarded as a prosperous period that broke the ongoing process of repetition and revival of Ottoman mosque architecture. In this era concerning the secular state policy and accepting belief in a private sphere and "denying the mosque as a place in the public realm" (Batuman, 2016, pg 270), mosque architecture was not a much-debated item of the agenda (Akar and Pilehvarian, 2019). As a result, mosques and belief structures were not built as public buildings, and activity for new mosque construction was halted (Özaloğlu, 2011). Accordingly, they had lost their visibility in the yet-developing parts of the cities and public spaces. This phenomenon was much more apparent in the specifics of Ankara, the capital city of the new Turkish Republic.

With the change in the political system in Turkey after World War II, the stance and politics of the state toward secular institutions and public investments changed. Building mosques with public funds have then re-entered the agenda. The city of Ankara, where the so-called tensions were much felt, has been the grounds for this competitive process between strict secularism and counter forces and political impacts. The unbuilt mosque project of Vedat Dalokay in a newly developed region in 1960s Ankara is a good example and a turning point for some (As, 2006), to exhibit the relationship of state politics on religion and contrary effects on fostering mosque construction in the coming years.

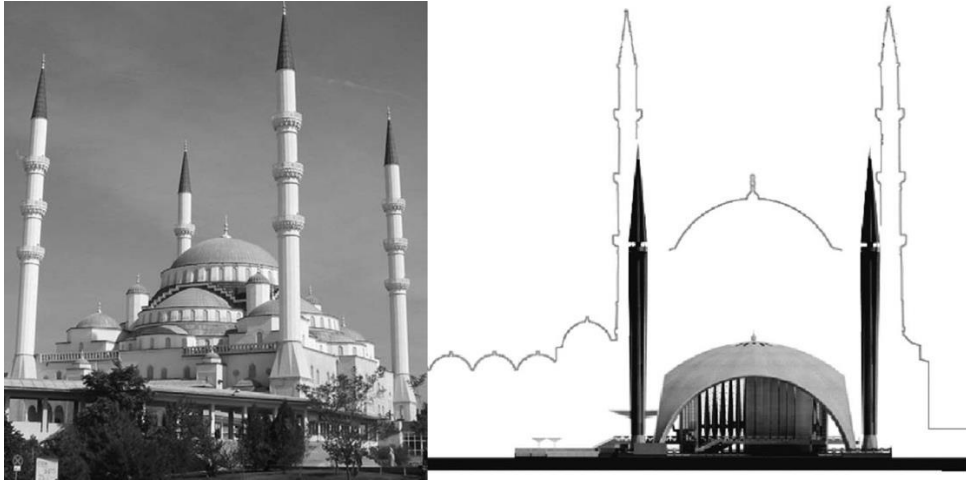


Fig. 3 - Implemented Kocatepe Mosque by Tayla and Uluengin in comparison with the unimplemented proposal of Dalokay (Adapted from as, 2006).

Undoubtedly, favoring classical Ottoman mosque architecture in a public-funded large-scale mosque project was an essential shift leading to future architectural development and appeal. It was a turning point in secular stance and state politics toward religious affairs. Accordingly, the paradigm shift in mosque architecture, in effect, structured contemporary politics and public spaces in Turkey (Tuğal, 2009).

The period between 1960 and 2000 has witnessed particular interest in replicating classical Ottoman mosque architecture, which also ended up with many degenerative examples (Eyupgiller, 2006). During this period, volunteer organizations generally have taken the initiative in constructing and implementing new mosques in Turkey. Especially after the 2000s, the process of building new mosques has been speeded up by state and civil initiatives this time. The number of registered mosques in 2002 Turkey was 75.941 (Özaloğlu, 2017). It jumped up to 88.681 in 2018 (DRA, 2020). The examples emulating the Ottoman and Seljuk architecture in this period stand out as imitation applications primarily degenerate and devoid of architectural value.

Several qualified projects were also realized until 2000s. The Etimesgut Mosque (1967) that was designed by Cengiz Bektaş in the Etimesgut campus of the Turkish Armed Forces is one of the examples. Also, The Grand National Assembly Mosque was also an outstanding example and a successful interpretation of tradition in mosque architecture. It was designed by Behruz and Can Çinici (1989) and won the prestigious Aga Khan Award in Architecture in 1995.

There were also many remarkable examples realized after the 2000s in Ankara and İstanbul. Doğramacızade, Alacaatlı Uluyol, and Salih Bezci mosques are authentic interpretations of mosque architecture in Ankara, all of which have been researched in this study. Likely, Sancaklar Mosque is one of the recent examples of contemporary mosque architecture in İstanbul (Gür, 2017).

PROBLEM DEFINITION

The mosque and belief structures are built on a single belief system and a tightly defined architectural program. The essential physical elements that form the mosque image, such as the mihrab, minbar, and minaret, are repeated in every newly constructed mosque. The dome is also an essential figure of mosque architecture, especially in the Anatolian-Turkish region. Along with architectural elements, the stylistic ornamentation of mosques has been another substantial, almost fused part of the mosque image. They cumulatively establish the powerful image of the archetype and religious forms in Islam. The power of these sub-images is so effective that they alone can describe or represent the image of mosques and belief structures. In our society, an overlook at our surroundings shows us that the mosque and belief structures are often built and rebuilt repetitively with their powerful and established images and physical structure element forms.

In particular, the mosques constructed in Seljuk and later Ottoman periods in Anatolia have dominantly affected today's mosque architecture and production in Turkey. The new Turkish Republican period after the Ottoman Empire witnessed a discussion and competition between modern mosque examples that emerged with original content and interpretation and traditional examples of the "Ottoman-type", which achieved a representation value matched with tradition in mosque architecture.

This situation transforms the traditional Ottoman mosque style into a frequently repeated stereotype and, worse yet, an imitation and degenerate architectural practice. Specifically, examples of mosques mimicking traditional Ottoman mosques, primarily inspired by the stylized works of the chief architect Sinan, in Turkey suppress innovative and original forms of modern representations. In this sense, on one side of the problem, the traditional is dominating, even replacing the tradition of mosque architecture in Turkey.

Identifying and classifying examples of modern representations in mosque architecture have been the subject of many studies and academic research in Turkey, which was discussed as a problem researched in Master/Phd studies since the 2000s (Atlı, 2011; Karaelmas, 2014). Generally, these studies have proceeded by categorizing and comparing the examples as "traditional or modern" (Duysak, 2000), "typical, classical and modern" (Haseki 2006), "contemporary" (Ürey, 2010), "traditional, modern and no principle" (Gürsoy, 2011), and "current, modern" (Moustafa, 2013). The classifications in these studies have been made by evaluating individual examples of mosque architecture, which brought to see a particular mosque represented either in a modern or traditional manner. These approaches do not concentrate on and recognize specific features of exemplary mosques. The lack of this perspective impedes reflecting variations and creates generalizations and false judgments in researching mosque architecture in Turkey.

In sum, the parameters that define mosque architecture should be laid down to recognize modern representations in mosque architecture and differentiate between examples of modern and traditional mosques.

METHODOLOGY AND ORGANIZATION OF THE RESEARCH

Research sites

The research will be carried out on the western axis of Ankara, specifically in the Çayyolu and Bilkent regions. These are developing areas with similar high socio-economic characteristics. Two of the exemplary mosques, Alacaatlı Uluyol Mosque and Salih Bezci Mosque Complex are situated in Alacaatlı neighborhood of Çayyolu region; while Doğramacızaade Mosque is in Bilkent region of Ankara.

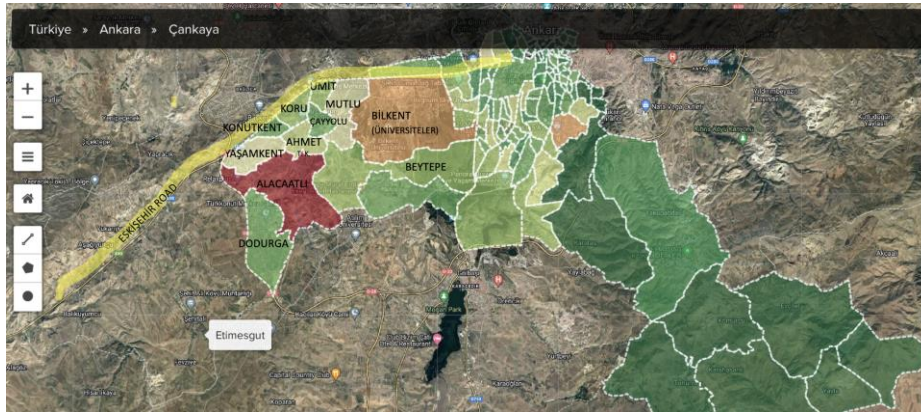


Fig. 4 - Research sites in Çankaya district, Alacaatlı and Bilkent neighbourhoods.

Research Design and Parameters

The study asserts several parameters that would help recognize modern and traditional forms of representations in mosque architecture as a matrix. This matrix provides the concrete basis for the classification of the mosques. The parameters of this matrix are selected from the architectural elements and considerations, furniture, and ornaments, all of which have become the established and inseparable parts of the mosque image that form the tradition in mosque architecture.

The site survey in the study is carried out to recognize the specific interpretations of the research parameters in different contexts. The study aids the Ottoman mosque typology as a reference to acknowledge modern representations in contemporary mosque design in Turkey. More broadly, a mosque must exist in a different conceptualization from the interpretations of the tradition of mosque design in classical Ottoman mosque architecture in order to be classified as "modern."

Table 1 - Cells filled with blue show the different content and interpretation that help the Alacaatlı Mosque distinguished from the classical Ottoman mosques.

PHYSICAL EXPRESSION						
PHYSICAL SPACE CHARACTERISTICS						
MASS & FACADE DESIGN	SPATIAL ORGANIZATION	INTERIOR FORMS	ARCHITECTURAL PROGRAM	MATERIAL SELECTION	ORNAMENT DETAILS	
MOSQUE and ADJOINING BELIEF STRUCTURES						
CONCEPTS & PARAMETERS	CRITICAL EVALUATION of MAJOR ELEMENTS (FACADE, MINARET, DOME)	ALLOCATION SCHEMA	SPACE GEOMETRIES	SCALE	EXTERIOR FINISH MATERIALS	STYLE
	CRITICAL EVALUATION of MASS	INTERIOR - EXTERIOR RELATIONSHIP (INTEGRATION)	CRITICAL EVALUATION of MAJOR ELEMENTS (INTERIOR: MINBAR, MIHRAB)	FUNCTION	INTERIOR FINISH MATERIALS	RATIO
	CRITICAL EVALUATION of OPENING TYPOLOGIES (DOORS, WINDOWS)	CIRCULATION PATTERN	CRITICAL EVALUATION of FURNITURE	HIERARCHIES	SUSTAINABILITY	AUTHENTICITY

Procedures and methods

The study relies on a deductive and analytical approach to reach descriptive explanations. For this purpose, observations were made, and data was gathered from the mosques and belief structures in the researched districts using photo-documentation and autoethnography techniques.

As a reference for the research, the Ottoman mosque and the physical expression of this typology, which especially reached a representative value that even places the tradition in mosque architecture in Turkey with the style and interpretations used in the works of chief architect Sinan, has been described.

Afterward, the architectural descriptions of three selected examples of "modern" mosques in Ankara were made. Using the parameters matrix asserted by the study, the physical expressions of these exemplary mosques were analyzed concerning the features suggested to collectively represent the tradition of mosque architecture.

For each mosque, the cells in the matrix were filled with blue if they had been considered to comprise different content and interpretation that helped the selected mosque distinguish from the classical Ottoman mosques. In contrast, the remaining cells containing the parameters that still carry imprints or features of the lineage of the Ottoman mosques were filled with gray. Finally, each researched mosque had its graphic composed of blue and gray cells representing a unique interpretation of the tradition of mosque architecture.

Also, the reminiscences of the Ottoman mosques in selected "modern" representations of mosque architecture were expressed quantitatively. In this sense, with the researchers' judgment, the cells in the matrix represented similarity/dissimilarity of a specific feature from the Ottoman mosque were assigned 0/1 values. Specifically, giving 1 to each blue-colored cell for dissimilarities or unique interpretations and 0 to the remaining gray ones in the matrix for conditions representing similarity or relationality.

The resulting values ranging between 0 and 18 were evaluated as a quantitative reference value to compare the modern examples in mosque architecture. More specifically, a measure to assess how much a particular mosque is distinguished from the lineage of the Ottoman mosques to be considered "modern" in mosque architecture.

ANALYSIS OF THE OTTOMAN MOSQUE AND THE SELECTED MOSQUES

Recalling the features stated in the parameters matrix displayed in the methodology, the physical expression of the Ottoman mosque and three selected mosques is given. These architectural descriptions are thought to provide a medium and information to visualize the examples, make comparative judgments, monitor the results of the parameters to see whether they are interpreted or not.

The physical expression of the Ottoman mosque architecture

Ottoman mosque architecture started as a continuation of the mosque-building tradition in Anatolia. The first examples of Ottoman mosques, which we encountered in the first half of the 14th century, are the Alaeddin Bey Mosque in Bursa and Hacı Özbek Mosque in Iznik. They were built as a continuation of the single-unit mosque examples before them. They reflect the main idea of the domed-square unit. This idea remains the main motive behind Ottoman mosque architectonics that matured over time and was used in the 16th-century mosques, representing the most advanced period of Ottoman mosque architecture.

One of the reasons why Ottoman mosque architecture has changed over time is related to the growth of the scale of mosque structures. Specifically, adding compartments to the main prayer hall to meet the need for enlarging the prayer area in the interior is an essential factor in changing the mosque form. Bilecik Orhan Gazi Mosque is one of the leading examples reflecting this change, in which extensions are covered with flat roof structures. A more advanced example of this change can be seen in Iznik Green Mosque. The main prayer area is extended with a three-bay vestibule

along the mosque entrance and the mihrab axis (longitudinal axis). This trend culminated with many other examples, and the extensions are covered with forms/derivatives of domes (Kuran, 1968)

The need to meet the new functions added to the program of mosques, which started with a simple and static prayer area (*Harim*), can be seen as another important factor that changed the Ottoman mosque architecture. The addition of semi-open spaces between the courtyard and the enclosed spaces of the mosques is one example of this change. Another change may be exemplified by expanding the main prayer space for educational purposes.

From the viewpoint of the study, it is thought that the primary factor in differentiating a modern mosque from others that we define as traditional is the appearance of the shell form. The shell form effectively shapes the first impression, enabling us to perceive the structure differently from others.

As a definition asserted by the study, shell form emerges as a gathering of architectural elements in a series that conceal layered meanings. The mentioned architectural elements are the central mass of the building, the minaret, and the dome. It could be argued that these three architectural elements collectively constitute the characteristic shell form and the image of the mosque in classical Ottoman mosque architecture. Minor formal manipulations made in these architectural elements cannot overthrow their characteristic outlook and provide an escape from the orbit of classical Ottoman mosque architecture.

Observing the much-imitated 16th-century examples of mosque architecture, which were designed by the chief architect Sinan, one can reveal that the central mass of the building in classical Ottoman mosque architecture could be defined as a deformed spheric volume. This volume that starts with rectangular, square, and different polygonal base projections of a prism is felt both from the interior and exterior. As the building rises and base forms mature into three dimensions, it is structurally supported by domes and spring-formed elementary structures that help the building lose its prismatic origin and transform into a spheric volume. The minaret is a long, thin, vertical element positioned on the perimeter of the massive body of the mosque. In this respect, it is also a constituent part of the central mass that may appear both as a single element or as a repetitive one, as several of them may exist in one design. The dome is the fundamental element that determines the perception of the building from the interior and exterior; used in the hemisphere form to end the building at different heights and sculpt it to reveal the central mass of the building. It is even possible to assert that the dome and the minaret, on their own, appear as the mosque with their influential and dominant role in classical Ottoman mosques.

The physical expression of Alacaatlı Uluyol Mosque

Alacaatlı Uluyol Mosque is distinguished from the classical Ottoman mosques by its modern facade elements and the central cubic mass. The frame beams contouring the cubic mass foster the effect of the central mass of the building.

The central mass of the mosque covered with a half-dome can be felt both from the inside and outside. The dome is a less interpreted part of the building in terms of detaching from the traditional compared to the facade and minaret design.

On the other hand, the mosque's minaret has a unique interpretation that emerged with the intertwining of primary geometric forms used in the original structure. The minaret design takes its final form by establishing a relationship with the script Elif, the first letter of the Quran.

The motifs on stainless façade panels are obtained by cutting metal sheets in the form of an octagonal star and are placed in front of the window openings. They are essential elements that give the building its main character inside the dark-painted frame beams.



Fig. 5 - Façade Design of Alacaatlı Uluyol Mosque from which the cubic mass of the mosque is most felt.

The cube form, which forms the central mass of the mosque, is easily recognized from the outside. The mosque's dome falls behind the visibility of the cube form, especially from the approach of the main road on the southeast side. The metal-covered dome of the mosque is more readable when one approaches the building from the southwest direction.



Fig. 6 - Looking at Uluyol Mosque from southeast and southwest directions

The interior space is simple and pure. The transparent window openings on the mihrab's left and right sides help the mosque's interior emerge as a bright space that receives natural light.



Fig. 7 - The bright interior of the Alacaatlı Uluyol Mosque receiving plenty of natural light.

The cells filled with blue show the different content and interpretation that help the Alacaatlı Mosque distinguish from the lineage of the classical Ottoman mosques. The cells filled with gray show the parameters that still carry features of the lineage.

Table 2 - Cells filled with blue show the different content and interpretation that help the Alacaatlı Mosque distinguished from the classical Ottoman mosques.

PHYSICAL EXPRESSION						
PHYSICAL SPACE CHARACTERISTICS						
MASS & FACADE DESIGN	SPATIAL ORGANIZATION	INTERIOR FORMS	ARCH. PROGRAM	MATERIAL SELECTION	ORNAMENT DETAILS	
ALACAATLI ULUYOL MOSQUE						
CONCEPTS & PARAMETERS	CRITICAL EVALUATION of MAJOR ELEMENTS of REPRESENTATIONAL VALUE. (FACADE, MINARET, DOME)	ALLOCATION SCHEMA	SPACE GEOMETRIES	SCALE	EXTERIOR FINISH MATERIALS	STYLE
	CRITICAL EVALUATION of MASS	INTERIOR - EXTERIOR RELATIONSHIP (INTEGRATION)	CRITICAL EVALUATION of MAJOR ELEMENTS of REPRESENTATIONAL VALUE. (INTERIOR: MINBAR, MIHRAB)	FUNCTION	INTERIOR FINISH MATERIALS	RATIO
	CRITICAL EVALUATION of OPENING TYPOLOGIES (DOORS, WINDOWS)	CIRCULATION PATTERN	CRITICAL EVALUATION of FURNITURE	HIERARCHIES	SUSTAINABILITY	AUTHENTICITY
	3	1	3	1	3	1
12						

The physical expression of Doğramacızade Ali Pasha Mosque

The building was designed as a long, stone-cladding structure in the direction of the Qibla. The monumental entrance of the building is given from the northwest direction, opposite the Qibla. The building is accessed from this monumental entrance by stairs. Also, there are sloping ramps curtained by the massive monumental entrance walls for the disabled on each side of these stairs. In front of the impressive massive walls of the monumental entrance, the user loses the connection with the rest of the building, and even the long minaret vanishes at one point from this approach. When one enters the structure from this point, users enter a tunnel-like corridor, where multi-functional sections devoted to non-Muslim prayers are located on the right and left wings. At the same time, this corridor helps the user reach the inner courtyard, the entrance to the main prayer space of the mosque. This point is directly opposite the entrance axis, the mosque's main door, and

the building's prayer rooms. Advancing from this point and even if, with no intention to enter the main place of worship, the visitor is repelled and almost involuntarily captured by the orbit and the gravitational effect of the mosque. The main element that attracts the visitor from this point onwards is the sense of curiosity that develops from seeing, losing, and re-finding an element of the building at every step taken in a time-lapse cycle.



Fig. 8 - A view of the monumental entrance of Doğramacızade Ali Pasha Mosque. The user loses the connection with the rest of the building.

The inner courtyard of the building, which provides access to the main prayer hall, is also open to the approach from the west. When entering the courtyard, the visitor can see the minaret again that was lost from the vision on the monumental entrance stairs. However, the minaret seen at this point differs from the one left behind. The minaret is shown to the visitor in a new scene and context as part of an interrupted fragment.

The inner courtyard of the building is mapped as an exceptional location in the visitor's mind as a nodal point that allows passage to different functional areas of the mosque. The main prayer halls of the mosque, the adjoining ceremonial courtyard, and the open park area on the western approach can be accessed from the inner courtyard. The mosque's inner courtyard is designed as a hard-paved nodal point framed by the main prayer hall on the south, the monumental entrance on the north, and semi-open balcony structures located on the second floor of the building on the east and west façades. In this context, the semi-open inner courtyard, which could have been found more brutal and emotionless, is warmed with water and greenery elements placed on a rectangular scheme in the center of the courtyard. The wisely positioned greenery warms up the space and reduces the enclosed mass to a human scale.



Fig. 9 - A view of the inner courtyard of Doğramacızade Ali Pasha Mosque showing the main prayer hall ahead and part of the minaret in a new fragment.

The visitor moves towards the main prayer hall from the monumental entrance of the building, and gets into the inner courtyard. On the left comes the adjoining ceremonial courtyard -the open space used for funerals, Friday, and Eid prayers- accessed by passing under the heavy effect of balcony structures carried by massive columns. The columns are placed at angles to the rectangular form of the inner courtyard, which firmly directs the visitor to exit from the inner courtyard. At this point, the visitor changes position and context in a time-lapse again, which makes one feel stuck and relaxed, just like the fiction experienced while passing through the massive main entrance blocks and tunnel-like corridors. As the visitor moves with jerks and revelations and passes under the massive balcony structures towards the adjoining ceremonial courtyard, the primary reference of the building-the minaret- is lost once again for a short while until finally found in the side courtyard in another context. In the adjoining ceremonial courtyard, one gets the minaret's most dominant view and effect. However, the second essential reference of the building -the dome- is lost this time.



Fig. 10 - A view from the adjoining ceremonial courtyard to the east of Doğramacızade Ali Pasha Mosque shows the mosque's minaret ahead. The dome is not seen and exists in this context.

In the interior of Doğramacızade Mosque, the dome stands out as an element that receives natural light. The vibrant stained-glass panels conceal the metal framework that forms the dome. This feature helps the interior of the mosque distinguish it from traditional mosques. The diffuse lighting and the timber wall claddings create a warm atmosphere that supports a serene prayer hall.

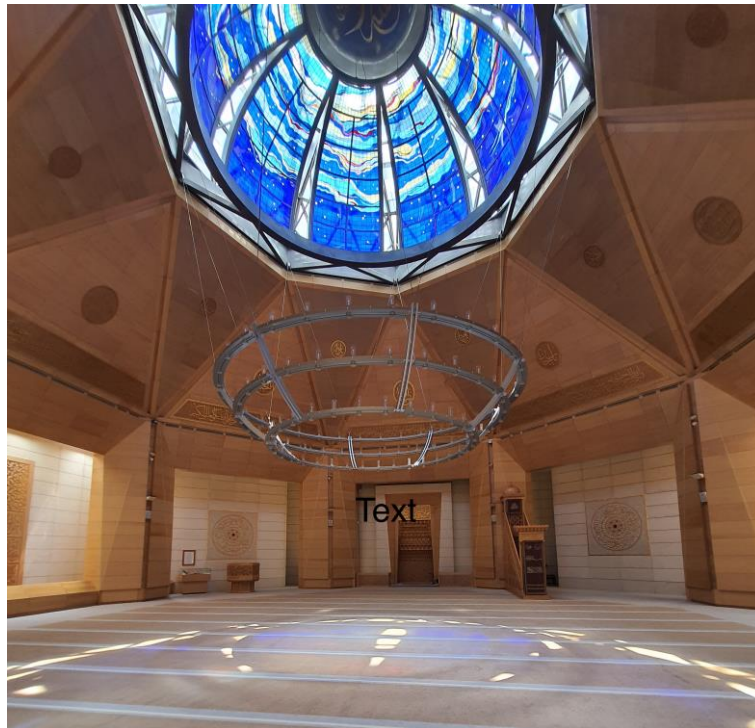


Fig. 11 - The interior of Doğramacızade Mosque. The self-illuminated glass dome receiving natural daylight.

The cells filled with blue show the different content and interpretation that help the Doğramacızade Mosque distinguish from the lineage of the classical Ottoman mosques. The cells filled with gray show the parameters that still carry features of the lineage.

Table 3 - Cells filled with blue show the different content and interpretation that help the Doğramacızade Mosque distinguish from the classical Ottoman mosque.

PHYSICAL EXPRESSION						
PHYSICAL SPACE CHARACTERISTICS						
MASS & FACADE DESIGN	SPATIAL ORGANIZATION	INTERIOR FORMS	ARCH. PROGRAM	MATERIAL SELECTION	ORNAMENT DETAILS	
DOĞRAMACIZADE MOSQUE						
CONCEPTS & PARAMETERS	CRITICAL EVALUATION of MAJOR ELEMENTS of REPRESENTATIONAL VALUE. (FACADE, MINARET, DOME)	ALLOCATION SCHEMA	SPACE GEOMETRIES	SCALE	EXTERIOR FINISH MATERIALS	STYLE
	CRITICAL EVALUATION of MASS	INTERIOR - EXTERIOR RELATIONSHIP (INTEGRATION)	CRITICAL EVALUATION of MAJOR ELEMENTS of REPRESENTATIONAL VALUE. (INTERIOR: MINBAR, MIHRAB)	FUNCTION	INTERIOR FINISH MATERIALS	RATIO
	CRITICAL EVALUATION of OPENING TYPOLOGIES (DOORS, WINDOWS)	CIRCULATION PATTERN	CRITICAL EVALUATION of FURNITURE	HIERARCHIES	SUSTAINABILITY	AUTHENTICITY
	3	1	3	2	2	0

The physical expression of Salih Bezci Mosque Complex

The Salih Bezci Mosque Complex is located in a parcel adjacent to a park area. It serves as a building within the park without being separated from the park by walls or similar structures. The Salih Bezci Mosque Complex was designed as a two-story structure that can be accessed from different heights of the road. Salih Bezci Mosque Complex gives ground-level access from its different sections and sub-spaces with multiple functions. The building is connected to the main road via an ample open space at the upper level. At the same time, this open space is used in funeral prayers. It isolates the main structure from the road and city context in a controlled way that makes the mosque complex much more visible and supports the structure to freely exhibit its identity. This space, which allows the building to breathe, allows the viewer to see and perceive the entire building from the primary road approach.



Fig. 12 - Looking at Salih Bezci Mosque Complex from a west-northwest direction.

Parallel vertical walls are essential elements of the design and structure of the building. These walls add form and functionality to both the shell and interior of the building. At the same time, they help the user and viewer feel the strong orientation of the building towards the qibla both from inside and outside the building.

The dome is also an essential structural element in the interior. However, it cannot be felt or seen from many approaches to the building. It enriches the interior spaces of the building, especially the central place of worship as a physical element. It is partly controversial as the dome is placed both as an essential physical structure and as an element with powerful symbolic meaning that forms the image of the building in traditional mosques and belief structures. This positioning of the dome in the design of the Salih Bezci Mosque Complex is different and unique compared to the double-functional positioning of the dome. In a sense, it is more straightforward and perhaps more honest.

The interior of the building is distinguished by being unusually bright compared to mosques and belief structures. The mosque is not decorated with traditional calligraphy and similar ornaments. The suras and verses from the Quran, the word of Allah, are not written in Arabic calligraphy, which has almost become an integral part of the mosque image. They are written in Kufic style, which looks much more straightforward. Kufic script style has also been a source of inspiration for the design of architectural structural elements in the building. In particular, the minaret of the building emerged with the interpretation of the Kufic writing style. Apart from this, the Kufic script style was also influential in designing the facade panels that refract the natural light. In this sense, The Kufic writing style, which effectively becomes a crucial part of design that defines the elements of the building, also contributes to the formation of the image of the entire building.



Fig. 13 - Serene, neutral and bright interiors of Salih Bezci Mosque Complex.

In the Salih Bezci Mosque Complex, references to tradition seem to have been refined and interpreted on the one hand. Dome, minaret, open and semi-open positionings, space typologies, the main prayer hall's geometry, the building's orientation, space and function relations, and central reference points such as the mihrab and minbar are essential parameters that give reference to the tradition of mosque architecture. On the other hand, material selections considering the interior and exterior of the building and the Kufic scripts used in the ornamentation are innovative and authentic interpretations that help the building exist as a modern, contemporary mosque.

The cells filled with blue show the different content and interpretation that help the Salih Bezci Mosque Complex distinguish from the lineage of the classical Ottoman mosques. The cells filled with gray show the parameters that still carry features of the lineage.

Table 4 - Cells filled with blue show the different content and interpretation that help the Salih Bezci Mosque distinguish from the classical Ottoman mosque.

PHYSICAL EXPRESSION						
PHYSICAL SPACE CHARACTERISTICS						
MASS & FACADE DESIGN	SPATIAL ORGANIZATION	INTERIOR FORMS	ARCH. PROGRAM	MATERIAL SELECTION	ORNAMENT DETAILS	
SALİH BEZCİ MOSQUE						
CONCEPTS & PARAMETERS	CRITICAL EVALUATION of MAJOR ELEMENTS of REPRESENTATIONAL VALUE. (FACADE, MINARET, DOME)	ALLOCATION SCHEMA	SPACE GEOMETRIES	SCALE	EXTERIOR FINISH MATERIALS	STYLE
	CRITICAL EVALUATION of MASS	INTERIOR - EXTERIOR RELATIONSHIP (INTEGRATION)	CRITICAL EVALUATION of MAJOR ELEMENTS of REPRESENTATIONAL VALUE. (INTERIOR: MINBAR, MIHRAB)	FUNCTION	INTERIOR FINISH MATERIALS	RATIO
	CRITICAL EVALUATION of OPENING TYPOLOGIES (DOORS, WINDOWS)	CIRCULATION PATTERN	CRITICAL EVALUATION of FURNITURE	HIERARCHIES	SUSTAINABILITY	AUTHENTICITY
	3	1	3	1	3	3
	14					

RESULTS AND DISCUSSION

The three selected mosques and belief structures in the research were distinguished from other traditional examples with the different outlooks that make them appear unique. But the difference did not come only from the appearance of the exterior. The interior organization of these mosques

and belief structures, the chosen materials, furniture, colors, and many other factors concerning the interiors were also assembled to prepare an atmosphere that gave one the feeling of being in a new genre of place. On the other hand, the usual functional organization of mosques and belief structures ensured familiarity and balanced the feeling of being in a new place. Thus, each researched mosque in the study inherently resembles features of both dynamics. To precisely figure out how particular features of the mosques demonstrate one of both dynamics, the exemplary mosques selected for the inquiry were examined according to 18 different factors that were grouped under six categories considering the physical and interior features of the mosques: namely, mass and facade design, spatial organization, interior forms, architectural program, material selection and ornament details.

Considering mass and façade design, the first category for evaluating researched mosques, all the mosques seem to differentiate and diverge from the perspective that builds up the Ottoman mosques by bringing different interpretations in all three parameters under this category.

The spatial organization of the researched mosques resembles the Ottoman mosques, with slight differences in the circulation patterns of all three examples.

The interior forms in all three mosques are unique and different from those that one might come across in Ottoman mosques. This is another category that features different interpretations in all sub-parameters.

The architectural program of the three mosques resembles similarities in terms of functions and hierarchical organization. Only Doğramacızaade Mosque differentiates from Ottoman mosques and other researched mosques by proposing prayer spaces for Christian and Jewish societies. Due to the dynamics imposed by parcel geometries, hygienic priorities, and space requirements for technological installments, the scale of the architectural program of the researched mosques is different from the Ottoman mosques.

The unique character of the selected mosques and their differences from the Ottoman mosques are ensured by the use of material. Also, with the design philosophy adapted and by the contrary material selection, these mosques are sustainable buildings that conform to different climatic conditions and topographical-geometrical requirements. Especially in Alacaatlı Uluyol Mosque and Salih Bezci Mosque Complex, one consequence of the choice of material brings indoor plenty of daylight that creates a bright, well-lit interior. From the viewpoint of sustainability and aiming to maximize the benefit of using daylight, this strategy might be found rational. But this situation should also be considered with respect to functional requirements whether a bright, well-lit interior is part of an ideal atmosphere of a mosque and belief structure. On the other hand, it should be noted that the symmetrical form and space organization of the Ottoman mosque makes it challenging to be adaptive and sustainable.

Considering the religious scripts' writing style and the mosques' ornamentation, Salih Bezci Mosque Complex differentiates from the Ottoman mosques by adapting the Kufic script style. The appearance of the tablets in Doğramacızaade Mosque resembles similarities in terms of the scripts' color and writing style. Design decisions have balanced this similarity, and it should also be stated

that the interior of the Dođramacızade Mosque still represents a unique and authentic atmosphere that differentiates from the characteristic interior of the Ottoman mosque. The appearance of the tablets in Alacaatlı Uluyol Mosque also resembles similarities with Ottoman mosques in terms of the writing style of the scripts. Though the size and the number of these tablets are controlled and kept at a minimum.

CONCLUSIONS

This article examines three selected modern mosques in Ankara, the capital city of Turkey. It aims to contribute to the discussion of modern and traditional representation in mosque architecture by examination of these examples. Specifically, it researched examples of innovative and authentic mosque architecture, which considerably varied from the majority of the mosques and belief structures popularly known as the "Ottoman-type" mosques that heavily dominate the inventory of mosques in Turkey. Representing the "traditional" in Turkey, these "Ottoman-type" mosques are criticized for preventing innovative interpretations of mosque architecture and not reflecting a contemporary perspective.

By focusing on three different mosques, this study examined the architectural elements and particular features that help them differentiate from traditional examples. For this purpose, the study inflates this archetype into mere architectural elements and elements that became established and inseparable parts of the mosque image, such as furniture and ornaments in a parameters matrix. The research aims to recognize unique representations that came into prominence by different interpretations of these parameters, asserted by the study to represent "tradition" in mosque architecture.

This study proposes 18 different parameters that make up the tradition in mosque architecture. The factors under the mass and facade designs of mosques in the matrix are considered the most decisive features that create the perception of modern representation and innovation in mosque architecture. The effects of these parameters and their determinative strength are not weighted in this study. Hence, it is expected that the results of different studies with perspectives concerning the weighted effects of similar parameters would diverge from the findings of this research. Weighing the effectiveness of these parameters and discussing other unseen factors in future research is of value in terms of adding depth to the discussion.

The research results showed that all three selected mosques notably differentiate from the Ottoman mosque. With slight differences, Salih Bezci Mosque Complex has the highest score (14) in the quantitative evaluation. Dođramacızade and Alacaatlı Uluyol Mosques have almost identical scores (11 and 12). As stated, weighing the parameters in terms of their effectiveness in the research might change the results and ranking. The main purpose of this study can be considered as presenting an analytical approach and proposing a methodology regarding the research and classification of modern representation forms in mosque architecture and opening up the possible effective parameters for discussion.

The results of this study are dependent on one expert's evaluation. Further investigations are required to eliminate this methodological limitation and generalize the findings of this study. The methodology unique to the study might be replicated in other studies depending on multiple experts' evaluation of different mosques in various cities.

Concerning the cases reviewed, each of the three examples of researched mosques demonstrates a specific instance of how tradition in mosque architecture is sculpted into different examples of modern representation forms in mosque architecture, differentiating from the Ottoman mosque. This insight sought from the analysis of the cases is deemed valuable as it visualizes and portrays different forms and interpretations in mosque architecture.

Finally, this study highlights mosque architecture as a concept that should be understood as an architectural archetype characterized by architectural styles of a specific region shaped under different local and social influences. In line with this, the study proposes a concrete basis and methodology that help recognize modern representations in mosque architecture and to classify them by taking into account particular physical features, which are believed to form the repertoire of tradition in mosque architecture in Turkey.

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Author Contribution Statement |

A. Fikir / Idea, Concept	B. Çalışma Tasarısı, Yöntemi / Study Design, Methodology	C. Literatür Taraması / Literature Review
D. Danışmanlık / Supervision	E. Malzeme, Kaynak Sağlama / Material, Resource Supply	F. Veri Toplama, İşleme / Data Collection, Processing
G. Analiz, Yorum / Analyses, Interpretation	H. Metin Yazma / Writing Text	I. Eleştirel İnceleme / Critical Review

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