

INTERIOR DESIGN OF MOSQUES AND MADRASAS BELONGING TO SELJUK AND OTTOMAN CIVILIZATIONS IN KONYA

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ABSTRACT

The city of Konya, with its geographical location, its historical and cultural wealth, has always maintained its status as an important settlement. Also, Konya was the capital of the Seljuks, and important architectural works were created during this period. Konya became a magnificent city in terms of scientific, cultural, artistic and administrative aspects during the Seljuk period, and the settlement texture and silhouette of the city was shaped during this period. The problem of conservation arises in historical buildings that are trying to adapt to contemporary life depending on the needs of today. In particular, it is observed that the historical buildings that appear to be protected within the scope of the facade have lost valuable interior features due to the applications that lead to the loss of value in the context of the interior space. The aim of the study is to emphasize the importance of preserving and using the interior space as a result of the analyses carried out in the selected mosques and madrasas. In this study, interior analyses of mosques and madrasas belonging to the Seljuk and Ottoman civilizations identified in Konya were documented with drawings and photographs. The door and window features, wall, ceiling and floor finish materials, adornment and ornaments used in the interior, stair type, mihrab and pulpit elements of the mosques and madrasas selected in the context of interior design were examined.

Keywords: Konya, Interior Design, Seljuks, Mosques, Madrasas

1. INTRODUCTION

Konya, the capital of the Anatolian Seljuk State, is one of the most important trade centers of the period in terms of being a junction point where the trade routes extending from east to west and from north to south intersect. Before

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Seljuks, Assyrians, Hittites, Persians, along with many other civilizations, the Romans 'King's Way (Via Sebaste), the Christians' Pilgrimage Road, Byzantine military and trade routes, such as the Silk Road extending from Central Asia passes through Konya. These roads, which have been continuously evolving in the historical process, have enabled the pilgrims, messengers, passengers and armies to reach the ranges they want to arrive, as well as the caravanserais in the deserted places where there are no settlements [1].

When the works of the Seljuks existed, the domestic and foreign sources of the period as well as the researchers of today confirm that it reached its peak in every field of art. This civilization has trained many distinguished masters. The religious and civil works of the Seljuks are masterpieces with their architectural style, their purpose of use and their aesthetic appearance. Surprisingly, the works left by the Seljuks proves to us that the Seljuk artists lived in encouragement, prosperity and happiness from novice to master [2].

Most of the Seljuk architectural works are Arab, Iranian; Syria, Armenian forms; columns and headings are seen, which were later mixed with Seljuk art and found their own way. The Seljuk architecture that emerged after the formation of Anatolia also developed different characteristics. The most important of these is undoubtedly stalactite. Stalactite is an architectural element developed from trumpet especially to fill the upper cavities of doors and mihrabs [2].

Mosques and masjids, with the excitement of creating a new way of life for the Turkish tribes who accepted Islam in Asia, come up with surprising features during and after the X. Century. However, they were an important factor in determining the physical structure of the Seljuk Anatolian cities. The establishment and development of cities, the formation of neighborhoods, mosque / masjid relationship has always been the result. The first mosques built in Anatolia were built inside the city walls and even in the inner castle as in Konya Alaeddin Mosque. The first mosques were built together with the palace as a continuation of the old traditions. Thus, the combination of the two factors affecting the city in terms of administration and religion ensured the construction of the city. In the Seljuk city, the mosque formed the core of the desired city or neighborhood. Some of the first mosques were built on the ruins of the old church or building, and some mosques were the center of the city constructions. It is known that mosques and masjids, which were built later, were generally established in new areas [2].

Within the scope of the study, as a result of the analyzes carried out in selected mosques and madrasas in Konya, the importance of using the interior space is also emphasized. In this study, interior analysis of mosques and madrasas

belonging to Seljuk and Ottoman civilizations identified in Konya are documented with drawings and photographs. The door and window characteristics of the mosques and madrasas selected in the context of interior design, wall, ceiling and floor finishing materials, interior decoration and ornaments, stair type, mihrab and pulpit elements were examined.

2. BACKGROUND OF CONTEXTUAL FRAMEWORK

Studies on protecting historic buildings in Turkey continue to benefit although the problems. As one of these problems; applications that cause loss of value can be realized in the interior spaces of historical buildings that seem to be protected within the scope of the facade. As a result, historical buildings that try to adapt to contemporary life may lose some or all of the interior features that make them valuable.

Protection is a holistic phenomenon. Historical buildings should be preserved with all their values. The perception of the interior adds significant value to a historical building. Therefore, in the protection applications, interventions to the interior should be meticulously approached. Otherwise, the interiors of historical buildings may lose their physical (structure, material, etc.), cultural (historical, memorial, etc.) and economic value [3].

The desire to make changes in the use of historical buildings is often focused on interiors. Therefore, the risk of loss of value in the interior increases compared to the façade. After all; while many historical building facades bear witness to the past, the interiors remain as a reflection of today. The most prominent example of this is the applications in the historical buildings where the façades are suspended and the interiors completely destroyed and rebuilt [3].

In historic buildings, interiors may lose value under the influence of the user and the user. In addition to the definition of function, use can also be considered as the use action itself. The continuity of the act of use poses a threat to protection due to the aging it will create in the interior and its elements. This raises the need for continuous maintenance. It is inevitable that historical buildings should keep up with the new and contemporary life for the continuity of their use with original or new functions. Therefore, new arrangements are needed in historical buildings. Here the designer's contribution to the interior is great. The interior design of historical buildings should be carried out by architects or interior architects specializing in their fields. In this field, the profession of interior architecture should play an important role in both education and professional life. However, this issue seems to be enough of interior design education in Turkey [4].

It is a positive approach in terms of preserving the use of historical buildings with their original functions as much as possible. Inns, residences, mosques, masjids and baths are among the types of buildings where the original function can be maintained. According to the re-functionalized structures, it can be said that the interior spaces are less damaged in the buildings where the original function continues, but it cannot be said that they have not been damaged at all.

3. METHODOLOGY

Within the scope of the study, the interiors of the mosques in the outer walls of Konya were analyzed. The interior elements that retain their originality, the elements that have not survived to the present day and the current status of the mosques are emphasized. The door and window characteristics of the mosques and madrasas selected in the context of interior design, wall, ceiling and floor finishing materials, interior decoration and ornaments, stair type, mihrab and pulpit elements were examined.

The aim of this study is to reveal the elements that cause loss of value in the interior spaces during the use of historical buildings and to emphasize the importance of using historical buildings while preserving the interior. In this context, the selected examples are intended to determine the extent to which the structures that appear to be protected from the outside have changed in their interior.

The interior space analyzed are listed below alphabetically:

- Abdilmumin Masjid
- Alaeddin Mosque
- Aziziye Mosque
- Beyhekim Masjid
- Bulgur Tekke Masjid
- Hagia Hasan Masjid
- Iplikci Mosque
- Kadi Izzettin Masjid
- Kapu Mosque
- Piri Mehmet Pasha Mosque
- Sahip Ata Mosque
- Sekerfurus Masjid

- Tahir and Zuhre Masjid
- Tercuman Masjid

4. FINDINGS OF THE STUDY

Aziziye Mosque is a mosque built with a mixture of classical Ottoman architecture and Baroque architectural style. Aziziye Mosque XIX. century is a style that dominates the Turkish architecture. However, it cannot be included in a certain style within the Ottoman architecture and it is a structure in which different innovations are tried. The place of worship is illuminated by large arched windows on each side. The mihrab and pulpit are made of bluish marble, called "Göktaş", in the Konya region. Especially on the mihrab gates, there are inscriptions which were produced by a good calligrapher (Figures 1 and 2).

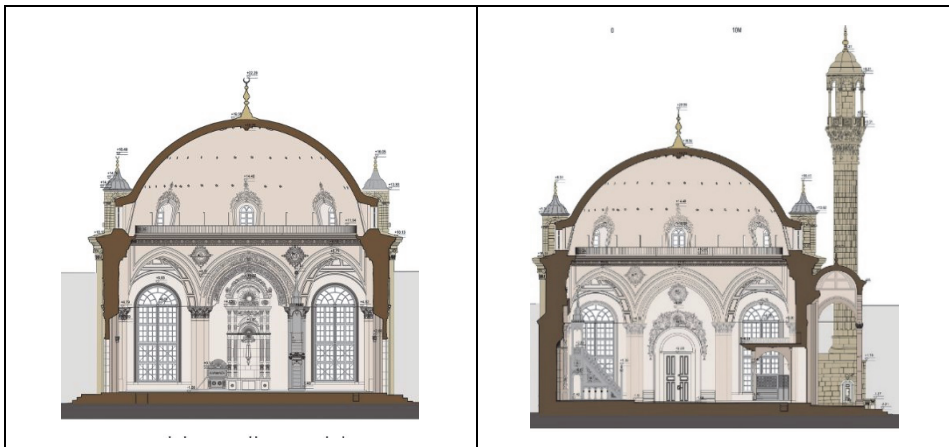


Figure 1. Aziziye Mosque interior sections

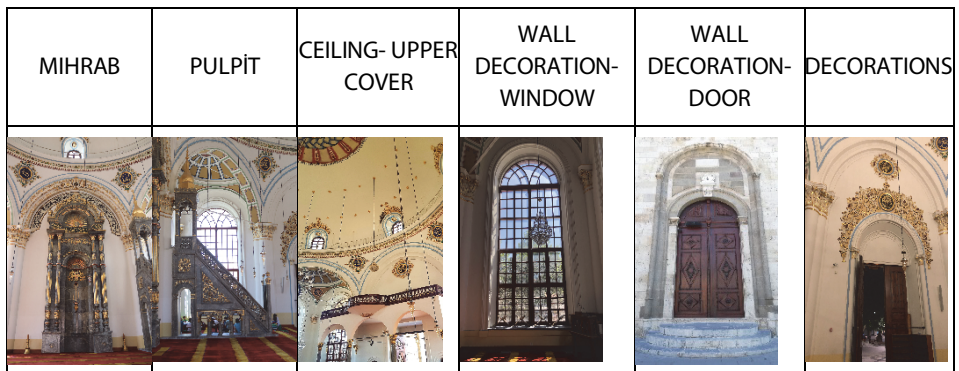


Figure 2. Aziziye Mosque

The Sahip Ata Mosque has the first double mineral crown gate of Anatolia with stone, brick and tile ornaments, and it also attracts attention with its mosaic tile mihrab from the old mosque. The mihrab is also stalactite. In the niche of the mihrab, motifs pass through the intersection of polygons (Figures 3 and 4).

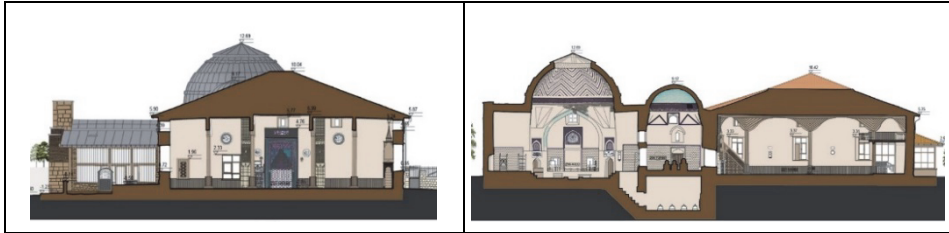


Figure 3. Sahip Ata Mosque interior sections






MIHRAB	CEILING- UPPER COVER	WALL DECORATION- WINDOW	WALL DECORATION- DOOR	DECORATIONS
				

Figure 4. Sahip Ata Mosque

İplikci Mosque could not survive to its original shape and was repaired at different times. The walls of the mosque are built of cut stones and bricks. The windows are opened in regular rows on the walls and the interior is well lit. The lateral spaces after the entrance were covered with cross vaults and a nave cradle vault adjacent to the mihrab wall. On the axis connecting the entrance and the altar, three domes along the three halls give an interesting view to the plan of the mosque. Today, the interior is covered with plaster XIX. There is an original mihrab beneath the 18th century baroque style mihrab. The original mihrab is one of the oldest examples of Anatolian Seljuk art (Figures 5 and 6).



Figure 5. Iplikci Mosque interior section






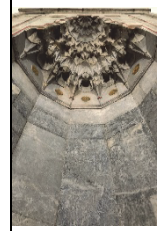
MIHRAB	PULPIT	CEILING- UPPER COVER	WALL DECORATION- WINDOW	WALL DECORATION- DOOR	DECORATIONS
					

Figure 6. Iplikci Mosque

Kapu Mosque was built of cut stones on a square plan and covered with eight domes of various diameters. In the east, west and north directions, there are second floor halls and entrance gates. There are ten marble columns to the north, the last congregation place and west to the fountain. The lower part of the minaret is stone and the upper part is brick. Kapu mosque is the largest mosque built in Konya during the Ottoman Period. Built of cut stones, the mosque has the characteristics of classical Ottoman mosque architecture. The mihrab is made of stone, the pulpit is made of wood and plain (Figures 7 and 8).

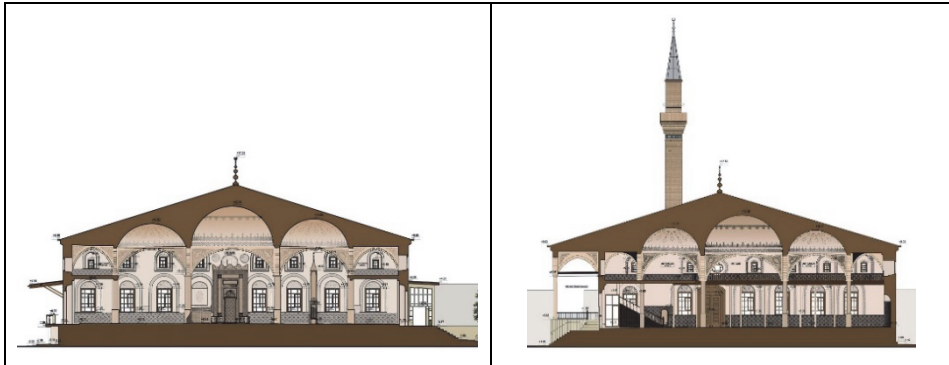


Figure 7. Kapu Mosque interior sections

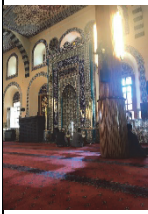
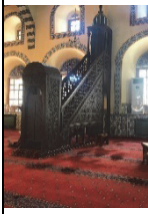

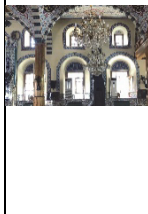


MIHRAB	PULPIT	CEILING-UPPER COVER	WALL DECORATION-WINDOW	WALL DECORATION-DOOR	DECORATIONS
					

Figure 8. Kapu Mosque

Stone and brick were used as the material of Sekerfurus Masjid. The facade is half stone and half brick material. The building does not include geometric and floral ornaments. There is no tactile. The entrance door is covered with tiles and mosaic. While the mihrab was previously covered with tile mosaic, there is currently no trace. There are trumps that provide access to the dome (Figures 9 and 10).

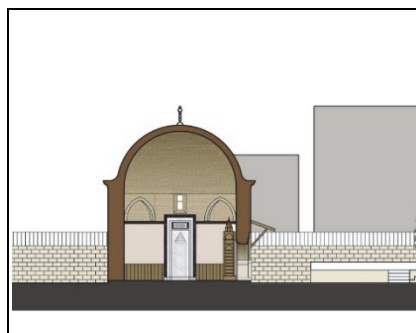


Figure 9. Sekerfurus Masjid interior section



Figure 10. Sekerfurus Masjid

Beyhekim Masjid consists of a domed place of worship and three sections adjacent to it. The entrance door of the masjid is opened between two windows of different size. Although the eastern facade of the masjid has a very careful cut stone workmanship, it is quite plain. The most important center of the masjid is the tiled mihrab. It is framed by a stalactite niche mihrab with two columnar columns on the sides. Mosaic tiles are covered with plates made in technique XIX. It was abducted to the Berlin Museum in the late 19th century (Figures 11 and 12).



Figure 11. Beyhekim Masjid interior sections



Figure 12. Beyhekim Masjid

Hagia Hasan Masjid sits on a high floor with a rectangular stone and rubble fill. It is built with a flat roof. The mihrab is marble and the pulpit is wooden. The windows are finished with a pointed arch. On the ceiling, motifs are made with wooden inserts (Figures 13 and 14).



Figure 13. Hagia Hasan Masjid interior sections



Figure 14. Hagia Hasan Masjid

The pulpit of the Kadi İzzettin Masjid is decorated with marble tiles and its mihrab has a wooden motif. The ceiling is covered with wood and rests on pillars. The window openings are rectangular. The walls are painted in plain white (Figures 15 and 16).

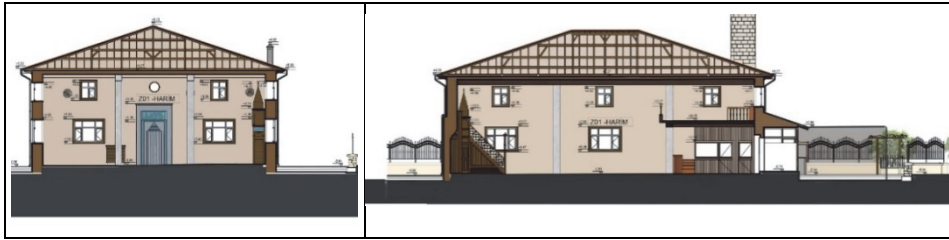


Figure 15. Kadi Izzettin Masjid interior sections



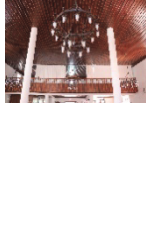
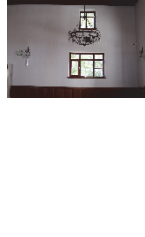
MIHRAB	PULPIT	CEILING- UPPER COVER	WALL DECORATION- WINDOW
			

Figure 16. Kadi Izzettin Masjid

In Bulgur Tekke Masjid cut stone is used in the lower part and brick is used in the upper part. The temple is high. Under the right side, there is a shop and under the Qibla side, there is a fountain and a water partition. The front of the mihrab was raised by filling 70 cm. On the right and left of the mihrab, there are two doors with regular stone jambs 2 m high from the old floor (Figures 17 and 18).

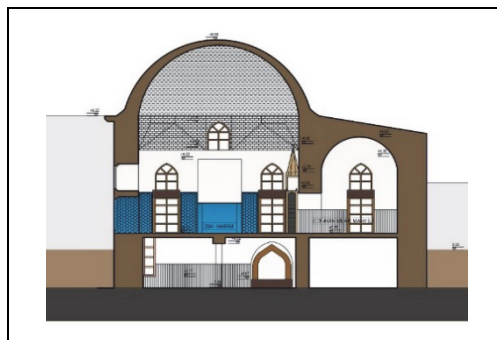


Figure 17. Bulgur Tekke Masjid interior section



Figure 18. Bulgur Tekke Masjid

Alaeddin Mosque was built in the style of Islamic architecture and covered with trees and soil. The interior resembles the forest of columns. It consists of 41 stone marble columns belonging to Byzantine and classical periods. One of the most interesting parts of the mosque is the pulpit. The pulpit is intertwined with ebony wood and is one of the best examples of Anatolian Seljuk woodworking. In front of the mihrab decorated with tiles, there is a field covered with tile decorated dome. The tiles of the mihrab and domes are partially cast (Figures 19 and 20).

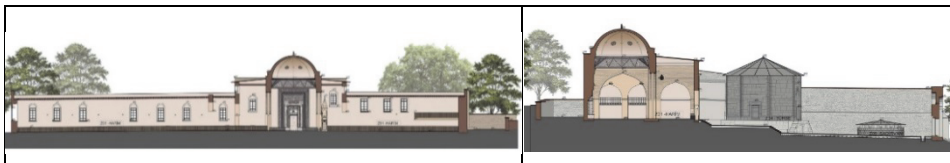


Figure 19. Alaeddin Mosque interior sections



Figure 20. Alaeddin Mosque

Tahir and Zuhre Masjid were built as a brick covered dome. To the east of the masjid, there is a small portal with brick mosaics; the tomb has a mihrab decorated with gypsum reliefs (Figures 21 and 22).

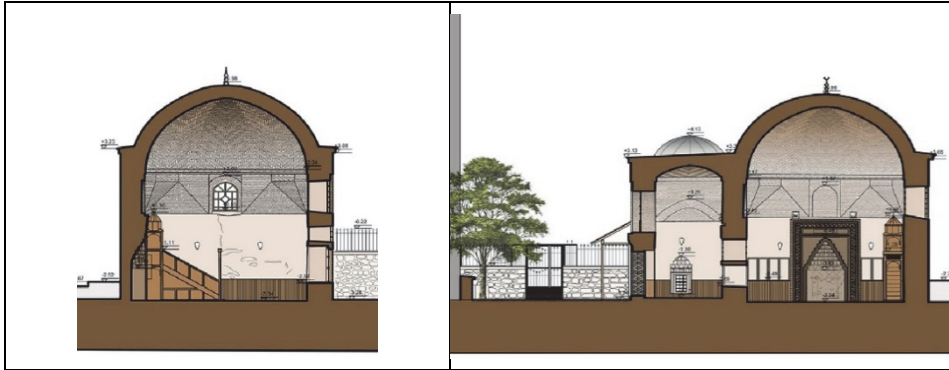


Figure 21. Tahir and Zuhre Masjid interior sections



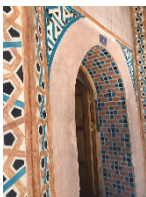

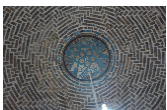
MIHRAB	CEILING- UPPER COVER	WALL DECORATION- WINDOW	WALL DECORATION- DOOR	DECORATIONS
				

Figure 22. Tahir and Zuhre Masjid

In the construction of Piri Mehmet Pasha Mosque, cut stone and rubble were used. Facade corners of the mosque, minaret base, window jambs, arches forming the last congregation, cut stone was preferred. The columns connecting the arches at the last congregation were made of marble material and the sentence door providing passage to the harim was made with marble cladding. Assemblies, pulpit and lectern are made of wood. The lower windows and the upper window covers of the northern façade were also made of wood. The mihrab is made of plaster. On the outer facade, the upper window frames and the pointed arches of the lower windows, as well as the body of the minaret, are made of bricks. The tile material was used in the minaret. The last congregation place and domes covering the harim and the cone part of the minaret are lead plated (Figure 23).

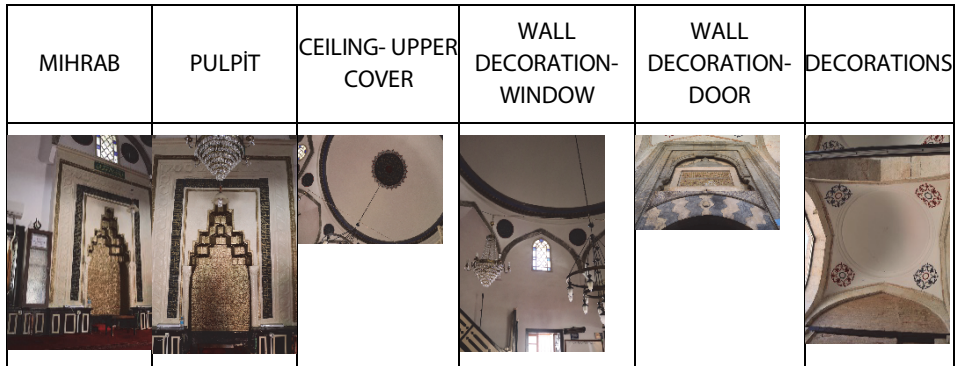


Figure 23. Piri Mehmet Pasha Mosque

Tercuman Masjid's mihrab and pulpit are wood but are not original. Features wooden door details and pointed arched windows (Figures 24 and 25).

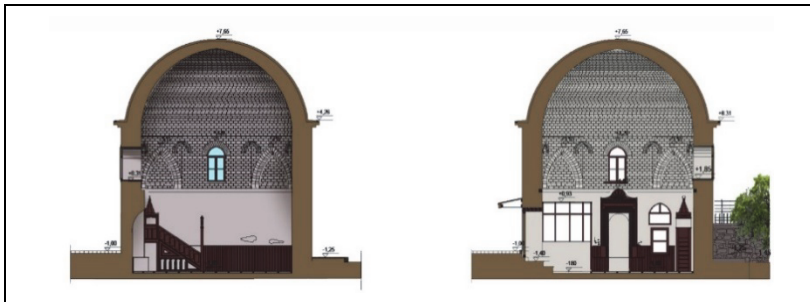


Figure 24. Tercuman Masjid interior sections

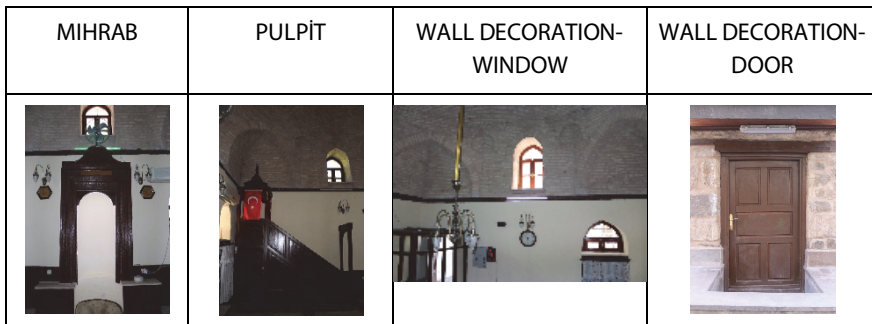


Figure 25. Tercuman Masjid

Abdulmumin Masjid is seen on the brick material facade. The mihrab and pulpit lost their originality and were rebuilt from wood (Figure 26).

MIHRAB	PULPIT	WALL DECORATION- WINDOW	WALL DECORATION- DOOR
			

Figure 26. Abdulummin Masjid

5. CONCLUSION

Even though historical buildings continue to be used with their original functions, today's understanding of life, changing comfort conditions necessitate some changes in the interior. It is impossible to give many historical buildings a contemporary understanding of life without the necessary changes. Changes or additions; there must be legal practices that include accurate design understanding that can be distinguished and removable without destroying the value of the structure in a way that does not cover the original space. Thus, the continuity of life in the structure will be provided and the protection principle will be fulfilled by using.

In Seljuk Mosques in Konya, ornamental decoration is seen in the last congregation place and the top cover elements of the harim. In the harim, the dome, dome skirt, transition elements, arches, window and door edges, preaching rostrum, assemblies and mihrab are encountered. The decorations were applied on plaster, wood and stone.

Seljuk mosques in Konya, wooden ornament is seen on the mihrab, pulpit, assemblies, lectern, top cover and door and window wings. Fastening, carving and perforation techniques were applied. In general, geometric and floral motifs are seen. There are gypsum ornaments, mihrabs, top covering elements and windows that have little usage in Seljuk mosques in Konya.

It was observed that the mosques examined in Konya did not lose their function and that the interior elements were tried to be preserved. Despite this, most pulpits and mihrabs were not able to maintain their originality. It was observed that paint was applied to the historical texture on the walls. Windows and doors are generally preserved. Tile decorations have been destroyed in time.

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