

Education of basic arts by touching Seljukian inheritance

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Abstract

In this study, the transformation process of workshop with a theme of "Touching Seljukian Inheritance" from theory to application, organized in cooperation with the Department of Interior Architecture and Environmental Design in Selcuk University within the scope of Education of Basic Arts, instructed in Black Sea Technical University, Trabzon Vocational School, Department of Textile. During the workshop period that lasted two days, such characteristics as architecture, shapes, patterns and textures are analyzed in Konya Mevlana Museum, Alaaddin Mosque, Karatay Sircali Medrese and Slender Minaret Medrese, these characteristic elements are used for application after they are designed in accordance with principles of basic design. Following the workshop, the designs applied on a paper are transformed into lacework, various fabrics, sack clothes, ribbons, threads, flakes and paillettes, beads, mats, buttons and such other materials as aprons, bags, covers, hats, all of which made from leather and tulle, designed for daily use. The study is also involved the basic principles of design and the characteristic elements of buildings that created the urban identity, the process of manufacture from theory to application and the educational outcomes of this class for students.

Keywords: Basic design, design, theory, application, textile, identity.

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1. Introduction

Historical artifacts and buildings play an important role to give a city an identity. It requires protection and public awareness for historical artifacts to sustain their urban identity. Konya Seljukian artifacts are selected as a research study within Education of Basic Arts, encouraging to raise consciousness and protection of historical artifacts, its buildings and the values they possess, their unique architectural styles, textures and patterns.

2. Basic design training

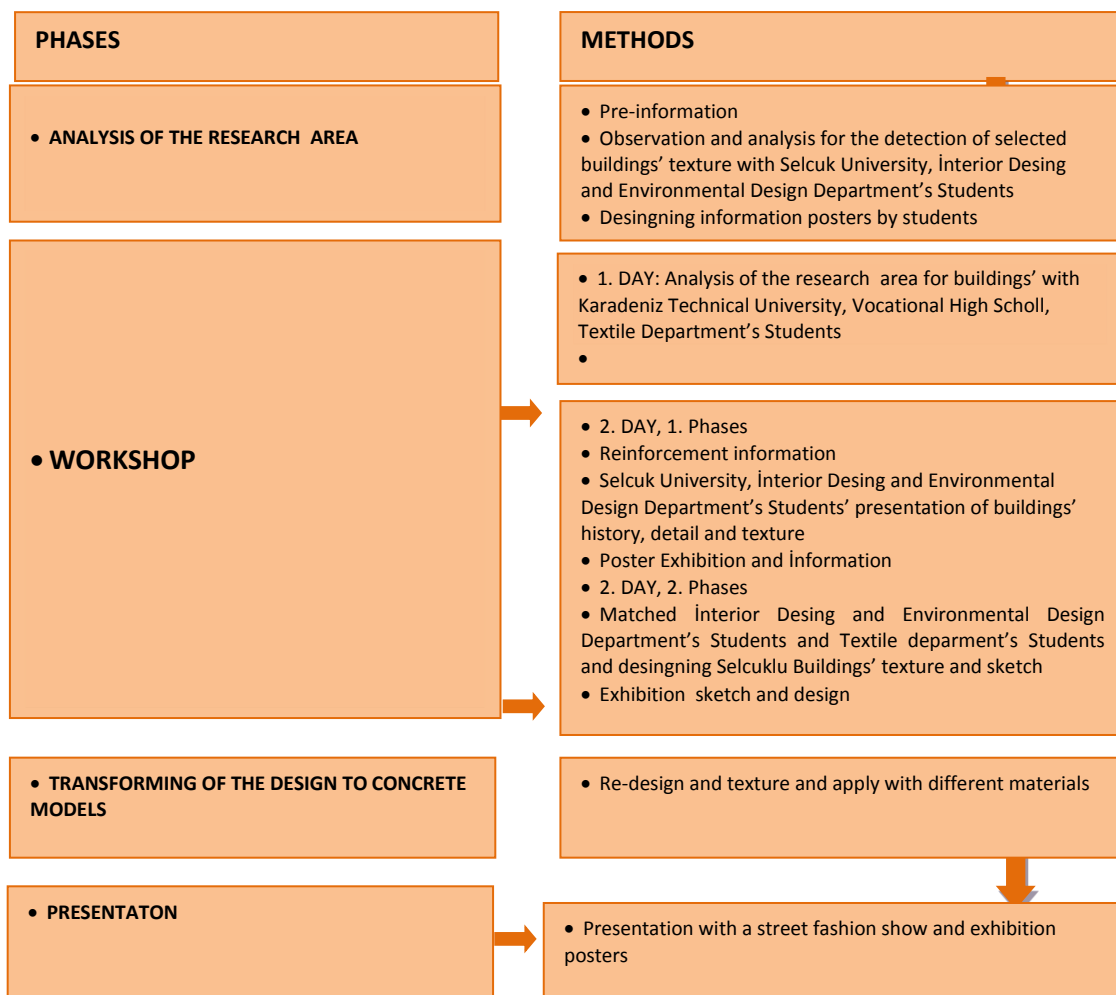
Basic design is a discipline that takes the principles of a specific art branch as a goal while taking the relationships, the common laws, rules and methods of various fields of art into consideration (Hasol, 1990). Basic Design Training initially started as the main course in the institutions providing only art education, evolved significantly in line with the scientific and technological developments and developed to its current state addressing not only to art but also to each discipline equally (Gurer & Guler, 2004). The objective of Basic Design Training is to reveal the intuitive bringings of geometry through its abstract world in order to constitute the new and the authentic for the students who are stuck in certain patterns, who cannot get over the known world, who have never tested their creativity skills and who cannot bring these skills out of the usual order (Bayraktar, 2012).

It was decided that basic design studies contribute to that

- Students observe the environment in a sensitive way and respond,
- Students learn discernment and judgment
- Students' visual expression skills increase (Gurer & Guler, 2004).

3. Method, workshop program and phases

The workshop is initially presented as theoretical knowledge in order to provide the students with the ways and awareness of creative thinking, and then practices were performed in workshop in order to consolidate theoretical knowledge. (Figure 1)



3.1. Phase: Analysis of the research area

These buildings were selected for rich textures and ornaments in Konya.

- Alâeddin Mosque
- Slender Minaret Medrese
- Karatay Muzesi
- Sircali Medrese
- Mevlana Museum

The buildings have highly ornamented stone facade which includes relief work of scripts, geometric patterning and vertical ribbon-like lines. The polychrome ceramic geometric frame, turquoise coloured tiles have rich texture on buildings. (Picture 1-24)

The phases followed in “**Analysis of the research area**”

- Pre-information
- Observation and analysis for the detection of selected buildings’ texture with Selcuk University, Interior Design and Environmental Design Department’s Students by Assist. Prof. Phd. Rabia Köse Dogan
- Designing information posters by students

Selcuk University, Interior Design and Environmental Design Department’s Students are analyzed for the detection of selected buildings’ texture and ornamented surface and geometric patterns and forms. Interior Design’s Students are designed information posters for presentation. This phases are organized by Assist.Prof.PhD.Rabia Kose Dogan, Head of Department of Interior Architecture and Environmental Design, Selcuk University

3.1.1. *Alâeddin Mosque* is the principal monument on the citadel of Konya. It was constructed in stages between the mid-12th and mid-13th centuries. Ebony minbar to 1155; the minbar is the first dated example of Seljuq art in Anatolia. The polychrome ceramic frame of the mihrab and the dome above may date to this period. (Picture 1-5)



Picture 1.2.3.4.5. Alâeddin Mosque, ebony minbar and details

3.1.2. *Ince Minareli Medrese* was Built between 1258-1279 by the [Anatolian Seljuk Sultanate](#) vizier [Sâhib Ata Fahreddin Ali](#) and architect Kelük bin Abdullah. The minaret was originally much taller than the section that survives today, and had an unusually slender appearance in comparison to the minarets of other contemporary Seljuk mosques, hence the name of the structure. The building has a highly ornamented stone facade which includes relief work of scripts, geometric patterning and vertical ribbon-like lines. The entrance is surrounded by a band of elegant thuluth. The building now houses a museum of stone and wooden objects dating from the Seljuk and [Ottoman](#) periods. (Picture 6-10)



Picture 6.7.8.9.10. The highly ornamented stone facade of the entrance of the Slender Minaret Medrese, detail of the facade

3.1.3. *Karatay Medrese* was built in Konya, Turkey, in 1251 by the Emir of the city Celaleddin Karatay, serving the Seljuk Sultan. The collection of Karatay Museum was particularly enriched by the finds collected as of the 1970s in Kubadabad Palace royal summer residence on Lake Beysehir shore. (Picture 11-15)



Picture 11.12.13.14.15 Karatay Medrese, highly ornamented stone facade which includes relief work of scripts, geometric patterning and vertical ribbon-like lines, The ceiling of Karatay Medrese

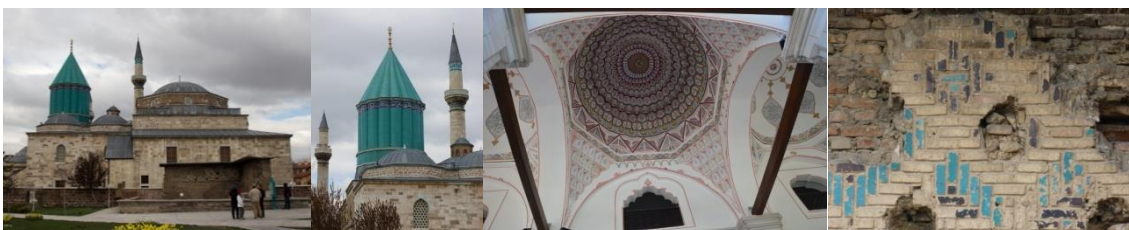
3.1.4. *Sircalı Medrese* was built with open courtyard and two story building in 1242. **Sircalı Medrese's name comes from** "glazed" mosaic tiles of the Seljuks' favored light and dark blue. (Picture 16-20)



Picture 16.17.18.19.20. Sircalı Medrese with open courtyard and ornamented wall, with turquoise tiles

3.1.5. *Mevlâna Museum*

The Mevlâna Museum, is the mausoleum of a [Persian Sufi](#) mystic also known as Mevlâna or Rumi. Mevlana Museum is a complex of mosques, tombs, dervish cells and kitchen. The Seljuk construction, mausoleum, under architect Behrettin Tebrizli, was finished in 1274. The cylindrical drum of the dome originally rested on four pillars. It is covered with turquoise tiles. (Picture 21-24)



Picture 21.22.23.24. Mevlana Museum's conical dome with turquoise tiles

3.2. Phases: "Touching Seljukian Inheritance" Workshop

The phases followed in "Touching Seljukian Inheritance" Workshop

Workshop 1. Day

- Analysis of the research area for buildings' texture with Karadeniz Technical University, Vocational High School, Textile Department's Students

Workshop 2. Day

1. Stage (Theoretical Information)

- Reinforcement information
- Selcuk University, Interior Design and Environmental Design Department's Students' presentation of buildings' history, detail and texture
- Poster Exhibition and Information

2. Stage (Basic Design)

- Matched Interior Design and Environmental Design Department's Students and Textile department's Students and designing Selcuklu Buildings' texture and sketch
- Exhibition sketch and design

3.3. Phases: Transforming of the design to concrete models

The point to take into consideration in basic design training is that basic design should not remain as an abstract content; on the contrary it should always be related to the main objective (Bayraktar, 2012). In this regard, basic design training could be relieved of the program which followed creating two-dimensional abstract compositions, transformed into a concrete product and applied on the goods used in daily life. The students re-designed sketch, choose a texture and applied with different materials on this phase. Following the workshop, the designs applied on a paper are transformed into lacework, various fabrics, sack clothes, ribbons, threads, flakes and paillettes, beads, mats, buttons and such other materials as aprons, bags, covers, hats, all of which made from leather and tulle, designed for daily use. (Picture 25-31)



Picture 25.26.27.28.29.30.31. The phases followed in Workshop: Touching Seljukian Inheritance"

3.4. Phases: Presentation with a street fashion show and exhibition posters

Such characteristics as architecture, shapes, patterns and textures are analyzed in Konya Mevlana Museum, Alaaddin Mosque, Karatay Sircalı Medrese and Ince Minareli Medrese, these characteristic elements are used for application after they are designed in accordance with principles of basic design. The final products of the **“Touching Seljukian Inheritance” Workshop** are exhibited by presenting. The theoretical studies and final products obtained at the end of basic art training “Touching Seljukian Inheritance” Workshop are presented on two interrelated platforms. Information posters are exhibited on a platform around the podium installed on the courtyard. The final products are presented on the podium of a street fashion show with the voluntary model of students. (Picture 32.33)



Picture 32. 33. Activity poster (Design by Oguzhan Mumcu) and presentation with a street fashion show

4. Conclusion

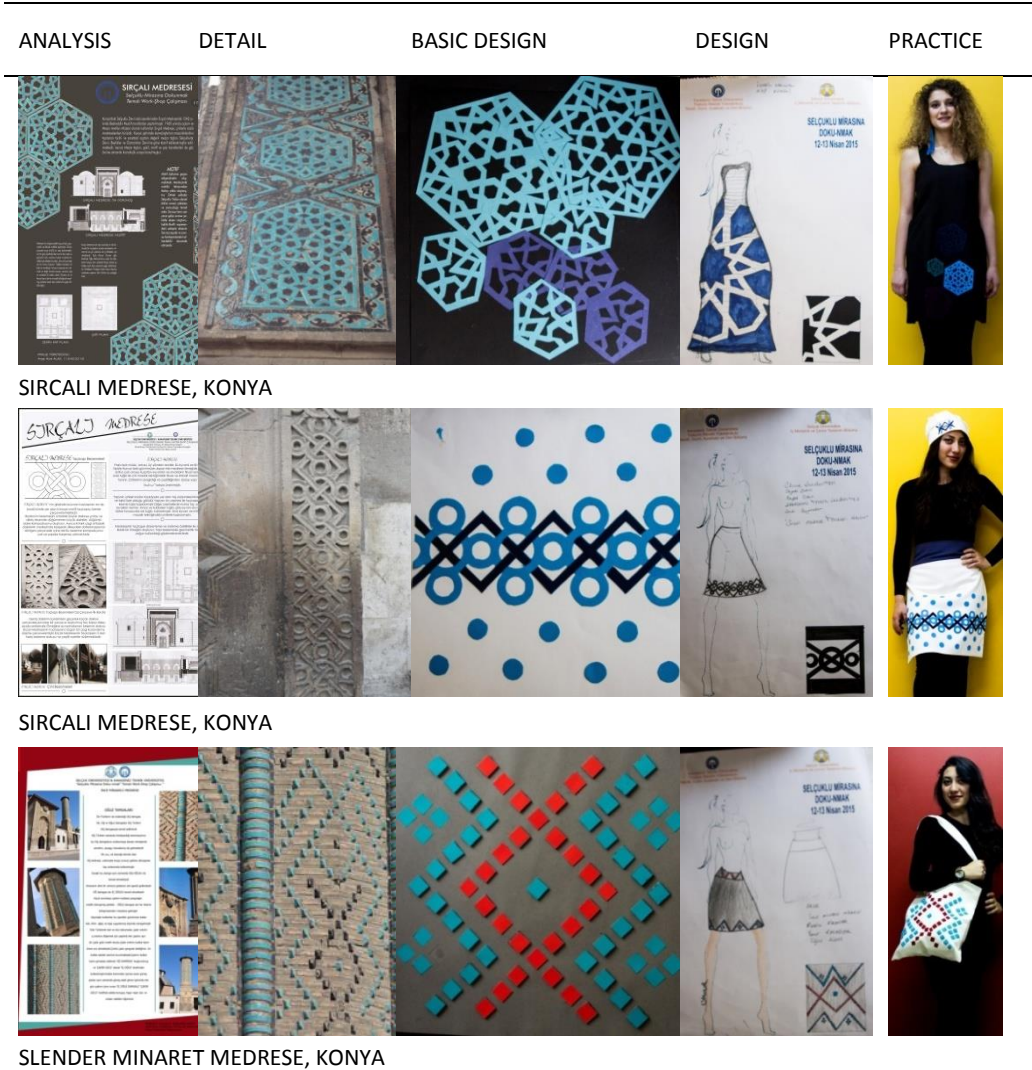
The workshop also involves the basic principles of design and the characteristic elements of buildings that created the urban identity, the process of manufacture from theory to application and the educational outcomes of this class for students. For the basic arts training to be able to be transferred from theoretical knowledge to practice, the course followed these phases: (Table 1)

- analysis of the research area
- workshop
- transforming of the design to concrete models,
- presentation

With the **“Education of basic arts by touching Seljukian inheritance”** workshop was taught with the association of theory and practice following these phases:

- The students created authentic solutions with the learnt principles.
- Creativity, source of inspiration, imagination and instincts of the students were activated.
- Their perspective and perception of nature and the environment were improved.
- They gained awareness about evaluating different materials.
- The course was relieved of its two dimensional physical compositional form and transformed into a physical product.
- It could be applied on the goods used in daily life.
- This application which was followed with theoretical and practical processes taught the students while they were having fun.
- It was quite exciting and reassuring for the students to see that their abstract studies on paper had transformed into aprons through their.

Table 1. Design and Practice “Touching Seljukian Inheritance” Workshop



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