




The Role of Architecture Documentaries in The Adoption of Contemporary Design Approaches in Mosque Architecture: A Research on Architecture Students

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Abstract

In the historical process, mosques have exhibited different architectural features depending on various factors such as culture, geography and construction techniques, and have generally been defined by elements such as domes and minarets. Although mosque architecture has maintained its characteristic features for many years, new design approaches emerged with the Republican Era. In mosque architecture, which has been reinterpreted from a contemporary perspective, elements such as domes and minarets have undergone formal changes and interior elements have been reconsidered. However, the traditional image of the mosque in the minds of the public has created a resistance to contemporary design approaches and modern mosque designs have become a current topic of discussion. This study was carried out to understand the role of architectural documentaries in the perceptual change regarding the adoption of contemporary approaches by determining the tendencies of individuals regarding mosque architecture. In the research conducted on architecture students, the documentary 'Sancaklar Mosque' broadcasted in TRT2's Eşik program was used. Following an experimental method, user perception was evaluated with questionnaires applied before and after screening the documentary. The results were analyzed with "Dependent Groups t-test" in SPSS and the statistical significance of the change in user perception was discussed. The findings of the study showed that architecture documentaries significantly changed architecture students' acceptance of contemporary mosque designs. In addition, after screening the documentary, it was determined that the perception that architectural elements such as dome and minaret can be included in mosque architecture in different forms was strengthened. The results obtained show that mass media can be used not only as a tool in architectural education, but also as a method for informing the society and adopting contemporary design approaches to mosques.

Keywords:

Mass-media, Mosque design, Traditional-contemporary, Perception, Sancaklar Mosque

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INTRODUCTION

Perception is the process of receiving information from the environment and interpreting and comprehending this information in the mind (Rapoport, 1977; Shulz, 1966). In this process that develops between human beings and their environment, stimulus effects are perceived sensually, interpreted, comprehended and made sense of in the mind (Rapoport, 1977). Our different senses such as sight, hearing, taste, smell and touch play an active role in perception. Visual perception has an important place especially in the perception of architectural environment (Gehl, 1987). Yürekli (1977) states that the visual features coming from the objects in the architectural environment are form, color and texture. Specially form stands out as an important element that provides distinction in the architectural environment and plays an important role in the perceptual process (Akbarishahabi, 2022; Bower & Hilgard, 1981).

The forms created in architecture gain symbolic value with the meanings attributed by societies beyond meeting physical needs (Şentürer, 1995). Together with the meaning given to the form, these elements become symbols and form the character and identity of the building. These elements with symbolic value create an acceptance for societies both psychologically and physically and can be used as representation. Especially in religious buildings, these symbolic elements have an important place in defining the type of religious building (church, mosque, cathedral, etc.). For example, the bell tower is a prominent element used in the recognition and identification of a church building, while elements such as minarets and domes are generally accepted as architectural elements that symbolize the mosque and form its building form.

Belief systems are one of the most important elements that shape the social structure and living spaces of society (Güleç Demirel, 2017). Worship, which is one of the basic elements of belief, covers all the behaviors that believers fulfill as a result of their respect and love for the creator. Worship can be performed individually or collectively. In order for worship to be performed collectively, places called temples are needed (Certel, 1999). According to Islamic belief, the first temple is a place where simplicity is at the forefront with the understanding that the main goal is to gather and worship (Bloom, 2013; Omer, 2010). With the prominence of monumentality in the historical process, places of worship have undergone a transformation and mosques have emerged as a type of building that reflects the architectural, artistic, social and cultural structure of the period (Akin, 2016).

Over time, it has been seen that mosques are not only a place of worship but also one of the important structures symbolizing the power of Islamic states. During the Great Seljuk period, due to the prominence of monumentality, magnificent mosques consisting of large domes and vaults are seen. The entrance doors are usually large and decorated with high pediments and have an impressive appearance. In addition, stone

ornaments seen on the exterior facade and crown gates were also applied in architectural elements such as mihrab, minbar and dome transitions (Öney, 1978). In the mosque architecture of the Ottoman Period, architectural elements, structural elements and plan elements were reinterpreted and developed. Mimar Sinan, who brought a new interpretation to the mosque architecture of the classical period, used a single large central plan scheme in his mosque design and covered it with a dome (Özçakı, 2018). In cases where a single large dome was insufficient, he expanded the interior space by using half domes and domes smaller than the diameter of the half dome (Bilgin, 2006). With this approach of Mimar Sinan in mosque architecture, the building gained a pyramidal form (Alioğlu, 2023). These mosques, which have an imposing architecture with their high minarets and large domes (Çiçek, 2021), became landmarks in cities and took place in city silhouettes. These mosques in the Seljuk and Ottoman periods are seen as mosques designed with a traditional design approach.

Traditional mosque architecture has maintained its characteristic features for many years. With the establishment of the Republic of Turkey, Turkish architects, influenced by the rational and functionalist international movement, adopted a design approach that moved away from the symbols that would remind the Ottoman Period (Civelek, 2009). With the interest in international architecture that started in the 1960s, new mass layouts were developed in mosque architecture, different from the classical order, architectural elements were reinterpreted, and this approach was called contemporary mosque design. This approach, which is also referred to as modern mosque design, can be explained as the reinterpretation of architectural elements that have become symbolic in mosque architecture and constitute traditional mosque architecture in different forms and styles with new building technologies (Eyüpgiller, 2006).

Since the early 20th century, the search for contemporary mosque design continues today and modern mosque designs are being developed (Özçakı, 2018). In this process, on the one hand, mosque designs are developed and implemented with a contemporary approach, and on the other hand, these designs become the subject of discussion in many media such as newspapers and magazines (Taşar & Düzenli, 2020). Today, some designers tend to copy traditional mosque models, while others develop designs that have no connection with traditional models (Asfour, 2016). In some mosque designs, the combination of traditional and contemporary design approaches leads to identity confusion (Güzer, 2009; Oral, 2020; Oral, 2006; Özkaynak & Oral, 2023). On the other hand, people's general perception of taste includes mosque models designed with a traditional approach (Arslan & Yıldırım, 2017; Eyüpgiller, 2006; Sarıhan, 2015). All these situations bring about the situation of maintaining today's mosque architecture in uncertainty and confusion.

In the literature on contemporary mosque design, Şahin Çelik (2013) identified the thoughts and expectations of young mosque users towards

contemporary mosques. Shah et al. (2015) investigated the dominant factors affecting the stereotypical thoughts of the local community towards mosque design and how aesthetic values affect the thoughts of the local community. Özkaynak and Oral (2023) evaluated the place of mosque designs imitated from traditional interpretations in contemporary mosque approaches in the perception of local people. Parto et al. (2021) investigated the factors affecting the spatial atmosphere for mosque users. Hiçsönmezler et al. (2023) aimed to reveal the differences in user perception of traditional and contemporary mosque styles. Arslan and Yıldırım (2017) investigated perceptual differences through 3 different mosques from the Ottoman, Seljuk and Republican periods in order to determine how mosque facades are perceived by people and the level of appreciation in user perception. Dural (2017) aimed to examine the perceptual effect of the dome, which stands out as a structural and symbolic element, according to the level of architectural education. Taib and Rasdi (2012) experimentally analyzed the place of decorative ornaments used in interior spaces in user perception. Mazloomi et al. (2014) aimed to determine the importance of structural elements and interior space elements in contemporary and traditional mosque architecture and revealed that users consider the dome and minaret important in traditional mosque architecture, and the mihrab and other interior space elements important in contemporary mosque architecture. Arslan et al. (2018) aimed to determine the perceptual differences between architect and non-architect users of mosque buildings belonging to the Ottoman, Seljuk and Republican periods.

The research in the literature provides a wide range of information on contemporary mosque design, from the opinions of young mosque users to the perception of the local community, from differences in user perceptions of traditional and contemporary mosque style to the importance of structural elements and interior space. In most of the studies, he conducted a comprehensive analysis using qualitative and quantitative methods such as questionnaires, focus group discussions and in-depth interviews. These studies constitute an important resource for understanding the relationship between contemporary mosque design and user perception and for guiding future design.

This study aims to investigate how contemporary mosque design can be adopted by the users and what are the changing preferences in this direction by approaching it from a different perspective than other studies in the literature. In this context, the question "Can architectural documentaries be used as a tool for the acceptance of contemporary mosque designs in today's architectural environment?" is taken as a basis. This research makes an important and original contribution by revealing the potential of the use of architectural documentaries for the development and adoption of contemporary mosque designs and by providing suggestions on mosque design.

Role of Mass Media on The Individual and Society

The first steps of the concept of communication are based on the fact that people have been interacting with each other using various sounds and movements since the earliest times of history. Apart from sound and movement, people aimed to interact with future generations by drawing pictures on walls and floors in the places where they lived (Gombrich, 1992). The fact that people wanted to interact with their own sex in this way, wanted to get to know the outside world, and the need to transfer information led to the formation and spread of communication tools (Furat, 2009). Especially with the invention of writing, written communication was started in addition to verbal communication and the information transfer of all historical and social events could be transferred to future generations (Yılmaz, 2020). It is seen that the concept of communication is used directly or indirectly not only among humans but also by almost all living things in nature (Gürocak, 2013).

Communication literally means sharing in Latin. In other words, it can be thought of as sharing and dividing information and knowledge. In its simplest form, TDK defines it as the transfer of feelings and thoughts to other people through any conceivable means, notification and communication. In addition to these definitions, communication is defined as a bridge of meaning between individuals, the reproduction of oneself and society for a certain purpose (Erdoğan & Alemdar, 2005), the process by which something is translated into symbols and symbols and transferred from one person to another (Berelson & Steiner, 1964), the sharing of all kinds of knowledge and feelings and thoughts using words, pictures and various symbols, and the exchange of messages between two individuals (Cüceloğlu, 2000).

Communication is a process in which information is exchanged between two parties that can be defined as the sender and the receiver (Aynan, 1995). With communication being so widespread among all individuals, interaction has become easier and the concept of mass communication has been formed. As the name suggests, mass communication is a type of communication that appeals to a community, where information exchange is provided quickly and easily through various communication tools (Yılmaz, 2020). Mass communication became widespread with the invention of writing, the invention of the printing press, the emergence of newspapers and magazines, and gained a different dimension especially with the invention of the internet.

These tools that provide the target audience with information in the fastest and easiest way are television, telephone, radio, newspapers, magazines and the internet (Yılmaz, 2020). All of these are written, verbal and visual mass media where communication is one-sided. Today, however, mass media come together in the concept of media, where two-way communication and interaction between users are at the forefront, and feedbacks for videos and visuals that are accessible at any time are realized through a fast communication network.

Media, as the factor that has the most impact on the perception of the individual after individual experiences (İplikçi, 2015), enables individual and social perceptions and attitudes to change (Gürocak, 2013; Satır & Çetin, 2019). Therefore, mass media play an important and effective role in today's society by raising public awareness, strengthening the social structure and forming public opinion with opinions, information and attitudes on certain issues (Gürocak, 2013).







The general purpose of mass media is to entertain, inform, provide cultural continuity and socialize the audience it reaches (Begtimur, 2021). Yılmaz (2020) stated that the most important of these purposes are notifying and informing. The concept of communication also supports an education that continues in every process of human life by developing the learning process. In this education process, the individual reflects what he/she learns from mass media to his/her life (Furat, 2009). The individual, who obtains information in various ways, directs and manages their perspectives on events (Yılmaz, 2020). It contributes to both socialization and information of the individual and causes him/her to be perceptually affected by building a bridge between his/her past and future. Many positive situations have also been encountered, such as students gaining social skills through mass media, sharing, communication, and transferring information quickly and easily (Bharucha, 2018; Ha et al., 2017; Öztürk & Talas, 2015; Solmaz et al., 2013).

Mass media and documentaries are powerful tools for sharing information, introducing new ideas and designs, and initiating social debates in the field of architecture (Salama, 2009). Therefore, it is important to include architecture-related content on these platforms to increase architectural culture and awareness.

MATERIAL

Traditional mosque architecture, reflecting the characteristics of the period in which it is located, has been put forward by societies with different examples for centuries in line with the possibilities offered by local materials. In the post-Republic period in Turkey, mosque designs that can be classified as contemporary or modern were made. Ankara Etimesgut Mosque, Kinalıada Mosque, TBMM Mosque, TEK Mosque, Batıkent Mosque, Derinkuyu Mosque are among the important examples built with a modern approach in Turkey (Table 1).

Table 1. Examples of contemporary mosque design in Turkey.

		
Ankara Etimesgut Mosque (http-1)	Kinaliada Mosque (http-2)	TBMM Mosque (http-3)
		
TEK Mosque (Ürey, 2010)	Batikent Mosque (http-4)	Derinkuyu Mosque (Ürey, 2010)

In this study, research was conducted on the Sancaklar Mosque, which was designed with a contemporary approach, which is the subject of the 3rd episode of the documentary called “Eşik”, broadcast on TRT2 channel. The Threshold program is broadcast in the 2021-2022 season under the title "Architectural Culture in 21st Century Turkey" with a content that includes all kinds of details about the architects and buildings that have crossed the threshold of Turkey's Architectural History, from design ideas to construction solutions, from construction stages to today's use. In the Sancaklar Mosque documentary broadcast in the “Eşik” program, the intellectual background of the design is expressed by the architect of the building and different perspectives on mosque design are presented.

Sancaklar Mosque, which is both up-to-date and one of the most discussed building among the contemporary mosques with different examples in Turkey, was designed by architect Emre Arolat and opened in 2013 in Büyükçekmece, Istanbul (Figure 1).



Figure 1. Sancaklar Mosque, Istanbul / Turkey ([http-5](#)).

In the documentary Sancaklar Mosque, Emre Arolat stated that he aimed to design the mosque as simple and modest, away from ostentation, based on the essence of Islam. He also emphasizes that the focus is only on the essence of a religious space by staying away from all these discussions based on the view that the place of worship can be any clean place and does not have any shape ([http-6](#)). In terms of architectural design, the building is intended to be compatible with its

location and topography and to integrate with nature by using natural materials such as stone, exposed concrete and wood (Figure 2).



Figure 2. Sancaklar Mosque, material use ([http-6](#)).

In the interior design of the building, Emre Arolat has implemented a design idea that will allow sunlight to filter into the interior in order to evoke the feeling of being alone with God and to make the space awe-inspiring for its users. The interior of the building is supported by artificial lighting as well as natural lighting. In addition, a simple, modest design was applied by avoiding exaggeration and unnecessary ornamentation in the interior design of the mosque ([http-7](#)). In the interior design of this mosque, the elements of the minbar and the mihrab have also been redesigned and applied in accordance with the building language (Figure 3).



Figure 3. Sancaklar Mosque, interior visuals ([http-6](#)).

With this design, Emre Arolat broke the mold of traditional mosque architecture and brought a simple and impressive mosque to Istanbul. At the same time, it has played an important role in the re-discussion of the formal elements of places of worship and in the current debates on the contemporary mosque.

RESEARCH METHOD

An experimental model was used in the study, which aimed to discuss the effect of mass media on the perception of mosque image. Experimental models are research models in which comparisons are

made for cause-effect relationships and the effect of one or more independent variables on the dependent variable is investigated (Kıncal, 2013). In this study, the experimental research model was used to explain the following hypotheses through the Sancaklar Mosque documentary broadcasted in the Eşik program.

H1: The idea that interior and exterior identity elements in traditional mosque designs can be used in similar forms and features in today's contemporary mosque designs creates a perceptual difference before and after the documentary screening.

H2: In traditional mosques, features such as the mosque being large and magnificent due to the design and being recognizable from a distance are perceptually different before and after the documentary screening.

H3: Documentary screening plays an important role in the change and diversification of formal preferences for dome and minaret elements in mosque designs for today's contemporary designs.

With the experimental research model, the perceptual change in the user's perception of the design approach to mosque architecture before and after the documentary screening was analyzed. Questionnaires were used as data collection tools in the study. The questionnaire was prepared in three parts. Gender, class and nickname information about the participants were taken. In the first part; general information questions such as whether the students have been educated about the traditional mosque, the most frequently used mass media in daily life, mosque design in modern style and whether they have interacted with Sancaklar Mosque with any mass media before were included. In the second part, visuals were given through the traditional view of the dome, minaret, fountain, minbar, mihrab, sermon pulpit over the elements of traditional mosque architecture that make up the mosque. For each question, statements containing definite judgments about the use of these traditional forms of mosque architecture in the appearance given in the mosque architecture were used, and the participant was asked to score the degree of participation of the participant in the statements containing definite judgments with a 5-point Likert scale. In this section, it was also aimed to measure the general perception of the general appearance of the mosque. In this context, statements such as the mosque being large and magnificent, being visible from a distance, or being simple and modest were used to score the user's degree of agreement with the statement. In the third part, various symbolic forms were created in the context of architectural design for the dome and minaret, two prominent elements in the formation of the traditional mosque image in the Islamic faith. The usability of these forms in today's mosque architecture was asked with multiple choice questions and design approaches were determined.

In the experimental study in which the one-group pretest-posttest model was applied, the questionnaire application to the sample group was carried out face-to-face. In the study, which was carried out in three stages, the questionnaire questions prepared for the purpose of the study were applied to the students in the first stage. In the second stage, Sancaklar Mosque Documentary was shown. In the third stage, the same questionnaire was reapplied to the participants in order to determine the change of this documentary on the perception of the image of the mosque. At the stage where the documentary was shown and the questionnaire was applied, there was no directive factor and the experiment was carried out impartially. The findings obtained from the questionnaires applied in the first and last stages were statistically analyzed with the Dependent Groups t-test in the SPSS program. This analysis reveals whether there is a statistically significant difference between the answers given by the students before the documentary screening and the answers given after the documentary screening.

Study Participants

The sample group of the study consists of students who have completed their 1st year education in the department of architecture and have taken two semesters of architectural design courses. It is considered important to address the perspective of the selected sample group on contemporary mosque design in terms of the production of era-specific mosque architecture. The fact that the students who will participate in the study have not previously watched the documentary Sancaklar Mosque, which is the subject of the Eşik program, has been important in order to measure the effect. The number of students to participate in the survey was calculated with the G-power program. Accordingly, with a power of 0.95, an effect level of 0.5 and an error of 0.05, the sample size was found to be at least 54. However, in order to obtain more efficient results, the questionnaire was administered to 106 volunteer students. Since the first questionnaire administration and the final questionnaire administration after the documentary screening took place in a similar time period, the control group was not included in the study.

RESULTS AND DISCUSSION

A total of 106 students, 68 female students and 38 male students, participated in the study to determine the role of mass media in the formation of the image of the contemporary mosque. Of these students, 16% stated that they had previously received training about the traditional mosque through different communication channels. The respondents used the internet the most during the day with 48.5%, followed by social media platforms with 44.2%, newspapers-magazines and radio-television with 3.70%. 28.9% of the respondents have never interacted with an example of a mosque designed with a contemporary mosque approach through any mass media. Those who interacted with the contemporary mosque outside of their architectural education mostly

used social media platforms to obtain information with 29.6%. This was followed by the internet with 22.6%, radio-television with 9.6%, newspapers-magazines with 5.9% and other means with 3.7%.

Among the students who participated in the survey, 48.8% had no previous knowledge about Sancaklar Mosque. The students who had information about Sancaklar Mosque interacted with the internet with 24%, social media platforms with 12.4%, other tools with 7.8%, television with 4.7%, newspapers and magazines with 2.3%.

In order to determine the statistical method to be used in testing the hypotheses in the study, the homogeneity of the data was first tested. The normality test and kurtosis - skewness values of the data collected through the questionnaire were examined. According to Tabachnick and Fidell (2013), these values between -1.5 and +1.5 indicate a homogeneous distribution. In the analyzes conducted in the study, it was observed that these values were between -1.5 and +1.5, thus the data showed a homogeneous distribution. Dependent Groups t-test, which is a parametric test, was used for this normally distributed data set. The results obtained from these analyzes are given in the table below (Table 2)

Table 2. First-test and post-test dependent t-test results of formal and general perception of mosque image

	Test	N	Mean	Std.Error Mean	Dependent	One Sample	t-test
					sd	t	p(.sig)
Hypothesis1	First-Test	106	3,29	0,09	0,88	15,9	<0,001
	Last-Test	106	1,91	0,07			
Hypothesis1	First-Test	106	3,57	0,09	1,01	8,73	<0,001
	Last-Test	106	2,71	0,1			

* If $p < 0.05$, there is a significant difference.

When the table is examined, the first hypothesis, the change in user perception of the situation regarding the use of interior and exterior elements used in traditional mosque design in the same form and feature in today's contemporary mosque design, was tested. According to this analysis, there is a significant difference between the first and last tests ($p < 0.05$), so this hypothesis is confirmed. While the average of the answers given by the survey participants in the first test was 3.29, it was obtained as 1.91 in the post-test. From this point of view, it is seen that the participants' perceptions and acceptance of the traditional forms of the elements of the mosque have changed significantly after the documentary and the perception that the use of these elements with their traditional appearance in today's mosque design is necessary has decreased.

In the second hypothesis, a significant difference was found between the first and the last test in the evaluations made regarding the general appearance of the mosque ($p < 0.05$). While the average of the answers given in the first test to the questions about the mosque being large and magnificent and being visible from a distance, which are prominent in traditional mosque design, was 3.57 in the first test, this average decreased to 2.71 in the post-test, and it is seen that the judgments about the mosque being simple and modest started to form after the documentary screening. Therefore, the results obtained also confirm the second hypothesis.

In the test of the third hypothesis, it was tested whether there were differences between the first test and the post-test in terms of the formal diversity of the minaret and the dome, the two most prominent traditional elements of mosque architecture. Within the scope of these questions, the participants were first asked a multiple-choice question consisting of 11 images about the minaret form. Among the students participating in the survey, 28% preferred the classical minaret form in the first test phase. In the post-test phase, this rate decreased to 14.7% and it was observed that 4 different forms received values above 10% among all options. In addition, while in the first test, students made the majority preference between 2-3 options on average among all options, this ratio increased to 4 options on average in the post-test phase. When the options were compared among themselves, it was seen that the view that the minaret is generally necessary was supported among the preferences made, and in formal preferences, it was seen that the forms that narrow and rise towards the sky were mostly preferred, and the options expressed as linear were behind the other options (Figure 4).

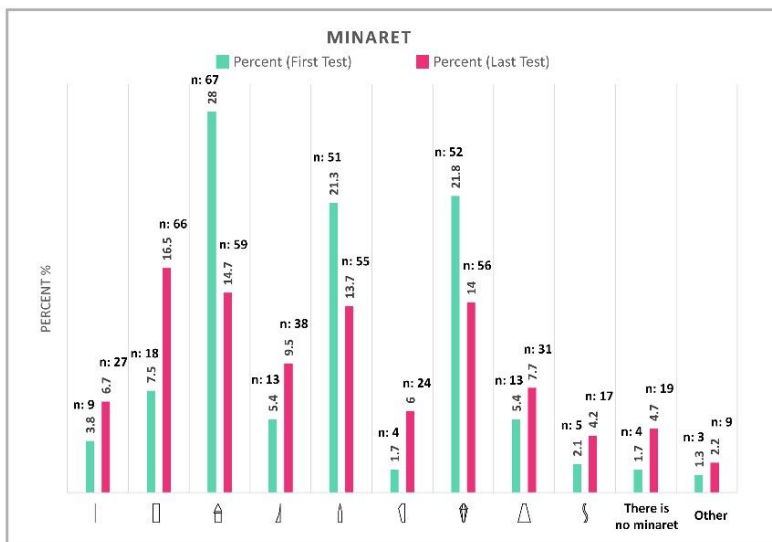


Figure 4. First-test and post-test comparison graph of the formal preference of the minaret element

A multiple-choice question consisting of 10 images was asked to the participants about the the mosque roof shape. Among the students participating in the survey, 28% preferred the classical dome shape in the

first test phase. When the same question was asked again after the documentary screening, the number of students who preferred the classical dome form decreased to 13.7% among the participants. Although the classical dome form ranked 2nd among all the preferred visuals with this rate, it is seen that 6 different forms among the 10 options presented received values above 10%. In addition, while in the first test, students preferred 2 options on average among all options, this ratio increased to 5-6 options on average in the post-test. When the options are compared among themselves, it is seen that the fact that the mosque roof shape creates a convex volume effect is important among the preferences of the participants (Figure 5).

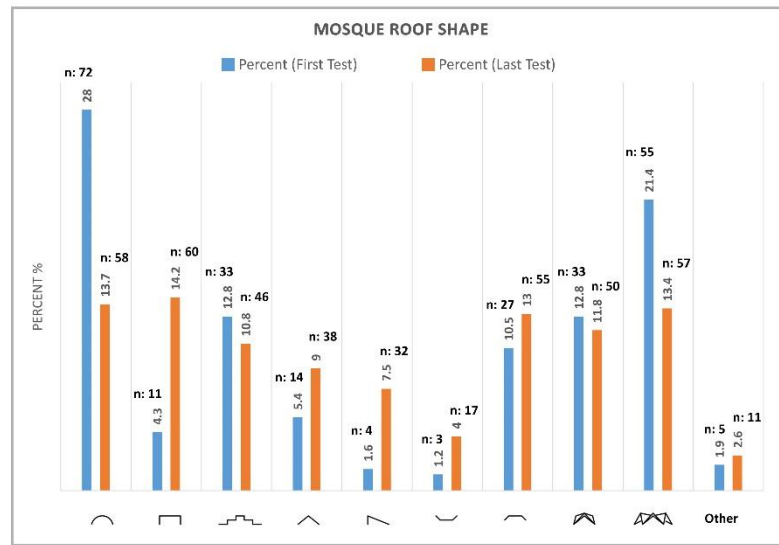


Figure 5. First-test and post-test comparison graph of the stylistic preference of the mosque roof shape

According to the results obtained from the questionnaires, it was observed that there was a diversification in people's preferences after the screening. Due to the increase in the diversity of preferences, the percentage of traditional and traditional-like forms decreased compared to the first test. The third hypothesis was also confirmed with these results.

CONCLUSION

The mosque has an important place as it is the sacred place of the Islamic faith and allows people to perform their prayers. Mosque architecture has reflected the climatic characteristics of the region and the cultural structure of the society until today and was built with contemporary construction techniques. Mosques, which were designed and built as large, voluminous and magnificent spaces in the past, created the image of a mosque in the human mind with elements such as domes, arches and minarets. These elements also became the symbolic elements of the mosque and the mosque gained an identity with these elements. In the post-Republic period in Turkey, a contemporary style has developed in mosque architecture with the development of technology, changes in

construction systems and new design approaches. In the mosque architecture designed in a contemporary style, especially the dome element and minaret element were reinterpreted and formal changes occurred in the structural form of the mosque. However, these new approaches in mosque architecture were not adopted by many people and were subject to criticism.

However, in order to perform worship, it is sufficient to meet the user requirements and create a suitable environment in the place. With the adoption of this idea, changing people's perspective on contemporary mosque design and adopting innovative approaches will prevent the problems experienced in today's mosque architecture. Therefore, the adoption of an approach that goes beyond the traditional patterns of mosque architecture by both the designer and the public is important in the development of contemporary mosque architecture.

In this study, a solution to this problem was sought and a way to overcome the stereotyped thoughts in the mind was sought. In this context, in this study, the role of architectural documentaries, which are thought to be important in the formation of architectural awareness, in changing people's perspective on contemporary mosque architecture was investigated. The findings of the research have shown that architectural documentaries have an important role in the perceptual change of architecture students regarding mosque design. It was seen from the analysis that this difference in the students' perception before and after the documentary was shown to be statistically significant. In addition, the idea that the dome and minaret, which are the elements that symbolize mosque architecture, can be designed in different ways, has developed in minds and design approaches have diversified.

Another result of the study is that although students have previously encountered examples of modernly designed contemporary mosques, screening documentaries can be used as a more effective learning method. Therefore, the dissemination of these tools and even their use as an auxiliary tool in architectural education alongside courses on contemporary mosque design are important for the development of perspective in mosque design approaches.

All these results show that documentaries can be used as an important tool in the development of contemporary style in today's mosque design approaches. It is considered important to determine the effectiveness of documentaries, which are an important tool in informing the society and increasing awareness, by testing them on individuals with different social, cultural and demographic structures in future research. Thus, an important step will be taken in order to prevent the identity confusion experienced in mosque architecture today and to carry it into the future by creating mosque designs in accordance with the conditions, requirements and technology of the day and to reflect the characteristics of the period to which the building belongs.

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Resume

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