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# Shrines with burial chambers in the context of cultural continuity

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## Abstract

In Turkish-Islamic architecture, the shrine formation shows excellent richness. The subject of this study is related to the burial chambers, the most obscure subject in shrine architecture. The shrine structure took on an architectural character together with the burial chamber during the Anatolian Seljuk period, and this tradition was carried to the Balkans with the Ottomans. This study aims to reveal the changes in social and physical geographies in the historical process of shrines with burial chambers, frequently mentioned in shrine architecture but whose cultural continuity cannot be followed. Thus, it aims to draw attention to the cultural continuity of this space by focusing on the burial chamber. Within the scope of the study, the architectural features of the shrines with burial chambers in *Nakhchivan, Ahlat, Erzurum, Sivas, Kayseri, Konya, Bursa, Edirne, Didymoteicho, and Skopje*, etc., which stand out with their typological features, were investigated. The owner, period, building elements and the shrines' features within the research scope were determined, and typological tables were prepared accordingly. Then, architectural descriptions of the burial chamber shrines in the Balkans are presented together with drawings. Finally, the traces of cultural continuity of the architectural changes in these structures, encountered in very different geographical regions, have been tried to be followed.

**Keywords:** *Shrine, Burial Chamber, Nakhchivan, Anatolia, Balkans*

## 1. Introduction

Shrine architecture has always been an essential subject throughout human history. Examples of grave architecture appear in various forms, such as pyramids, rock shrines, kurgans, or sarcophagi embroidered embroidery. Among the burial structures attributed to the pre-Islamic Turks, the *kurgans*, built under the ground and in the form of

a square or rectangular planned burial chamber where even the belongings were placed, stand out. In addition to the kurgans, “*structures built over the burial*” began to be constructed as early as the Göktürks (Çoruhlu, 1999, p. 50).

With the Islamic religion, burial and burial structures gained a different dimension in terms of architecture. For the first Muslims, two types of burials are known: *lahd*, in which the pit is dug under the side facing the Qibla, and *shakk* or *darîh*, in which the pit is opened in the middle of the grave like a coffin. There are descriptions of how the top of the grave should look based on the concern of protecting monotheism. In the hadith narrations about burial in Islam, issues such as not turning cemeteries into masjids, visiting graves, respecting graves, and not building on them are mentioned. On the other hand, visiting graves is recommended as “*it reminds us of the hereafter*” (Karaman, 1996, p.9). The construction of monumental shrines for respected personalities in the Islamic religion began in the Abbasid period after the 10<sup>th</sup> century. These shrine structures are known as “*türbe, kümbet, makam, meşhed, buk'a, darîh, kubbe, ravza*” in Turkish and Arabic literature. However, they have nuances according to each other. The inclusion of the shrine structure in Islamic architecture in a monumental dimension was realized in Khorasan and Turkistan (Arık, 1969, p.57). The Turks, who popularised the tomb structure in the Islamic world and carried it to distant geographies as an architectural tradition, positioned this structure in the center of social areas and used it to strengthen the belief in the afterlife in urban architecture. Grave stones with high aesthetic and literary value in the city's center have become widespread as art reminding people of death rather than a state to be feared. Yahya Kemal expressed this approach: “*If we do not preserve a broken shrine stone like the Sakal-i Sharif wrapped in forty bundles, neither religion nor nationality will remain.*”

In Turkish-Islamic architecture, shrines are rich in location, material, size, burial chamber, plan scheme, body, transition elements to the dome, dome, ornamentation, and complementary elements used in the interior. The form of these shrines varied according to court taste, widespread social beliefs, the aesthetic concerns of the builder, and the artisanal conditions of the region in which they were built. This stylistic differentiation can be seen not only in shrine structures but also in gravestones.

The subject of this study is related to the burial chambers, which is the most blurred subject in shrine architecture. There is a historical situation in the emergence of the burial chamber as a place. It has found a place in every religion and belief and is often where symbolic meanings are attributed. In Turkish shrine terminology on the subject, this space section, which has the names “*mezar odası, kripta, cenazelik katı,*” is defined as “*burial chamber*” in English publications. Apart from this, local definitions are also related to the burial chamber. In Kazakhstan, the shrine is generally called “*kesene*”. *Kesene* is also divided into three: “*sağana*” for a shrine whose building has been destroyed or ruined and whose burial chamber has been exposed, “*kör çirak*” or “*körhana*” for the place where the corpse is placed on the lower floor of the shrine, and “*munara*” for shrines built high like a minaret-tower (Deniz, 2010, p.60). In addition, “*aktı*” graves unearthed during the excavations in Ahlat, whose name dates back to the Kyrgyz language and was introduced into Turkish literature by H. Karamağaralı in 1967, means a burial chamber built entirely under the ground, mostly square-planned and made of smooth cut stone (Ünal, 1978, p.125). Structurally, it is close to the *körhana* type.

## 2. Method

There is no definite information on where the method of creating a separate space within the shrine emerged. However, the shrine structure took on an architectural character together with the burial chamber during the Anatolian Seljuk period, and this tradition was carried to the Balkans with the Ottomans. This study aims to reveal the changes in social and physical geographies in the historical process of shrines with burial chambers, frequently mentioned

in shrine architecture but whose cultural continuity cannot be followed. Thus, it is aimed to draw attention to the cultural continuity of this space by centering the burial chamber in the shrines, which are often neglected in comprehensive restoration interventions. Within the scope of the study, starting from Nakhchivan, which is an example of Anatolian shrines, the architectural features of the shrines with burial chambers in the cities of Ahlat, Erzurum, Sivas, Kayseri, Konya, where a particular high culture environment was formed in the Anatolian geography before the Ottoman period, and other cities that stand out with different qualities were investigated. In addition, the shrines with burial chambers in Bursa and Edirne, the capital cities during the Ottoman period, are analyzed.

The studies of Arık (1967), B. Karamağaralı (1992), Ünal (1978), Tuncer (1978), Önkal (1988), (2009), (2015) were analyzed. In addition, many regional studies on shrines were also reviewed (Figure 1). After this comprehensive literature review, the first point of the typological development of the subject was determined as Yusuf bin Kuseyr Shrine and Mu'mine Hatun Shrine in Nakhchivan, which left a deep impression on Anatolian shrine architecture. The owner, period, building elements, and the shrines' characteristics within the research scope were determined, and typological tables were prepared accordingly. Then, architectural descriptions of the shrines with burial chambers in the Balkans are presented together with drawings. Finally, the traces of cultural continuity of the architectural changes in these structures, encountered in very different geographical regions, have been tried to be followed.

## 3. Shrine Typology with Burial Chamber

The shrine architecture's main elements were determined within the study's scope. Then, a typological table was created by examining the shrine's size, shape, and entrance direction, the characteristics of the seat element between the shrine and the grave room, the plan, upper cover, entrance direction, and shape of the burial chamber (Table 1-2). Drawings were prepared based on Önkal's work. (Figures 2 to 6)

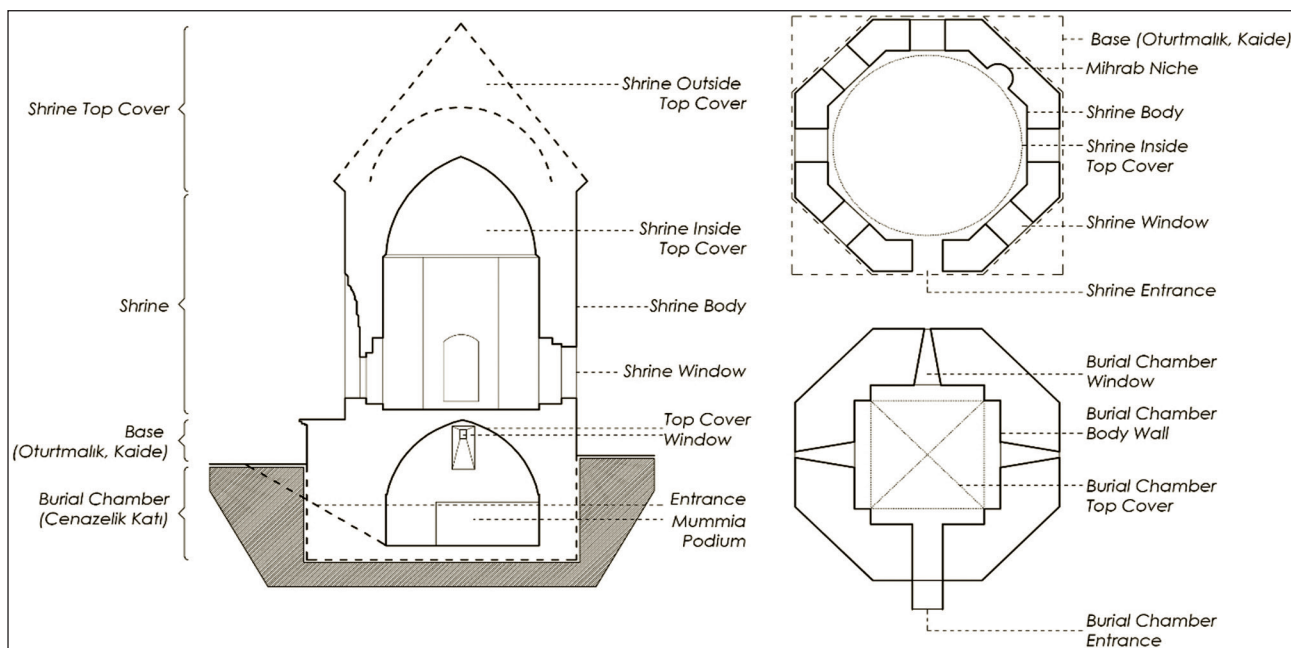


Figure 1. Definitions of burial chamber shrines

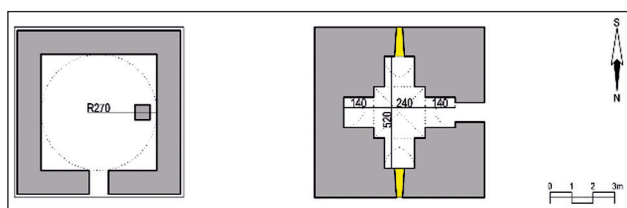


Figure 2. Square – square type

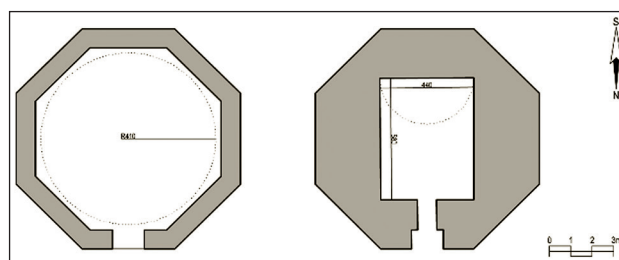


Figure 4. Polygon – square type (Type A)

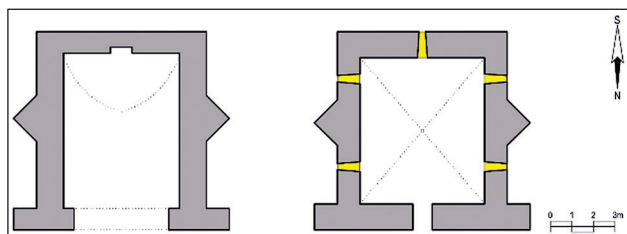


Figure 3. Rectangular – rectangular type

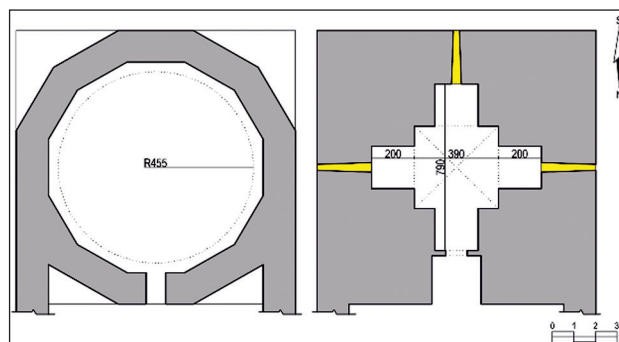


Figure 5. Polygon – square type (Type B)

Table 1. Shrine formation diversities

Shrine Part	Diversities						
	Akit	Rectangular	Square	Octagon	Decagon	Dodecagon	Circle
Shrine Pl.	Akit	Rectangular	Square	Octagon	Decagon	Dodecagon	Circle
Base Pl.	Akit	Rectangular	Square	Octagon	Other		
Burial Chamber Pl.	Rectangular	Square	Octagon	Crusiform	Circle		

Table 2. Burial chamber formation diversities

Burial chamber	Diversities			
	Barrel Vault	Groin Vault	Rib Vault	Dome
Top Cover	Barrel Vault	Groin Vault	Rib Vault	Dome
Window(s)	Yes	No		
Entrance Direction	North	South	East	West

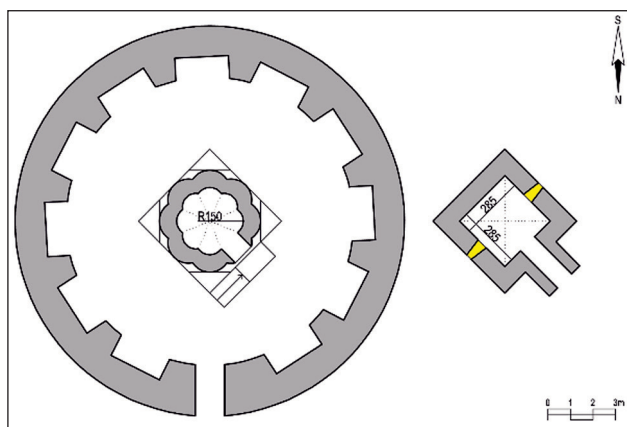


Figure 6. Rib-square type

### 3.1. Nakhchivan

Yusuf bin Kuseyr Shrine (1162) and Mu'mîne Hatun Shrine (1175), built by the architect Acemi Nakhchivanani, who left deep traces on Turkish architecture during the Nakhchivan Atabeyate (1136-1225), were the inspiration for many shrines to be built in Anatolia (Tuncer, 1978, p.18). Yusuf bin Qusayr Shrine has an octagonal plan with one side measuring approximately 4 meters. The seat on which the body sits was finished at the soil level. The entrance of the shrine was kept at the soil level. The shrine is entered through a door on the southwest side (Yazar, 2007, p.178). There is an octagonal space in the center of the shrine floor, and the connection with the burial chamber is not interrupted. The door leading to the burial chamber was uncovered after the restoration in 1987. The octagonal burial chamber has a dome over 2 meters high. Approximately ten steps lead down to the grave chamber. Mumine Hatun Shrine (1175) has an octagonal plan with one side measuring approximately 4.5 meters on the outside. In the interior, a cylindrical body with a diameter of 10 meters is covered with a dome with a height of 15 meters. The body rises on an octagonal oturutmalık with a height of 1.5m from the ground (Yazar, 2007, p.139).

The seat section of the shrine rests on a 2m high sliced vault built of baked bricks between this support pillar and the surrounding walls (Tuncer, 1978, p.20). The burial chamber of the shrine is entered through a door built under the entrance door of the shrine. The burial chamber has an octagonal plan with a support pillar in the center (Table 3). Similar shrines with a support pillar in the center of this type of burial chamber are also found in Anatolia. Melik Gazi Shrine (Kemah) and Kırkkızlar Shrine (Niksar) show that a similar construction technique was carried to the interior of Anatolia.

### 3.2. Ahlat

Ahlat was used as a base for raids and conquest movements in Anatolia from the middle of the 11<sup>th</sup> century. From the 12<sup>th</sup> century onwards, it became one of the biggest cities of the Islamic world and experienced the most brilliant period of its history (Sümer, 1986, p.450). The oldest of the mausoleums in Ahlat, Sheik Necmeddin Shrine, dated 1222, has a square plan measuring 3.5 meters. The mausoleum has a square plan measuring 5.2 meters and rises on a 1.5 meters high seat. The upper floor of the shrine is entered from the east, and the lower floor from the north sides. The burial chamber has a square plan measuring 3.1 meters, and the upper covering is a barrel vault with a height of 3 meters (Önkal, 2015, p.215). The 1273 Usta Shagird Shrine, 1275 dated Hasan Padişah Shrine, 1279 dated Hüseyin Timur Shrine, 1281 dated Buğatay Aka Shrine, *Yıkık* Shrine and *Yarım* Shrine have very similar dimensions. All three shrines have a circle plan with a diameter of approximately 6 to 7 meters inside (Önkal, 2015, p.185). The shrines rise on a 1.5 meters high seat with a square plan measuring approximately 9 meters and chamfered corners in two directions (Önkal, 2015, p.193). The upper floor of all shrines is entered through the door on the north façade. The lower floor is

Table 3. Shrines in Nakhchivan

Name	Century - Quarter	Shrine Pl.	Base Pl.	Burial Chamber Pl.	Area	Top Cover	Window(s)	Entrance Direction
Mumine Hatun	12-III	Octagon	Octagon	Octagon	78m <sup>2</sup>	Rib Vault	No	East
Yusuf bin Kuseyr	12-III	Octagon	Octagon	Octagon	104m <sup>2</sup>	Rib Vault	No	West

accessed through the door on the west façade of the first four shrines and the east façade of the last two shrines. The burial chambers of the first four shrines are between 6 meters and 7 meters, while the last two have a square plan measuring 4.5 meters, and their upper covers are barrel vaults with a height of approximately 3 meters. The shrines are illuminated by crenelated windows (Erboğa, 2018, p.122). In addition, the Emir Bayındır Shrine, dated 1481, built during the Akkoyunlu period, is one of the rare examples of shrines built in baldachin style with a funeral floor. The mausoleum has a raised square base with a cone-shaped upper cover resting on columns placed in twelve corners (Kuleli, 2018, p.14) (Table 4).

### 3.3. Sivas

Sivas, one of the critical centers of the Turks' westward movement and the capital city for a period, has no grave chamber in any shrine. However, the shrine of Sultan İzzeddin Keykavus I, dated to 1221, in the *dârüşşifâ* built by him in Sivas does not have a grave room, while the shrine in Konya has a grave room. Apart from this, the shrines in Sivas do not have shrine rooms (Önkal, 2015, p.341). In this respect, Sivas is in a different position.

### 3.4. Erzurum

In Turkish history, Erzurum became a gateway to Anatolia after the Battle of Malazgirt (1071) and an essential stop on the transit route of Turkmens coming from the north and south of the Caspian (Konyalı, 1960, p.9). In this period, the Saltuqids (1071-1202), who held the commercial route from the Mediterranean ports to the port of Trabzon and the Caspian region, transformed the settlements they dominated into Turkish cultural centers (Özkan, 2002, p.72). The oldest shrine in Erzurum, Emir Saltuk Gazi Shrine, dated to the third quarter of the 12<sup>th</sup> century, has an octagonal plan measuring 3.5 meters. The shrine rises on an octagonal seat similar to the body. The upper and lower floors of the shrine are entered through the doors on the northern facades. There is also a passage leading down to the burial chamber in the interior. The burial chamber has a rectangular plan measuring 5.4x4.2 meters and is covered with a barrel vault with a height of approximately 3 meters (Önkal, 2015, p.193). The 1291 Padişah Hatun Shrine and the *Gümüşlü, Karanlık*, and Anonym shrines, dated to the first quarter of the 14<sup>th</sup> century, have similar plan typologies with different dimensions. Among these, only the Padişah Hatun Shrine differs from the others with its cruciform planned burial chamber (Table 5).

Table 4. Shrines in Ahlat

Name	Century	Shrine Pl.	Base Pl.	Burial Chamber Pl.	Area	Top Cover	Window(s)	Entrance Direction
Buğatay Ata	13-IV	Circle	Square	Square	35m <sup>2</sup>	Barrel Vault	Yes	East
Hasan Padişah	13-II	Circle	Square	Square	39m <sup>2</sup>	Groin Vault	Yes	East
Hüseyin Timur	13-IV	Circle	Square	Square	25m <sup>2</sup>	Groin Vault	Yes	East
Şeyh Necmeddin	13-I	Square	Square	Square	10m <sup>2</sup>	Barrel Vault	Yes	North
Usta Şagird	13-IV	Circle	Square	Square	50m <sup>2</sup>	Groin Vault	Yes	East
Yarım Türbe	13-IV	Circle	Square	Square	8m <sup>2</sup>	Groin Vault	Yes	East
Yıkık Türbe	13-IV	Circle	Square	Square	21m <sup>2</sup>	Groin Vault	Yes	East

Table 5. Shrines in Erzurum

Name	Century	Shrine Pl.	Base Pl.	Burial Chamber Pl.	Area	Top Cover	Window(s)	Entrance Direction
Anonym I	14-I	Decagon	Square	Square	25m <sup>2</sup>	Groin Vault	No	South
Anonym II	13-I	Square	Square	Square	7m <sup>2</sup>	Barrel Vault	No	East
Emir Saltuk Gazi	12-III	Octagon	Octagon	Rectangular	23m <sup>2</sup>	Barrel Vault	No	North
Karanlık	14-I	Decagon	Square	Square	24m <sup>2</sup>	Barrel Vault	No	East
Mama Hatun	13-II	Other	Square	Square	10m <sup>2</sup>	Groin Vault	Yes	South
Padişah Hatun	14-I	Decagon	Square	Crusiform	33m <sup>2</sup>	Groin Vault	Yes	North



### 3.5. Kayseri

Kayseri maintained its importance with its location and intensive trade and production activities even after being under Turkish rule. Depending on the city's lively social and commercial activities, it was the scene of intensive construction activities (İpşirli, 2022, p.96). In Kayseri, where there are examples of shrines in different typologies, Hasbek Shrine (1185), Han Mosque Shrine (1189), Gevher Nesibe Hatun (1205), Çifte Türbe (1248), Hunad Hatun (1260), Anonymous Shrines I and II, Lala Muslihiddin, Hacib Çavlı, and Avgunlu Madrasa (13<sup>th</sup> century Q1) have an octagonal plan with one side measuring 2m to 3m. The shrine rises on a chamferless square seat measuring 7m to 9m. The burial chamber entrances of the shrines are in the form of a narrow gap. The burial chamber has a square plan measuring 2m to 3m and is covered with a barrel vault. Among these, the body of the Anonymous Shrine II rises on an octagonal seat. In addition, the burial chamber entrances of Lala Muslihiddin and *Çifte Türbe* are in the form of doors (Önkal, 2015, p.99). The marble seat of the closed burial chamber of the Hunad Hatun Shrine, built between the mosque and madrasah within the complex, is decorated with muqarnas (Karamağaralı, 1976, p.240). The *Döner* Shrine (1285), whose burial chamber was closed, has a circle plan with a diameter of 4.4 m inside and rises on a 6.5 m chamfered square-plan seat (Karamağaralı, 1971, p.239). Apart from these, Battal Gazi Shrine (12<sup>th</sup> century, third quarter) has only a burial chamber (Table 6).

### 3.6. Konya

Konya became the capital of the Anatolian Seljuk State after the 1176 Miryakefalón Victory and was known as "*Dârülmülk*," which means capital city. Many artifacts from this brilliant period have survived today (Baykara, 2002, p.184). In Konya, where there are many shrines, including the shrines of sultans, the oldest shrine, the Shrine of Kılıçarslan II (1178), has an exterior octagonal plan and an interior circular plan with a diameter of 7.8 meters. The shrine rises on an octagonal seat with a side of 3.5m. The burial chamber under the entrance door is also circular in plan with a diameter of 7m. The shrines of Sultan İzzeddin Keykavus I (1221), Kara Arslan (1232), Kalender Baba (1274), Seyfeddin Kara Sungur (1275), Âteş-Bâz-ı Velî (1285) and the shrines of Emir Nureddin, Kesik Baş, Anonym I, Ulaş Baba dated in the 13<sup>th</sup> century have octagonal plans with one side measuring 2.5 to 3 meters. The shrines rise on different octagonal and square pillars. They present a rich burial chamber typology.

Sahip Ata Shrine (1283) has a square plan measuring 6.1 m (Önkal, 2015, p.99). The shrine's entrance from the exterior is on the west side. In the interior, to the east of the square-planned shrine, there is a place for prayer, which provides the transition between the mosque and the *hanikâh*. The burial chamber is reached by a staircase descending from the *hanikâh* side. The grave chamber, seated on the seat, has a rectangular plan close to the square and is covered with a barrel vault. Hodja Cihan and Sheikh Osman-ı Rûmî mausole-

Table 6. Shrines in Kayseri

Name	Century - Quarter	Shrine Pl.	Base Pl.	Burial Chamber Pl.	Area	Top Cover	Window(s)	Entrance Direction
Anonim I	12-IV	Octagon	Square	Square	27m <sup>2</sup>	Dome	No	North
Anonim II	12-IV	Octagon	Octagon	Octagon	22m <sup>2</sup>	Dome	No	North
Avgunlu Medrese	13-IV	Octagon	Square	Square	29m <sup>2</sup>	Barrel Vault	Yes	South
Battal Gazi	13-IV	Akit	Akit	Square	33m <sup>2</sup>	Barrel Vault	No	West
Çifte Türbe	13-II	Octagon	Square	Square	28m <sup>2</sup>	Barrel Vault	No	North
Dev Ali	13-IV	Octagon	Octagon	Rectangular	17m <sup>2</sup>	Barrel Vault	Yes	West
Gevher Nesibe	13-I	Octagon	Rectangular	Rectangular	20m <sup>2</sup>	Barrel Vault	Yes	West
Han Camii Türbesi	12-IV	Octagon	Rectangular	Rectangular	22m <sup>2</sup>	Barrel Vault	No	North
Hunad Hatun	13-III	Octagon	Square	Square	24m <sup>2</sup>	Barrel Vault	No	North
Lala Muslihiddin	12-IV	Octagon	Square	Square	24m <sup>2</sup>	Barrel Vault	Yes	North
Melik Gazi	12-IV	Square	Square	Crusiform	20m <sup>2</sup>	Groin Vault	Yes	South

ums in the 13<sup>th</sup> century have square plans measuring 4m and 4.5 meters. The mausoleums rise on columns 5.5- and 6.5-meters square, respectively (Önkal, 2015, p.99). The Hodja Cihan Shrine burial chamber, accessed from the south façade, has a square plan measuring 4m and a barrel vault. The burial chamber of Sheikh Osman-ı Rûmî Shrine is accessed from the opening as a passage on the west side. Cemel Ali Dede and Gömeç Hatun mausoleums, dated in the 13<sup>th</sup> century, have rectangular plans measuring 3.7 x 5.8 meters and 5.5 x 7.3 meters, respectively (Önkal, 2015, p.303). The shrines similarly rise on rectangular seats. The burial chambers accessed from the north façade are rectangular in plan. However, while the upper cover of the burial chamber of Cemel Ali Dede Shrine has a barrel vault, the upper cover of the other has a cross vault. The shrines of Sheik Hasan-ı Rûmî, Bedrettin Gevhertaş, and Tavus Baba have rectangular burial chambers of different sizes and no superstructures. Some of the superstructure walls of Bedrettin Gevhertaş Shrine are still standing (Table 7).

### 3.7. Bursa

Bursa, the first capital of the Ottoman Empire and the center of the Early Period of Ottoman Architecture, has many monuments, including dynas-

tic shrines. Another importance of the Bursa is that it is the center where a very sharp transformation in shrines began, especially Sultan Murad II's shrines (1421-1450). With his will, "... let them build a shrine with a wall over me, and let the top of the shrine be open so that it may rain on me, but let them enclose the shrine so that they may recite the Qur'an underneath it ... let them not put (my corpse) on the ground but bury it on the ground according to the Sunnah" shows that the social structure and the concerns of the administrators in building shrines changed. The concept of embalming corpses and placing them in the burial chamber was no longer tolerated (Uzunçarşılı, 1958, p.3). Thus, the burial chamber practice in Ottoman shrines gradually decreased and was abandoned entirely.

The Yeşil Shrine (1421), where Sultan Çelebi Mehmet was buried, is the most crucial in Bursa. The Yeşil Shrine, which has survived to the present day as the last repetition of the features seen in Anatolian Seljuk shrines, has eight corners drawn in a circle of 21.5 meters from the outside and 16.70 meters from the inside. The entrance to the shrine, which rises on an octagonal seat, is on the north side, while the entrance to the burial chamber, which is closed today, is on the west side. The burial chamber has three vaulted sections (Ayverdi: 1989: 105). Apart from this shrine, there is no other shrine of the Ottoman dynasty with a

Table 7. Shrines in Konya

Name	Century - Quarter	Shrine Pl.	Base Pl.	Burial Chamber Pl.	Area	Top Cover	Window(s)	Entrance Direction
Anonim I	13-II	Octagon	Octagon	Crusiform	26m <sup>2</sup>	Dome	No	North
Âteş-Bâz-ı Velî	13-III	Decagon	Square	Square	11m <sup>2</sup>	Barrel Vault	No	North
B. Gevhertaş	13-III	Rectangular	Rectangular	Rectangular	34m <sup>2</sup>	Barrel Vault	Yes	West
Cemel Ali Dede	13-III	Rectangular	Rectangular	Rectangular	16m <sup>2</sup>	Barrel Vault	No	South
Emir Yavtaş	13-III	Rectangular	Rectangular	Rectangular	35m <sup>2</sup>	Barrel Vault	Yes	North
Gömeç Hatun	13-IV	Rectangular	Rectangular	Rectangular	40m <sup>2</sup>	Groin Vault	Yes	North
Hoca Cihan	13-II	Square	Square	Square	16m <sup>2</sup>	Barrel Vault	No	South
İ. Keykavus I	13-I	Octagon	Square	Crusiform	32m <sup>2</sup>	Groin Vault	No	North
Kalender Baba	13-III	Octagon	Square	Crusiform	37m <sup>2</sup>	Groin Vault	Yes	North
Kesik Baş	13-I	Octagon	Octagon	Crusiform	22m <sup>2</sup>	Dome	No	South
Kılıçarslan II	12-IV	Decagon	Decagon	Circle	38m <sup>2</sup>	Dome	No	North
Sahip Ata	13-IV	Rectangular	Rectangular	Rectangular	33m <sup>2</sup>	Barrel Vault	Yes	South
Şeker Furuş	13-I	Akıt	Akıt	Square	22m <sup>2</sup>	Groin Vault	Yes	South
Şeyh Bedrettin	13-III	Octagon	Square	Square	28m <sup>2</sup>	Barrel Vault	Yes	West
Şeyh Hasan	13-I	Akıt	Rectangular	Rectangular	9m <sup>2</sup>	Barrel Vault	No	North
Tavus Baba	13-IV	Akıt	Akıt	Rectangular	2m <sup>2</sup>	Groin Vault	No	East

burial chamber. The other two shrines in Bursa with burial chambers are Abdüllatif Kudsi Shrine (1452) and Yahşi Bey Shrine.

Among these, the Yahşi Bey Shrine was built for Murad Hüdâvendigâr's son by Gülçiçek Hatun, who died while the Sultan was alive (Turgut, 2019, p.53). The surviving mausoleum has lost its originality to a great extent and has a vaulted funerary floor with an entrance on the north side. On the other hand, Abdüllatif Kudsi was a sheik from Jerusalem born in Turkestan and brought the Zeyniye sect to Bursa (Kaplan, 2018, p. 104). The building has a square plan measuring 4.7 meters on one side. The outran shrine rises on a 6.5-meter seat. The entrance to the grave room, which is closed today, is provided from the north façade, where the entrance to the shrine is also located (Gabriel, 2008). In addition, Yahşi Bey Shrine is dated to the first quarter of the 15<sup>th</sup> century and is accepted to be the son of Murad *Hüdâvendigâr* has a vaulted burial chamber with an entrance on the north side (Turgut, 2019, p. 55) (Önkal, 2017, p. 53) (Table 8).

### 3.8. Edirne

The conquest of Edirne in 1366 was a turning point in the history of the Balkans and Europe and facilitated the conquest of Istanbul. After the 1400s, the Ottoman Empire adopted Edirne as its capital city and used it as a center for its progress in the Balkans (Gökbilgin 1994: 427). There are two shrines with burial chambers in Edirne. One of them is the Shrine of Rıdvanî Ahmet Bey (Tütünsüz Baba), dated 1519. He served as sanjak bey and *defterdar* in many different places during Beyazid II, Selim I, and Suleyman I (Ünver, 1989,

p. 123). The shrine has a dodecagonal plan measuring 3 meters on one side. The seat and the burial chamber are similar to the body. The entrance of the shrine is provided from the north façade. A passage leading to the burial chamber covered with a lid was built at the entrance (Küçükkaya, 2001) (Akçıl, 2013: 55). The burial chamber of the other shrine, Suloglu Tatarlar's burial chamber, has been damaged (Table 9).

### 3.9. Other Shrines in Anatolia

The most apparent architectural difference between the mausoleum superstructures is that they were constructed as closed spaces by building a wall and semi-open spaces by being raised on stilts. In this respect, in addition to the shrines mentioned above, Malatya, Kanlı Kümbet; Yozgat, Ali Çelebi, and Mahmud Çelebi shrines; Amasya, Halkalı Dede Shrine; Ankara, Kesik Baş Shrine; Ürgüp, Taşkın Paşa Complex Hızır Bey Shrine; Niğde, Dörtayak Shrine are shrines with burial chambers built in baldachen style in Anatolia (Kılıcı, 2007, p. 159) Only Hızır Bey Shrine has a hexagonal plan and a number-shaped roof under the Anatolian Seljuk tradition (Altın, 2019, p. 387). All the other shrines with burial chambers built in baldachin style have a square plan and are covered with a dome. The fact that there is no entrance to the burial chamber in these shrines shows that the burial chamber section was built symbolically. The body was buried without embalming (Figures 7 to 11).

Table 8. Shrines in Bursa

Name	Century - Quarter	Shrine Pl.	Base Pl.	Burial Chamber Pl.	Area	Top Cover	Window(s)	Entrance Direction
Abdüllatif Kudsi	15-III	Square	Square	Square	21m2	Barrel Vault	No	North
Yeşil Türbe	15-I	Octagon	Octagon	Octagon	50m2	Dome	No	West

Table 9. Shrines in Edirne

Name	Century - Quarter	Shrine Pl.	Base Pl.	Burial Chamber Pl.	Area	Top Cover	Window(s)	Entrance Direction
Tütünsüz Baba	16-II	Dodecagon	Dodecagon	Circle	25m2	Dome	No	North



Figure 7. Malatya, Kanlı Shrine (Eskici, 2016, p.89)



Figure 10. Ürgüp, Hızır Bey (Altın, 2019, p. 390)



Figure 8. Amasya, Halkalı Dede Shrine (Şen, 2019, p.109)



Figure 11. Niğde, Dört Ayak Shrine (Altın, 2019, p. 404)



Figure 9. Ankara, Kesik Baş Shrine (Karasakal, 2022, 153)

#### 4. Shrines with Burial Chamber in the Balkans

In the 15<sup>th</sup> century, six Balkan shrines with burial chambers were located in Skopje and one in Didymoteicho. The shrines in Skopje were built for approximately 100 years. In addition, five of the founders belong to the same family (Table 10 & Table 17-18).

##### 4.1. Didymoteicho

Didymoteicho (Tr. *Dimetoka*) was founded on the slope overlooking the plain at the confluence of the Maritza River and the Kızıldeli River.

Before the Ottoman Empire, Kantakuzenos was proclaimed Byzantine emperor in 1341 in Didymoteicho and became the capital of the Byzantine Empire (Kiel: 1994:305). Didymoteicho, which had the status of an accident during the Ottoman period, was conquered in 1361 during the reign of Sultan Murat *Hüdavendigâr* [1]. Didymoteicho, which had a fortified castle built during the Byzantine period, became the administrative center of the Ottoman Empire until the palace was built in Edirne [2]. Afterward, until the conquest of Istanbul, it was used as a resort for the sultans, princes, or palace dignitaries. For this reason, Didymoteicho is also recorded in some sources and documents as “*Daru’s-Sultan, Sultanyeri, Payhtaht-ı Kadîm*” meaning Sultan’s place.

Of the five shrines built in Didymoteicho, Oruç Pasha Shrine is the only one with a burial chamber. Oruç Pasha’s name is mentioned together with structures such as madrasahs and baths in the documents of the Yıldırım Bayezid period. Oruç Pasha Shrine was built in baldachin style with a square plan. The dome of the shrine has not survived to the present day. A small passage placed in the north direction provides access to the burial chamber (Figure 12).



Figure 12. Oruç Paşa Shrine

## 4.2. Skopje

Skopje, located in the center of the Balkan Peninsula, was conquered by the Turks after the Battle of Kosovo I in 1389. After this date, Skopje was used as a base for organizing raids to Bosnia, Serbia, Albania, and Zeta under the command of the Uçbeys (Şabanovic, 1959, p. 30). After the death of the first Uçbey of Skopje, Pasha Yiğit Bey of Saruhanli (1391-1414), he was succeeded by his son or adopted son İshak Bey (1414-1439). He was succeeded by Isa Bey (1439-1464), the last Uçbey of Skopje. During this period, Isa Bey served as the Sanjak Bey of Bosnia (İnbaşı, Kul, 2018, p.17).

Another characteristic of Skopje is that after a migration movement that started from Maveraünnehir and lasted for several centuries from dozens of places, it found a virgin area where it would reveal the essence of its historical march. In the Ottoman cities in the Balkans, which emerged with this essence, shrines and grave structures appear in the city’s center and as a part of social life.

Six shrines with burial chambers have survived to the present day in Skopje. The oldest is Yahşi Bey (Altı Ayak) Shrine, dated the first quarter of the 15<sup>th</sup> century. The baldachin-style shrine has a hexagonal plan measuring 3.5 meters. It rises on a hexagonal seat with a height of approximately 1 meter. The burial chamber of the shrine is reached through a small passage left on the southeast side. The burial chamber is covered with a dome (Figure 13).



Figure 13. Yahşi Bey (Altı Ayak) Shrine

Another shrine with a burial chamber is the Paşa Yiğit Bey Shrine, dated 1414. The shrine, built in baldachin style in the bazaar, has a hexagonal plan measuring 2.5 meters on one side and rises on a hexagonal seat about 1 m above the ground. The burial chamber, covered with a dome, is accessed through a small passage on the west side (Figure 14). Adjacent to the Paşa Yiğit Bey are the Hodja Salahaddin Shrine and the Meddah Baba Shrine (1426), which date to the first quarter of the 15<sup>th</sup> century (Figure 15-16). Both shrines are square-planned structures measuring approximately 4 meters (Ibrahimgil, Kudumovic 2022: 238). There is no mention of a mausoleum with a superstructure for these two names, frequently mentioned in archival documents about Skopje and place descriptions in travelogues [3]. Structurally similar to *akit* or *körhane*, these two shrines are covered with a cross vault (Figure 17-18).



Figure 15. Hoca Salahaddin Shrine's burial chamber



Figure 16. Meddah Baba Shrine's burial chamber



Figure 14. Paşa Yiğit Shrine's burial chamber dome

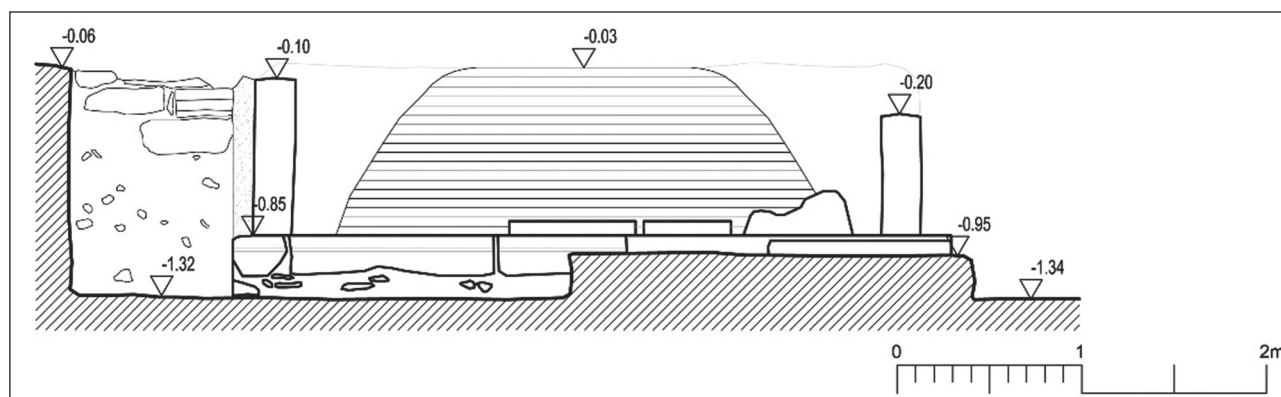


Figure 17. Hoca Salahaddin Shrine (Akit) burial chamber elevation drawing

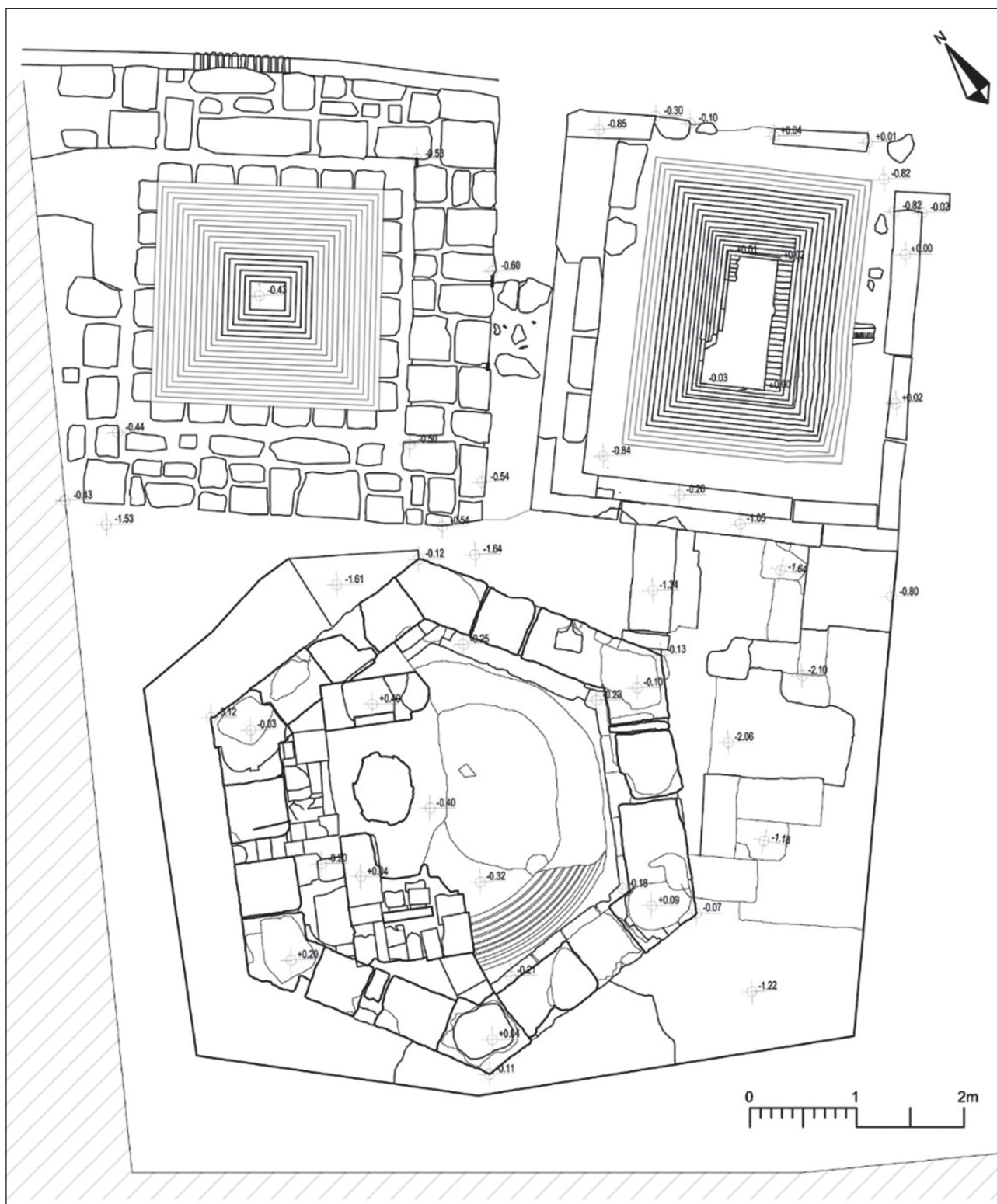


Figure 18. Paşa Yiğit, Hoca Salahaddin and Meddah Baba shrines (plan)

Ishak Bey Shrine (1443), which stands out with its dimensions in Skopje, has an essential place in the city silhouette. The shrine, built in baldachin style, has a hexagonal plan measuring 4m and rises on a high hexagonal seat resting on a level. A

passage reaches the burial chamber covered with a dome from the south side (Figure 19-20).



Figure 19. İshak Bey burial room dome from outside



Figure 20. İshak Bey burial room dome from inside

The last shrine with a burial chamber in Skopje belongs to Katerina, the daughter of the Bosnian King, whom Isa Bey adopted. The Shrine of the King’s Daughter, dated to the fourth quarter of the 15<sup>th</sup> century, has a square plan measuring 4 meters. The shrine rises on a square seat resting on the quadrangle with a baldachin style. The burial

chamber, covered with a cross vault, is accessed through a small passage on the west side (Ibrahimgil, Kudumovic 2022: 240).

### 5. Evaluation

Shrines, an indicator of cultural continuity for the Turks, have become smaller in structural terms while settling in the center of the urban fabric over time. In the third quarter of the 12<sup>th</sup> century, the shrine built in Nakhchivan in the name of Yusuf bin Kuseyr, an ahi sheik, pioneered the Anatolian Seljuk period shrine typology in every aspect. As in the Central Asian tradition, it has large-scale dimensions.

What is interesting at this point is that the architectural approach put forward by an ahi sheik was also persistently applied by the Anatolian Seljuk administrators. The Anatolian Seljuk state was adopted to make these newly conquered lands a center of political attraction for Turkmen communities. This situation shows that the politics of the Anatolian Seljuks and the Great Seljuk states differed. In the Anatolian Seljuk Empire, mummified burial was accepted as a strict state protocol rather than religious concerns. In this way, it was used as a political indicator to move more Turkmen tribes from the west of the Caspian to Anatolia. For example, Sultan Izzeddin Keykavus I was not buried in the shrine without a burial chamber built for him in Sivas but was mummified and buried in the shrine in Konya.

As the Anatolian Seljuks lost their political power, this situation began to change, and the construction of the funerary floor became more local and

Table 10. Shrines in Balkans

Name	City	Century - Quarter	Shrine Pl.	Base Pl.	Burial Chamber Pl.	Area	Top Cover	Window(s)	Entrance Direction
Oruç Paşa	Didymoteicho	14-IV	Square	Square	?(Square)	17m <sup>2</sup>	Groin Vault	No	North
Yahşi Bey	Skopje	15-I	Hexagon	Hexagon	Hexagon	19m <sup>2</sup>	Dome	No	East
Hoca Salahaddin	Skopje	15-I	Akit	Akit	Square	15m <sup>2</sup>	Groin Vault	No	West
Meddah Baba	Skopje	15-I	Akit	Akit	Rectangular	13m <sup>2</sup>	Groin Vault	No	West
Paşa Yiğit Bey	Skopje	15-II	Hexagon	Hexagon	Hexagon	15m <sup>2</sup>	Dome	No	South
Kral Kızı	Skopje	15-II	Square	Square	Square	16m <sup>2</sup>	Groin Vault	No	North
İshak Bey	Skopje	15-III	Hexagon	Hexagon	Circle	46m <sup>2</sup>	Dome	No	East



personally preferred. In the Ottoman period, Murad I was the evident will that the funerary floor should not be built and that the function of the shrine should be defined and the foundation should be organized accordingly, directly affecting the development of Turkish shrine architecture. Despite this clear will, Murad Hüdavendigâr built Yahşi Bey Shrine for his son, who died while he was still alive, and it has a funeral floor. Although the original condition of the mausoleum of Yıldırım Bayezid is unknown, it is recorded that Karamanoğlu Mehmet Bey burned his mummy. Çelebi Mehmet, who followed him, built the most prominent shrine with a funeral floor in the Ottoman period. In addition, the funerary floor, which the first Rumelia raiders insisted on protecting, was utterly lost in the early 16<sup>th</sup> century. Interestingly, although Pasha Yiğit Bey built a shrine in Skopje with a funeral floor for three generations, it is interesting.

Although funerary floors in shrines are associated with an ancient tradition, its inclusion in Islamic architecture was largely realized during the Anatolian Seljuk period. In the 13<sup>th</sup> century, Anatolia experienced its most prosperous period. Of the 45 shrines built with funerary floors in Anatolia, 32 are dated to the 13<sup>th</sup> century. These are concentrated mainly in Konya and Kayseri, the administrative centers of the Anatolian Seljuks. However, the practice was extended to two important administrative centers in the Balkans: Didymoteicho, which was used as an administrative center until the conquest of Edirne, and Skopje, which was the center of the *Uçbeylik* which means margrave in English (Table 11).

The most common in the shrine typology is the octagonal plan with a funeral floor. In addition, circles, octagons, rectangles, and squares are widely applied proportionally. The only exception is a shrine with a dodecagonal plan. Within these shrines, there is a diversification between the shrine plan and the plans of the seat and funeral floor in the octagonal planned shrines. However, the seats were mostly square-planned or the same as the shrine plan. On the other hand, the shrines of influential personalities in the Balkans were built with hexagonal planned shrines and hexagonal planned seats, such as the Hızır Bey Shrine in Ürgüp, the only example in Anatolia. The funeral floors of these shrines have a circular plan and are covered with a dome (Table 12).

In the funerary floors, barrel vaults and cross-vaulted upper coverings were preferred on a rectangular plan. Apart from this, six of the 24 shrines with octagonal and decagonal plans are covered with domes. In the examples in the Balkans, cross vaults and domes were used as the upper cover (Table 13).

When we look at the size of the funerary floors in the plan plane, the largest shrines are the octagonal-planned shrines in Nakhchivan, which are the earliest dated. Anatolia's most common size of the shrines is between 20 and 30 m<sup>2</sup>. In the second half of the 13<sup>th</sup> century, the shrines with funerary floors were built most intensively. In this period, many shrines of 20m<sup>2</sup> and 50m<sup>2</sup> were built in different sizes. After this period, no shrines with a funerary floor were built for an extended interval. However, the tradition continued until the first quarter of the 16<sup>th</sup> century. No shrines with a funer-

Table 11. City and Century

City / Century	12 <sup>th</sup> III	12 <sup>th</sup> IV	13 <sup>th</sup> I	13 <sup>th</sup> II	13 <sup>th</sup> III	13 <sup>th</sup> IV	14 <sup>th</sup> I	14 <sup>th</sup> IV	15 <sup>th</sup> I	15 <sup>th</sup> II	15 <sup>th</sup> III	16 <sup>th</sup> I	Grand Total
Ahlat			1	1		5							7
Bursa									1		1		2
Edirne												1	1
Erzurum	1		1	1			3						6
Kayseri		5	1	1	1	3							11
Konya		1	4	2	6	3							16
Nakhchivan	2												2
Didymoteicho								1					1
Skopje									2	2	1		6
Grand Total	3	6	7	5	7	11	3	4	3	2	2	1	52

Table 12. Shrine Planimeter / Burial Chamber Planimeter

Shrine Planimeter	Base Planimeter	Burial Chamber Planimeter						Grand Total
		Rectangular	Square	Crusiform	Octagon	Dodecagon	Circle	
Akit	<i>Akit</i>	1	4					5
	<i>Rectangular</i>	1						1
<i>Rectangular</i>	<i>Rectangular</i>	5						5
<i>Square</i>	<i>Square</i>		6	1				7
<i>Hexagon</i>	<i>Hexagon</i>						3	3
<i>Octagon</i>	<i>Octagon</i>	2		2	4			8
	<i>Rectangular</i>	2						2
	<i>Square</i>		6	2				8
<i>Decagon</i>	<i>Decagon</i>						1	1
	<i>Square</i>		3	1				4
<i>Dodecagon</i>	<i>Dodecagon</i>					1		1
<i>Circle</i>	<i>Square</i>		6					6
<i>Other</i>	<i>Square</i>		1					1
Grand Total		11	24	6	4	1	4	52

Table 13. The burial chamber planimeter and top cover

Shrine Planimeter	Burial Chamber Pl. / Top Cover	Barrel Vault	Groin Vault	Rib Vault	Dome	Grand Total
Akit	<i>Rectangular</i>	1	1			2
	<i>Square</i>	1	3			5
<i>Rectangular</i>	<i>Rectangular</i>	4	3			7
<i>Square</i>	<i>Square</i>	4	2			6
	<i>Crusiform</i>		1			1
<i>Hexagon</i>	<i>Hexagon</i>				3	3
<i>Octagon</i>	<i>Square</i>	5			1	6
	<i>Rectangular</i>	4				4
	<i>Octagon</i>			2	2	4
	<i>Crusiform</i>		2		2	4
<i>Decagon</i>	<i>Square</i>	2	1			3
	<i>Crusiform</i>		1			1
	<i>Circle</i>				1	1
<i>Dodecagon</i>	<i>Dodecagon</i>		1			1
<i>Circle</i>	<i>Square</i>	1	5			6
<i>Other</i>	<i>Square</i>		1			1
<b>Grand Total</b>		<b>22</b>	<b>19</b>	<b>2</b>	<b>9</b>	<b>52</b>

ary floor in the Balkans were built during the 14th century except for the raiding beys. Unlike the shrines in Anatolia, embalming was utterly abandoned in these shrines. The funerary floors of the shrines in the Balkans were left as natural soil. In the Anatolian examples, on the other hand, there is

usually a platform for storing the embalmed body (Table 14).

All 13th-century shrines in Ahlat have window openings on the funeral floors. In Erzurum, Kayseri, and Konya, there is a half-and-half use of windows on the funeral floors of the 13th-century

Table 14. Century and area

Century and Quarter / Area	1 to 9 m2	10 to 19 m2	20 to 29 m2	30 to 39 m2	40 to 49 m2	More than 50 m2	Grand Total
12th century Quarter III			1			2	3
12th century Quarter IV			5	1			6
13th century Quarter I	2	1	3	1			7
13th century Quarter II		2	2	1			5
13th century Quarter III		2	2	3			7
13th century Quarter IV	2	1	3	3	2		11
14th century Quarter I		1	2	1			4
14th century Quarter IV		1					1
15th century Quarter I		2			1		3
15th century Quarter II		2					2
15th century Quarter III		1			1		1
16th century Quarter I					1		1
<b>Grand Total</b>	<b>4</b>	<b>13</b>	<b>18</b>	<b>10</b>	<b>4</b>	<b>2</b>	<b>52</b>

shrines. In later periods, opening windows on the funeral floor was abandoned entirely. There are also no windows in the shrines with funeral floors in the Balkans (Table 15).

Table 15. Century and windows

Century and Quarter / Window(s)	Yes	No	Grand Total
12th century Quarter III	3		3
12th century Quarter IV	4	2	6
13th century Quarter I	4	3	7
13th century Quarter II	3	2	5
13th century Quarter III	3	4	7
13th century Quarter IV	2	9	11
14th century Quarter I	2	1	3
14th century Quarter IV		1	1
15th century Quarter I	1	3	4
15th century Quarter II		2	2
15th century Quarter III	1	1	2
16th century Quarter I	1		1
<b>Grand Total</b>	<b>24</b>	<b>28</b>	<b>52</b>

The entrance is expected from the north in the general shrine design. The reason is to approach the building from behind and from the foot so as not to disrespect the deceased while entering the building. In the shrines examined it was observed that the entrance to the shrine and the entrance to the funeral floor were often solved in line with the architectural requirement. In most of them, the entrance to the shrine and the funeral floor were accessed from the same direction. Here, the entrance to the mausoleum is organized more under the surrounding construction. Although there is a concern about the approach

from the north and west, there is no insistence on this issue in line with the architectural requirements. In the shrines in the Balkans, except for the Shrine of Isa Bey, the entrances are made in the form of a grotto, and access is impossible (Table 16).

Table 16. Century and entrance direction

	East	North	South	West	Grand Total
12th century Quarter III	1	1		1	3
12th century Quarter IV		5	1		6
13th century Quarter I	1	3	2	1	7
13th century Quarter II	1	2	2		5
13th century Quarter III		4	1	2	7
13th century Quarter IV	6	1	2	2	11
14th century Quarter I	1	1	1		3
14th century Quarter IV		1			1
15th century Quarter I	1			3	4
15th century Quarter II		1	1		2
15th century Quarter III	1	1			2
16th century Quarter I		1			1
<b>Grand Total</b>	<b>10</b>	<b>19</b>	<b>9</b>	<b>7</b>	<b>52</b>

Table 17. The Shrine with burial room planimeter typology

City	Shrine Name	Century-Quarter	Shrine Planimeter k							Oturtmalık Planimeter				Cenazelik Planimeter					
			Akit	Rectangular	Square	Hexagon	Octagon	Decagon	Dodecagon	Circle	Akit	Rectangular	Square	Octagon	Other	Rectangular	Square	Octagon	Crusiform
Ahlat	Buğatay Ata	13-IV							X			X				X			
Ahlat	Hasan Padişah	13-II							X			X				X			
Ahlat	Hüseyin Timur	13-IV							X			X				X			
Ahlat	Şeyh Necmeddin	13-I			X							X				X			
Ahlat	Usta Şagird	13-IV							X			X				X			
Ahlat	Yarım Türbe	13-IV							X			X				X			
Ahlat	Yıkık Türbe	13-IV							X			X				X			
Bursa	Abdüllatif Kudsi	15-III			X							X				X			
Bursa	Yeşil Türbe	15-I					X						X				X		
Edirne	Tütünsüz Baba	16-II						X					X						X
Erzurum	Anonim I	14-I					X					X				X			
Erzurum	Anonim II	13-I			X							X				X			
Erzurum	Emir Saltuk Gazi	12-III					X						X		X				
Erzurum	Karanlık	14-I					X					X				X			
Erzurum	Mama Hatun	13-II							?			X				X			
Erzurum	Padişah Hatun	14-I					X					X						X	
Kayseri	Anonim I	12-IV					X					X				X			
Kayseri	Anonim II	12-IV					X						X				X		
Kayseri	Avgunlu Medrese	13-IV					X					X				X			
Kayseri	Battal Gazi	13-IV	X								X					X			
Kayseri	Çifte Türbe	13-II					X					X				X			
Kayseri	Dev Ali	13-IV					X						X		X				
Kayseri	Gevher Nesibe	13-I					X					X			X				
Kayseri	Han Camii Türbesi	12-IV					X					X			X				
Kayseri	Hunad Hatun	13-III					X					X				X			
Kayseri	Lala Muslihddin	12-IV					X					X				X			
Kayseri	Melik Gazi	12-IV			X							X						X	
Konya	Anonim I	13-II					X						X				X		X
Konya	Âteş-Bâz-ı Velî	13-III					X					X				X			
Konya	B. Gevhertaş	13-III		X								X			X				
Konya	Cemel Ali Dede	13-III		X								X			X				
Konya	Emir Yavtaş	13-III		X								X			X				
Konya	Gömeç Hatun	13-IV		X								X			X				
Konya	Hoca Cihan	13-II	X									X				X			
Konya	İzzeddin Keykavus I	13-I					X					X						X	
Konya	Kalender Baba	13-III					X					X						X	
Konya	Kesik Baş	13-I					X						X					X	
Konya	Kılıçarslan II	12-IV						X						X					X
Konya	Sahip Ata	13-IV		X								X			X				
Konya	Şeker Furuş	13-I	X								X					X			
Konya	Şeyh Bedrettin	13-III					X					X				X			
Konya	Şeyh Hasan Rûmî	13-I	X									X			X				

Konya	Tavus Baba	13-IV	X							X				X			
Nahçıvan	Mumine Hatun	12-III				X						X				X	
Nahçıvan	Yusuf bin Kuseyr	12-III				X						X				X	
Dimetoka	Oruç Paşa	14-IV			X						X				X		
Skopje	Yahşi Bey	15-I				X							X				X
Skopje	Hoca Salahaddin	15-I	X							X					X		
Skopje	Meddah Baba	15-I	X							X					X		
Skopje	Paşa Yiğit Bey	15-II				X							X				X
Skopje	Kral Kızı	15-II			X							X			X		
Skopje	İshak Bey	15-III				X							X				X

Table 18. Burial room formation typology

City	Shrine Name	Century-Quarter	Area	Top Cover					Window(s)		Entrance Direction						
				Barrel Vault	Groin Vault	Rib Vault	Dome	Yes	No	North	South	East	West				
Ahlat	Buğatay Ata	13-IV	35m2	X					X					X			
Ahlat	Hasan Padişah	13-II	39m2		X				X					X			
Ahlat	Hüseyin Timur	13-IV	25m2		X				X					X			
Ahlat	Şeyh Necmeddin	13-I	10m2	X					X		X						
Ahlat	Usta Şagird	13-IV	50m2		X				X					X			
Ahlat	Yarım Türbe	13-IV	8m2		X				X					X			
Ahlat	Yıkık Türbe	13-IV	21m2		X				X					X			
Bursa	Abdüllatif Kudsi	15-III	21m2	X						X	X						
Bursa	Yeşil Türbe	15-I	50m2					X		X							X
Edirne	Tütünsüz Baba	16-II	25m2					X		X	X						
Erzurum	Anonim I	14-I	25m2		X					X		X					
Erzurum	Anonim II	13-I	7m2	X						X				X			
Erzurum	Emir Saltuk Gazi	12-III	23m2	X						X	X						
Erzurum	Karanlık	14-I	24m2	X						X				X			
Erzurum	Mama Hatun	13-II	10m2		X				X			X					
Erzurum	Padişah Hatun	14-I	33m2		X				X		X						
Kayseri	Anonim I	12-IV	27m2					X		X	X						
Kayseri	Anonim II	12-IV	22m2					X		X	X						
Kayseri	Avgunlu Medrese	13-IV	29m2	X					X			X					
Kayseri	Battal Gazi	13-IV	33m2	X						X							X
Kayseri	Çifte Türbe	13-II	28m2	X						X	X						
Kayseri	Dev Ali	13-IV	17m2	X					X								X
Kayseri	Gevher Nesibe	13-I	20m2	X					X								X
Kayseri	Han Camii Türbesi	12-IV	22m2	X						X	X						
Kayseri	Hunad Hatun	13-III	24m2	X						X	X						
Kayseri	Lala Muslihddin	12-IV	24m2	X					X		X						
Kayseri	Melik Gazi	12-IV	20m2		X				X			X					
Konya	Anonim I	13-II	26m2					X		X	X						
Konya	Âteş-Bâz-ı Velif	13-III	11m2	X						X	X						
Konya	B. Gevhertaş	13-III	34m2	X					X								X
Konya	Cemel Ali Dede	13-III	16m2	X						X		X					
Konya	Emir Yavtaş	13-III	35m2	X					X		X						
Konya	Gömeç Hatun	13-IV	40m2		X				X		X						

Konya	Hoca Cihan	13-II	16m2	X					X		X		
Konya	İzzeddin Keykavus I	13-I	32m2		X				X	X			
Konya	Kalender Baba	13-III	37m2		X			X		X			
Konya	Kesik Baş	13-I	22m2					X		X	X		
Konya	Kılıçarslan II	12-IV	38m2						X	X			
Konya	Sahip Ata	13-IV	33m2	X				X			X		
Konya	Şeker Fıruş	13-I	22m2		X			X			X		
Konya	Şeyh Bedrettin	13-III	28m2	X				X					X
Konya	Şeyh Hasan Rûmî	13-I	9m2		X				X	X			
Konya	Tavus Baba	13-IV	2m2		X				X			X	
Nahçıvan	Mumine Hatun	12-III	78m2			X			X			X	
Nahçıvan	Yusuf bin Kuseyr	12-III	104m2			X			X				X
Dimetoka	Oruç Paşa	14-IV	17m2		X				X	X			
Skopje	Yahşi Bey	15-I	19m2				X		X			X	
Skopje	Hoca Salahaddin	15-I	15m2		X				X				X
Skopje	Meddah Baba	15-I	13m2		X				X				X
Skopje	Paşa Yiğit Bey	15-II	15m2				X		X		X		
Skopje	Kral Kızı	15-II	16m2		X				X	X			
Skopje	İshak Bey	15-III	46m2				X		X			X	

## 6. Conclusion

Although there is an anthropological background in the shaping of the monumental shrine structures, which are mostly called “türbe” and “kümbet” in the literature of Turkish Islamic Architecture, there is a wide range of influences from social acceptance in the region to aesthetic pursuits. In the context of cultural continuity, the practice of funerary floors in mausoleums was adopted by the Anatolian Seljuk dynasty as a political attitude against the Great Seljuks rather than a religious approach.

Unlike the Great Seljuk tradition, the funeral floor stands out as one of the most essential parts of the shrines in the Anatolian Seljuk period. The fact that an ahi sheik created the beginning and the most critical work of this tradition shows that the influence of the ahis on the masses of the people was more significant than previously thought. In the Ottoman Empire, this tradition, including the *akit* shrine tradition, was carried on until the end of the 15<sup>th</sup> century, especially by the first Rumelia raiding beys.

In the context of cultural continuity, it can be said that this architectural approach emphasized by the ahi sheik ended with Murad *Hüdavendigâr*. Religious procedures and principles replaced this persistent attitude with a political background. Al-

though embalming was utterly abolished, the practice of funeral floors was continued for a while as an architectural form.

## Endnotes

- [1] Salname dated 1310. Vilayet-i Edirne. 1310 (1892-93), p.337.
- [2] Salname dated 1317. Vilayet-i Edirne. 1317 (1899-1900).
- [3] Vakıfname:17, YB-021-VKF-0017-19-24; Date: 1 Safer 874 / 10 Augustus 1469

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# Urban Planning Between Neutrality and Colonial Engineering: The Case of Jerusalem

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## Abstract

This paper examines the impact of ethno-national conflict on the urban planning system in Jerusalem and its high political agenda designed by the Israeli government which continues developing Jerusalem as the capital of Israel and as a metropolitan center for the benefit of its Jewish residents and their quality of life. On the other hand these policies restrict the Palestinian development and responding to their basic urban needs of Palestinian neighborhoods which have been fragmented and isolated from each other and cut off from their West Bank hinterland as a result of the infamous Separation Wall. A zoom-in view of the spatial and regulative effect of the Israeli planning on Palestinian neighborhoods will be examined, including an assessment of the plan's potential to prevent the production of space and to continue to restrict Palestinian urban right to the city.

**Keywords:** *Ethno-national conflict, territoriality Urban planning policies, divided and contested cities.*

## 1. Introduction

Jerusalem, as an ethno-nationally contested city physically segregated into Palestinian and Israeli neighborhoods and Israeli settlements, mirrors the wider Palestinian-Israeli conflict. [1] After the 1967 occupation, Israel set in motion a series of policies designed to “create facts on the ground”. To this end a two-fold strategy was adopted and implemented with great speed and energy. First, as a means of establishing a strong Jewish physical presence over all East Jerusalem, a massive programme of Jewish settlement was carried out beyond the pre-1967 dividing line. Second, the Israeli authorities sought to maintain – and if possible, even enlarge – the Jewish demographic majority by encouraging Jews to settle in East Jerusa-

lem and create Israeli territorial domination, while at the same time fragmenting Palestinian space and highly restricting the migration of Palestinians from the West Bank into the newly-annexed areas of East Jerusalem. (Romann and Weingrod, 1991)

After the 1967 war, the city was administered under a single municipal government, however, it remains spatially divided between East Jerusalem neighborhoods that are primarily Palestinian, and West Jerusalem neighborhoods and settlements in East Jerusalem that are Israeli. As a result of continuous settlement expansion, a severe spatial overlap between Palestinian neighborhoods and Israeli settlements (Figure 1.) has emerged creating multiple internal frontiers and wiping out the East-West seam line that once existed.

This has created multiple “bottleneck” situations, leading to a deeper fragmentation of the Palestinian neighbourhoods. Spatial separations are clearly visible and audible in Jerusalem. Architectural design, language, the arrangement and provision of commercial and municipal services, and dress codes are some of the signposts that delineate and augment the physical borders that separate Palestinians and Israelis. These signposts not only communicate the city's divisions; they also publically declare the political, religious, cultural and psycho-social differences between neighbourhoods and their residents.

## 2. Theoretical background: Territoriality, urban planning and conflict

Urban space has a strong geo-political dimension that takes shape in different territorial constellations and which reflects the prevailing power structures in any given society. (Castells, 1983; Harvey, 1985; Bollens, 1999) These political territorialities control, restrict and assign functions to space and effectively shape and channel urban life according to their goals. (Sack, 1986) Territorial claims and

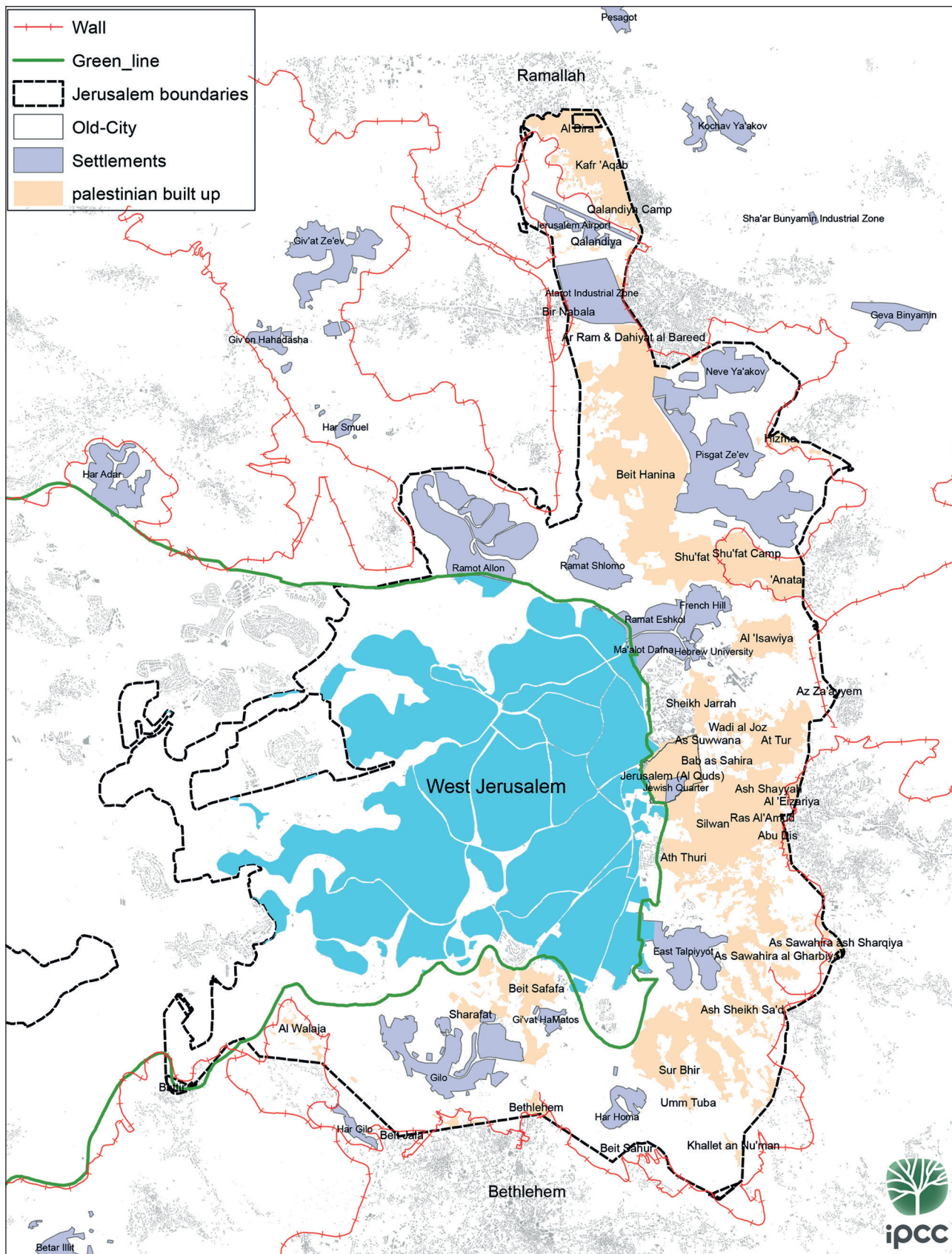


Figure 1. Jerusalem with Palestinian neighborhoods and Israeli settlements in East Jerusalem (IPCC)

space allocation are closely connected to national aspirations and group concepts of national space. This aspect involves meaning, identity and future expectations of the national narrative. In areas with ethnic minorities, dominant majorities and ethnic strife, conflicting meanings and national narratives can lead to conditions of inequality, relative deprivation, exclusion, and criminalization.

Urban and regional planning is used to conquer the landscape, determine territorialities and set the guidelines for future development. (Sack, 1986) In some cases security is also instrumentalized as a pretext for serving the interests of the dominant majority, creating spaces of separation, surveillance and control. (Bollens, 2000; Brooks, 2007; Yacobi, 2004, Yiftachel, 1995) Urban catalysts and obstacles are expressed in territorial allocations, barrier creation, laws and regulations that define legal actions and punish illegality. (Sack, 1986) Accordingly, policy prevails over the topography and its social-ecological systems, shaping a morphology that, on the one hand, encourages, facilitates and promotes certain urban activities while, on the other hand, ignores, suppresses and punishes activities of minorities. Morphology here means the physical shape and appearance of space combined with its social functions that can be private, public or institutional. (Vance, 1990)

Through the power of urban planning, major aspects of urban life and ethnic conditions can be affected. First, urban planning defines territorial jurisdiction. This gives it control over land and affects ethnic boundaries and development; it also gives it control of land ownership, including dispossession from land, and control over settlement patterns and the settlement of vacant lands. Second, urban planning shapes the distribution of economic benefits and costs by the way it determines spending and the provision of urban services, and in allocating resources. Third, the procedures of the planning processes dictate the level of public participation and public access to policy-making. These processes can be exclusionary, affecting the public's formal or informal participation and even the influence of non-governmental organisations in that society. Finally, urban planning affects the maintenance of group identity and the viability of groups that depend on the adopted policy. It also protects or threatens collective rights and the iden-

tity that arises from education, religious expression and cultural institutions. (Bollens, 2005)

In such cases, conflict becomes apparent in urban life and space becomes an arena for hegemony and control through the tools of urban planning.

Bollens explored the role of public policy in contested cities and the effects that urban strategies have on the magnitude and manifestations of ethno-national conflict. His work was based on interviews in the polarized cities of Jerusalem, Belfast, and Johannesburg conducted in 1994 and 1995. He employed an integrative analytic approach that combined the perspectives of political science, urban planning, geography, and social psychology. He explored the proposition that a city is a prism, not a mirror, through which conflict is ameliorated or intensified. According to Bollens, a city introduces a set of characteristics – proximate ethnic neighborhoods, territoriality, an economic system, a scale of interdependency, a sense of centrality, and an array of symbols. These factors can bend or distort the relationship between ideological disputes and the manifestations of ethnic conflict. Findings indicate that dialectics, contradictions, and unforeseen consequences are produced when nationalism intersects with an urban system. He found that Israeli policymaking in Jerusalem paradoxically produced spatial contradictions leading to urban and regional instability antithetical to Israel's goal of political control; that British policymaking in Belfast achieved short-term territoriality and differential Protestant-Catholic needs; and that in apartheid Johannesburg, the implementation of a racist ideology failed to address the distressing levels of unmet human needs amidst market-based "normalization" processes that threatened to reinforce apartheid's racial geography. (Bollens, 1998)

A review of the literature on urban conflict shows that ethnically-polarized cities host a deeper type of urban conflict than that found in other cities. Political and territorial conflicts intensify issues of service delivery, housing, and land use compatibility. (Bollens, 2000) In Jerusalem, in particular, urban planning and land use regulations are utilized by the Israeli authorities as tools to control the Palestinian minority, (Yiftachel, 2006) to limit and restrict its urban growth and development, while employing a major part of

its resources to promote Jewish-Israeli interests, including the support and development of Israeli settlements. (Bollens, 2000)

The Jerusalem which Israel occupied in 1967 had been shaped first by British control under the Mandate and then by its division in 1948 into two zones: East and West controlled respectively by Jordan and the newly created state of Israel. The following section briefly outlines these experiences.

### 3. Planning in Jerusalem from the British Mandate period to the 1967 occupation

The Ottomans, who controlled Jerusalem until 1917, had not exhibited great interest in city planning: their efforts focused mainly on inspecting buildings, issuing construction permits to erect new buildings or to renovate existing ones, and levying taxes on buildings outside the Old City walls. (Kark and Oren-Nordheim, 2001) But this changed under the British Mandate; the colonial authorities prepared several master plans for Jerusalem, with the final one being approved in 1944. These plans regulated building limitations and became the basis of lot parceling (zoning). Urban planning under the British Mandate began the process of turning Jerusalem into a majority Jewish city by integrating all Jewish neighborhoods into the municipal line, while excluding all Palestinian village's core around the Old City. At the beginning of the British Mandate, the area of Ottoman Municipal Jerusalem was approximately 13 km<sup>2</sup>, but the area of the space utilized for construction did not exceed 7 km<sup>2</sup>, including the Old City whose area is a little less than 1 km<sup>2</sup>. The municipal boundaries of Jerusalem under the British were re-defined in 1931 to include urban areas north of the Old City (Palestinian) and West of the Old City (Jewish); the boundary excluded Palestinian villages adjacent to the Old City and Jewish neighborhoods south-west of the city center. (Kark and Oren-Nordheim, 2001) As a result of the *Nakba* of 1948, the Palestinian elite, middle class and educated groups were forced to leave the urban neighborhoods of what later became (a major part of) West Jerusalem. Those fleeing eastwards numbered approximately 30,000 and had lived in eight urban neighborhoods and 39 villages, most of which were demolished after the war. (Amirav, 1992)

At the end of the first Arab-Israeli War in 1948, the West Bank (including East Jerusalem) was de facto annexed by Jordan; and administrative institutions were transferred from East Jerusalem to Jordan's capital Amman. In 1953 the Hashemites granted East Jerusalem the status of "amana" (trusteeship) and made it the "second capital" of Jordan, but this was primarily in response to the Israeli government's attempt to force international recognition of West Jerusalem as its own capital. Plans to formalize its status by constructing Jordanian government offices were never implemented. The municipal boundaries of East Jerusalem remained the same as that defined in the early 1950s (expanded from 3 km square to 6 km square) and no development budget was allocated for Jerusalem. All efforts of Palestinian elected parliamentarians from Jerusalem to allocate funds for the city's development faced obstacles by the Jordanian bureaucracy and their will to channel all investment to Amman and the East Bank. Thus, in the absence of any investment in the city, or any corresponding increase in the powers of East Jerusalem's Municipality, or any permanent location of institutions of national importance, the conferring of this new *amana* status remained largely a cosmetic exercise. (Rubinstein, 1980)

### 4. East Jerusalem after 1967

Following the occupation of East Jerusalem in June 1967, the Israeli government confiscated more than 30,000 dunums (34% of the territory of East Jerusalem) of Palestinian land for the building of new Jewish settlements. [2] From 1967 until 2022, 12 settlements have been built in East Jerusalem housing a population of 239,940. (OCHA, 2011, Jerusalem Institute for Policy Research, 2023) In addition, large tracts of privately-owned Palestinian land (31,000 dunums) were designated "green areas" through zoning ordinances. As a result of these policies, Palestinian neighborhoods (i.e. built up areas and land available for future development) consisted of only 14% of East Jerusalem. Israel imposed a restrictive policy on Palestinian construction and economic development which led to the emigration of Palestinians from the city to new areas developed as suburbs.

The Israeli settlements form loop belts that disrupt Palestinian geographic and demographic conti-

nunity. These settlements were established to achieve territorial, demographic, physical and political control, and at the same time to obstruct the development of Palestinian neighborhood and land reserves. Palestinian areas, on the other hand were developed by the disparate private initiatives of land owners (usually on family land) and small-scale contractors, without physical plans or the support and incentives of the central and local governments, and with only limited financial, technical, and administrative resources. The urban area of East Jerusalem is basically organic and informal. Areas around Palestinian built-up areas are designated as “green open spaces”, i.e. not available for future expansion, whereas areas around Jewish settlements are zoned as “unplanned”, i.e. available for future proposals for change in the land use. (Margalit, 2006, p.37) In a typical planning system, designating space as “open” is a requirement to protect greenery and to keep urban open spaces both on the neighborhood level and on the broader regional level. However, in the case of East Jerusalem this regulation is used to restrict Palestinian growth and development and to isolate and “protect” the Israeli settlements.

Experience also shows that the so-called “green” Palestinian areas are used as a “reserve” that will later serve the expansion interests of Israeli settlements. In the past decade, there have been at least two cases of these so-called “green areas” being turned into sites for the development of settlements: Har Homa or Homat Shmuel (land belongs to the Palestinian town Beit Shaour and called Jabal Abu Ghneim ) which was established in 1996 with a total area of 3,650 dunums (including future expansion area) and a population of 2,925 by the beginning of 2005 increased to 25,500 by end of 2021, and Rekhesh Shu`fat (Ramat Shlomo), which was established in 1994 with a total area of 1,314 dunums and a population of 15,680 by end of 2021. (Jerusalem Institute for Policy Research, 2006, 2009/2010, 2023)

Municipal Jerusalem’s Palestinian neighborhoods can be classified into four groupings. The first is the Old City which has an area of less than 1 square km. The second is made up of neighborhoods developed on village lands where the core village (but not its land) was excluded from Israeli municipal boundaries, such as Kafr `Aqab, Beit Hanina, and `Anata. The third grouping is

neighborhoods developed as an expansion of core villages annexed to the municipal boundaries. Examples of this would include Silwan, Al `Isawiya, As Sawahira, Beit Safafa (a village that was divided between 1948 and 1967) and Sur Bhir. And the fourth grouping is made up of urban neighborhoods from the 19<sup>th</sup> and early 20<sup>th</sup> centuries that remained in the Eastern section of the divided city, e.g., Sheikh Jarrah, Wadi al Joz and Bab as Sahira. It is worth noting that most of the Palestinians that live in urban neighborhoods were refugees created at the time of the 1948 Nakba.

The restrictions placed on Palestinian development and the excessive use of the designation of “green area” have forced inhabitants of East Jerusalem to migrate towards Jerusalem’s outer boundaries. Since the mid-1980s, between 40-60% of Palestinian Jerusalemites (i.e. those with East Jerusalem ID cards) have had to reside outside the municipal boundaries. (Nasrallah, 2006) The scarcity and cost of land in the city is, of course, a major reason for this. By contrast, lands are more readily available in areas around Jerusalem and at more reasonable prices compared to the city. But other significant factors have also fuelled this migration. The first factor is Israeli restrictions on the construction and development process, particularly the difficulty of obtaining building permits in the city in comparison to areas in the West Bank (which include the areas surrounding Jerusalem) subject to Israeli military administration laws. The second factor is the imposition of high construction taxes and municipality fees that cannot be borne by individuals. By contrast, construction initiatives on the Israeli side are undertaken by public parties or by the private sector, which leads to lower fees and taxes due to the higher density and low cost leased state land. The third factor is the difficulty of registering land ownership, since most lands in Jerusalem have not been through a process of parcelization and registration.

The development of these suburbs was also accelerated by the establishment of the Palestinian Authority (PA) in 1994 as many of its ministries and institutions were located in Ar Ram and Dahiyyat al Bareed. Banks and other public and private institutions also started to operate from these areas nearby East Jerusalem, encouraged until 2001 by the PA which saw the space as a springboard for

active political claims on areas inside the city. This policy changed during the second intifada when the PA moved its ministries and institutions to Ramallah. (Nasrallah, 2006, pp.378-379) In 1996, the Israeli authorities unintentionally brought a halt to this suburbanization by introducing a new “centre of life” policy that required Palestinian Jerusalemites to prove, by presenting a myriad of documents, that their “centre of life” remained within the Jerusalem municipal boundaries – or risk losing their residency status and the Israeli social benefits package that comes with that status. Palestinian residents were forced to show that they worked in the city, had paid all their property and municipal taxes, and that their children went to schools in Jerusalem. (Margalit, 2006; Brooks, 2007) The move was regarded as a direct attempt to freeze out East Jerusalemites who had migrated to the suburbs. While previous Israeli regulations had only threatened those living overseas with the loss of Jerusalem residency, the new law effectively considered the growing suburbs as foreign territory, and caused thousands of suburban Palestinian Jerusalemites to panic and return to residing inside the municipal boundaries.

The wave of returnees to the city not only stunted suburbanization but also caused a housing shortage, overinflated housing costs, and overcrowding of serious proportions in East Jerusalem. Many of those returning from the suburbs moved in with their relatives or endured poor housing conditions; some simply maintained two addresses, one inside the city, one outside. This return flight not only affected residents, but also businesses. Approximately one-third of Al-Ram’s businesses and small manufacturing workshops moved from the suburbs to areas within municipal Jerusalem, particularly to Beit Hanina and the industrial area of Atarot. (Brooks, 2007)

A second wave of panicked migration back to the city took place after 2002 in response to the Israeli construction of a series of walls, fences and barbed wire, patrol roads, and army watchtowers in the Jerusalem area – actions which are a continuation of the policy of severing East Jerusalem from its West Bank hinterlands. The Separation Wall blocks access to the city centre through the establishment of permanent checkpoints, which, more often than not, mean long waits and unpre-

dictable travel times. These realities make a daily commute impossible and heighten the need to reside within the city itself. While maintaining an “alibi” address inside the city boundaries was once a pragmatic solution for some commuters, this is no longer a feasible option. (Nasrallah, 2006, pp. 378-379)

The lack of zoning and planning and the proliferation of Israeli bureaucratic red tape that must be negotiated in order to obtain a building permit has forced those who return to the city to build illegally. Most buildings constructed between 1996 and 2003 in Palestinian East Jerusalem following the “center of life policy” were unlicensed and built on lands that lacked planning and zoning or that the percentage of building rights was very low and highly insufficient and did not meet the basic needs of expansion and development. But the construction of a house even “illegally” ironically grants a legal right to reside in the city: the houses built without permits are registered in the municipal tax record, an essential proof that Jerusalem is the “centre of life” of the owners (in addition to proof of workplace, education, and health insurance) . Building illegally, of course, risks the entire investment as such properties are under threat of demolition by the Israeli authorities. Indeed, 1484 unlicensed houses were demolished in the period 2000-2011. (Margalit, 2014) In addition, owners have to pay fines for the unlicensed construction; Margalit reports that between 2001 and 2005, US\$29.6 million was collected by the Israeli municipality in fines from East Jerusalem Palestinians. (Margalit, 2006,p.25)

The majority of housing provision for Palestinians is based on self-housing built on private land. Self-housing does not exploit all the building rights proposed by the plan. The Master Plan assumes that building will use 100% of the land (nominal building ratio), when it is more likely to be 40-50% (real building ratio). The lack of Palestinian developers to undertake mass housing projects – due to the long and complex planning and legal process – prevents a shift from the organic development of private self-housing provision to a mass housing development model where building coverage is maximized while the cost of building permits is lowered. An organized private sector is necessary to deal more efficiently with the 22 different authori-

ties and departments that authorize housing projects at the municipal and governmental level.

## 5. Conclusion

Since 1967, the Israeli state has created “facts on the ground” by building settlements in an attempt to influence discussions on the status and future of Jerusalem. Since the 1993 Oslo Accords, Israel has intensified this classical spatial policy to secure its territorial and demographic goals and to prevent a situation where East Jerusalem could serve as a capital and a metropolitan area for a future Palestinian state. On the macro and at the guidance level, the plan does not deal with the developmental requirements of the Palestinian population of East Jerusalem. It also assumes total subservience of East Jerusalem to West Jerusalem without considering the national socio-cultural specificity of East Jerusalem and the severance of East Jerusalem from its hinterland and the rest of the Palestinian territories.

In general, the Israeli planning focuses purely on Jewish national goals and totally ignores Palestinian national and urban rights. It does not even consider the multicultural, multi-religious, and multinational status of Jerusalem; on the contrary, it institutes Israeli sovereignty and Jewish identity. It considers only the Jewish part of Jerusalem and its relation to Jewish settlements of East Jerusalem and the West Bank, while totally neglecting the functional and spatial relations of East Jerusalem with Ramallah and Bethlehem, which have been severed by the Separation Wall even the policy is pushing Palestinian housing construction to areas outside the wall in order to reduce the percentage of Palestinians in Jerusalem.

By strengthening and empowering Jerusalem as a capital for Israel, the plan denies Palestinian national rights and ignores the fragmentation of the Palestinian urban fabric that has resulted from the Separation Wall. It codifies a shift in approach from a rhetoric of unification to one of separation and puts emphasis on the spatial differences between the different populations. The slogan and goal of unity initially served to shift Jerusalem from being a frontier/border city to an extended united Jewish metropole.

The policies implemented by all Israeli govern-

ments towards the Palestinians in East Jerusalem can be summarized as constituting four elements. The first is to preserve restrictions on Palestinian development by limiting implementation, rather than through restrictive land use planning. The second is to define expansion areas as sites for future detailed planning (which would take a long time and face many bureaucratic hurdles). The third is to allow low building percentages and building heights and a low number of housing units per plot compared to Israeli settlements in East Jerusalem and neighborhoods in West Jerusalem. The fourth element is to adapt restricted regulations for Palestinian neighborhoods, e.g., regarding public space, parking solutions, road system, sewage, etc.

But the failure to completely restrict Palestinian demographic growth has forced the Municipality to actively ‘exclude’ Palestinians from many forms of urban life in Jerusalem through the implementation of the Master Plan. The current trend of migration of middle, educated, and professional classes to Ramallah (which has become the economic and administrative centre of the PA) complies with Israeli exclusion policy which has aimed to exclude Palestinians from Jerusalem politically, economically, and culturally. Jerusalem is thus far more divided as a result of the 1967 “unification” and resulting Israeli domination. What is required for the stability of the city, however, is the promotion of Jerusalem as an urban functional entity where urban planning is a bridging tool which creates leverage to build two capitals for two states rather than being a tool used to destroy this possibility.

## Endnotes

1. The definition of ‘contested cities’ used in this proposal are cities where there is disagreement over ownership and political control of the city. United Institute of Peace special report No. 32, “Divided Politics/ Divided Societies”, June 1998
2. One dunum = 1,000 square meter = 1/4 acre

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# The influence of modern technologies on the emergence of unacceptable forms of child behavior

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## Abstract

The variety of Internet content allows children to open different, often inappropriate, content from which they cannot learn much, and the abundance of violence that is shown greatly affects their psyche. It is an indisputable fact that the media are present in all aspects of people's lives, from business and economy to the private sphere of life. Along with the spread of Internet content, there are discussions about their importance and potential impact on users. Young people, searching for their identity, imitate idols. Annually, on average, they spend more time surfing the Internet than they spend studying, playing, socializing, doing sports, or some other activities. The goal of this research is to point out the potentially dangerous aspects of the use of modern technologies. Children and adolescents are considered a particularly sensitive social group that is in the phase of building attitudes, adopting, and constantly adapting to socialization frameworks and behavioral norms. In this research, a questionnaire was used as a research instrument. Based on the results and conversations with students, we can conclude that students mostly visit sites where they can share something, talk with other people, and play predominantly violent games. A large percentage of respondents stated that they had witnessed or themselves were victims of violence on the Internet. The worrisome fact is that children, or respondents, do not trust institutions (school, social service) too much, and they usually talk about problems with friends or parents, and the percentage of children who do not turn to anyone is also not negligible. As a society, it is important that we put our last efforts into reporting cases of online violence. To achieve this, prevention measures must first be used within the family unit, as it is the foundation for encouraging

healthy behavior. Subsequently, educational institutions must work multisectorally with relevant organizations to comprehensively educate individuals about the dangers of social media.

**Keywords:** *Internet, children, parents, unacceptable behavior, aggression, violence, help*

## 1. Introduction

Bosnia and Herzegovina, as a country in transition, is facing dramatic social changes, which are directly related to the use of media and the increase in problems related to it, such as criminal acts, social exclusion, and suicide. The data that can be found are mostly part of project evaluations or smaller research of various social institutions and organizations that directly or indirectly deal with this problem. The variety of Internet content allows children to open different, often inappropriate, content from which they cannot learn much, and the abundance of violence that is shown greatly affects their psyche. It is an indisputable fact that the media, in one way or another, are present in all aspects of people's lives, from business and economy to the private sphere of life. Along with the spread of Internet content, there are discussions about their importance and potential impact on users. Young people, searching for their identity, imitate idols. Annually, on average, they spend more time surfing the Internet than they spend studying, playing, socializing, doing sports, or some other activities. The Internet has a particularly strong influence on the attitudes and behavior of young people, especially if they are committed to searching and viewing such content and if the social environment propagates and supports the same values and behavior models that they encounter on the Internet. Websites are full of images, videos, and texts related to alcohol consumption, violence, and similar negative factors. In modern society, the

mass media are very powerful, and with their way of expression, they play a crucial role not only in abandoning some features of traditional culture but also in creating a new one - audiovisual. The quality of mass media is because they are aimed at a large number of consumers. Each of them has its target group and according to the requirements of that group, they create their content. The wealth of information technologies offered to children is not necessarily negative for them. Children using computers acquire different skills and knowledge while using their senses and their bodies. Also, the correct and controlled use of computer games has a positive effect on fine motor skills and coordination. However, any excessive and uncontrolled consumption of modern information devices by children can cause numerous consequences (Hasanović and Kudumović, 2023).

Computer literacy is extremely important in the field of education because for effective use of technology and proper care of students, teachers, and parents must have a range of developed computer knowledge and skills, as well as information about the Internet and media in general. Today, the education sector is one of the most intensive users of all types of information technology and the Internet.

Information and communication technologies and the Internet as a new segment of organizing educational systems provide large, diverse, and almost unlimited opportunities for work in this area at all levels, as well as transparent, personalized access to educational data and information of students and teachers. (Kudumović and Aleksić, 2021).

Given that children are also exposed to media influence and given that school age is also a time of learning and acquiring skills important for life, it is important to form a critical attitude towards the media content offered at this age. The media can affect our reality either by destroying it or by enriching it. It all depends on how well we know them and how much we strive to create a relationship of mutual action instead of passively receiving their messages. For that, we need media literacy that will help us understand how the media shapes our ideas about the world and ourselves (Košir et al., 1999).

“Media literacy” first means acquiring the ability to critically read the media, regardless of its form (press, radio, television), to reduce the distance from the media, understand their func-

tioning, and get to know their contents. With the growth of internet usage, access to information is more important than ever.

At the same time, it is not enough for young people to have access to the global network, but to be able to assess the value and validity of internet sites in all areas. Today, when almost anyone can create their site, great freedom is given to people who choose to take advantage of that opportunity. However, with the freedom of the Internet, there is also a new demand to educate young people on how to use the Internet and all other media critically and sensibly. The analysis includes the ability to detect propaganda, to understand that people are always involved in the creation of media messages and that almost all media messages have a purpose – to inform, entertain, or persuade.

For many years, Michael Kunczik and Astrid Zipfel (2006) have studied the influence of media-presented violence on the behavior of users of media content. They oppose theories that recipients of media messages, among whom an important group is children, can always acquire a desire to imitate violent behavior in real life.

They note that a part of the population, seeing violence, creates resistance to it. Some get used to the existence of violence, which is more often represented in the media as a way of resolving disputes than in real life, but do not resort to violent actions. At the same time, a small part of the population wants to imitate what they have seen and thus make life exciting and what they want available.

They came to similar conclusions when it comes to imitation suicides, which were shown in detail in the media. It has been proven that a very small part of the population can be encouraged to imitate the media portrayal of suicide.

Buljan Flander (2010) cites several studies and highlights short-term and long-term consequences for children, which are reflected in different ways depending on age, family environment, social relations, and social environment. In some children, it is noticed that they become less sensitive to the pain and suffering of others. The feeling of empathy is lost, and the desire for aggression increases. Nowadays, the amount of violence in all media is increasing significantly.

Games on the Internet, which are easily accessible to children, are a big problem for par-

ents. They are mostly related to war themes, they are full of inappropriate content such as killing, weapons, and abusive words. Through such content, children imitate their heroes, thus exploring their identity. They discover and create their micro world where they become the bait of other people's desires, ideas, and lives. That world allows them freedom and space, and they are away from adults and the control they have. Very often through such games, children use chat rooms which are again full of anonymous bullies who use such space to express their frustrations, using inappropriate words and insults. Such a world becomes normal for young people, and violence and explicit scenes, and therefore insults, become quite normal for them. Very often they identify with the people they meet there, but they also become victims of such people. What is a big problem and a frequent occurrence is that they become so engrossed in such roles that they do not distinguish reality from fiction, and in those moments they commit the worst criminal acts. Videos of teenagers beating themselves up over weaker peers are increasingly circulating on the Internet. Most of them film their victims. Such recordings can be found on the Internet every day. In this way, the Internet becomes a medium without any considerations or censorship. The most important thing is to adapt the content to the child's age and sensibility, make sure that the media and computers do not occupy the child for too many hours during the day, and that they are not the only forms of play, learning, and entertainment. Even if he watches the most benign content, a child who is left to television and the Internet will show similar symptoms of neglect and frustration as one who is exposed to violence.

The goal of this research is to point out the potentially dangerous aspects of the use of modern technologies. Children and adolescents are considered a particularly sensitive social group that is in the phase of building attitudes, adopting, and constantly adapting to socialization frameworks and behavioral norms. The Internet plays a crucial role in mediating socially desirable lifestyle models that shape young people's knowledge of the world and social environment. That is why we look at media research in the context of the ambivalence of the theory of direct effects, which studies the relationship between Internet content and the behavior of

recipients and is focused on the prevailing negative effects; and the theory of limited effects (limited effects), which criticizes the previous theory based on how the effects of the Internet are mediated by different social relations that influence the control, filtering and interpretation of the Internet experience and also focuses on possible positive indicators.

## 2. Methodology

This research is theoretical-empirical, theoretical because it relies on theoretical knowledge about the Internet, media, and education, and empirical because it deals with social reality, i.e. one of the phenomena of the modern age. Any contribution in the explanation of this very important aspect of today is useful, especially when we talk about children, their development, and the expected consequences of the intensive use of modern technologies, whether they are predominantly positive or negative. The research was carried out in 3 elementary schools in the Sarajevo Canton, and the survey included 320 students of the 3rd, 4th, and 5th grades. The spatial determination of the research subject primarily refers to the area of the Sarajevo Canton, but it should be emphasized that this problem is very common throughout the world, and the influence of the Internet is ubiquitous.

The Internet plays a key role in mediating socially desirable life patterns that shape young people's knowledge of the world and their social environment. That is why we observe media studies in the ambivalence of the theory of direct effects, that is, the study of the relationship between Internet content and the behavior of recipients, with a focus on pervasive negative effects.

Each research question has its causal relationships, which are established through scientific explanation. Some children need to be aggressive because they see nothing wrong with such behavior. They just imitate what they see or hear. Some of them do not know a better way to communicate with the environment (i.e. with peers). It happens that they are also encouraged by their friends, and such behavior is presented to them as a trend. Some children go through difficult periods in their lives that manifest through aggressive behavior, so for them, violence is a symptom of a problem. Research shows that aggressive children often come

from homes without care for children, they are left to their own devices, and they are allowed to do and see what they want, so children use physical violence and aggression as a way to solve problems (Hasanović and Kudumović, 2023).

Also, the Ministry of Education of the KS surveyed the psychophysical health of children/students, educators, and parents (August 2023), where the professional associates cited behavioral disorders in children as one of the biggest problems they encountered. caused by violence on the Internet and inappropriate web content.

All the above, in the end, we will try to answer certain research questions that arise if we look at this current issue. All this will help in understanding the impact of the Internet on the appearance of unacceptable forms of behavior in children, but also certainly opens up some new questions because this is a topic that requires the inclusion of many other factors to reduce the negative effects, and the Internet and its good sides optimally used.

As an illustration of the situation in practice, after surveying students and talking with them, we will answer the following questions:

1. Do the children have their computer/laptop/mobile device/tablet with internet access?
2. Are parents familiar with the content of websites and games that students visit and play using the Internet?
3. Do parents limit the time spent on the Internet?

In the second part of the survey, we will answer a series of questions regarding the psychophysical consequences that negative comments leave on children:

1. Have you heard of the term cyberbullying?
2. Have you encountered negative comments and messages on social networks?
3. Did you tell anyone about the disturbing comments and messages you received?
4. Which of the following did you turn to for help or advice after receiving disturbing messages or comments?
  - a) I have not experienced disturbing comments
  - b) parents
  - c) friends
  - d) professional service at the school
  - e) I have not reported harassment on the Internet to anyone

In this research, a questionnaire was used as a research instrument.

### 3. Research results

After surveying the respondents, the collected data were statistically processed and the following results were obtained:

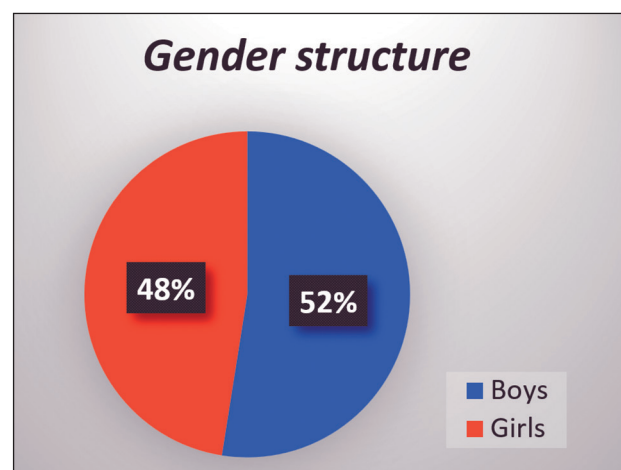


Chart 1. Gender structure

During the research, a total of 320 students were surveyed, of which 168 were boys and 152 were girls.

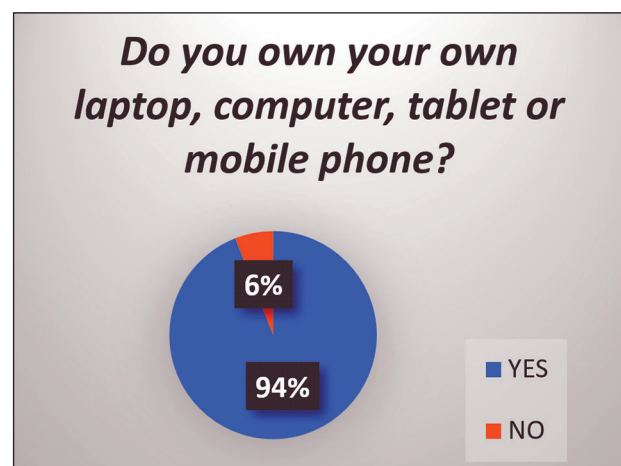


Chart 2. Owning your device

Based on the results obtained by surveying students, we note that 301 respondents, or 94% of them, own their devices with Internet access. 6% of respondents (19 of them) answered that they do not own their device.

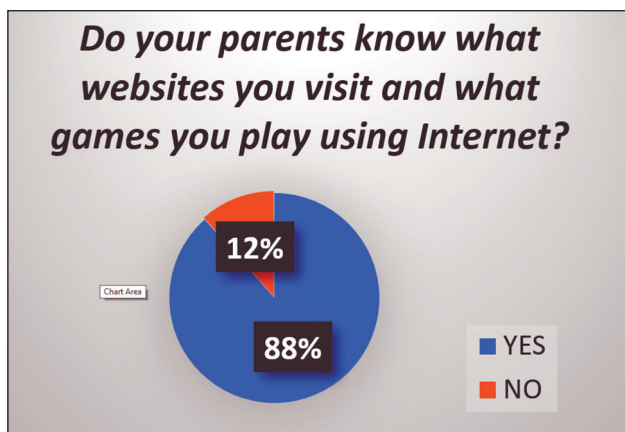


Chart 3. Information of parents about the Internet content that the child visits

Based on the results, we see that the parents of 283 students are familiar with which websites and games their children visit and play, i.e. 88% of them, while 37 respondents answered that their parents are not familiar with them (12%). However, during conversations with students who visit websites and play games, we have found out that students visit websites with different content, often not adapted to their age, and play games that contain elements of aggressive and violent behavior, and this information that 88% of parents know (approve) the contents and games played by their children worryingly.

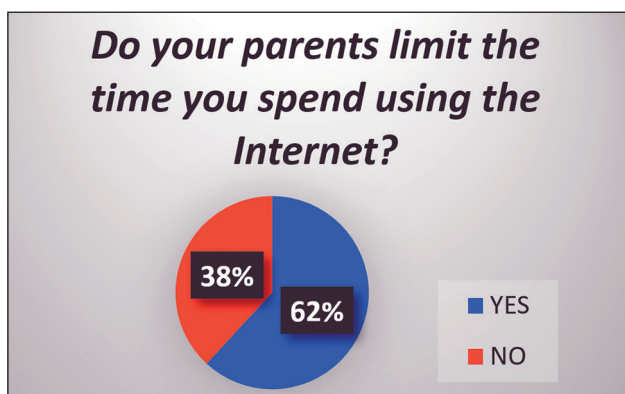


Chart 4. Time limit

62% of respondents, or 198 of them, answered that their parents limit the time they spend using the Internet, while 38% of respondents (122 of them) answered that they have no control or limited time.

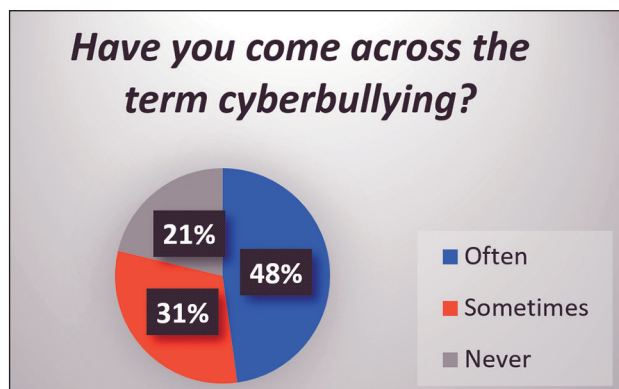


Chart 5. The concept of cyberbullying

48% of respondents, more precisely 153 of them, answered that they often encountered the term cyberbullying. 31% (99 respondents) of respondents answered that they sometimes encountered this term, while 21% of respondents (68 of them) answered that they had never heard of the term cyberbullying.

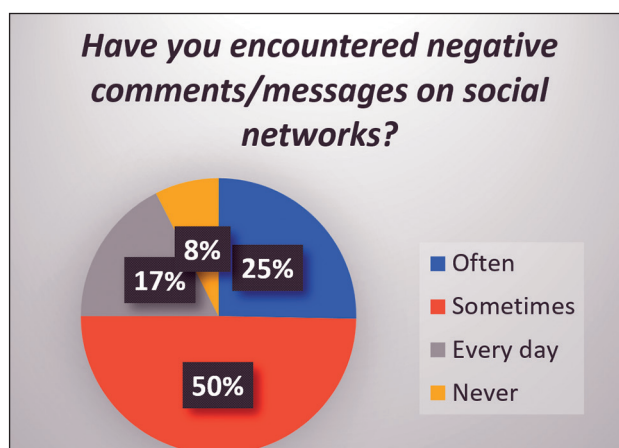


Chart 6. Negative comments/messages

To the question “Have you encountered negative comments/messages on social networks?”, 25% of respondents, or 81 of them, answered that they often encountered negative comments. 50% of respondents (159) answered that they sometimes encountered this phenomenon, 17% (56 of them) encountered it every day, while 8% (24) of respondents never encountered negative comments and messages on social networks.

Asking for help is an important part of the process of preventing cyberbullying. The students were asked the question Which of those offered did you turn to for help after negative messages and comments on the Internet?



Chart 7. Appeal for help

The majority of children talk most often with friends (26%) and parents (20%), and the percentage of children (10%) who have not complained to anyone should not be ignored. One of the problems that should also be highlighted is the fact that most children when it comes to their problems, do not trust institutions. Only 4% of students decided to seek help from professional services and teachers within schools, while 40% of respondents stated that they had never experienced insults via the Internet.

#### 4. Discussion

Based on the obtained results, we conclude that almost every student, in this case, the respondent, has a device through which he can access the Internet.

However, 283 respondents answered that their parents are familiar with the content they visit, and they stated that they visit a lot of websites that are not adapted to their age, as well as that they play games with elements of violence and aggression. Also, most of the respondents mentioned TikTok and YouTube as the most visited internet content. It is interesting that through the obtained results we can conclude that parents approve of children watching such content that can produce very negative effects in children.

Based on these results and conversations with students, we can conclude that students mostly visit sites where they can share something, talk with other people, and play games that are predominantly violent, where fighting, war, and survival prevail. The students said that the forums and blogs they visit are full of curse words, nationalist statements, and hate speech. On these forums, the goal is to explain some games that children are playing, and

such explanations and exchange of information often turn into arguments, insults, and curses.

The games that children play are mostly war games, where they “kill” each other, with lots of blood, weapons, tanks, and the like. Very few of them said that they visit sites adapted to their age. IV grade students overwhelmingly responded that their parents do not control the websites they visit and the games they play. A large percentage of respondents stated that they had witnessed or themselves were victims of violence on the Internet. The worrisome fact is that children, or respondents, do not trust institutions (school, social service) too much, and they usually talk about problems with friends or parents, and the percentage of children who do not turn to anyone is also not negligible.

As a society, we must make consistent efforts to prevent incidents of online violence. To achieve this, prevention measures must first be implemented within the family unit, as it serves as the foundation for encouraging healthy behavior. Subsequently, educational institutions must work multisectorally with relevant organizations to comprehensively educate individuals about the dangers of social media, safe use of the Internet, and legal guidelines regarding inappropriate behavior in virtual spheres. Finally, the media can play a key role in promoting responsible behavior on the Internet and curbing violent tendencies. The Internet is undoubtedly an “open network” that is accessible to everyone. Sites on the Internet are not regulated and anyone can post whatever content they want, without any evaluation or filtering. Although these are well-known facts about the Internet, they emphasize the need for greater involvement of parents, teachers, and other members of the child’s environment. This involvement is necessary to reduce the harmful effects that internet use can have on children.

#### 5. Conclusions

Based on the results of this research, it was determined that children spend most of their time in online activities and playing games. Although a significant number of children stated that their parents are aware of the content they visit on the Internet, they also revealed that they often visit websites that are not appropriate for their age and

play games that contain elements of violence or aggression. Next, research shows that most children visit TikTok and YouTube frequently. Interestingly, the results indicate that parents sanction the viewing of such content which may have harmful consequences for young children. The majority of children often discuss the violence they have experienced on the Internet with their friends and parents, and the percentage of children (10%) who have not complained to anyone should not be ignored. One of the problems that should also be highlighted is the fact that most children when it comes to their problems, do not trust institutions. Only 4% of students decided to seek help from professional services and teachers within schools, while 40% of respondents stated that they had never experienced insults via the Internet.

The school should be the initiator of mutual pedagogical performance. In that sense, it becomes the central environment in which through (Kudumović and Aleksić, 2021).

Analysis of the results shows that the roles of parents, teachers, and social workers are crucial in preventing the emergence of aggressive tendencies in children, but that work must be done to strengthen them. This especially applies to cases when children are exposed to inappropriate and violent content on the Internet or other media. It should be noted that this is not a new phenomenon, as it has also been observed in other countries, including Bosnia and Herzegovina.

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# Analysis of the Perceptual Space in the Movie *La Cara Oculta*

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## Abstract

The phenomenon intended to be conveyed in cinema is communicated to the audience through fictionalized spaces. The space defined by architectural elements is experienced through the senses and the character's relationship with the place in the film is conveyed to the audience, eliciting a response to the fictionalized scene. "La Cara Oculta" is a film that unfolds within a single location, portraying the story of Belen, the main character, who becomes trapped in a secret shelter within the house she shares with her partner Adrian. The examination of the relationship between Belen and the space she inhabits throughout the course of these events proves to be of significant interest. For this reason, the film is worth examining. In this study, qualitative research methods were used, with a case study design on *La Cara Oculta*. Following a purposeful sampling approach that emphasizes spatial perception and psychology, specific scenes were carefully chosen and analyzed using thematic analysis. Consequently, 24 scenes yielded 12 distinct codes, which were subsequently grouped into three overarching themes that explore the relationship between space and human experience: spatial boundary, spatial atmosphere, and spatial confinement. The study aims to address inquiries regarding how architectural space elements influences spatial perception, how spatial experiences evolve, and how spaces can be transformed into fear-inducing environments. The film's demonstration of how the space can cause psychological disorders emphasizes its intersection with architecture. Thus, this study is instructive in understanding the concept of architectural space.

**Keywords:** *Perceptual Space, Senses, Architectural Elements, La Cara Oculta, Architecture in Cinema*

## Introduction

Architecture, often referred to as the "art of building" (Soygeniş, 2006), encompasses a multi-dimensional realm that intersects with various disciplines. Cinema, as a distinct discipline, shares a connection with architecture through its structure. Throughout history, cinema and architecture have mutually influenced and nourished each other, fostering a symbiotic relationship that has propelled both disciplines forward. These two art forms collaborate in their utilization of similar means of representation, defining the essence and dimensions of physical space while also crafting experimental depictions of life situations (Pallasmaa, 2001). Space serves as the foundation for action in both domains, as wherever there is humanity, there exists space. Since its inception, the human body has been enveloped by space, considering it an intrinsic and ordinary component of existence, as Merleau-Ponty eloquently states, "existence is spatial" (Merleau-Ponty, 1962, p.293). Architecture, as a practice, materializes spaces within the tangible world, while cinema fabricates artificial portrayals of spaces. As Lefebvre (1991) defines, the production of space entails a multifaceted process wherein lived space, perceived space, and conceived space form an inseparable and complementary trio. Cinematic spaces, imbued with liveliness, function both as supportive backdrops for fiction and as central elements that shape the narrative. Spatial perception emerges as a consequence of cognitive processes that incorporate external information such as color, sound, light, and size (Baysal and Tekarslan, 1987), subsequently influencing spatial behaviors.

When examining the literature on cinema and architecture, one of the most frequently referenced books is "Architecture and Cinema: Melies, Mallet-Stevens, Multimedia" by Widdis (1999). This study explores the utilization of cinematic spaces in architectural education. Another no-



table study is Chappel's (1973) "Films on Architecture", which investigates the contribution of architectural elements to cinema. Recent works in the field include Tawa's (2022) exploration of spatial atmosphere titled "Atmosphere, Architecture, Cinema: Thematic Reflections on Ambiance and Place", as well as Wilson's (2022) research on the use of architecture in movie. Özdamar (2006), Özen (2006), Ergin (2007), Hacıömeroğlu (2008), and Ertem (2010) have examined the partnership between cinema and architecture, focusing on the utilization and structural aspects of space. Kaçmaz Erk (2009) authored the book "Architecture in Cinema: A Relation of Representation Based on Space", delving into how space takes center stage in movies. Adiloğlu's (2005) study, "Architectural Expansions in Cinema: Halit Refiğ Films", explores the intersection of architecture and cinema. A recent study by Ergün Bilgili and Dinç Kalaycı (2021), titled "Reading Place and Placelessness at the Intersection of Architecture and Cinema: The Loss of the Soul in Ahlat Tree", examines architectural space in cinema through the lens of landscape architecture. Additionally, Akyol Altun's (2022) study "Use of space in Yeşilçam Cinema in the context of symbolization of traditional-modern dilemma", highlighting the symbolic representation of the traditional-modern dilemma.

Upon examining studies conducted at the intersection of architecture and cinema, one noteworthy analysis is Köseoğlu and Yücel's study (2023) by intriguing parallels in its approach, including the utilization of purposeful sampling to select specific scenes, extracting relevant codes from those scenes, and ultimately deriving thematic insights from the codes.

In the context of cinema, the spaces created generate positive or negative emotions within the audience based on their spatial perceptions and experiences. Psychological thrillers and horror movies, for instance, belong to the film genres that evoke unsettling feelings in viewers. *La Cara Oculta*, a Spanish-Colombian co-produced psychological thriller, stands out as a remarkable example of a single-set production. In *La Cara Oculta*, the space is almost a character in itself, with emotions and behaviors related to it explained through spatial elements. The space depicted in the film transforms into a fear-inducing environ-

ment due to its meticulously designed elements. Directed by Andrés Baiz, the movie opens with the couple Adrian and Belen relocating to a new house. Driven by the desire to confirm her lover's fidelity, Belen hides within a secret shelter located in the bedroom. Unfortunately, she misplaces the shelter's key upon entry, finding herself trapped inside, and thus, the series of events unfold. Spatial experiences arise when data pertaining to space design undergo transformation into perceptions through the senses, ultimately influencing the behaviors of movie characters.

In the research literature, only a limited number of studies have been conducted on *La Cara Oculta*. For example, Diaz-Perez (2014) analyzed film titles that include *La Cara Oculta* from a cognitive-pragmatic approach, while Liktor (2016) investigated the portrayal of women as ghosts or ghostly figures. However, no studies have been found that examine *La Cara Oculta* from the perspective of architectural or environmental psychology. Therefore, this study aims to fill this gap in the existing research.

The study of architecture and cinema has received significant attention in recent years within the field of architecture. This study specifically focuses on analyzing the perceptual aspects of the spatial collaboration between architecture and cinema. To achieve this objective, a psychological-thriller film was selected, where the perceptual space holds more significance than the physical space itself. The film's notable feature lies in its setting, a closed and secretive shelter, which serves as a single location. This unique characteristic adversely impacts the psychology of the characters and directly influences their relationship with the space. Consequently, this study stands out as it investigates the perceptual space through the lens of a psychological-thriller film.

Fear in psychological-thriller movies is evoked through a range of intense and unsettling emotions, creating a gripping and suspenseful atmosphere. Restlessness permeates the narrative, with characters experiencing an uneasy sense of anticipation and discomfort as they navigate through menacing situations. Helplessness engulfs them, instilling a profound feeling of powerlessness and the inability to control their circumstances. Sadness lingers, as the characters confront harrowing events that elicit a profound sense of loss or despair. Anxiety

fuels their actions, with a constant sense of impending danger and the unknown. Panic sets in, triggering a heightened state of fear and a rapid heartbeat. The feeling of constriction and squeezing amplifies the sense of claustrophobia, further intensifying the characters' distress. These complex and interconnected emotions create a web of fear that captivates audiences and immerses them in the thrilling world of psychological cinema. Within the scope of this study, we examined Belen's spatial experience while she was confined in the shelter. The design of the shelter space, a crucial element in the film's narrative, was analyzed in terms of its perceptual aspects. Perceptual aspects of space encompass how individuals perceive and experience the physical environment around them. These aspects involve various sensory modalities such as vision, hearing, touch, and proprioception, which contribute to our understanding and interpretation of space. The objective of this study was to investigate how architectural elements contribute to spatial perception, how spatial experiences are shaped based on perception, and how emotional connections to space are formed. By exploring these questions, we aimed to gain a deeper understanding of the intricate relationship between architecture, perception, and the human experience of space.

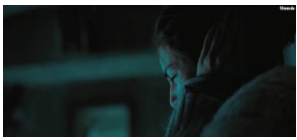


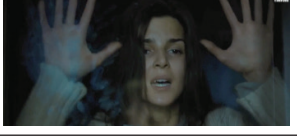

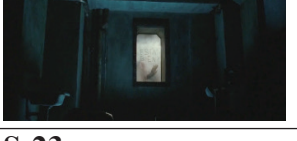

## 2. Research Methodology

This qualitative research study explores the intricate relationship between space and human beings. To analyze this connection within the context of space perception and psychology, the film "La Cara Oculta" was selected as the primary material. Data was collected through a comprehensive review of relevant document review (Bretschneider et al., 2017), and a case study approach was employed. Using the purposeful sampling, 24 scenes were deliberately chosen from the movie, specifically focusing on spatial perception and experience. Thematic analysis was considered the most suitable method for this study, as it aims to identify patterns and themes emerging from qualitative data. Thematic analysis typically focuses on providing descriptive insights. Codes were derived from the data collected, and these codes were subsequently grouped based on shared characteristics,

at times forming clusters and directly contributing to the development of thematic elements (Alho-jailan, 2012). The resulting codes were organized under various headings, giving rise to diverse themes. The study's findings are presented based on these thematic elements.

Table 1. The scenes analyzed

Scenes-Chronologically	
	
S-1 0:49:43	S-2 0:5 0:32
	
S-3 0:53:38	S-4 0:53:39
	
S-5 0:54:19	S-6 0:54:59
	
S-7 1:00:41	S-8 1:00:50
	
S-9 1:01:00	S-10 1:11:27
	
S-11 1:03:05	S-12 1:03:15



	
<b>S-13</b> 1:03:54	<b>S-14</b> 1:04:11
	
<b>S-15</b> 1:05:10	<b>S-16</b> 1:05:14
	
<b>S-17</b> 1:06:23	<b>S-18</b> 1:06:43
	
<b>S-19</b> 1:09:21	<b>S-20</b> 1:09:25
	
<b>S-21</b> 1:18:05	<b>S-22</b> 1:18:16
	
<b>S-23</b> 1:22:57	<b>S-24</b> 1:26:34

### 3. Findings

In this scene that depicts how the events in the movie unfold, Belen wants to test Adrian's love and loyalty by playing tricks on him. She leaves a note for him, pretending to have left him. Later, Belen goes to the shelter through a secret door in the bedroom and hides there. Her aim is to find out how much Adrian loves her in her absence. The



two-sided secret door, which serves as a passage between the shelter and the bedroom, can be accessed through the wardrobe. In this scene (S-1, S-2), showcasing the bedroom and the shelter, it becomes evident that light plays a pivotal role in shaping the perception of space. The quality and quantity of light significantly influence our perception in various situations, exerting powerful effects on human emotions, communication, and behavior (Hayward, 1980). The bedroom creates an impression of brightness, spaciousness, cleanliness, and warmth, while the shelter evokes a sense of darkness and pessimism, contributing to its distinct atmosphere. These types of spaces create a feeling of anxiety in the person. After analyzing the scenes, the code C-1 "feeling of anxiety" was derived as a significant finding (Table 2).

Table 2. Code-1 from scenes

Scenes-Chronologically		Code-1
		<b>"Feeling of anxiety"</b>
<b>S-1</b>	<b>S-2</b>	


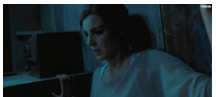
The main function of spatial behavior is communication, which is formed through sensory tools such as sight, touch, smell, and hearing (Hall, 1966). In the fifty-third minute of the movie, Adrian stands in front of Belen but is unaware of her presence. Belen had dropped the key of the shelter in the bedroom at that time and yelled at him from behind the door, even though she knew that Adrian would not be able to hear her (S-3, S-4). Spatial delimiters create distance. The architectural space in this scene is limited by the glass inside the wardrobe, which serves as both a physical and visual/auditory limiter. The one-sided mirror is hindering Belen's communication due to the spatial limitations it imposes. After analyzing the scenes, the code C-2 "distance" was derived as a significant finding (Table 3).

Table 3. Code-2 from scenes

Scenes-Chronologically		Code-2
		<b>"Distance"</b>
<b>S-3</b>	<b>S-4</b>	



Space, serving as a barrier between individuals and their surroundings (Hasol, 2010), facilitates a range of actions within its bounds. This space, shaped by these actions, elicits both positive and negative emotions. In this particular scene, fear emerges as one of the emotional responses to potential events. Fear encompasses three elements: cognitive, physiological, and behavioral. The wall, functioning as an architectural element that demarcates and confines the space, becomes the target of Belen’s attempts to dismantle it due to the fear she experiences (S-5, S-6). After analyzing the scenes, the code C-3 “feeling of fear” was derived as a significant finding (Table 4).

Table 4. Code-3 from scenes

Scenes-Chronologically		Code-3
		“Feeling of fear”
S-5	S-6	

The shelter is a specially designed room that provides isolation from the environment. However, individuals staying in such rooms for a short period of time may experience panic due to the absence of sound (Leland, 2006). Fear and anxiety can elicit various psychological and physiological responses, including increased blood pressure, elevated heart rate, blood vessel dilation, and muscle tension. In the particular scene where Belen and Adrian are facing each other, Belen strikes the plumbing pipes with stick and she shouts, but Adrian is unable to see or hear her (S-7, S-8). The isolation created by the wall and glass, which serve as boundaries between the two spaces, prevents mutual interaction. This situation results in stress for Belen. After analyzing the scenes, the code C-4 “panic attack” was derived as a significant finding (Table 5).

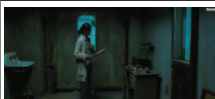
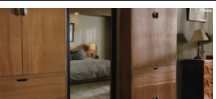
Table 5. Code-4 from scenes

Scenes-Chronologically		Code-4
		“Panic attack”
S-7	S-8	

Zevi (1957) argued that space is a structure that can be perceived both realistically and abstractly. Light plays an important role in the formation of

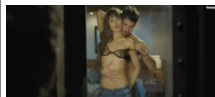

space, as demonstrated in this scene where Belen experiences an anxiety attack while alone in the shelter after Adrian leaves the house (S-9, S-10). The emotions conveyed by these two spaces are starkly different. The shelter appears suffocating, dark, and dirty with only old washbasin and small table and chair present. In contrast, the bedroom feels warm, friendly, and peaceful. The transition between these two spaces is provided through a glass allowing for visual comparison between them. After analyzing the scenes, the code C-5 “suffocating and peaceful” was derived as a significant finding (Table 6).

Table 6. Code-5 from scenes

Scenes-Chronologically		Code-5
		“Suffocating and peaceful”
S-9	S-10	

Bachelard (1971) argues that architecture creates multi-sensory spaces that enable bodily experiences beyond mere functionality and social needs. In the Spanish psychological thriller film, emotions are conveyed through the facial expressions of its protagonists Adrian, Belen, and Fabian in two particular scenes at one hour and three minutes into the movie. From her shelter space, Belen sees Adrian cheating on her but is unable to intervene (S-11, S-12). The emotion on Belen’s face reflects how this experience is shaped by the specially designed space around her; unhappiness, disappointment, and jealousy. After analyzing the scenes, the code C-6 “emotional turmoil” was derived as a significant finding (Table 7).


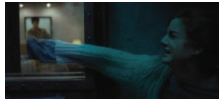
Table 7. Code-6 from scenes

Scenes-Chronologically		Code-6
		“Emotional turmoil”
S-11	S-12	

In these two scenes observed from the shelter, Belen covers her ear, weeps, and angrily strikes the glass where the mirror is situated. Belen witnesses firsthand that Adrian is cheating on her and hear it with her own ear (S-13, S-14). The one-sided auditory experience of the place induces a sense of unrest in Belen. Fear, defined as the ap-


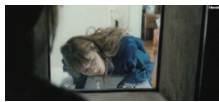
prehension of facing danger (Tanyeli, 2022, p.25), emanates from the environment. The danger that Belen faces is Adrian’s infidelity. After analyzing the scenes, the code C-7 “feeling of unrest” was derived as a significant finding (Table 8).

Table 8. Code-7 from scenes

Scenes-Chronologically		Code-7
		“Feeling of unrest”
S-13	S-14	

Sound is the result of air in motion, manifesting as a sequence of pressure waves in the air. In this scene observed from both the shelter and the bedroom’s bathroom, Belen discovers the shared connection between the sinks in the bathroom and the shelter. Leaning over the sink, she calls out to Fabian, with the sound spreading outward instead of remaining confined (S-15, S-16). The origin of sound holds more significance than its destination (Pasnau, 1999, p. 310). Fabian perceives the sound and instinctively turns his attention towards it. This realization of Belen’s voice instills hope within her, as it presents a potential means of escaping the shelter. The interplay between sound and hearing, and its impact on spatial experience, is demonstrated in this scene. After analyzing the scenes, the code C-8 “voice of hope” was derived as a significant finding (Table 9).



Table 9. Code-8 from scenes

Scenes-Chronologically		Code-8
		“Voice of hope”
S-15	S-16	

Space forms the fundamental material for architecture, but it is perceived through life and movement within it (Hoogstad, 1990). In the fifty-eighth minute of the film, Belen begins to dig through the wall that separates her shelter from her bedroom using a spoon she found (S-17, S-18). Despite its impossibility, this act becomes conceivable due to Belen’s fear and unease. As she moves around in the cramped space of the shelter, her agoraphobia intensifies. The same place produces different emotions for Belen as she falls into despair. After analyzing the scenes, the code C-9

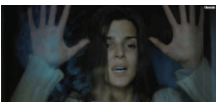

“claustrophobia” was derived as a significant finding (Table 10).

Table 10. Code-9 from scenes

Scenes-Chronologically		Code-9
		“Claustrophobia”
S-17	S-18	

According to Merleau-Ponty, human exists in sounds through hearing in space (Merleau-Ponty, 2016, p. 228). Spaces also return sounds to the ear. In this way, communication with the space is communicated through sound. Places where the sound is not heard and communication cannot be provided cause stress for the person. In the hour and ninth minute of the movie, Fabian finds the key to the secret shelter. Belen, who sees Fabian, starts shouting at her. However, because the shelter is invisible and inaudible, Belen is left alone with her despair (S-19, S-20). After analyzing the scenes, the code C-10 “despair” was derived as a significant finding (Table 11).



Table 11. Code-10 from scenes

Scenes-Chronologically		Code-10
		“Despair”
S-19	S-20	

Space is perceived through surfaces, and surfaces are experienced through touch. In the movie, at the one hour and eighteenth minute mark, Fabian becomes aware of Belen’s presence in the shelter. However, Fabian chooses not to rescue Belen and, in a deliberate attempt to provoke jealousy, even embraces Adrian, Belen’s ex-girlfriend. Upon seeing them, Belen becomes greatly upset and begins hitting the glass where the mirror is located (S-21, S-22). The tactile quality of surfaces within spaces serves as a captivating means of communication, stimulating both the sense of sight and touch (Gezer, 2007). Glass is typically considered a transparent and delicate material due to its texture. However, it is worth noting that non-transparent and unbreakable glass can also be produced, such as in the case of shelter construction. Despite this fact, Belen still attempted to break the glass where the mirror was located. After analyzing the scenes,

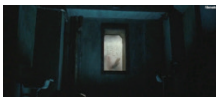

the code C-11 “sadness” was derived as a significant finding (Table 12).

Table 12. Code-11 from scenes

Scenes-Chronologically		Code-11
		“Sadness”
S-21	S-22	

“The various components and elements within a space play roles in determining, directing, focusing, providing continuity, carrying meaning, combining and separating. These roles provide clues for observers to comprehend the space” (Gür, 1996, p.54). After locking Belen into the shelter, Fabian becomes worried when she receives no response from her. She asks “Estas Bien?” (“Are you okay?”) but still gets no answer (S-23, S-24). Eventually, he opens the hidden door that acts as a gateway between the two sides after realizing something might be wrong with Belen. This effectdouble-sided steel door is concealed behind a mirror in the bedroom closet. The components of the space, which play a segregating role in both scenes, contribute to a sense of confinement or entrapment. After analyzing the scenes, the code C-12 “incarceration” was derived as a significant finding (Table 13).

Table 13. Code-12 from scenes

Scenes-Chronologically		Code-12
		“Incarceration”
S-23	S-24	

Auditory perception also plays a significant role in shaping our experience of space. The sounds we hear provide valuable information about our surroundings, including the size of the space, its boundaries, and the presence of other entities within it. The resonance, echoes, and acoustic qualities of a space have the power to influence our perception of its dimensions, openness, and privacy. In the film, the spatial boundary is occasionally established through auditory cues, while at other times, it is reinforced by visual indicators. Architectural space acquires definition and meaning through its boundaries. Unlimited infinite space can only be conceptualized, not per-

ceived (Altan, 1993). Spatial boundary refers to the demarcation or limit that defines the extent of a given space. It plays a crucial role in shaping our perception and experience of a place. The concept of spatial boundary encompasses both physical and psychological aspects. Physically, it can be represented by walls, doors, fences, or any other physical barriers that separate one space from another. Codes such as C-2 “distance”, C-4 “feeling of fear”, C-6 “emotional turmoil”, C-8 “voice of hope”, and C-10 “despair” are used to explore the elements that delineate and limit the space. In this context, these codes have been grouped to form the theme of “spatial boundary”.

Space is profoundly sensory. Within the individual’s interaction with the space, they perceive and make sense of it through their senses. The overall perception and experience of the environment are intertwined with various sensory elements, including lighting, temperature, acoustics, and visual aesthetics. The spatial atmosphere can range from dim and muffled to vibrant and lively, depending on the purpose or design of the space. Codes C-1 “feeling of anxiety”, C-5 “suffocating and peaceful”, and C-12 “incarceration”, which depict the general ambiance and mood of the space, have been grouped to form the theme of “spatial atmosphere”. Visual perception plays a pivotal role in shaping our comprehension of space. Codes that facilitate the assessment of size, depth, and spatial relationships between objects and their environment contribute significantly to our perception of visual cues. These cues include elements such as perspective, lighting, color, as well as the perception of distance, form, and texture within a given space.

Tactile sensations, such as the texture of surfaces or the temperature of objects, offer tactile feedback that enables us to understand the physical properties of space. Proprioceptive cues, such as changes in body orientation and posture, assist us in determining the dimensions and boundaries of space relative to our own bodies. Spatial perception is influenced by an individual’s psychology and, in turn, can shape their psychology. The psychology of an individual impacts their actions within a given space. Codes C-3 “feeling of fear”, C-7 “feeling of unrest”, C-9 “claustrophobia” and C-11 “sadness” reflect Belen’s actions in the mov-

ie as she finds herself confined within the shelter space and illustrate her relationship with the space. These codes have been grouped to form the theme of “spatial confinement” (Table 14).

Table 14. Themes from codes

Codes	Themes
C-2. “Distance”	“Spatial boundary”
C-4. “Panic attack”	
C-6. “Emotional turmoil”	
C-8. “Voice of hope”	
C-10. “Despair”	
C-1. “feeling of anxiety”	“Spatial atmosphere”
C-5. “Suffocating and peaceful”	
C-12. “Incarceration”	
C-3. “Feeling of fear”	“Spatial confinement”
C-7. “Feeling of unrest”	
C-9. “Claustrophobia”	
C-11. “Sadness”	

#### 4. Conclusion

The intersection of architecture and cinema presents a fascinating exploration of space, where the built environment becomes an integral element in storytelling and visual narrative. In this unique collaboration, architecture serves as a visual backdrop, a character in its own right, and a means to shape the audience’s perception and emotional engagement. Cinematic techniques, such as framing, camera movement, and editing, bring architectural spaces to life, capturing their scale, design, and atmosphere. Architecture in cinema not only provides a realistic representation of physical spaces but also allows for imaginative and fantastical constructions, transporting viewers to new and captivating worlds. Moreover, the fusion of architecture and cinema offers opportunities to explore the psychological and emotional impact of spaces on characters and their narratives. By manipulating architectural elements, lighting, and sound, filmmakers can evoke specific moods, create tension, or establish a sense of place. Ultimately, the symbiotic relationship between architecture and cinema opens up endless possibilities for visual storytelling, offering audiences a multidimensional and immersive experience that transcends the boundaries of both mediums. The space at the intersection of architecture and cinema is not strictly confined to physical reality but often takes

on a fictional nature. In psychological thriller cinema, the emphasis is placed on the perceptual space rather than the physical space. It is through the characters’ sensory characteristics, perceptual capacities, and spatial experiences that the sense of space is formed. Sensory input shapes perceptions, which in turn shape experiences. Therefore, the perceptual aspects of space encompass not only sensory experiences but also cognitive and emotional factors. The psychological state of individuals influences how they perceive and interpret spatial information.

In the movie *La Cara Oculta*, the depicted space evokes negative emotions both in the main character Belen and the audience. Codes such as C-1 “feeling of anxiety”, C-2 “distance”, C-3 “feeling of fear”, code C-4 “panic attack”, C-5 “suffocating and peaceful”, C-6 “emotional turmoil”, C-7 “feeling of unrest”, C-8 “voice of hope”, C-9 “claustrophobia”, C-10 “despair”, C-11 “sadness” and C-12 “incarceration” were devised to reflect the emotional states associated with these spaces. Psychological thrillers delve into the intricacies of perceptual space to heighten tension and engage viewers in the characters’ psychology. Confining environments, such as narrow corridors or closed rooms, serve as physical representations of the characters’ psychological states, intensifying the sense of suspense and curiosity. The study conducted yielded 12 codes, which were organized into three themes “spatial boundary”, “spatial atmosphere”, and “spatial confinement” pertaining to perceptual space. These themes shed light on the multifaceted nature of space perception within the context of psychological thrillers. Spatial atmosphere, spatial boundary, and spatial compression are key concepts that contribute to our understanding of the dynamics and perception of space. Within the scope of this study, the transformation of a location into a fear-inducing setting in psychological thriller movies is explained using a thematic analysis method, aiming to provide a comprehensive explanation.

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# Preparing the Camera Ready Paper for TTEM Journal

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## Abstract

In this paper are given the instructions for preparing camera ready paper for the TTEM Journal. The recommended, but not limited text processor is Microsoft Word (docx). Insert an abstract of 150-200 words, giving a brief account of the most relevant aspects of the paper. It is recommended to use up to 5 keywords. The Keyword should appear on the new line following the last line of the abstract, without a line space, set in Times New Roman 10pt.

**Keywords:** Article, ready paper, TTEM Journal.

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The paper has to be typed on a standard size paper (format A4). All materials, including tables and references, have to be typed single-spaced. Main text should be set in 11 pt Times Roman, not in bold. All of the text should be printed as a double column and JUSTIFIED throughout.

Regular length of the papers up to 12 pages, (preferred text length is between 5000-7000 words). Footnote-comments, explanations, etc., cannot be used in the paper. Where cannot be avoid end noted should be used after conclusion with given numbers in a squared bracket [1].

## 2. Instructions for the authors

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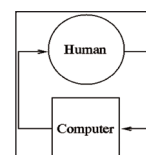


Figure 1. Text here (2018)

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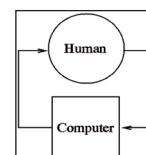


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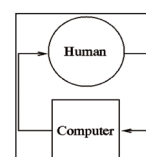


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Use of abbreviations has to be reduced to minimum. Conventional units can be used without their definitions.

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Be brief and state the most important conclusions from your paper. Do not use equations and figures here.

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