



## Reflection of religious ideological image on form: Doha Museum of Islamic Arts

Şeyma BAYRAM<sup>1,\*</sup>

<sup>1</sup>Recep Tayyip Erdoğan Üniversitesi, Mühendislik-Mimarlık Fakültesi, Mimarlık Bölümü, Rize, Türkiye

### ARTICLE INFO

#### Article history:

Received  
15.05.2024  
Accepted  
11.06.2024  
Published  
28.06.2024

#### Keywords:

Ideology  
Architectural Form  
Ideological Architecture  
Imaginary Meaning  
Doha Museum of Islamic Art

### ABSTRACT

The architectural form and the environment it creates, which serve as an important representation in the transmission of ideologies, are full of indicators that make the presence and power of dominant emotions felt. It is possible to observe these indicators of spatial representation at all layers from the building scale to the city scale. Religious ideologies reflected in the form at the building scale are generally effective in religious buildings as well as in symbolic public buildings such as museums, monuments, etc. In this study, to read religious ideologies or symbols through architectural form, the Doha Museum of Islamic Arts, which has symbolic value, has been analyzed on form and close environment design. The Doha Museum of Islamic Arts was analyzed in two stages: the reflection of mystical symbols on the form due to the presence of Islamic artifacts and the reflection of religious building elements on the form due to the architect's discourse indicating that he was influenced by a religious building. As a result of the study, it was determined that the museum contains many ideologies both on the form and in the design of the immediate environment.

## Dini ideolojik imgelerin forma yansıması: Doha İslam Sanatları Müzesi

### MAKALE BİLGİSİ

#### Makale Tarihleri:

Geliş tarihi  
15.05.2024  
Kabul tarihi  
11.06.2024  
Yayın tarihi  
30.06.2024

#### Anahtar Kelimeler:

İdeoloji  
Mimari Form  
İdeolojik Mimarlık  
İmgesel Anlam  
Doha İslam Sanatları Müzesi

### ÖZET

İdeolojilerin aktarılmasında önemli bir temsil görevi gören mimari form ve oluşturduğu çevre, egemen duyguların varlığını ve gücünü hissettiren göstergelerle doludur. Mekânsal temsiliyete ilişkin bu göstergeleri, yapı ölçeğinde kent ölçeğine kadar tüm katmanlarda izlemek mümkün olmaktadır. Yapı ölçeğinde forma yansıyan dini ideolojiler genellikle dini yapılarda olmasının yanı sıra müze, anıt vb. gibi sembolik kamu yapılarında da etkili olmaktadır. Çalışmada, dini ideolojilerin veya sembollerin mimari form üzerinden okunması amacıyla sembolik değer taşıyan Doha İslam Sanatları Müzesi'nin, form ve yakın çevre tasarımı üzerine irdelemesi yapılmıştır. Doha İslam Sanatları Müzesi, İslam eserlerini bulundurması nedeniyle tasavvufi sembollerin forma yansıması ve mimarın bir dini yapıdan etkilendiğini belirten söylemi nedeniyle dini yapı elemanlarının forma yansıması üzerinden iki aşamada ele alınmıştır. Çalışma sonucunda müzenin birçok ideolojiji gerek form üzerinde gerekse yakın çevre tasarımında barındırdığı tespit edilmiştir.

ORCID ID: 0000-0001-9741-9761

\*Sorumlu yazar(lar)/Corresponding author(s): Recep Tayyip Erdoğan University, Faculty of Engineering and Architecture, Department of Architecture, Rize, Turkey.

Tel:+90 464 223 75 18 / 4397

E-mail: seyma.yetim@erdogan.edu.tr

Bu makaleye atıfta bulunmak için/To cite this article: Ş. Bayram, "Reflection of Religious Ideological Image on Form: Doha Museum of Islamic Arts", Bozok Journal of Engineering and Architecture, vol. 3, no. 1, pp. 36-51, Jun. 2024.

## 1. INTRODUCTION

One of the most basic needs of human beings throughout history has been shelter. This need has led to the development of various architectural structures over time and led to the emergence of the concept of architecture. The relationship between ideologies and architecture is realized when the architect shapes the buildings by using his/her thoughts and previous experiences. The architect's thinking determines the direction of the design and enables the formation of new architectural products.

Architecture is an art that carries its own ideas but is affected by the political, economic, cultural, religious, social, etc. ideologies of the society in which it is located. Throughout history, people have tried to express various ideologies through architectural works. Therefore, the dominant ideology of that period plays an important role in architectural design. Since architecture is a visual means of expression, it is considered a more effective means of conveying ideologies than written expression. Moreover, since written expression is more difficult to access and understand than visual expression, architectural works have played a pioneering role in the transmission of ideologies [1].

Architecture plays an important role not only as a means of aesthetic expression but also as a social, cultural and ideological platform. Constructed buildings are not only physical entities, but also the embodiment of an ideology and thought. In this context, architecture is closely related to ideology, and the ideological traces in architectural works reflect the aims and ideas that influence the design of the buildings. Especially in architectural works other than religious buildings, the traces of the religious ideology adopted by the architect can be clearly seen. In this context, the aim of this study is to reveal the relationship between architecture and ideology and to examine religious ideological interactions in architectural works other than religious buildings. This study emphasizes that architecture is not only the design of physical structures, but also a social, cultural and ideological platform.

### 1.1. Ideology and Architecture

While ideology is literally defined as the science of ideas, it is also described as a set of ideas that constitute a social or political doctrine, are adopted as an ideal and affect the behavior of individuals and institutions [2]. According to another definition, it is a type of comprehensive cognitive and moral belief systems developed by man and society [3]. The term ideology first became prominent in French texts after the French Revolution. During this period, French philosophers and thinkers used the term "ideology" to express their ideas to spread post-revolutionary educational and social changes. In this way, philosophers transmitted their previous systems of thought through the concept of ideology. According to the Turkish sociologist Mardin, ideology is basically the search for an answer to a concern or problem [4]. Ideology is a set of ideas belonging to a particular social group or class. Ideology is an imaginary design of the imaginary relationship that individuals establish with the real conditions of existence [5]. Ideology is what causes people to put each other at the Creator level or at the lowest level from time to time, and it has a material existence, not an ideal, intellectual, spiritual one. Ideology is a worldview [6, 7].

Ideology is an obstacle to true knowledge. Ideology is the beliefs and ideas that symbolize the situation and life experiences of a particular socially significant group or class. It includes unions of opinion as well as disagreements against these unions. Ideology refers to the ideological definition of thoughts and beliefs according to their character. In this context, it is important that thoughts and beliefs are accepted or adopted by a particular society, rather than whether they are true or false. That is, no matter how true a thought or belief is, if it is not adopted or practiced by society, it is not considered an ideology. In sum, what determines ideology is not the truth or falsity of the thought or belief, but its acceptance within society and whether it serves society [1].

Throughout history, ideology has had different effects, has been long or short-lived, and has succeeded or failed in conveying a desired idea to people. Ideology has played a role in bringing society together. Thinkers working on ideology state that four types of ideology are meaningful to classify ideology in general [8]: Conservative ideologies, reformist ideologies, revolutionary ideologies, and oppositional ideologies. Conservative ideologies are ideologies that protect the existing order and defend their own intellectual system against the changing social and individual structure. Reformist ideologies, on the other hand, aim to make improvements and developments in the existing order by adapting to the changing needs of society and the individual and the conditions of the age. Revolutionary ideologies, on the other hand, bring a radical alternative to the existing order, advocate a complete change of the old order, and aim to establish a new system. Oppositional ideologies, on the other hand, criticize the existing values and systems in the existing order, point out the contradictions within them and call for change.

Ideology brings individuals together through aesthetic, scientific, philosophical, moral, political, legal, or religious ideas. Religion is an ideology in this context and brings society together around certain rules and views. Each religion shapes sub-ideologies by harboring differences of opinion. These ideologies are usually expressed through abstract concepts [9]. People tend to transcend intellectual boundaries and reduce abstract concepts to worldly understanding by expressing them with concrete symbols. This process of concretization affects the formation of architectural structures.

Ideology also shows its influence in the field of architecture and contributes to the shaping of architectural structures throughout history, starting with the human need for shelter. Humans first felt the need to build buildings for survival and protection. This need has been met by architectural efforts made in line with a certain ideology or system of thought, depending on the environment and conditions in which people live. However, the term ideology became popularized in later periods. Architecture has a more direct interaction with people than other disciplines. Architecture interacts with society by being transferred to living spaces in three dimensions. In this way, a certain ideology or belief system can be conveyed to the society through architectural structures and the ideas desired to be adopted can be brought into the memory of the society.

Architecture communicates the lifestyle, living conditions and religious-cultural-political attitudes of a society to outside observers. This transmission feature is associated with the concept of ideology [10]. Ideology needs a community, mass, or group to transmit and adopt its system of thought. The tool that fulfills this need or gives identity is known as architecture [11].

## 1.2. Religious Images and Form

Since the idea of the whole finding expression in the part requires an indirect style of expression, it naturally necessitated the avoidance of mere imitation. In general, this gave Islamic art an abstract character. In other words, instead of directly imitating nature, Islamic artists focused on abstract elements and created works based on the sensitivity of tawhid and tenzih (the unity and glory of God) [12]. It is possible to look at the reflection of religious images in Islamic Art in form from two perspectives. The first is the meanings carried by the images used in mystical terms, and the other is the meanings carried by the elements used structurally.

In Sufism, an "image" is generally a concept with symbolic meaning, expressing profound meanings and depicting the metaphysical realm. An image serves as a visual, verbal, or behavioral expression that evokes a particular meaning and symbolizes it. In Sufism, images are used to deepen understanding, express spiritual truths, and convey spiritual experiences. They make abstract concepts more tangible and can help individuals grasp their spiritual experiences more deeply. Sufi imagery is diverse, and the meanings they symbolize can vary according to different cultures and Sufi orders. For example, common images include the rose, symbolizing love and devotion; the circle, representing the unity of God; and the path, symbolizing the spiritual journey of the individual. Other important images in Sufism include water, fire, mirrors, birds, colors, and geometric shapes. These images contain rich symbolism for understanding and expressing the spiritual journey of the individual [13, 14, 15].

The image of water used in the Sufi context emphasizes that humans cannot escape from water and its reality and establishes a direct relationship between the image of water and human destiny. Water is the essence of life and life begins with water. It is also associated with the fate of death due to its dual nature. The guiding and vital importance of water has led it to acquire various symbolic meanings in different cultures. There are also religious references in stories about water. Water is the precursor of all potential forces, the basic substance of the universe and the symbol of wholeness. Water is at the beginning and end of existence. In Turkish culture, water has a rich metaphorical, symbolic, and imaginary meaning and, according to researchers, forms the basis of Turkish traditions. In addition to being the starting point of creation, water is the element that brings the end of the world [16].

Given the high degree of abstraction in geometric shapes in Sufism, one can see an intense geometric repertoire in Islamic Art, both in architecture and ornamentation. However, the main difference here is that the designs used are not only functional. In fact, many shapes used in the field of ornamentation (under the influence of various factors) were used in architecture not only as decorative elements, but also with deeper meanings and symbolism [17].

Geometry is the foundation of art and it is impossible to talk about architecture without respecting geometric limitations [18]. In the Islamic world, geometry, which emerged as a way of grasping reality, manifests itself both in the architectural plan and in ornaments. However, the structures and architectural elements that make up Islamic cities differ in different cultural environments and offer different expressions [17]. This is related to the expression of Islamic thought, imagination and vision in art. Especially classical Ottoman architecture is important in terms of the architectural reflection of thought and imagination. In general, certain geometric forms must be followed in architectural limitations [18]. Geometric shapes such as square and circle are the main elements of Ottoman Architecture. While the square symbolizes the earth, the circle symbolizes the sky and God. The combination of square and circle in Turkish architecture emphasizes the unity of politics and religion [19]. This is an architectural reflection of the structure of the Ottoman Empire and the way it perceived and expressed the world. The relationship between square and circle is also seen in the square-planned Kaaba. The Kaaba, a cube-centered structure, represents the cyclical nature of the universe with its rotational movement [20]. The rotation of the world and the universe can be considered a symbolic representation of the universe by associating it with a ritual tied to a structure. The svastika, the geometric version of the square-centered rotation, symbolizes the universe [21].

In the Sufi context, the image of light is a concept that expresses various meanings and has a symbolic significance. Generally, light is considered a symbol of the existence and unity of God. It is associated with illumination, knowledge, and the emergence of divine

realities. In Sufism, light is seen as a symbol of spiritual enlightenment, the discovery of truth and spiritual awakening. It can also be interpreted as a symbol of truth and righteousness in the face of oppression and darkness. In this context, in Sufism, light is regarded as a guide on the spiritual journey and a means to reach divine reality [22].

In some of the elements used structurally, it is possible to see the style of imaginative expression that emerged as the manifestation of a way of perceiving the world in Islamic Architecture. In Islamic architecture, the dome can represent many meanings. First of all, the dome symbolically represents heaven and the universal power of Allah. The upward expansion of the dome symbolizes the ascent of people to Allah. Furthermore, the dome covers an important part of a building, protecting it and ensuring its durability. Therefore, the dome also carries the meanings of strength, durability, and protection. However, since the dome is usually found in places of worship, it represents spiritual elevation and closeness to Allah. Mosque domes are found especially in places of prayer and symbolize the congregation's act of worshipping Allah. The upward expansion of the dome reflects the believers' desire to draw closer to Allah and experience a spiritual ascent. Therefore, the dome is considered an important symbol and structural element in Islamic architecture [23, 24, 25].







Porticoes have a multifaceted symbolism in Islamic architecture. First, porticoes in mosque courtyards are used to bring communities together and encourage social interaction. People gather in these areas before or after worship to chat and strengthen social bonds. They also symbolize peace and tranquility. With its wide and open structure, it gives visitors a sense of calm and serenity, providing spiritual relaxation. At the same time, it is a symbol of hospitality and tolerance; it offers an inviting atmosphere. The porticoes also represent the unity and solidarity of the Islamic community. The spaces between the pillars allow different people to come together and worship. In this way, unity and solidarity among believers is emphasized [26, 27].

In Islamic architecture, the mihrab is one of the most important structural elements in a mosque or masjid and has many meanings. The mihrab points to the qibla, the direction towards which worshippers turn when praying. At the same time, the mihrab represents the Kaaba, the center of Islam, and is therefore the spiritual center in the mosque. The mihrab also symbolizes the congregation's turning towards Allah, the belief in tawhid and the focal point of worship. According to Islamic belief, when praying, the congregation turns towards the mihrab to express their obedience and submission to Allah. Traditionally, mihrabs have been elaborately decorated and detailed. These decorations emphasize the sanctity and importance of the mihrab. Furthermore, the architectural design of the mihrab allows the congregation to focus and feel a spiritual connection during prayer. With all these features, the mihrab represents concepts such as unity, worship, and spiritual depth in Islamic society [28, 29].

In Islamic architecture, the courtyard is a vital element of a mosque or masjid and has many symbolisms. It usually refers to the central open space within the mosque and hosts community activities other than worship. The courtyard provides a space for the congregation to gather and socialize. In addition to worship, it also hosts community events and social gatherings. Therefore, the courtyard symbolizes unity and solidarity. Hospitality is of great importance in Islamic culture. The courtyard reflects tolerance and hospitality by welcoming guests in an inviting manner. The activities organized here make guests feel comfortable. The courtyard creates an atmosphere of peace and tranquility with its wide and open structure. It gives visitors a sense of spiritual serenity and peace. This contributes to the courtyard being perceived as a spiritual space and gaining depth. In mosques or masjids, the courtyard is a central point of worship. The congregation gathers here, prays, and strengthens their spiritual bonds. The courtyard represents the center of worship and reflects the congregation's orientation towards God [30, 31, 32].

In Islamic architecture, fountains are important structural elements with various symbolic meanings. Fountains symbolize fertility and life with the flow of water. In Islamic culture, water is considered the source of life and fountains represent this vital importance. Fountains symbolize generosity and goodness to the community in which they are located. Water is considered a symbol of generosity and abundance and fountains are seen as a resource used to help those in need. Water is a symbol of cleanliness and purification in Islam. Fountains are an important source used for ablution before and after worship. Therefore, fountains symbolize cleanliness and purification. Fountains are a point where the community comes together to meet their water needs. This strengthens the community's sense of solidarity and unity. Fountains also encourage social interaction and reflect the community's culture of togetherness. Fountains are often built by benefactors and are intended to serve the community. Therefore, fountains symbolize goodness and charity and represent contributions made for the welfare of society (Table 1) [32, 33].

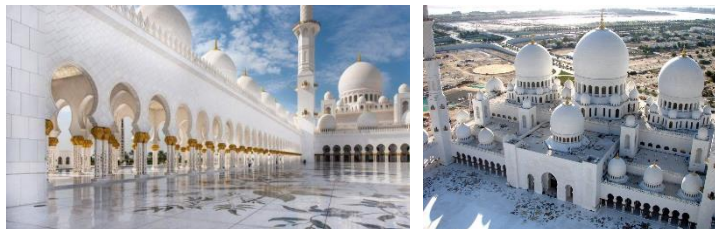
**Table 1.** Images and Examples in Islamic Architecture

Concepts	Example of Islamic Architecture	
Water		
Geometric Shape		
The Light		
The Dome		
The Porticoes		
The Mihrab		

The Images Used Mystically

The Images of the Elements Used Structurally in Islamic Architecture

**The Courtyard**



Sheikh Zayed Mosque, Abu Dhabi / UAE [46]

**The Fountain**



Grand National Assembly of Turkey Mosque, Ankara / Turkey [47, 48]

**2. MATERIAL AND METHODS**

In various views in religions, the reflection of abstract ideas in a concrete form carries an imaginary meaning. For this reason, abstract ideas in Islam are mostly concretized in religious buildings as well as in cultural buildings. In this study, it is discussed how the images in Sufism and the images in the building elements in Islamic Architecture are reflected in the form through the Doha Museum of Islamic Arts, a cultural building (Figure 1).



**Figure 1.** Doha Museum of Islamic Art [49, 50]

The study was conducted in two stages. In the first stage, a literature review was conducted on ideology, religious ideology, the relationship between ideology and architecture, the relationship between religious images and form, the images found in Sufism, the images in the building elements used in Islamic Architecture, and the literature review method was used. In the second stage, the images used in mysticism and the images carried by the structural elements used in Islamic Architecture were analyzed through the Doha Museum of Islamic Arts. The effect of religious ideologies on the form on the Doha Museum of Islamic Arts was analyzed in terms of the images used mystically (water, square, quadrilateral, octagon, octagon, circle, light) and the images carried by the elements used structurally in Islamic Architecture (dome, portico, mihrab, courtyard, fountain, geometric form). While selecting the parameters, the mystical images used in the Doha Museum of Islamic Arts and the images carried by the elements used structurally in Islamic Architecture were determined. Afterwards, the semantic dimensions of these determinations were discussed through the structure. In the analyzes, both the literature information of the building and the visuals of the building were used.

Doha Museum of Islamic Arts was chosen as the material of the study. Doha Museum of Islamic Art is an important cultural and artistic center located in Doha, the capital of Qatar. It is designed to showcase the richness and diversity of Islamic art. It plays an important role in preserving, promoting, and understanding the aesthetic and artistic heritage of Islam. The museum was designed by renowned architect Ieoh Ming Pei and opened to visitors in 2008. Covering a total area of 45,000 square meters, the museum stands out with its modern architectural style. The building is known for its distinctive geometric shapes and glass facade. Ming Pei was inspired by Islamic architecture and culture in the design of the museum. There are various exhibition areas inside the museum. These areas display paintings, glasswork, metalwork, ceramics, manuscripts, textiles, and other works of Islamic art. In addition to the exhibition areas, there are also service units such as indoor and outdoor cafes, souvenir sales units, a restaurant, a library, and

study units. The museum's collections include artifacts from different periods and geographies of the Islamic world. It offers visitors the opportunity to discover the universal values and aesthetic richness of Islamic art. Doha Museum of Islamic Art also hosts cultural events, exhibitions, and educational programs. These events provide an opportunity to gain in-depth knowledge about Islamic art and culture and offer visitors interactive experiences. The Doha Museum of Islamic Art plays an important role in preserving and promoting the artistic and cultural heritage of the Islamic world. It offers visitors a unique experience and emphasizes the universal importance of Islamic art. Ming Pei states that while designing this building, he had no prior knowledge of Islam and therefore researched the Islamic religion and visited Egypt and Tunisia. He was particularly impressed by the 9th century artifacts in Cairo, such as the Mosque of the Tolunids (Ibn Tolun Mosque) (Figure 2) [51, 52, 53].



Figure 2. Tolunids Mosque (Ibn Tolun Mosque) and Doha Museum of Islamic Art [54, 55]

### 3. FINDINGS AND DISCUSSIONS

The effect of religious ideologies on the form on the Doha Museum of Islamic Arts was analyzed in terms of the images used mystically (water, square, quadrilateral, octagon, octagon, circle, light) and the images carried by the elements used structurally in Islamic Architecture (dome, portico, mihrab, courtyard, fountain, geometric form). While selecting the parameters, the mystical images used in the Doha Museum of Islamic Arts and the images carried by the elements used structurally in Islamic Architecture were determined. Afterwards, the semantic dimensions of these determinations were discussed through the structure. In the analyzes, both the literature information of the building and the visuals of the building were used.

#### 3.1. Reflection of The Images Used Mystically on the Form

The Doha Museum of Islamic Art is located on a sea-filled island just off Doha's modern skyscraper-filled skyline. This unique location makes the museum an oasis in the middle of the desert landscape, offering visitors a tranquil escape from the bustle of the city. At the same time, the landscape around the museum is surrounded by spectacular views of the Arabian Gulf, offering visitors an impressive seascape. The museum is structurally surrounded by a crescent-shaped breakwater to protect it against possible damage from waves. This breakwater minimizes the effects of the waters around the museum, increasing the durability of the structure and ensuring its longevity. Furthermore, the breakwater itself is designed as an aesthetic element and fits in with the overall architectural concept of the museum (Figure 3).



Figure 3. Positioning the form in the middle of the water [56, 57]

The location of the Doha Museum of Islamic Art on a purpose-built island in the middle of the water not only prevents its surroundings from being blocked by other buildings in the future, but also symbolizes in an abstract sense that the important works of the Islamic religion cannot be dominated. This, together with the museum's isolated location, emphasizes that Islamic art and culture are exhibited in a way that is protected from external influences. Furthermore, in Sufism, water is considered a symbol of generosity, vitality, and life. The fact that the museum is built on water refers to these symbolic meanings. Water is a fundamental element for human beings to start life and exist. Therefore, the museum's location on water signifies to visitors the source of life, vitality, and generosity. In this way, the physical location of the Doha Museum of Islamic Art carries both concrete and abstract meanings. Through both its architectural design and symbolism, the museum reflects the deep spiritual and cultural values of Islam (Figure 4).



Figure 4. Doha Museum of Islamic Art's relationship with water [58]

The building is built on a square base and as it rises, it ends with a square-based form. This design approach was chosen in harmony with the symbolic meanings of the square form in Islamic art and Sufism. In Sufism, the square form is considered a symbol of calmness, balance, peace, and tranquility. The square has a symmetrical structure with four equal sides and corners, which is an expression of balance and stability. The use of the square form in Islamic architecture refers to these symbolic meanings and adds a deeper meaning to the structure. The architecture's association of Islamic architecture with simple forms reflects this symbolism and mystical understanding. The square form of the building shows that it is in harmony with the simple and aesthetic forms of Islamic architecture. This is a conscious choice that considers the context and cultural values of the architecture. Therefore, the square design of the Doha Museum of Islamic Art can be considered both an aesthetic choice and a symbolic expression. In this way, it reflects the richness of Islamic culture through the combination of architectural form and Sufi symbols (Figure 5).

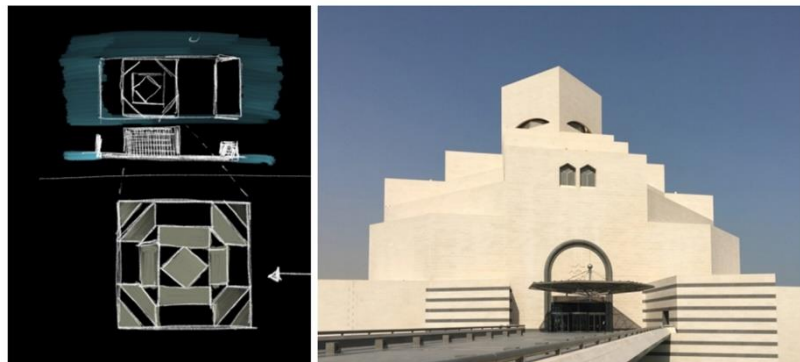


Figure 5. Square base of the form [58]

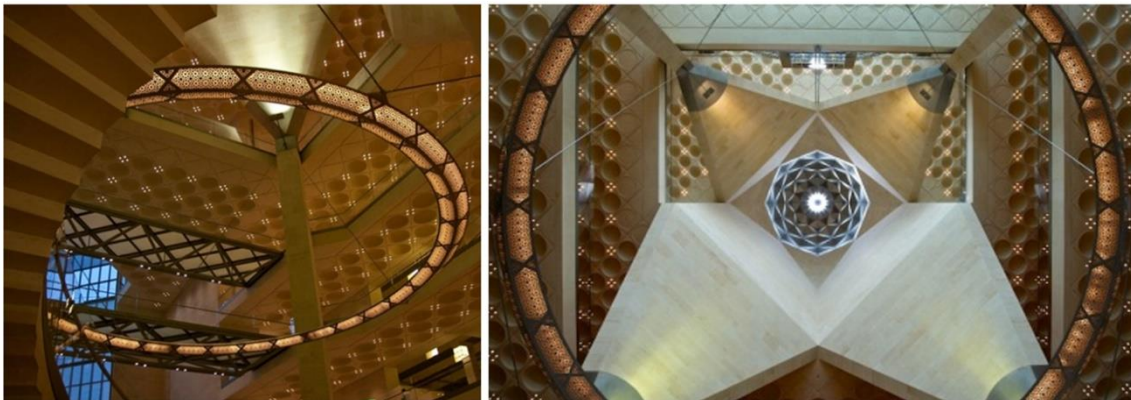
The floor plans of the Doha Museum of Islamic Art are designed with carefully selected geometric shapes. This plan involves the arrangement of floors with 4-8-8-8-4-4 sides, and there are five floors in total. This geometric arrangement is associated with important symbols and ideologies in Islamic culture and art. For example, the quadrangular earth represents the world according to Islamic belief. With its four corners and flat surfaces, the quadrilateral is a symbol of calmness, balance, and stability. On the other hand, the octagonal form is considered a transitional form between the square and the circle. The smooth and symmetrical structure of the octagon resembles a square, while its rounded lines evoke the circular form. Therefore, the octagon symbolizes the transition between heaven and earth and offers a spiritual depth. The use of these geometric shapes in the floor plans of the Doha Museum of Islamic Art gives the building a symbolic meaning. It creates an aesthetic and symbolic expression of architecture while pointing to the depths of Islamic art and culture (Figure 6).





**Figure 6.** Gradual elevation of the form [49, 59]

The lighting arrangement in the interior of the Doha Museum of Islamic Art has been carefully designed. The circular lighting located right above the entrance adds an impressive touch to the building. This lighting not only functions as a light source, but also carries a symbolic meaning. With its circular form, this lighting is located at a central point of the building and is perceived as a symbolic representation of the sky. In Sufism, the circle represents concepts such as the Arsh and the sphere. According to Islamic belief, the arch is the throne of God and represents the highest point above the universe [60]. The globe, on the other hand, is the atmosphere that surrounds the sky and is located below the arch. Therefore, this circular illumination symbolizes the sky and the heights of the universe. At the same time, this lighting arrangement evokes a model of the universe. Its circular form symbolizes the infinity and cyclicity of the universe. This interior illumination offers visitors the experience of both a physical and a spiritual journey. This central point, filled with light, creates a focal point inside the museum (Figure 7).



**Figure 7.** Lighting representation of the universe in the interior [61, 62]

The square-based form at the top of the building is designed in a remarkable way in the interior. This structural element, which is positioned to receive light from a gradually shrinking point in the form of a muqarnas, provides a focused light on the visitors entering the interior. At the same time, it enriches the environment by creating different plays of light and shadow in the interior throughout the day. In Sufism, light is considered a symbol of spirituality and the Creator. In this context, the light that shines on visitors entering the building is abstractly associated with the radiance of the Creator. The inward journey of the light allows visitors to have a spiritual experience and encourages them to establish a closer connection with the Creator. This design element symbolizes the spiritual enlightenment of each visitor who enters the building. The diffusion of light helps visitors to experience a transformation of the interior space and feel a spiritual enrichment (Figure 8).

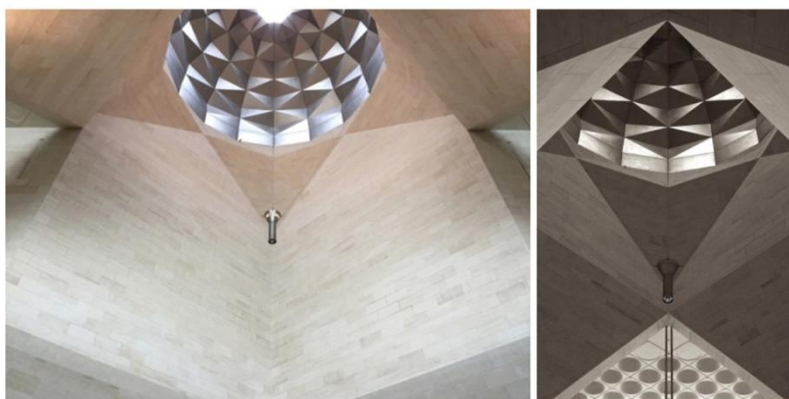


Figure 8. Light in the center of the building [58]

### 3.2. Reflection of The Images of the Elements Used Structurally in Islamic Architecture on the Form

In the center of the Doha Islamic Arts Center, although there is no dome in the traditional sense, there is a structural element that evokes the concept of a dome as a unifying and complementary element of the entire structure. Although this element does not have a fully spherical dome form, it represents a form that overlaps with the dome concept. The dome is traditionally thought of as one of the elements that unite and unify humanity, hence it is an important feature of religious buildings. This dome-like structural element used in the Doha Islamic Arts Center is intended to bring people together and complete them. Inspired by Islamic architecture, it emphasizes the unity and solidarity of the community. The dome adds an intrinsic depth and sense of inclusiveness to the structure, offering visitors a spiritual experience. This structural element expresses the symbolic meaning of the traditional dome with a modern interpretation and reflects the traditional elements of Islamic architecture in a contemporary way (Figure 9).

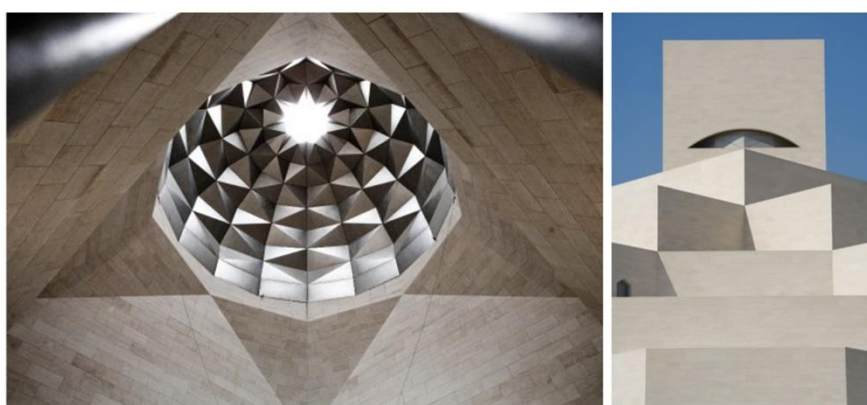


Figure 9. Use of dome in form [63, 64]

The portico form was used not only as a window form but also as a structural element at various points in the building. As an element of traditional architectural style, porticoes not only provide an aesthetic touch to the building but also assume a functional role. As with window forms, porticoes appear on the exterior and interior of the building and play an important role as part of the architectural composition. The use of porticoes gives the building a characteristic appearance, but also serves practical purposes such as shading and protection. Outdoor porticoes help to reduce the effects of sunlight, keeping the interior cool and increasing the comfort of visitors. Likewise, interior porticoes divide the space, creating different functional zones and a sense of architectural depth. The structural use of porticoes provides strength and stability to the structure. When properly designed, porticoes provide support to the building and distribute structural loads, maintaining architectural balance. At the same time, porticoes also have an aesthetic value as part of the architectural composition, giving the building a characteristic appearance. In this way, porticoes bring together various aspects of architectural design, adding functional, aesthetic, and structural richness to the building. The use of porticoes in both traditional and contemporary architecture enriches the appearance and functionality of buildings, as well as enhancing architectural expression (Figure 10).



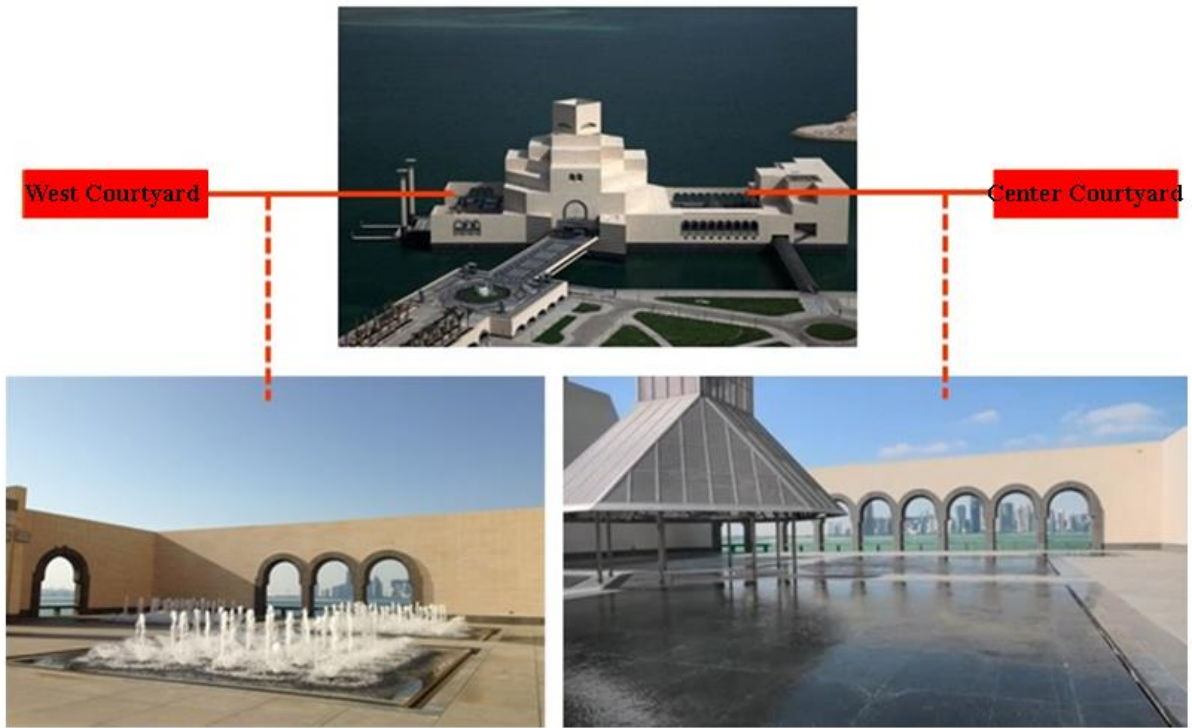
**Figure 10.** Use of portico in the form [58, 65, 66]

In the building, an area reminiscent of a mihrab is designed just opposite the entrance. In religious buildings, the mihrab is a sign that directs the worship space towards the Kaaba and is usually located directly opposite the entrance. In the Doha Museum of Islamic Art, it represents one of the symbols at the core of religious buildings and directs visitors towards the qibla. This allows visitors to feel a forward orientation as soon as they enter, and this progression eventually leads them to a point designed to take in Qatar's unique landscape (Figure 11).



**Figure 11.** Use of mihrab in the building and orientation of the building [58]

The courtyard, a common feature in religious buildings, also plays an important role in the Doha Museum of Islamic Art. The building has two separate courtyards, east and west. These courtyards provide visitors with an open and spacious space, ideal for gathering and resting. The east and west courtyards are conceived as spaces that open in different directions and represent different spiritual meanings (Figure 12).



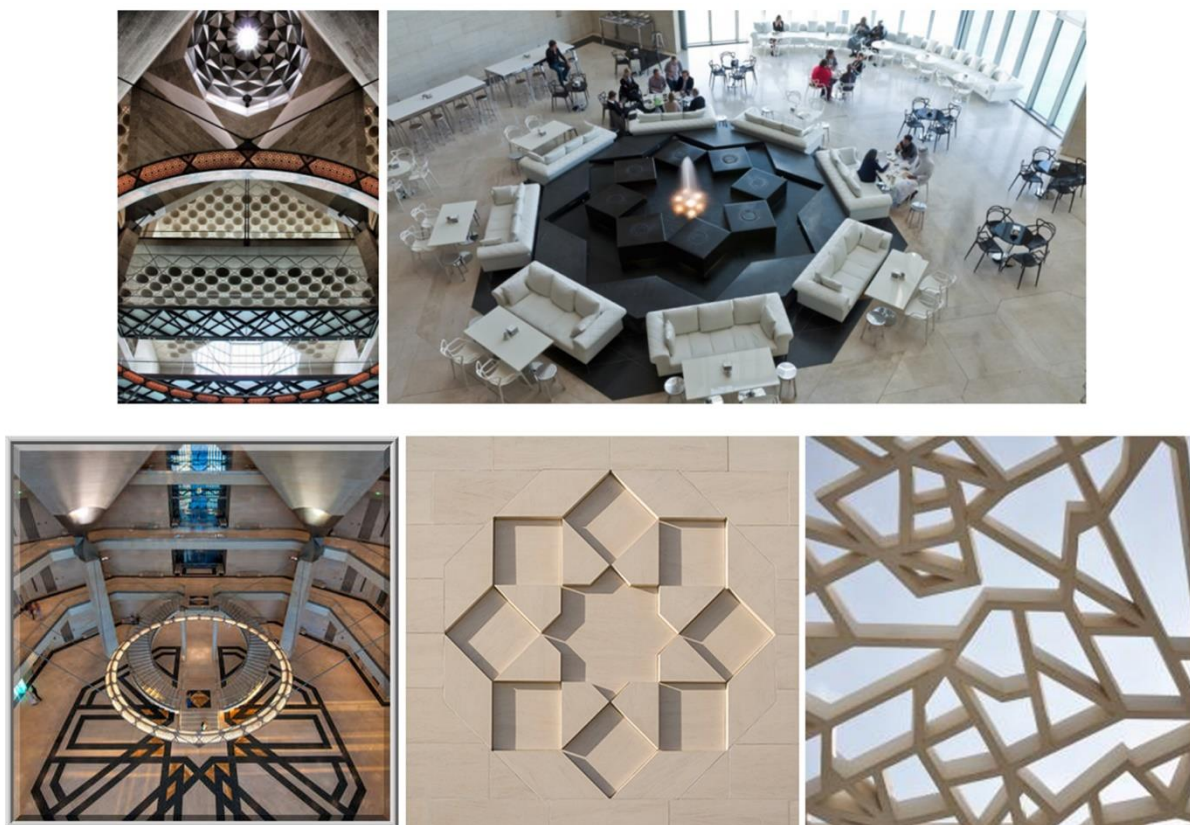
**Figure 12.** Use of courtyard in the building [67, 68, 69]

Fountains and fountains, which are frequently encountered in the courtyards of religious buildings, were widely used around the courtyard and the building in the Doha Museum of Islamic Arts. These structural elements were preferred to emphasize the symbolic and spiritual meanings of water. Water elements, both in the courtyard and in the surrounding areas, offer a dynamic experience to visitors with their moving and static forms. Fountains and fountains provide coolness and relaxation as well as a spiritual effect. In addition, the flow and sound of the water gives visitors a sense of peace and tranquility, and contributes to the aesthetics of the building (Figure 13).



**Figure 13.** Use of fountain in the building [65, 70, 71]

The design of the Doha Museum of Islamic Art is characterized using simple and clean forms, while at the same time emphasizing the geometric motifs common in Islamic architecture. These motifs adorn the aesthetic and structural elements of the museum at many points both indoors and outdoors. Geometric patterns are sometimes used as a purely decorative element, while in other cases they function as part of functional or structural elements. These motifs reflect the aesthetic and symbolic language of Islamic art, adding depth and meaning to the building. Visitors walking around the museum experience an aesthetic experience with the visual feast created by these geometric motifs and witness the rich heritage of Islamic art up close (Figure 14).



**Figure 14.** Use of geometric motifs in the building [72, 73, 74]

#### 4. CONCLUSION

The design of the Doha Museum of Islamic Art reveals how religious ideologies and Sufi symbols are reflected in architectural form. By examining the physical and symbolic elements of the museum, this analysis creates an architectural narrative that points to the depths of Islamic culture. First, the museum's location on water refers to the Islamic belief that water is the source of life, a symbol of vitality and generosity. Water symbolizes the physical and spiritual isolation of the museum, while at the same time pointing visitors to the source of life. The square form of the museum was chosen in harmony with the symbolic meanings of the square form, which is considered a symbol of calmness, balance, tranquility and peace in Islamic art and Sufism. This choice shows that the architectural form has a deeper meaning beyond being an aesthetic choice. The geometric arrangement draws attention with its association of the quadrilateral and octagonal forms used in the museum's floor plans with symbolic meanings in Islamic culture. Considering that the quadrilateral symbolizes calmness and balance, and the octagon symbolizes the transition between earth and sky, the use of these forms gives the building a spiritual depth. While the circular lighting arrangement is perceived as a symbolic representation of the sky, it also symbolizes the infinity and cyclicity of the universe. This interior lighting offers visitors a physical and spiritual journey experience.

The structural element, designed in the form of a muqarnas, refers to the fact that in Islam light is considered a symbol of spirituality and the Creator. The light symbolizes the spiritual enlightenment of the visitors, while the different play of light and shadow in the interior enriches the environment. The dome is traditionally considered a unifying and complementary element, while the mihrab offers a spiritual experience by directing visitors to the Kaaba. The architectural design of the Doha Museum of Islamic Art stands out as an aesthetic and symbolic expression of religious ideologies and mystical symbols. This design combines symbols such as water, square, quadrilateral, octagon, circle, and light with mystical meanings, as well as the abstracted transfer of architectural elements in religious buildings such as domes, porticoes, mihrabs, qibla, courtyards, fountains, and geometric motifs. The museum structure shows that religious ideologies can be integrated not only into religious buildings, but also into general architecture.

#### AUTHOR CONTRIBUTIONS

The author contributed solely to each stage of the article.

#### CONFLICT OF INTEREST

There is no conflict of interest.

**ETHIC**

There are no ethical problems in publishing this article.

**REFERENCES**

- [1] G. Yadigaroglu, "Mimarlık – İdeoloji İlişkisi ve Dini Yapılardaki Form Analizi," Master Dissertation, Karadeniz Technical University, Trabzon, Turkey, 2021.
- [2] Turkish Language Association, Turkish Language Association Dictionary. Turkish Language Association Publications, 2019.
- [3] D. Ergil, "İdeoloji üzerine düşünceler," Ankara Üniversitesi Sosyal Bilimler Fakültesi Dergisi, vol. 38, no. 1, pp. 69-95, 1983.
- [4] Ş. Mardin, İdeoloji. İletişim Publications, 2007.
- [5] J. B. Thompson, İdeoloji ve Modern Kültür. Dipnot Publications, 2013.
- [6] T. Eagleton, Eleştiri ve İdeoloji. İletişim Publications, 1985.
- [7] T. Eagleton, İdeoloji. Ayrıntı Publications, 2011.
- [8] T. Parsons, "An approach to the sociology of knowledge," World Congress of Sociology, no. 4, pp. 25-49, 1989.
- [9] Ş. Mardin, Din ve İdeoloji. İletişim Publications, 1992.
- [10] G. Therborn, İktidarın İdeolojisi İdeolojinin İktidarı. Dipnot Publications, 2008.
- [11] P. Knoll, "Ideologija moderne arhitekture," Arhitektura, no.9, pp.124-130, 1933.
- [12] A. Çaycı, "İslam mimarisinde anlam meselesi," Sosyoloji Divanı, no. 7, pp. 189-202, 2016.
- [13] W. C. Chittick, The Sufi Path of Love: The Spiritual Teachings of Rumi. State University of New York Press, 1984.
- [14] A. Knysh, Islamic Mysticism: A Short History. Brill Academic Pub, 2002.
- [15] M. Lings, What is Sufism?. Islamic Texts Society, 1999.
- [16] G. Tunç, "Yunus Emre'nin şiirlerinde su metaforu," Folklor Akademi Dergisi, vol. 5, no. 2, pp. 474 – 482, 2022.
- [17] S. Mülayim, İslam Sanatı. İSAM, 2010.
- [18] R. Lewcock, "Architects, Craftsmen and Builders: Materials and Techniques," in Architecture of the Islamic World, London, 1996, pp. 112–143.
- [19] D. Cündioğlu, Mimarlık ve Felsefe. Kapı Publications, 2012.
- [20] A. Çaycı, "Zaman ve sanat bağlamında çark-ı felek motifi," Uluslararası İslam Medeniyetinde Zaman Sempozyumu Bildirileri, October 2015, pp. 299-305.
- [21] R. Guenon, Alemin Hükümdarı. İnsan, 2014.
- [22] S. Aktulga Gürbüz, "Nûr ve zulmet/karanlık kavramları üzerine tasavvuf merkezli bir inceleme," Yakın Doğu Üniversitesi İlahiyat Fakültesi Dergisi, vol. 9, no.1, pp. 56-68, 2023.
- [23] S. Mülayim, "Kubbe," in İslam Ansiklopedisi, Turkish Religious Foundation Publications, 2002, vol. 26, pp. 300-303.
- [24] S. Durmuş, "Camilerde anlam sorgulaması: Kral Faysal Camisi örneği," in Mekanlar/Zamanlar/ İnsanlar: Hamilik ve Mimarlık Tarihi Bildiri Kitabı, ODTÜ Faculty of Architecture Publications, 2016.
- [25] M. Özçakı, "Yorumlanan cami mimarisi," Ulakbilge Sosyal Bilimler Dergisi, no. 23, pp. 459-483, 2018.
- [26] G. Keleş Usta, A. Usta, and Ö.İ. Tuluk, Anadolu Türk Mimarlığı İçin Görsel Sözlük. Sonhaber Publications, 2001.
- [27] T. Sağlam, "İslam mimarisinin sembolik anlatıları üzerine bir deneme," Uluslararası Disiplinlerarası ve Kültürlerarası Sanat, vol. 5, no.10, pp. 251-279, 2020.
- [28] R. Ç. Önal, and Z. Köşklü, "Trabzon'da geç dönem Osmanlı camilerinde ahşap mihraplar," Sanat Tarihi Dergisi, vol. 29, no. 2, pp. 707-743, 2020.
- [29] D. Kuban, Osmanlı Mimarisi. Yem Publications, 2021.
- [30] T. Cantay, "Avlu," in İslam Ansiklopedisi. Turkish Religious Foundation Publications, 1991, vol. 4, pp. 120-123.
- [31] G. Ambrose, P. Harris, and S. Stone, Görsel Mimarlık Sözlüğü. Literatür Publications, 2010.
- [32] A. Çaycı, İslam Mimarisinde Anlam ve Sembol. Palet Publications, 2016.
- [33] P. Yavuzarslan, Kamus-ı Türki. Turkish Language Association Publications, 2023.
- [34] Biz Evde Yokuz, " Tac Mahal Dünyanın En Pahalı Aşk Hikayesi", <https://www.bizevdeyokuz.com/tac-mahal/>. [Accessed: 06-June-2024].
- [35] N. Durmuş, "Tac Mahalin Hikayesi", <https://nafidurmus.com/tac-mahalin-hikayesi/>. [Accessed: 06-June-2024].
- [36] Vikipedi, "Süleymaniye Camii", [https://tr.wikipedia.org/wiki/S%C3%BCleymaniye\\_Camii](https://tr.wikipedia.org/wiki/S%C3%BCleymaniye_Camii). [Accessed: 06-June-2024].

- [37] Y. Sezer, "Süleymaniye Camii ve Külliyesi", <https://istanbultarihi.ist/312-suleymaniye-camii-ve-kulliyesi>. [Accessed: 06-June-2024].
- [38] E. Merdim, "Sancaklar Camii", <https://www.arkitera.com/proje/sancaklar-camii/>. [Accessed: 06-June-2024].
- [39] Teknevia, "Sancaklar Camii Rehberi", <https://www.teknevia.com/blog/sancaklar-camii-rehberi/>. [Accessed: 06-June-2024].
- [40] Hürriyet, "Mescidi Aksa Nerede? Neden Önemli?", <https://www.hurriyet.com.tr/galeri-mescidi-aksa-nerede-neden-onemli-iste-mescidi-aksanin-tarihi-41572032/>. [Accessed: 06-June-2024].
- [41] Yeni Şafak, "Mescidi Aksa Ne Zaman İnşa Edildi?", <https://www.yenisafak.com/mescid-i-aksa-ne-zaman-yapildi-kim-yapti-h-4569055>. [Accessed: 06-June-2024].
- [42] Vikipedi, "Şakirin Camii", [https://tr.wikipedia.org/wiki/%C5%9Eakirin\\_Camii](https://tr.wikipedia.org/wiki/%C5%9Eakirin_Camii). [Accessed: 06-June-2024].
- [43] Halkbank Kültür ve Yaşam, "Şakirin Camii", <https://kulturveyasam.com/modern-mimarisiyle-sakirin-camii/>. [Accessed: 06-June-2024].
- [44] Arkitektuel, "Ayasofya Camii", <https://www.arkitektuel.com/seyh-zayed-camii/>. [Accessed: 06-June-2024].
- [45] Ayasofya Camii, "Ayasofya Tarihi", <https://www.ayasofyacamii.gov.tr/ayasofya-tarihi>. [Accessed: 06-June-2024].
- [46] Arkitektuel, "Şeyh Zayed Camii", <https://www.arkitektuel.com/seyh-zayed-camii/>. [Accessed: 06-June-2024].
- [47] Mimarizm, "TBMM Camii (Meydan-İbadet-Kitaplık) Behruz Çinici", [https://www.mimarizm.com/makale/tbmm-cami-meydan-ibadet-kitaplik-behruz-cinici\\_113494](https://www.mimarizm.com/makale/tbmm-cami-meydan-ibadet-kitaplik-behruz-cinici_113494). [Accessed: 06-June-2024].
- [48] Çinici Mimarlık, "TBMM Camii", <https://www.cinicimimarlik.com/tr/tbmm-camii/>. [Accessed: 06-June-2024].
- [49] Press-London, "The Most Instagrammable Museums in the World.", <https://press-london.com/blogs/squeeze/the-most-instagrammable-museums-in-the-world>. [Accessed: 06-June-2024].
- [50] GCP, "Seals Priceless Islamic Art Below Water Table.", <https://gcpat.com/en/about/news/blog/preprufe-seals-priceless-islamic-art-below-water-table>. [Accessed: 06-June-2024].
- [51] J. Gierlich, "A vision becomes an institution: The Museum of Islamic Art (MIA) in Doha, Qatar" in Under Construction: Logics of Urbanism in the Gulf Region, Routledge, 2016, pp. 1-12.
- [52] F. M. Salim, "The museum of Islamic art: Form, perception, and environment," The International Journal of the Inclusive Museum, vol. 6, no.1, pp. 55-71, 2013.
- [53] M. I. Al Mulla, and K. Exell, "The Museum of Islamic Art, Doha," in Museums in Arabia, Routledge, 2016.
- [54] Wikimedia Commons, "The Mosque of Ibn Tulun.", [https://commons.wikimedia.org/wiki/File:%D9%85%D8%B3%D8%AC%D8%AF\\_%D8%A3%D8%AD%D9%85%D8%AF\\_%D8%A7%D8%A8%D9%86\\_%D8%B7%D9%88%D9%84%D9%88%D9%86\\_%D8%A7%D9%84%D9%82%D8%A7%D9%87%D8%B1%D8%A9.jpg](https://commons.wikimedia.org/wiki/File:%D9%85%D8%B3%D8%AC%D8%AF_%D8%A3%D8%AD%D9%85%D8%AF_%D8%A7%D8%A8%D9%86_%D8%B7%D9%88%D9%84%D9%88%D9%86_%D8%A7%D9%84%D9%82%D8%A7%D9%87%D8%B1%D8%A9.jpg). [Accessed: 06-June-2024].
- [55] Get Your Guide, "Doha: Souq Waqif, Katara, The pearl vb. ile Özel Şehir Turu.", <https://www.getyourguide.com/tr-tr/doha-11885/doha-katar-ulusal-muzesi-ile-ozel-sehir-turu-t624110/>. [Accessed: 06-June-2024].
- [56] Le-Quang Architecture, "SLEEP & WAKENING Kabul, Afghanistan ISLAMIC ARCHITECTURE.", [https://www.lequang-architect.com/islam\\_analyse.html](https://www.lequang-architect.com/islam_analyse.html). [Accessed: 06-June-2024].
- [57] Archi-Fied, "MUSEUM OF ISLAMIC ART, DOHA (QATAR).", <https://gees7.wordpress.com/2012/12/03/540/>. [Accessed: 06-June-2024].
- [58] Arcdaily, "Why IM Pei's Museum of Islamic Art is the Perfect Building to Suit Doha's Style.", <https://www.archdaily.com/867307/why-im-peis-museum-of-islamic-art-is-the-perfect-building-to-suit-dohas-style>. [Accessed: 06-June-2024].
- [59] Discover Islamic Art, "Museum of Islamic Art Doha, Qatar.", [https://islamicart.museumwnf.org/pm\\_partner.php?id=Mus21;qt&type=museum&link=EPM&](https://islamicart.museumwnf.org/pm_partner.php?id=Mus21;qt&type=museum&link=EPM&). [Accessed: 06-June-2024]
- [60] E. Sarıkçıoğlu, Başlangıçtan Günümüze Dinler Tarihi. Fakülte Publications, 2002.
- [61] Anel Group, "Qatar Museum of Islamic Art Park Landscape.", <https://anelgroup.com/en/project/qatar-museum-of-islamic-art-park-landscape-2/>. [Accessed: 06-June-2024].
- [62] PLD Türkiye, "Lumen ödülleri Fisher Marantz Stone'a.", <https://pldturkiye.com/lumen-odulleri-fisher-marantz-stonea/>. [Accessed: 06-June-2024].
- [63] Tripadvisor, "Photo: The dome of the Museum of Islamic Art.", <https://www.tripadvisor.com/LocationPhotoDirectLink-g294009-d3860485-i261365405-Idam-Doha.html>. [Accessed: 06-June-2024].
- [64] Architectour, "Museum of Islamic Art.", [https://www.architectour.net/opere/opera.php?id\\_opera=6075&nome\\_opera=Museum%20of%20Islamic%20Art%20-%20MIA&architetto=I.M.%20Pei](https://www.architectour.net/opere/opera.php?id_opera=6075&nome_opera=Museum%20of%20Islamic%20Art%20-%20MIA&architetto=I.M.%20Pei). [Accessed: 06-June-2024].
- [65] Asergeev, "Gallery of Foundation Courtyard of Museum of Islamic Art.", <https://www.asergeev.com/pictures/archives/compress/2014/1407/07.htm>. [Accessed: 06-June-2024].
- [66] DEPA, "Museum of Islamic Art.", <https://depa.com/digital-media/projects/museum-of-islamic-art/>. [Accessed: 06-June-2024].

- [67] Desert Fox Qatar, "Museum Tour.", [https://www.desertfoxqatar.com/museum\\_tour.html](https://www.desertfoxqatar.com/museum_tour.html). [Accessed: 06-June-2024].
- [68] Siteemit, "Visit to Doha's Museum of Islamic Art.", <https://steemit.com/travel/@nomad17/visit-to-doha-s-museum-of-islamic-art>. [Accessed: 06-June-2024].
- [69] Cultural Kiosk, "Qatar- Cultural Capital.", <https://djcadteam6.wordpress.com/2012/01/23/qatar-a-cultural-capital/>. [Accessed: 06-June-2024].
- [70] Uluslararası Kuran Haber Ajansı, "Doha İslam Sanatları Müzesi; suyun ortasında bir mimari şaheser.", <https://iqna.ir/tr/news/3471908/doha-%C4%B0slam-sanatlar%C4%B1-m%C3%BCzesi-suyun-ortas%C4%B1nda-bir-mimari-%C5%9Faheser>. [Accessed: 06-June-2024].
- [71] WeLeaveToday, "Doha-Museum-Islamic-Art-Sunset.", <https://weleavetoday.com/2019/02/16/24-hours-in-doha/doha-museum-islamic-art-sunset/>. [Accessed: 06-June-2024].
- [72] [53] WestWards, " Stunning contemporary architecture in Doha.", <https://westwards.de/2016/01/doha-contemporary-architecture/>. [Accessed: 06-June-2024].
- [73] Pinterest, "Sanat.", <https://tr.pinterest.com/pin/234679830559931597/>. [Accessed: 06-June-2024].
- [74] Wikiarquitectura, "Ceremonial-court-doha-arata-izozaki-wikiarchitecture\_040", [https://en.wikiarquitectura.com/ceremonial-court-doha-arata-izozaki-wikiarchitecture\\_040-2/](https://en.wikiarquitectura.com/ceremonial-court-doha-arata-izozaki-wikiarchitecture_040-2/). [Accessed: 06-June-2024].