



## Selçuk University Museum Interior Design and Application Example

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### ABSTRACT

The aim of this study is to cover the design-implementation processes of the museum interiors of the museum building in Selçuk University campus, which consists of foyer, temporary and permanent exhibition areas that can realize the aims and functions of the museum in accordance with the culture of the institution to which it is affiliated. Two types of materials were used within the scope of the study. The first type of material is theoretical and visual information based publications, thesis studies, lecture notes, architectural and interior design printed publications and internet resources. The information scanned and analyzed was handled from general to specific. The second material is the analysis of the Selçuk University Museum building located in Selçuk University Alaeddin Keykubat Campus by the authors with the on-site identification stages, interviews with the relevant people, the requirements of the museum foyer, temporary, permanent exhibition areas and existing interior photographs. The method followed in the study is observation and detection. As a result of the researches and observations made by utilizing publications, thesis studies, course notes, architectural and interior architectural printed publications and internet resources on the subject, an identification study was carried out in the existing museum building. As a result of the research, it was stated that the museums within the university campus have an important place in terms of establishing a bond between the public and the university, apart from the educational areas affiliated to the institution. Apart from education and training structures, from a different perspective, it was mentioned that they are common multi-purpose areas and the positive aspects they add to the institution to which they are affiliated. The interior revisions made in the determined areas of the museum building, the project design process and the implementation phases were mentioned.

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## Introduction

Museums can be classified according to their type, status, affiliation, etc. However, the most ideal classification can be made according to the collections museums contain. Museums are divided into various groups according to the contents or qualities of their collections, the institutions they are affiliated with, their service areas, the society they serve, the places where they exhibit their collections and their functions (Yücel, 1999).

In the classification of museums, university museums, which fall under the classification of the institutions they are affiliated with, begin to include the audience from pre-school onwards. Later, much attention is paid to school groups. The forms of activity with schoolchildren are varied - there are tours, lectures, workshops, competitions, scientific and educational events, and museum education programs. Initially, the museum collections of universities are created as academic museums - visual training bases for research and support of the educational process. Therefore, students play an important role in the structuring of museum education at the university.

For centuries, museums and their collections have been the basis for scientific research in which students participate. Based on the museum, students gain a lot of practical knowledge and experience with the help of various lectures, excursions, seminars, and training courses (Yurkin, 2019). Based on the collections of the museum, the student can start to engage in research activities. Also, students can be involved not only as students but also as volunteers who will actively participate in museum activities with guided tours. The involvement of students in museum activities makes it possible to form in young people a sense of spiritual attachment to the alma mater, and a sense of responsibility for future generations.

In foreign universities around the world, the tradition of museum education has been active for many years. Preserving the basic forms of museum activity for visitors (lectures, tours, talks, etc.), university museums develop educational and training practices. New ways of working with visitors, as well as the use of modern information technologies, are part of the interactive educational

process. Thanks to the efforts of private museum associations and their staff, today university museums abroad have become a large open educational platform designed for the public and meeting the needs of different social groups. Peter Vergo used the term “New Museology” for the first time, saying, “The old type of museology is too dependent on methods and is doomed to disappear if it is not renewed and radically changed” (Atasoy, 1997).

Nowadays, an audience-oriented understanding of museology, which ensures the existence in the social and cultural field and the cognitive, social, and emotional development of the individual, is gaining importance (Karadeniz, Özdemir, 2018).

## Material and Method

Within the scope of the study, two types of materials were used. The first one is theoretical and visual information, including publications, thesis studies, and related internet data on museum and university museology. The scanned and analyzed information was sorted from general to specific through a filter. The second material is the on-site identification of the Selçuk University Museum building, interviews with the relevant people and analysis of the space with photographs.

The method followed within the scope of the study is observation, determination, and computer-based Autodesk programs used within the scope of interior architectural project design, interior architectural project design workflow chart, design phase, and interior space visualizations. As a result of the research and observations made by utilizing sources such as publications, thesis studies, etc. related to museums and university museums, an identification study was carried out. In the first part of the study, the concept of a museum, the brief history of the concept of museology in the world and Turkey, the formation of university museology, and the development process were mentioned. In the next section, the contributions of university museums to the institutions they are affiliated with and the city they are located in are emphasized. In the field study phase of the article, interior architectural project design and on-site application processes were transferred by the workflow. The exhibition methods in museums and the museum examples examined are the results of research, observation, and identification studies. The structure of the study is given schematically in Figure 1.

### The Concept of Museum and the Formation of University Museums

Today, the word ‘museum’ in our language is derived from the Greek word ‘Mouseion’. Erbay states that museums today are educational institutions that reflect the scientific and cultural past of society and combine the elements that shape the future with art and culture (Erbay, 2011).

There are many different definitions in the literature regarding museums, which play an important role in the collection, protection, preservation, and preservation of cultural heritage and come to the fore with their educational activities that shed light on scientific research as well as their exhibition function (Akçaova, Köse Doğan, 2020).

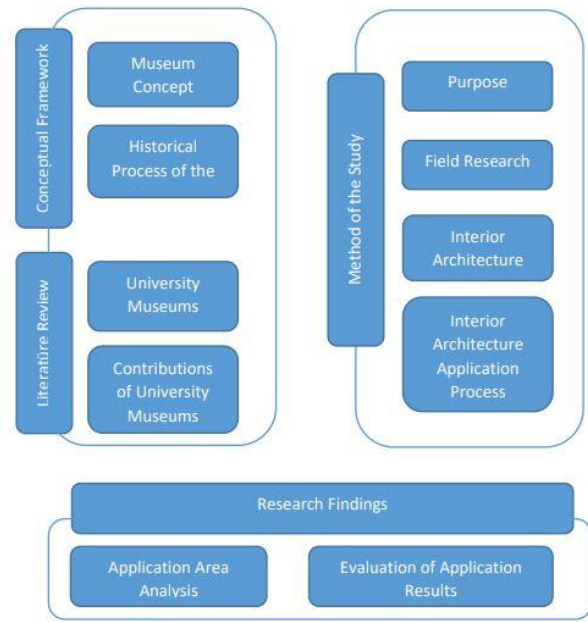


Figure 1. Structural Schematic of the Study (Akcaova and Noraslı Personal Archive).

Museums have emerged from the accumulation of people’s interest and thoughts on art and artifacts for centuries. In the early ages, the most important artifacts were made and kept as gifts to gods and goddesses. The objects dedicated to the Muses mentioned in Ancient Greece are worthy of being an example of this situation (Atagök, 1999).

In the world, the concept of museology is seen in the Hellenistic era. The formation of collections and its relationship with educational planning dates back to the Renaissance period. The mid-19th century World Exhibitions pioneered the 20th-century museums with their structures and actions (Köse Doğan, 2018). In Turkey, we can categorize museology under two main historical headings. The first is the Ottoman period museology. It can be seen in many literature studies that the sultans of the period were good collectors (Cumhuriyet Dönemi Türkiye Ansiklopedisi, 1983). During the Ottoman period, the “Museum-i Hümayün” Imperial Museum was named as the first Ottoman museum (Türkiye Müzeleri, 1999). The second period is called the post-Republican understanding of museology.

The process of musealization of collections was exemplified by the establishment of the Ashmolean Museum in the 18th century to be open to teaching, research, and public service. This exemplary situation has expanded the usage areas of many universities by combining their collections with museum exhibition techniques (Özdemir, 2017). In the 20th-century postmodern approach, the relationship between the university museum and society has begun to be established.

The types and functions of museums vary according to the institutions they are affiliated with (Akçaova, Köse Doğan, 2020). University museums are museums that host the history, development process and cultural accumulation of the institution they are affiliated with in their collection. In a different definition, the concept of a university museum is a scientific and cultural institution whose collection is created by the university through

donation or purchase and contributes to the education and development of the students and academics at that university as well as the people of the region where the university is located (Onur, 2009).

In the research conducted by Pekgözlü Karakuş (2020), it was stated that there are 229 university museums in our country. When we look at different studies on the subject, a great increase in the number of university museums between 2010 and 2020 stands out.

The large and diverse collections of university museums allow them to engage people in the educational process, regardless of their age, social and national identity, activities and interests (Kretova, 2016).

### The Relationship between Museum, Campus and Community

University museums establish a link between the campus and the community and play an important role in the field of public service, going beyond the missions of the university (King, 2001). For the city dweller, these museums provide access to the knowledge produced at the university.

In the last two decades, museums have strived to communicate and share with members of society through rich advisory programs and community projects. The proliferation of scholarly work and the policy of engaging the community in the museum from a variety of perspectives includes issues such as public culture and heritage (Were, 2010; Crooke 2007; Karp 1992; Krepes 2003).

As long as the university is engaged with its immediate surroundings, it becomes recognized and trusted. Recently, university-industry collaborations have provided consultancy services in various fields to contribute scientifically to the production of the university. In this context, boards and commissions have been established in many universities to improve the information sharing of university museums with the city (Özdemir, 2019).

University museums undertake missions such as conducting scientific studies, transferring scientific studies to the public, providing complementary environments to the educational activities of the university, creating programs that will appeal to all segments through curators, collaborating with other disciplines, and integrating the academic community and the public community (Özdemir, 2017).

University museums are a process of education, training and information sharing, which have an important place in their duties. Education and training within the scope of museums can be enriched with different processes as well as individualized. Falk and Dierking (2000) put forward the "Contextual Learning Model" by stating that learning is not only individual and is affected by all kinds of environmental environments. In this learning model, which is expressed under three main headings as personal, socio-cultural and physical context, the "lifelong learning" model emerges. Because each main heading is interrelated. In the personal context, the person's previous experiences, upbringing and interests are at the forefront. The socio-cultural context is the result of acting in groups, in harmony and collectively. The physical context includes the immediate environment in which the act of learning takes

place, architectural elements, exhibition and display techniques, and other activities in closed, open or semi-open spaces.

In this context, this study aims to bring together museum, city and university culture while designing interiors that will enable university museums to fulfill their duties in the best way possible. By utilizing the values, historical process, mission and vision of the institution to which it is affiliated, creating interiors suitable for the university and the city also contributes to museum and community belonging.

### Selçuk University Museum Building Application Area

The location of buildings that are built today and have a common use function by the society is important in terms of ease of transportation. It is seen that especially museum buildings are positioned as a transition area between the city and the campus according to the availability of space within the campus. The buildings are intended to be close to public transportation or main transportation arteries for visitors coming from the campus and the city. Indoor, open or semi-open spaces and the landscape areas around the building are designed to increase social interaction and allow for activities. The location of the museum building on the campus and its immediate surroundings are given in Figure 2.



Figure 2. Location of Selçuk University Museum Building on Campus

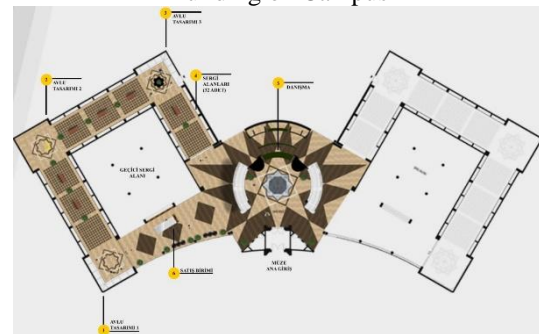


Figure 3. Selçuk University Museum Building Application Areas (Akcaova and Noraslı Personal Archive).

Today's museums offer new spatial experiences with multiple circulation areas, perceptual changes in exhibition spaces, regular and irregular spaces, uncertainty of boundaries, different colors, textures and materials (Canbakal, 2016).

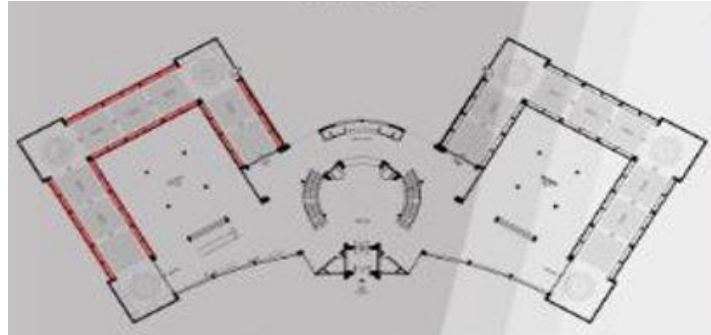
The entrance, foyer area, temporary and permanent exhibition areas, foyer area, temporary and permanent exhibition areas of Selçuk University Alaeddin Keykubat Campus Museum were limited as the areas where the interior architectural application project will take place in terms of obtaining information, transportation and follow-up of the interior architectural project application. The areas to be applied in the museum building are given schematically in Figure 3 on the architectural plan of the building.

The symmetrical architectural structure of the Selçuk University Museum Building is among the design features

that bring it to the forefront. With the glass facade cladding used on the front façade, the building is associated with the open space. This also provides natural lighting to the foyer, entrance and temporary exhibition areas within the museum. The museum building is designed as 2 separate sections symmetrical to each other in square forms. These sections are divided into corridors in the outer section and the inner sections are reserved as temporary exhibition areas, while the outer corridors forming the boundaries of the square are used as permanent exhibition areas.

In the entrance section of the museum, a water element was created based on the Seljuk star motif and a double-arm staircase was used as a horizontal circulation element. There is a multi-purpose hall and foyer area on the first floor of the museum. The Selçuklu star is part of the Turkish historical, cultural and artistic heritage and is used to express the Turks' attachment to their past.

Permanent Exhibition Area Location in Plan



Pre-Application

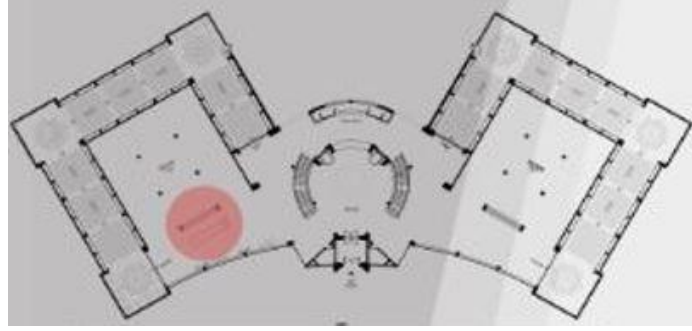


Post Application



Table 1. Permanent Exhibition Technical Plan - View / Before and After (Akcaova and Noraslı Personal Archive).

Location of Museum Foyer Area in the Plan



Pre-Application



Post Application



Table 2. Foyer Area Technical Plan - Appearance / Before and After (Akcaova and Noraslı Personal Archive).

### Design and Implementation Integration

The integration of design and implementation started with the delimitation of the area covering the entrance, foyer, and exhibition areas of Selçuk University Museum Building, and assignments were made by defining the work from the relevant institutions. In the next stage, in order to decide on the spatial constructions, the exhibition, foyer and entrance areas of the museum building were experienced, observed, and the interior design preliminary project was shaped according to the requests and suggestions of the users. Table 1 shows the location of the permanent exhibition area on the plan, before and after the interior design application.

While implementing the permanent exhibition area of the museum building, the survey of the building was made in coordination with the Department of Building Works of Selçuk University. Plans, sections and front views were

drawn with 2-dimensional Autodesk Autocad programming technique in accordance with the design. Material selections were made and the application process started. First, rough plaster process was applied within the permanent exhibition modules. In the second stage, satin plaster plaster was applied on rough plaster plaster. In order to highlight the products intended to be exhibited, dark interior paint and lighting were applied. The application was finalized by applying a Seljuk star application on the glass area with sanded cladding dc-fix material. Table 2 shows the location of the reception desk in the foyer area of the museum building in the plan, before and after the interior architectural application.

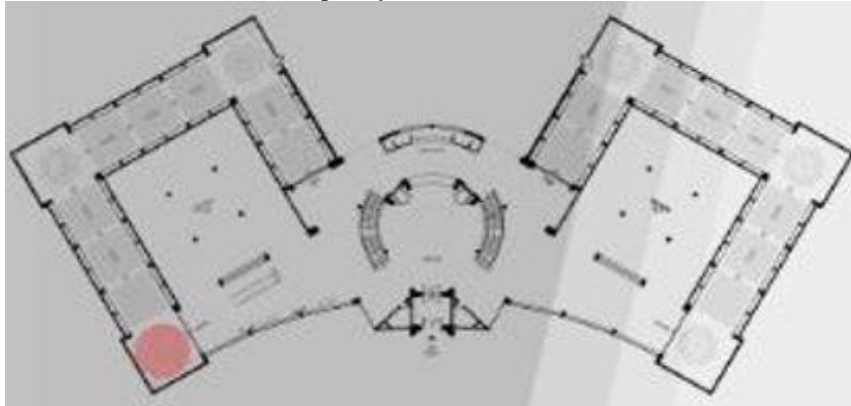
One of the main purposes of the counter applied in the museum foyer area is to inform visitors about the permanent or temporary exhibitions in the museum. Later, as a commercial action, it also functions as a sales counter. In addition to the corporate licensed products of Selçuk

University, it is planned to sell different products of the existing exhibition or artist. While designing the form of the sales counter, the Seljuk star was stylized, reduced to simple lines and used as traces on both the counter furniture and the wall of the counter. Considering the cost, chipboard and MDF lam materials were preferred in the construction of the bank. The plan, section and front views of the counter furniture were drawn with 2-dimensional Autodesk Autocad programming technique in accordance with the design. Material selections were made and the application process was started. The counter furniture was produced by Selçuk University furniture workshop. In the next stage of the application project, wall exhibition panels for permanent or temporary exhibition areas were started to be produced and the photos before and after the application are given in Table 3.

Wall panels designed using recycled materials are generally designed for temporary exhibitions. They can also be used for informing about existing permanent

artifacts in the areas where they are located. The 3mm galvanized sheet metal profile is designed to be supported on the wall with the help of dowels and screws. Galvanized sheets and intermediate gridal wires were obtained from scrapped bunk bed structural elements that were previously used in student dormitories. Oil paint was applied on them and painted in the specified color. Designed as two modules, the wall exhibition panels are also portable. In addition, different exhibition elements and lighting elements were designed for the temporary and permanent exhibition entrance sections. Technical plans were drawn and dimensioned in 2D with the support of Autodesk Autocad programs. Interior exhibition elements were prepared with Autodesk 3Dmax program and their visuals are given in Table 4. At another node of the exhibition areas, a multidimensional exhibition area was created. Table 5 shows the application of the multidimensional exhibition area.

Location of Museum Temporary / Permanent Exhibition Area in the Plan



Pre-Application



Post Application



Table 3. Temporary / Permanent Exhibition Wall Panels Before and After (Akcaova and Noraslı Personal Archive).

Technical Drawings

3D Visuals

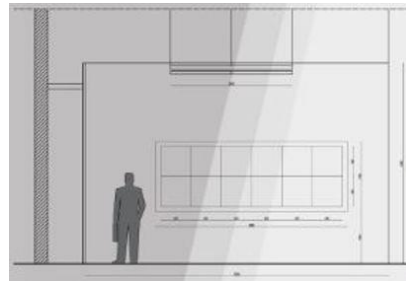
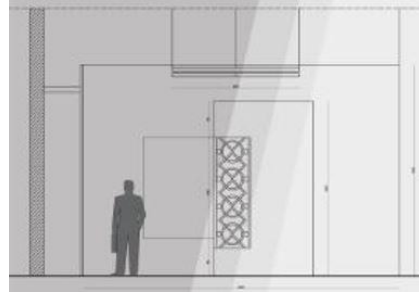
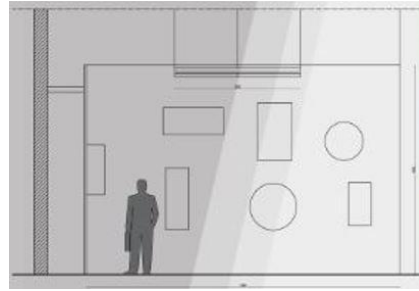
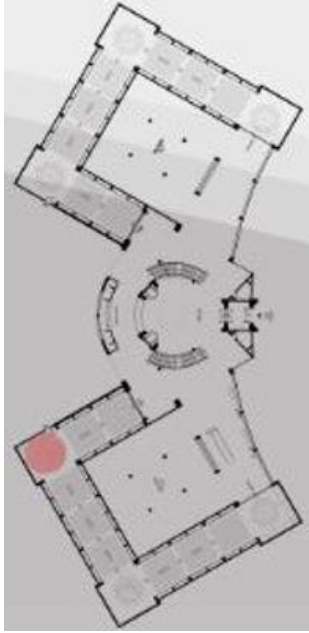


Table 4. Temporary / Permanent Display Wall Exhibition Panel Alternatives (Akcaova and Noraslı Personal Archive).



Table 5. Multidimensional Exhibition Area (Akcaova and Noraslı Personal Archive).

In the 21st century, with the developing and changing technology, interactive, digital exhibition techniques that establish a connection between the work and the visitor are widely seen in museums and exhibition areas. The multidimensional exhibition space is designed to serve many purposes such as the presentation of artifacts within the museum, special days and weeks, and exhibitions on the museum calendar. These and similar digital exhibition

areas are available as exhibition and information sharing areas in many museums in our country such as Sakıp Sabancı Museum, Salt Galata, Salt Beyoğlu, Rahmi M Koç Museum. To give an example from the world, Athens Acropolis Museum, Caxia Form Museum are used as collective group information and digital multidimensional exhibition techniques in the entrance and foyer area.

## Conclusion and Recommendations

Analysis and interpretation of the research material has shown that many university museums have become repositories of historical information about the history of universities, while fulfilling educational and scientific functions. In the context of this study, university museums are seen as an area of research that continues to develop.

In the study carried out within the scope of the Selçuk University Museum Building interior project application, it was inspired by Seljuk artifacts, which are an important part of the university's corporate identity. Stylization and linearization of the Seljuk star constituted the starting point of the design phase. The stylized Seljuk star was used in the flooring materials, wall covering materials, exhibition areas, various fittings and lighting designs of the museum building. In addition to reflecting the institutional identity, this situation is thought to help the active or graduated students of the university to form a sense of belonging and the people living in the city to adopt the museum.

In addition, among the advantages of the glass facade of the museum building included in the scope of the study, its relationship with the immediate environment enables the museum to be actively used in open or semi-open areas in relation to its immediate surroundings, not only limited to the interior.

The sheltered nature of most university campuses in Turkey may seem to be a barrier to communication between the university and the public, but university museums may have a contrary strategy.

This is an important aspect that museums need to explore in order to fulfill their mission of teaching, learning, research and information dissemination. Due to the recent worldwide pandemic and the recent earthquakes in our country, the educational process has been carried out through remote access. Therefore, the museum should initiate a digitization project that will enable collection information and images to be made available online.

Advances in communication technologies and the widespread use of the internet have made it easier for cultural institutions to reach their target audiences. Museums should be activated as institutions that attract visitors rather than expecting them. Museums should be equipped with services such as cafes, restaurants, cinemas and multi-purpose meeting halls, and should be able to serve people's active social lives just like shopping malls. In order to announce these services, billboards, announcement areas, social media networks, printed and publishing organizations and inter-institutional collaborations should be carried out to reach large masses.

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