



Two Suggestions for Utilizing Historical Mosque Ceiling Decorations in Conference Halls

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ABSTRACT

In this research, it was aimed to examine the ceiling decorations in two historical mosques and to generate two suggestions for evaluating these as conference hall ceiling decorations. For this purpose, the ceiling decorations of two historical mosques located in Çankırı, Turkey were examined. The ceiling decorations that were examined and drawn in computer environment were evaluated as ceiling decorations for two newly designed conference halls. Hence, two historical artifacts that reflect our culture were transferred into computer environment, taken under protection and recorded. With the utilization of these decorations in conference halls to be newly constructed, genuine places that reflect our history will be created, also, these designs-inheritance will be transferred to the current generation.

Keywords: Interior architecture, furniture and decoration, ceiling decoration, conference hall

1.INTRODUCTION

The profession of ornamentation commences with the first existence of mankind. It is almost a natural passion of human beings to decorate oneself, the environment in which they live and the objects they use in a way that is most pleasing to the eye and to shape them with an understanding of art. Among the past civilizations, one of the nations whose ornamentation arts have reached the most mature and distinguished level is undoubtedly the Turks. Ornamentation can be generally defined as follows: It is a branch of the art of painting and it is the evaluation of a certain place, item, monument with figure, painting and motifs stylized for making it even more attractive. The main theme is the pattern, and the motifs are what make up the pattern. The richness of Turkish ornamentation stems from the abundance of motif types and the extremely aesthetic structure of their motifs (Akar and Keskiner, 1978). From the perspective of architectural design, nature has long drawn the attention of people, has been a source of inspiration and an example of a solution method. In line with this interest, human beings have researched nature since ancient times and used them in architectural design by imitating, interpreting or using metaphorical / analogical approaches. In this context, the approach of the human beings who need to create a space for themselves has formed the main character of architecture. In other words, the basic element that determines the culture of space has been the relationship people establish with nature (Uçzeytün, 2014). It is possible to observe ornamentation from our history in most works that are considered as historical artifacts. Some of the studies on mosque architecture and mosque ceiling decorations related to this work are as follows: Taşkan (2016) analyzed the ceiling bells of fifteen mosques and masjids in Ankara. Akyapın (2020) examined Çankırı Kızılırmak mosques in terms of their historical and periodic characteristics. Balkır (2018) examined the Turkish Period architectural works in Çankırı (Central districts and villages) in terms of historical and periodic features. Demirbağ (2016) examined Turkish Architecture works in Çankırı. Çok (2010) examined the mosque ornaments of Isparta and its districts in terms of their decorative features. Karaca (2017) examined the hand-drawn ornaments on wood of mosques in Burdur and its surroundings. Yurtsal (2009) studied wall paintings in Aydın and Denizli mosques. Kassim et al. (2012) provided an overview of the current

literature on discussions on decorations inside the mosque. Kassim et al. (2014) aimed to review the literature on the function of the interior decoration of the mosque and its negative or positive effects on people. Othman (2011) focused on the implementation of Islamic art, which contributes to high aesthetic value, to the interiors of mosques. Some studies in different fields related to the use of some motifs used in our history are as follows: Öztürk and Türkoğlu (2016) analyzed the reflections of the geometric perspective of Seljuk Art to the aesthetic identity and life practices of the city in Konya, the capital of Anatolian Seljuks, within the framework of visual culture. Uzun et al. (2020) created 8 different furniture designs inspired by the hexagonal shaped rosette found in relief on the Darülhadis gateway in Çankırı Darüşşifa (Taş Masjid). Öztürk (2008) aimed to introduce the plant motifs used in Anatolian Seljuk culture and tile art to children studying in primary and secondary education institutions, and to make them benefit from these motifs in visual arts lessons by referencing to the artifacts, remains and compilations from those days. Dizel and Özkaya (2019) aimed to contribute to the creation of the identity of "Traditional Turkish furniture" by examining the applicability of traditional rug motifs and geometric motifs of the Seljuk and Ottoman periods to wooden materials with the marquetry technique.

In this study, two different historical mosque ceiling decorations were examined, these decorations were drawn in computer environment and these decorations were proposed as ceiling decoration in two different conference hall designs. Thus, historical decorations will be recorded and, if possible, they will meet with today's users by thinking on the ceilings of new buildings that do not have commercial concerns.

2.METHOD

In this research, it is aimed to develop two suggestions for the use of ceiling decorations in two historical mosques as conference hall ceiling decoration. The mosques that were examined are the old mosque in Çankırı province Merkez district Ünür town and the Karalli village mosque in Çankırı province Kızılırmak district. Some previous studies (Çankırı Culture Inventory, 2014, cankiri.gov.tr, Akyapın, 2020; Balkır, 2018; Demirbağ, 2016) were benefited from in order to reach some information about mosques. In general, the studies of Öztürk and Türkoğlu (2016), Dizel and Özkaya (2019) and Öztürk (2008) were used. In addition, two mosques were visited, their current status was photographed, the reliefs were drawn, the ceiling shape and decorations were drawn in computer environment, and the wooden artworks were examined. Afterwards, the design of two different conference halls containing these ceiling decorations was carried out by examining different sources (Shehata and Ghomaimy, 2004; Tsaras, et all. 2016). Conference hall designs do not have any commercial purposes; they are suggestive ceiling decorations.

2.1. Introducing the work area

2.1.1.Karalli village mosque/Kızılırmak/Çankırı/Turkey

In the Çankırı Cultural Inventory, in summary, the following information about the mosque is included: It has mud brick walls with about 1m thickness on the stone foundation, with a hipped roof and covered with roof tiles (Çankırı Kültür Envanteri, 2014, cankiri.gov.tr). Pictures of the exterior view, wooden works, mihrab and ceiling decorations of the mosque are shown in Figure 1-3.

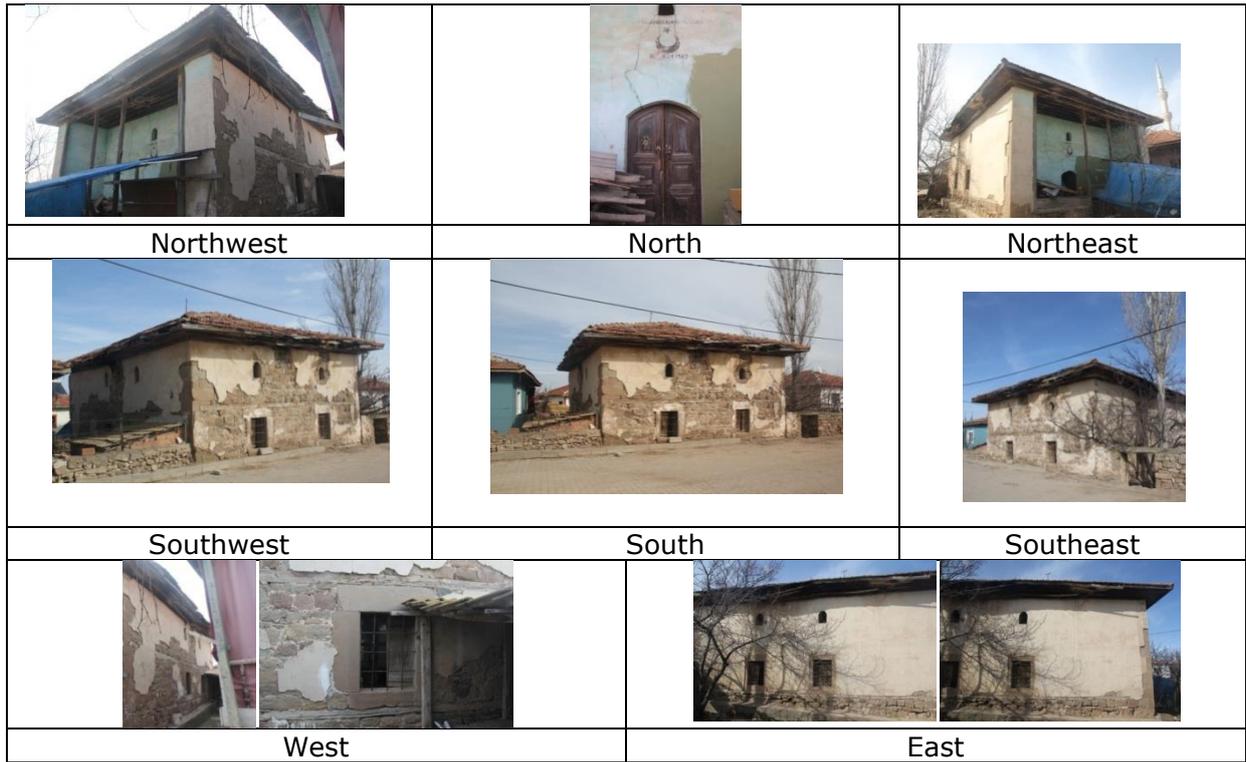


Figure 1. Exterior view

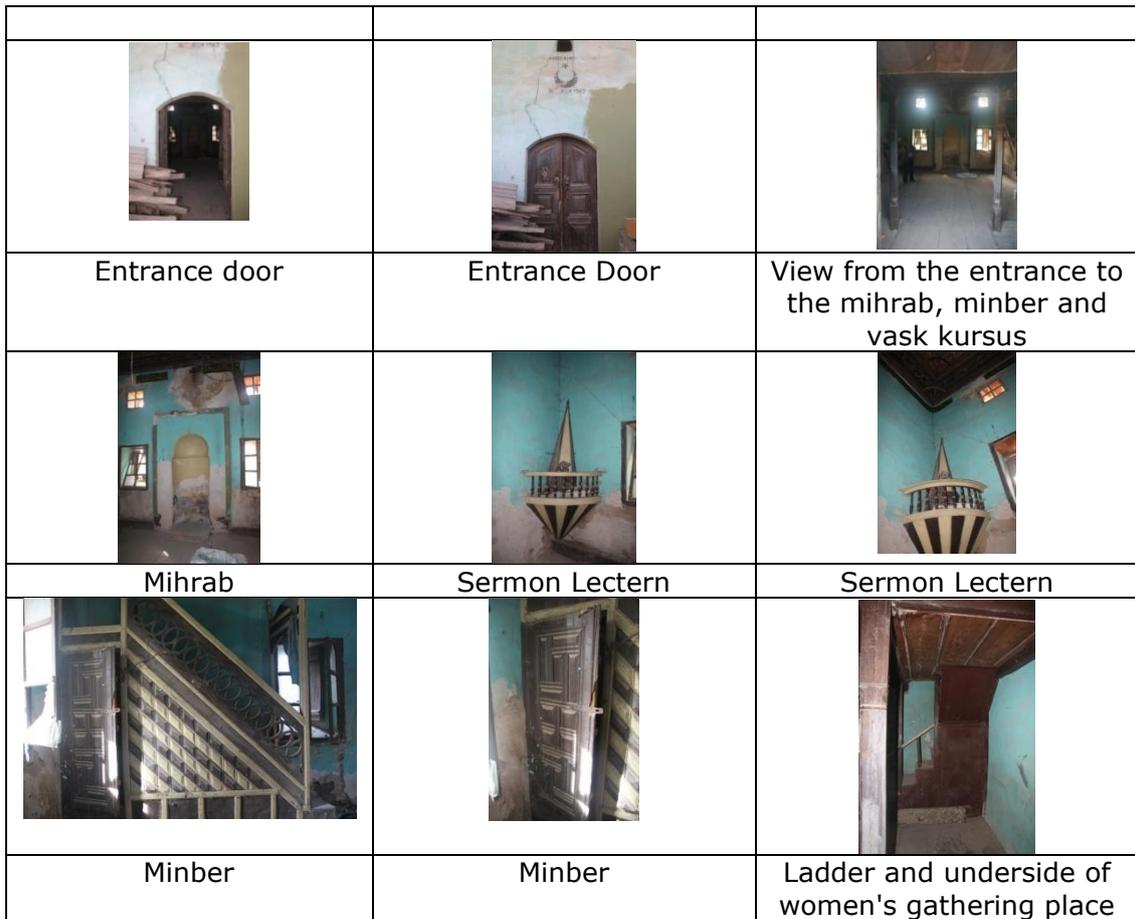




Figure 2. Wooden Works and Mihrab



Figure 3. Ceiling Ornaments

2.1.2. Ünür town old mosque/Merkez/Çankırı/Turkey

In the Çankırı Cultural Inventory, in summary, the following information about the mosque is included: The building belonging to the Late Ottoman Period was constructed in 1320 Hijri / 1902-1903 Gregorian years (Çankırı Kültür Envanteri, 2014, cankiri.gov.tr). Pictures of the exterior views, interior views and ceiling ornaments of the mosque and the ceiling centerpiece under the women's gathering place are shown in Picture 4-6.

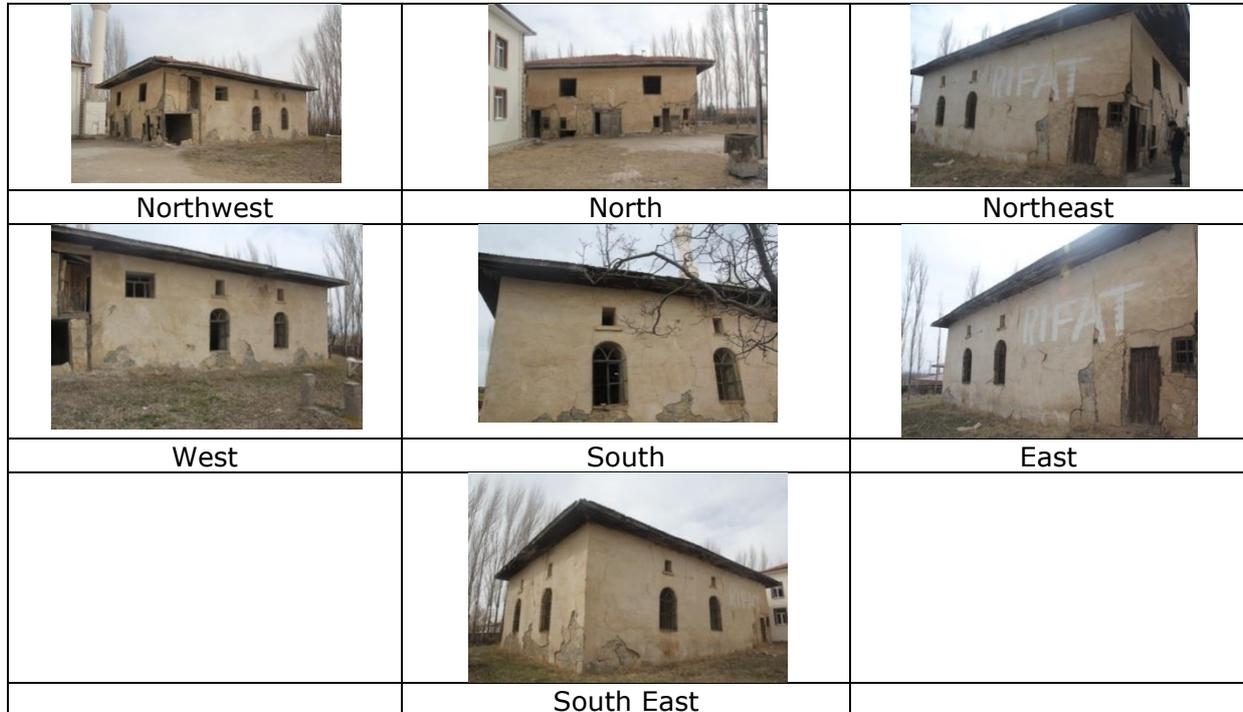


Figure 4. Exterior Views (Ünür town old mosque)

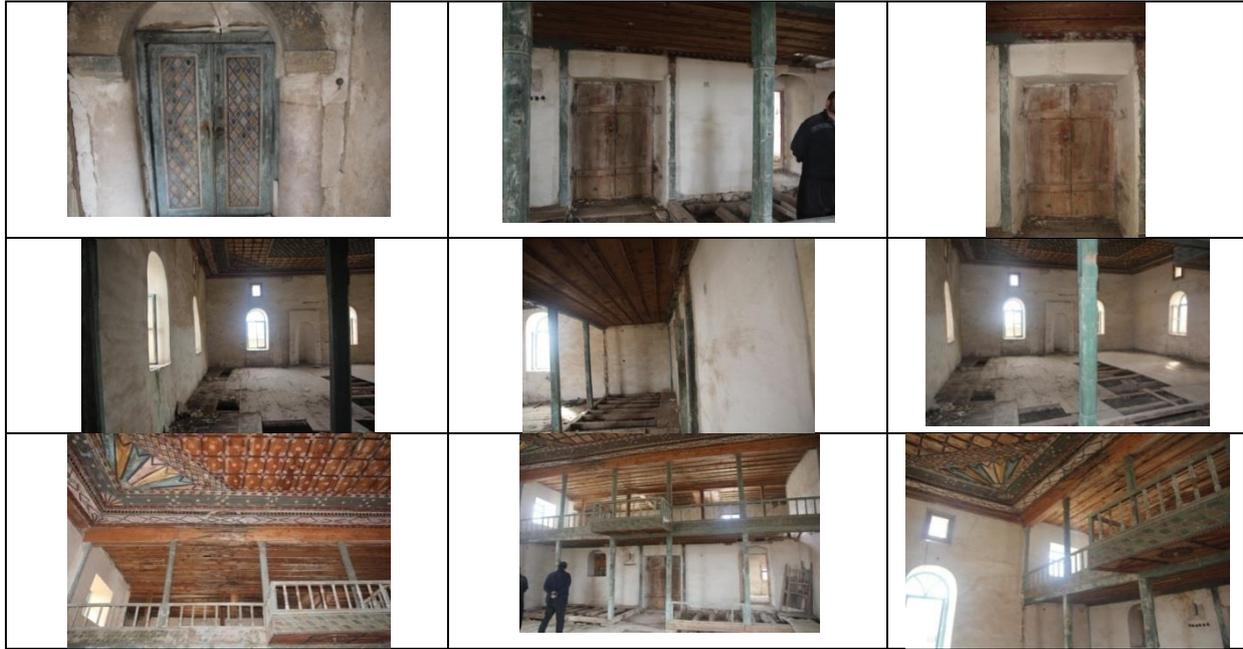


Figure 5. Interior views (Ünür town old mosque)



Ceiling ornaments

Ceiling centerpiece under the women's gathering place

Figure 6. Ceiling Ornaments and the ceiling centerpiece under the Women's gathering Place

3. FINDINGS

3.1.1. Karalli village mosque

The plan of the Karalli village mosque was redrawn after obtaining it from its project (Figure 7) in the archive of the General Directorate of Foundations (VGM, 2021) and also after conducting survey.

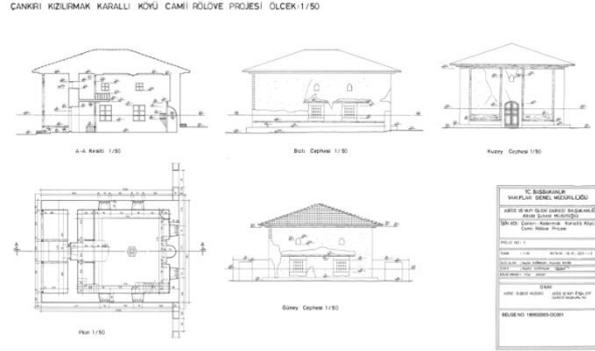


Figure 7. The project of the Karalli village mosque in the archives of the General Directorate of Foundations (VGM, 2021)

In the new drawings, the plan, sections and ceiling plan of the mosque are included (Figure 8).

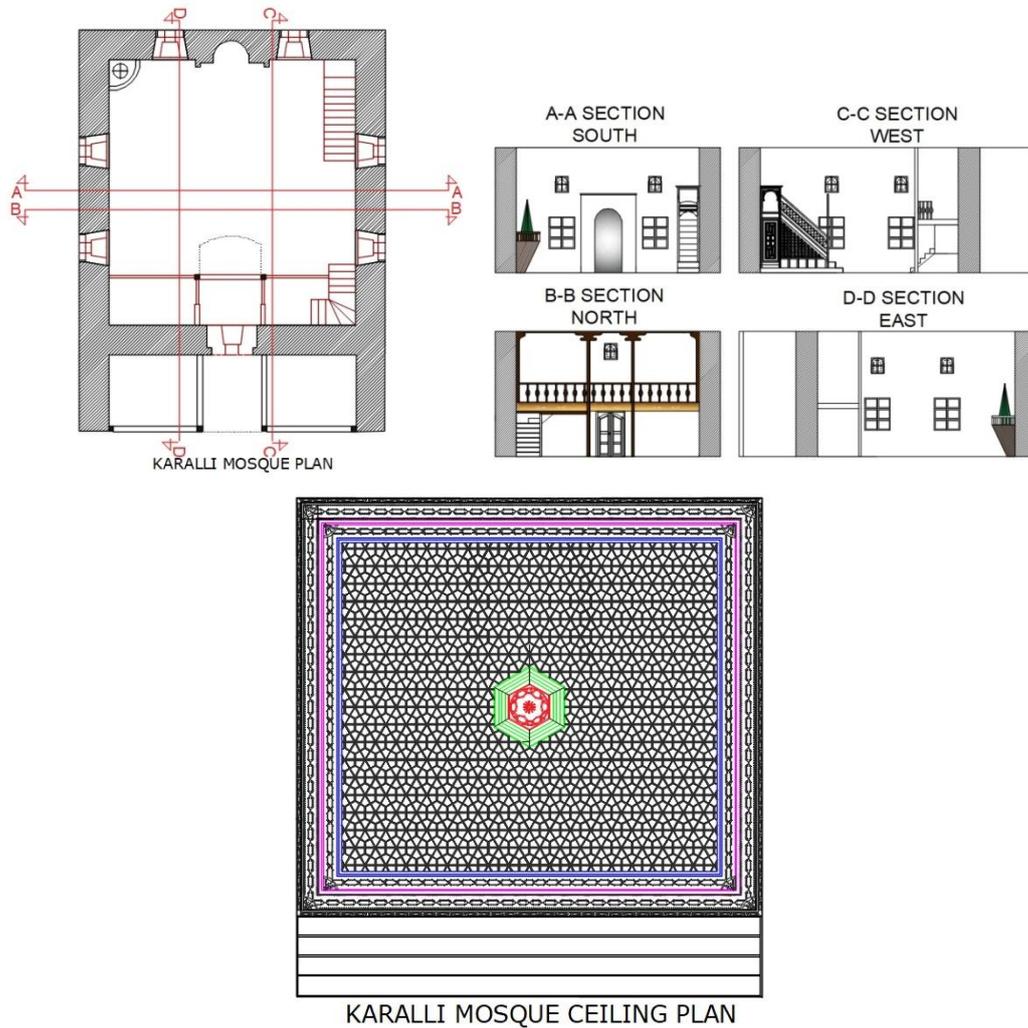


Figure 8. The plan, sections and ceiling plan of the mosque

As per the information in Çankırı Cultural Inventory; The vask kursus and minber of the mosque were made of wood. Minber was left plain. The flat wooden ceiling of the real estate is decorated with label and pencil work (Çankırı Kültür Envanteri, 2014, cankiri.gov.tr).

In Figure 9, Karalli mosque entrance door exterior (a) and interior view (b), wooden ceiling label application (çitakari) (c), wooden ceiling bell (ceiling centerpiece) (d), wooden ceiling corner detail (e), minber (f), minber decoration detail (g) and the vask kursus (h) pictures and drawings made by the author are shown.

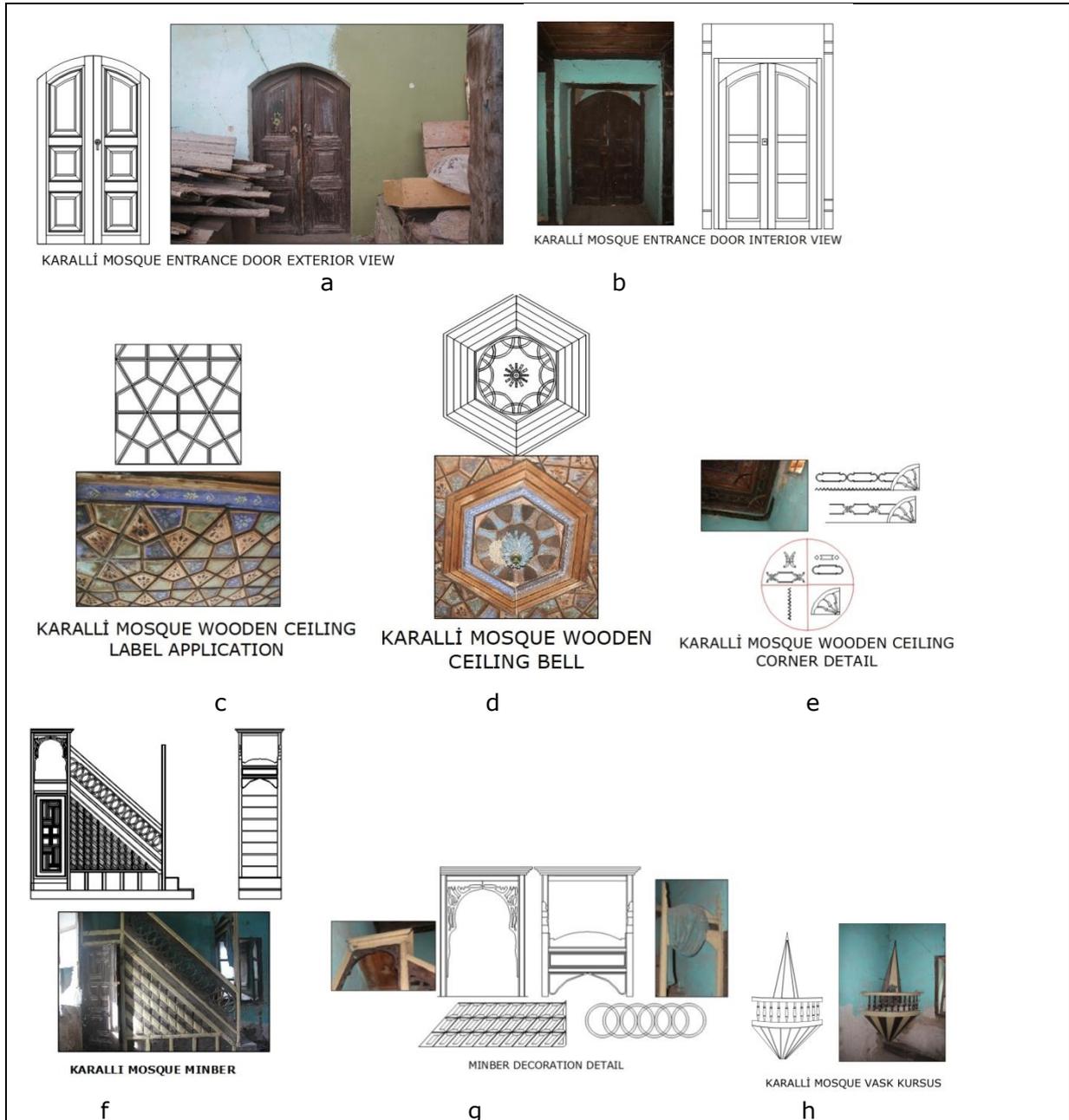


Figure 9. Photos and drawings related to the Karalli Mosque

3.1.2. Conference Hall Proposal Including Karalli Village Ceiling Ornaments

The drawings (conference ceiling plan and conference hall plan) of the proposal conference hall including the ceiling decorations of the mosque in Karalli village are shown in Figure 10.

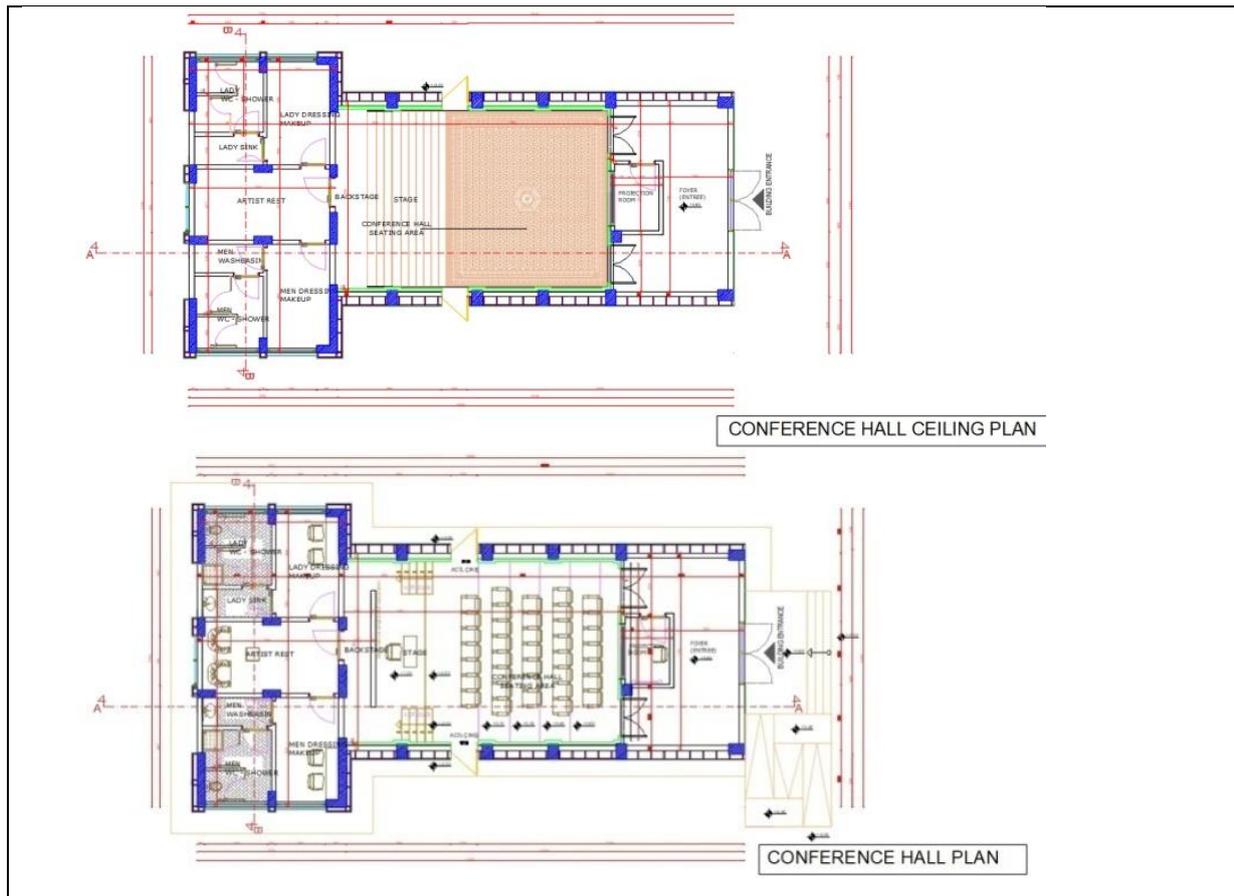


Figure 10. Conference Hall Proposal Including Karalli Village Ceiling Ornaments

In the conference hall developed according to this, there are building entrance, foyer, lounge seating area, projection room, stage, dressing and preparation areas-wc for men and women behind the stage. This conference hall is designed for conferences with limited attendance in accordance with the current ceiling plan. Also, it is possible to design larger halls by enlarging the ceiling plan.

3.1.3. Ünür Village Old Mosque

The plan of the Ünür Village Old Mosque was redrawn by examining Balkır's (2018) study (Figure 11) and conducting survey.

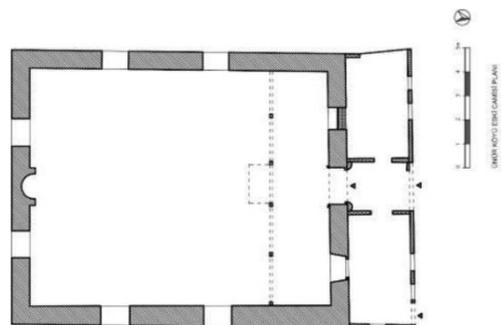


Figure 11. Ünür Village Old Mosque plan Balkır (2018)

The new drawings include the ground floor plan and mezzanine plan, sections and ceiling plan (Figure 12).

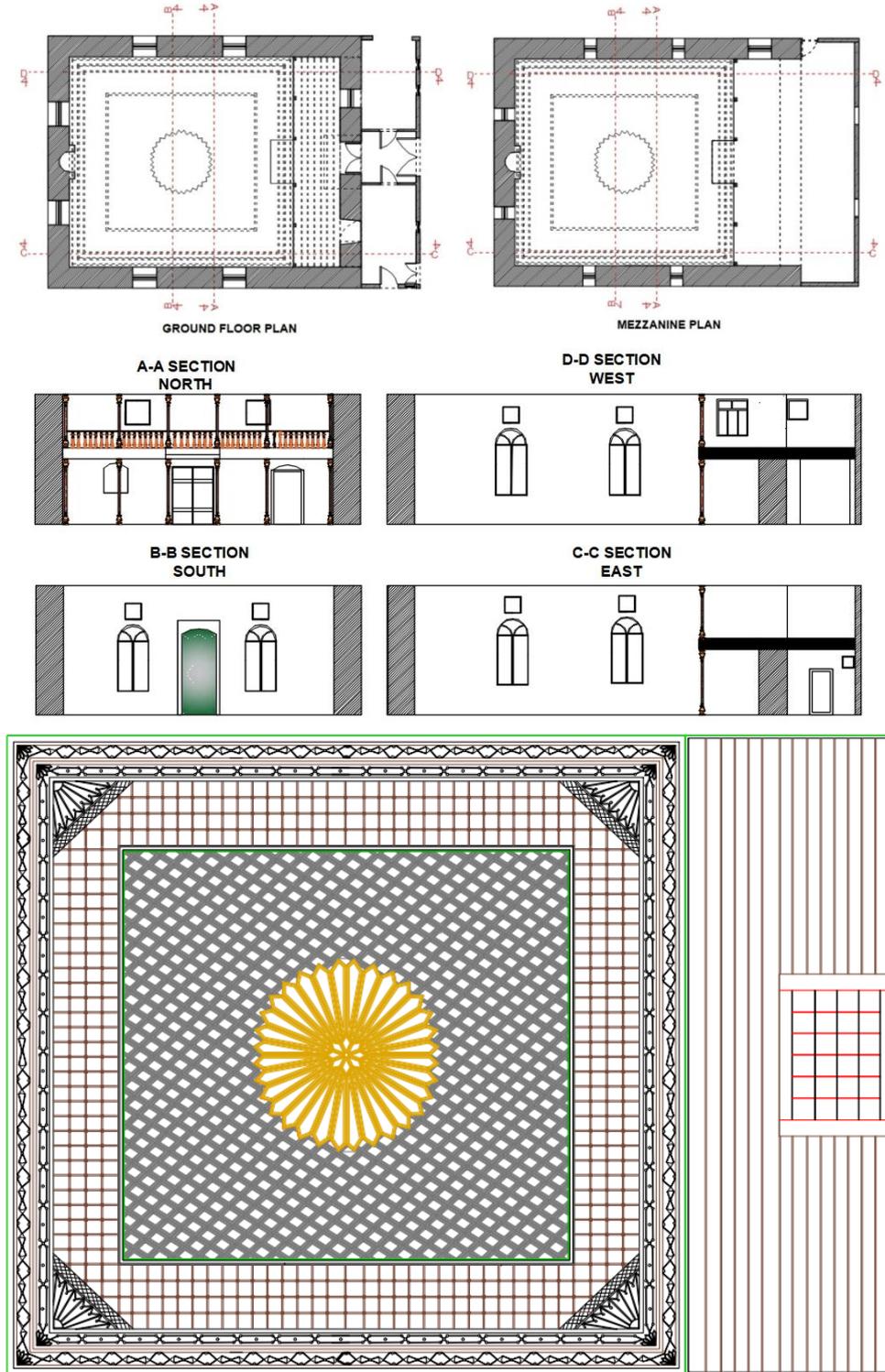


Figure 12. Ünür Village Old Mosque ground floor plan and mezzanine plan, sections and ceiling plan

According to the information in the Çankırı Cultural Inventory; wooden material was used in the entrance door of the mosque. The interior view of the building draws attention in terms of wooden ceiling workmanship. There are plant motifs on the borders of the ceiling made with the collapse technique. The radial medallion in the middle is surrounded by a rectangular frame consisting of baklava slices filled with vegetal decorations. Its surroundings are also made in the casseting technique. A band is formed by decorating the lower edge of the triangles in the corners similar to a frame with

baklavas. There are polygon and baklava motifs on the most outer border. Blue, green, red, yellow, white and black colors were used in the paintings. The women's gathering place, carried by six wooden poles, forms a rectangular projection in the middle. Under this projection, there is a belly made of stars for decoration purposes. Its semi-cylindrical mihrab is featureless and plain. Its pulpit (minber) is not in place (Çankırı Culture Inventory, 2014, cankiri.gov.tr).

In Figure 13, you can find pictures about Ünür Village Old Mosque and drawings made by the author.

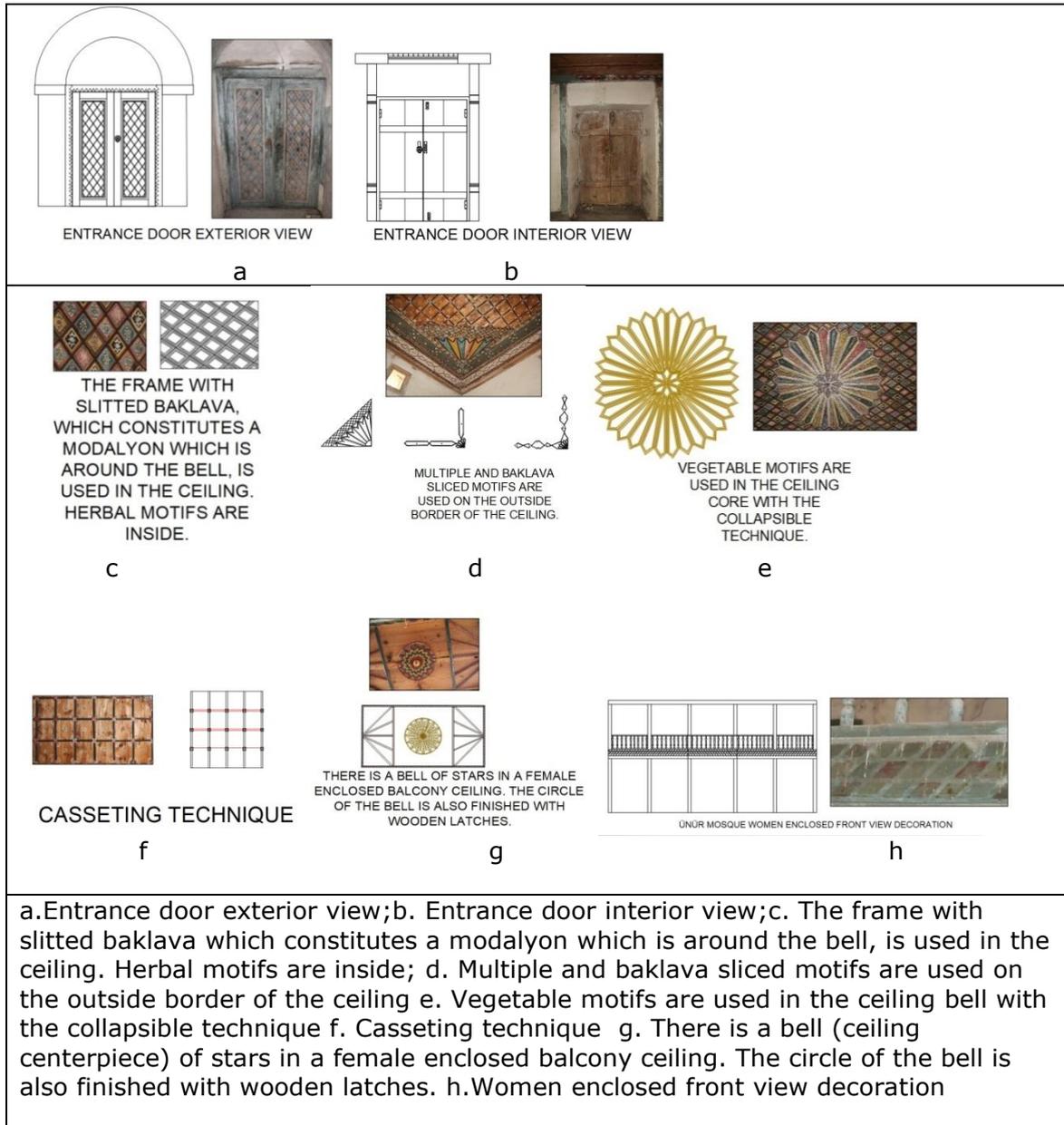


Figure 13. Photos and drawings related to the Ünür Village Old Mosque

3.1.4. The Conference Hall Proposal Including the Ceiling Decorations of the Old Mosque in Ünür Village

The drawings of the proposal conference hall (conference ceiling plan and conference hall plan) containing Ünür village old mosque ceiling decorations are given in Figure 14.

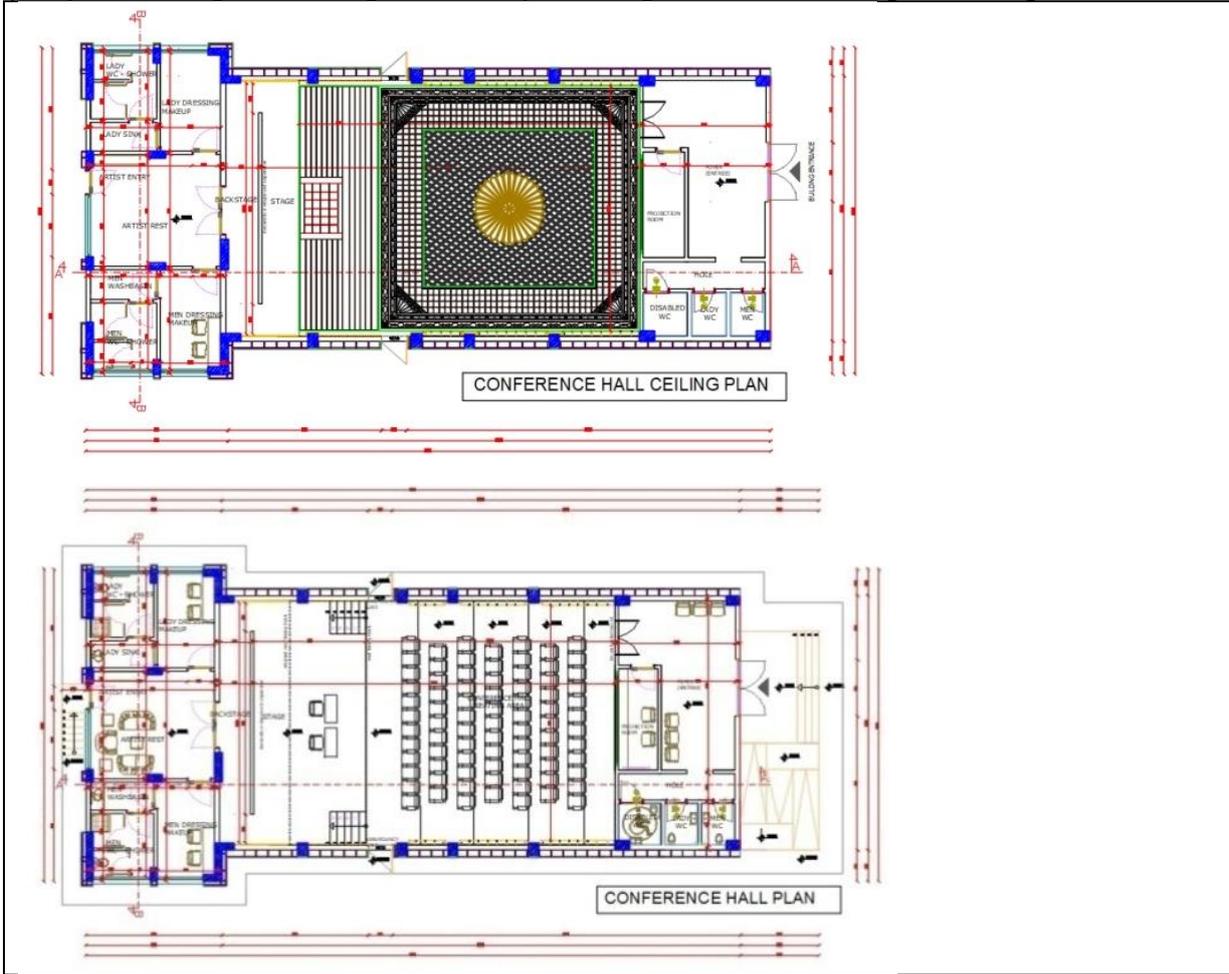


Figure 14. Conference hall proposal with Ünür village old mosque ceiling decoration

In the conference hall developed accordingly, there are building entrance, foyer, toilets, living room, projection room, stage, dressing and preparation areas and wc for men and women behind the stage. For this conference hall, it is possible to design larger halls by enlarging the ceiling plan.

4. CONCLUSION AND SUGGESTIONS

In this research, two different alternatives have been developed for recording the ceiling decorations in historical mosques and for using in the decoration of the ceiling for the newly designed conference hall. Thus, the interiors, especially the conference halls, which seek a unique identity, will be surrounded by traditional Turkish identity and this search effort will be eliminated by the transmission of the designs (ornaments) from our past to the present. Additionally, our ornament items from the past will be brought to life in today's spaces and our traditional designs will continue to live on. Different generations will be able to get acquainted with these designs in new places and get to know their culture.

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