Sculptural reproduction of architectural ornamentation as a way for conservation of traditional craftsmanship

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©

Abstract

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1. Introduction

builder's knowledge and creativity in using local building materials and handling environmental

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explained safeguarding measures such as 'the identi

education as well as the revitalisation of the various aspects of such heritage'. In the safeguarding of

conservation of 'traditional craftsmanship'. UNESCO Living Human Treasures System

2. Traditional Craftsmanship and the Activity of Masters in Traditional Architecture in Anatolia

historic environments. Anatolia's historic envir

builders' of the local specifics, which are created by the mutual interrelations between environmental

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other side, expressive needs are related to ‘mental representations’ (Marchand, 2007, p. 191) and the

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3. Relations Between the Disciplines of Sculpture and Architecture from the Perspective of Conservation

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‘architectural sculpture’ (Ridgway, 1996, p. 2). Throughout the Greek and Roman Period, sculpture had

Caryatids

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4. Revitalisation of Traditional Craftsmanship Embodied on Architecture in the Department of Sculpture

Considering the UNESCO 2003 Convention and UNESCO Living Human Treasures System and Turkey's

revitalise the master's working methods which has formed through tradition in long years. In this

4.1. A specific conservation course in Department of Sculpture: Restoration of stone buildings

of the Anatolia's master craftsmen of the traditional buildings, a specific conservation course has been

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4.1.1. Theoretical session /Lectures/ Monumental buildings in Anatolian Seljukid Period

mihirabs

of interlacing of different motifs creates an infinity effect, symbolising ‘the infinity of universe’ (Sagona, 2006) and ‘continuity as their beginnings and ends are not clear’ (Ersoy, 2008) in

4.1.2. Practical session/Site surveys and studio work

Figure 1. Ince Minareli Madrasa

Figure 2. İKaratay Madrasa

Figure 3. Sircali Madrasa

Figure 4. Sahip Ata complex

Documentation:

Analysis:

Reproduction:

Reinterpretation and design:

Figure 5. Reproduction and reinterpretation of the selected floral ornamentation unit on the portal of Ince Minareli Madrasa by Abdullah Gumus

Figure 6. Reproduction of the selected geometrical ornamentation unit on the portal of Sircali Madrasa by Figen Demir

Figure 7. Reproduction and reinterpretation of the selected geometrical ornamentation unit on the portal of Sahip Ata Complex by Gulay Kaya

Figure 8. Reproduction and reinterpretation of the selected geometrical ornamentation unit on the portal of Sahip Ata Complex by Elif Dertli

Figure 9. The selected floral ornamentation unit on the portal of Ince Minareli Madrasa and its reproduction and reinterpretation by Furkan Payas

Figure 10. Three-dimensional models of the sculpture designs

5. Conclusion

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