

Symbolic Approaches in the Development Perspective of Turkish Wood Art, An Overview of Seljuk Interior Designs

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Abstract

Culture is reflected in many areas of life. Symbols are culturally significant and emotionally comprehensible representations. Culture is reflected in the spaces that meet the most basic needs of human beings and are an application area of art. In this parallelism, Turkish wood carving art has been handled within the boundary of interior design. Within the scope of qualitative research, it is seen that Turkish wood art developed during the Seljuk period and has reached the present day. The symbolic depiction of the foundation laid with the Seljuks in wood art is examined. The study aims to examine the progress of wood art in relation to interior design and its expression of cultural values. In addition, the symbolic equivalents of the values of Turkish culture in interior design are examined. The findings suggest that Turkish art is preserved and carried forward through interior design.

Keywords: Culture, Turkish arts, wood carving, Seljuk, interior design.

Türk Ahşap Sanatı Gelişim Perspektifinde Sembolik Yaklaşımlar, Selçuklu Mekân Tasarımlarına Genel Bir Bakış

Öz

Kültür yaşamın birçok alanına yansımaktadır. Simgeler kültüre ait anlamlı ve duygusal olarak kavranabilen tasvirlerdir. İnsanoğlunun en temel ihtiyaçlarını karşılayan ve sanatında bir uygulama alanı olan mekânlara kültür yansımaktadır. Bu paralellikte Türk ahşap oyma sanatını mekân tasarımı sınırında ele alınmıştır. Nitel araştırma yöntemi kapsamında ulaşılan çıkarımlarda görülmektedir ki Türk ahşap sanatı Selçuklular döneminde gelişmiş ve günümüze kadar ulaşmaktadır. Ahşap sanatında Selçuklular ile atılan temelin sembolik olarak nasıl tasvir edildiği incelemektedir. İç mimari açıdan dönemsel perspektiflerde ahşap sanatının ilerleyişi ve kültürel değerlerin mekân tasarımdaki ifadeleri çalışmanın hedefidir. Bununla beraber Türk kültüründeki değerlerinin mekân tasarımındaki kurgulamaların sembolik karşılıkları irdelenmektedir. Bulgular, Türk sanatının iç mekân tasarımı yoluyla korunduğunu ve ileriye taşındığını göstermektedir.

Anahtar kelimeler: Kültür, Türk sanatları, ahşap oyma, Selçuklu, iç mimarlık.

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1. Introduction

Societies are constructed based on the common values adopted in their vital actions, which is known as culture. Culture is reflected in art, fiction, and the bond between individuals and society as a whole. Artworks based on culture provide a depiction of the values that exist in the nation, both past and future. They also create emotional and rational responses in perception. Therefore, individuals can gain valuable experiences through art (Ziss, 2009). Symbols are used to convey historical and life experiences in art, making it a communication tool with visual indicators in aesthetic compositions (Küçüköner, 2005). In Turkish culture and art, various symbols are used to create expressions.

Wood carving is one of our traditional Turkish arts. Being an agricultural product, it is permanently preferred by societies due to its natural, accessible, sustainable and economic advantages (Farrelly, 2012). Wood carving is one of our national arts, which developed in the Seljuk period after the adoption of Islam and developed in the Ottoman Empire with symbolic style revisions and professionalised infrastructure in the Ottoman Empire and after the Republic, it is one of our national arts that has come to the 21st century. The intersection of our art with this rich essence at the border of space design is the basis of the study.

Space has dimensions that meet many physiological, sociological, psychological vital needs of human beings and societies. It also aims to meet cultural, artistic and aesthetic needs. A lively atmosphere is organised in the space designed through various elements to meet the needs (Shen, 2020). Design is a social action rather than individuality. It is stated that there is a plural mobility that will take the traditional structure of my societies as a basis and transfer it to the avant-garde, that is, to the future time and interpret their own thoughts (Li, 2016). In the design of an object or a space, it gives meaning through the mediation of material, technique, form and the contexts it contains. With the formation of artistic consciousness, individuals can gain aesthetic and functional experience, and the cultural vitality can increase (Barret, 2022). Thus, the aim of the research is to address the flow of our rich cultural heritage from the past to the present in order to ensure that our cultural art is not forgotten and to achieve universal fluency. In this parallelism, the symbolic approaches of wood carving applied to various elements in space and space are aimed to be examined with the discipline of interior design in this study.

Representations in art are arrived at through analyses obtained from research. Macro and micro analyses maintain cross-relationships and even polarisations in different fields (Corner, 1995). For this reason, the cultural values of spaces, which are an application area of art, are investigated with periodical phenomena. It is seen with many inferences within the boundaries of qualitative research in the study that Mustafa Kemal Atatürk emphasises that art is a nation's freedom, originality, existence and power in life with the words of Mustafa Kemal Atatürk: "One of the life veins of a nation without art is severed" (Can & Gün, 2019). In this parallel, wood carving, which is one of the Turkish arts, should reach the original vitality of our age by preserving its cultural values. It clarifies the symbolic fictions of cultural values reflected in the design of space with wood art applications from the past to the present. With the Seljuks, who laid the professional foundation with the perspective of development, symbolic vitality in design was created. In this essence, cultural reflections in art are symbolised in spaces. The design fictions of our national artistic identity created on this basis are realised through interior design.

2. Material and Method

This study deals with the reflection of cultural values on traditional art and space design in qualitative research method. Firstly, definitions of culture, symbol and carving art are made through literature review. As a result of these definitions, connections were created with the intersection of art and space. In terms of analysing the research data, this subject, which is dealt with in depth in qualitative method, is narrowed down on the symbolic approach of cultural values. The prevalence of interior design applications is seen in terms of the functionality and accessibility of wood, one of our traditional arts. In this parallel, a historical examination of the symbolic reflections of cultural values reflected in space design is made in this study. Sampling time: The Seljuk periods are discussed due to the cultural identity formed with the acceptance of Islam, art-space practices and pioneering.

The dependent variable for inferences in historical analyses is the symbolic constructions of wood art in the applications of space design. The independent variable is the periodic phenomena that developed after the acceptance of Islam. As a result of the analyses, management policies, social structure, social and state relations shape the unity of art and space. It is seen that periodical phenomena increase religious space applications. Art is applied on the basis of belief and art is applied in space design. In the light of these data, the study findings are reached with the flow in the research structure (Figure 1).

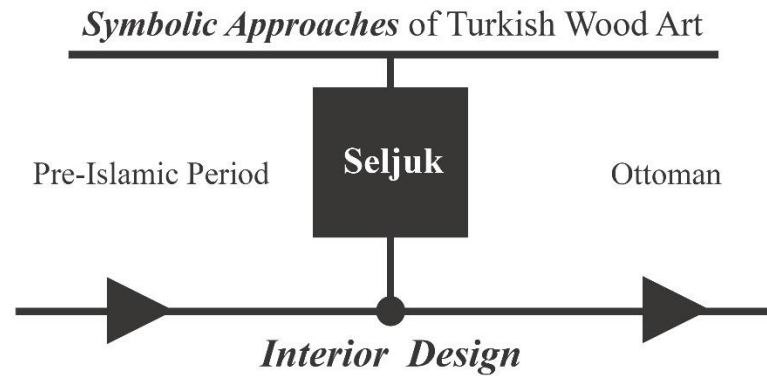


Figure 1. Research structure

Although wood art was also practised before Islam, the existence of distinctive works was established with the Seljuks. Thus, Turkish wood art has been carried out professional applications with technical methods developed by the Seljuks. The historical process in the development perspective of the wood art is examined. As a result of this examination, it is defined what the symbolic approaches reflected in the space design of the culture are and the design constructs as a result of periodical developments.

3. Findings

3.1. Wood Art and Interior Design in Turkish Culture

Common behaviours, thoughts and beliefs adopted in the society constitute culture. When we consider them as indicators, ideas, emotions, thoughts and all opinions in the society are the reflection of culture on symbols (Bayazıt, 2008). At this stage, the symbol, which is the other synonym of symbol, conveys the traditions and customs in the society that can be seen in all areas of life with cultural reflection. In the literature, symbols are defined as visuals created by people, which can be perceived sensually and have meaning (Küçüköner, 2005). When we look at the history of mankind from the past to the present, the values and attitudes of the culture have been expressed with symbols. From symbolic paintings made to communicate in caves, symbols reflecting culture are always present in various places such as hotels and shopping centres (Koca, 2012). In addition, cultural values are used symbolically in art practices. Since the ancient periods of history, art has been shaped by culture and keeps itself alive.

Art is the expression of feelings and thoughts in life through an intermediary channel. At this stage, culture defines art and gives it a unique aesthetic value. Because art can benefit both an expression and life practice with its own branches. Since the time of the first existence of mankind, its cultural structure has been reflected in the ornamental details in art approaches and has created an aesthetic form with cultural images (Akmetova, Mayorova, Makhmutova & Madina, 2016). Looking at the historical extension of art, one of its various applications has been carving.

Carving has been an important skill since the existence of mankind. It is a way that meets the needs in daily life practices and is used for various purposes. Carving is a method in which relief shapes are obtained in the depths opened on the surfaces of materials such as wood and stone (Ambrose, Harris & Stone, 2010). It is applied with alternative methods according to the structure and usage representations of different materials such as wood, stone, leather. Especially wood carving is preferred to be used in many areas due to the durable and characteristic texture of the material. In order for carving to be applied, firstly, the sub-material requirement is needed. Various application

methods have been developed for wood carving from the past to the present. The tree used in the sub-floor of the art of carving can grow on its own in nature as an organic material. As there are many kinds of trees, it is processed according to the usage areas in line with the characteristics of its breed. Root, trunk and branches can be used (Asarcıklı & Keskin, 2005). One of these areas of use is the applications in space and space units. Wood has always been used in spatial arrangements due to its practical benefits in terms of accessibility, functionality and aesthetics in every period of history.

Space is a boundary formed by multiple three-dimensional planes. Plane is the name of the surfaces such as ceiling, wall or floor in design disciplines that form the space and can define it (Coates, Brooker & Stone, 2011). Spatial surfaces are an ideal space for the expression of symbols. Walls, floors, ceilings and various surfaces of the space can revive the symbolic values of wood carving art. It is also known that the space is a volume with four dimensions. Because in addition to the width, length and height that make up its structure, it is another dimension that has gained life with the vitality and emotions of the people who use it (Sözen & Tanyeli, 2011). In addition, various objects such as furniture are important elements that shape the aesthetics and functionality of the space. Because every unit in the space is included in the mentioned dimension.

Turkish wood carving art has its roots in Central Asia, the first settlements of the Turks. This art has been used for centuries as a means of reflecting the social, religious and cultural life of the Turkish society and telling their stories. Within the scope of the geography extending from Central Asia to Anatolia, Turkish communities formed a cultural structure with names such as Karahanids, Ilkhanids, Danishmendids, Ghaznavids and Seljuks. Especially the fact that Anatolia acts as a bridge in the east-west trade synthesises the rich cultures, Islamic beliefs and the transition to a settled order (Doğan, 2009). The art of wood carving developed with the need for spatial ornamentation during the transition from nomadic life to settled life.

Belief is an important dimension that shapes art. There has been an important beginning with the acceptance of Islam in the development of Turkish art. It is known that the foundations of Islamic art were laid with the conquests that existed in the period, based on the birth of the Prophet Muhammad after his death in 632. After the adoption of Islam, non-universal, regional styles were continued in the states in the period called the Early Islamic Period and later extending to the Seljuks (Hillenbrand, 2005). After the Talas victory in 751, the Turks were introduced to the Muslim faith and it was accepted in most of the societies by the 10th century. Shamanist and Manichaeic beliefs were replaced by Islamic beliefs and a new belief of life was synthesised (Doğan, 2009). Abstract values in beliefs were integrated with concrete descriptions and reflected in art. In Turkish art, the lives in ancient times, difficult struggles such as wars, and expressions blended on the basis of nature and religion have been applied to metal, stone, textile, wood and many types of substrates (Özkeçeci, 2008). At this stage, with the acceptance of Islam, the Anatolian Principalities and the Seljuk State took important steps in the development of this art. With the beginning of the settled life of the Turks in Central Asia, wood applications were developed in the Seljuks. Thus, it made religious and other spaces defined in the settled order.

Cultural identity can be considered to be based on this parallelism. The Turkish identity reflected in various art practices of the Seljuks is described and it is seen that it continues with renewed fictions with the perspective of development until today. The symbolic approaches reflected in the Seljuk wood art and space design within the study boundary are examined in the other title. Thus, a general evaluation of the symbolic constructions of cultural values at the intersection of art and space is made.

3.2. Seljuk Wood Art and Interior Design

Seljuks are a community based on Kinik tribes of Oghuz Turks. On the border of the Anatolian geography we live in, two separate states, the Great Seljuk State and the Anatolian Seljuk State, are seen. The Great Seljuks ruled the regions extending from Anatolia to Central Asia between 1040-1157 (Sümer, 2009). With the disintegration of the Seljuks after the Mongol invasion, separate principalities were formed in Anatolia. The Anatolian Seljuk State, one of these formations, continued their cultural structuring in settled life (Horata, 2009). Between the years 1075 and 1308, the Anatolian Seljuk State dominated. The cultural values of the Seljuks became evident as of the establishment of the state at

the beginning of the 11th century and shaped their settled lives. In this process, art, which is also a cultural expression, begins to construct itself together with belief.

The values coming from the pre-Islamic nomadic culture were blended in the Islamic settled order and works of architecture, which are indicative of fixed settlement, are seen throughout the architecture. In the Seljuks, art and architecture practices are seen in these buildings, which are used as religious, educational, cultural and social centres, called great mosques rather than palaces (Ödekan, 2011). In addition, the objects that function these spatial structures are also organised with furniture. The Seljuk Koran enclosures, rahlas, structural and spatial details of the Seljuks built in these periods were shaped on the basis of belief. The existence of a common language in art in the Islamic world between 1000 and 1220, especially during the decline period of the Seljuks, has reached its original expression. The period of decline is a dynamic period in art practices. This dynamism brought about professional developments in the fields of art in terms of technique and aesthetics. The quality of art production has shifted to a broad perspective (Hillenbrand, 2005). Thus, spatial arrangements, which are an application field of art, represent the cultural values of the period.

The art style of the Seljuks in the settled order was reflected in the interior design discipline with spatial units and elements supporting that space. Wood carving, one of these art types, is a whole with spatial elements and cultural values. Wooden carving details are seen in objects such as doors, windows, carrier columns and beams, ceilings, as well as mihrab, minbar, chest, chest, rahle, which are various surfaces of the architectural structure and space of the Seljuks and other Turkish principalities (Can & Gün, 2019). In the materials used in Turkish wood art, wood species such as oak, ebony, walnut, boxwood, linden, apple, pear, cedar and rose were generally used, and it is known that geometric compositions reflecting the cultural identity of the period were carved (Büyükçanga, 1993). When we consider these compositions in a cultural context, the settled order in the way of life and the Islamic beliefs are constructed.

When we consider the decorations of Turkish wood carving in terms of form; they can be grouped as abstract, natural, structural and documentary. In abstract weaves, triangles, geometric stars, angular shapes such as diamonds are used. In natural weaves, animal and human silhouettes were used in addition to vegetal shapes. Structural weaves include columns, column capitals, arch cornice details. In documentary weaves, they are applications that show the information about the person who had the work built or religious words are written. The symbols in vegetal weaves are palmette, rumi, lotus and acontus. There is a decrease in human figures in natural weaves after the adoption of Islam. Animals such as wolves, eagles, birds, roosters, roosters, dogs and horses were symbolised (Ödekan, 2011). The depictions mentioned in Seljuk wood arts are a cultural expression.

Table 1. Symbolic approaches in Seljuk wood art (Ödekan, 2011)

Formal Classification	Symbolic Representations
Abstract	Triangles, geometric stars, representations of Turkish Islamic beliefs reflected in baklawa patterns...
Natural	Eagle, wolf, bird, dog, horse, palm, rumi, lotus, acontus...
Structural	Geometric cultural reflections on the mass basis of column capitals, ceilings, arch details...
Documentary	Religious words, writings of belief, dates of construction, information about the person who made it...

However, it is seen that the most prominent motif used in ornamental details in Turkish arts are geometric motifs. They are compositions constructed with angles, corners and polygons that intersect each other in philosophical and religious responses. The most prominent geometric constructions with six-pointed, eight-pointed, ten and twelve-pointed star types were used in Turkish wood art (Dizel &

Özkaya, 2019). The most prominent symbol of Turkish cultural identity is the Seljuk Star. Outside our own geography, this geometric star symbol is known as the Turkestan Star in Central Asia. The eight-pointed star, one of these star types, is known to represent the existence of eight heavens in Islam and the gates of these eight heavens. Each end of the Seljuk Star, which consists of two intertwined squares, symbolises mercy, compassion, patience, truthfulness, keeping secrets, loyalty, generosity and gratitude to God (Özcan, 2019). From past to present, the Seljuk star, which is an indicator of Turkish cultural identity, is included in various design practices. As a cultural heritage, the symbols transferred from the Seljuks continue to represent our core values. In addition to the geometric forms of these stars, animal and herbal images reflecting nature depictions are constructed in Islamic belief. The courageous spirit of nomadic culture and the attitudes and spiritual values of the settled order that came with Islam symbolise Turkish cultural identity. It can be summarised that various images are used together on the basis of the integrative approach in the settled order and Islam (Table 1). In addition, massiveness and intensity in integrity represent the state and social power of the period. Thus, it can be emphasised that these symbols are reflected in the space design applications of the wooden art in the research boundary.

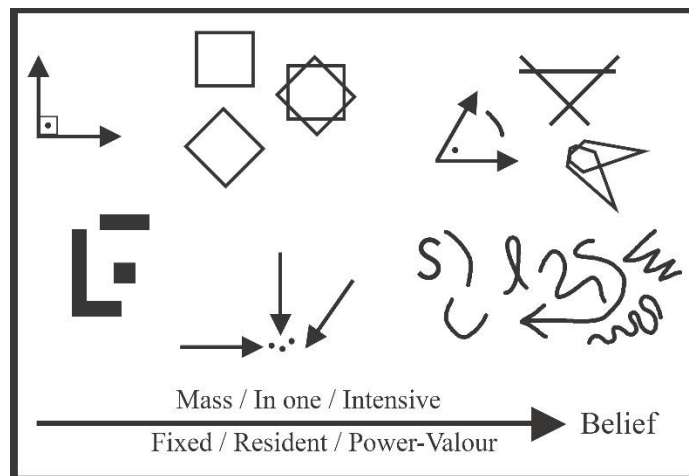


Figure 2. Seljuk Cultural Identity Symbolic Construct (by the Author)

The Seljuks' representation of Turkish heroism coming from nomadism and power in the settled order corresponds to the angled forms. In addition, curved forms are in an intertwined order reflecting this power. In the Seljuk periods, geometric shapes were generally used in large surface architectural and spatial large surface parts. Curved patterns coming from curved branches were applied on surfaces such as rahme, minbar, pulpit, lectern, balustrade plates and in areas such as additional borders on surfaces (Yücel, 1989). These formal expressions were rationalised with the techniques developed in practice during the Seljuk period. The traditional techniques generally used in Turkish wood carving art are künde-kâri, carving, engraving, engraving, inlay, openwork (cage) techniques (Bozer, 1992). Wood carving techniques used in Seljuk periods vary in terms of formal features and surface criteria in application. Künde-kâri, carving, engraving, engraving, cage / openwork techniques used in Seljuk wood art are seen. Through these techniques, art is applied and cultural values are symbolised.

Künde-kâri technique is divided into two groups as real and imitation künde-kâri due to the differences in application. In the real künde-kâri technique, wooden profiles are combined with each other with protruding parts. It is a profile clamping system that occurs after various geometric patterns are embroidered on the parts without using nails and adhesive materials. Imitation künde-kâri has two different applications within itself. Firstly, in the technique of hammering and embossing/carving künde-kâri, after the wooden boards are brought together, the patterns are carved as kinis. Afterwards, these kiniches are formed by joining them together even with adhesive materials or nails. In the nailing and gluing künde-kâri technique, minimum protrusion parts are formed. After the processed patterns, the parts are joined to each other with nails or adhesive material. In the lattice künde-kâri technique, the wooden pieces brought together are formed with a frame that encloses them (Kürklü, 2011). In the minbars belonging to Konya Alaeddin Mosque (1155-56), Aksaray Ulu Mosque (12th century), Malatya Ulu Mosque (13th century), Siirt Ulu Mosque (13th century), Harput Sare Hatun (12th

century), Beyşehir Eşrefoğlu (1298-99) Mosques, the minbars are made of pieces cut in polygonal and star shapes with reliefs, and they are applications in künde-kâri techniques (Ödekan, 2011). As mentioned, artistic applications were realised with dynamic compositions reflecting the Turkish power in the Seljuk culture in large superficial units of the space such as the minbar (Figure 2).

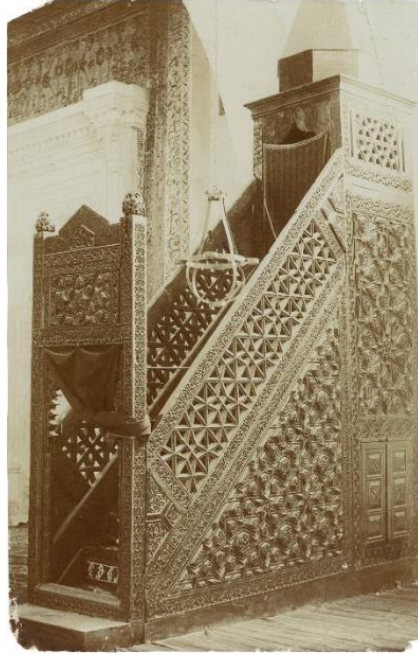


Figure 3. Minbar of Alâeddin Mosque in Konya (Salt Research, Photograph: Garabed K. Solakian, n.d.)

In the carving technique, the wooden surface is made by removing the pattern perimeter with the help of cutting tools and giving depth. As one of the important techniques applied in Seljuk periods, it has sub-application alternatives such as deep carving with flat surface, deep carving with round surface, deep carving with double-decker deep carving, curve-cut carving and grooved carving (Akinay, 2019). Ankara Alaettin Mosque pulpit (1197-98), Kayseri Ulu Mosque pulpit inscription (13th century), Akşehir Kileci Mescidi window sashes (late 13th century), Ankara Ahi Şerafettin Sanduka (1350) were made with carving techniques. In addition, Ankara Kızilbey Mosque door and Siirt Ulu Mosque pulpit are other examples (Ödekan, 2011). In these applications, both diagonal and curved patterns belonging to the Seljuks were reflected in the alternative units of the space as the cultural expression of the period. In these applications, both diagonal and curved patterns belonging to the Seljuks were reflected in the alternative units of the space as the cultural expression of the period.

In the engraving technique, depths are created by drawing patterns on wood. It can often be blended with other techniques and can be seen in a wide range of applications. In the openwork / cage technique, it is a technique in which the patterns applied on the wood material are carved around the perimeter and the patterns are shown from both sides, just like a cage, creating gaps between them (Katıldı, 2019). As a technique that requires professionalism in its application, it is usually applied on various surface elements and objects. Examples where geometric triangles and stars are applied in the lattice technique are the minbar of Beyşehir Eşrefoğlu Mosque, Çorum Ulu Mosque, and Ankara Alaettin Mosque (Ödekan, 2011). The Beyşehir Eşrefoğlu Mosque, which was completed in 1299 during the Anatolian Seljuk period, is an example of the largest religious spatial arrangement planned with the application of wood art with its richness of workmanship and intensive use of woodwork (Aslanapa, 2001). The compositions of both geometric and curved forms in this mosque are details of wood art belonging to the Seljuk period. Dynamic angular and intensely curved compositions were designed in line with the Seljuks' settled life and their belief in permanence (Figure 4, 5, 6, 7). These cultural values embroidered on religious spatial and various objects are the expression of wood art in the field of interior design.

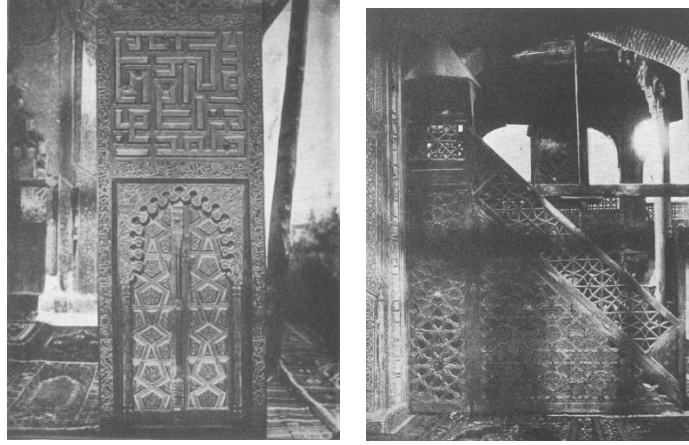


Figure 4. Minbar of Eşrefoğlu Mosque (Akyurt, 1940)



Figure 5. Beyşehir Eşrefoğlu Mosque (Tunçay & Yavuz, 2023)

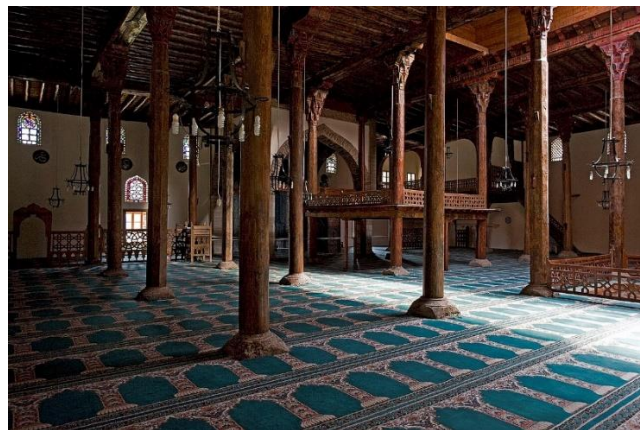


Figure 6. Beyşehir Eshrefoglu Camii (Dosseman, 2019)

Apart from units such as doors, window sashes, pulpit, lectern, columns, wood was also used on ceiling surfaces. Beams, ceiling laths and boards above the beams are decorated. In addition, the details are emphasized by painting the wood carvings. In this way, a deep graded space can be created with the warmth of the wood and the depictions created by detailing with motifs in the art of carving. An example of this space is the ceiling of the Beyşehir Köşk Village Mosque (Önge, 1975). In addition to geometric forms, there are also rumi with curved branches, leafy forms, palmettes, curved and vertical

kufic. The Mevlâna cist is an example of geometric, curved and written composition in these wood carving forms (Barışta, 1993). At this stage, in addition to triangles, it is seen that natural, structural and documentary patterns are composed in a complex form and dynamic, holistic density (Figure 7, 8). The aforementioned artistic practices are observed in religious spaces in line with the Seljuks' faith-based policy. In this parallelism, various elements such as minbars, which occupy space massively like the surfaces of the space, are also interior designs.

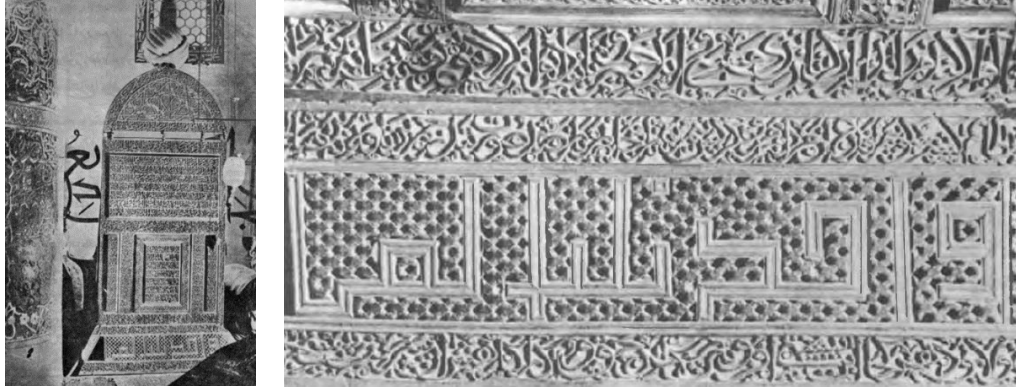


Figure 7. Mevlâna Sanduqa (Önder, 1983)

The space interface, one of the application areas of art and design, has an intergenerational communication language. It is emphasized that interiors offer rich experiences to individuals as the design of history and the history of design as the aesthetic values of the society from the past, cultural perspective has a psychological structure (Zhang, 2016). At this stage, both technological methods and traditional craftsmanship can be used in wood art applications reflected in space designs today. Methods may vary according to the target and design fiction in the area of use. Our cultural heritage, the foundation of which was laid in the Seljuks, is preserved and serves as an inspiration in today's applications.

Basically, the cultural symbols used in the art of wood, which became prominent with the acceptance of Islam in the Seljuk periods, can be summarized as geometric triangles, stars, squares, diamonds and curved vegetal shapes used in symmetrical compositions. In the light of this information, more geometric compositions appear on large wooden surfaces. In the units inside the large surfaces, an expression was made in curved forms. The Islamic belief of the Seljuks, the nomadic and warrior spirit coming from the past to the life practices in the settled culture, geometric angular forms, curved patterns, and compositions with more intense and strong frequent proportions have been constructed. In these compositions, an identity is expressed through abstract, natural, structural and documentary patterns. With these dynamic angles and frequent proportions, the aforementioned values of Seljuk culture are expressed in space through Turkish wood art.

4. Conclusion and Discussion

Turkish wood carving art has been applied in spatial units and various objects from past to present. In these applications, Turkish culture has been represented with its core values. Wood art was practiced on the basis of Islamic belief with its significant development during the Seljuk periods. With the establishment of the Seljuks, the art of wood carving symbolizes the heroic settled structure that depicts Islamic belief in Turkish culture. It is seen that these cultural values are reflected in the interior design arrangements, which are important representations of the settled order, with dynamic compositions. The brave spirit of nomadic culture, combined with the settled order brought by Islam, is the essence of Turkish cultural identity. It is seen in the findings of the studies that Islamic belief symbolizes documentary responses on an abstract and religious basis. The meanings of nature and living creatures are symbolized due to the relationship between nomadism and social structure. In addition, according to the structural applications, it is reflected in the responses mentioned in terms of mass. In addition to the star forms in geometric order, animal and plant motifs within the Islamic faith come to the forefront as the carrier of our cultural heritage.

In the Turkish culture of the Seljuk period, the heroism derived from nomadism and the power represented in the settled order are expressed in clearly visible forms. Furthermore, curved forms are associated with interlocking arrangements that reflect this power. The combination of different images on the basis of the established order and the unifying principles in Islam emphasizes cultural richness. Geometric shapes are frequently used, especially in architectural structures and spatial elements with large surfaces. Curved patterns derived from wavy lines are effectively applied on surfaces such as priesthoods, pulpits, pulpits, pulpits, balustrade plates and additional border areas.

In this context, it can be said that the aforementioned symbols are an important point of emphasis in the research on the role of wood art in space design. Wood carving on the border of art will exist itself with the technological advantages in material accessibility and craftsmanship. In this whole process, wood carving, one of our national arts, was developed in the Seljuks with cultural core values. This development exists permanently in our lives with periodic innovations. Our national light will be able to shine with the heritage of our cultural symbols in our art, and to remain alive for ages in this essence can be rationalized with interior design, which is one of the design areas.

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The article complies with national and international research and publication ethics. Ethics committee approval was not required for the study.

Author Contribution and Conflict of Interest Declaration Information

There is no conflict of interest.

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