

The Diversity Of Design Styles In The Process Of Designing The Interior Spaces Of Churches

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Abstract

This research is studying (The diversity of design styles in the process of designing the interior spaces of churches) to detect the interior design style of contemporary churches in particularly the Chaldean churches in Iraq to know the range of the diversity of designing methods in the designing process at the level of the visual scene and how it is affected by the religious concepts of the spaces and identifies the diversity of design methods that are used in churches and how interior design is important in achieving the performance and aesthetic function of such spaces, in addition, to applying religious concepts through it and the most important conclusion in this research is : (The formation elements of the internal space of the church are associated with religious and spiritual doctrines that have caused the formation of it, and with The different interpretation of these doctrines, the architectural design and formation become different as well, As we note by comparing the interior design of the old Eastern churches with the Chaldean contemporary churches, There are differences in the positions and existence of certain elements of space which are affected by a particular style such as Babylon or Basilic style)

Keywords: design styles – interior design -
Chaldean churches — church of the east.

Introduction

It is important that the designer studies the shape of the building, its division, all religious symbols, and the

connotations and design elements that are necessary in the design of churches.

therefore, the research is a serious attempt to focus on these important aspects in the process of designing religious spaces and with a lack of theoretical aspects that studies topics like design methods and styles in the process of designing the interior spaces of churches in Iraq and how the religious function of the space affects the design process. The following question arose: (to what extent the stylistic diversity and dominant styles in designing the ancient churches and their reflections effect on the interior design of modern churches?).

background

The research identifies the diversity of design methods that are used in churches and how interior design is important in achieving the performance and aesthetic function of such spaces, in addition, to applying religious concepts through it

Objective of the work

The research aims to detect the interior design style of contemporary churches to know the range of the diversity of designing methods in the designing process at the level of the visual scene and how it is affected by the religious concepts of the spaces

literature review

Variety

Diversity was defined as "the use of multiple elements within the framework of a single form in order to get rid of the monotony created by symmetry, and it may be a difference in shape, color, texture or direction, and this difference may be in the form of using gradient colors, direction, size (Tahir, 2004) and in this study it means the difference in the formal characteristics of the constituent elements of the internal space of the local churches according to the difference in time, place, and the prevailing beliefs when they were established.

Style

It is defined as: (the prevailing general characteristics in the arts of an artist or a civilization specific period of time (AL-Zaabe, 1989) and In this study The style is the pattern that the designer uses in designing the interior spaces of

churches, arranging the design elements according to a specific pattern to form a style that distinguishes the design..

churches

It is the congregation of believers where they come together, or the construction in which Christians gather to worship God (Athanasius, 2003)

So It is a space that gathers believers to practice their rituals and celebrate their religious occasions.

The origins of the Chaldean Church

The Church is divided into four church families (sects), which are Orthodox, Eastern Orthodox, Catholic, and Anglican (Albir, 2007)

This research will study the most common design styles of the Catholic-Chaldean Church.

the Church of the East was the original name of (the Chaldean Church) and the Assyrian church (fig. 1) and this name (the Chaldean Church) did not appear before the sixteenth century, after the official union with the Catholic Church of Rome since 1553 AD(Habbi, 2001)

The ancient churches of Iraq were oriented towards the

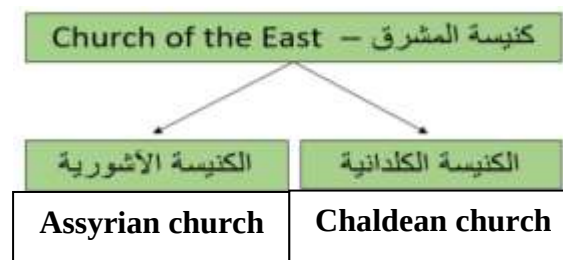


Fig. (1) the church of the east parts

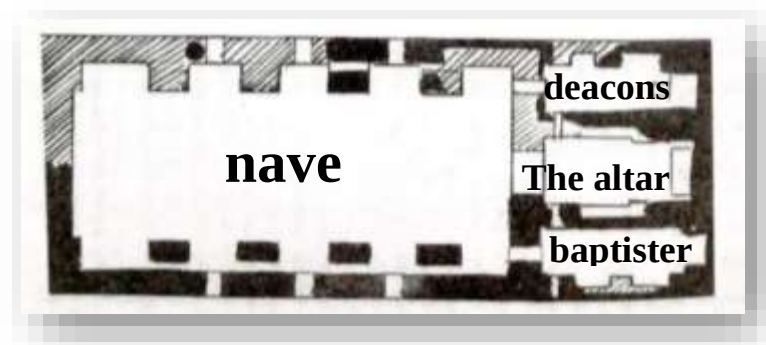


Fig. (2) koukhy church plan (Habbi, 2016)

east, and in general they consisted of three sections parallel to their longitudinal axis, and their ceilings were knotted and their walls were built of mud, and they were not decorated (Rafael, 1960) As we will notice in the plan of the oldest church in Iraq which is called "koukhy" (Fig. 2)

"The style" in the design process

Style is a general cultural system and represents a set of rules, customs, or principles that represent a center around which the style and perception of people whom experience it (Ahmeed, 2006)

Also it represents a system of meanings or a system of communication that has rules. It is an important and essential aspect in evaluating human production, as it divides it into forms And the types of each of them are known as style, and some define their style as "a coherent set of principles, which means organizing the design process on the one hand, while ensuring historical continuity on the other hand"(Alobaidi, 2006)

The styles of the buildings represent historical stages of uniqueness and distinction, and it was found that each era of civilization presented its own style in particular, as it was found that the Mesopotamian architecture was distinguished by the ziggurats, which indicates the religious aspect (Yousif, 1982) And the basilica in Roman architecture and other civilizations, and thus each era has its own architectural style (Mustafa, 1979) simply, the architectural style is a set of characteristics and features that enable us to easily identify any building including the materials used in its construction or even the construction method. The history of the architectural style shows us that design trends change according to the beliefs, ideologies, and technologies available in each era (Razoqi and Ali Murad, 2007)

The most important styles used in the design of Chaldean churches:

The styles of this architecture have evolved over two thousand years from the beginning of Christianity, through innovation, and imitation of other architectural styles, as well as a response to local beliefs, practices and traditions, as well as the church's different interpretations of its concepts, which were reflected in its design elements ([Church architecture - article](#))

So the churches were built on several forms of styles in order to take their heritage aspect within their design according to the approach used for church buildings to express or change, as happened to all the interior designs as a result of preserving the historical patterns (styles) after the social and intellectual transformations that affected the buildings of both old and modern churches (Tariq, 2012).

After the union of the Church of the East with Latin church, the chaldean church's design began to be influenced by the Latin church designs, while preserving its eastern identity. Here we will talk about the most important of these styles, which can be seen in contemporary Chaldean churches as :

1- Babylonian style:

the apse of the eastern churches is semi-circular, confined within two rooms of elongated or cubic shape, and this is an extension of a local tradition that dates back to the Babylonian and Assyrian eras and the planning of their temples in the Fourth millennium BC (Habbi, 2016)

If we observe the design of the Babylonian Temple, it consists of a room (sanctuary, the Most Holy Place) in the form of a rectangular hall whose entrance is from one of the two long sides, also there is this adjacent small room to the sanctuary which is used to access the service places, as in the structure of Babylonian Temple (Yousif, 1982).

as an extension of this tradition, this is what we find in the design of ancient churches, which the Jews also took as a result of the Babylonian exile and adopted it in their temples structure, also its important to mention that the pattern of the plan of the Eastern churches is distinguished of the pattern of Roman basilicas in two characteristics. The first is related to the location of the entrance which in the Eastern churches is located in the parallel wall to the main axis of the building so that it directly corresponds to the private internal space, while we find it in the Roman basilica located on the same axis of the private internal space the second difference is that the sanctuary in eastern churches is Semi-circular or straight while Roman churches is in circular form (Devillard, 1940)

In addition, we find that the designers and architect continued to adopt the Babylonian styles in the construction of contemporary churches, and include its characteristics in the interior/ exterior design, as Ishtar Gate Ziggurat of Ur as shown in Fig. (3) and Fig. (4)



Fig. (3) church of the Assumption of the Virgin Mary, Baghdad Iraq

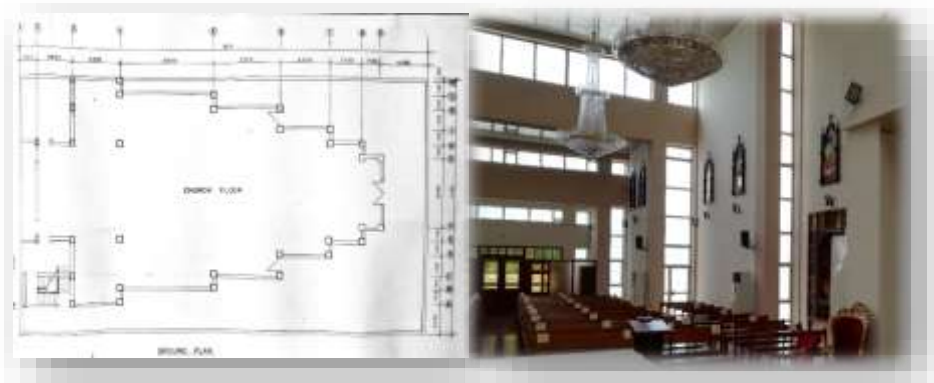


Fig. (4) church of the Praises of the Virgin Mary , Baghdad, Iraq

2- the basilica style:

It is influenced by Roman art, especially the Roman palaces, the Basilica, which was characterized by a long main hall and on both sides were columns ending in a raised semi-circle space where the Emperor's throne was. In this style, the basilica church became composed of a rectangular building, the entrance of which is located on the eastern side. The interior of the church consists of three vertical halls separated by two rows of columns. It is noticeable that the middle hall is the widest and tallest.

On the eastern side, there is the structure of the church (the Holy of Holies), which is a large space with a semi-circular floor shape, in which a chair is placed for the bishop, although the main door faces it on the western side of the building and on the same axis as shown in fig. (5)

The church with a basilica plan began with a rectangular hall that ended in its eastern side with a small

room separated from the hall by a large vault and in the middle of its eastern side a small place called the apse of the church and later Two more halles were added to this simple plan (Ziada, 2014) as

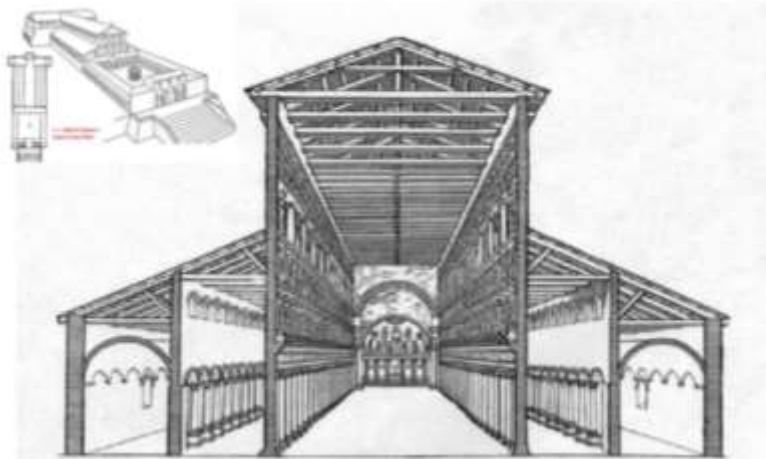


Fig. (5) basilican style church
,Early christian architecture (slideshare.net)

CONCLUSION

The research reached a set of conclusions related to the research objective, as follows:

- 1- The integrated interior design of churches and its compatibility with the functional and religious requirements of these spaces depends heavily on the interior designer's experience in choosing the best suitable design elements.
- 2- The formation elements of the internal space of the church are associated with religious and spiritual doctrines that have caused the formation of it, and with The different interpretation of these doctrines, the architectural design and formation become different as well, As we note by comparing the interior design of the old Eastern churches with the Chaldean contemporary churches, There are differences in the positions and existence of certain elements of space wich are affected by a particular style such as Babylon or Basilic style
- 3- Contemporary church designs are an extension of the religious, social and environmental heritage, as the contemporary design is inspired by the architectural elements and previous religious legacies inherited by generations.
- 4- The contemporary design style has an active role in enhancing the heritage identity from which it was taken, as the interior space design methods go through a set of changes affected by the time and location in which they arise and

affecting the characteristics of these formal styles, and in a manner commensurate with the religious and symbolic constants of the interior spaces of churches.

5- The finishing materials used in the interior spaces of churches vary according to the method or style used in the processes of design, which is affected by the geographical location or the time in which this space is being built or rehabilitated.

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