

A project model in interior architecture: From patterns to spaces

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Abstract

Dating back to 3000 BC, Alaaddin Hill is located right in the heart of Konya province, which used to be the capital of Seljuk Civilization. More than 60 years wedding halls built on Alaaddin Hill is hardly ever used due to the reason that cars are unable to reach this area because there is an ongoing landscaping for almost four years. This building has become a problem for the city, also getting older every year. In this aspect, this building is revised as Museum of Seljuk Civilizations and projects are prepared to re-function it within the scope of course name Interior Architecture Project-7 by Seljuk University, Faculty of Fine Arts, Department of Interior Architecture and Environmental Design during fall semester of 2015-2016 education year. There are 48 students in this project. Technical visits are made to the building, field studies are concluded and research is conducted. The underlying reason of this project work is the Seljuk patterns. Following the study, each student stylized the patterns they collected from Mevlana Museum, Alaaddin Mosque, Karatay, Ince Minare, Sircali Medrese and Kayseri provinces of Seljuk art, such as the scope of the work are discussed, in a studio environment and created project bases for themselves. The study uses "Malevich Tectonics" as a method, which is defined as transfer of two-dimensional patterns into three-dimensional ones. The patterns stylized are used to create a spatial setting. From exhibition components to equipments, from lighting to upholstery, all design process is conducted by the stylization of Seljuk patterns.

Finally, students offered a suggestion to build a museum for the city by re-functioning a problematic building of the city, also created a source of inspiration for new projects by re-interpreting the Seljuk patterns and prepared their unique projects.

Keywords: Seljuk, pattern, space, stylization, education.

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1. Introduction

1.1. Konya-Alaaddin Hill and Torrance Structure

Konya was the capital city from 1076, Anatolian Seljuk period, to 1277, Karamanogulları period. Development of Konya starts with Alaaddin Hill. The city used to be governed from this hill in Byzantium and Seljuk periods just the same way as Acropolis on the top of Athens (Odabasi, 1998).

Dating back to 3000 BC, Alaaddin Hill is located right in the heart of Konya province, which used to be the capital of Seljuk civilization. The hill was used as a settlement in Phrygian, Hellenistic, Rome, Byzantium, Seljuk and Ottoman periods. As for today, the hill is being used as a recreational area as well as its historical texture. The most important building on the hill is the Alaaddin Mosque and its domes, built by Kilic Arslan-II in 1220.

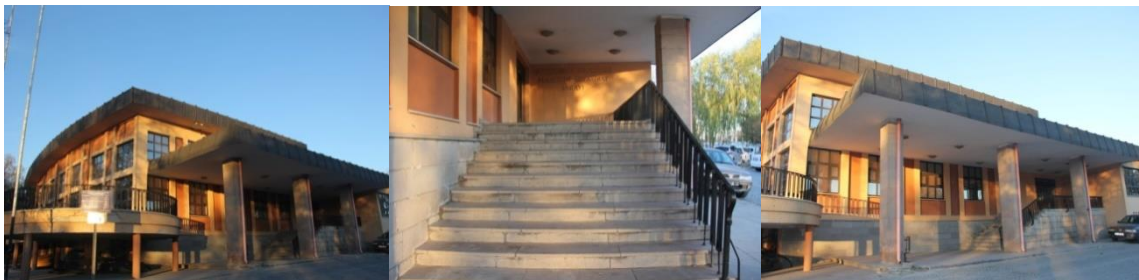
In the mosque complex, there are praying places, tile-ornamented mihrab, two tombs, hariza, monumental entrance wall and crown gate (Kuban, 2002). During the time of Kilic Arslan-II, the hill was surrounded with outer castle in which the city was located and inner castle on a larger area that still exists today as borders (Durukan, 2001). In 1936, Martyrs' Memorial as the style of National Architectural Movement was built. On the hill, there was also an Officer's Club building, demolished in December of 2015. (Figure 1. and 2.)



Figure 1. and 2. Konya- View Top of the Alaaddin Hill (URL 1)

Apart from those, there is a building known as Torrance, built as the Alaaddin Casino by the municipality in 1954. It was named after the Torrance city of California State of the USA by the mayor of the time after the city had become the sister city with Konya (Dogan, 2010). The building, after many modifications, has survived with the name "Alaaddin Keykubat Wedding Hall". With archaeological excavations and environmental planning that started on the hill in 2009, the building cannot be used currently because cars cannot reach it.

Two days a week, the building is opened by a security guard but no function is available. Municipality authorities are still in the decision phase about re-functioning of the building, which has become problematic in the city centre. In this context, the building on the hill which is over 60 years is proposed to be converted to Seljuk Civilizations Museum. (Figures 3., 4. and 5.)



Figures 3., 4. and 5. Torrance -View of the Facade Alaaddin Keykubat Wedding Hall (Köse Dogan, 2015)

The first excavations on Alaaddin Hill were carried out by Remzi Oguz Arık and Mahmut Akok in the name of Turkish Historical Society in 1941 and Seljuk Palace was found with stratigraphy which

was the settlement layers of the hill town. Remains of Kilic Arslan-II Mansion on the hill, was put under protection via a concrete umbrella. Archaeological excavations started on the Alaaddin Hill in 2009. Within the scope of "Alaaddin Hill Conservation of Kilic Arslan-II Mansion, Revitalization and Urban Design Project", the Metropolitan Municipality aims to convert the Alaaddin Hill to an outdoor museum (Arsiv, 2015). While the Torrance building was being used as a wedding hall up until 2012, today the building cannot be used because of environmental planning on the hill and hence cars cannot reach the building.

In this regard, the concrete umbrella over the remains of the mansion will be removed and a part of the mansion will be completed in accordance with engravings on hand, a part of the archaeological excavation area will be surrounded with glass fences and hence it will be possible to watch the remains. The hill is aimed to serve as a recreational area in the city centre for residents as well as being an outdoor museum.

1.2. About Seljuk Patterns

In around 200 years, from 11th to 13th centuries, Anatolian Seljuk in the ascendant was influential on architectural and artistic works. Especially, utilization of stone, bricks and wood and craftsmanship as well as labor had an important role on the motifs they used.

Throughout Seljuk architecture and ornaments, universe and cosmos installations were reflected. Motifs used for ornaments and settlement plans of buildings were as a result of these installations. Caravansary, tavern and madrasa were of a separate importance for them. Closed geometric shapes, installations called star systems, octagons were expressions of infinity understanding and cyclicity. Botanical decorations were generally pelmets and lotus used since the ancient period. The motifs used in a distinctive stylization in Anatolian Seljuks added dynamism to the facade. Rumi and pelmets were engraved on the ground either alone or in pairs (Turani, 1971).

On reliefs with figures that are on wall remains of Seljuks, exhibited in Konya-ince Minare Museum, there are also human and animal figures as well as planet and sign depictions (Erdemir, 2009). Along with geometric ornaments seen on stone works in Anatolian Seljuks period, patterns of künde-kari and assembly technique used in wood decorations have also geometric characteristics. Geometric installations consist of intermeshing parts and are commonly used for door and ceiling ornaments (Ekizler, 2016). In the pattern of Seljuk, 8, 9 and 11 pointed stars, symbolize enlightenment and mean mercy, loyalty, compassion, righteousness, secretion, generosity, patience and gratitude. Seljuk motifs are known to symbolize space, sky and stars, too. According to Memmedov's researches, in addition to those, it is stated that Seljuk motifs revolve on 17 different symmetry axis and that the elements have the same features with atomic structures. For instance, it is claimed that mihrab ornament of Konya Sahip Ata Mosque matches up with crystal structure of silicium oxygen and tile coating used in its madrasa corresponds to crystal structure of seolitin (Enveroglu, 2014).

2. The Selection of The Project Topic

Converting the Torrance building which has become the city's problematic in the city centre to Alaaddin Hill's outdoor museum, the building has been decided to be functional as the "SeljukSeljuk Civilization Museum". Concordantly, during the fall of 2015-2016 education year, together with 48 final year students, 26 of morning and 22 of evening education, from Department of Interior Architecture and Environmental Design, Faculty of Fine Arts, Seljuk University, within the scope of Interior Architecture Project-7 group, it was aimed to contribute to the problematic of the city by means of project studies for the building known as Torrance.

3.1. Method of the Project Study

Students are expected to experience creative design process within a predefined educational setting instead of presenting them a fully free environment in which works of Kazimir Malevich are discussed in “Malevich Tectonics” exercise (Yazar, 2009). Project study was carried out via a similar method to “Malevich Tectonics”. As for the predefined educational setting Seljuk motifs were used as design underlays.

As the project’s working area, basement floor, ground floors and terrace floor were approached, 1/100 scale plan, section and semblances were prepared, points that require details were studied in different scales.

3.2. Stages of the Project Study and Resulting Product

- 1. Stage:** Preliminary researches about the project subject were conducted. Subjects such as Konya, cities in which Seljuk works are available, city centers, Alaaddin Hill, Torrance Building and Seljuk Civilizations were discussed within the scope of the study.
- 2. Stage:** A technical visit to the building was organized. The building, in this context, was examined on-site; parts entering into the process of aging were identified.
- 3. Stage:** In accordance with “Malevich Tectonics” method, 2-dimension substrate studies were acquired. Seljuk works were individually analyzed by students, motifs to be studied by the students were determined. Primary works studied: Seljuk works such as in Konya and Kayseri, Mevlana Museum, Alaaddin Mosque, Karatay, Ince Minare, Sircali Medrese and Sahibiye Medrese, Hacı Kılıc Mosque.
- 4. Stage:** Motifs selected from Seljuk works were assessed in the class. Motifs that are suitable for stylization were spared.
- 5. Stage:** Stylization practice over the selected motifs and first sketches were performed.
- 6. Stage:** Motifs determined to be stylized were transferred to the place and handled through plan schemes.
- 7. Stage:** Functionalizing works of the motifs that spread to floor plans were conducted. Spot investigations and function schemes were determined.
- 8. Stage:** Selected Seljuk motif was handled and reinforcement, equipment, lighting, coating material design process were given a start.
- 9. Stage:** Situation plan of the study “Seljuk Civilization Museum”, basement floor, ground floor and terrace floor plan with 4 pieces of section, 3 dimensional visuals of space, furniture, lighting plans, material symbols and 1/100 scale model studies were completed. Besides, from Seljuk motifs stylized, cloth designs were made for the staff working in the museum. Paper cups, paper bags and t-shirts designs to be used in museum workshop, book sales unit and café-restaurant were made. (Figure 6. 7. 8.)



Fig. 6. 7. 8. Seljuk Pattern Product Designs

5 sample projects that were selected as result of 15 week project studies that had been conducted with 48 students are as below: (Figure 9-23)

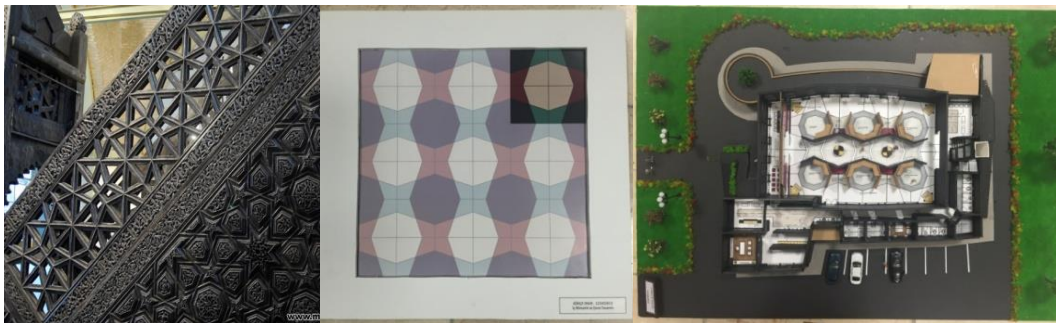


Figure 9. 10. 11. Gökce Onur-Konya-Alaaddin Mosque Pulpit- Pattern Stylization and Project

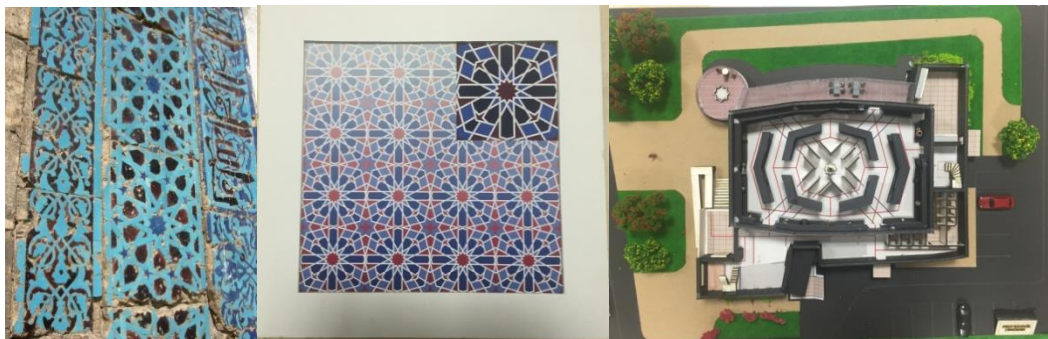


Figure 12. 13. 14. Ferit Mavigök-Kayseri-Sahibiye Medrese- Pattern Stylization and Project

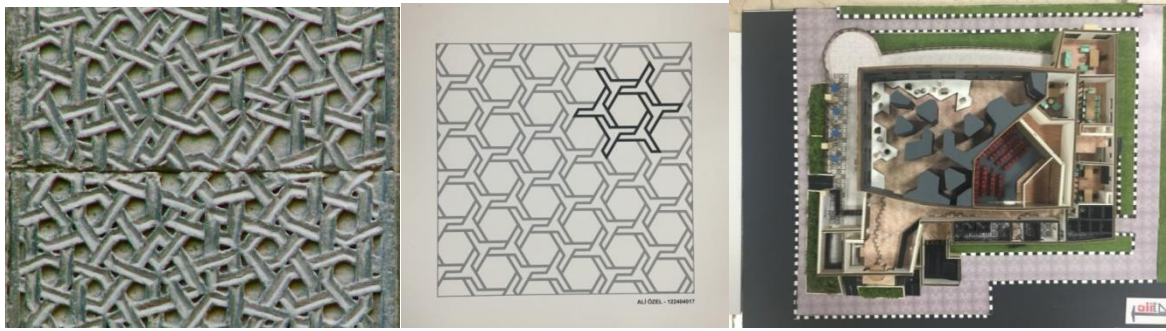


Figure 15. 16. 17. Ali Özel-Kayseri-Hacı Kılıc Mosque-Pattern Stylization and Project

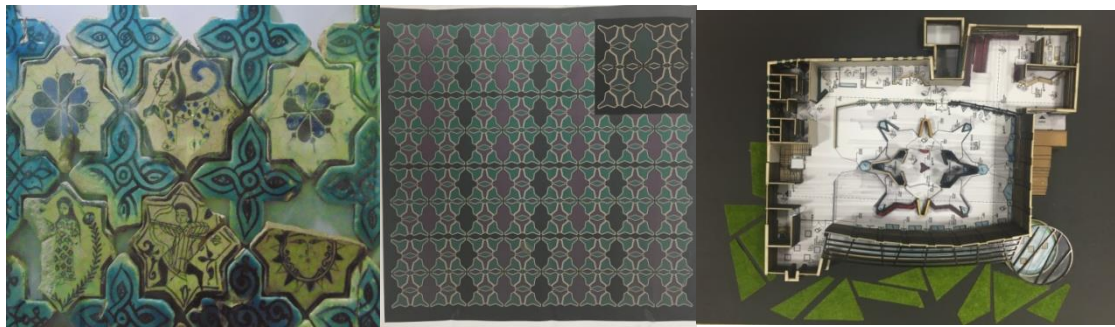


Figure 18. 19. 20. Emine Yalcın-Konya-Kubat Abad Palace-Pattern Stylization and Project



Figure 21. 22. 23. Hatice Nur Kılıc-Konya Güdük Minare Mosque- Pattern Stylization and Project

4. Results

Following the project studies, results can be assessed in two areas. The first is for the city while the second is acquisition of students in terms of interior architecture education. Acquisitions for the city can be as below;

1. Problematic of the city was pointed out. The problematic was tried to be responded with 48 different project offers.
2. Outdoor museum studies conducted in the area were supported by Seljuk Civilizations Museum.
3. The projects will be introduced to leading authorities of the city and local residents

through a project exhibition which is planned to be held in the spring of 2016.

4. Studies will be included in exhibitions and books and will guide interior architecture academicians and designers.
5. Implementation phase of the project study is suggested to be started.

Acquisitions for students can be as below;

1. While students were doing the research for Seljuk culture, they acquired information about Seljuk works.
2. Re-interpreting Seljuk motifs, a source of inspiration was created for the project.
3. Looking after the city problematic, they found a chance to be in a solution-finding stage.
4. During the design process, instead of an infinite environment, they acquired 3 dimensional space studies via stylization process from the motifs that were transferred to 2 dimensional through "Malevich Tectonics".
5. The method followed during the project study is sufficient to serve as an example study for academicians teaching design and for students receiving this training.

In response to Prof. Dr. H.S. Memmedov's statements about Seljuk works "constant infilling of platforms with no background styles" with the project studies, motifs acquired a platform that can generate a background in terms of space.

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