



Developing Furniture Designs Inspired by the Badge in the Cankırı Darussifas

Oğuzhan UZUN¹, Müzeyyen AKSÖZ ŞEN², Mehmet SARIKAHYA³

¹Associate Professor: Çankırı Karatekin University, Technical and Business College, (ORCID ID:0000-0002-8864-3355) Çankırı, e-mail: oguzhanuzun@karatekin.edu.tr

²Lecturer: Çankırı Karatekin University, Technical and Business College, Çankırı, e-mail: muzeyyen@karatekin.edu.tr

³Assistant Professor: Afyon Kocatepe University, Department of Interior Architecture and Environmental Design, (ORCID ID:0000-0001-9636-7912) Afyonkarahisar, e-mail: masarikahya@gmail.com

ABSTRACT

In this research, inspired by a hexagon shaped rosette in relief on the Darülhadis sentence door in Cankiri Darussifa (Stone Masjid), 8 different furniture designs were realized in the form of this rosette. With the designs realized, it has been tried to establish a connection between the past and the present, and to include historical badges in today's designs and to contribute to the furniture designs that reflect our culture and the historical awareness of the new generations.

Keywords: Interior architecture, furniture, design

NOTE: This study is the improved and expanded version of the "abstract paper" presented at the International Forest Products Congress KTU (September 23-26, 2020).

1. INTRODUCTION

When we look from architectural design perspective, nature drew the attention of people, became the source of muse and an example of solution method since before now. In the direction of such curiosity, mankind investigated nature since the ancient times, used what he learned in architectural design by mimicking, interpreting or metaphorical/analogical approaches. Within this context, the approach type of mankind, who needs to create a place of his own, to nature has established the main characteristics of architecture. In other words, the fundamental element that determines the culture of place has been the relation that the mankind established with nature (Uç zeytün, 2014). Mankind has firstly resorted to nature either consciously or unconsciously for solving the problems he faced, because the living creatures, that are able to provide solutions to the issues they face throughout their millions of years of existence, have survived in nature. Being inspired by the forms, ideas in nature and making these a part of life is an approach that we come across since primitive eras. However, consciously using such data in nature was only possible with the design understanding, information and technology of 20th century (Albostan, 2011). In furniture design, nature influence design has been limited to form and decoration for a long time in history. While the approach to find solutions to the design issues of the era with ideas derived from nature has also recently gained importance in furniture design, it does not have an application area as wide as other branches (Albostan, 2011). With introducing the plant patterns used in Anatolia Seljuks culture and tile art to the children being educated in Primary and Middle Education institutions, Öztürk (2008) aimed to ensure that they benefit from such patterns in visual arts classes with quoting the extant artworks, remains and compositions. With researching the applicability of traditional carpet patterns and certain geometric patterns from Seljuk and Ottoman era to wood material with marquetry technique, Dizel and Özkaya (2019) aimed to ensure contribution to the creation of "Traditional Turkish furniture" identity.

In this research, different furniture designed were created influenced by the embossed hexagon badge at the gateway of Darülhadis at Darüşşifa (stone prayer room), which is the most important structure left from Seljuk Era in Çankırı. With the designs created, we tried to establish a link between the past and today and to include the historical badges to

current designs, to contribute to furniture designs that reflect our culture and the historical awareness of new generations.

2. METHOD

In this research, furniture design attempts are included with being influenced by the patterns in our history. In this work, previous sources (Dizel and Özkaya (2019), Albostan, 2011, Uçzeytün, 2014, Öztürk, 2008) were used. A badge engraved as embossed over the Darülhadis gateway located at Darüşşifa (Stone Prayer Room) at Çankırı was influenced from. And, a link between the past and today was aimed to be established with 8 different furniture design attempts.

2.1. Introducing the Study Area

Stone Prayer Room is the most important structure remaining from Seljuk Era in Çankırı. These two structures that were built adjacent to each other as Cemaleddin Ferruh Hospital and Darülhadisi is a focus point for both history of architecture and plastic arts. As understood from the extant tablets, Hospital was made built by Atabey (Governor) Cemaleddin Ferruh during the time of I Aleaddin Keykubat, son of Kayhüsrev in 1235. Seven years thereafter, in 1242-1243, Cemaleddin Ferruh, who added a Darülhadis in front of the Hospital was the founder of an interesting health institution in Çankırı with such structures. From these two structures, the part of Darülhadis, Prayer Room and shrine of Cemaleddin Ferruh, known as Stone Prayer House by the folk, has completely reached today. The Hospital part is completely destroyed. It is assumed that the Hospital, which operated as mevlevi lodges for some time until the decision to close dervish lodges, collapsed because it was made from rubble stone and because of the status of the land. Conversely, Darülhadis, which was built in the front seven years afterwards was made of face stone and was supported by two walls and a corner tower from outside. Another importance of these structures arises from two pieces of figures over the structure. One of these has been a constant subject for publications and was continuously dwelled upon. The specialty of this emboss, the size of which is 1 x 0.25 m, is two dragon (snake) patterns with bodies wrapped around each other. Today, this is used as the "Symbol of Medicine". The second pattern, which is named as the snake that drinks water by the public, is shaped as a low embossing just as the other, and is individually given the shape of a statue. The piece that is made out of porous stone used in Darülhadis, is shaped like a cup and a snake is wrapped around its body and ends with an extension on the top part. This pattern is used as the "Symbol of Pharmacy" today. The artwork was also used as mevlevi lodge until recent times (<https://www.kulturportali.gov.tr/turkiye/cankiri/gezilecekyer/tas-mescit-cemalddin-ferruh-dar-ul-hadis>).

The images related to stone prayer room are given in Figure 1.





Figure 1. Stone prayer room (<http://www.cankiri.gov.tr/tas-mescit-cemaleddin-ferruh-drulhadi>)

Özkeçeci (2008) talks about the badge engraved as an emboss on the Çankırı Darüşşifa (Hospital) Darülhadis (private education institution where the science of hadith at specialization level) gateway in his book (Figure 2) (Özkeçeci, 2008).



Figure 2. A badge engraved on the Darülhadis gateway of Çankırı Darüşşifa (Özkeçeci, 2008).

The current status of the badge (22.09.2020) is given in Figure 3.



Figure 3. Current status

3. FINDINGS

In this part of the study, we have given 8 different furniture- ornament designs. These designs were conceived as influenced by the hexagon at the Stone prayer room.

3.1. Clock Design

The clock design is given in Figure 4.

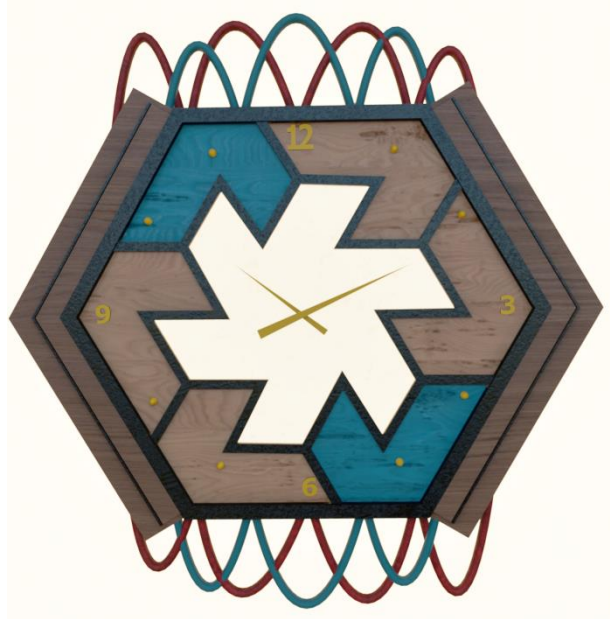


Figure 4. Clock design

Wooden material is preferred for the sides. The design was created with metal material for the pattern part. Wood was used for the inner part where the numbers are. Mirror is used for the middle part.

3.2. Table Design

The table design is given in Figure 5.



Figure 5. Table Design

The natural wood texture was aimed to be emphasized for the designed table. Wood was preferred for the sides and legs of the table. Marquetry technique was used for the middle part of the table

3.3. Waiting Lounge Sofa

The waiting lounge sofa is given in figure 6.

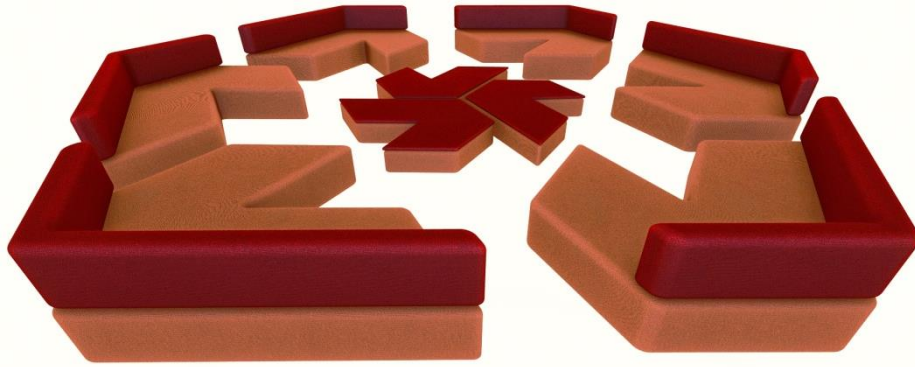


Figure 6. Waiting Lounge Sofa

Cloth covering was preferred in the seating area. The modules are independent from each other. The upper part in the module designed as coffee table or sitting puff in the middle part was designed as cloth.

3.4. Park Sitting Element

The Park Sitting Element is given in Figure 7.

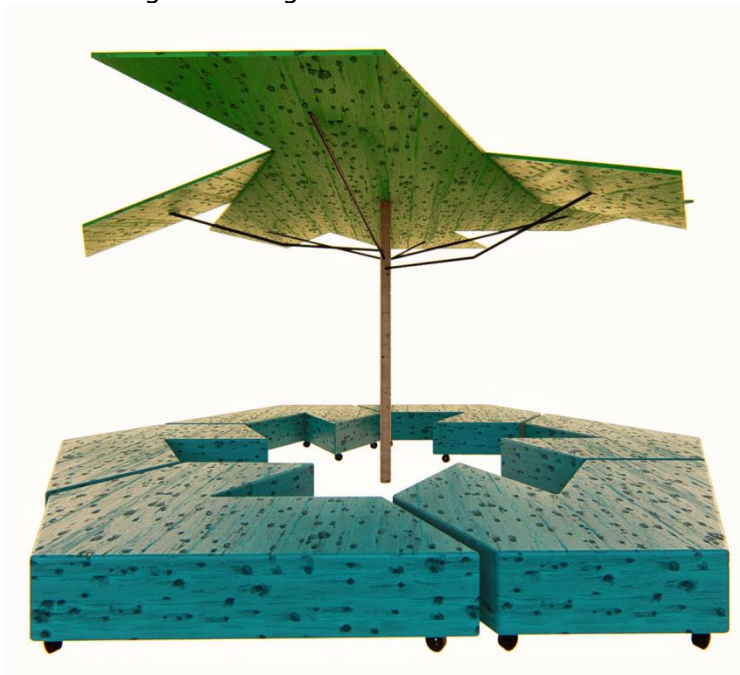


Figure 7. Park Sitting Element

Park Sitting Element was contemplated as resting area and a modern pergola. The middle part of the sample pattern was stylized for the upper part as shade. The umbrella part is portable and conceived as foldable.

3.5. Mirror Frame

Mirror Frame is given in Figure 8.

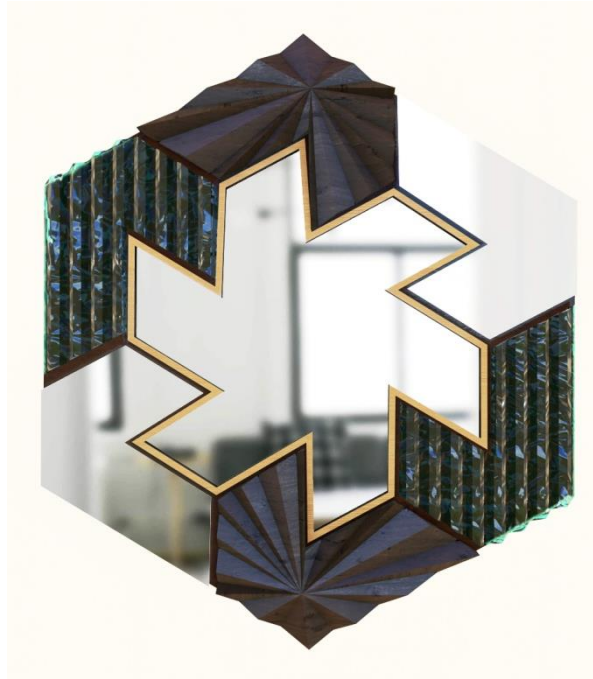


Figure 8. Mirror Frame

A simple mirror was thought in the middle part of the design. Wood carving patterns were used in upper and lower parts.

3.6. Flexible Sitting Element

Flexible Sitting Element view is given in Figure 9.



Figure 9. Flexible Sitting Element

The furniture that was designed as independent modules was created considering flexible independent new generation living areas and social distance for being used in waiting areas or preschool class designs such as kindergarten. The modules are designed as viable for multiple purposes.

3.7. Bookshelf

Bookshelf design is given in Figure 10.



Figure 10. Bookshelf

The bookshelf is designed in modern lines. The bookshelf was designed to be used with accessories and live plants for ensuring comfort and serenity inside the area. The bookshelf was designed as mountable on the wall.

3.8. Center Table

Center Table design is given in Figure 11.



Figure 11. Center Table

A depth appropriate for using accessories etc. was given in the middle part of the center table design. Wood was used in the table. The leg parts are designed in natural wood texture. This center table can be diversified with stylized nesting tables. You can see the shortest nesting table in the Figure.

4. CONCLUSION AND SUGGESTIONS

In this research, a link was tried to be established between the patterns in our history and the furniture and interior discipline of today. This link was attempted by some researchers (Dizel and Özkaya, 2019) as trying to create a genuine Turkish furniture identity by using the traditional carpet patterns in today's furniture, and by some (Öztürk, 2008) as teaching traditional tile patterns to middle school students and making them use these patterns in their drawings. The aim of this research, sans any commercial concerns, is similar. The purpose of the study is to use the patterns in our history in modern furniture design attempts and present these to our generation. Without doubt, designs different that these 8 different designs here can be conceived. With these designs, it was attempted to create a link between the past and today and to include historical badges to today's designs and contribute to furniture designs that will reflect our culture.



5. REFERENCES

- Albostan, Ö.B.2011. Doğadan esinlenen tasarım: Mobilya Tasarımında Güncel Eğilimler, T.C. Marmara üniversitesi Güzel Sanatlar Enstitüsü İçmimarlık Ana Sanat Dalı, Yüksek Lisans Tezi İstanbul.
- Dizel, T. ve Özkaya, K., 2019. "Geleneksel Türk Motiflerinin Bazı Örneklerinin Marketri (Kakmacılık) Tekniğiyle Mobilya ve Ahşap Yüzeylerde Uygulanması", Pamukkale Üniversitesi Sosyal Bilimler Enstitüsü Dergisi, sayı 37, Denizli, s. 261-279.
- Özkeçeci, İ.2008. Türk Sanatında Kompozisyon, Pasifik Ofset, Baha iş merkezi, Haramidere İstanbul, sayfa 81.
- Öztürk, M.2008. Konya Ve Çevresinde Anadolu Selçuklu Dönemi Çinilerinde Kullanılan Bitkisel Motiflerin Dili Ve Resim Eğitimi Açısından İncelenmesi T.C. Selçuk Üniversitesi Sosyal Bilimler Enstitüsü Güzel Sanatlar Anabilim Dalı Resim-İş Öğretmenliği Bilim Dalı Yüksek Lisans Tezi, Konya, Sayfa 11.
- Uçzeytün, B.2014.Mimari Tasarımda Biyomorfik Yaklaşımlar, Yakındoğu Üniversitesi Fen Bilimleri Enstitüsü İç Mimarlık Ana Bilim Dalı, Yüksek Lisans Tezi, Lefkoşa.
<https://www.kulturportali.gov.tr/turkiye/cankiri/gezilecekyer/tas-mescit-cemalddin-ferruh-dar-ul-hadis>)
<http://www.cankiri.gov.tr/tas-mescit-cemaleddin-ferruh-drulhadi>